

TIFF SERVES UP A SIZZLING SUMMER SLATE OF CINEMATIC TREATS

Highlights include retrospectives dedicated to the masters: Hitchcock, Truffaut, De Palma and Rohmer; the 30th anniversary reissue of *Blue Velvet*; Mya Taylor in person for Pride Month; a spotlight on Syrian cinema; and a three-part virtual reality installation

TORONTO — TIFF's hot summer lineup invites filmgoers to spend a breezy afternoon or a night out at the cinema catching major filmmaker retrospectives, screenings of cult classics, intimate conversations with special guests, innovative installations and captivating new releases.

TIFF® welcomes internationally renowned special guests to enrich the movie-going experience by providing audiences with unique access to thought-provoking conversations and fascinating behind-the-scenes stories. Highlights this season include **Med Hondo**, one of the founding fathers of modern African cinema, in town for a tribute to his filmmaking; Italian-born, Texas-based filmmaker **Roberto Minervini** for a retrospective of his four features to date; exiled Syrian filmmaker **Ossama Mohammed** for a timely spotlight on **Syrian cinema**; acclaimed critic, filmmaker, and New York Film Festival director **Kent Jones** will introduce select screenings in a double retrospective of the Master of Suspense **Alfred Hitchcock** and his great French admirer **François Truffaut**; and Chief Executive of Film London and the British Film Commission **Adrian Wootton** will explore Shakespeare's impact on British film and Hollywood, Laurence Olivier and world cinema, as TIFF celebrates the rich legacy of **Shakespeare's works on screen** during global commemorations of the 400th anniversary of the Bard's death. Two additional TIFF Cinematheque retrospectives round out the season; one dedicated to the master of the macabre **Brian De Palma**, and another to French New Wave trailblazer **Eric Rohmer**.

Audiences will discover new forms of storytelling and unimaginable possibilities for the moving image through **POP**, a series of immersive, pop-up virtual-reality installations at TIFF Bell Lightbox. TIFF partners with Pride Toronto in June to celebrate Canada's first ever **Pride Month**, welcoming award-winning actress **Mya Taylor** for a special in-person conversation that includes a **free** screening of the breakout hit **Tangerine** (2015). Teens are invited to stay up all night in the first summer edition of the **TIFF Next Wave 24-Hour Film Challenge**, which challenges teams of youth aged 14 to 18 to make an original short film in just 24 hours. **Canadian Open Vault's** free showcase of homegrown classics presents films about music, and includes a cinematic tribute to the great German composer Kurt Weill featuring alt-rock greats **Nick Cave**, **Lou Reed**, **P.J. Harvey** and **Elvis Costello**.

New releases this season include Noah Baumbach and Jake Paltrow's documentary **De Palma** (2015), profiling the suspense-cinema master and bad boy of the New Hollywood; David Lynch's postmodern suburban nightmare **Blue Velvet** (1986) in a 30th anniversary digital restoration; **Equals** (2015), the ambitious new film from director Drake Doremus (*Like Crazy*) starring Kristen Stewart and Nicholas Hoult, about a utopian future society where crime and violence have been eradicated through the genetic elimination of human emotion; and Alain Gagnol and Jean-Loup Felicioli's **Phantom Boy** (2015), a marvellously animated adventure from the creators of the Academy Award-nominated *A Cat in Paris*.

Tickets for the summer season go on sale **today at 10 a.m.** for TIFF Members and **May 25** for the public. TIFF prefers Visa.

Summer programme details below. For a complete schedule visit tiff.net.



SCREENINGS, TALKS & SPECIAL EVENTS

All the World's a Screen: Shakespeare on Film — June 9 to July 3

As part of the global commemorations of the 400th anniversary of Shakespeare's death, TIFF is proud to partner with Film London and the British Film Institute to celebrate the rich legacy of the Bard's immortal works on screen. This retrospective will explore the early years of Shakespearean film adaptations, across the globe and back, to new contributions to the canon. From 26 early extracts featured in the specially prepared BFI compilation *Play On! Shakespeare in Silent Film* (2016), to Laurence Olivier's glorious Technicolor epic, *Henry V* (1944), to the *Taming of the Shrew*-inspired *Kiss Me Kate* (1953, in a digital 3D presentation) and the multiple Academy Award-winning triumph *West Side Story* (1961, screening in glorious 70mm), which transposed Romeo and Juliet into the world of NYC street gangs. Series curator and Chief Executive of Film London **Adrian Wootton** provides an overview of the history and rich legacy of Shakespeare on screen, from silent to sound, western to musical, Britain to Bollywood, and points in between, followed by **New Shakespeare Shorts**, a compilation featuring shorts from up-and-coming artists and filmmakers engaging with Shakespeare in fresh and original ways.

You Can Sit With Us at TIFF — June 9 to June 23

In celebration of Canada's first-ever Pride Month, TIFF partners with Pride Toronto for a series of special screenings and in-person events. On **June 10**, actress **Mya Taylor** hits the stage to discuss her role in director Sean Baker's *Tangerine* (2015), a performance which earned her the 2015 Independent Spirit Award for Best Supporting Female and made her the first transgender actress to win a major film prize. This **free** event includes a screening of the breakout indie drama which explores the lived reality of a transgender sex worker and her best friend (Taylor) as they traverse Los Angeles. On **June 23**, Queer cinema pioneer **Cheryl Dunye** introduces a new digital restoration of her milestone directorial debut (the first feature film directed by a black lesbian), *The Watermelon Woman* (1996), which focuses on a video-store clerk, Cheryl (Dunye), who moonlights as a documentary filmmaker as she traces the story of an anonymous African American actress from the 1930s. Additional screenings include **Family Pride**, a family-friendly compilation of animated and live-action short films that explore themes of difference and acceptance; and Matthew Warchus's *Pride* (2014) — an unlikely true story that highlights the long history of solidarity between the LGBTQ and union movements in advocating for rights, respect, and dignity — introduced by **Mike Jackson**, co-founder of Lesbians and Gays Support the Miners. On **June 22**, TIFF presents a one-of-a-kind interactive online movie party, with a free screening of *Mean Girls* (2004) featuring some special guests at synaptop.com/tiff/pride2016.

The Other Side: The Films of Roberto Minervini — June 10 to 12

Italian-born, Texas-based filmmaker Roberto Minervini pushes the concept of "hybrid film" to its extreme and creates striking docu-fiction portraits of life on the margins in the American South. This retrospective features Minervini's four features to date: his Texas Trilogy — *The Passage* (2011), *Low Tide* (2012), and *Stop the Pounding Heart* (2013); his newest film, *The Other Side*, an astonishingly powerful portrait of drug addicts, small-time crooks and right-wing militias in the contemporary Deep South, which premiered at the 2015 Toronto International Film Festival; and his Carte Blanche selection of the contemplative Brazilian fiction *The Margin* (*A margem*, 1967). All screenings will be introduced by Minervini.

TIFF Kids Classics: Summer 2016 — June 10 to August 27

TIFF's Saturday morning and Toronto District School Board P.A. Day series of family-friendly favourites continues this summer with screenings of Steven Spielberg's reimagining of the Peter Pan legend *Hook* (1991) in a beautiful 4K digital restoration; Bill Melendez and Phil Roman's Peanuts classic *Race for Your Life, Charlie Brown* (1977); and the hit family adventure *Free Willy* (1993).

TIFF Cinematheque Special Screenings — June 11 to September 3

The Summer edition of this seasonal series devoted to classics, favourites, rarities, and recent restorations brings Oscar winner **Alexander Payne** (*Sideways*) to discuss William Wellman's offbeat western classic *Westward the Women* (1951), and veteran Canadian filmmaker **Larry Weinstein** to introduce the world premiere of his new documentary, *Leslie Caron: The Reluctant Star* (2016), about Caron's life and career. Other highlights include a weekend in the rain with *Black Rain* (1989), Ridley Scott's cross-cultural crime thriller that sees Michael Douglas and Andy Garcia as New York City cops who lose their extradited prisoner (a top-

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ranking yakuza) during a transfer at the airport; **Purple Rain** (1984), the hit rock musical starring the late Prince as an aspiring musician in Minneapolis; and a 35mm presentation of **Singin' in the Rain** (1952), where a silent film idol (Gene Kelly) falls in love with a bright-eyed newcomer (Debbie Reynolds) to the chagrin of his jealous, squawk-voiced onscreen romantic partner (Jean Hagen), who is unsuited for the new talking pictures.

Seniors' Film Fridays — June 17 to August 19

Starting this summer, TIFF is excited to introduce Seniors' Film Fridays, a new programme that engages seniors groups in the community with free access to movie screenings, post-film discussions and a behind-the-scenes tour of TIFF Bell Lightbox. Screenings of classic favourites include select titles from the Hitchcock/Truffaut and Rohmer retrospectives, plus select new releases. To learn more about the programme, book a visit for a seniors group or inquire about individual tickets, please visit tiff.net/toursandtalks.

Split/Screen: The Cinema of Brian De Palma — June 18 to September 3

One of the key auteurs to emerge from the New Hollywood of the 1960s and '70s, Brian De Palma has created an oeuvre that oscillates from low-budget independent films to Hollywood blockbusters, working almost exclusively within traditional Hollywood genres: horror and sci-fi, rock musical, gangster epic, war film, and the Hitchcockian psychological thriller. Coinciding with the release of the new documentary **De Palma** (opening on June 17), TIFF Cinematheque celebrates this remarkable filmmaker with a career-spanning retrospective. Highlights include the director's early, independently financed films — **Murder a la Mod** (1968), **Greetings** (1968), and **Hi, Mom!** (1970), with the latter two starring a pre-*Mean Streets* Robert De Niro; the cult classic and first big-screen Stephen King adaptation **Carrie** (1976); the tense and terrifying **Dressed to Kill** (1980); **Blow Out** (1981), the brilliantly constructed thriller starring John Travolta; and the expansive, expensive, and excessive remake/update of Howard Hawks' 1932 gangster classic **Scarface** (1983), written by Oliver Stone and initially given an X rating for its incessant foul language and graphic violence.

Canadian Open Vault — June 18 to August 20

The Canadian Open Vault programme brings the country's rich cinematic heritage closer to audiences, offering **free** screenings of Canadian classics every season. On **June 18** cultural critic Kevin Courrier introduces cult favourite **Highway 61** (1991), director **Bruce McDonald** and screenwriter-star **Don McKellar**'s Canadian spin on a quintessentially American genre — the road movie. Celebrated veteran filmmaker **Larry Weinstein** introduces a screening of his Oscar-nominated 16mm short film **Making Overtures: The Story of a Community Orchestra** (1985) on **July 5**, followed by one of his most hilarious and affecting explorations on how music can elicit genuine obsession from its listeners in **Mozartballs** (2006); the film profiles a diverse assortment of Amadeophiles whose fascination with the legendary Austrian composer leads them to pursuits both creative and, perhaps, delusional. Weinstein returns **August 20** to introduce his transfixing tribute to the great German composer Kurt Weill; **The Music of Kurt Weill: September Songs** (1994) assembles the crème de la crème of early-'90s alt-pop to create imaginative new renditions of some of Weill's best-known work and features **Nick Cave**, **Lou Reed**, ex-New York Doll **David Johansen**, **P.J. Harvey**, **William S. Burroughs**, jazz greats **Charlie Haden** and **Betty Carter**, opera diva **Teresa Stratas**, **Mary Margaret O'Hara**, and **Elvis Costello and the Brodsky String Quartet**.

The Free Screen — June 21 to August 27

The Free Screen is committed to bringing experimental film and video art, hybrid documentaries, essay films and other personal expressions to a curious and engaged audience. The Free Screen is **always free**.

Headlining The Free Screen this season is director Lizzie Borden's radical feminist underground avant-garde classic **Born in Flames** (1983) — now in a 35mm preservation print — where two female-run pirate radio stations stage a rebellion against a patriarchal Socialist Democratic government that fell through on its promises; **Jorge Lozano: Tactical Visions**, featuring seven intimate and aesthetically bold portraits including **D-enunciacion** (2014), an explicit testimony to the culture of violence plaguing present-day Colombia that centres on the chilling stories of an anonymous woman who tells of the death of her brothers and other men at the hands of a local paramilitary gang; and **Kuenta** (2012), co-directed with Alexandra Gelis, a portrait of the Wayuu people of northern Colombia and Venezuela that celebrates their culture of weaving while alluding to the government-sponsored violence that so

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frequently invades their lives. The last programme brings audiences Yi Cui's *Of Shadows* (2016), a captivating documentary that follows a shadow-play puppeteer troupe in their travels across the Loess Plateau and the struggles of nomadic life in modern China.

Mad Love: Andrzej Żuławski's Cinema Hysteria — June 25 to August 6

The late Polish-born filmmaker Andrzej Żuławski leaves behind him a truly groundbreaking body of work: brilliant, fearless, challenging and outrageous. This retrospective reflects on the titan's uncompromising and adventurous career with screenings that include Żuławski's homeland debut, *The Third Part of the Night* (1971), a hallucinatory phantasmagoria based in part on his father's experiences during the Nazi occupation of Poland; his best-known film *Possession* (1981), a notorious art-house horror masterpiece which famously features French superstar Isabelle Adjani making love with a hideous tentacle creature; his banned second feature *The Devil* (1972); critical and commercial hit *L'important c'est d'aimer* (1975); the titanic science-fiction epic *On the Silver Globe* (1976/1988), a film Żuławski spent more than two years making until the government once again cracked down on the Polish polarizer, halting shooting and destroying the sets and costumes; and his final film, *Cosmos* (2015), where Żuławski creates a metaphysical screwball comedy that is, paradoxically, as mellow as it is madcap — a feel-good farce on the daunting theme of cosmic meaninglessness/abundance of meaning.

How Not To Watch a Movie (or: All the Mistakes I've Made, part 2) — June 25

A sequel to *All the Mistakes I've Made*, *How Not To Watch a Movie (or: All the Mistakes I've Made, part 2)* flips the focus from errors of filmmaking to errors of film-watching. This new lecture-performance by Toronto filmmaker **Daniel Cockburn** is about the misinterpretation of films — not willful misinterpretation, but actual, fundamental mistakes audiences make when watching movies, such as misunderstanding a plot point, or misrecognizing a key character, and how that mistake can throw off one's reading of an entire film. The performance opens with Cockburn invoking his memories of two "meta-horror" films, both released in 1994 — *Wes Craven's New Nightmare* and John Carpenter's *In the Mouth of Madness* — and recalls the powerful effect these two films had on him. Premised on the idea that there is some sinister intelligence orchestrating reality, the award-winning artist starts off his live lecture-performance exploring the question: Are stories tools for Good, or Evil?

Short Cuts — June 30 to August 28

Delivering the best of Canadian and international short films to Toronto all year round, this season kicks off on **June 30** with **Summer Fever**, a bold selection of international shorts inspired by the turn of the season, which brings matters of the heart (and flesh) to the fore. On **July 23**, **Sundance Shorts** features eight short films from this year's Sundance Film Festival, including fiction, documentary and animation from around the world. **Documentary Spotlight** on **August 28** highlights an eclectic collection of short documentaries.

Hitchcock/Truffaut: Magnificent Obsessions — July 7 to September 4

The highly influential Master of Suspense Alfred Hitchcock meets his worshipful acolyte François Truffaut in TIFF Cinematheque's dual retrospective. Featuring more than a dozen films by each of these masters, the series reveals surprising similarities in their work. Highlights include Hitchcock classics like *North by Northwest* (1959), a comedy thriller about a New York City adman (Cary Grant) mistaken for a CIA agent; *Notorious* (1946), which Truffaut called "quintessential Hitchcock", starring Ingrid Bergman as an espionage recruit opposite Cary Grant; a new 35mm print of *The Birds* (1963), a terrifying thriller about a socialite (Tippi Hedren) who pursues a lawyer (Rod Taylor) to his home in Bodega Bay where strange bird attacks begin to plague the townspeople; a 70mm presentation of *Vertigo* (1958); as well as underrated gems such as *I Confess* (1953), a glorious thriller set and filmed in Quebec City, starring Montgomery Clift as a Catholic priest whose faith is put to the test, and *The Lady Vanishes* (1938), a witty thriller that Truffaut loved so much he claimed he sometimes saw it twice a week in Paris and knew it "by heart."

Audiences will be treated to 15 films by Truffaut, including the sublimely romantic *Jules et Jim* (1961), which chronicles the making and breaking of a ménage à trois between two bohemians (Oskar Werner, Henri Serre) and the capricious, exuberant, narcissistic and thoroughly modern Catherine (Jeanne Moreau); *The 400 Blows* (1959), his touching feature debut based on experiences from his own childhood that follows the misadventures of a 12-year-old delinquent Jean-Pierre L aud as he escapes his neglectful parents for a life of petty thievery; *The Soft Skin* (1964), a darkly moving study of erotic desperation starring Fran oise Dorl eac, the tragically fated sister of Catherine Deneuve; and *The Bride Wore Black* (1967), starring Jeanne Moreau as a vengeful woman whose groom

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was shot dead as they exited the church on their wedding day. The retrospective also features *Hitchcock/Truffaut* (2015), Kent Jones' documentary about Truffaut's week-long interview with Hitchcock in 1962, which had its Canadian premiere at the 2015 Toronto International Film Festival. Jones will introduce his documentary along with two other titles in the retrospective.

Dangerous Liaisons: The Films of Eric Rohmer — July 21 to August 28

TIFF Cinematheque's comprehensive, summer-long retrospective — the first in Toronto in more than two decades — could not be better timed: the French New Wave master's radiant, ever-fresh tales of romantic misadventure seem ideal for this season. Eric Rohmer, was a commander of ultra-subtle comedies and a guiding influence of much contemporary cinema; from Hong Sang-soo to Andrew Bujalski, Benjamin Crotty to Eugène Green, Corneliu Porombiou to — of all people — Rohmer's unlikely idolizer Quentin Tarantino. Highlights include *My Night at Maud's* (1969), the centerpiece in his "moral tales" series, following a deeply committed Catholic (Jean-Louis Trintignant) who is torn between a seemingly angelic blonde (Marie-Christine Barrault), and the vivacious, intellectual, dark-haired divorcée Maud (Françoise Fabian); his exquisitely modulated tale *Claire's Knee* (1970), one of cinema's supreme works about sensual obsession; *Love in the Afternoon* (1972), a pitch-perfect comedy of carnality celebrated for its stinging insights into bourgeois propriety and for cinematographer Nestor Almendros' rapturous portrait of Paris; *Perceval le Gallois* (1978), a ravishing adaptation of Chrétien de Troyes' 12th-century poem about Perceval the Welshman, fuses medievalism and modernism, and spiritual fervency and deadpan humour; his greatest hit in North America, *Pauline at the Beach* (1983), which centres on a sextet of young lovers as they spend the last weeks of the season in a Normandy resort misunderstanding each other's desires; and *Full Moon in Paris* (1984), starring Pascale Ogier as the quintessential Rohmer woman, loved and admired by the men around her but desperately confused about the meaning of love. Ogier won the Best Actress award at Venice for her performance, only to die shortly afterwards at the tragically young age of 25.

The Indocile Image: The Cinema of Med Hondo — August 4 to August 16

TIFF Cinematheque presents a tribute to Med Hondo — one of the founding fathers of modern African cinema whose work is rarely screened in North America — featuring several newly struck 35mm prints. Beginning his career in the theatre, Hondo gradually moved into cinema via parts in television and film before making *Soleil O* (1970), his feature directorial debut. In the five decades since, Hondo has produced a dozen films, played an essential role in establishing some of the most important and enduring institutions of African cinema — including the Pan-African Film Festival of Ouagadougou (FESPACO) and the Pan-African Federation of Filmmakers (FEPACI) — and authored several key texts outlining the aesthetic, political and philosophical project of African cinema. Highlights in this retrospective include Hondo's enduring masterpiece *West Indies: The Fugitive Slaves of Liberty* (1979); *Lumière noire* (1994), where Hondo encountered numerous instances of what he called "preventive censorship" whilst trying to make the film; a new 35mm print of *Polisario, a People in Arms* (1978), Hondo's second film about the Sahrawi people of the Western Sahara; and *Fatima, the Algerian Woman of Dakar* (2004), a beautiful hymn to the Pan-African project to which both Tahar Cheriaa (the Tunisian film critic who founded Africa's first film festival at Carthage in 1966) and Hondo dedicated their lives. Hondo will introduce select screenings in the retrospective.

TIFF Next Wave 24-Hour Film Challenge: Summer Edition — August 13 and 22

TIFF Next Wave challenges teams of youth aged 14 to 18 to make an original short film in just 24 hours, between 10am on Saturday, August 13 and 10am on Sunday, August 14. All films that meet the competition criteria will be screened at TIFF Bell Lightbox on Monday, August 22. Registration opens May 25 (May 18 for TIFF Members).

Syria Self-Portraits: Chronicles of Tyranny, Chronicles of War — August 26 to September 4

Turning the lens toward the tragically embattled Syria, this week-long series features moving dramas, hard-hitting documentaries and visually dazzling fables that attest to the diversity of experience within Syria. Exiled Syrian filmmaker **Ossama Mohammed** will introduce four films, including his debut feature *Stars in Broad Daylight* (1988), about a small town double wedding that is disrupted when one bride runs away and another refuses to marry. (The film, which premiered in the Quinaine des Réalisateurs at the 1988 Cannes Film Festival, remains banned in Syria.) Also included is Mohammed's *Sacrifices* (2002), an allegorical film about human frailty in which a dying patriarch is expected to pick an heir from his three grandchildren, who are consumed with anguish when he dies before he fulfills his wish.

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INSTALLATIONS

TIFF at Luminato: Circa 1948 by Stan Douglas — June 10 to 26

In association with Luminato, the National Film Board of Canada and TIFF present **Circa 1948** an interactive VR Cave installation co-created by internationally renowned Canadian artist Stan Douglas and the award winning NFB Digital Studio. Located at the Hearn Generating Station, and **free** to the public, the installation is an immersive, full-bodied experience that allows people to enter the shadowy world of post-war Vancouver. Visitors encounter conversations with the ghosts of a noirish rain-soaked city caught between the ruins of an old order and the shape of things to come, as their bodies become the interface that interacts with a world responding in real time.

POP — June 24 to August 21

POP is an innovative three-part virtual reality and immersive media pop-up installation series that will be presented in the main gallery of TIFF Bell Lightbox this summer and will feature a curated programme of some of the best virtual storytelling, both Canadian and international. Divided into loosely thematic groupings — from art and music to documentary and real world storytelling to experimental cinema — the projects will be presented on a range of technologies including the Samsung Gear, HTC Vive, Oculus Rift, and Playstation VR. **POP 01** takes place June 24 to June 26 and includes the project **Light Spirit**, a world premiere by LA-based Friends With You; **POP 02** runs July 15 to July 17 and features **6x9: A Virtual Experience of Solitary Confinement**, produced by The Mill for *The Guardian*; and taking place from August 19 to August 21, **POP 03** includes Guy Maddin and Evan Johnson's **Seances** presented in partnership with NFB Digital Studio. Full programming will be released online at tiff.net/pop in the coming weeks. Installations will run from Friday to Sunday, with a speakers session on the Saturday. In collaboration with The FADER, The Verge and the National Film Board of Canada.

NEW RELEASES

Opening May 20

***Men & Chicken* (Mænd & høns)**

dir. Anders Thomas Jensen | Denmark 2015 | 104 min.

Toronto International Film Festival 2015

Mads Mikkelsen (*Hannibal*) stars in this delirious comedy from Denmark's Anders Thomas Jensen (*The Green Butchers*), about two sadsack brothers who head to a dilapidated mansion on a remote island to meet their biological father — and their three seriously eccentric siblings.

High-Rise

dir. Ben Wheatley | United Kingdom 2015 | 112 min.

Toronto International Film Festival 2015

Tom Hiddleston and Jeremy Irons star in the new film by cult British director Ben Wheatley (*Kill List*, *A Field in England*), an ambitious adaptation of the J.G. Ballard novel about a London apartment tower that becomes a battlefield in a literal class war.

Toronto film critic Adam Nayman will introduce the film on May 25 at 6:30 p.m. for TIFF's Critics' Night.

Dark Horse

dir. Louise Osmond | United Kingdom 2015 | 85 min.

Toronto International Film Festival 2015

Filmmaker Louise Osmond follows the story of a group of friends and neighbours in a small Welsh town who pool their modest resources to invest in a racehorse they dub Dream Alliance, and soon find themselves breaking social barriers by competing against some of the wealthiest horse owners in the UK.

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Opening May 27

Hevn (Revenge)

dir. Kjersti Steinsbø | Norway/Canada 2015 | 100 min.

A woman returns to the icy splendour of a Norwegian vacation town to wreak vengeance on the man who destroyed her sister's life, in this gripping combination of psychological drama and revenge thriller.

Opening June 3

Chevalier

dir. Athina Rachel Tsangari | Greece 2015 | 99 min.

Toronto International Film Festival 2015

In the remarkable new film from New Greek Cinema prodigy Athina Rachel Tsangari (*Attenberg*), six men confined to a luxurious yacht compete in an absurdist game that lays bare the roots of male antagonism and competitiveness.

The Waiting Room

dir. Igor Drljaca | Canada 2015 | 92 min.

Toronto International Film Festival 2015

Once a celebrated actor in pre-war Yugoslavia, a Sarajevo-born immigrant struggles to find work in his new life in Toronto, in the second feature from Toronto-based director Igor Drljaca (*Krivina*).

Opening June 17

De Palma

dir. Noah Baumbach, Jake Paltrow | USA 2015 | 107 min.

Noah Baumbach and Jake Paltrow profile Brian De Palma, suspense-cinema master and bad boy of the New Hollywood, in this fleet, funny and ceaselessly entertaining documentary.

Opening July 1

***Blue Velvet* (30th anniversary reissue)**

dir. David Lynch | USA 1986 | 120 mins.

David Lynch's postmodern suburban nightmare was the director's critical and commercial breakthrough, introducing his uniquely twisted vision and offbeat humour to a wider audience.

Opening July 8

Eat that Question: Frank Zappa in His Own Words

dir. Thomas Schutte | France/Germany 2016 | 90 min.

An energetic, sharply edited celebration of the famed American musician and composer, whose wackily charismatic public face belied his complex artistry, fierce intelligence and political conviction.

Opening July 15

Equals

dir. Drake Doremus | USA 2015 | 101 min.

Toronto International Film Festival 2015

Kristen Stewart and Nicholas Hoult star in the ambitious new film from director Drake Doremus (*Like Crazy*), about a utopian future society where crime and violence have been eradicated through the genetic elimination of human emotion, and where those afflicted with the emotional "disease" are forced to go on the run.

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Opening July 22

***Our Little Sister* (Umimachi Diary)**

dir. Hirokazu Kore-eda | Japan 2015 | 128 min.

Toronto International Film Festival 2015

After their estranged father's death, three twenty-something sisters discover that they have a teenaged step-sibling, in this gentle, deeply affecting family drama from Japanese master Hirokazu Kore-eda (*Like Father, Like Son*).

Opening July 27

Phantom Boy

dir. Alain Gagnol, Jean-Loup Felicioli | France/Belgium 2015 | 84 min.

Toronto International Film Festival 2015

An 11-year-old boy becomes an unlikely superhero when he discovers that he has the ability to leave his body and fly through walls, in this marvellously animated adventure from the creators of the Academy Award-nominated *A Cat in Paris*.

Opening August 12

How Heavy This Hammer

dir. Kazik Radwanski | Canada 2015 | 75 min.

Toronto International Film Festival 2015

Toronto director Kazik Radwanski follows his internationally acclaimed, award-winning debut *Tower* with this empathetic yet clear-eyed character study about a middle-aged married man who finds his only outlet in online gaming.

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About TIFF

TIFF is a charitable cultural organization whose mission is to transform the way people see the world through film. An international leader in film culture, TIFF projects include the annual Toronto International Film Festival in September; TIFF Bell Lightbox, which features five cinemas, major exhibitions, and learning and entertainment facilities; and innovative national distribution program Film Circuit. The organization generates an annual economic impact of \$189 million CAD. TIFF Bell Lightbox is generously supported by contributors including Founding Sponsor Bell, the Province of Ontario, the Government of Canada, the City of Toronto, the Reitman family (Ivan Reitman, Agi Mandel and Susan Michaels), The Daniels Corporation and RBC. For more information, visit tiff.net.

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For images visit the media site at tiff.net/press.

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