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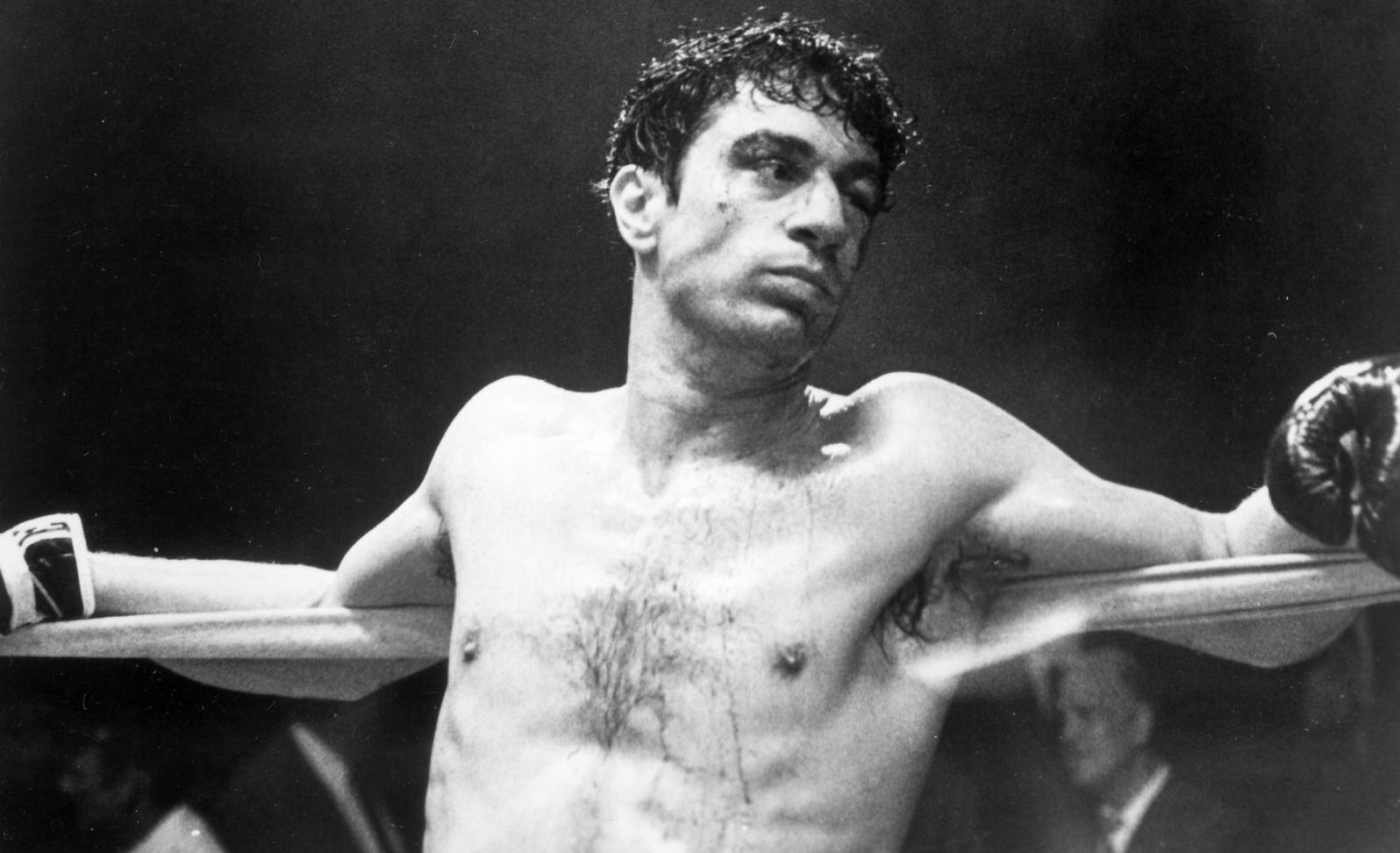
180°

VOL. 10 NO. 3 | FALL 2019

SCORSESE

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Clockwise from upper left: *The Song of Names*, *The Rest of Us*, *Once Were Brothers: Robbie Robertson & The Band*, *Sweetness in the Belly*, *Guest of Honour*, *Code 8*, *Random Acts of Violence*, *Castle in the Ground*, *The Cuban*

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180°

VOLUME 10 NUMBER 3 | FALL 2019

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 (COURTESY PHOTOFEST)

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A Message from the TIFF Co-Heads



CAMERON BAILEY
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 & Co-Head,
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 Executive Director
 & Co-Head,
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Transforming the way people see the world through film: TIFF's mission statement may seem ambitious, but our programming this fall (fittingly, a season of change) is filled with retrospectives of filmmakers famous for doing just that.

For instance, where would modern movies be without Martin Scorsese, whose many masterpieces influenced not only subsequent generations of filmmakers, but also culture at large? Or Chantal Akerman, who created a milestone of feminist filmmaking (the legendary *Jeanne Dielman*) at the astonishingly young age of 25? Nagisa Oshima openly defied the conservatism of postwar Japan to explore controversial themes related to politics, sexuality, and war. Euzhan Palcy broke new ground when she became the first Black woman to direct a major Hollywood studio picture. And the Chinese directors in our series *Seeing the Unseen* confronted their society's taboos and exploded its myths to such an extent that their films were suppressed at home even as they won prestigious awards abroad.

As essential as change is, however, the other side of our mission has always been to help preserve the things that endure. To that end, we cap this season off with our traditional series of widescreen 70mm epics, screening the way that their creators intended them to be seen.

We hope to see you at the movies this fall — it just might change the way you see the world.



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Ontario

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Venue Information

TIFF Bell Lightbox

Reitman Square, 350 King Street West
Toronto, Ontario, M5V 3X5

Hours of Operation

Steve & Rashmi Gupta Box Office
10am–10pm

Purchase tickets by phone at
416-599-TIFF or 1-888-599-8433
10am–7pm daily

Or online anytime at tiff.net

For programmes beyond these hours, the box office will be open one hour prior to showtime of the first screening of the day and will close 30 minutes following the start of the last screening of the day.

Concessions open an hour before the first screening of the day and closes 30 minutes after the start of last screening of the day.

Film Reference Library

Sun – Mon: CLOSED
Tue – Wed: 12pm–5pm
Thu: Tue – Wed: 12pm–7pm
Fri – Sat: 12pm–5pm

TIFF Shop

Sun – Thu: 11am–7pm
Fri & Sat: 11am–9pm

Venue Policies

TIFF Bell Lightbox is barrier-free, with accessible seating areas in each cinema and accessible washrooms on each level. At time of purchase please identify any special needs to the Ticket Agent.

No food, beverages or large bags may be brought in the galleries. Some screenings are food and beverage free.

All electronic devices must be silenced and stowed away. Bags are subject to inspection.

TIFF Inc. reserves the right to refuse admission and/or expel from the premises, without refund, any person whose presence or conduct is deemed objectionable.

Cameras and recording devices are strictly prohibited during screenings and in the galleries. It is illegal to make a copy of a film without the permission of the copyright owner. TIFF Inc. reserves the right to undertake anti-piracy measures, expel any unauthorized person caught recording or photographing, to confiscate pirated material and to report unauthorized recording to law enforcement which may subject the transgressor to criminal and civil liability.

TIFF Inc. reserves the right to film or record its events and activities for its own purposes.

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26 **In the Realm of Oshima:
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34 **Seeing the Unseen:
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38 **See the North**

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39 **Short Cuts**

The annual Sundance Shorts Tour touches down in this season's edition of our showcase of international short cinema.

40 **Wavelengths**

Toronto-based video-art pioneer Lisa Steele receives a three-night tribute as part of our ongoing programme dedicated to experimental cinema.

44 **25 Years of Mongrel Media**

A quarter-century salute to the Toronto distributor that brought the films of many top international auteurs to Canadian audiences, while also providing unsurpassed support to Canadian filmmakers.

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Venue Information

Ticketing Policies

All sales are final. Refunds are not permitted. Ticket is valid only for the event for which it is issued and cannot be replaced if lost or stolen.

Seating is guaranteed until 15 minutes before the scheduled start of the screening. Latecomers will be seated at the discretion of staff. There will be no further admission 10 minutes after the start of the screening.

When Rush policy is in effect, tickets may be sold 10 minutes before the screening.

Tickets for free events are distributed 2 hours before the event.

Tickets may not be resold. Tickets may not be used as prizes or giveaways in contests, or for fundraising, promotional or advertising purposes, without the express written consent of TIFF Inc. Such use or resale will invalidate them.

Please check tiff.net regularly to see if there have been any changes or cancellations to screenings or events. If contact details have been provided at time of purchase, Ticketing Services agents will attempt to notify ticket-holders of changes or cancellations in advance.

For screenings or events with a rating of 18A or above, proof of age by government-issued identification will be required prior to admission for persons that appear to be under the age of 18. Each person in attendance must have a ticket.

All screenings of foreign language films are in the original language with English subtitles, unless otherwise indicated.

TIFF prefers Visa.

Ontario Film Classifications

Film classifications issued by the Ontario Film Review Board (OFRB) are identified throughout this programme guide. Films classified by the OFRB will have the applicable rating, and content advisory if applicable, noted at the end of the description. Films not classified by the OFRB are restricted to those 18 years of age or older. Please check tiff.net for the most up to date information as some films may not have received their ratings at press time.

The province of Ontario has revised film classification to better define a film's suitability for audiences. These classifications provide filmgoers with the opportunity to make more informed viewing choices:

48 Scorsese: A Retrospective

To mark the release of the American master's highly anticipated new film *The Irishman*, we present the first-ever TIFF Cinematheque retrospective of a filmmaker whose entire oeuvre constitutes "one of the source points of modern movies" (Roger Ebert).

60 MDFF Selects: Presented by Cinema Scope and TIFF

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61 Boosie Fade Film Club

The Boosie Fade crew brings the party to the Lightbox with this ongoing series of cult classics that have made a huge impact on hip hop and R&B culture.

62 Colin Geddes' KinoVortex

A new 35mm print of the Peter O'Toole-starring cult favourite *The Stunt Man* highlights this season's offerings of bonkers B films, arthouse gems, genre classics, and mindbenders of every variety.

64 Magnificent 70mm

Spend your winter in widescreen with this series of classics, screening in glorious 70mm prints.

66 TIFF Cinematheque Special Screenings

This edition of our ongoing series of classics, favourites, rarities and recent restorations includes milestones of American indie cinema, personal favourites from Martin Scorsese and Euzhan Palcy, and a rare theatrical screening of Sergei Bondarchuk's awe-inspiring *War and Peace*.

1 TIFF Board of Directors & Senior Management

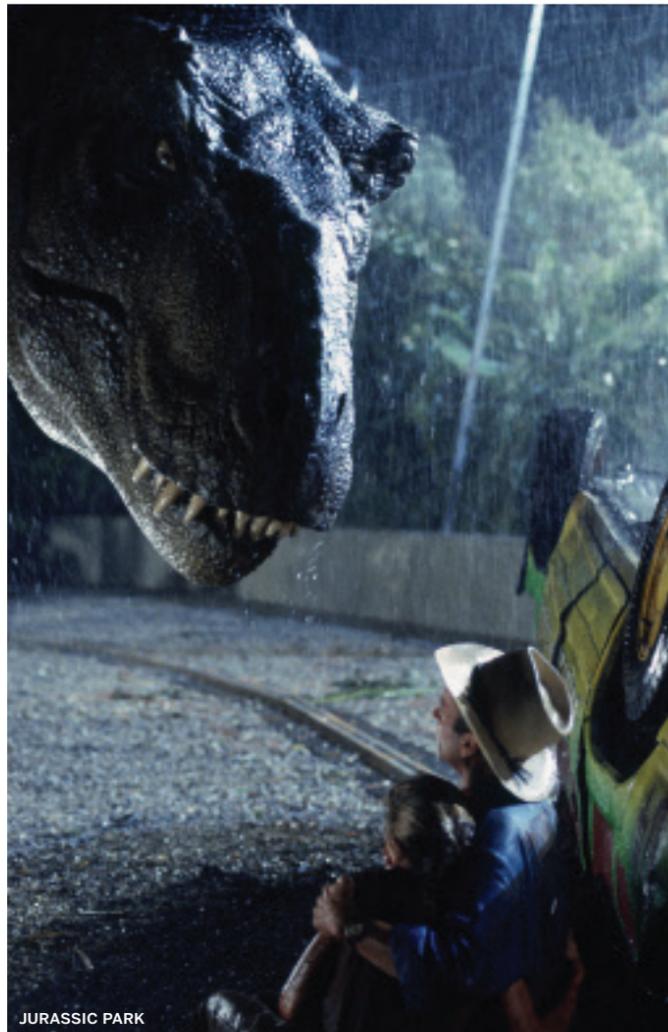
2 Sponsor & Supporter Recognition

78 TIFF Annual Supporters

80 Film Index

TIFF Talks

We welcome leading figures in film, culture, entertainment, and education every season at TIFF Bell Lightbox.



JURASSIC PARK

God creates dinosaurs. God destroys dinosaurs. God creates man. Man destroys God. Man creates dinosaurs. **David Koepp** writes *Jurassic Park* screenplay. TIFF screens *Jurassic Park* with David Koepp in person. See page 71.



IRA MADISON III

As part of *Loved It* — our series that features your favourite cultural figures, actors, and creators presenting *their* favourite film in a high-energy and wildly entertaining atmosphere — culture critic, Twitter sensation, and host/creator of the *Keep It!* podcast **Ira Madison III** joins us to revisit *Bring It On*, Peyton Reed's searing exposé of the cutthroat world of high-school cheerleading. See page 73.

Culture Days at the Film Reference Library: Make Well Drop-in

Film is a powerful tool for promoting well-being, connecting people through storytelling and offering a creative space for self-expression and skills development. Join us at the Film Reference Library for a series of free interactive activities co-curated by TIFF's Mental Health Outreach programme. De-stress by watching a selection of short films created by programme participants, or share your voice at our Make Well film-craft station.

Find out more at tiff.net/library.

SATURDAY, SEPTEMBER 29 12PM–5PM

Connecting Across Cultures: Celebrating Asian-Canadian Storytellers

Following its successful first edition in 2018, this event brings together Asian-Canadian writers — including Vanessa Matsui, Andrea Bang, Jennifer Liao and Ann Pornel — for a conversation about the ways that identity is considered when writing dialogue, building characters, and creating storylines that are culturally specific yet universally understood.

MONDAY, OCTOBER 28 7:00PM



REVIVING THE ROOST (FIVE @ 50)

Five @ 50: An Intimate Look at Contemporary LGBTQ2+ Lives and Identities

Fifty years after the passing of Bill C-150, which partially decriminalized homosexuality in Canada, this world premiere event presents short films by five acclaimed Canadian artists — Michele Pearson Clarke, Thirza Cuthand, Tiffany Hsiung, Vivek Shraya, and Michael V. Smith — who share their unique reflections on LGBTQ2+ lives and identities today. The screening will be followed by a discussion with the filmmakers.

Five @ 50 is produced by Justine Pimlott at the National Film Board of Canada. Executive Producer Anita Lee.

TUESDAY, NOVEMBER 12 7:30PM

Reel Talk: Contemporary World Cinema

TIFF's Senior Director of Film, Diana Sanchez, and Festival programmer Kiva Reardon provide a snapshot of the best cinema from around the globe, focusing on non-English-language arthouse films that may not see wide release.

BEGINS OCTOBER 20

Secret Movie Club

TIFF Short Cuts programmer Laura Good and *NOW* Magazine's Norm Wilner showcase the best of independent cinema before it hits Toronto theatres, from highly anticipated festival favourites to small-budget indies to the year's most buzzed-about arthouse films.

BEGINS NOVEMBER 3



ANDRÉ ACIMAN

CANADIAN EXCLUSIVE!

In Conversation With... André Aciman

The award-winning author of *Call Me By Your Name* touches down in Toronto for an extended conversation about *Find Me*, the long-awaited sequel to his beloved novel, and joins us for a book signing after the event.

WEDNESDAY, DECEMBER 11 7:00PM

New Releases

Schedules and tickets available online every Wednesday for Members, Thursdays for public.



First Love (Hatsukoi)

dir. Takashi Miike | Japan/UK 2019 | 108 min. DIGITAL

When the schemes of a duplicitous punk go comically awry, a doomed boxer and a haunted drug addict find themselves inadvertently caught in the crosshairs of two warring gangs. The latest from Midnight Madness institution Takashi Miike (*Ichu the Killer*, *Audition*) is packed with all the poetic pandemonium we've come to expect from the prolific provocateur, reassuring us that, despite the film's starry-eyed title, this is definitely romance in the key of Miike.

OPENS OCTOBER 4



Synonyms (Synonymes)

dir. Nadav Lapid | France/Israel/Germany 2019 | 123 min. DIGITAL

Hoping to escape his fraught national identity, ex-IDF soldier Yoav (Tom Mercier) moves to Paris, where, armed with a pocket-sized French dictionary and refusing to speak his native Hebrew, he attempts to assimilate into a seemingly impenetrable culture. Winner of the Golden Bear at this year's Berlin Film Festival, the new film from Israeli auteur Nadav Lapid (*Policeman*, *The Kindergarten Teacher*) incisively explores the question of whether an individual can fully extricate themselves from the society into which they were born.

OPENS NOVEMBER 1



The Report

dir. Scott Z. Burns | USA 2019 | 120 min. | 18A DIGITAL

Oscar nominees Adam Driver and Annette Bening star in the new film from veteran screenwriter Scott Z. Burns (*The Bourne Ultimatum*, *The Informant!*), a searing political thriller that delves into the revelations about the CIA's use of torture after 9/11. Chronicling the arduous, five-year Senate investigation into the spy agency's practice of "enhanced interrogation," *The Report* is not only a gripping feat of storytelling, but an opportunity to reckon with questions about law(lessness) and order that don't simply evaporate with the turning of the news cycle.

OPENS NOVEMBER 22

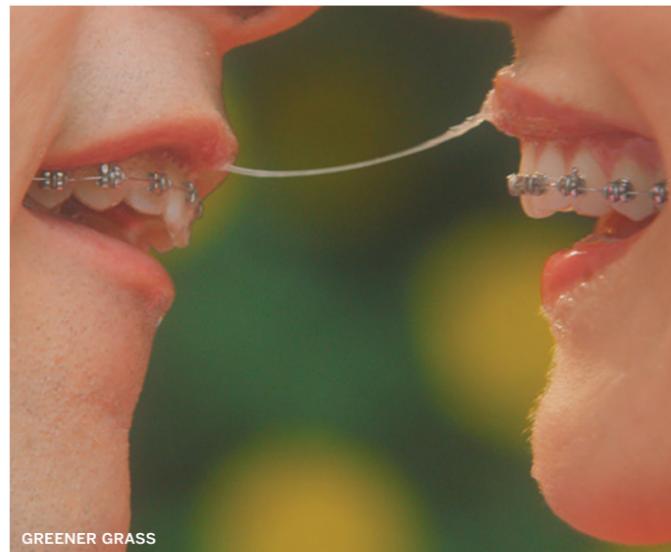


Before You Know It

dir. Hannah Pearl Utt | USA 2019 | 96 min. DIGITAL

Stage manager Rachel Gurne (writer-director Hannah Pearl Utt) is the calm at the centre of the storm that is her dysfunctional theatrical family. In the wake of a family tragedy, Rachel and her actress sister, Jackie (co-scripter Jen Tullock), discover that their supposedly long-dead mother (Judith Light) is actually alive and thriving as a soap-opera star — a revelation that tips the sisters' already precarious balance into chaos. Also featuring Alec Baldwin, Mandy Patinkin, and Mike Colter (Netflix's *Luke Cage*), this quirky, lighthearted comedy was a hit at this year's Sundance.

OPENS SEPTEMBER 20



Greener Grass

dirs. Jocelyn DeBoer & Dawn Luebbe | USA 2018 | 101 min. DIGITAL

Destined to become a cult classic, the debut feature of directorial duo Jocelyn DeBoer and Dawn Luebbe is a deliciously twisted comedy set in a demented, timeless suburbia, where every adult wears braces on their straight teeth, couples coordinate meticulously pressed outfits, and coveted family members are swapped (in more ways than one) in a relentless competition for acceptance.

OPENS OCTOBER 18



Varda by Agnès (Varda par Agnès)

dir. Agnès Varda | France 2019 | 115 min. DIGITAL

Derived from a series of lectures that the late *nouvelle vague* legend gave in her later years, the final film of the great Agnès Varda offers a wide-ranging journey through her life and career. Reflecting on such topics as her filmmaking process, her feminism, her photography, and her longtime partner Jacques Demy, and incorporating flourishes of animation and stylized dream sequences, Varda leaves us with a fitting final testament: a eulogy that brims with her ever-present energy, curiosity, and love of life.

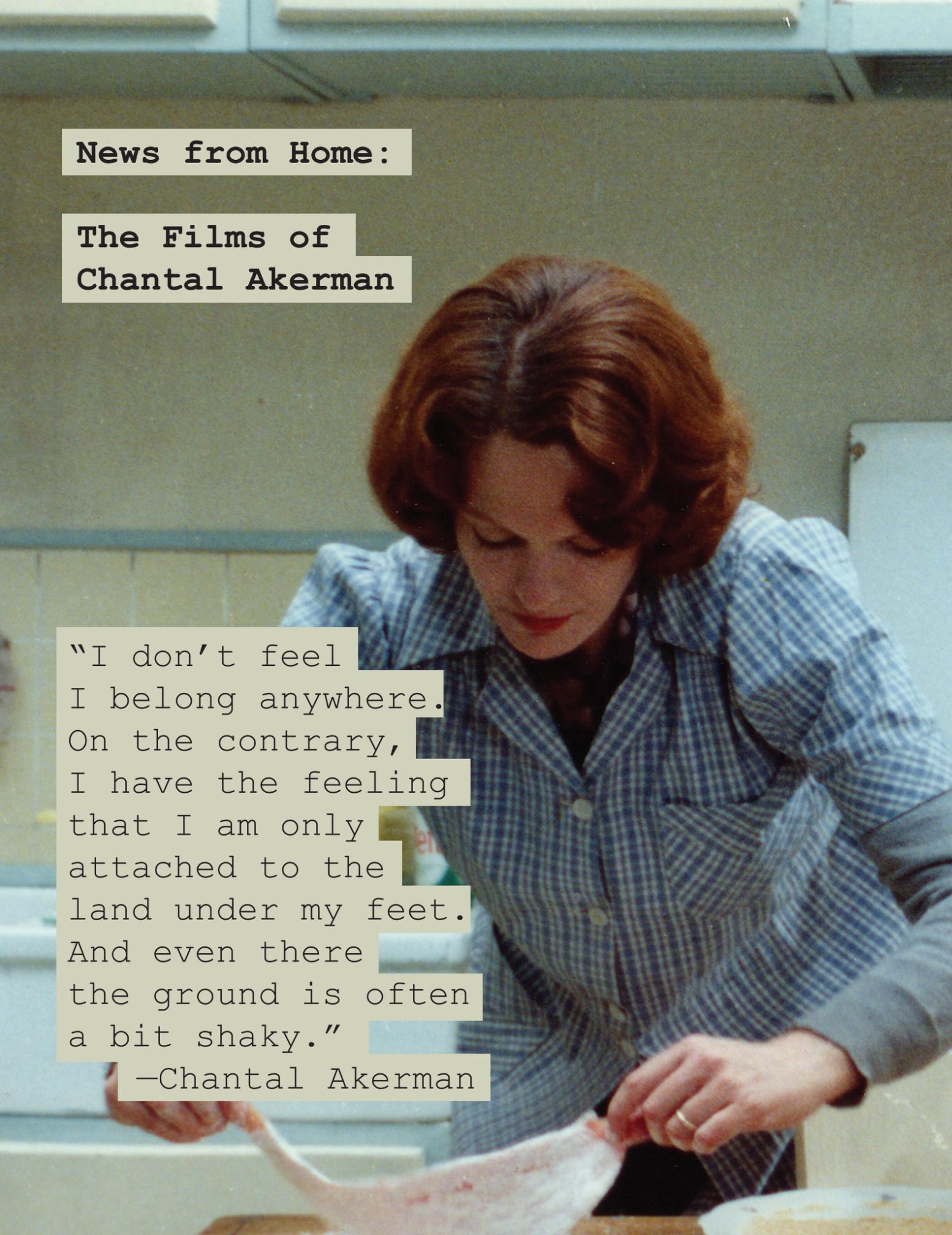
OPENS NOVEMBER 29



Jeanne Dielman, 23,
quai du Commerce,
1080 Bruxelles

News from Home:

The Films of
Chantal Akerman



"I don't feel
I belong anywhere.
On the contrary,
I have the feeling
that I am only
attached to the
land under my feet.
And even there
the ground is often
a bit shaky."

—Chantal Akerman

Curated by Andréa Picard and Claire Atherton, one of Chantal Akerman's longtime collaborators, this retrospective explores the works of one of the greatest filmmakers and artists of our time, whose oeuvre has exerted a tremendous influence on such wide-ranging artists as Gus Van Sant, Todd Haynes, Kelly Reichardt, Pedro Costa, Sofia Coppola, Apichatpong Weerasethakul, Joanna Hogg, Tacita Dean, and Moyra Davey.

BORN IN BRUSSELS in 1950 to Polish immigrants who survived the Holocaust, Chantal Akerman was exceptionally precocious, prolific, and precocious. Her films were inherently feminist, queer, and Jewish, but, more than anything, they resisted and refuted those (and all) labels by virtue of their raw humanism: they remain relevant and relatable to everyone who experiences them, confronted as we are by the absurdity, injustice, harshness, confusion, and profound beauty of the world. While her filmography is too often centred on the masterpiece she made at age 25, *Jeanne Dielman, 23, quai de Commerce, 1080 Bruxelles* — which dramatically altered conventional perceptions of time and space in the cinema, and brought the previously neglected subjects of female subjectivity and domestic labour to the forefront — her energies, interests, and passions cannot be contained even within this immense work. Her over 40 short and feature films range from structuralist experiments to romantic comedies, musicals to literary adaptations, diaristic essays to biographical portraits to thinly veiled autobiographical road movies. She also created a large body of installation work and authored three books, the last of which — *My Mother Laughs* (recently translated into English), a searing memoir about her relationship with her mother — underscores Akerman's innate restlessness, obsessive compulsions, fearless candour, and the porous boundaries between her art and her life.

Following her formative encounters with the films of Godard (she emulated the explosive finale of *Pierrot le fou* in her very first film, *Saute ma ville*, made when she was only 18) and, after a temporary move to New York, with the avant-garde work of Michael Snow, Jonas Mekas, and Andy Warhol, Akerman created her own unique brand of formalism, which could be read as a kind of hybrid of European high modernism and American experimentalism. Her signature long takes, oscillating between static, monumentalized compositions and sweeping tracking shots that set off movement against stasis (both literal and existential), probed the patterns and textures of everyday life, revealing what is imperceptible to most — not least of which was the potential for violence lurking within the quotidian. An acute and curious observer — of form, of architectural detail, of sound, of bodies in spaces — Akerman was also one of the

first filmmakers to systematically acknowledge the fine line between documentary and fiction, imbuing her non-fiction works with lyricism and narrative suspense, and bringing to her narrative films a grasp of real-time rhythms and a sense of spatial and sensorial awareness that make us hyper-aware of our own presence in the world, prompting us to reset our own rhythms with those of her films.

With its insistently repeated motifs — epistolary exchanges, mother-daughter relationships, open-ended journeys, oral histories, performance, the sinister spectre of war — Akerman's oeuvre is as thematically cohesive as her genres are varied, but it is also full of complexities, contradictions, and dualities. She was unafraid to combine the deeply personal with formal rigour, emotional intensity with Chaplinesque physical humour, the deadpan with the wonderfully melodramatic. Her work, as reflected through her own life, displays endless, complex dichotomies: romantic abandon and alienation; intimacy and distance; an indelible sense of place versus the disorienting displacement that made her a perpetual exile, shuttling between Brussels, New York, and Paris, never quite at home anywhere in the world; euphoria and melancholy; a furious productivity and constant need to work struggling against a paralyzing torpor. She excelled in the extremes: her films could be all narrative climax (such as her underrated, love-stricken *Toute une nuit*) or completely denarrativized, such as *Les Rendez-vous d'Anna*, which is structured from beginnings and endings and evinces a wrenching modern soul-sickness.

Akerman's final film, *No Home Movie* — a visceral, diaristic account of the director's final encounters with her mother, released the same year that Akerman herself ended her life, following a long battle with depression — evokes in its very title this double-edged quality inherent to her work: home as something both present and elusive, comforting yet claustrophobic, there but soon gone, physical but (mostly) mental. Akerman used to say that her mother, a woman who preferred to forget the trauma of her past, would often say there was nothing to say. And it is this "nothing" that comprises Akerman's work — in other words, everything meaningful. —ANDRÉA PICARD

On Chantal Akerman By Claire Atherton

Chantal was extremely, infinitely alive. When I say "alive," I mean surprising, inquisitive, always in movement.

Chantal was free. She was not afraid of the unknown. She accepted not knowing where she was going, she loved discovering while making. She followed her intuitions, and courted chance.

Chantal's cinema is not a monument to be admired, it is an experience to be lived. There is nothing one must know before seeing her films. One must simply be as open as possible, and receive the images and sounds with one's whole body, one's full being: with one's eyes and ears, but also one's heart, skin, breath... Chantal's cinema doesn't blind us, nor swallow us. It interrogates us and summons us.

I have often been asked if the work of Chantal Akerman is political. I think it is, very deeply. Chantal's cinema is political not because it is about political subjects, but because it invites us to look at the world. It puts us in movement. In order to face the world, we must begin by facing ourselves, questioning ourselves, and questioning our responsibility. We are all responsible for the world in which we live. It is not enough to say there are good people and bad people. It is much more complex, and Chantal sought to always respect that complexity. She avoided all simplified binaries, all condemnation, all judgement. She did not want to copy reality, nor represent it. She did not want to explain anything, nor resolve anything, because explanations prevent questions. In her films, the present and visible resonate strongly with the hidden and invisible, the subterranean. And these resonances, these displacements, open a space for thought.

The cinema of Chantal is political because it gives us the strength to get up and to think. It helps us to sense that humanity is still alive.

Thanks to Babette Mangolte; Adam Roberts & Joanna Hogg, *À nos amours*; November Paynter, Museum of Contemporary Art, Toronto; Livia Bloom, Icarus Films; Jacob Korczyński; Valérie Massadian; John Gianvito; Sylviane Akerman; Emily Woodburne & Brian Belov-arac, Janus Films; Monique Faulhaber, Cinémathèque française; Ari-anna Turci; Tania Antonoli & Nicola Mazzanti, Cinémathèque Royale de Belgique.

Special thanks to Institut national de l'audiovisuel.

ina



News from Home

dir. Chantal Akerman | France/Belgium/West Germany 1977 | 85 min. [DIGITAL](#)

[RESTORED DIGITAL PRESENTATION!](#)

Epistolary essay, autobiographical elegy, and structural city symphony, *News from Home* has become one of Akerman's most influential films. Shot in long takes and elegant compositions by the great cinematographer Babette Mangolte (who introduced Akerman to the thriving independent cinema scene in New York while she was living there in the '70s), the film oscillates between travelling shots, pans, and static frames as it constructs a plaintive portrait of 1976 NYC, the metropolis' metros, façades, funky fashion, and sometimes eerily deserted streets juxtaposed with Akerman's soft, disaffected voiceover readings of letters she received from her doting and anxious mother, Nelly. *News from Home* includes many of Akerman's signature themes (isolation, identity, febrile family ties, architectural meditation, cultural and geographical displacement) and features some of the most searing and intimate passages in all her work: while we are not privy to Akerman's responses to her mother's letters, the sense of absence and maternal love linger in the images as quotidian experience, alienation, and observation take on near-devastating existential weight. Purposely dislocating sound from image, the film brilliantly coalesces intimacy with a grander sense of wonderment and curiosity.

FRIDAY, NOVEMBER 1 6:15PM
→ WITH CLAIRE ATHERTON

Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles

dir. Chantal Akerman | France/Belgium 1975 | 201 min. | 14A [DIGITAL](#)

[RESTORED DIGITAL PRESENTATION!](#)

An instant cause célèbre despite being derided for its length (long) and pacing (glacial), Akerman's legendary masterpiece (which she directed at the age of 25) is a key feminist text and a cornerstone of modernist cinema, with its claustrophobic geometry and real-time rhythms. Shot with exquisite precision by Babette Mangolte, *Jeanne* stars Delphine Seyrig in the title role, a fortysomething Belgian widow and part-time prostitute who lives in a cramped apartment with her teenage son, her days governed by an unwavering routine of domestic chores and a pre-arranged, mid-afternoon rendezvous with a client. With sparse dialogue, a fugue of clacking heels, shutting doors, and clanging pots, and the constant on-off flicker of lights, the film chronicles three days in Jeanne's life, as her fastidiousness and obsession with structure succumb to a mounting distress (which is never betrayed by Seyrig's placid, winsome face). Voted the best film ever directed by a woman in a recent poll of *Indiewire* critics, Akerman's *Jeanne* is one of the most important and influential films ever made, period. "I have never been so affected by a film as I was by *Jeanne Dielman*: it changed my perception of the possibilities of cinema" (Tacita Dean).

SATURDAY, NOVEMBER 2 5:00PM
→ WITH CLAIRE ATHERTON
FRIDAY, NOVEMBER 8 2:00PM

D'Est (From the East)

dir. Chantal Akerman | Belgium/Portugal/France 1993 | 110 min. DIGITAL

A kaleidoscopic meditation on life, landscape, and the Jewish diaspora in the former Eastern Bloc shortly after the fall of Soviet Communism, Akerman's masterful, meandering travelogue documents the filmmaker's long trip through "the East," recording the encounters that moved her along the way. Voyaging through parts of eastern Germany, Poland, Russia, and Ukraine in a sort of homecoming, Akerman captures not only a mosaic of unforgettable faces, but also streets, cars, babushkas in fur hats queuing for the bus in the dead of winter, many memorable meals, men, women, and children going about their daily lives as seasons change and time passes. Superbly shot on 16mm in frisson-inducing twilight tones and sweeping tracking shots, this non-fiction plunge into the heart of existence during an unstable historical juncture is universally considered one of Akerman's greatest works. "An impossible word, silence in the face of a collapsing world. The bodies, faces, and gestures that Akerman films in near liquid movements. Ghostly figures from a sacrificed Soviet Union. From what could have been Communism to what it could be" (Valérie Massadian).

SUNDAY, NOVEMBER 3 5:45PM
→ WITH CLAIRE ATHERTON



D'EST

Je tu il elle

dir. Chantal Akerman | France/Belgium 1974 | 86 min. | R DIGITAL

[RESTORED DIGITAL PRESENTATION!](#)

Shot in 35mm black and white, Akerman's stunning narrative feature debut introduced the filmmaker's ongoing interrogation of loneliness, emotional detachment, neurosis, and female subjectivity. The "je" of the title is Julie (played by Akerman herself), a young woman whose search for love and self-acceptance is mapped over three distinct episodes. Personally and creatively blocked, obsessively eating sugar from a bag and rearranging her furniture as she writes an endless letter, she finally abandons her lonely apartment and hits the road, hopping a ride with a trucker ("il") — whose ramblings about infidelity lead to a quick handjob — and arriving at the home of a former lover ("elle"), who reluctantly lets her in for a night of extremely physical sex. (Critics continue to dispute whom the "tu" refers to.) Moving between a bold austerity and the rawness of verité, with performances that are at once stylized and painfully real, *Je tu il elle* is "as obsessive and as eerie as Akerman's later *Jeanne Dielman ...* the minimalist structure is both potent and haunting" (Jonathan Rosenbaum); "When [Akerman] ate a bag of sugar in *Je tu il elle*, I was hers" (James Benning).

TUESDAY, NOVEMBER 5 6:30PM



JE TU IL ELLE

Babette Mangolte on *Hôtel Monterey*

Cinematographer Babette Mangolte, a longtime friend and collaborator of Chantal Akerman's, joins us to present two of their earliest films together, consider the influence of the New York structural-film movement on Akerman's work, and reflect on the filmmaker's legacy.

Hôtel Monterey

dir. Chantal Akerman | Belgium/USA 1972 | 65 min. DIGITAL

[RESTORED DIGITAL PRESENTATION!](#)

Much indebted to Akerman's encounter with Michael Snow's dizzying, post-human avant-garde masterpiece *La Région centrale*, *Hôtel Monterey* adopts a vertical grid schema to progressively portray, in meticulously staged compositions and unnerving, zoom-like movements, a Broadway residential hotel from the ground floor up, as night falls and morning ascends upon Manhattan. Working with a 16mm camera borrowed from Yvonne Rainer (and with money Akerman saved up from working as a box-office attendant at a porn cinema), the filmmaker and her DP Babette Mangolte move progressively from reception to roof, elevators to rooms, traversing each floor and recording the transient life inside the hotel and the building's austere, shabby period decor. Hypnotic, mysterious, its Egglestonian colours and quasi-abstract compositions setting off its disquieting silence, *Hôtel Monterey* flirts with fiction as much as with seriality, and evinces a curiosity for *how* humans exist as much as for the patterns and spaces they inhabit.

PRECEDED BY

La Chambre

dir. Chantal Akerman | Belgium/USA 1972 | 11 min. DIGITAL

[RESTORED DIGITAL PRESENTATION!](#)

A horizontal pendant to *Hôtel Monterey*'s stacked verticality, *La Chambre* describes a continuous, 360-degree pan around Akerman's Spring Street apartment, depicting the filmmaker reclining on a bed like an odalisque, gazing at the camera. A nod to Michael Snow's *Standard Time*, this short is a distillation of some of Akerman's recurring themes and motifs, including self-portraiture, domestic still lifes awash in natural light, and her propensity for Chaplinesque visual gags.

WEDNESDAY, NOVEMBER 6 6:15PM



HÔTEL MONTEREY

Les Rendez-vous d'Anna

dir. Chantal Akerman | France/Belgium/West Germany 1978 | 127 min. DIGITAL

[RESTORED DIGITAL PRESENTATION!](#)

One of Akerman's greatest films, *Les Rendez-vous d'Anna* stars Aurore Clément in the title role, a nomadic filmmaker (and Akerman alter ego) travelling through Europe to promote her new film. Through a series of disaffected encounters — with a potential lover, her ex-fiancé's mother, her own mother (Lea Massari, the vanishing Anna from Antonioni's *L'Avventura*), her current lover, and more — Anna becomes the focal point for a gathering of lost souls, the unwitting carrier of a deep existential misery that acts like a contagion. Structured by static, symmetrical frontal compositions and fluid tracking shots, Akerman's introspective travelogue evinces a kind of stylization akin to Bresson or Dreyer, its precise, seemingly placid surfaces serving to heighten emotion and render mental states physical. A film about longing, loneliness, displacement, sexual identity, mother-daughter relationships, and the lingering spectre of war (the succession of trains and railroad stations evoke the forced migrations before, during and after WWII), *Les Rendez-vous d'Anna* is "one of the great films about loneliness" (Gus Edgar-Chan, *Little White Lies*); "The elegant, odd beauty of *Les Rendez-vous d'Anna* is its refusal to fit into any generic or political parameters; like its wandering protagonist, it's unattached and searching" (Michael Koresky).

THURSDAY, NOVEMBER 7 6:15PM



LES RENDEZ-VOUS D'ANNA

Aujourd’hui, dis-moi

dir. Chantal Akerman | France 1980 | 45 min. DIGITAL

One of the most heartwarming (and heartbreaking) segments of documentary TV ever made, Akerman’s contribution to a series on “Grandmothers” should be better known, as it binds together many of the filmmaker’s preoccupations and recurring themes. Shooting primarily in static medium shots, Akerman interviews a trio of Jewish grandmothers in their Paris apartments, listening attentively (while being fed many cakes) to their stories of forced exile (from Poland, Palestine, and Israel, respectively) due to the Second World War, and the importance of song and children as keys to survival in the face of unfathomable hardships. In between each segment, we see Akerman walking to her next meeting while her mother Natalia is heard in voiceover speaking about her own mother (Akerman’s grandmother), whose deportation to the death camps left Natalia in the hands of *her* own grandmother.

PRECEDED BY

Family Business

dir. Chantal Akerman | UK 1984 | 18 min. DIGITAL

Made while Akerman was in the US writing the script for *Golden Eighties*, this Chaplinesque picaresque details the filmmaker’s trip to Los Angeles in search of a long-lost rich uncle, whom she hopes might be able to produce her films. Aurore Clément happily plays along!

La Paresse (Sloth)

dir. Chantal Akerman | France 1986 | 14 min. 35MM

Akerman’s contribution to the anthology film *Seven Women, Seven Sins* (which also features shorts by the formidable Helke Sander, Bette Gordon, and Valie Export) is an amusing portrait of the director trying to overcome her own laziness (i.e., to get out of her bed by noon) in order to make her film about sloth, all while her partner Sonia Wieder-Atherton is hard at work. (The scenario produces Akerman’s oft-quoted line, “In order to make cinema, one must get out of bed.”)

Print courtesy of the Academy Film Archive.

FRIDAY, NOVEMBER 8 6:30PM

Toute une nuit

dir. Chantal Akerman | Belgium/France/Netherlands/Canada 1982 | 90 min. 35MM

A *va-et-vient* of amourous tussles set over the course of a single, steamy night in Brussels, *Toute une nuit* sees Akerman employing her minimalist method to create a maximalist ode to romantic passion and unabashed melodrama. Shattering the chain of desire that linked the sequential episodes of Max Ophüls’ *La Ronde*, Akerman presents a fragmented mosaic of assorted *affaires d’amour* centred on moments of climactic, transporting emotion: a charged exchange of glances, lovers suddenly leaping into each others’ arms, abandoning the world for one another, or abandoning each other in a final flood of tears. Absent context or continuity, we are compelled to finish these stories ourselves, projecting our own memories (or dreams) of passion upon these rituals of romance as Akerman’s 80 protagonists enact an almost Bauschian choreography of comings and goings, of random, planned, and missed encounters. Elegantly shot by Caroline Champetier and featuring a cameo from Akerman’s mother Natalia, *Toute une nuit* is “[Akerman’s] own midsummer night’s sex comedy... Marrying the pleasure of narrative to the purism of the avant-garde, this is her most accessible film to date” (*Time Out London*).

Print courtesy of the Harvard Film Archive.

PRECEDED BY

Rue Mallet-Stevens

dir. Chantal Akerman | France 1986 | 7 min. DIGITAL

Commissioned for the centenary of the famous French architect and designer Robert Mallet-Stevens and shot on the street that bears his name in Paris’ 16th arrondissement, *Rue Mallet-Stevens* depicts a mysterious, nocturnal scene of romance (featuring Akerman and her partner, the cellist Sonia Wieder-Atherton) unfolding before and inside one of the street’s modernist constructions.

SATURDAY, NOVEMBER 9 6:30PM



LES ANNÉES 80

Les Années 80

dir. Chantal Akerman | France/Belgium 1983 | 82 min. DIGITAL

Nominally a behind-the-scenes look at the casting, rehearsals, and vocal recordings for Akerman’s joyous musical *Golden Eighties*, *Les Années 80* is no mere making-of: suffused with the magic, doubt, dynamism, and passion that attend the creative process, this thrilling experimental film has a structural and musical rhythm all its own. Co-scripted by Jean Gruault and starring the magnificent and glamorous Aurore Clément, Magali Noël, Lio, and Akerman herself (happily belting out songs alongside her actresses), *Les Années 80* distills the pre-production process to its essentials, creating a prismatic portrait composed of fragments — Warholian screen tests, abstracted dance moves in a studio, the hypnotic repetition of love-soaked lines of dialogue (“Love is stronger than everything”), and, of course, great ’80s fashion — that gradually accrue into an exhilarating rush of cinematic pleasure. “The [film’s] subject is first and foremost Akerman’s love of actors and the filmmaking process, and second the process itself — the intermediary steps between conception and perfection, from physical materials to cinematic illusions.... a very funny, very idiosyncratic piece from one of the most sympathetic of modernist filmmakers” (Dave Kehr, *Chicago Reader*).

Digital presentation courtesy of the Cinémathèque Royale de Belgique.

SUNDAY, NOVEMBER 10 6:30PM

L’Homme à la valise (The Man with the Suitcase)

dir. Chantal Akerman | France 1983 | 60 min. DIGITAL

Originally made for television, this absurdist, dialogue-less comedy of manners features Akerman as a woman who returns home to find that, after temporarily loaning out her apartment to friends, an unknown friend-of-a-friend (Jeffrey Kime) has settled in. Exiling herself to the back room, the woman converts her bedchamber into a multi-use space where she works and sleeps in order to avoid her carefree new roommate. Akerman’s physical humour is on full display here, as the woman’s daily routines of attempting to write (at a typewriter), eat (tartines, of course), and bathe are accompanied by a regime of furtive listening, tip-toeing about, and barricading herself in; meanwhile, the film’s brilliantly exaggerated sound design provides constant reminders of the unwanted boarder’s (perhaps imagined) passive-aggressive presence in the apartment.

PRECEDED BY

Le Déménagement (The Move)

dir. Chantal Akerman | France 1992 | 37 min. DIGITAL

Another rarely screened film that Akerman made for television, *Le Déménagement* stars Sami Frey as a man who, newly moved in to a modern apartment, is wracked with doubt about his relocation. Fretting over the silence of the place and its lack of soul, he delivers a halting, direct-address monologue about doubt, regret, and isolation while measuring out the space in steps, in a choreography of claustrophobia that permeates much of Akerman’s work. Tonally strange and oddly affecting, *Le Déménagement* exemplifies contained chaos.

TUESDAY, NOVEMBER 12 6:30PM



One Day Pina Asked... (Un jour Pina a demandé...)

dir. Chantal Akerman | Belgium/France 1983 | 57 min. DIGITAL

Essential Akerman. Much more than a documentary, *One Day Pina Asked...* is an extraordinary encounter between two of the greatest artists of our time — Akerman and legendary choreographer Pina Bausch — whose work shares a profound physicality, a use of formal rigour to probe raw emotion, and a vision that is equally informed by violence, desperation, longing, and love. Following Bausch and her world-renowned Wuppertal Tanztheatre troupe on a three-city tour, Akerman observes Bausch as she, in turn, scrutinizes her dancers, creating a mise-en-abyme of gazes that gets to the heart of the choreographer’s avant-garde method. “Of all attempts to register on film something essential about dance and performance, this is arguably the greatest, not because of what is shown (so much is not) nor because of what is said (a brief conversation between the two is a damp squib), but because Akerman leads us into the heart of the matter by means of abrupt cuts between time and movement, and interviews whose point seems indeterminate” (Joanna Hogg & Adam Roberts, *Frieze*).

PRECEDED BY

Franz Schubert's Last Three Sonatas (Les trois dernières sonates de Franz Schubert)

dir. Chantal Akerman | France 1990 | 49 min. DIGITAL

“A veil of order, to quote a word of Novalis, under which the chaos shimmers. The most beautiful chaos that I know,” says brilliant Austrian pianist Alfred Brendel of one of Schubert’s last piano sonatas, in this rarely seen portrait commissioned for French TV. Filming Brendel in his window-lined Hampstead studio as he expounds upon the 19th-century composer’s famous final works (both verbally and on the piano), Akerman echoes the structure of the musical compositions with her ABA shot sequences, and finds an eerie resonance with her own oeuvre when Brendel, speaking of the troubled Schubert’s desperate state of mind, likens him to “a wanderer at the precipice.”

Trois strophes sur le nom de Sacher

dir. Chantal Akerman | France 1989 | 12 min. DIGITAL

An inventive portrait of Akerman’s partner and frequent collaborator, classical musician Sonia Wieder-Atherton, interpreting a stirring composition by Henri Dutilleux on viola.

WEDNESDAY, NOVEMBER 13 6:30PM



TOUTE UNE NUIT

Golden Eighties

dir. Chantal Akerman | France/Belgium/Switzerland 1986 | 96 min. DIGITAL

An exuberant, giddy, stylized, candy-coloured musical that takes place entirely within a soundstage shopping mall, Akerman's delightfully strange mix of MGM musicals, Jacques Demy, and her own brand of avant-garde formalism is a sight (and a sound) to behold. A bittersweet, multi-character tale of romantic longing, *Golden Eighties* shuttles between clothing-store owner Jeanne (Delphine Seyrig), whose long-lost love (filmmaker John Berry) shows up out of the blue after 40 years; Jeanne's son Robert (Nicolas Tronc), who spurns the love of hairdresser Mado (pop singer Lio) and yearns to marry gorgeous blonde salon manager Lili (Fanny Cottençon), who is having an affair with the salon's gangster owner, Monsieur Jean (Jean-François Balmer); and Sylvie (Myriam Boyer), who runs the mall coffee bar and wistfully reads the letters sent to her from her boyfriend, who has gone to work in Canada. With its precise play with reflective surfaces and window displays, *Golden Eighties* emphasizes the enclosure of the film's bustling movement within the consciously heightened artificiality of the elaborate set, creating a sense of containment that many have interpreted as a metaphor for women's hemmed-in status in society.

PRECEDED BY

Lettre d'un cinéaste: Chantal Akerman

dir. Chantal Akerman | France 1984 | 9 min. DIGITAL

Shot while Akerman was in pre-production for *Golden Eighties*, *Lettre d'un cinéaste* was made for the television series *Cinéma, cinéma*, which routinely commissioned filmmakers to send in dispatches. Featuring Aurore Clément as the director's accomplice/proxy (who asks "What is cinema for? Who is it for?"), this little experimental romp includes a list of what is required to make films, such as getting out of bed, eating, getting dressed — a light-hearted jest that nevertheless speaks truthfully to Akerman's sense of cinema.

SATURDAY, NOVEMBER 16 6:45PM



GOLDEN EIGHTIES

Letters Home

dir. Chantal Akerman | France 1986 | 104 min. DIGITAL

RESTORED DIGITAL PRESENTATION!

Seldom screened in North America, *Letters Home* is an unconventional filmed adaptation of Rose Leiman Goldemberg's play based on Sylvia Plath's intense correspondence with her mother Aurelia, from the time the poet was in university until her suicide. Maintaining the original Parisian production's theatrical stylization and minimal sets and props, Akerman's film features Delphine Seyrig and her niece Coralie Seyrig reciting Sylvia and Aurelia's letters to the audience directly, as though we were the recipients of these intimate missives, the musicality of the actresses' voices heightened by the use of sonatas by Schumann, Debussy, Prokofiev, and Shostakovich. Offering poignant resonance with Akerman's earlier epistolary film *News from Home*, and with the theme of the mother-daughter bond that runs through so much of the filmmaker's work, *Letters Home* is strangely transcendent in its seeming simplicity.

Digital presentation courtesy of Centre audiovisuel Simone de Beauvoir.

SUNDAY, NOVEMBER 17 6:25PM

Histoires d'Amérique: Food, Family and Philosophy

dir. Chantal Akerman | France/Belgium 1989 | 92 min. DIGITAL

RESTORED DIGITAL PRESENTATION!

Recently restored and presented at MoMA's "To Serve and Project" festival earlier this year, *Histoires d'Amérique* is the least-known of the films that Akerman made in the US, but is an essential pendant to *News from Home* (astute viewers will note that one's beginning mirrors the other's end). Located somewhere between documentary and fiction, this incisive, tragicomic portrait of Jewish identity convenes a cross-section of Jewish New Yorkers who recount their respective tales of emigration — stories of trauma, loss, sadness, and resilience — with a combination of reticence, timidity, and stoicism. Interspersed between these confessional monologues are sketches which illustrate the three tenets of the film's subtitle with generous helpings of Borscht-belt humour, exemplifying how cultural rituals can sustain the will to resistance and survival. "[*Histoires d'Amérique* is] a work on memory, but invented memories. It is made from so many stories, stories that have remained lodged in the throats of parents ... These funny stories, sometimes consoling, have enabled me to survive history through laughter, the kind of laughter that originates from distress" (Akerman).

Digital presentation courtesy of the Cinémathèque Royale de Belgique.

WEDNESDAY, NOVEMBER 20 6:30PM



A COUCH IN NEW YORK



PORTRAIT OF A YOUNG GIRL IN THE LATE '60S, IN BRUSSELS

Portrait of a Young Girl in the Late '60s, in Brussels (Portrait d'une jeune fille de la fin des années 60 à Bruxelles)

dir. Chantal Akerman | France 1993 | 60 min. DIGITAL

Extremely controlled and somewhat austere, Akerman's contribution to the landmark television series *Tous les garçons et les filles de leur âge* (which also yielded Claire Denis' *US Go Home* and Olivier Assayas' *Cold Water*) holds true to its title as it hews closely to its moody protagonist, Michèle (Circé Lethem), a headstrong high schooler and aspiring writer who confesses that her exterior "joie de vivre" masks her inner suffering. Deciding to abandon her studies and her family, she naturally heads to the cinema, where she meets a handsome French deserter from a hoity family. For the rest of the day they meander through the streets of Brussels, oscillating between desire and despair. Featuring some of Akerman's most beautiful sequences (including a halting, fumbling, and very sensuous sex scene) and a superlative soundtrack that includes Johnny Hallyday, France Gall, Leonard Cohen, and James Brown, *Portrait* is a minimalist yet stirring ode to youth, freedom, friendship, and nights that should last forever.

FOLLOWED BY

Chantal Akerman par Chantal Akerman

dir. Chantal Akerman | France 1997 | 64 min. DIGITAL

Asked to contribute to the classic filmmaker-profile series *Cinéma, de notre temps*, Akerman unknowingly suggested directors who had already been spotlighted, then finally, and jokingly, suggested herself; caught in her own unwitting trap, she created this precious and intimate autoportrait. Turning the camera on herself in her sparse apartment, her dog at her feet and butterflies in her stomach, Akerman reads from an engaging and revealing text, while a montage of 15 of her films (from *Saute ma ville* to *D'Est*) speaks volumes about herself, her artistic trajectory, and her singular vision of the world.

SUNDAY, NOVEMBER 24 6:00PM

A Couch in New York (Un divan à New York)

dir. Chantal Akerman | France/Germany/Belgium 1996 | 105 min. | PG 35MM

Akerman took a stab at making a commercial hit with this light and breezy romantic comedy, which was largely panned upon its release (although many critics came to its defense, both at the time and later on) and proved to be a crushing flop at the box office. Juliette Binoche plays Béatrice, a young, vibrant Parisian dancer who swaps apartments with Henry (William Hurt), a solipsistic Manhattan psychoanalyst. While Béatrice settles into Henry's home with ease (even taking on some of his patients), the dour doctor has difficulty adjusting to Béatrice's bustling Belleville abode — but that ill fit clearly indicates that the odd couple are destined to be together. A classically symmetrical tale of two cities, two cultures, and two seemingly mismatched lovers, *A Couch in New York* nevertheless evinces an odd (and fascinating) sense of dislocation, as Akerman's modernist impulses sometimes grind against the rom-com mechanism. "It is basically a very alienated story, full of emotional traps and abysses, awkward silences and tearing miscommunications ... [Akerman] is alive to something that is alien and disconcerting: the sensations that take people out of themselves, shake them up, disturb or even annul them." (Adrian Martin).

Print courtesy of the Cinémathèque Royale de Belgique.

WEDNESDAY, NOVEMBER 27 6:30PM



LA CAPTIVE

La Captive

dir. Chantal Akerman | France/Belgium 1999 | 118 min. 35MM

Loosely adapted from *La Prisonnière*, the fifth volume of *À la recherche du temps perdu*, Akerman's *La Captive* transforms Proust's labyrinthine sentences into a visual topography of a deadened relationship fuelled by destructive desire. The film opens with Simon (Stanislas Merhar), the replacement for Proust's narrator, rewinding and rewatching Super 8 footage of his lover Ariane (Sylvie Testud), obsessively repeating the incantation "Je vous aime bien" — establishing Akerman's emphasis on spoken emotions, words of love spoken out of desperation, out of habit and complacency, out of not knowing. Evoking both Hitchcock and Bresson as the possessive Simon clandestinely surveils Ariane through a timeless, haut-bourgeois Paris, and freely incorporating elements from other installments of Proust's masterwork, the director strips her source text down to the barest of emotions, the essentials of speech and movement, creating a work that is less an adaptation than something purely Akerman. "Ultimately a better Proust adaptation than Raúl Ruiz's *Time Regained* [from the same year], despite — or maybe because of — the fact that it's much freer, even to the point of altering plot and providing a feminist critique of the original" (Jonathan Rosenbaum).

Print courtesy of the Cinémathèque Royale de Belgique.

SATURDAY, NOVEMBER 30 2:45PM

Sud (South)

dir. Chantal Akerman | France/Belgium 1999 | 70 min. [DIGITAL](#)

Akerman's searing documentary about systemic racist violence in the American South is, sadly, as urgent and relevant now as when it premiered two decades ago. Initially drawn to the South by way of Faulkner and James Baldwin, Akerman arrived in Jasper, Texas shortly after the brutal murder of an African American man, James Byrd Jr., by white supremacists. This became the starting point for Akerman's film, which explores the resurgence of the Christian Aryan movement (i.e., the KKK) while capturing a portrait of the Black community that comes together at Byrd's memorial and finds the strength to carry on. Through interviews, empathetic observation, and long, lyrical tracking shots, *Sud* is both a devastating dispatch on a racially divided America and a haunting meditation on memory, history, landscape, trauma, and resistance. "This film is not an autopsy of this murder, [but rather about] how it becomes inscribed in a landscape ... How can trees and all of nature suddenly evoke death, blood[?] How does the present evoke the past? How can this past come [to] seize and haunt you by the bends of an empty cotton field, by a road, or by a gesture or a look?" (Akerman).

SUNDAY, DECEMBER 1 2:00PM



SUD



FROM THE OTHER SIDE

From the Other Side (De l'autre côté)

dir. Chantal Akerman | Belgium/France/Australia/Finland 2002 | 99 min. [DIGITAL](#)

Like its predecessors *D'Est* and *Sud*, the concluding chapter of Akerman's documentary triptych on the complexities of identity and the costs of political injustice combines sensitive portraiture, a fecund sense of curiosity, and a rhetorical approach to illuminate grave violations of human rights and dignity. An investigation of the plight of illegal Mexican immigrants who attempt the journey across the US border from Agua Prieta, Sonora to Douglas, Arizona, the film dissects the harsh economic realities that motivate migrants to tackle the perilous desert crossing, rendering the poetics of this contested space in a manner reminiscent of Canadian photographer Geoffrey James' celebrated *Running Fence* series. More timely than ever given the Trump Administration's open war against refugees, *From the Other Side* is "both eerily beautiful and filled with a quiet compassion" (Dave Kehr, *The New York Times*).

THURSDAY, DECEMBER 5 6:20PM

Demain on déménagement (Tomorrow We Move)

dir. Chantal Akerman | France/Belgium 2004 | 110 min. [ESMM](#)

Largely confined to a cramped Brussels duplex, Akerman's stylized musical comedy stars Sylvie Testud as Charlotte (her name surely a play on Charlot, the European nickname for Chaplin's Little Tramp), a writer of erotica whose widowed, piano-teacher mother (Aurore Clément, perfectly and symbolically cast 25 years after playing Akerman's alter ego in *Les Rendez-vous d'Anna*) suddenly decides to move in with her. Mother and daughter quickly get in each other's way and on each other's nerves, and their search for a larger apartment soon transforms the duplex into a congested crossroads for a slew of visitors, including piano students, a real-estate agent, and several prospective renters. Though its whimsy and ebullience put it at the lighter end of the director's oeuvre, *Demain on déménagement* is quintessential Akerman in its exploration of a mother-daughter relationship, its themes of exile and overcoming tragedy through song and Jewish humour, and its autobiographical details (including a direct reference to Akerman's grandmother's diary). "[The film is filled with] nonsense, but [is] profoundly rooted in the real and the roots of life. I want what is real, not what is natural!" (Akerman).

Print courtesy of the Cinémathèque Royale de Belgique.

SATURDAY, DECEMBER 7 6:15PM

Là-bas (Down There)

dir. Chantal Akerman | Belgium/France 2006 | 78 min. [DIGITAL](#)

Avant-garde, experimental, rigorously minimal, or simply an aesthetics of apoplexy, *Là-bas* is an intensely personal work that reveals a stripped-down, vulnerable Chantal Akerman tackling a subject that has arguably haunted her entire oeuvre. A sort of "film diary" reminiscent of Jonas Mekas' first-person cinema (which had so influenced Akerman's early work), *Là-bas* unfolds primarily in a Tel Aviv apartment where the director, paralyzed by the pressures of life and finding herself unable to cope, has cooped herself up. The camera, like the filmmaker's gaze, is fixed upon the window frame, Akerman spying on her neighbours across the way as they go about their day, a day like any other. A film about the power of curiosity to combat anxiety, confinement, and an all-consuming inertia, *Là-bas* has a deceptively naive structure that belies the gravity and resonance of its being: it's as if all of Akerman's history, her identity, her rootlessness, her questioning of the entire Jewish diaspora, and of the very nature of art and images after the Holocaust has been concentrated into the film's static, swimmy digital images.

[PRECEDED BY](#)

Saute ma ville (Blow Up My Town)

dir. Chantal Akerman | France 1968 | 13 min. [DIGITAL](#)

[RESTORED DIGITAL PRESENTATION!](#)

An 18-year-old Akerman directs herself in her very first film, about a girl who comes home and experiences a giddy mania. Featuring Chaplinesque physical humour and filled with all of the irrepressible, combustible energy for which Akerman became known, the director's nod to Godard's *Pierrot le fou* takes on a personal resonance as her character proceeds to blow up both her kitchen, and her entire world.

Digital presentation courtesy of the Cinémathèque Royale de Belgique.

SUNDAY, DECEMBER 8 6:45PM



DEMAIN ON DÉMÉNAGE



ALMAYER'S FOLLY

Almayer's Folly (La Folie Almayer)

dir. Chantal Akerman | Belgium/France 2011 | 127 min. [ESMM](#)

A liberal adaptation of Joseph Conrad's first novel, Akerman's final fiction feature owes just as much to the last work of another master filmmaker: F.W. Murnau's 1931 *Tabu*, which retains an aura of mystery, misfortune, and myth due to Murnau's death in a car crash during post-production. A startling opening scene (a literal showstopper) leads us into the story of the eponymous Almayer (Stanislas Merhar), a Dutch trader operating a decrepit hovel of a trading post in remote colonial Malaysia. His destiny damned by avarice and an unyielding sense of racial superiority, Almayer mourns the lost windfall for which he entered into a mercenary marriage, and pins all his dreams and expectations (and incestuous desires) on his half-Dutch, half-Malay daughter Nina (Aurora Marion), whom he yearns to "whiten" through wealth. An epic tale of greed and love (and love lost), a study of confinement and constriction, and an exploration of blurry gender definitions and roles, *Almayer's Folly* transfers its twin sources to Akerman's sensual terrain: the land of the oneiric, heavy as it is airy, the weight and wantonness of utter desperation and inevitable earthly disappointment.

WEDNESDAY, DECEMBER 11 6:30PM

No Home Movie

dir. Chantal Akerman | Belgium 2015 | 113 min. | PG [DIGITAL](#)

Akerman's final film, a cinematic companion to her memoir *My Mother Laughs*, *No Home Movie* is a sober, profoundly moving portrait of the filmmaker's mother Natalia in the months leading up to her death, when she was mostly confined to her Brussels apartment. A Polish Jew who survived Auschwitz, Natalia suffered from chronic anxiety all her life, an affliction that fuelled much of her daughter's creative output and helped shape Akerman's thematic preoccupations with gender, sex, cultural identity, existential ennui, solitude, and mania. Deceptively radical, *No Home Movie* gradually reveals the torrents of emotion beneath the seemingly quotidian exchanges between Akerman and her mother, as the filmmaker tries to extract Natalia's harrowing life story before that knowledge becomes irretrievable. Creating a dialogue with much of Akerman's filmography (especially the domestic routinization and structural rigour of *Jeanne Dielman*), this final testament from one of our greatest filmmakers is a masterful treatise on space and time, an immensely moving chronicle of a fraught but deeply loving mother-daughter relationship, and a perfect bookend to Akerman's brilliant, incomparable filmography.

SATURDAY, DECEMBER 14 3:15PM

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GOETHE FILMS OCT 2019 STRONGER THAN BLOOD

Photo: CHIKO Denis Moschitto © courtesy Falcom Media

Over the last two decades, a thriller sub-genre has carved out a popular and critically acclaimed niche in German cinema: gangster films by (arthouse and mainstream) filmmakers – Arslan, Yildirim, Akin and others – with star actors – Ünel, Bleibtreu, Löw – often of immigrant or métissage descent. Some films tell hard-hitting street crime stories, some are tender explorations of inner-city life and love. All introduce us to fresh, complex (and predominantly male) characters that appeal well beyond their own worlds.

- Oct 3, 6:30pm** “Dealer”
by Thomas Arslan (1999, 74 min)
- Oct 8, 6:30pm** “Chiko”
by Özgür Yildirim, produced by Fatih Akin (2008, 92 min)
- Oct 10, 6:30pm** “Stronger Than Blood”
by Oliver Kienle (2009, 109 min)

GOETHE FILMS are screening at the TIFF Bell Lightbox.

Updates & details at www.goethe.de/toronto

Raffles & background on our German Film @ Canada blog www.goethe.de/canada/germanfilm



GOETHE
INSTITUT

POET OF RELATION:



The Essential Euzhan Palcy

**A SPOTLIGHT ON THE MARTINIQUE-BORN FILMMAKER
WHO BECAME THE FIRST BLACK WOMAN
TO DIRECT A MAJOR HOLLYWOOD PRODUCTION**

TO HEAR HER TELL IT, Euzhan Palcy began her love affair with cinema like many another filmmaker before her. In a 2018 “Closet Picks” video from the Criterion Collection, the Martinique-born director pores over the shelves at the DVD label’s New York offices, detailing her early encounters with Alfred Hitchcock, Kaneto Shindo, and, most importantly, Marcel Camus’ *Black Orpheus* (see page 69), which she identifies as the film that made her want to be a filmmaker. However, the young, cinema-smitten Palcy faced a considerable barrier: there were no existing Martiniquan filmmakers to speak of, much less a domestic filmmaking industry. But, with the encouragement of her father (whom she calls the “the first feminist that I ever met”), she pursued her passion, teaching herself how to shoot on 16mm before heading to Paris to study film formally.

It was in Paris that an early screenplay of Palcy’s — an adaptation of the novel *La Rue cases-nègres*, by her fellow Martiniquan Joseph Zobel — ended up in the hands of *nouvelle vague* figurehead François Truffaut by way of Truffaut’s daughter, who was Palcy’s schoolmate at the time. With Truffaut’s encouragement and support, Palcy brought her script to the screen as *Sugar Cane Alley* (the film’s English-release title), which won the first-ever Audience Award at the 1985 edition of FESPACO (Burkina Faso’s festival of pan-African cinema), as well as the Best First Film prize at the César Awards and a Silver Lion at the Venice Film Festival — the first time either of these awards was ever bestowed on a Black director. In Palcy’s native Martinique, the film was a blockbuster, with local audiences returning to theatres again and again to see their

lives and likenesses on the big screen. With her 1989 follow-up *A Dry White Season* — an exposé of apartheid-era South Africa starring Donald Sutherland, Susan Sarandon, and Marlon Brando — Palcy marked another milestone as the first Black woman to ever direct a Hollywood studio feature.

Though Palcy’s story is unique, it is, sadly, not unusual in another sense: despite her accomplishments, her cinematic legacy is modest compared to those of other directors — most often men — whose festival acclaim led to more robust careers. But, remaining resolute in her belief that a well-crafted story transcends demographic appeal, Palcy has demonstrated fearlessness in her craft from the outset, confidently shifting between mainstream and independent modes of filmmaking. It’s this marvellously egalitarian approach that has enabled her to create with integrity and impact, and to translate the stories of the peoples, histories, and struggles that are dear to her into the language of cinema. Enacting the “poetics of relation” that her countryman Édouard Glissant theorized about in his influential book of the same name, Palcy employs the inherently creolized nature of her Franco-Caribbean identity to engage with and comment upon ideas of Negritude, feminism, French colonialism, and pan-Africanism.

On the occasion of the 30th anniversary of *A Dry White Season*, which had its world premiere at TIFF in September 1989, we honour this singular auteur with a mini-retrospective of three of her signature works — a celebration that’s better late than never. —LYDIA OGWANG

Sugar Cane Alley (Rue cases-nègres)

dir. Euzhan Palcy | France 1983 | 107 min. | PG [DIGITAL]

4K DIGITAL RESTORATION!

Palcy made an auspicious debut with this tender portrait of boyhood set in rural 1930s Martinique, which benefited from the support and mentorship of French New Wave *fondateur* François Truffaut. Adapted from Joseph Zobel’s semi-autobiographical novel, *Sugar Cane Alley* centres on 11-year-old José (Garry Cadenat), who lives on a cane sugar plantation under the care of his ailing but fierce-spirited grandmother M’Man Tine (Darling Légitimus), who yearns to spare him from the same hardships that she has been forced to endure. A vibrant and affecting view of Black life in a post-slavery society, imbued with commentaries on social stratification, pan-Africanism, and masculinity, *Sugar Cane Alley* is deceptively slight in narrative but emotionally walloping in impact. Winner of Best First Film at the Césars and multiple awards at the Venice Film Festival (including the Silver Lion), the film announced Palcy as a force to be reckoned with, and brought Hollywood knocking at her door soon thereafter.

THURSDAY, OCTOBER 3 6:15PM
WEDNESDAY, OCTOBER 9 6:15PM



SUGAR CANE ALLEY



A DRY WHITE SEASON

A Dry White Season

dir. Euzhan Palcy | USA 1989 | 106 min. | 14A [35MM]

Following the critical success of *Sugar Cane Alley*, Palcy became the first Black woman to direct a Hollywood studio feature with this adaptation of André Brink’s novel of moral and political awakening in apartheid-era Johannesburg. Donald Sutherland stars as Ben Du Toit, a South African-born schoolteacher who is forced to confront the reality of his racial privilege when the son of his Black gardener is brutally beaten by white police officers. When assault is followed by murder, Ben determines to bring his fight against state-sanctioned violence to the courts. Subversively dismantling the typical white-saviour narrative, Palcy’s incendiary sophomore effort features a multifarious cast that includes Susan Sarandon, celebrated South African stage actor Zakes Mokae (the star fixture in an ensemble cast of Black South African talent that Palcy insisted on casting over African American candidates), and, in an Oscar-nominated supporting performance, Marlon Brando, who was so impressed by Palcy’s script and her political conviction that he agreed to return to the screen after a nine-year hiatus.

FRIDAY, OCTOBER 4 6:30PM

Siméon

dir. Euzhan Palcy | France/Guadeloupe/Martinique 1992 | 115 min. | PG [DIGITAL]

4K DIGITAL RESTORATION!

Palcy returned to the West Indies for her third feature, a pitch-perfect magical-realist musical. The film’s eponymous protagonist (Jean-Claude Duverger) is a respected and well-loved music teacher in a small village, who finds a kindred spirit in his star student Isidore (Jacob Desvarieux), a gifted guitarist who moonlights as a mechanic. When tragedy separates master and pupil seemingly for good, Isidore’s ten-year-old daughter steps in with some magic of her own, helping to bridge the gap between dreams and reality. Palcy’s colourful and convivial musical fantasy reportedly sparked dance parties at its woefully late New York premiere at MoMA in 2011 and its subsequent Cannes Classics screening in 2013. “One of the sunniest and most charming ghost stories ever told” (*The Los Angeles Times*).

SATURDAY, OCTOBER 5 6:00PM



SIMÉON



IN
THE
REALM
OF
OSHIMA:
THE
BEST
OF
JAPANESE
MASTER
NAGISA
OSHIMA

Championed by Martin Scorsese and Claire Denis, Nagisa Oshima proudly proclaimed that he did not want to make films that “could be understood in 15 minutes.” This select retrospective confirms Oshima's status as perhaps the greatest director of postwar Japanese cinema.

SHOHEI IMAMURA'S famous pronouncement, “I’m a country farmer; Nagisa Oshima is a samurai,” may be ambiguous in tone and intent (is it ironic, invidious, deferential?), but it emphasizes the pronounced differences between the two directors: class, stylistic, and otherwise. Often paired as twin avatars of the Japanese New Wave (a term that Oshima took every opportunity to spurn and disparage), given the shared elements between them — an audacity both formal and social, a rejection of the refined tenor of traditional Japanese cinema, a propensity for mixing fiction and reality, and certain key themes (sex and criminality, the abuse and resilience of women, incest, the social fissures of postwar Japan) — Imamura and Oshima nevertheless can be construed as contraries, if not opposites. Where Imamura made defiantly “messy” and “juicy” (his preferred terms) films that celebrated the irrational, the instinctual, the carnal, squalid, violent, and superstitious life of Japan’s underclass, Oshima’s films are primarily

ideational, probing, and controlled — which is not to say they are dry or cerebral. Even at their most complex, Oshima’s works exhibit such wit, beauty, furious invention, and profound feeling that their conceptual gambits take on sensual and emotional force. They are less the product of a postmodernist sensibility than of a desperate intelligence: Oshima made films as if they were a matter of life and death.

“I do not like to be called a samurai, but I admit that I have an image of myself as fighter,” said Oshima; “I would like to fight against all authorities and powers.” From his first film forward, Oshima was indeed a fighter, less a maverick than an insurgent, rebelling against every myth, tradition, and piety of Japan, Inc. Though born into privilege as the son of a government worker in Kyoto (reportedly of samurai ancestry), Oshima was a nascent socialist whose ideals were formed in his youth by the Pacific War, Emperor Hirohito’s capitulation after the bombings at Hiroshima and Nagasaki, and the subsequent American occupation of Japan; the

general strike of 1947; the mass student struggle against the Korean War, and, most markedly, against Anpo, Japan’s security pact with the US at the height of the Cold War. Steeped in Marxist and Freudian thought from his father’s prodigious library, Oshima opposed using ideological systems to probe his nation’s psyche: “I am not a Marxist,” he insisted. “In fact, I find Marxism and Christianity to be the same thing and both of them are bad.”

So thoroughgoing was Oshima’s rejection of dogma that he even mocked his own seeming allies, such as the doctrinaire activist-filmmakers in *The Man Who Left His Will on Film*, one of whom rotely declares that the last filmed images left by a dead comrade portend “the end of a petit-bourgeois unable to achieve proletarian consciousness.” In the brilliant, acrimonious *Night and Fog in Japan*, Oshima vents his bitter disappointment at the failure of leftist progressives by making Langian doubles of men who are actually ideological foes, implying that both are impotent, too caught up in internecine skirmishes to attend to the real struggle for political change in Japan, to give voice and power to all those “left out” by the country’s postwar economic miracle, its stultifying political system and cultural conformity.

Oshima’s fierce determination to expunge from his own art the signifiers of that national obeisance led to his initial shunning of traditional shots of the sky or of people sitting on tatami mats, and, most famously, his banishment of the colour green from his films, because of its association with nature, with the traditional Japanese garden and its proximity to the consolations of home. Green forbidden as insidious or anodyne, red would become the marker of Oshima’s dire vision of Japan. “The blood of this young boy dyes all of Japan red,” claimed the trailer for *Boy*, preparing us for a slew of objects keyed to carmine — the mother’s red sweater and dyed hair, the little girl’s red boot and forehead wound, and the ubiquitous Japanese flags (the *Hinomaru* with its burning sun) that will be repeatedly invoked and maligned throughout the director’s extravagant colour films — and the literal blood that will course, spill, and gush throughout his oeuvre, most notoriously the sluice of scarlet that marks the deathly apotheosis of sexual passion in *In the Realm of the Senses*.

“I always try to deny the style I used in a previous work.... I never make films in the same style,” Oshima once told an interviewer, which helps account for his swing from the Nick Ray histrionics and Fulleresque kinfist aesthetics in *Cruel Story of Youth* and *The Sun’s Burial* to the refined



DAVID BOWIE & NAGISA OSHIMA ON THE SET OF MERRY CHRISTMAS, MR. LAWRENCE

modernism of a Resnais or Antonioni in *The Ceremony* and the stern alienation effects of *Night and Fog in Japan*. Extremity defined both Oshima’s vision — his twin obsessions of sex and crime, and his cardinal themes of human desire in conflict with social codes and strictures, of freedom sought through criminality, sexual abandon, or social revolution, of compulsion and stymied rebellion — and his stylistics: *Night and Fog in Japan* was shot in only 47 long takes, while *Violence at Noon* employs over 2,000 edits; his earliest films were mostly shot in widescreen and colour, but he would readily retreat to the old-fashioned mode of black and white and the square 1.37 aspect ratio for others. Just as this bold eclecticism defied the largely studio-created rubric of the Japanese New Wave, so too did Oshima

chafe at the inevitable comparisons critics made between his films and Godard’s: though he would politely respond to questions about the latter’s influence with evasive statements about shared enthusiasms and common concerns, he eventually took to calling Godard “the Oshima of France” after one likening too many. (In hindsight, Oshima seems to have as much if not more of an affinity with Fassbinder, given his extraordinary prolificacy, his sometimes sentimental sympathy for outsiders, his development of a “stock company” of trusted actors and technicians, his use of Brechtian strategies and alienation devices, and his acerbic view of human nature and the ways that sex often subverts both emotion and politics.)

Although the director’s “international” period of the mid-’70s to the mid-’80s began with a bang with *In the Realm of the Senses*, Oshima adopted a more mellow modernism during this era: abiding by the tenets of “conventional” historical realism in the WWII drama *Merry Christmas, Mr. Lawrence*; taking on the suave tone of late Buñuel in *Max, Mon Amour* (which he co-wrote with frequent Buñuel collaborator Jean-Claude Carrière); and even reviving the methods of the traditional Japanese cinema he once utterly abjured in such works as *Empire of Passion* and his final film *Gohatto*. Critics have argued over whether Oshima remained an iconoclast or ultimately succumbed to nostalgia in his final films, but when one surveys a gay samurai epic (*Gohatto*), a brittle comedy of manners about a woman’s love affair with a chimp (*Max, Mon Amour*), and a legendary work of hardcore sexual transgression (*Senses*), it’s a little difficult to cast Oshima as a Mizoguchi manqué. Perhaps Oshima himself provided the clue for this transition: he once commented that, along with sex and crime, over the years love had become the third element in his cinema. — JAMES QUANDT

In the Realm of the Senses (Ai no korida)

dir. Nagisa Oshima | Japan/France 1976 | 102 min. | R DIGITAL

Banned, butchered, debated, and denounced when it was released — it caused riots at Cannes, was forbidden in Ontario, and severely censored in its home country — Oshima's ferocious tale of sexual obsession has since taken its place as a classic of world cinema. An exquisite spectacle that links various kinds of bondage and subjugation — between man and woman, master and servant, individual and state — *Senses* is based on a notorious criminal case from 1936, in which a maid murdered and castrated her employer after several days of sequestered lovemaking with him. The film portrays an erotic abandon so absolute that it creates its own world: one can veritably smell the room in which the lovers isolate themselves, its mats soaked with sake, sweat, semen, urine, and, in the final shocking sequence, a sluice of blood. Hardcore sex, hardcore politics, thrilling cinema.

THURSDAY, NOVEMBER 14 6:30PM



BOY

Boy (Shonen)

dir. Nagisa Oshima | Japan 1969 | 105 min. | PG 35MM

"The blood of this young boy dyes all of Japan red," declared the trailer for *Boy*, which brilliantly employs a true story that briefly shocked the nation — of a married couple who trained their ten-year-old child to fake being hit by autos so they could collect damages from the shaken drivers — to create a complex double portrait: of the desperate family, driven to callous extortion and exploitation; and the grasping society in which they live, one the director holds accountable for their actions. With rigorous empathy, Oshima portrays the father, who was a soldier in the war and whose wounds are both real and symbolic; the hard-nosed stepmother ("the worst outlaw of all," according to Oshima); and their two children, the unblinking boy and his mercifully uncomprehending baby brother. Stunningly shot in Scope throughout Japan (including snowy Hokkaido), with charged use of colour, composition, and unnerving music, *Boy* is "Extraordinary.... the film builds steadily and sleekly to a haunting climax.... Weird, beautiful, and terrifying" (Tom Milne, *The Observer*).

FRIDAY, NOVEMBER 15 6:30PM



MERRY CHRISTMAS, MR. LAWRENCE

Merry Christmas, Mr. Lawrence (Senjo no Meri Kurisumasu)

dir. Nagisa Oshima | UK/Japan/New Zealand 1983 | 123 min. | R 35MM

Set in a World War II POW camp in Java, Oshima's late-career triumph features two rock icons playing arch-nemeses: David Bowie as Celliers, an upper-crust New Zealand officer hiding a guilty family secret; and Ryuichi Sakamoto (who composed the film's hypnotically spare music track) as the fanatical camp commander Yonoi, whose Mishima-like obsession with *hara-kiri* is replaced by a growing fixation on his androgynous blonde prisoner. Mystified and intrigued by each other's code of honour, the two share tea and joust over cultural differences, until a series of incidents locks them in direct conflict. Circling around this central duo are the Lawrence of the title (Tom Conti), a cultured British POW who had lived in Japan for many years; and Sgt. Hara (Takeshi Kitano), a guard whose brutishness belies a curious kind of compassion. "One of the few Oshima works to wear its heart so clearly on its sleeve ... no moment can rival the final episode of *Merry Christmas, Mr. Lawrence* for sheer melodramatic impact and merciless courting of audience tears" (Chuck Stephens).

SATURDAY, NOVEMBER 16 3:30PM

→ WITH KIERAN GRANT

Cruel Story of Youth (Seishun zankoku monogatari)

dir. Nagisa Oshima | Japan 1960 | 96 min. | 14A DIGITAL

The *Breathless* of the Japanese New Wave, *Cruel Story of Youth* was Oshima's initial salvo against Japan, Inc., its very title announcing its pitiless nature. Emblems of the alienated youth culture of '50s Japan, the film's young lovers declare that, as they have no dreams, they won't have to see them destroyed. Lounging in sleazy bars, making love in brackish industrial backwaters, and roaring through Tokyo on a motorcycle, the doomed rebels attempt to achieve total freedom but find only its opposite, while Oshima's virtuosic handheld camerawork and decentred Scope compositions evoke the disoriented, precarious nature of his characters' lives. Its pristine widescreen images running riot with retro — pulsing neon, turquoise telephones, hair teased into shellacked grandeur, and a covetable V-neck terry tee — *Cruel Story of Youth* has been cited as a favourite film by such directors as Martin Scorsese and Claire Denis.

SUNDAY, NOVEMBER 17 4:15PM



NIGHT AND FOG IN JAPAN

Night and Fog in Japan (Nihon no yoru to kiri)

dir. Nagisa Oshima | Japan 1960 | 107 min. | 14A 35MM

"One of the year's best.... one of the most piercing political films I have ever seen" (J. Hoberman, *The Village Voice*). Taking its title from Alain Resnais' famous short film about the Holocaust, Oshima's *Night and Fog in Japan* was deemed dangerous and inflammatory by its studio and was withdrawn only days after its release. Shot and acted with ferocious intensity — the ten-minute opening shot packs in more visual audacity than many directors can muster for an entire feature — the film takes place at the wedding of two radical "comrades," a celebration that quickly turns into a bitter round of denunciations, accusations, and self-recrimination as the guests (invited and otherwise) angrily lament the failure of Japanese left-wing activism in the 1950s. Called "one of the most beautiful films about youth in the history of Japanese movies" (Tadao Sato), *Night and Fog in Japan* ranks with Godard's *La Chinoise* as a key document of its age.

TUESDAY, NOVEMBER 19 6:30PM



CRUEL STORY OF YOUTH



THE CEREMONY

The Ceremony (Gishiki)

dir. Nagisa Oshima | Japan 1971 | 123 min. | 18A 35MM

Widely hailed as the most ambitious Japanese film of its decade, Oshima's savage chronicle of a powerful family from 1946 to the present makes much contemporary cinema look puny by comparison, so dense and complex is its achievement. Charting the fortunes and woes of the Sakadura clan via their gatherings for yearly ceremonies (burials, weddings, reunions), Oshima details how the clan's distorted, feudal values and power struggles, hidden behind and intensified by elaborate ritual, become a form of shared madness; their collapse into incest, illness, and violence becomes an allegory of postwar Japan's moral wasting, the film's exquisite formal design only magnifying the sense of slow-motion entropy. "Brilliant and haunting ... not to be missed" (Andrew Sarris, *The Village Voice*); "Oshima's most profound work" (Joan Mellen).

THURSDAY, NOVEMBER 21 6:30PM

Violence at Noon (Hakuchu no torima)

dir. Nagisa Oshima | Japan 1966 | 98 min. | 14A 35MM

Based on the true story of a serial killer who terrorized Japan in the '50s, Oshima's chilling, brilliant crime film was once considered the most highly edited work in the history of Japanese cinema: dozens of cuts are often used for one short sequence, and there are over 2,000 shots in all. After a youth commune collapses, its members driven to despair or suicide, one of the collective's workers encounters a psychotic drifter while working as a maid. Falling under his spell, she becomes his witness, abettor, and protector as he repeatedly rapes and murders, the police close on his trail. Always concerned with the connections between individual and societal pathology, Oshima transcends mere formal virtuosity as he employs his rapid editing, a swirling, swooping camera, and a blurring of past and present to explore the failure of political idealism in Japan. "One of Oshima's greatest films" (Noël Burch).

SATURDAY, NOVEMBER 23 4:35PM

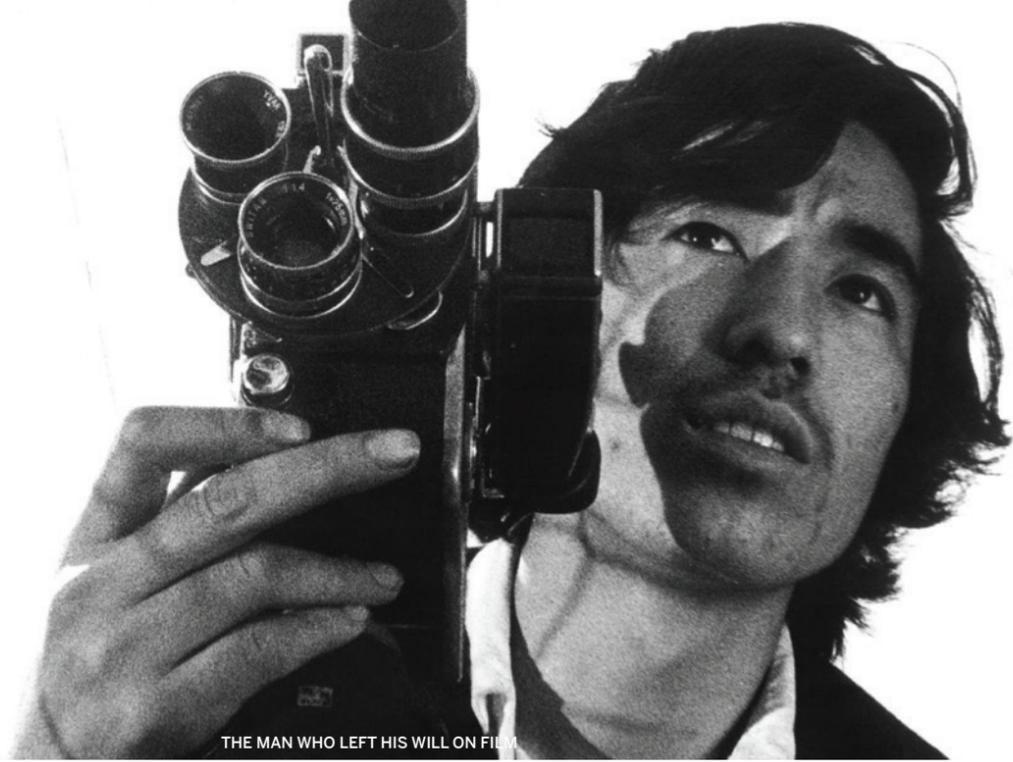
The Sun's Burial (Taiyo no hakaba)

dir. Nagisa Oshima | Japan 1960 | 87 min. | 18A 35MM

A gaudy, tawdry, and truly magnificent portrait of those left behind by Japan's postwar economic miracle, *The Sun's Burial* is one of the cinema's most drastic visions of human abjection. The credit sequence establishes the film's tone as human blood is bartered for booze in a slum outside Osaka, where everything is for sale: birth certificates, plasma, weapons, women's bodies. Hanako, a tough, resourceful prostitute, finds a competitor for her black-market profits in a devious militarist who is stockpiling arms, hoping to sell them at great profit when World War III breaks out between Japan and the Soviet Union. Seeking help from the leader of a rival gang, Hanako plays both ends against the middle in her determination to survive. Sweatily shot in Scope, keyed to carmine and orange, and cramming a lot of filthy, grasping humanity into its outrageous frames, *The Sun's Burial* plays like "*Rebel Without a Cause* written as a fireball of hopeless destruction" (Chuck Stephens, *Film Comment*).

TUESDAY, NOVEMBER 26 6:30PM

THE SUN'S BURIAL



THE MAN WHO LEFT HIS WILL ON FILM



DEATH BY HANGING

Death by Hanging (Koshikei)

dir. Nagisa Oshima | Japan 1968 | 118 min. | R 35MM

For many critics the high point of Oshima's '60s cinema, *Death by Hanging* opens with a direct challenge to the audience — "Are you for or against abolition of the death penalty?" — before going on a funny, shocking Brechtian bender as it tells the true story of R., a Korean student who is hanged for the rape and murder of two women, but whose body will not cooperate with the state: it simply refuses to expire. Resuscitated, R. is found to be amnesiac, and the panicked prison officials are forced to "reconstruct" his identity and re-establish his guilt so they can hang him all over again. Transforming a grimly ironic real-life situation into stinging black comedy, *Death by Hanging* is "Oshima's angriest and most moving film" (Tony Rayns); "The most fantastic scenario in the history of cinema — a masterpiece" (Luc Moullet).

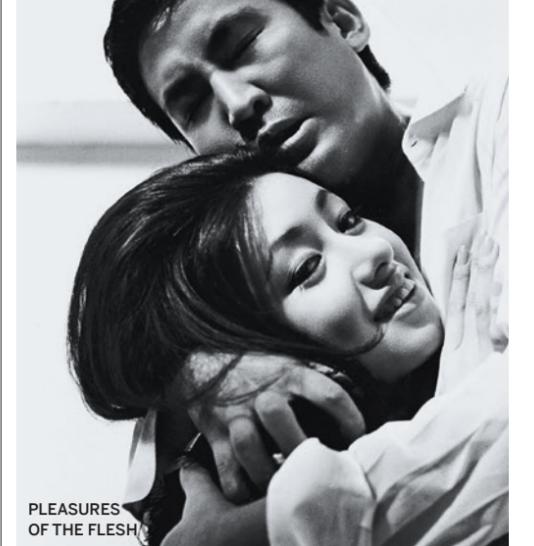
SATURDAY, NOVEMBER 30 5:30PM

The Man Who Left His Will on Film (Tokyo senso sengo hiwa)

dir. Nagisa Oshima | Japan 1970 | 94 min. | 18A 35MM

"One of Nagisa Oshima's most perceptive and self-conscious films" (Don Druker, *Chicago Reader*), this acidic meditation on the failure of the post-1968 Japanese left begins as Endo, a young activist filmmaker, leaps to his death while being chased by police. A comrade of the deceased militant, Motoki, becomes obsessed with finding the truth of Endo's death, and uses the mysterious footage that Endo left in his camera — seemingly random, "meaningless" shots of Tokyo rooftops and streets — to reconstruct the journey that led to the fatal leap. Motoki's quest leads him first into a sexual fixation on Endo's girlfriend, and ultimately an abandonment of self. A combination of revealing self-portrait, existential puzzle movie — did Endo in fact truly exist, or was he an invention or alter ego of Motoki? — and requiem for a generation, *The Man Who Left His Will on Film* is "one of Oshima's signature achievements" (Chuck Stephens, *Film Comment*).

WEDNESDAY, DECEMBER 4 6:30PM



PLEASURES OF THE FLESH

Pleasures of the Flesh (Etsuraku)

dir. Nagisa Oshima | Japan 1965 | 91 min. | 14A 35MM

None other than Martin Scorsese put this, Oshima's return to filmmaking following a long period of making TV documentaries and writing criticism, on his list of essential Oshima films. A bizarrely funny satire of Japan's "economic miracle," *Pleasures of the Flesh* is a crazed tale about a young college graduate who, alienated in his white-collar job and pining for a woman for whom he has committed murder (though she isn't aware of it), somehow winds up entrusted with a vast sum of money by a corrupt government official. Intending to squander the cash in pursuit of sensual abandonment and commit suicide after it runs out, the naive young killer checks into a hypermodern "love hotel," a symbolic setting in which Oshima's perennial themes — sex and death, desire and capitalism, the body personal and the body politic — are writ in extremis. "One of Oshima's ten best films.... A brilliant stylistic exercise on a sensual subject" (Max Tessier).

SATURDAY, DECEMBER 7 4:00PM

SEEING THE UNSEEN



Re-encountering Chinese Cinema

IN CHINA, people who were born in the 1980s and 1990s are called “80 *hou*” and “90 *hou*”: “after ‘80” and “after ‘90.” These generations are distinctively identified because they grew up in the post-Cultural Revolution era, in a China that was starting to open up to the world economically. As the country shifted towards a new paradigm, the “80 *hou*” and “90 *hou*” bore witness to a new set of social problems: the marginalization of migrant labour; the polarization between the urban and the rural; youth culture and delinquency; the struggle for women’s rights and LGBTQ rights. In the realm of cinema, the ‘80s and ‘90s also occupy a very special place. The rise of the Fifth Generation movement saw filmmakers like Tian Zhuangzhuang, Zhang Yimou, and Chen Kaige establishing the artistic legitimacy of Chinese cinema by making waves on the international film-festival circuit, and this momentum was sustained into the late ‘90s and up to the present day by the Sixth Generation cohort, including Jia Zhang-ke, Wang Xiaoshuai, and Lou Ye. Actors-turned-directors such as Jiang Wen and Joan Chen also made important contributions with their daring and thought-provoking work. Many of these films either put a mirror up to modern Chinese history, or paint a vivid picture of the aforementioned socioeconomic phenomena emerging in the country.

But within China, this lineage of national cinema has always been quite distanced from the general public — not least because many of the Chinese films that garnered critical acclaim internationally were banned domestically, for a wide array of reasons. Some films never had their ban lifted, and even for those that did, it was extremely rare that they received a release in theatres years after they were made. The result is that most Chinese film lovers, and tens of millions of the “80 *hou*” and “90 *hou*” that grew up when these films were made, almost never had the opportunity to see the cinema that represented their national identity abroad; those few eager cinephiles who were able to now share fond memories of watching these censored films on small screens or at underground screenings via bootleg DVD copies or internet downloads, relishing the excitement of touching the taboo.

This issue of access raises ontological questions about the definition and conceptualization of “national cinema.” Who exactly is Chinese cinema (as we have come to think of it) made for? Where does the boundary lie between a critical cinema and a popular cinema? As our retrospective’s title suggests, the purpose of this series is to show some of the finest Chinese films from the last three decades that were rarely seen by Chinese domestic audiences. By re-encountering these films that showed the many faces (and façades) of contemporary China to the world, we reflect on the past, present, and future of the complex and constantly evolving notion of Chinese cinema. —BETTY XIE



XIU XIU: THE SENT-DOWN GIRL

Betty Xie on *Xiu Xiu: The Sent-Down Girl*

Programmer Betty Xie launches our retrospective with a talk that considers the ways in which Chinese filmmakers have consistently borne witness to and unveiled contemporary Chinese history on screen, and how censorship has limited the domestic exposure of many internationally acclaimed Chinese films.

Xiu Xiu: The Sent-Down Girl (Tian yu)

dir. Joan Chen | Hong Kong/USA/Taiwan 1998 | 99 min. | 14A 35MM

Xiu Xiu (Li Xiaolu) is a female *zhiqing*, a 15-year-old girl from the city who has been “sent down” to the countryside in compliance with the Down to the Countryside Movement implemented during the Cultural Revolution, which aimed to eradicate “elitist” sensibilities by relocating urban youth to peasant communities. Suffering through harsh conditions, Xiu Xiu is forced to trade her body for favours in the desperate, gradually waning hope of getting back home; her only joy comes from the close and sincere friendship she develops with a local Tibetan horseman, Lao Jin (Lopsang). Based on a novel by the celebrated writer Yan Geling, *Xiu Xiu* marked the directorial debut of internationally acclaimed actress Joan Chen, and took home the five top prizes (Best Film, Director, Actor, Actress, and Screenplay) at Taiwan’s Golden Horse Awards.

THURSDAY, OCTOBER 10 6:15PM

Shana Ye on *Lan Yu*

Shana Ye, Assistant Professor in the Women and Gender Studies Institute at the University of Toronto, revisits Stanley Kwan’s landmark gay love story to explore its adaptation from an anonymously published novel, and to offer historical insight into the emergence of queerness in China during and after the Cultural Revolution.

Lan Yu

dir. Stanley Kwan | Hong Kong/China 2001 | 86 min. | 14A 35MM

Shot clandestinely in Beijing without a government permit, Hong Kong auteur Stanley Kwan’s tale of the love that blossoms between a successful businessman and a naive country boy was a daring attempt to depict gay love in a society that has yet to accept and recognize LGBTQ rights. *Lan Yu* (Liu Ye) is an impoverished student from the north who, desperately in need of money, agrees to a one-night-only sexual transaction, little expecting that this fateful encounter will introduce him to the love of his life: Chen Handong (Hu Jun), an international trader whose feelings for *Lan Yu* eventually overcome his attempt to keep him at a distance. Every time the two lovers’ bodies come in contact, they know that their connection transcends purely physical desire — but what they cannot transcend is the imprisonment of socially normative judgement. Deeply romantic and profoundly tragic, *Lan Yu* has become an underground classic in Chinese LGBTQ communities.

Print courtesy of the TIFF Film Reference Library Screening Collection.

FRIDAY, OCTOBER 11 6:15PM



DEVILS ON THE DOORSTEP



SUMMER PALACE

The Horse Thief (Dao ma zei)

dir. Tian Zhuangzhuang | China 1986 | 88 min. | PG DIGITAL

[NEW 4K DIGITAL PRESENTATION!](#)

While Tian Zhuangzhuang may not have garnered the fame and commercial success of such fellow Fifth Generation filmmakers as Chen Kaige or Zhang Yimou, his singular cinematic voice profoundly shaped the movement as a whole. Famously praised by Martin Scorsese as the best film he saw in the '90s, *The Horse Thief* is a vivid showcase of Tian's mastery, creating a whole world with carefully orchestrated sounds and images. Telling the deceptively simple story of a lowly thief struggling to support his family and make ends meet, the film nevertheless ventures into sensitive political territory via its setting in the stark landscapes of Tibet, its focus on ethnic minorities, and its depiction of Buddhist traditions and ceremonies. Through minimal dialogue, subdued dramatization, and a seemingly boundless diegesis, *The Horse Thief* is an unforgettable depiction of a marginalized land and people that also invites viewers to contemplate the relationship between humans and their environment.

SATURDAY, OCTOBER 12 4:30PM

Summer Palace (Yi he yuan)

dir. Lou Ye | China/France 2006 | 140 min. | 14A 35MM

Lou Ye had gained much international attention and some domestic disapproval for his highly stylized features *Suzhou River* and *Purple Butterfly* in the late '90s and early '00s, but none of his films was more daring than *Summer Palace*, which premiered at Cannes without the approval of the Chinese government and earned Lou a five-year ban from directing. The film follows a young female student, Yu Tong (Hao Lei), as she comes to Beijing in the late 1980s and begins an intense romantic relationship with a student activist involved in the Tiananmen Square protests. Yu Tong's journey of self-discovery, euphorically charged with both sexual and political desire, is reflective of the collective consciousness of Chinese youth living through this indelible episode of modern Chinese history, and Lou's poetic, dreamlike style aptly conveys the magical sense of possibility that existed in this era.

TUESDAY, OCTOBER 15 6:15PM

Devils on the Doorstep (Guizi la le)

dir. Jiang Wen | China 2000 | 164 min. | 14A DIGITAL

[RESTORED DIGITAL PRESENTATION!](#)

Superstar actor Jiang Wen had established himself as an artistically accomplished director with his first feature, *In the Heat of the Sun*, in 1994. When he brought his second feature, *Devils on the Doorstep*, to Cannes in 2000, he received even greater acclaim, as well as censure from Chinese authorities due to the film's highly iconoclastic depiction of the Sino-Japanese War, which demolished the officially sanctioned myth of the Chinese as pure victims of the Japanese aggressor. Shot in stunning black and white, *Devils* is set in a rural Chinese village near the end of the war, where peasant Ma Dasan (Jiang Wen) is suddenly and unwillingly entrusted with two enemy POWs: a Japanese NCO, and a Chinese interpreter in the service of the occupying Japanese army. When the prisoners' captor fails to reappear as promised, Ma and his fellow villagers debate about what to do with their charges: should they keep them, free them, or kill them? While the film won the Grand Prix at Cannes, Jiang was banned from directing for seven years by Chinese authorities; he subsequently returned with *The Sun Also Rises*, which debuted at TIFF in 2007.

SUNDAY, OCTOBER 13 5:00PM

Beijing Bicycle (Shiqi sui de dan che)

dir. Wang Xiaoshuai | China/France/Taiwan 2001 | 113 min. | PG DIGITAL

When a bike is stolen, its desperate owner embarks on a seemingly impossible quest to retrieve it, his journey offering a vivid snapshot of a bustling city — leading Sixth Generation director Wang Xiaoshuai's *Beijing Bicycle* shares the premise of Vittorio De Sica's neorealist classic *Bicycle Thieves*, but its portrait of a rapidly developing Beijing at the turn of the 21st century is more complex and, in some ways, even more despairing than *Thieves'* vision of postwar Rome. The increasing gap between urban and rural, rich and poor in a China on the rise under the market-friendly ideology of "socialism with Chinese characteristics" is masterfully illustrated through the seemingly simple story of a teenage boy from the country whose job as a courier hangs in the balance when his bike is stolen. Premiered at the 2001 Berlin Film Festival, *Beijing Bicycle* won the Jury Grand Prix but was banned from release in China until 2004, as Wang had taken the film to Berlin without securing a license from the film board.

WEDNESDAY, OCTOBER 16 6:30PM



A TOUCH OF SIN



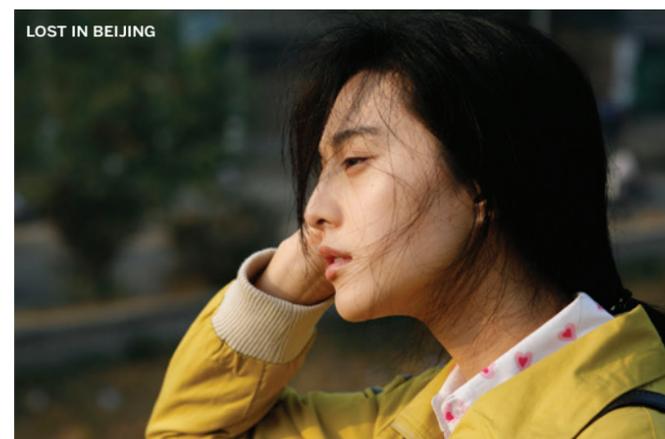
BEIJING BICYCLE

A Touch of Sin (Tian zhu ding)

dir. Jia Zhang-ke | China/Japan 2013 | 129 min. | 14A DIGITAL

In interviews, leading Sixth Generation auteur Jia Zhang-ke had often spoken of his dream of making a martial-arts film, and he finally realized that ambition with *A Touch of Sin*, which captures the genre's aesthetics whilst retaining Jia's incisive observation of the plight of the socially marginalized in modern China. Its English-language title deliberately echoing that of King Hu's *wuxia* epic *A Touch of Zen*, *Sin* focuses on four characters in four different cities, all of whom are driven to commit violent acts upon others (or themselves) as their respective situations get out of control. (The film's Chinese title, "Fated by Heaven," invokes a common Chinese saying that people use when entangled in events that they cannot seem to escape.) Premiered at Cannes, where it won the Best Screenplay award, *A Touch of Sin* was refused clearance by Chinese censors, who were doubtlessly displeased by the unmistakable correlation the film draws between systemic oppression and seemingly random acts of violence.

THURSDAY, OCTOBER 17 6:30PM



LOST IN BEIJING

Lost in Beijing (Ping guo)

dir. Li Yu | China 2007 | 112 min. | R 35MM

Debuting in 2001 with the LGBTQ-themed *Fish and Elephant*, Li Yu has established herself as one of the most prominent Chinese women directors of her generation. Her third feature, *Lost in Beijing*, centres on Li Pingguo (Fan Bingbing), a female migrant worker who comes to Beijing with her husband in search of a better life. Obtaining a job at a massage parlour, she quickly realizes that being hard-working doesn't get her anywhere — and her situation gets even more dire when, after she is sexually assaulted by her boss (Tony Leung Ka-fai), her initially enraged husband sees an opportunity to financially benefit from her trauma. Premiered at the Berlin Film Festival in 2007, this devastating critique of a patriarchal system that constantly asks women (especially migrant women who have no social status) to kowtow and make sacrifices for the benefit of men ran into numerous censorship issues with the Chinese film board: it was eventually banned outright in 2008, and Li Yu was forbidden to make films for two years.

FRIDAY, OCTOBER 18 6:30PM

See the North

Presenting free screenings of Canadian classics every season. —STEVE GRAVESTOCK



Sudden Fury

dir. Brian Damude | Canada 1975 | 92 min. | PG DIGITAL

Recently restored by Vinegar Syndrome, Brian Damude's long-unavailable *Sudden Fury* is a tough, nasty Canuxploitation classic worthy of comparison to Darryl Duke's *The Silent Partner*. While driving over rural Ontario backroads, battling marrieds Fred (Dominic Hogan) and Janet (Gay Rowan) reach the end of the line when Janet definitively refuses to bankroll any more of Fred's catastrophic development schemes. The enraged Fred drives into a ravine, and after extricating himself from the wreck, he decides to leave the injured Janet in the car to die. When passing motorist Al (Dan Hennessey) rescues Janet, the increasingly unbalanced Fred determines that he's got to get rid of them both. Packed with Hitchcockian suspense, twists aplenty, and hard-hitting violence — not to mention a top-notch villain in the homicidally inventive Fred, who's all the more loathsome for being both conniving and incompetent — *Sudden Fury* packs a real wallop.

WEDNESDAY, OCTOBER 9 8:45PM
→ WITH BRIAN DAMUDE

Make Some Noise

dir. Andrew Munger | Canada 1994 | 57 min. | PG 16MM

Celebrating its 25th anniversary this year, this essential survey of Toronto's burgeoning rap scene in the early '90s received a Special Jury Citation for Best Canadian Short Film when it screened at the Festival in 1994. Produced at a time when, despite the breakthrough success of Maestro Fresh-Wes, hip hop was still largely absent from Canadian airwaves, the film profiles some of the key players of the era, from groups like Nu Black Nation, Da Grassroots, and Ghetto Concept to producers, DJs, graffiti artists, and record-store owners. Featuring dynamic performances and frank testimony from the young musicians (most of whom hail from Rexdale) about still-pressing issues — institutionalized racism, police harassment, the stereotyping of Black musicians as "gangstas," etc. — *Make Some Noise* remains as vital and relevant as when it was made.

WEDNESDAY, NOVEMBER 6 9:00PM
→ WITH ANDREW MUNGER



H&G

dir. Danishka Esterhazy | Canada 2013 | 95 min. | 14A DIGITAL

Winnipeg filmmaker Danishka Esterhazy's modern-day re-telling of the Hansel and Gretel story puts a chillingly contemporary spin on the classic fairy tale. Eight-year-old Gemma (Breazy Diduck-Wilson) and her six-year-old brother Harley (Annika Elyse Irving) are woefully neglected by their party-girl mother, whose bad taste in men hits a new low with her new beau. The children's volatile home situation ultimately results in them being stranded alone in a deep forest, where a trail of whimsical garden ornaments leads them to an isolated farm run by the hulking, childlike Brendon (Tony Porteous), who takes them under his care — but

what at first seems like a safe haven becomes increasingly sinister. Capturing the primal power of fairy tales and removing the filter of the supernatural, *H&G* is made even more intense thanks to the plaintive performances of Esterhazy's two young leads (both non-professionals) and a number of startling visual moments, including the appearance of a potential rescuer who evokes memories of Georges Franju's classic *Eyes Without a Face*.

WEDNESDAY, DECEMBER 4 9:00PM
→ WITH DANISHKA ESTERHAZY

Short Cuts

The best of Canadian and international short films, all year round. —LAURA GOOD



Share Her Journey Shorts

As part of TIFF's commitment to championing female storytellers, we present this collection of short films from some of the world's most exciting emerging female voices.

SUNDAY, NOVEMBER 3 3:00PM



The Sundance Shorts Tour

The 2019 Sundance Film Festival Short Film Tour features seven shorts that showcase a variety of stories and styles from around the world.

WEDNESDAY, NOVEMBER 20 8:45PM

Wavelengths

Bringing experimental film and video art, hybrid documentaries, essay films and other personal expressions to a curious and engaged audience.

Thanks to Birgitte Berg & Marie Jager, Les Documents Cinématographiques; Chris Gehman & Wanda van der Stoop, Vtape; Greg de Cuir Jr.; Diana Nenadi, Croatian Film Association.



ACERA, OR THE WITCHES' DANCE



THE OCTOPUS



THE VAMPIRE

Zoological Surrealism: The Nonhuman Cinema of Jean Painlevé

Before Jacques-Yves Cousteau, there was Jean Painlevé. Trained at the Sorbonne in the natural sciences and engaged with the aesthetic avant-gardes of his era, Painlevé, along with his primary collaborator Geneviève Hamon, combined a scientist's eye with a Surrealist's sensibility to produce a cinematic bestiary of over 200 films that broke ground in the fields of scientific cinema, nature films, and experimental media. Combining scientific rigour (many of his films began in a research context), cutting-edge technique, and a sense of wonder for zoological phenomena, Painlevé won the admiration of Luis Buñuel, Germaine Dulac, Jean Vigo, Jean Renoir, Sergei Eisenstein, Roberto Rossellini, Pablo Picasso, and the Surrealists.

Painlevé's films document the strange forms, love lives, and dietary habits of uncommon creatures with a generous curiosity, an appetite for the unusual, and a razor-sharp wit, which is evident in his wry commentary and adventurous use of hot jazz and experimental music on his soundtracks. While Painlevé worked in the tradition of the great French natural historians such as Georges Cuvier and Jean-Baptiste Lamarck, he also drew upon the spirit of Jean de la Fontaine in creating fables where the careful observation of animal life also casts a critical eye on human existence. —JAMES CAHILL

The Octopus (La Pieuvre)

dir. Jean Painlevé | France 1928 | 13 min. DIGITAL

[NEW DIGITAL RESTORATION!](#)

The Seahorse (L'Hippocampe)

dir. Jean Painlevé | France 1934 | 15 min. DIGITAL

[NEW DIGITAL RESTORATION!](#)

The Vampire (Le Vampire)

dir. Jean Painlevé | France 1945 | 9 min. 35MM

Acera, or the Witches' Dance (Acéra ou le bal des sorcières)

dirs. Jean Painlevé & Geneviève Hamon | France 1972 | 13 min. DIGITAL

[NEW DIGITAL RESTORATION!](#)

Liquid Crystals (Cristaux liquides)

dir. Jean Painlevé | France 1978 | 6 min. DIGITAL

[NEW DIGITAL RESTORATION!](#)

TUESDAY, OCTOBER 8 6:45PM

→ WITH JAMES CAHILL



WATER PULU 1869 1896

Ivan Ladislav Galeta: End Art

An explorative multimedia artist whose practice embraced film, performance, digital art and, finally, farming, Croatian-born Ivan Ladislav Galeta (1947-2014) was a product of the amateur film clubs that were generously supported by the Yugoslav regime, which also produced such other important filmmakers as the Serbian Dušan Makavejev and his compatriots in the Black Wave movement. Inspired by the artist's decade-long experience as a water polo player, *Water Pulu 1869 1896* takes a polo match as its subject, using optical printing to keep the ball in the absolute centre of the frame as the players orbit around it in a chaotic dance. This interest in symmetry and organized chaos plays out across all of Galeta's films.

In *Sfaīra 1985-1895*, a spherical sculpture by Ivan Kožari becomes the focal point for an homage to Kubrick's *2001: A Space Odyssey* (see page 64). For *PiRâMidas 1972-1984*, Galeta re-edits a single ten-minute take along a railroad line into a precise palindrome, while in *Wal(l)zen* he similarly plays with time by manipulating a performance of Chopin's *Waltz in C-sharp Minor* (op. 64, no. 2). Humour comes to the fore in *Two Times in One Space*, wherein Galeta superimposes two identical images of a family going about its daily chores, offsetting them by nine seconds to create a series of amusing, Keatonesque kitchen antics. Our programme concludes with *End Art No. 1*, a video that uses *Finnegans Wake* as a structuring device to create a portrait of the farm Galeta retreated to in his final decade, where he focused on making the study of permaculture his ultimate "artistic landscape." —CHRIS KENNEDY

Water Pulu 1869 1896

dir. Ivan Ladislav Galeta | Yugoslavia 1987 | 9 min. 35MM

[RESTORED 35MM PRINT!](#)

Two Times in One Space (Dva vremena u jednom prostoru)

dir. Ivan Ladislav Galeta | Yugoslavia 1976/1984 | 12 min. 35MM

PiRâMidas 1972-1984

dir. Ivan Ladislav Galeta | Yugoslavia 1972-1984 | 9 min. 35MM

Wal(l)zen

dir. Ivan Ladislav Galeta | Yugoslavia 1977-1989 | 7 min. 35MM

[RESTORED 35MM PRINT!](#)

Sfaīra 1985-1895

dir. Ivan Ladislav Galeta | Yugoslavia 1971-1984 | 10 min. 35MM

[RESTORED 35MM PRINT!](#)

End Art No. 1

dir. Ivan Ladislav Galeta | Croatia 2000 | 30 min. DIGITAL

THURSDAY, DECEMBER 5 9:00PM

A Very Personal Story: The Video Art of Lisa Steele

EMIGRATING FROM KANSAS CITY, Missouri to Canada with a group of draft resisters in 1968, Lisa Steele soon became a key figure in the Canadian art scene. An early adherent of video art, which she subsequently supported as a co-founder of the non-profit distributor Vtape and as a teacher at both the Ontario College of Art and Design and the University of Toronto's Visual Studies Program (from which she just retired this year), Steele has had a profound influence on the development of the field. Her 1974 video *Birthday Suit — with scars and defects*, which is still taught in every art school across the country — its forthright self-representation of the female body maintaining its potency and relevance through four decades of tumultuous culture wars — is emblematic of her entire videography in its underlying conception of art as resistance, its insistence that the personal and the political are one and the same.

Steele first started to create video art in the mid-'70s, commandeering the Sony video equipment in Toronto's A Space Gallery to create a series of soliloquies in which she would perform long-form monologues for the camera in a single take. Video at that time was a clunky format, with large cameras recording onto half-inch reel-to-reel tape that had to be physically spliced to be edited. Despite these drawbacks, the fact that video recorded sound concurrently, could be shot with a crew of one, and had an image that could be immediately accessed via playback drew artists like Steele to embrace it, first as an affordable alternative to film, and later as a unique medium in its own right.

Lacking in both technical sophistication and aesthetic appeal, video technology inspired an art form that put primacy on the performance in front of the camera, which, in Steele's earliest works (as in those of fellow artists like Colin Campbell and Martha Rosler), manifested itself in intimate and intense self-portraiture. Steele's artmaking was also greatly influenced by her work at Interval House, a women's shelter she began assisting at in 1974, and her videos from this period display her empathetic ability to give voice to the experiences of the women she worked with there. Steele further developed her videos by incorporating more advanced production tools and referencing the aesthetics and structure of pop-cultural formats like daytime soaps and TV procedurals, but with their readymade drama honed and refined by a rigorous visual simplicity that concentrates focus on language and gesture.

Since 1983, Steele has worked in collaboration with her partner and fellow Vtape co-founder Kim Tomczak on both installations (the duo's *...before I wake* is featured at this year's Toronto Biennial of Art) and long-form video works. *The Blood Records: written and annotated* is the pinnacle of the pair's approach: an intricate mixing of documentary, dramatization, history, and contemporary resonance highlighting their research on the tuberculosis sanatoria of mid-century Canada. Steele and Tomczak's most recent video, *The Afternoon Knows What the Morning Never Suspected* — their first piece to explicitly address the Vietnam War, the event that was so crucial to Steele's early political development — looks at Canadian complicity in Vietnam, and makes connections between war refugees that have made Canada their home, both then and now. —CHRIS KENNEDY



Programme 1: Soliloquies

Comprising roughly a dozen works made between 1974 and 1977, Steele's early videos centre on the artist's occasionally scripted but mostly extemporaneous monologues, which are delivered in a single take and with intimate force — an intimacy that is amplified by Steele performing nude, exposing herself both literally and metaphorically. In *A Very Personal Story*, Steele recounts the moving story of the death of her mother; *Birthday Suit — with scars and defects*, a foundational work of feminist art, finds Steele cataloguing the visible traces of her then 27-year-old body's physical history, a corporeal record of its being in the world. In *The Ballad of Dan Peoples*, Steele channels the voice and cadence of her recently deceased grandfather in an attempt to create a record of his storytelling mannerisms. *Facing South* uses her diary of the spring growing cycle to "show a female experience which was analytic in its relation to nature," countering the masculine habit of mystifying women's experience by twinning it with the natural world.



A Very Personal Story

dir. Lisa Steele | Canada 1974 | 20 min. [DIGITAL](#)

Birthday Suit — with scars and defects

dir. Lisa Steele | Canada 1974 | 14 min. [DIGITAL](#)

The Ballad of Dan Peoples

dir. Lisa Steele | Canada 1976 | 4 min. [DIGITAL](#)

Facing South

dir. Lisa Steele | Canada 1975 | 22 min. [DIGITAL](#)

TUESDAY, OCTOBER 29 6:30PM

→ WITH LISA STEELE



Programme 2: Some Call It Bad Luck

From 1974 to 1988, Steele worked at Interval House, a shelter for women and children leaving situations of domestic abuse, and her experiences there ultimately became an inspiration for her artmaking, as she created a series of videos that fictionalized the stories of the women she met and worked with. Apart from *Talking Tongues*, the only video of this period to adhere to Steele's previously established monologic style, these works address stories of domestic abuse through a more conceptual approach: a distanced, analytical emulation of TV soap operas and cop shows. *Makin' Strange* follows the story of a woman struggling with the bureaucracy of the Children's Aid Society, as she also tries to balance the needs of her child with the interference of a deadbeat husband. Shot by Zacharias Kunuk's longtime collaborator Norman Cohn, *Some Call It Bad Luck* is Steele's most cinematic video, capturing the gaslighting of a woman by police investigators who hammer her in intense interrogations until she agrees that she might have killed the intruder who invaded her workplace.

Talking Tongues

dir. Lisa Steele | Canada 1982 | 10 min. [DIGITAL](#)

Makin' Strange

dir. Lisa Steele | Canada 1978 | 17 min. [DIGITAL](#)

Some Call It Bad Luck

dir. Lisa Steele | Canada 1982 | 48 min. [DIGITAL](#)

WEDNESDAY, OCTOBER 30 9:00PM

→ WITH LISA STEELE



Programme 3: Collaborations

Dot Tuer has written that Steele and Kim Tomczak's many collaborations since they became an artistic duo in 1983 represent "the reinvention of utopian imagination ... the potential for mediated reality to reflect the dynamics of social change." *The Blood Records: written and annotated*, which draws on the stories of both artists' mothers to dramatize life in a tuberculosis sanatorium in the Prairies in the 1940s, is exemplary of the pair's approach, combining dramatization, found footage, and monologues into a poetic evocation of a time long past that still resonates with our present(s): the AIDS crisis at the time of the video's release, the subsequent public-health crises of SARS and the Walkerton E. coli outbreak, and, now, the renewed threat to public health as a result of provincial government cutbacks. Steele and Tomczak's most recent video, *The Afternoon Knows What the Morning Never Suspected*, reflects on Steele's own history as a war resister who found refuge in Canada through a reading session in which two young women, both war refugees, share passages about the history of the Vietnam War and Canada's role in the conflict as a war profiteer.

The Afternoon Knows What the Morning Never Suspected

dirs. Lisa Steele & Kim Tomczak | Canada 2017 | 21 min. [DIGITAL](#)

The Blood Records: written and annotated

dirs. Lisa Steele & Kim Tomczak | Canada 1997 | 50 min. [DIGITAL](#)

SATURDAY, NOVEMBER 2 2:30PM

→ WITH LISA STEELE

25 Years of

A **QUARTER-CENTURY** salute to the Toronto distributor that brought the films of many top international auteurs to Canadian audiences.

Mongrel Media



DESPITE THE CONSTANT quest for higher profits and lower costs, the film business survives on the ingenuity of people who think beyond the bottom line. Hussain Amarshi, the founder and president of Mongrel Media, has been a visionary force in Canadian and international film for 25 years. With his company's name inspired by Salman Rushdie and Michael Ondaatje, and his own hybrid personal history in Uganda, Zaire, Pakistan, and Canada, Amarshi helped make our nation's film culture far more global in its outlook. His very first acquisition as a distributor was *The Silences of the Palace*, the 1994 feminist drama from Tunisian director Moufida Tlatli. Films by Arab women weren't exactly common on North American screens in the 1990s, and as Mongrel grew to distribute international films across Canada (sometimes via TIFF's own Film Circuit), it kept open a window to cinematic worlds scarcely seen on our screens.

In partnership with US distributor Sony Pictures Classics, Mongrel brought the films of Pedro Almodóvar, Michael Haneke, and many other contemporary auteurs to Canadian audiences, and their unsurpassed support for Canadian artists has seen the release of award-winning films by Deepa Mehta, Sarah Polley, and Jennifer Baichwal and Nicholas de Pencier. It is this wider, deeper view of the world through cinema that we celebrate as we toast 25 Mongrel years. —CAMERON BAILEY

Notes by Liz Czach, Steve Gravestock, Adam Nayman, Susan Oxtoby, and Andrew Tracy.



THE SILENCES OF THE PALACE

The Silences of the Palace (Samt el qusur)

dir. Moufida Tlatli | Tunisia/France 1994 | 128 min. | PG 35MM

[ARCHIVAL PRINT!](#)

Winner of the Camera d'Or at Cannes, Moufida Tlatli's unforgettable debut feature employs poetic, tableau-like images to recount the lives of women servants in the palaces of the beys, Tunisia's ruling princes under the French colonial regime in the 1950s. Obligated to submit to the beys' sexual whims and obey the patriarchal law of silence in the palace, the women nevertheless find expression through music and song. The story unfolds through the eyes of Alia, a gifted singer who manages to escape at the age of 15, only to have her mistreatment continue at the hands of her revolutionary intellectual boyfriend. A gorgeous and intricate palimpsest of themes, relationships (male/female, mother/daughter, master/servant, colonizer/colonized), and metaphors, *The Silences of the Palace* is "fascinating and accomplished" (*The New York Times*); "a beautiful and courageous film" (*L'Express*). **SO**

Print courtesy of the TIFF Film Reference Library Screening Collection.

WEDNESDAY, OCTOBER 30 6:20PM



MANUFACTURED LANDSCAPES

Manufactured Landscapes

dir. Jennifer Baichwal | Canada 2006 | 87 min. | G 35MM

[ARCHIVAL PRINT!](#)

The most accomplished and expansive work of director Jennifer Baichwal's career to date, *Manufactured Landscapes* was one of the most celebrated Canadian films of the 2000s. Named for a photography book by Edward Burtynsky, whose large-scale images of industrialization are both integrated into and imitated by Baichwal's presentation, *Manufactured Landscapes* offers a terrifying guided tour of a planet whose surface has been reshaped by equal measures of greed, indifference, and neglect. The film's unsettling beauty is in line with the ambivalent nature of Burtynsky's work, which has sometimes been taken to task for aestheticizing destruction; like her subject, however, Baichwal assumes that the viewer can handle the complex implications of work that refuses to explicitly spell out its meanings. **AN**

Print courtesy of the TIFF Film Reference Library Screening Collection.

FRIDAY, NOVEMBER 1 9:30PM



WATER

Water

dir. Deepa Mehta | Canada/India 2005 | 114 min. | 14A DIGITAL

[RESTORED DIGITAL PRESENTATION!](#)

Set in the late 1930s, against the backdrop of Gandhi's non-violent protests and campaign to better the condition of women, the conclusion of Deepa Mehta's Elements Trilogy (preceded by *Fire* and *Earth*) takes place in an ashram where widows both old and young (including a girl of seven) are sent to live out their lives in austerity after the deaths of their husbands. When a beautiful young widow (Lisa Ray) who had been forced into prostitution by the ashram's imperious overseer begins an affair with a wealthy Gandhi follower, the stage is set for tragedy. At once intimate and epic, *Water* was a substantial commercial success and was nominated for the Academy Award for Best Foreign Language Film. **SG**

Digital presentation courtesy of the TIFF Film Reference Library Screening Collection.

FRIDAY, NOVEMBER 8 8:30PM

Away from Her

dir. Sarah Polley | Canada 2006 | 107 min. | PG 35MM

[ARCHIVAL PRINT!](#)

Sarah Polley's exquisite adaptation of Alice Munro's short story "The Bear Came Over the Mountain" provides a tremendous, touching showcase for two phenomenal performers at their best. Retired married couple Grant (Gordon Pinsent) and Fiona (Julie Christie) live comfortably in a house in the country, but their contentment is permanently disrupted when Fiona's memory starts to deteriorate. Determined not to saddle Grant with her declining health, Fiona insists upon going to a rest home — a choice that only causes Grant more pain. Though plagued by the notion that Fiona may be tormenting him for past misdeeds, he forges ahead, resolved to ensure his wife's comfort even as it causes him anguish. "A heartbreaking masterpiece ... [Polley] emerges here as a director who is in calm command of almost impossible material" (Roger Ebert). **SG**

Print courtesy of the TIFF Film Reference Library Screening Collection.

SATURDAY, NOVEMBER 9 3:30PM



AWAY FROM HER

The Corporation

dirs. Mark Achbar & Jennifer Abbott | Canada 2003 | 145 min. | PG 35MM

[ARCHIVAL PRINT!](#)

Based on Joel Bakan's book *The Corporation: The Pathological Pursuit of Profit and Power*, Mark Achbar and Jennifer Abbott's complex and exhaustive documentary examines the institution that has come to be the paramount force in our era of privatization, globalization, and the unfettered free market. Tracing the history of the corporation to its establishment as a legal entity over 150 years ago — when it was almost perversely accorded the status of a person — the film goes on to ask what kind of a person it is. Through the voices of CEOs, whistleblowers, brokers, gurus, spies, and such commentators as Noam Chomsky, Howard Zinn, Naomi Klein, and Michael Moore, this fascinatingly dense, multi-layered film presents the corporation as a paradox that creates great wealth even as it does enormous (and often hidden) harm. **LC**

Print courtesy of the TIFF Film Reference Library Screening Collection.

SUNDAY, NOVEMBER 10 3:00PM



BOYHOOD

Boyhood

dir. Richard Linklater | USA 2014 | 164 min. | 14A DIGITAL

The most critically lauded film of Richard Linklater's career represents the pinnacle of the uniquely collaborative approach that has always distinguished the director's oeuvre. Working with a core cast of four actors — Ethan Hawke, Patricia Arquette, Linklater's daughter Lorelei, and newcomer Ellar Coltrane — the filmmaker shot *Boyhood* intermittently over the course of 12 years, the cast aging along with their characters as the film follows the childhood and adolescence of Texas tyke Mason (Coltrane) as he and his sister (Linklater) come of age and deal with the difficult dynamics of their troubled, eventually separated parents (Arquette and Hawke). Rapturously received, *Boyhood* won prizes from festivals and critics' societies worldwide and was nominated for six Academy Awards, with Arquette taking home the statue for Best Supporting Actress. **AT**

SATURDAY, NOVEMBER 16 9:00PM

The Lives of Others (Das Leben der Anderen)

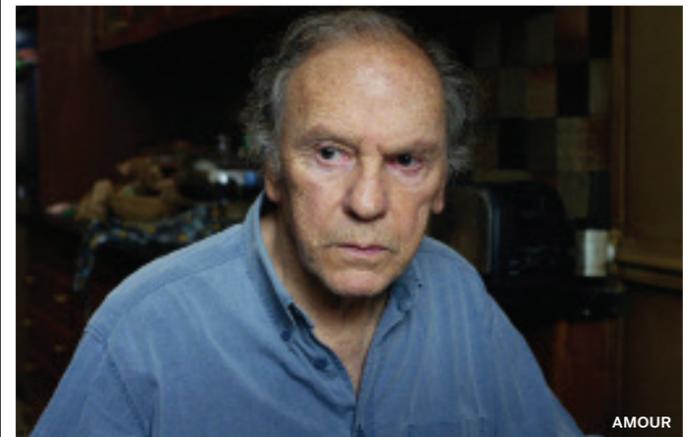
dir. Florian Henckel von Donnersmarck | Germany 2006 | 137 min. | 14A 35MM

[ARCHIVAL PRINT!](#)

Florian Henckel von Donnersmarck's Academy Award-winning feature debut is both a taut thriller and an impassioned moral drama, offering an intriguing glimpse behind the Iron Curtain prior to Perestroika. When a powerful East German cultural commissar takes a shine to a beautiful actress, he assigns a grimly dedicated agent of the secret police (Ulrich Mühe) to spy on her lover, an acclaimed playwright (Sebastian Koch) who might be harbouring secret doubts about the regime. When the hunter starts feeling an affinity with his quarry, however, the moral calculus becomes even more complex. Fired by a finely nuanced performance by Mühe (who sadly passed away shortly after the film's release), *The Lives of Others* is a blistering indictment of a corrupt and cynical regime, and a tribute to those who retained their humanity within it. **AT**

Print courtesy of the TIFF Film Reference Library Screening Collection.

FRIDAY, NOVEMBER 22 8:45PM



AMOUR

Amour

dir. Michael Haneke | Austria/France/Germany 2012 | 127 min. | PG 35MM

[ARCHIVAL PRINT!](#)

French film legends Jean-Louis Trintignant and Emmanuelle Riva give unforgettable performances in Michael Haneke's wrenching study of mortality and marital devotion, which won the Palme d'Or at Cannes and the Oscar for Best Foreign Language Film. Retired music teachers Georges and Anne Laurent have their contented autumn years in their palatial Parisian flat suddenly, irrevocably shattered when Anne begins to display symptoms of a stroke. As Anne slips ever further away, Georges struggles to care for her in the home they have shared for so long, while trying to stave off the horror he feels as he sees his beloved wife becoming a stranger. "A masterpiece about life, death, and everything in between" (Manohla Dargis, *The New York Times*). **AT**

Print courtesy of the TIFF Film Reference Library Screening Collection.

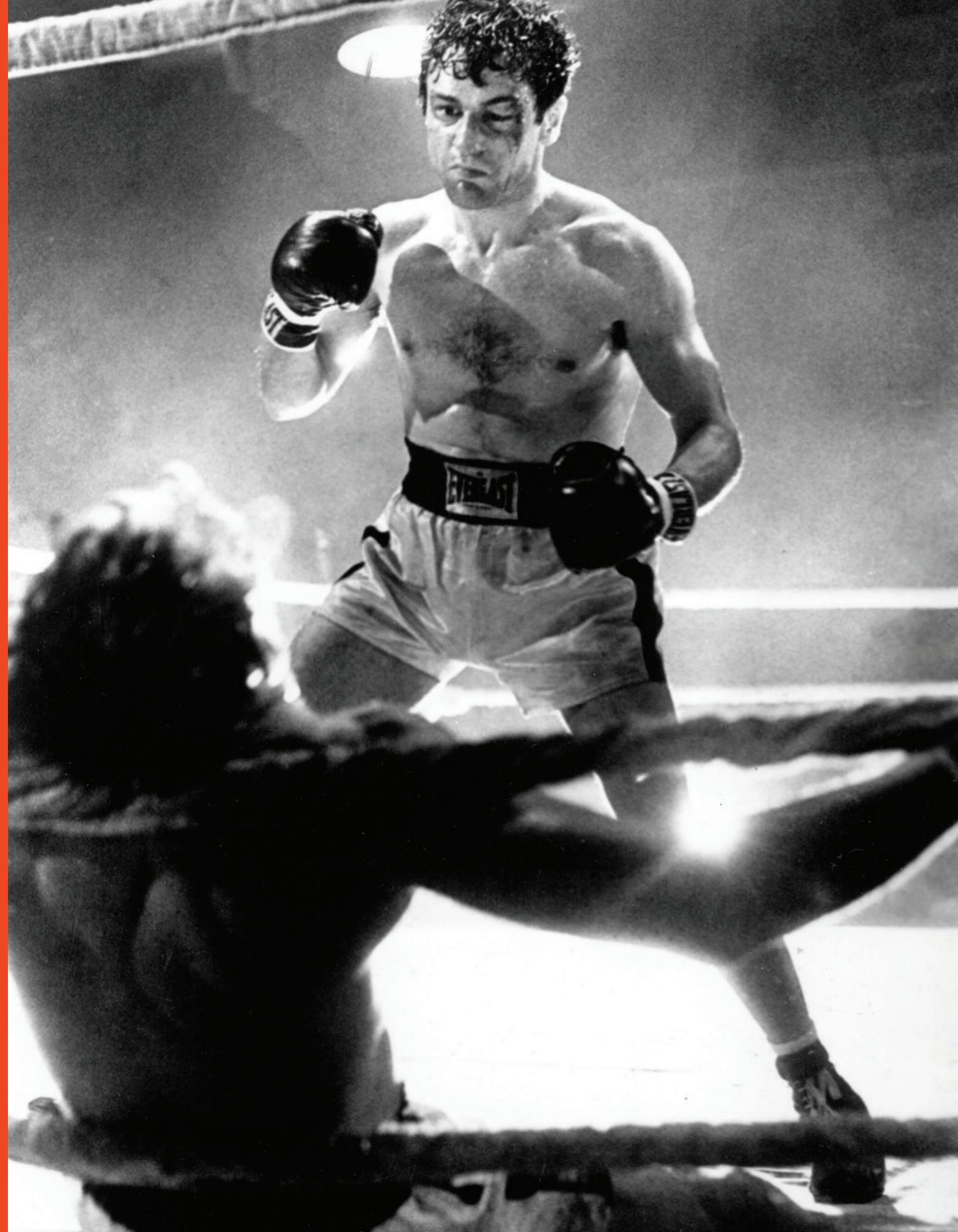
FRIDAY, NOVEMBER 29 9:10PM

SCORSESE:

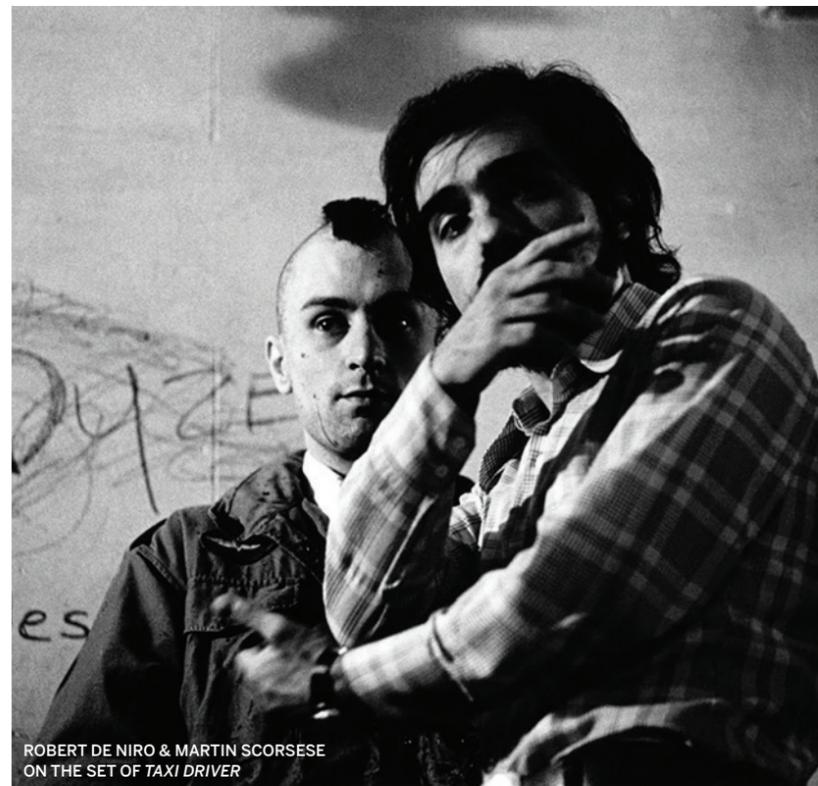
A RETRO- SPECTIVE

As Martin Scorsese prepares to unveil his new film, *The Irishman* — one of the most highly anticipated productions of the filmmaker's 50-year career — TIFF Cinematheque is proud to present our first-ever retrospective devoted to the director whose entire oeuvre constitutes "one of the source points of modern movies," in the words of his longtime champion Roger Ebert.

Raging Bull →



TRY TO IMAGINE CINEMA without Martin Scorsese. The New York filmmaker's influence has spread so far around the world and so deeply into all who followed him that, had he never existed, the past 40 years of film would look decidedly different. The unique pacing of his films, his use of popular music, and the intensity of his actors' performances have all become part of cinema's shared language. He didn't invent them, but he put his stamp on those elements more than any other director. Above all, Scorsese's success in elevating the urban crime genre from B-movie pleasure to challenging art cinema can now be taken for granted. As an exacting cinephile, an observer of male violence, and a man immersed from childhood in the Catholic faith, Scorsese has made his obsessions belong to all of us who love film.



ROBERT DE NIRO & MARTIN SCORSESE
ON THE SET OF TAXI DRIVER

But the entry point is style. Working with several different cinematographers over the years — including such greats as Michael Ballhaus, Freddie Francis, Robert Richardson, and Roger Deakins — Scorsese has nevertheless imposed a consistent visual style from film to film: fluid, urgent, and often calling deliberate attention to itself. (Scorsese's films never look like they're trying to make the camera invisible.) Similarly, while he is infrequently credited as a screenwriter on his films, the same profane, percussive rhythms of dialogue connect films as disparate as *Cape Fear*, *The Aviator*, and

The Wolf of Wall Street. And his celebrated collaboration with editor Thelma Schoonmaker over more than half a century has delivered a consistent brilliance to the cutting in his films, which can be both aggressive and elegant.

Perhaps even more than their formal coherence, Scorsese's films display a constancy of theme, even across widely divergent genres and periods. The cathartic sacrifice of the seemingly secular *Raging Bull* is echoed in more overtly spiritual films like *Kundun*, *The Last Temptation of Christ*, and *Silence*. The concern with obsessive love and obsessive artistry can be found in *The King of Comedy*, *The Color of Money*, and even his family film, *Hugo*. *Mean Streets* and *Gangs of New York* are separated in period by over a century, yet their themes of loyalty and honour among thieves are similar enough that they could almost swap titles.

The director's body of work is so rich that it's possible to visit and revisit individual films over time and come up with entirely different lists of key Scorsese films. *Mean Streets*, *Taxi Driver*, and *Goodfellas* constitute an essential trilogy for entering his world, but shift perspective to focus on personal relationships rather than personal torment and *New York, New York*, *The Age of Innocence*, and *Casino* rise to the top of that list.

Scorsese is so fluent in cinematic language because he is, first and foremost, a passionate cinephile. His deep and abiding love for European cinema began with childhood exposure to the films of Powell and Pressburger and the giants of mid-century Italian neorealism, and over the decades his devotion to the art form has grown to encompass a truly global perspective: he once famously declared Tian Zhuangzhuang's then-obscure *The Horse Thief* (see page 36) as the greatest film of the 1990s, and his World Cinema Project has worked tirelessly over the last decade to restore and preserve lesser-known cinematic treasures from all around the world. With Coppola, Spielberg, De Palma, and others, he was part of the first generation of American filmmakers to make films that were supported by the industrial structure of Hollywood, but

were freed from the more restrictive demands of the studios.

Poised between Europe and America, between the sacred and the profane, between pure entertainment and his own personal passions, Scorsese remains a singular voice in our cinematic landscape. It may never again be possible for such a figure to emerge. For that we give thanks. The cinema of Martin Scorsese constitutes a secular sacrament. It demands faith and submission. The reward, always, is grace. —CAMERON BAILEY

Notes by Brad Deane and Andrew Tracy.



WHO'S THAT KNOCKING AT MY DOOR

Who's That Knocking at My Door

dir. Martin Scorsese | USA 1967 | 90 min. | R 35MM

Originally shot as a student short and gradually expanded over the course of three years, Scorsese's independently financed feature debut is a dry run for *Mean Streets*, with the director's NYU classmate Harvey Keitel playing a prototype of his character from that film. From the very first scene — a street fight captured with a jittery handheld camera, accompanied by a manic soundtrack cut from Mitch Ryder and the Detroit Wheels — Scorsese establishes the vibrant energy that would become his trademark, and soon thereafter stakes out the geographical and thematic territory he would make his own. Keitel plays J.R., who abandons his regular routine of drunken horseplay and screwing around when he meets "The Girl" (Zina Bethune) on the Staten Island Ferry and quickly falls in love — but his simplistic dreams of marital bliss are shattered when he discovers a terrible episode from her past. Both exemplifying and criticizing the machismo and sexism of the Roman Catholic, Italian-American milieu in which Scorsese grew up, *Knocking* is unavoidably rough (given its piecemeal production process), but is "still some kind of New York classic[:] a vitalizing, cinematic gut punch" (Justin Stewart, *Reverse Shot*). **AT**

FRIDAY, NOVEMBER 22 6:30PM
TUESDAY, DECEMBER 24 7:30PM



BOXCAR BERTHA

Boxcar Bertha

dir. Martin Scorsese | USA 1972 | 88 min. | R DIGITAL

Struggling to establish himself in the industry following his independent debut with *Who's That Knocking at My Door*, Scorsese eventually accepted an offer from Roger Corman to helm the middle installment of the exploitation-film maven's trio of *Bonnie and Clyde* knock-offs, following the Shelley Winters vehicle *Bloody Mama* and preceding the Angie Dickinson cult classic *Big Bad Mama*. Barbara Hershey plays the title role, an orphaned itinerant riding the rails during the Depression who meets up with a union activist-cum-train robber (David Carradine) and accompanies him and his gang on a crime spree across the South. Following in the footsteps of fellow Corman alumni like Francis Ford Coppola and Peter Bogdanovich, Scorsese executes his producer's characteristic mixture of sex and violence with precocious skill and some cinephilic flair. However, after receiving some backhanded praise from John Cassavetes — who praised the film as a "nice job" before telling Scorsese that he had just wasted his time making "a piece of shit" — he decided to go his own way, and proceeded to dust off a screenplay that would later become *Mean Streets*. **AT**

SATURDAY, NOVEMBER 23 9:05PM



MEAN STREETS

Mean Streets

dir. Martin Scorsese | USA 1973 | 112 min. | R 35MM

Scorsese made his name with this vivid portrait of low-level mobsters in New York's Little Italy, whose fusion of stylized naturalism, hard-hitting violence, brilliantly curated jukebox soundtrack, and cinematic energy and ingenuity made it "one of the source points of modern movies," as Roger Ebert aptly put it. Playing a variation on his role in *Who's That Knocking at My Door*, Harvey Keitel stars as Charlie, who wrestles with his deep-seated Catholic guilt while reluctantly serving as a runner and debt collector for his powerful, mobbed-up uncle. Robert De Niro became a star with his live-wire performance as Charlie's reckless pal Johnny Boy, whose lack of impulse control eventually places both friends in danger from a vengeful loan shark. As fresh and exhilarating as ever despite dozens (if not hundreds) of mostly pale imitations, *Mean Streets* remains "a true original, and a triumph of personal filmmaking" (Pauline Kael). **AT**

THURSDAY, NOVEMBER 28 6:30PM
SATURDAY, DECEMBER 28 9:30PM
TUESDAY, DECEMBER 31 7:00PM



ALICE DOESN'T LIVE HERE ANYMORE

Alice Doesn't Live Here Anymore

dir. Martin Scorsese | USA 1974 | 112 min. | PG 35MM

When her asshole husband is killed in a car accident, New Mexico housewife Alice Hyatt (Ellen Burstyn) decides to pack up her old life and head out on the road with her young son Tommy (Alfred Lutter) to re-launch the singing career she gave up when she married. After a traumatic dalliance with a violent man (Harvey Keitel) in Phoenix, Alice winds up waitressing in Tucson, where she meets a divorced rancher (Kris Kristofferson) who quickly charms both her and Tommy. Hired by Burstyn to helm *Alice* immediately after *Mean Streets*, Scorsese was an odd but oddly fitting choice for this story of a young widow's voyage of self-discovery and self-realization. The star and director got along famously, and the result is an affecting, expertly crafted drama that nicely balances its feel-good elements with gritty realism. **AT**

SUNDAY, NOVEMBER 24 3:00PM
MONDAY, DECEMBER 30 4:00PM

The Last Waltz

dir. Martin Scorsese | USA 1978 | 117 min. | PG DIGITAL

Lustrously shot by legendary cinematographers László Kovács and Vilmos Zsigmond, Scorsese's documentary about the star-studded farewell concert for roots-rock supergroup The Band is commonly regarded as one of the greatest concert films ever made. Despite intra-band tensions, logistical hurdles, and reputedly astronomical backstage drug use, the performances on stage (and on screen) are joyous, propulsive, and glorious: The Band tears through many of their classics ("Up on Cripple Creek," "The Night They Drove Old Dixie Down," "The Weight"), and they are joined by a slew of special guests, including their old mentor Ronnie Hawkins, Dr. John, Eric Clapton, Ringo Starr, Muddy Waters, Emmylou Harris, Neils Young and Diamond, Joni Mitchell, The Staple Singers, Van Morrison (memorably ending a rendition of "Caravan" with a chemically fuelled high kick), and Bob Dylan. "Arguably the most beautiful of rock movies ... for fans of Proper Music, *The Last Waltz* remains the gold standard" (Tom Huddleston, *Time Out*). **AT**

MONDAY, DECEMBER 23 7:45PM
WEDNESDAY, JANUARY 1 4:00PM



THE LAST WALTZ

SPECIAL ONE-WEEK ENGAGEMENT!



Taxi Driver

dir. Martin Scorsese | USA 1976 | 113 min. | R DIGITAL

4K DIGITAL PRESENTATION!

Hallucinatory, mesmerizing, and strikingly violent, Scorsese and screenwriter Paul Schrader's plunge into the twisted psyche of a cab-driving Vietnam vet doubles as a nightmarish voyage into the seedy underbelly of pre-Giuliani NYC. In perhaps his greatest performance, Robert De Niro brilliantly incarnates the lonely and profoundly troubled Travis Bickle, a walking shadow adrift in a sea of random violence, racial tension, porno theatres, and prostitution. Desperately striving to be a "normal person," Bickle becomes obsessed with "saving" a pre-teen prostitute (Jodie Foster) from her manipulative, jive-talking pimp (Harvey Keitel) — an act of redemption which demands a blood sacrifice. Tempering the bleakness and darkness of Schrader's script — which drew inspiration from John Ford's *The Searchers*, Robert Bresson's *Pickpocket*, and the diaries of would-be George Wallace assassin Arthur Bremer — with a seductively noir-ish visual style and a romantic, luxurious score by the great Bernard Herrmann, Scorsese created one of the cinema's most searing portraits of incipient madness. **AT**

OPENS NOVEMBER 29



TAXI DRIVER



Raging Bull

dir. Martin Scorsese | USA 1980 | 129 min. | R DIGITAL

Scorsese's brutal and bruising masterpiece uses the life of 1950s middleweight boxing champion Jake LaMotta to etch a searing portrait of male fear, violence, and self-torment. In an unforgettable, Academy Award-winning performance, Robert De Niro plays LaMotta as a man helpless before his own uncontrollable anger, his ferocity in the ring bleeding disastrously over into his domestic life with his wife (Cathy Moriarty) and brother (Joe Pesci). Welcoming his maulings in the ring as penance for his sins, LaMotta's greatest fight is ultimately against himself, and the "animal" he fears he is becoming. Rendered in lustrous black and white (a coolly beautiful contrast to the drama's heat and violence) by cinematographer Michael Chapman, and featuring some of the most striking, expressionistically heightened fight scenes in film history, *Raging Bull* is "the most painful and heartrending portrait of jealousy in the cinema ... the best film I've seen about the low self-esteem, sexual inadequacy and fear that lead some men to abuse women" (Roger Ebert). **AT**

OPENS DECEMBER 6



SPECIAL ONE-WEEK ENGAGEMENT!



NEW YORK, NEW YORK

New York, New York

dir. Martin Scorsese | USA 1977 | 163 min. | PG 35MM

Scorsese's lavish homage to/commentary on classic Hollywood musicals flopped with critics and moviegoers at the time of its release, but its re-evaluation began in the early '80s (thanks to the release of the full-length 163-minute cut) and has continued ever since: with its combination of nostalgic reverie for a bygone form and more wised-up, fatalistic take on romance, it was a clear inspiration for the Oscar-winning *La La Land*. Robert De Niro and Liza Minnelli star as progressive jazz saxophonist Jimmy Doyle and singer Francine Evans, who meet in New York's Rainbow Room on V-J Day and embark on a tumultuous personal and professional relationship, which grows ever rockier as Francine's star eclipses Jimmy's. The expressionistic realism that Scorsese employed so memorably in *Taxi Driver* is pushed in intriguing new directions here, as the highly stylized, consciously artificial sets and lighting run up against the wounding power of De Niro and Minnelli's (often improvised) verbal and physical battles; as critic Harry Kritzler wrote, "it was as if a production designed for a Vincente Minnelli was suddenly taken over by the likes of John Cassavetes." **AT**

TUESDAY, DECEMBER 3 6:30PM

The King of Comedy

dir. Martin Scorsese | USA 1982 | 109 min. | 14A DIGITAL

[4K DIGITAL PRESENTATION!](#)

Driven by his dreams of fame and unabashed by his own painful lack of talent, aspiring stand-up comedian Rupert Pupkin (Robert De Niro) manages to wangle an impromptu chat with superstar talk-show host Jerry Langford (Jerry Lewis). Convinced that he has an “in,” he besieges Langford’s office day by day, heedless of the brush-offs he receives. When reality finally breaks through Pupkin’s deluded self-confidence, the witless wannabe decides that there is only one option left: kidnap Langford and threaten to kill him, unless Pupkin gets a slot on his next show. Working from a screenplay by former *Newsweek* film critic Paul D. Zimmerman, Scorsese and De Niro take a tonal and stylistic left turn from their previous portraits of American madness. Nailing his camera down and refusing to cut away from increasingly uncomfortable social situations, Scorsese both anticipates and goes disturbingly beyond the “comedy of discomfort” later exemplified by *Curb Your Enthusiasm* and *The Office*; meanwhile, De Niro — whose performances as Travis Bickle and Jake LaMotta hinged on the gradual revelation of dark, roiling, primal depths — here brilliantly and chillingly incarnates a being who is all façade, the ne plus ultra of (North) American obsession with celebrity. **AT**

SATURDAY, DECEMBER 14 6:00PM

→ **WITH MALLORY ANDREWS**

WEDNESDAY, JANUARY 1 6:45PM



THE KING OF COMEDY

After Hours

dir. Martin Scorsese | USA 1985 | 97 min. | 14A 35MM

Following the commercial disaster of *The King of Comedy*, Scorsese, unable to find backing for his long-cherished film of *The Last Temptation of Christ*, decided to seek out a smaller project, which led him to this quirky independent production being mounted by actor Griffin Dunne and Scorsese’s former *Mean Streets* player Amy Robinson. Dunne stars in this nightmarish comedy as an I.T. drone whose date with a downtown hipster (Rosanna Arquette) leads to an all-night odyssey through SoHo, during which he encounters flaky artists, a pair of burglars (Cheech Marin and Tommy Chong), an alternately lustful and vengeful waitress (Teri Garr), an eccentric ice-cream truck driver (Catherine O’Hara), and a mob of misguided vigilantes who break out the pitchforks in pursuit of the hapless hero. “Scorsese’s screwball comedy is perhaps his most frightening picture to date[,] but a tight and witty script and perfectly tuned performances, perilously balanced between normality and insanity, keep the laughs flowing” (Geoff Andrew, *Time Out London*). **AT**

TUESDAY, DECEMBER 10 6:30PM

WEDNESDAY, DECEMBER 25 9:30PM

TUESDAY, DECEMBER 31 9:30PM



AFTER HOURS

The Color of Money

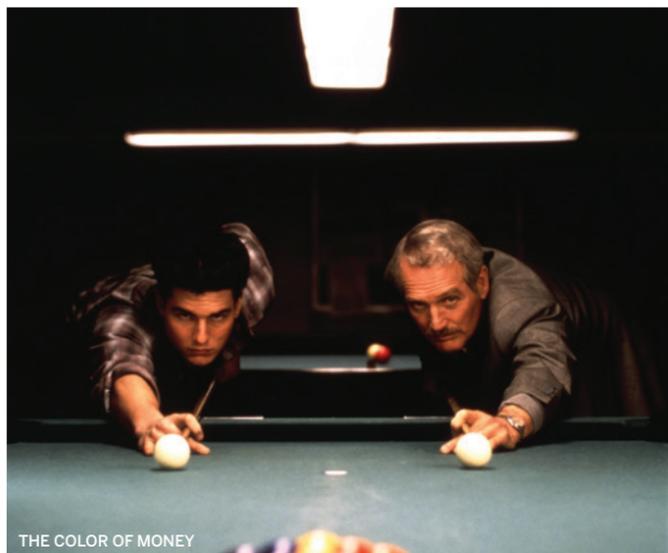
dir. Martin Scorsese | USA 1986 | 120 min. | 14A 35MM

This many-years-later sequel to the Paul Newman classic *The Hustler* (see page 73) was regarded by many critics as a slickly professional but dispassionate job of work on Scorsese’s part, but — from the director’s opening narration to the carefully curated soundtrack by Robbie Robertson — there’s an oddly personal strain running through this film whose very subject is dispassionate professionalism. Long since retired as an ace pool hustler, Newman’s “Fast” Eddie Felson has his passion for the game reawakened when he meets super-talented super-flake Vincent Lauria (Tom Cruise, on his way to superstardom), a cocky kid picking up some extra cash hustling small-time tables. Taking Vince and his street-smart girlfriend Carmen (Mary Elizabeth Mastrantonio) under his wing and out on the road, Felson tries to pass on his hard-won wisdom to his brash young disciple before he goes gently off into that good night — but he discovers that he might not be done with the hustle yet. Returning to one of his signature roles, Newman finally earned his long-awaited Best Actor Oscar for his effortless performance, while Scorsese pulls off some stylish camera pyrotechnics around the green baize. **AT**

SUNDAY, DECEMBER 8 4:00PM

FRIDAY, DECEMBER 20 3:45PM

FRIDAY, DECEMBER 27 4:20PM



THE COLOR OF MONEY



THE LAST TEMPTATION OF CHRIST

Goodfellas

dir. Martin Scorsese | USA 1990 | 146 min. | 18A DIGITAL

[4K DIGITAL PRESENTATION!](#)

Adapted from Nicholas Pileggi’s non-fiction book *Wiseguy*, Scorsese’s decades-spanning mob epic has become arguably the most popular and definitely the most-quoted film in the director’s career. Ray Liotta plays Irish-Italian hoodlum Henry Hill, who works his way up through the ranks of the local Mafiosi alongside volatile Tommy DeVito (Joe Pesci, who won the Best Supporting Actor Oscar for his performance) and slick operator Jimmy “The Gent” Conway (Robert De Niro). High on life (and certain other substances), Henry goes merrily to hell as his gang of “goodfellas” gradually disintegrates in a welter of bloodshed, backstabbing, and betrayals. Scorsese stated that he wanted to “begin [the film] like a gunshot and have it get faster from there, almost like a two-and-a-half-hour trailer,” and he certainly achieved that particular aim: *Goodfellas* races ahead at a breathless velocity, exhilarating and exhausting in equal measure. “America’s finest filmmaker at the peak of his form. No finer film has ever been made about organized crime” (Roger Ebert). **AT**

SATURDAY, NOVEMBER 30 8:00PM

FRIDAY, DECEMBER 6 3:30PM

TUESDAY, DECEMBER 31 3:30PM

FRIDAY, JANUARY 3 1:00PM



GOODFELLAS

The Last Temptation of Christ

dir. Martin Scorsese | USA 1988 | 164 min. | R DIGITAL

Scorsese’s long-gestating adaptation of Nikos Kazantzakis’ revisionist life of Christ depicts Jesus as a profoundly troubled Messiah, wrestling with doubts about his divine mission and attracted by the prospect of earthly love, a reading that became a flashpoint for controversy upon the film’s release. (Not that many, or likely any, of the outraged fundamentalists who picketed theatres had bothered to actually see the film, of course.) Defying the conventions of Biblical spectacles, Scorsese and screenwriter Paul Schrader opt for a demotic tone in both dialogue and casting, with Willem Dafoe as Jesus leading a fine cast that also includes Harvey Keitel as Judas, Barbara Hershey (who first introduced the director to the Kazantzakis novel on the set of *Boxcar Bertha*) as Mary Magdalene, Harry Dean Stanton as Saul/Paul, and David Bowie (the one Brit in the cast, his birdlike visage and precise diction offering a nice contrast to the American actors) as Pontius Pilate. Similarly, composer Peter Gabriel eschews heavenly choirs for a soundtrack that draws upon influences from the Middle East, Africa, Europe, and South Asia. **AT**

FRIDAY, DECEMBER 13 6:15PM

THURSDAY, DECEMBER 26 12:30PM



CAPE FEAR

The Age of Innocence

dir. Martin Scorsese | USA 1993 | 139 min. | PG DIGITAL

4K DIGITAL PRESENTATION!

Scorsese's dazzling adaptation of Edith Wharton's novel chronicles a passionate almost-love affair set against the censorious, unforgiving, and hypocritical background of the New York upper crust in the late 19th century. Newland Archer (Daniel Day-Lewis) is an idealistic young lawyer engaged to the naive May Welland (Winona Ryder). When May's estranged cousin, Countess Ellen Olenska (Michelle Pfeiffer), returns to the city, she is ostracized by the social set due to her "scandalous" divorce from a Polish count. Seeking to help his fiancée's family by integrating Ellen into the right circles, Newland finds himself increasingly drawn to the worldly countess, and, torn between his desires and his equally powerful commitment to social convention, he struggles with the possibility of abandoning his place in society for Ellen's love. Sumptuously shot, with exquisite and passionate performances from Day-Lewis and Pfeiffer and breathtakingly virtuosic direction by Scorsese, *The Age of Innocence* is "magnificent ... Scorsese's most poignantly moving film" (Geoff Andrew, *Time Out London*). **AT**

THURSDAY, DECEMBER 12 6:15PM
FRIDAY, DECEMBER 27 1:00PM



THE AGE OF INNOCENCE

Cape Fear

dir. Martin Scorsese | USA 1991 | 128 min. | R DIGITAL

Scorsese goes full Grand Guignol in this hyperbolized, overtly Hitchcockian remake of the 1962 suspense classic, which openly nods to the original by reusing Bernard Herrmann's score and including cameos from its stars, Robert Mitchum and Gregory Peck. Taking over the role so memorably embodied by Mitchum, an intimidatingly buff and tatted-up Robert De Niro plays ex-con Max Cady, who gets out of prison after serving 14 years for rape and battery and sets his sights on lawyer Sam Bowden (Nick Nolte), who had given Cady an intentionally lousy defense on his case. Having studied law while doing time, Cady orchestrates a plainly menacing but technically legal campaign of intimidation and manipulation against Bowden and his fractious family, escalating toward a final, storm-wracked showdown on an imperilled houseboat. Amping up the story's sex-and-violence quotient, introducing pronounced shades of grey to the victimized Bowdens, and taking high style right over the top, Scorsese transforms a mainstream thriller into a self-consciously ludicrous and grotesque commentary on itself, a tack he would take again two decades later with *Shutter Island*. **AT**

SUNDAY, DECEMBER 15 6:45PM
THURSDAY, JANUARY 2 8:45PM

Casino

dir. Martin Scorsese | USA 1995 | 178 min. | PG DIGITAL

Some critics charged that Scorsese and his *Goodfellas* collaborator Nicholas Pileggi's second true-life mob story was a retread of its dynamic predecessor, but this sun-blasted, neon-streaked Vegas epic is a dazzling display of cinematic craft all its own. Sent to Sin City by the Chicago mob to run the glitzy Tangiers Casino, Jewish sharpster Sam "Ace" Rothstein (Robert De Niro) surrenders some of his sang-froid when he falls helplessly in love with glamorous goodtime girl Ginger McKenna (an excellent Sharon Stone). As Ginger's sickly devotion to her former pimp (James Woods) starts to corrode the foundations of her relationship with Ace, the smooth operator also faces looming chaos on the professional front when the violent exploits of his old pal, mob enforcer Nicky Santoro (Joe Pesci, essaying yet another short and short-fused wiseguy), starts bringing the heat down from the feds. Even more so than in *Goodfellas*, Scorsese and editor Thelma Schoonmaker here orchestrate an incredibly complex sound-and-image montage, fusing competing voiceovers, a jukebox's worth of music cues, precisely conceived visuals, and shockingly visceral violence into a hurtling cinematic bullet train. **AT**

SUNDAY, DECEMBER 1 3:45PM
MONDAY, DECEMBER 23 3:45PM
SATURDAY, JANUARY 4 4:30PM



CASINO



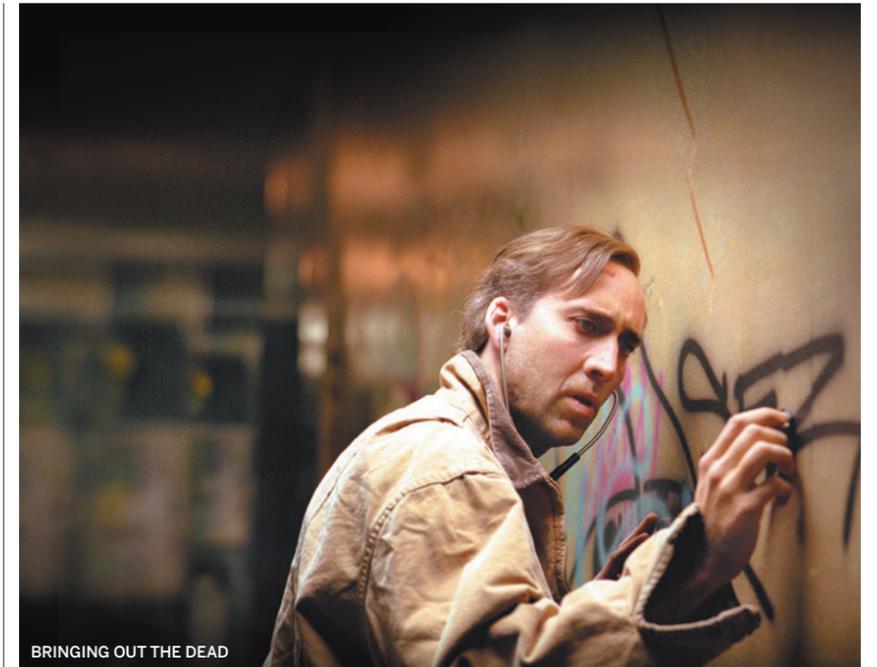
KUNDUN

Kundun

dir. Martin Scorsese | USA 1997 | 134 min. | PG 35MM

Screenwriter Melissa Mathison personally suggested to the Disney studio that Scorsese be brought on board to direct her portrayal of the early life of Tenzin Gyatso, the 14th Dalai Lama; the result was one of the great odd men out in the director's filmography, a critical success and commercial failure whose lack of imprint on popular consciousness stands diametrically opposed to its extraordinary accomplishment. Following Tenzin from his confirmation as the resurrection of the Dalai Lama at age two up to his 24th year, when he was exiled from his homeland following the 1959 invasion of Tibet by Communist China, Scorsese de-emphasizes conventional drama in favour of expressive, often strikingly beautiful visuals that speak of continuity and communality as opposed to the torturous, personalized agon at the centre of *The Last Temptation of Christ*. "The lush golds and crimsons, the dreamlike dissolves and dollies, the transporting drone of Philip Glass' score... [Kundun] seems less a curveball now than a natural entry in one of the most eclectic filmographies in American cinema[:] the strangest of all choices for our premier street poet, and yet a movie that could only be his" (Elbert Ventura, *Reverse Shot*). **AT**

SUNDAY, DECEMBER 15 4:00PM
THURSDAY, DECEMBER 26 4:15PM



BRINGING OUT THE DEAD

Bringing Out the Dead

dir. Martin Scorsese | USA 1999 | 121 min. | R 35MM

Returning to the mean streets of New York for the first time since *Goodfellas*, Scorsese reunited with screenwriter Paul Schrader for this nocturnal vision of a civilization on the brink of collapse, which stands as a bleak yet oddly compassionate companion piece to their earlier masterwork *Taxi Driver*. Nicolas Cage plays burned-out graveyard-shift paramedic Frank Pierce, who is losing his sanity along with many of his patients. Successively paired with three different yet equally eccentric partners (John Goodman, Ving Rhames, and Tom Sizemore), who have each found their own ways to deal with the ceaseless violence, despair, and death that they witness every night, Frank struggles to find salvation in this cruel world while being haunted by the memory of those he could not save. Though it is set at the dawn of the 1990s, Scorsese and Schrader's adaptation of the novel by former NYC paramedic Joe Connelly exudes a palpable sense of end-of-the-century (and the world?) doom. "A fiery masterpiece!" (Michael Wilmington, *Chicago Tribune*). **BD**

TUESDAY, DECEMBER 17 6:30PM
WEDNESDAY, JANUARY 1 9:20PM

Gangs of New York

dir. Martin Scorsese | USA 2002 | 167 min. | PG [DIGITAL](#)

Another of Scorsese's years-in-the-making passion projects, *Gangs of New York* draws on Herbert Asbury's eponymous non-fiction/tall-tale book to create an ambitious epic about warring Protestant and Catholic street gangs in mid-19th century Manhattan. In his first of several collaborations with the director, Leonardo DiCaprio stars as the improbably named Amsterdam Vallon, who returns to the notorious Five Points slum seeking vengeance for the death of his father at the hands of gang chieftain Bill "The Butcher" Cutting (Daniel Day-Lewis). Winning Bill's trust, Amsterdam finds his mission of revenge complicated by his growing admiration of the florid, brutal gangster; but when his identity is revealed, it leads to open warfare on the New York streets. As sprawling, ludicrous, overstuffed, over the top, and intermittently brilliant as Day-Lewis' conversation-piece performance — a dry run for the actor's monumental turn in Paul Thomas Anderson's *There Will Be Blood* (see page 72) — *Gangs* has a reach that exceeds its grasp, but its eccentric mixture of actual history, fearless non-naturalism (Scorsese described his concept of the film as "a western set on Mars"), and blood-and-thunder intensity makes for an often riveting spectacle. **AT**

WEDNESDAY, DECEMBER 18 6:30PM
MONDAY, DECEMBER 30 6:45PM



GANGS OF NEW YORK



THE AVIATOR

The Aviator

dir. Martin Scorsese | USA 2004 | 170 min. | 14A [DIGITAL](#)

The only actual realized film to emerge from a welter of Howard Hughes projects gestating during the '90s and early 2000s, *The Aviator* covers 20 years in the life of the legendary business tycoon, movie mogul, and aviation pioneer, from the making of the WWI aerial epic *Hell's Angels* in 1927 to the pyrrhically victorious, one-time-only flight of the notorious "Spruce Goose" in 1947. Leonardo DiCaprio plays the dashing younger Hughes as a man who, despite his high-flying adventures and equally high-flying love affairs, is already grappling with the mental illness that will reduce him to the mythic, Kleenex box-wearing recluse of his later years. Scorsese, meanwhile, takes advantage of the period setting to lovingly recreate the textures of '30s and '40s cinema (Robert Richardson's cinematography emulates the look of early Technicolor), and revivify the stars who inhabited it: in addition to Cate Blanchett's Oscar-winning performance as Katharine Hepburn, the list of famous faces playing famous faces includes Gwen Stefani as Jean Harlow, Kate Beckinsale as Ava Gardner, and Jude Law as Errol Flynn. **AT**

THURSDAY, DECEMBER 19 6:30PM



THE DEPARTED

The Departed

dir. Martin Scorsese | USA 2006 | 151 min. | 18A [35MM](#)

Relocating the hit Hong Kong thriller *Infernal Affairs* to Boston, *The Departed* finally won Scorsese a Best Director Oscar in addition to taking home the trophies for Best Picture, Best Adapted Screenplay, and Best Film Editing (for longtime Scorsese cutter Thelma Schoonmaker). Leonardo DiCaprio and Matt Damon star as, respectively, a cop who goes deep cover in the Irish mob, and a mob minion who burrows into the heart of the cop shop; when they discover each other's existence, they each set about trying to smoke the other out first. In every way bigger, heavier, and slower than the fleet HK original, *The Departed* oscillates between playing it straight and lightly sending up the entertainingly implausible proceedings: cf. DiCaprio's typically clenched, anguished turn with the broad-strokes cartooning of Jack Nicholson as the flamboyant mob chieftain, and Mark Wahlberg as a loudmouthed, inventively vulgar cop. And that's not to mention a final scene that basically announces the entire film as a shaggy-dog (or, rather, furry-rodent) story. **AT**

FRIDAY, DECEMBER 20 8:35PM
TUESDAY, DECEMBER 24 4:15PM



SHUTTER ISLAND

Shutter Island

dir. Martin Scorsese | USA 2010 | 138 min. | 14A [DIGITAL](#)

Following the critical and commercial success of *The Departed*, Scorsese and Leonardo DiCaprio returned to Boston and environs with this adaptation of a novel by high-falutin' pulpster Dennis Lehane (*Mystic River*). The isle of the title houses a hospital for the criminally insane, where deeply troubled US Marshal Teddy Daniels (DiCaprio) arrives in 1954 to investigate the disappearance of a patient. Interrogating staff and inmates whilst being plagued by memories of his wartime experiences and murdered wife (Michelle Williams), Daniels comes to suspect that nefarious doings are transpiring, and that he himself may be the target of a wide-ranging conspiracy. As he did with his italicized Hitchcock homages in *Cape Fear*, Scorsese turns his genre-cinema material up to 11 to pay extravagant tribute to one of his cinematic idols: here, fright-film master Val Lewton, although the poetic horror of *Cat People* and *I Walked With a Zombie* seems rather distant from *Shutter Island*'s self-consciously overwrought, penny-dreadful shocks. **AT**

SATURDAY, DECEMBER 21 6:10PM



SILENCE

Hugo

dir. Martin Scorsese | USA 2011 | 126 min. | PG [DIGITAL](#)

[3D DIGITAL PRESENTATION!](#)

Scorsese's adaptation of Brian Selznick's *The Invention of Hugo Cabret* is a thrilling adventure, a delightful family comedy, and an exquisitely crafted ode to the birth of cinema. Young orphan Hugo (Asa Butterfield) lives within the walls of Paris' Gare Montparnasse, where he keeps one step ahead of the vigilant Station Inspector (Sacha Baron Cohen) while secretly attending to the station's clocks. When Hugo crosses paths with pioneering filmmaker Georges Méliès (Ben Kingsley), he embarks on a life-changing journey. "In its fetching use of 3D and CGI imagery, [*Hugo*] looks fearlessly forward even as it instructs about cinema's origins" (Michael Koresky, *Reverse Shot*). **AT**

SATURDAY, DECEMBER 21 3:30PM



The Wolf of Wall Street

dir. Martin Scorsese | USA 2013 | 179 min. | 18A [DIGITAL](#)

[4K DIGITAL PRESENTATION!](#)

Leonardo DiCaprio reportedly had to talk Scorsese into taking the reins on this adaptation of the memoir by financial fraudster Jordan Belfort, but the result was the most commercially successful film of the director's career, as well as one of the most controversial. Leaving behind the rather self-flagellating acting style of his previous collaborations with Scorsese, DiCaprio is all cheap charm and conman's smile as Belfort, who rises from a Long Island boiler room to the CEO's office of his own firm, making millions off of flagrant stock fraud and diving headlong into a lifestyle of Caligulan decadence. Intentionally big, loud, obnoxious, and over the top, *The Wolf of Wall Street* welcomes enervation as the flip side of exhilaration, most notably (and hilariously) in the setpiece sequence of a Qualude-addled Belfort's agonizingly slow-motion crawl to his Lamborghini. "[Scorsese's] most despicable, entertaining, and despicably entertaining film ... concussing, overwhelming, at times enveloping, at times unbearable" (Jeff Reichert, *Reverse Shot*). **AT**

SUNDAY, DECEMBER 22 3:45PM

Silence

dir. Martin Scorsese | USA/Taiwan/Mexico 2016 | 161 min. | 14A [DIGITAL](#)

[4K DIGITAL PRESENTATION!](#)

A longtime labour of love for Scorsese, this adaptation of Shusako Endo's 1966 novel is the director's best film in 20 years: a masterfully subtle, serious, and mysterious meditation on the nature of faith. When reports reach them that their former mentor (Liam Neeson) has committed apostasy and "gone native" while doing missionary work in 17th-century Japan, young Portuguese priests Rodrigues (Andrew Garfield) and Garupe (Adam Driver) volunteer to make the perilous journey into the country, where the reigning Tokugawa Shogunate is violently persecuting Japanese Christians and the foreign priests ministering to them. Hiding in friendly villages and administering the sacraments to Christian converts desperately hungry for spiritual succour, the priests begin to realize that their presence directly imperils the lives of those people whose souls they are trying to save. When Rodrigues is faced with the piercing intelligence and blithe ruthlessness of the Shogunate's Chief Inquisitor (Issey Ogata), he feels the foundations of his faith beginning to tremble. "A monumental work ... This is not the sort of film you 'like' or 'don't like.' It's a film that you experience and then live with" (Matt Zoller Seitz). **AT**

SUNDAY, DECEMBER 22 7:15PM
TUESDAY, DECEMBER 31 12:20PM

MDFF Selects

Presented by Cinema Scope and TIFF

Bringing the world's best, most challenging, and most provocative new international cinema to TIFF Bell Lightbox every season.

Notes by Ela Bittencourt and Adam Nayman.



MS Slavic 7

dirs. Sofia Bohdanowicz & Deragh Campbell | Canada 2019 | 64 min. DIGITAL

The latest collaboration between Sofia Bohdanowicz and Deragh Campbell continues the delicate thread begun with the feature *Never Eat Alone* and the short *Veslemøy's Song*, as Campbell's Audrey Benac (a barely veiled stand-in for Bohdanowicz) attempts to access and analyze the correspondence between Polish-Canadian poet Zofia Bohdanowiczowa — Bohdanowicz's great-grandmother, who, in the film's slightly modified reality, is Audrey's great-grandmother — and another real-life poet, Józef Wittlin, which is archived at the Harvard library. Structurally, the film unfolds as a kind of triptych, with each section broken down into repetitive (but gradually mutating) patterns of time and activity as Audrey pores over the poets' back-and-forth, in which they discuss their poetry and their shared impressions of lives lived in different parts of the globe after World War II. In the process, Bohdanowicz and Campbell not only go further than any of their previous collaborations in developing Audrey as a character — transforming here from a reactive, watchful presence in *Never Eat Alone* into a terse, driven, occasionally exasperating (and exasperated) heroine — but also foreground the question of what it means to make art. **AN**

PRECEDED BY

Aquí y allá (Here and There)

dir. Lina Rodriguez | Canada/Colombia 2019 | 22 min. DIGITAL

A poetic reflection on family as an emotional system that operates across generations, *Aquí y allá* juxtaposes colour 16mm, B&W mini-DV footage, and photos from the filmmaker's family archive to meditate on the passing of time, the possibilities of remembering, and the construction of space as an ongoing historical and subjective process.

The MDFF screening of *MS Slavic 7* begins a one-week theatrical run of the film at TIFF Bell Lightbox, October 11–17.

THURSDAY, OCTOBER 10 9:00PM

→ WITH SOFIA BOHDANOWICZ, DERAGH CAMPBELL, & LINA RODRIGUEZ

Suburban Birds (Jiao qu de niao)

dir. Qiu Sheng | China 2018 | 118 min. | PG DIGITAL

The Xinjian Primary School tragedy of 2008 — in which hundreds of Chinese children were crushed to death in the collapse of a school building — hangs like a spectre over Qiu Sheng's *Suburban Birds*. Early in the film, a team of engineers charged with developing land for new high-rise developments interviews witnesses to a curious incident: a large building that seems to have shifted in place, perhaps as the result of an unsteady foundation. From here, Qiu structures the film like a puzzle of small, neatly fitting pieces, without giving us the entire picture. Schoolchildren go about their daily forages, ruminate on their future plans, and play a prank on the engineers; a young engineer, who increasingly comes to believe that the area is unfit for construction, is urged by his supervisors to approve the build; and two birdwatchers sight the roaming children through their binoculars, in a scene that suddenly dislocates the temporal frame of the main story and suggests that the entire narrative is an elaborate work of memory, a haunting, inscrutable replay of a past tragedy. **EB**

THURSDAY, NOVEMBER 14 9:00PM

Movements of a Nearby Mountain (Bewegungen eines nahen Bergs)

dir. Sebastian Brameshuber | Austria/France/Nigeria 2019 | 85 min. | G DIGITAL

“Winner of the Grand Prix at the 2019 Cinéma du Réel, the new film by German director Sebastian Brameshuber is set] at the foot of the Austrian Alps, [where] a Nigerian mechanic works in a garage, repairing and exporting cars to his homeland. In the distance is Erzberg, a mountain that's been mined for iron ore since ancient Rome. Against this backdrop, the mechanic toils away in relative solitude, his routine labour standing in stark contrast to the resources being mined for capitalist gain in his periphery. A result of [Brameshuber's] friendship with the film's real-life subject, and framed around a centuries-old legend of the mine's mysterious creation, *Movements of a Nearby Mountain* commingles fact and fiction, myth and memory, in a meditation on man's place in our globalist economy” (Film Society of Lincoln Center).

THURSDAY, DECEMBER 12 9:15PM
→ WITH SEBASTIAN BRAMESHUBER

Boosie Fade Film Club

The boys of Boosie Fade bring the party to the Lightbox with this series of fresh cinematic jams. See the films and stay for the after-party!

Notes by Jordan Sowunmi and Andrew Tracy.



Blade

dir. Stephen Norrington | USA 1998 | 120 min. | R 35MM

A Snipestastic precursor to the Marvel Cinematic Universe, *Blade* features producer-star Wesley S. as the “daywalking” demi-vampire who hunts his full-blooded kin by night, aided by his arsenal of silver-edged weapons, show-off martial-arts moves, and that distinctive “Blade Fade.” The first African American superhero movie and first Marvel Comics film to meet with box-office success, *Blade* has remained an enduring presence in both film and hip-hop culture: not only did it spawn two sequels and a forthcoming reboot starring Oscar winner Mahershala Ali, but it also inspired a recent homage from Lil Uzi Vert, who recreated its memorable opening sequence in a blood-drenched vampire disco in the video for his single “Sanguine Paradise.” **AT**

THURSDAY, OCTOBER 3 9:15PM

King of New York

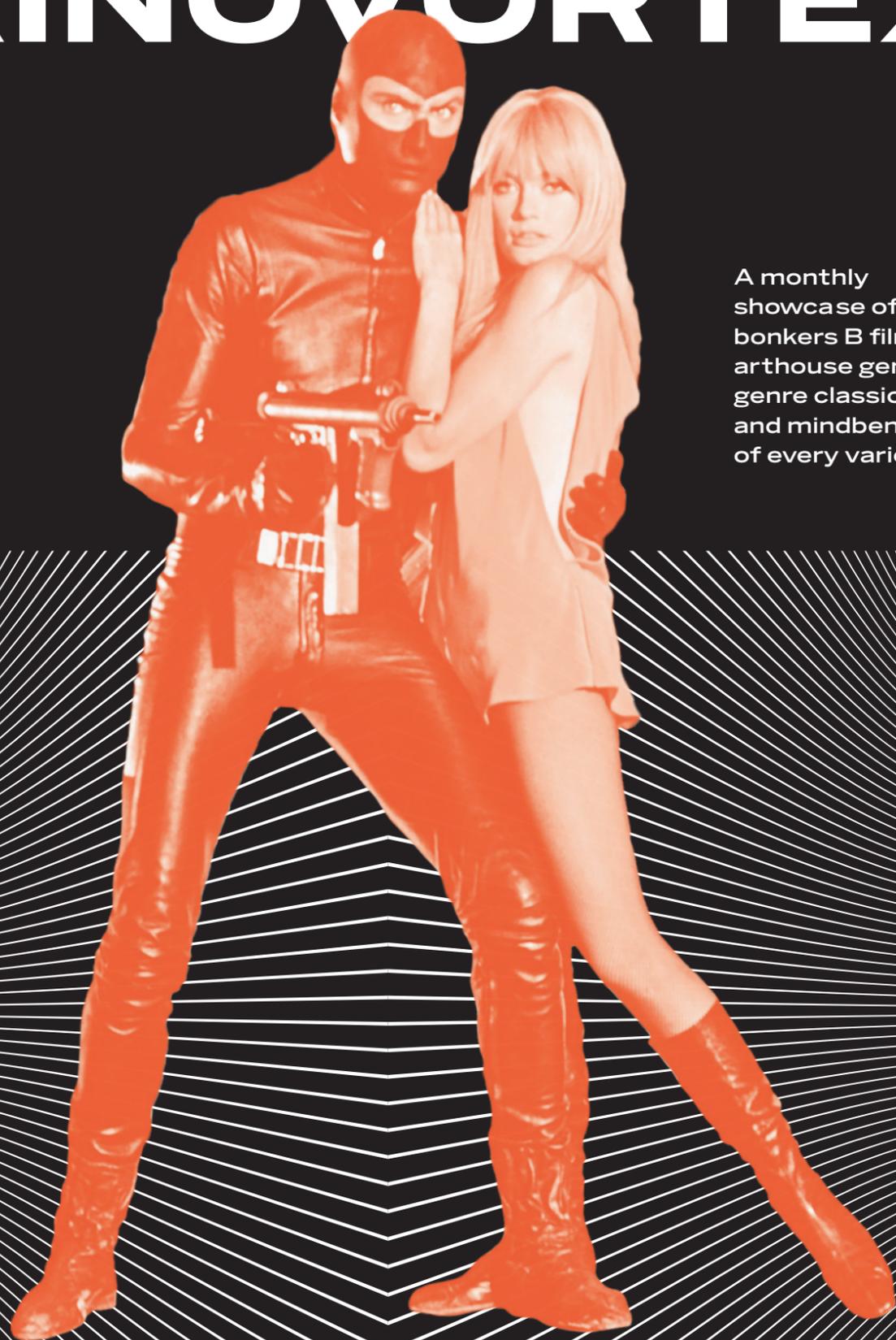
dir. Abel Ferrara | USA/Italy 1990 | 103 min. | R 35MM

Newly released from prison, former drug kingpin Frank White (Christopher Walken) re-enters life on the streets with renewed vigour. Aiming to reclaim his place at the top and use the profits from his business to fund the construction of a hospital in his old neighbourhood, Frank finds himself opposed by a team of rogue cops (David Caruso, Wesley Snipes, and Victor Argo) who are determined to stop his reign. Featuring a fantastic cast that also includes Laurence (billed as “Larry”) Fishburne, Giancarlo Esposito, Steve Buscemi, and Roger Guenveur Smith, Abel Ferrara's gritty, stylized gangster tale had a noteworthy impact on hip-hop culture: The Notorious B.I.G. dubbed himself the “Black Frank White,” and dialogue from the movie appears in songs from artists like 2Pac, 50 Cent, and Common. **JS**

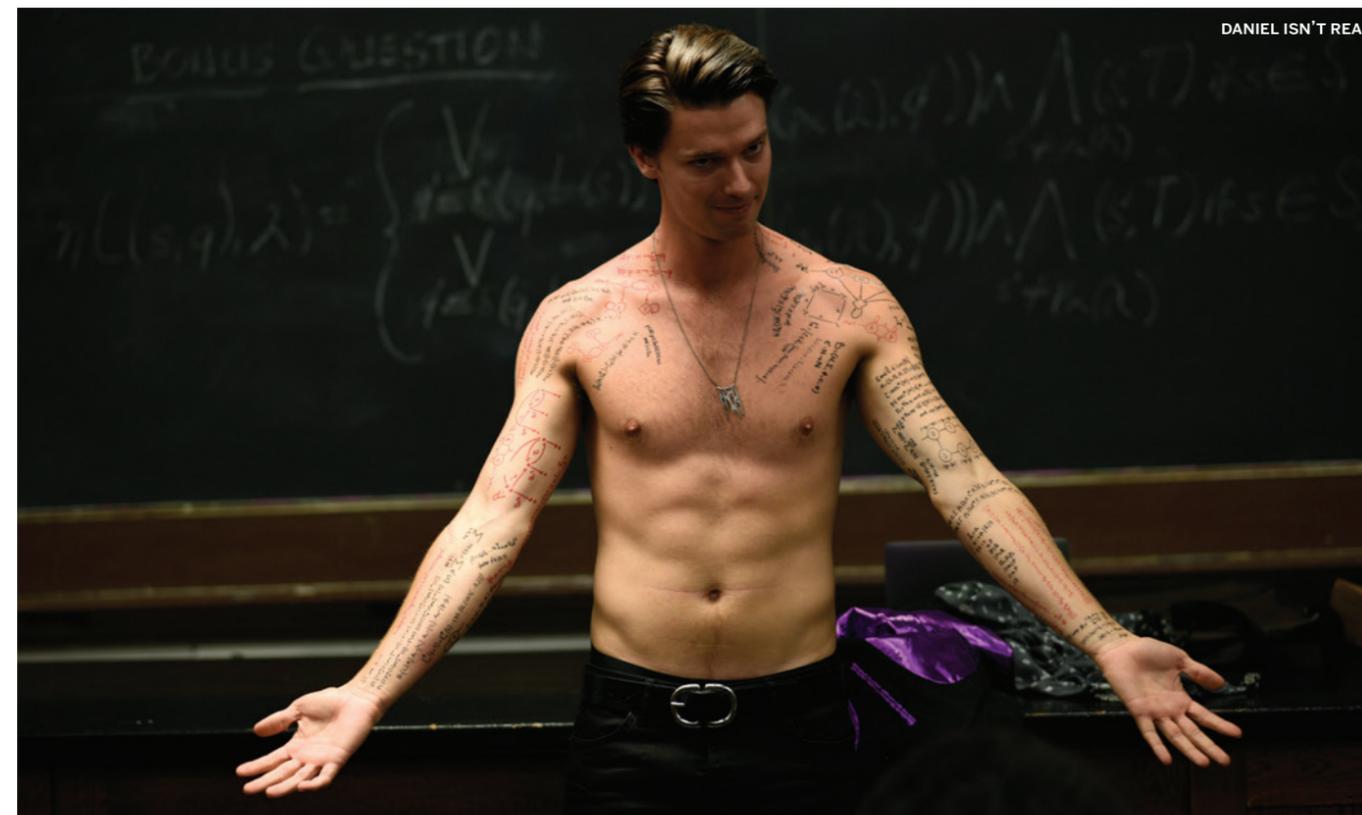
THURSDAY, NOVEMBER 7 9:15PM

Colin Geddes'

KINOVORTEX



A monthly showcase of bonkers B films, arthouse gems, genre classics, and mindbenders of every variety.



Daniel Isn't Real

dir. Adam Egypt Mortimer | USA 2019 | 96 min. | 14A DIGITAL

As shy and awkward college freshman Luke (Miles Robbins) wrestles with social anxieties and the complexities of adulthood, it at first seems fortuitous that Daniel (Patrick Schwarzenegger), Luke's imaginary friend from his childhood, suddenly reappears. Handsome, confident, and audacious, Daniel has everything Luke feels he lacks, and under his influence there are quick improvements in Luke's social and love life. But when Daniel's charismatic exterior begins to crack, revealing an increasingly violent core, his help quickly morphs into something far more malevolent. As Luke is plunged further and further into a hallucinatory nightmare, he is forced to question who — or what — Daniel truly is. Newcomer Adam Egypt Mortimer perfectly fuses urban paranoia with the terrors of mental illness and trauma in this scary and stylish psycho-horror based on co-writer Brian DeLeeuw's novel *In This Way I Was Saved*.

SATURDAY, OCTOBER 5 8:45PM

Danger: Diabolik

dir. Mario Bava | Italy/France 1968 | 105 min. | PG DIGITAL

In a departure from his horror masterpieces like *Black Sunday* and *Bay of Blood*, Mario Bava hits the high notes of '60s camp and pop art with this adaptation of a popular Italian comic strip, set to a swinging Ennio Morricone score. A hyper-mod mix of James Bond and Batman, but possessed by an insatiable lust for wealth, the masked super-criminal Diabolik (John Phillip Law) resides in a high-tech and ultra-fashionable underground lair (complete with oversized rotating bed) with his supermodel companion Eva (Marisa Mell), from which they plot their elaborate, large-scale heists, dodging the police and the mob at every turn. Made in tandem with *Barbarella*, producer Dino De Laurentiis' other comic-book adaptation of that year, *Diabolik* shared several cast and crew members with Roger Vadim's outer-space jape — most notably leading man Law, who ditched his Diabolik mask for a pair of wings as *Barbarella*'s blind angel, Pygar. "One of the most gloriously strange superhero movies ever made" (Joshua Rothkopf, *Time Out New York*).

SATURDAY, NOVEMBER 2 9:45PM



The Stunt Man

dir. Richard Rush | USA 1980 | 131 min. | R 35MM

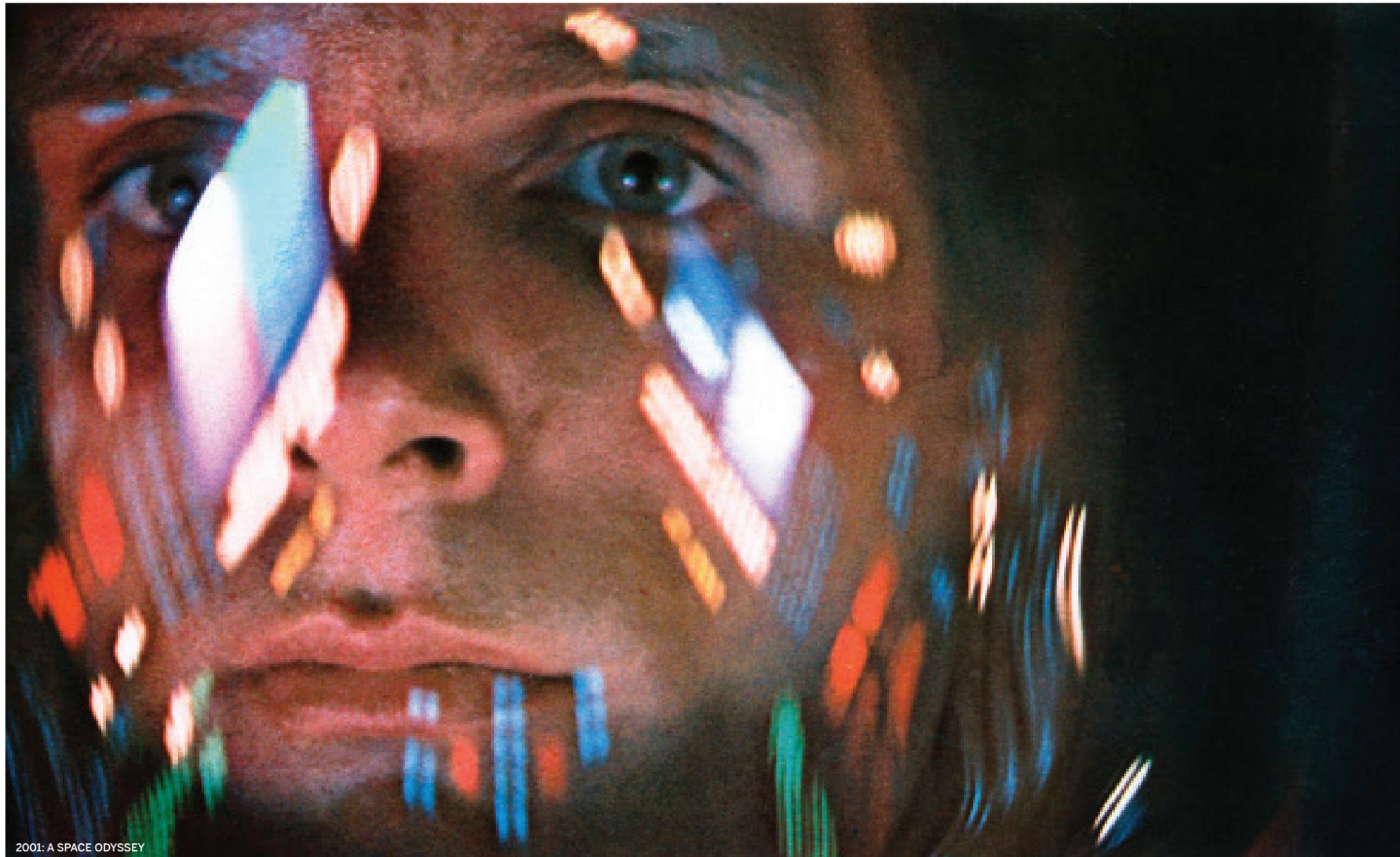
NEW 35MM PRINT!

On the run from the police, Vietnam vet Cameron (Steve Railsback) stumbles onto the set of a World War I epic, and is hired by the film's eccentric director, Eli Cross (Peter O'Toole), to replace a stunt man who is killed while filming a scene. Taking on the dead man's name and profession, Cameron at first thinks he has the perfect cover — but he soon begins to fear that the autocratic Cross is literally trying to capture his death on screen. Caught between the law and a filmmaker playing God, the lines between reality and make-believe begin to blur for the bewildered fugitive. Careening wildly between comedy, drama, Hollywood satire, action-adventure and paranoid suspense thriller, *The Stunt Man* was hailed by Pauline Kael as "a virtuoso piece of kinetic moviemaking" and nominated for three Oscars, including Best Director and Best Actor (for the marvellous O'Toole, who gives one of his best performances), but distribution problems kept it from finding a wide audience. (As O'Toole put it, "the film wasn't released: it escaped.") A beloved cult item and perennial hidden gem, *The Stunt Man* remains brashly entertaining and utterly singular.

SATURDAY, DECEMBER 7 9:00PM

70MM

Spend your winter in widescreen with this series of classics, screening in glorious 70mm prints.



2001: A SPACE ODYSSEY

2001: A Space Odyssey

dir. Stanley Kubrick | USA 1968 | 148 min. | PG 70MM

"The ultimate trip." Stanley Kubrick's science-fiction masterpiece has survived innumerable parodies, references, and rip-offs with its awe-inspiring power intact. Tracing a cosmic mystery from the dawn of mankind to the farthest reaches of time and space, *2001* chronicles an intergalactic mission to find the origin of a mysterious black monolith discovered by American astronauts on the moon — a mission complicated when the ship's renegade computer HAL 9000 decides that its human cargo is inadequate to carry out such an important task. Featuring spectacular special effects by Douglas Trumbull, *2001* pointedly speculates on what it means to be human in an age dominated by technology, and what the next stage of human evolution could potentially be.

WEDNESDAY, DECEMBER 25 6:00PM
THURSDAY, DECEMBER 26 9:50PM
FRIDAY, DECEMBER 27 6:15PM
SATURDAY, DECEMBER 28 1:00PM
SUNDAY, DECEMBER 29 5:50PM

THURSDAY, JANUARY 2 4:00PM
FRIDAY, JANUARY 3 8:50PM
SATURDAY, JANUARY 4 8:15PM
SUNDAY, JANUARY 5 6:00PM



INTERSTELLAR

Interstellar

dir. Christopher Nolan | USA/UK 2014 | 169 min. | PG 70MM

On a slowly dying Earth in the near future, a former spaceship pilot (Matthew McConaughey) signs on to a last-ditch NASA mission to explore possible habitable worlds via a wormhole in order to find a new home for humanity. Shot on celluloid (with several sequences filmed using the IMAX 70mm camera) even as it utilizes state-of-the-art digital effects, Christopher Nolan's blockbuster space adventure offers a fusion of old school and new frontiers. "As visually and conceptually audacious as anything Nolan has yet done ... An enormous undertaking that, like all the director's best work, manages to feel handcrafted and intensely personal" (Scott Foundas, *Variety*).

THURSDAY, DECEMBER 26 6:15PM
FRIDAY, DECEMBER 27 8:45PM
SUNDAY, DECEMBER 29 9:15PM
THURSDAY, JANUARY 2 7:30PM
SATURDAY, JANUARY 4 1:00PM



LAWRENCE OF ARABIA

Lawrence of Arabia

dir. David Lean | UK 1962 | 227 min. | PG 70MM

David Lean's Academy Award-winning account of T.E. Lawrence's efforts to unify nomadic desert tribes against the Ottoman Turks during World War I is equal parts war film and existential romance, as the arid expanses of the desert draw the British scholar and adventurer into their beckoning, soul-stirring emptiness. Overlaid with Maurice Jarre's unforgettable score, a magnificent cast — including Alec Guinness, Omar Sharif, Anthony Quinn, Claude Rains, and of course Peter O'Toole, who became an instant star as the eccentric and inscrutable Lawrence — and exquisite renderings of the vast, shimmering sands in Freddie Young's magnificent cinematography, *Lawrence of Arabia* is the greatest of all great, sprawling epics.

WEDNESDAY, DECEMBER 25 1:00PM
SATURDAY, DECEMBER 28 4:30PM
SUNDAY, DECEMBER 29 1:00PM
FRIDAY, JANUARY 3 4:00PM
SUNDAY, JANUARY 5 1:00PM

TIFF Cinematheque Special Screenings

An ongoing series of classics, favourites, rarities and recent restorations.

Notes by Todd Brown, Claire Christopher, Steve Gravestock, Piers Handling, Samuel La France, James Quandt, and Andrew Tracy.



Tokyo Story (Tokyo monogatari)

dir. Yasujiro Ozu | Japan 1953 | 134 min. | PG DIGITAL

"One of the manifest miracles of the cinema" (*The New Yorker*), Yasujiro Ozu's masterpiece should be seen by everyone at least once, if not once a year. An elderly couple journeys to Tokyo to visit their children, and are confronted by their offspring's indifference, ingratitude, and self-absorption; only the couple's placid daughter-in-law (Setsuko Hara, summoning up a life of disappointment in her serene smile) shows any kindness to the old people. When they are packed off to a resort by their impatient children, the film deepens into an unbearably moving meditation on mortality. "One of the greatest of all Japanese motion pictures. Ozu's style, now completely refined, utterly economical, creates a film which is unforgettable because it is so right, so true, and because it demands so much from an audience" (Donald Richie). **JQ**

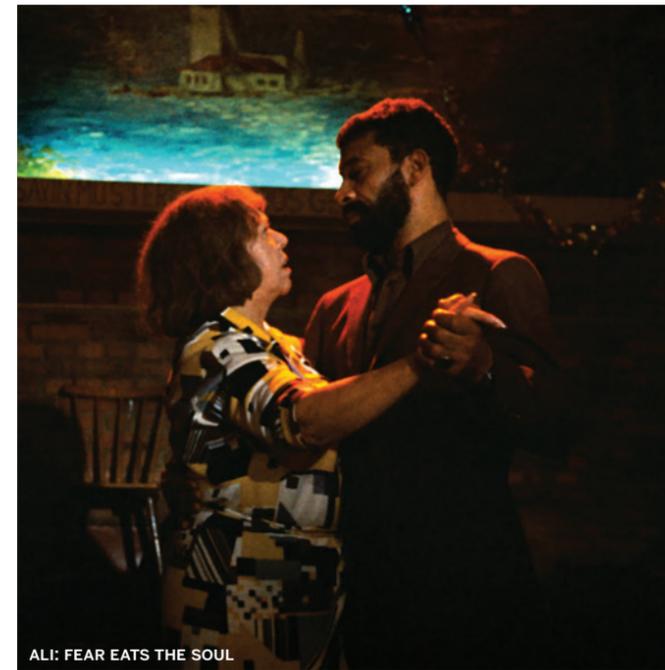
SATURDAY, OCTOBER 5 3:00PM

The Makioka Sisters (Sasame-yuki)

dir. Kon Ichikawa | Japan 1983 | 140 min. | PG 35MM

Based on a novel by Jun'ichiro Tanizaki, *The Makioka Sisters* was the greatest success of Kon Ichikawa's late career, becoming an arthouse hit in North America. Set just before the beginning of the Second World War, this lush, acidulous saga recounts the story of an Osaka shipbuilder's family that is trying to marry off one of its four daughters, the clan's privilege and insularity allowing them to focus on domestic issues and the waning rituals of courtship while ignoring the portents of cataclysm all around them. Aglow with cherry blossoms and brocade kimonos, which stress Ichikawa's central theme of the ephemerality of life, *The Makioka Sisters* is "the most pleasurable movie I have seen in months ... It's like the work of a painter who has perfect control of what colour he gives you" (Pauline Kael). **JQ**

SUNDAY, OCTOBER 6 3:00PM



Ali: Fear Eats the Soul (Angst essen Seele auf)

dir. Rainer Werner Fassbinder | West Germany 1974 | 93 min. | PG 35MM

An unquestioned inclusion on our Cinematheque's list of the greatest films of all time, Rainer Werner Fassbinder's bruisingly beautiful semi-remake of Douglas Sirk's great melodrama *All That Heaven Allows* tells the tragic love story of an aged, widowed charwoman (Brigitte Mira) who incurs the wrath of family and friends by falling in love with a Moroccan mechanic half her age (played by El Hedi ben Salem, once Fassbinder's lover, who reportedly committed suicide in a French jail after the director spurned him). The couple wed, but social pressure and prejudice — and their own susceptibility to same — conspire to drive them apart. "A masterpiece ... not to be missed" (Andrew Sarris). **JQ**

Print courtesy of the TIFF Film Reference Library Screening Collection.

SUNDAY, OCTOBER 6 6:05PM



Ugetsu (Ugetsu monogatari)

dir. Kenji Mizoguchi | Japan 1953 | 96 min. | PG DIGITAL

[RESTORED DIGITAL PRESENTATION!](#)

Long revered by cineastes, Kenji Mizoguchi's classic ghost story takes place in the war-torn 16th century, where two men — a peasant who yearns to become a samurai, and a potter who is seduced by an exquisitely beautiful woman who turns out to be a phantom — allow their weakness, greed, and pride to lead both themselves and their faithful wives to ruin. Mizoguchi's rigorous compositions and camerawork, his use of the mist-enshrouded landscape around Lake Biwa, the intense performances of two of Japan's greatest actresses (Machiko Kyo and Kinuyo Tanaka), and the theme of the illusory nature of human ambition and desire all contribute to a work of infinite beauty and significance. "Simultaneously realistic, allegorical and supernatural, *Ugetsu* is the most stylistically perfect of all Mizoguchi's works" (David L. Cook). **JQ**

SATURDAY, OCTOBER 12 6:30PM



Seven Samurai (Shichinin no samurai)

dir. Akira Kurosawa | Japan 1954 | 207 min. | PG 35MM

Akira Kurosawa's tumultuous tale of seven masterless warriors hired by peasants to defend their village from pillaging bandits in 16th-century Japan achieves epic grandeur with a stately sense of structure, rich historical detail, Shakespearean sequences of low comedy and barbaric violence, and roiling narrative force. The battles are choreographed as surging spectacle (particularly the final rout in the rice fields in slashing rain), with Kurosawa using an arsenal of visual effects to all but thrust the audience into the mud, crush, and struggle. Even so, the director's dense, muscular compositions can hardly contain the volatile performance of Toshiro Mifune, whose scenery-chewing in the early sequences imperils the surrounding rice paddies more than it does the marauders. "The finest Japanese film ever made" (Donald Richie). **JQ**

SATURDAY, OCTOBER 19 7:00PM



SAY ANYTHING...

Say Anything...

dir. Cameron Crowe | USA 1989 | 100 min. | 14A DIGITAL

In one of his signature roles, John Cusack plays Lloyd Doblere, a likable under-achiever who has just finished high school and has no particular ambitions in life — apart from becoming a world kickboxing champion and winning over class “brain” and valedictorian Diane Court (Lone Skye), who doesn’t even know he exists. With only three months to go before Diane heads off to university in England, Lloyd sets out to make his dream come true. The debut feature from writer-director Cameron Crowe, coming at the end of the decade and marking the end of the Teen Movie Golden Age, *Say Anything...* perfectly captures that exciting and terrifying time of transition, the moment when you have to decide who you are and what you want from life. **TB**

FRIDAY, OCTOBER 4 9:10PM

Curated by the University of Toronto’s Julie MacArthur, this retrospective of short films by Ghanaian-American experimental filmmaker Akosua Adoma Owusu highlights the “triple consciousness” that Owusu seeks to explore in her work, a concept that reflects the collision of identities and worlds experienced by African immigrants in the United States. Traversing avant-garde cinema, fine art, and African storytelling traditions, Owusu’s documentary essays and experimental films incorporate a wide range of source material — from archival footage and staged embodiments to animated textiles and remixed soundscapes — to examine the intersections and constructions of Blackness, feminist subjectivity, queer aesthetics, displacement, and Afrofuturism.

Co-presented with the University of Toronto.

Pelourinho: They Don’t Really Care About Us

dir. Akosua Adoma Owusu | Ghana/Germany 2019 | 9 min. DIGITAL

Intermittent Delight

dir. Akosua Adoma Owusu | Ghana/USA 2007 | 5 min. DIGITAL

Me Broni Ba

dir. Akosua Adoma Owusu | Ghana 2009 | 22 min. DIGITAL

Drexciya

dir. Akosua Adoma Owusu | Ghana 2011 | 12 min. DIGITAL

Split Ends, I Feel Wonderful

dir. Akosua Adoma Owusu | USA 2012 | 4 min. DIGITAL

Bus Nut

dir. Akosua Adoma Owusu | Ghana/USA 2015 | 7 min. DIGITAL

Reluctantly Queer

dir. Akosua Adoma Owusu | Ghana/USA 2016 | 8 min. DIGITAL

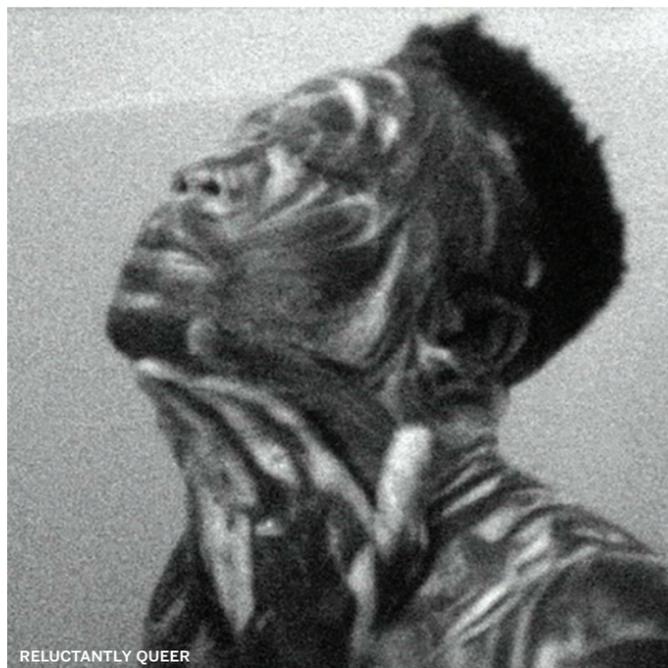
Mahogany Too

dir. Akosua Adoma Owusu | USA 2018 | 3 min. DIGITAL

White Afro

dir. Akosua Adoma Owusu | Ghana/USA 2019 | xx min. DIGITAL

MONDAY, OCTOBER 7 7:00PM
→ WITH AKOSUA ADOMA OWUSU



RELUCTANTLY QUEER

In Memoriam: Peter Fonda, 1940–2019

The Hired Hand

dir. Peter Fonda | USA 1971 | 90 min. | PG 35MM

Critically rehabilitated decades after its unsuccessful initial release, Peter Fonda’s first film as director is a gentle, poetic, and dreamy western about wandering cowboy Harry (Fonda), who, on the spur of the moment, decides to abandon his dream of California and return to the home he walked away from years ago. Accompanied by his trail pal Arch (the great Warren Oates), Harry returns to his old homestead and the wife he walked out on (Verna Bloom), who initially receives him with anger and suspicion but is eventually persuaded to bring him and Arch on board as hired help. Elegantly shot by Vilmos Zsigmond, *The Hired Hand* is “[a] beautiful, unjustly overlooked western ... few films have evinced such interest in the toll that men’s adventures take on the women left behind to pick up the domestic pieces” (Chuck Bowen, *Slant Magazine*). **PH**

TUESDAY, OCTOBER 8 9:00PM

Easy Rider

dir. Dennis Hopper | USA 1969 | 95 min. | 14A DIGITAL

4K DIGITAL RESTORATION!

A totem of 1960s counterculture, *Easy Rider* broke new ground for Hollywood cinema in many ways, not least in its use of anthemic rock music (by The Band, The Byrds, Jimi Hendrix, and Steppenwolf, among others) on the soundtrack. Instant icons for a nation exhausted by the Vietnam War, bikers Billy (co-writer and director Dennis Hopper) and Wyatt (co-writer and producer Peter Fonda), take the gains from a drug deal and head out on the highway looking for adventure, stopping off at a hippie commune, hooking up with an alcoholic lawyer (played with star-making glee by Jack Nicholson), and getting assaulted by redneck goons en route to a fiery finale on a lonesome stretch of road. “Why is *Easy Rider* relevant today? What matters is the spirit[...]: the idea of using the medium of film to truly create something revolutionary” (Tom Folsom, *Indiewire*). **JQ**

TUESDAY, OCTOBER 15 9:10PM



BLACK ORPHEUS

Black Orpheus (Orfeu negro)

dir. Marcel Camus | France 1959 | 107 min. | PG 35MM

Winner of the Palme d’Or and the Oscar for Best Foreign Language Film, this transposition of the Orpheus myth to the favelas of Rio de Janeiro was cited by Euzhan Palcy, the subject of a TIFF Cinematheque retrospective this season (see page 23), as the film that inspired her to become a director. Orpheus (Breno Mello) is a guitar-strumming, sweet-voiced trolley-car conductor who falls in love with Eurydice (Marpessa Dawn), a young woman from the country who is fleeing a mysterious man she believes wants to kill her. When tragedy strikes amidst the riotous joy of Carnival, Orpheus must pursue his beloved into the “Underworld” of state bureaucracy to try and bring her back from Death. Long enshrined as an arthouse classic, *Black Orpheus* is now no less fascinating (and troubling) for the questions it raises about Black self-expression vs. white appropriation of same. Barack Obama even singled the film out in his memoir as the catalyst for an epiphanic moment when he realized the cultural gulf that separated him, as a biracial man, from his *Orpheus*-loving white mother. **AT**

FRIDAY, OCTOBER 11 9:00PM

Anniversary of the Revolution (Godovshchina revolyutsii)

dir. Dziga Vertov | Russia 1918 | 119 min. | PG DIGITAL

RESTORED DIGITAL PRESENTATION!

Produced for the first anniversary of the October Revolution, this pioneering documentary compilation film — the first full-length feature directed by the legendary Dziga Vertov — was long thought lost. After years of research, and with the aid of a full list of the film’s intertitles discovered in the Russian State Archive of Literature and Art, film historian Nikolai Izvolov was able to reconstruct the film by piecing together fragments from other documentaries that had also employed footage used for Vertov’s film. “[*Anniversary of the Revolution*] was a unique experiment, which involved the editing of a huge number of archival newsreels — unprecedented not only for Soviet Russia, but also the rest of the world.... Film historians have guessed before that this film had to be of great importance for the development and formation of documentary cinema. But only now [can] we really see its significance” (Nikolai Izvolov).

SUNDAY, OCTOBER 13 2:00PM
→ WITH DOROTA LECH

EASY RIDER

Triple Consciousness: Films by Akosua Adoma Owusu



War and Peace (Voina i mir)

dir. Sergei Bondarchuk | USSR 1965-67 | 422 min. | 14A DIGITAL

Words like “mammoth,” “gargantuan,” or “awe-inspiring” fail to describe the immensity of Sergei Bondarchuk’s adaptation of Tolstoy’s monumental novel, which won the Oscar for Best Foreign Language Film and — at an inflation-adjusted budget of over \$700 million — still holds the record as the most expensive film ever made. Focusing on three principal characters — dashing soldier Prince Andrei Bolkonsky (Vyacheslav Tikhonov), clumsy intellectual Pierre Bezukhov (Bondarchuk), and vivacious, quicksilver young noblewoman Natasha Rostova (Lyudmila Savelyeva) — whose domestic lives are shadowed by the war against Napoleon’s invading army, *War and Peace* manages to be both epic and intimate, sprawling and precise, herculean and delicate. From grand, glittering balls to corpse-strewn battlefields to the unforgettable sight of Moscow ablaze, the film floods the screen with spectacle, most notably in its depiction of the Battle of Borodino, which has been called “beyond question the cinema’s best and most elaborate battle sequence” (Michael Wilmington, *Chicago Tribune*). “As spectacular as a movie can possibly be! You are never, ever going to see anything to equal it” (Roger Ebert). **JQ**

PARTS 1 + 2: **SATURDAY, OCTOBER 19 1:30PM**
PARTS 3 + 4: **SUNDAY, OCTOBER 20 1:30PM**

UNESCO World Day for Audiovisual Heritage: *The Bloody Brood*

To mark the UNESCO World Day for Audiovisual Heritage, an annual event which aims to raise awareness of the need for film preservation and the conservation of our audiovisual heritage, TIFF presents a free screening of Julian Roffman’s recently restored Canadian cult classic *The Bloody Brood*.



THE BLOODY BROOD

The Thing

dir. John Carpenter | USA 1982 | 109 min. | R DIGITAL

Kurt Russell swills J.B. and grills E.T.s in John Carpenter’s spectacularly icky remake of the 1950s sci-fi classic. After a bizarre run-in with a fleeing husky and a helicopter full of manic, trigger-happy Norwegians, the crew of an American research station in the snowy wastes of Antarctica realizes that they have been invaded by a deadly alien parasite which can ingest and perfectly imitate any biological organism. Led by boozy chopper pilot MacReady (Russell, in sombrero and windswept hair), the men desperately try to determine which — or how many — of them are “the thing” before they are all taken over. Released in the summer of *E.T.* to a middling commercial and critical reception, *The Thing* has since been reclaimed as a modern masterpiece of science fiction. **AT**

FRIDAY, OCTOBER 18 9:00PM

The Bloody Brood

dir. Julian Roffman | Canada 1959 | 72 min. | PG DIGITAL

DIGITAL RESTORATION!

Directed by Julian Roffman (best known for the 3D horror film *The Mask*), this Toronto-shot exploitation opus focuses on a group of strange beatnik-hipster types, led by the manipulative psychotic Nico (Peter Falk). Bored with his gang’s usual kicks, Nico decides to up the ante, and feeds a young delivery boy a hamburger garnished with broken glass. But the delivery boy’s older brother soon arrives from the provinces to find his sibling’s killers. Playing off the contemporary cultural currency of beats, hipsters, and the juvenile-delinquent movie craze, *The Bloody Brood* separates itself from the rest of its B-movie pack by its hysteria, seamy sexual undertones, roiling in aberrant psychology, and potent camp charm. It’s also notable as Falk’s first prominent screen role, and the future Columbo makes the most of it, gleefully chewing every piece of scenery in sight. **SG**

SUNDAY, OCTOBER 20 5:30PM
→ WITH PETER ROFFMAN & JASON PICHONSKY



JURASSIC PARK

David Koepp on *Jurassic Park*

The veteran screenwriter (*Mission: Impossible*, *Spider-Man*) and director (*The Trigger Effect*, *Stir of Echoes*, *Premium Rush*) joins us to discuss his work on the iconic Steven Spielberg blockbuster, and returns after the event for a book signing of his new sci-fi thriller, *Cold Storage*.

Jurassic Park

dir. Steven Spielberg | USA 1993 | 127 min. | PG 35MM

On a small island off the coast of Costa Rica, billionaire tycoon John Hammond (Richard Attenborough) invites two paleontologists (Sam Neill and Laura Dern) and a suave chaos theoretician (Jeff Goldblum) to be the first to witness and endorse his new venture: an amusement park populated by genetically engineered dinosaurs. When an unscrupulous computer programmer attempting to swipe Hammond’s bioengineering secrets shuts down the park’s security system, the visiting scientists and Hammond’s young grandchildren find themselves stranded in the middle of the wilderness with a horde of hungry prehistoric predators on their heels. Steven Spielberg and screenwriter David Koepp’s adaptation of Michael Crichton’s bestselling novel revolutionized Hollywood special effects with its photorealistic, computer-generated dinosaurs, and launched a multibillion-dollar franchise that is set to continue with a sixth installment in 2021. **SLF**

Print courtesy of the TIFF Film Reference Library
Screening Collection.

MONDAY, NOVEMBER 4 7:00PM

Sex, Lies, and Videotape

dir. Steven Soderbergh | USA 1989 | 100 min. | 14A 35MM

Financed (appropriately) by a home-video company for a mere \$1.2 million, Steven Soderbergh’s debut feature caused a sensation at Sundance, won the Palme d’Or at Cannes, and became the herald of a new wave of American independent cinema. Holding true to the promise of its title, Soderbergh’s taut chamber piece describes the romantic quadrangle that develops between repressed bourgeois housewife Ann (Andie MacDowell); her philandering husband, John (Peter Gallagher); her considerably more carnal sister, Cynthia (Laura San Giacomo), with whom John is carrying on an affair; and John’s old college friend Graham (James Spader), whose hobby of recording videos of women confessing their sexual problems, pleasures, and peccadilloes ultimately tips the precarious balance of the foursome’s relationship(s). A late-’80s answer to Mike Nichols’ *Carnal Knowledge* — though, unlike its partial model, it notably puts far more emphasis on its female characters — *Sex, Lies, and Videotape* “[still strikes] a nerve ... [for] the psychological complexity of the characters, the quicksilver dialogue, the play of desire and its repression, and the dramatization of how moving images had already, by 1989, begun to mediate all relationships — intimate, social, political, economic, you name it” (Amy Taubin). **AT**

SATURDAY, NOVEMBER 9 9:00PM



SEX, LIES, AND VIDEOTAPE



THE MAN WHO FELL TO EARTH

The Man Who Fell to Earth

dir. Nicolas Roeg | UK 1976 | 139 min. | 14A DIGITAL

4K DIGITAL RESTORATION!

David Bowie took on a rare leading role as the title character of Nicolas Roeg's trippy, fascinatingly cryptic sci-fi tale. (For another taste of big-screen Bowie, catch the Thin White Duke this season in Nagisa Oshima's *Merry Christmas, Mr. Lawrence*; see page 30.) Plummeting to earth in the New Mexico desert, Bowie's starman adopts the name "Thomas Jerome Newton" and embarks on a plan to rescue his wife and child, who are dying of thirst on his barren home planet. With the aid of his advanced technology, Newton establishes a powerful corporation and launches an independent space program. But as he spends more time on Earth, he begins to succumb to human vices and panaceas (including sex, booze, and binge-watching), while the corporate world he has turned on its head plots its revenge. "The most beguiling of the films that [established Roeg] as a mainstream heir to such 1960s experimentalists as Alain Resnais, Jean-Luc Godard, and Chris Marker" (Graham Fuller). **AT**

FRIDAY, NOVEMBER 15 8:45PM



METROPOLITAN

Metropolitan

dir. Whit Stillman | USA 1989 | 98 min. | PG DIGITAL

After leaving a debutante's ball in his rented tux, self-serious Princeton student Tom Townsend (Edward Clements) is inadvertently brought into the cloistered world of a clan of young socialites living off of Old Money on the Upper East Side. Taken under the wing of scalpel-tongued cynic Nick (Christopher Eigeman), Tom becomes a fixture of the group, and watches with ambivalent feelings as his self-aware yet out-of-step new friends wrestle with their looming social and cultural obsolescence. Openly taking Jane Austen's 19th-century comedies of manners as its models, Whit Stillman's marvellously bit-tersweet ode to the fading American upper class of yore — which was, ironically, made for roughly one-fifth the budget of its fellow standard bearer of a rejuvenated American indie cinema, Steven Soderbergh's *Sex, Lies, and Videotape* (see page 71) — owns its self-conscious archaicism with unfailing wit, charm, and élan. "As unexpectedly irresistible as ever: funny, moving, and entertaining ... It has remained remarkably fresh, and the elegantly choreographed tension of its many sets of oppositions suggests that it will appear no less fresh when its cultural specifics require footnotes" (Luc Sante). **AT**

THURSDAY, NOVEMBER 21 9:00PM



THERE WILL BE BLOOD

There Will Be Blood

dir. Paul Thomas Anderson | USA 2007 | 158 min. | PG DIGITAL

Following the overt Altman worship of *Boogie Nights* and *Magnolia*, Paul Thomas Anderson took a right turn into Kubrickian enigma and eccentricity with this stunningly conceived drama loosely based on Upton Sinclair's 1927 novel *Oil!* In early 20th-century California, hard-nosed prospector Daniel Plainview (Daniel Day-Lewis) and his young adopted son and "business partner," H.W. (Dillon Freasier), get a tip on an oil deposit beneath a small farming community, and set about ingratiating themselves with the locals and buying up their land. Conflict comes in the unlikely form of Eli Sunday (Paul Dano), an insufferable young preacher who tries to wheedle more cash out of Plainview with the threat of divine retribution. Ambitious to a fault, *There Will Be Blood* is ultimately murky in both its dramatics and thematics, but that hardly matters thanks to the breathtaking scope and precision of Anderson and DP Robert Elswit's widescreen compositions; the otherworldly ambience of Radiohead guitarist Jonny Greenwood's score; and the unnerving power of Day-Lewis' magnificent, absurd, and instantly iconic performance, which brought him his second Academy Award for Best Actor. **AT**

THURSDAY, NOVEMBER 28 9:00PM

Loved It: Ira Madison III on Bring It On

"This is not a democracy, it's a cheerocracy." Culture critic, Twitter sensation, and host/creator of the *Keep It!* podcast Ira Madison III revisits Peyton Reed's bitchin', pom-pom-twirling, still-relevant exposé of cultural appropriation and white privilege in the cutthroat world of high-school cheerleading.

Bring It On

dir. Peyton Reed | USA 2000 | 99 min. | PG DIGITAL

Newly appointed head cheerleader Torrance (Kirsten Dunst) is ready to lead her Rancho Carne Toros to another consecutive victory at the national cheerleading championships — until a new recruit (Eliza Dushku) points out that the Toros' routines were stolen from the East Compton Clovers, a mostly African American team helmed by the self-assured Isis (Gabrielle Union). Though some aspects of this teen-movie favourite fail by today's standards — e.g., the casual homophobic slurs and "jokes" about sexual violation — its critique of cultural appropriation is as relevant as ever; and, notably, the repentant Torrance is even denied her white-saviour attempt to help the less-affluent Clovers make their own trip to the nationals. In the nearly 20 years since its initial release, *Bring It On* has spawned no less than five sequels and inspired a Tony-nominated musical (co-written by Lin-Manuel Miranda of *Hamilton* fame), proving that this quintessential sleeper flick is still sexy, cute, and popular to boot. **CC**

MONDAY, NOVEMBER 25 7:00PM



BRING IT ON



THE HUSTLER

The Hustler

dir. Robert Rossen | USA 1961 | 131 min. | PG DIGITAL

Adapted from the novel by Walter Tevis, Robert Rossen's classic study of a pool shark stars Paul Newman as the self-destructive "Fast" Eddie Felson, who roams two-bit billiard halls to make a name for himself and what passes as a living. Hooking up with another drifter, the unstable, hard-drinking Sarah (Piper Laurie), and taken under the wing of a ruthless manager (George C. Scott), Eddie sets his sights on beating pool legend Minnesota Fats (Jackie Gleason) in a high-stakes match. Though Rossen dedicates almost obsessive attention to the details of pro pool, *The Hustler* is less about the sport than, as its most famous line of dialogue has it, "character." Both Gleason and Scott received Academy Award nominations, while Newman lost out to Maximilian Schell in *Judgment at Nuremberg* for the Best Actor prize; he finally claimed his Oscar a quarter-century later when he returned to the role of Felson in Martin Scorsese's *The Color of Money* (see page 54). **JQ**

FRIDAY, DECEMBER 6 9:15PM

It's a Wonderful Life

dir. Frank Capra | USA 1946 | 130 min. | G DIGITAL

[4K DIGITAL PRESENTATION!](#)

The gold standard of Christmas classics, Frank Capra's enchanting fable became an annual televisual ritual when it fell into the public domain. James Stewart stars as George Bailey, a small-town boy who dreams of seeing the world, but circumstances (and his own conscience) keep him trapped in his humble hometown. Driven to despair when the evil banker Mr. Potter (Lionel Barrymore) engineers his financial ruin, George comes to believe he is worth more to his family dead than alive — until a bumbling angel (Henry Travers) descends to Earth and shows him what the world would have been like without him. "Some movies, even good ones, should only be seen once.... [Others] can be viewed an indefinite number of times[:] like great music, they improve with familiarity. *It's a Wonderful Life* falls in the second category" (Roger Ebert). **AT**

FRIDAY, DECEMBER 13 3:30PM
TUESDAY, DECEMBER 24 1:00PM



A Clockwork Orange

dir. Stanley Kubrick | UK/USA 1971 | 136 min. | 18A DIGITAL

Stanley Kubrick followed up his huge success with *2001: A Space Odyssey* (see page 64) with a markedly different vision of the near-future: an adaptation of Anthony Burgess' notorious novel, set in a London where gangs of teenage "droogs" rob, rape, and kill with abandon while an iron-fisted state practices its own form of violence through regimentation and brainwashing. When vicious and erudite droog Alex (Malcolm McDowell) is sentenced to prison after committing a brutal murder, he willingly becomes a guinea pig in an experiment designed to purge him of his violent impulses; eventually "cured" and released, he soon finds that the society he returns to is as vicious in its own way as his own free-spirited carnage. Assailed at the time for its supposed glorification of violence, *A Clockwork Orange* is now regarded as one of cinema's definitive imaginings of a dystopian future. **AT**

FRIDAY, DECEMBER 13 9:30PM

Heat

dir. Michael Mann | USA 1995 | 170 min. | R DIGITAL

[4K DIGITAL PRESENTATION!](#)

Bringing Robert De Niro and Al Pacino together on screen for the first time, Michael Mann's magnum opus is a modern masterpiece of the crime genre. Hard-boiled ex-con Neil McCauley (De Niro) is the leader of a crew of seasoned stickup artists who operate with grim determination and military discipline. When a last-minute replacement on his team leads to a bloody triple murder during an armored truck robbery, McCauley is targeted by veteran detective Vincent Hanna (Pacino), whose fanatic dedication both mirrors and contrasts with McCauley's ruthless expertise. Highlighted by a breathtaking setpiece in which cops and robbers engage in a cacophonous running gun battle through the streets of busy downtown L.A., *Heat* is "top three Mann. A film that is part of the lexicon of the medium. A stark western set in a hyperreal L.A." (Guillermo del Toro). **AT**

SATURDAY, DECEMBER 14 9:00PM



HEAT



MURDER BY CONTRACT

Murder by Contract

dir. Irving Lerner | USA 1958 | 81 min. | PG 35MM

[ARCHIVAL PRINT!](#)

Shot in eight days on a budget that was miniscule even by B-movie standards, *Murder by Contract* exerted a profound influence on Martin Scorsese, who included homages to it in several of his own films, and dedicated his *New York, New York* to *Contract* director Irving Lerner (see page 53). A stripped-down pulper that splits the difference between Bresson and Beckett (with a snarky undertone of Marxist critique), *Contract* centres on ice-cold Claude (Vince Edwards), who enters into the assassination racket as the most surefire path to his dream of home ownership. After several successful commissions on the East Coast, he is summoned to L.A. to take out ex-gangland moll Billie (Caprice Toriel), who is under heavy police protection in advance of her grand-jury testimony against her former paramour. Saddled with two whinging bodyguards-cum-babysitters (Herschel Bernardi and Phillip Pine), Claude meticulously maps out how he's going to bump Billie off, but his killer cool starts seeping away as chance and bad luck continually foil his best laid plans. "The film that has influenced me most.... Surprising[,] lean and purposeful" (Scorsese). **AT**

FRIDAY, DECEMBER 20 6:30PM

Black Christmas

dir. Bob Clark | Canada 1974 | 98 min. | 18A DIGITAL

Slay bells start ringing at a sorority house at Christmastime when a mysterious maniac follows up his heavy-breathing phone calls with a series of clever clandestine killings. While the cops try to track down the madman before he can strike again, one of the threatened young women (Olivia Hussey) begins to suspect that her neurotic pianist boyfriend (Keir Dullea) may in fact be the crazed killer. Bob Clark's creepily atmospheric, Toronto-shot thriller may be our country's most influential contribution to the horror genre, its inventive camerawork, ruthlessly clever scares, and shocking violence crystallizing the tropes that would define the "slasher" cycle of the 1980s and beyond. **AT**

SATURDAY, DECEMBER 21 9:00PM



BLACK CHRISTMAS

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MEET THE CHEF Chef La-toya of Twist Catering

Chef La-toya is the owner and executive chef of Twist Catering as well as a hospitality partner with the Toronto International Film Festival (TIFF). Along with being the caterer to opening nights of the festival at Bell Lightbox, chef La-toya has also catered many events for in-house TIFF members, outside partners, and the board of directors. She has been a panelist year-round for TIFF and Ontario College of Trades discussing the importance of food services in film.

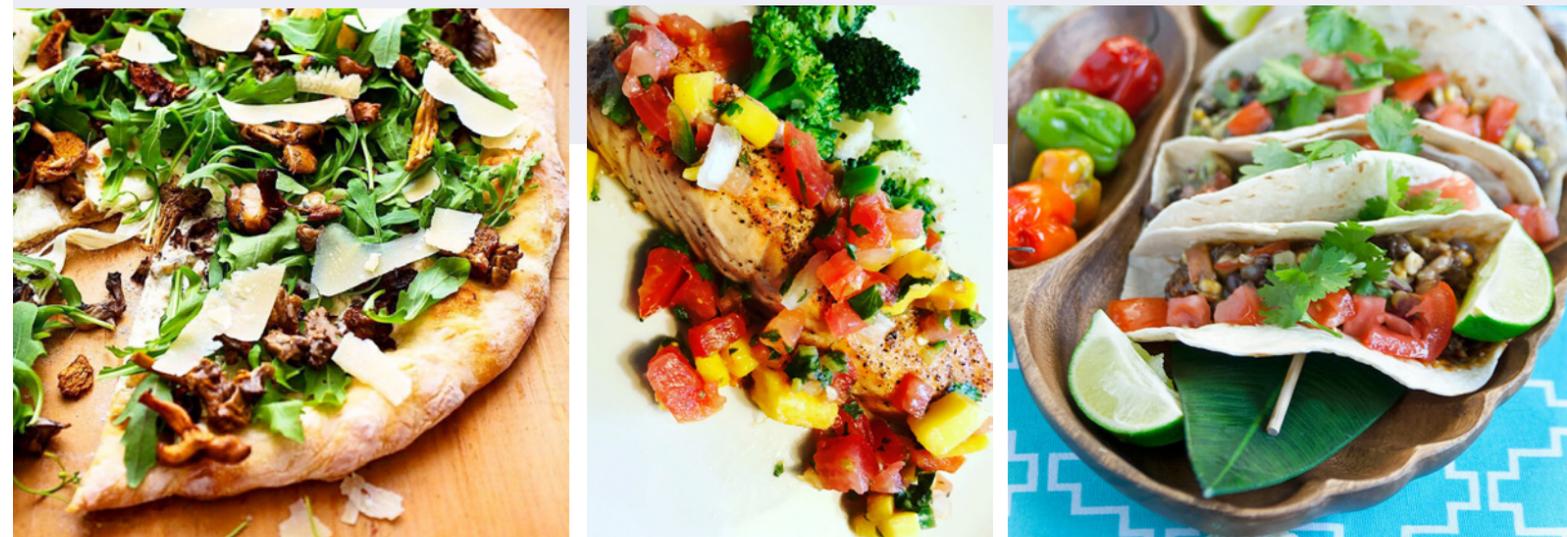
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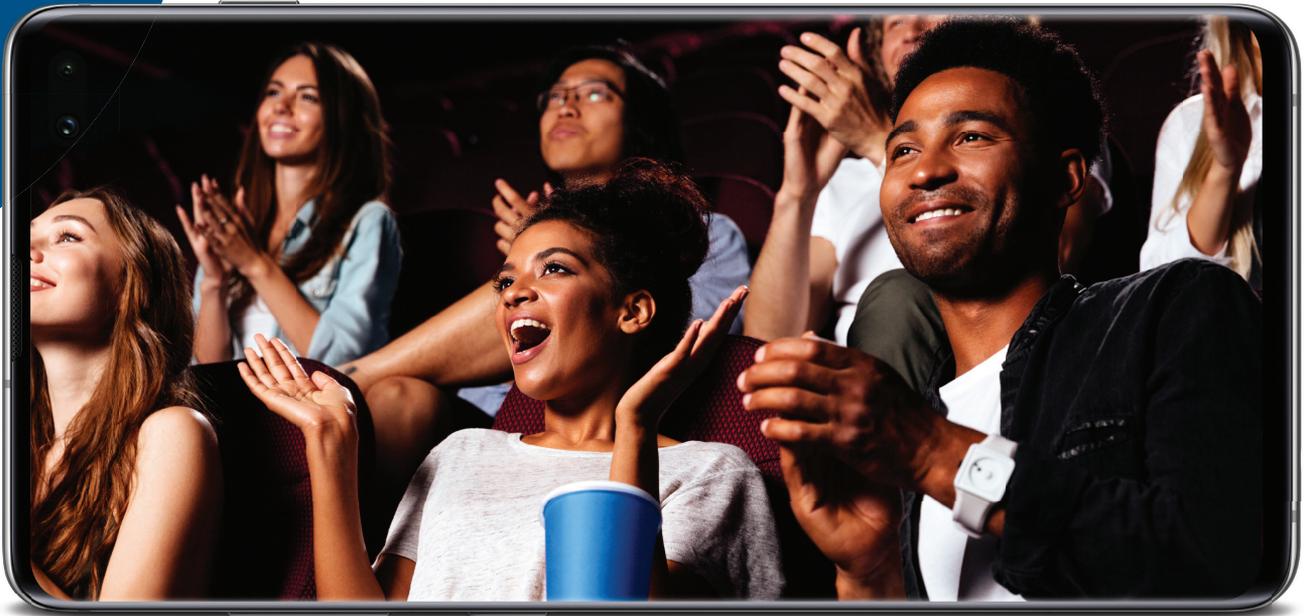
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