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DIRECTOR Mark Cousins

LANGUAGE English

COUNTRY OF ORIGIN

RUNNING TIME 167min

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BOOKING Kyle Westphal

THE STORY OF FILM: A NEW GENERATION

A film by Mark Cousins

LOGLINE

Critic Mark Cousins updates his monumental history of movies for the 21st century, with an epic and hopeful tour of today's most innovative cinema from around the globe.

LONG SYNOPSIS

A decade after *The Story of Film: An Odyssey*, an expansive and influential inquiry into the state of moviemaking in the 20th century, filmmaker Mark Cousins returns with an epic and hopeful tale of cinematic innovation from around the globe. In *The Story of Film: A New Generation*, Cousins turns his sharp, meticulously honed gaze on world cinema from 2010 to 2021, using a surprising range of works — including *Frozen, The Babadook*, and *Cemetery of Splendour* — as launchpads to explore recurring themes and emerging motifs, from the evolution of film language, to technology's role in moviemaking today, to shifting identities in 21st-century world cinema. Touching on everything from *Parasite* and *The Farewell* to *Black Panther* and *Lover's Rock*, Cousins seeks out films, filmmakers and communities underrepresented in traditional film histories, with a particular emphasis on Asian and Middle Eastern works, as well as boundary-pushing documentaries and films that see gender in new ways. And as the recent pandemic recedes, Cousins ponders what comes next in the streaming age: how have we changed as cinephiles, and how moviegoing will continue to transform in the digital century, to our collective joy and wonder.

A CONVERSATION BETWEEN MARK COUSINS AND SUNDANCE FILM FESTIVAL DIRECTOR TABITHA JACKSON

It has been 10 years since *The Story of Film: An Odyssey*. Recently I have been thinking about the beginnings of cinema, and how singular it is. It's not music, it's not literature, it's not theatre, and it has also only existed for such a short time. So for you to make a slice out of the last 10 years is actually quite significant. Why did you decide now was the right time to revisit this story?

Every time you make a film, it's like making a time capsule. You're capturing a specific moment in history. *The Story of Film* – which we actually just remastered – was not easy to make. It was hard work. After it was done, I said, "Never again." Ten years later, I had forgotten about how hard it was. That's one reason why I did the update. And there was also too much happening in cinema. All sorts of things had changed, from the way we watched movies to who was making them, as well as where they were coming from. So there was a lot to look at.

This is just such a beautiful, nourishing piece of work. And full of revelation, as always, especially about what has changed in just ten years. What do you think about the difference between the world the original *Story of Film* was born into, and the world today?

Cousins: It's almost like a meteor storm-- there's simply more coming at us now than there was 10 years ago. And it's harder, therefore, to work out what to watch and what will excite us. And then of course we have the option to watch it across so many more devices, and many more ways. Everything is a click away. It affects our appetite for new media. We feel full in a way that we didn't feel full 10 years ago. And so that's why, to be honest, curation is more valuable. And that's why film festivals are more valuable than ever. And still, the medium is great. And its ability to transform or eliminate or open us up to the world is still there. Even amidst this media overload, it's easy to miss that timeless quality. It's easy to miss the fact that cinema can, this evening in your life and in mine, change us. The fact that we can feel overwhelmed by the experience of cinema is timeless.

One of the most thrilling provocations in *The Story of Film* was when you said something like, "It's time to redraw the map of cinema, which has been racist by omission." Is that task still necessary?

Yes. Absolutely. And don't forget, it is also sexist by omission as well. Cinema is still mostly told and remembered by people who don't actually see a lot of movies. We cannot rely on them. They're nice people, those people who do this stuff, but they're not actually seeing the great Indian films. And they're not actually seeing the great films in the Arab world. So despite the fantastic social changes and the movements for diversity and progress, the problems persist. After all, the greatest cinema of this year will not arrive in your inbox. It will not come to us, so we need to go and find it. That might sound like hard work, but it's a joyous process of discovery of this medium. We have a common DNA, you and I and anybody who loves cinema. We are the same species. We are the cinema species. And so we need to keep making sure that we refresh our knowledge.

What I find interesting about your provocation to redraw the map of cinema, is that you so often exhibit a kind of curiosity and enthusiasm as well as a sense of rigor. You are not afraid of using words like "best," as in the "best" action film to come out. Is your intention to rewrite the Canon?

More like to plant a bomb under the Canon. It needs to be entirely exploded, doesn't it? Because the Canon is a useful thing. When I was growing up, when I was 14 and knew nothing and coming from a working class family, I wanted somebody to tell me these are the greats films. And that was a useful stepping stone. But then I started to realize, well, there's so much missing here. I think that is our job: to reject the received opinion about movies. When a lot of people agree about something we have to say, "Well, maybe not."

Lets talk about your process. In the original *Story of Film*, it was the entire history of cinema that you could play with. With this one, it's a discrete 10 years. But nevertheless, a lot of films were released in the last 10 years. But how do you and Timo, your editor, tell that story? Where do you begin?

I watch and read as much as I can. The constant question is, "What do I not know? That's the best

question you should ask, because it allows you to discover so much. Even if I can't immediately see a film that I've heard of, it goes right on my long wish lists of films I haven't seen. Particularly if I haven't heard the name of the filmmaker, I want to know about her or him. That's one of my quests, to discover a filmmaker whose work I haven't heard of and whose point of view I haven't heard before. I also find that Twitter is fantastic, because I've got many followers in India and the Arab world, in Africa and Ethiopia, South America, Japan and China. And I ask all the time, "Feed me. Give me knowledge."

So that big question, "What do I not know?" When you asked yourself that at the beginning of this project, what was your first answer?

I didn't know much about Arab cinema in the last 10 years. I'd heard about *Abou Leila*, for example, but I hadn't seen it. And then I saw it and I was like, "Wow!" I think I know a lot about Indian cinema, but I don't really. I'm not seeing enough stuff, and so I had to inform myself about that. And you have to be quite humble about this kind of thing and say even though I certainly know a lot more about Indian cinema than most Western people, there's still a lot I didn't know. So in regards to Indian cinema, Arab cinema, and African cinema, I had a lot to learn.

The initial *Story of Film* was 15 hours long, and this new update is obviously much shorter. With this new chapter, did you manage to include everything you wished to?

No. There was so much more. You know, this was an open brief, because there was no funder in this film,

there was no TV commission or anything, so there was no length it had to be. I just thought, "It can't be five hours. So what sort of length feels right?" How long do you need to cover a range of great cinema and maintain a thread and a few key themes? I felt as if it should be a film watchable in one sitting, in less than three hours.

This is truly an independent film. As with the other one, you make it, and through sheer force of will get it into the world and that. What does it take to make this work without financial support, largely on your own?

It takes the excitement of filmmaking. To cut between Pawel Pawlikowski's *Cold War* and *Spider-man: Into the Spider-verse* was just joy. I mean, the joy of filmmaking, the euphoria of filmmaking, is unstoppable. Also, I wouldn't have had the confidence to do this if we hadn't made *The Story of Film*. At the time, we had no idea that the *Story of Film* would have the impact that it did. We didn't know that it would influence film culture and change the way cinema is taught in film schools. It got quite a few films restored as a result of it. So that gives you a bit of confidence that there's an audience there. But part of it is quite a private feeling of, "This language of cinema is wonderful. These new films are wonderful. So let's see if people are interested."

After having taken this long view of the last 10 years of cinema history, what are the other things that you have noticed?

I think there's a huge hunger for transgression. I mean, part of every human being wants to lose themselves

or be transformed in some way. We want to feel more alive than we did yesterday. And the great films do that brilliantly. Cinema is great at transgression. And so the best films of our times I think are about that, Apichatpong films in particular, like *Cemetery of Splendour*. But they're all sort of about losing yourself in a bigger experience. And that's the theme that I notice most in the films that excited me.

I am heartened by the optimism of the film, but also questioned it slightly because from a particular perch it feels more and more difficult for filmmakers to have their true voices heard. How much of that you were feeling in the last 10 years - about the industrialization of film as content.

Well, I also wonder is that new, or has it always been the case? I mean, you're quite right-- I'm not snobby about cinema. Llike the most mainstream and Llike the most wacky. And you're guite right to sound this alarm bell about the fact that there's a danger of the juggernaut. For example, there's a danger of the thriller doc becoming the dominant mode. And yeah, I could do that in my sleep. I could make a film where you withhold information because there's a reveal in the second act and use thriller music. Seriously, we can all do that. And there's a real danger for the documentary form, to become too standardized. I have mixed views about the streamers because if I look at Amazon Prime, for example, I can see an extraordinary range of documentaries of all sorts of subjects. This is not to let them off the hook at all because if they're expending money on new docs, they cannot keep telling us what we know. Because it comes down to what the audience wants. The audience did not know that it wanted David Bowie.

The world did not know that it wanted Frida Kahlo. Netflix and Amazon Prime and all the other streamers need to factor in the thing that they do not understand and what you shall never understand, which inherently includes different types of voices. They need to make sure that they stay quite humble about this, and are able to say, "We don't get this, but it might be great."

But there's also this idea of enlightened capitalism. Netflix thinks I'm a gay, Indian man because most of what I watch on Netflix is either queer or Indian. So we can also work the system in a way to our advantage. There's loads of Indian stuff on Netflix, and I know their purpose is purely to make money but the fact that Aamir Khan's films are on Netflix is really great. So there are unexpected benefits of the streaming mechanism. Globalization, their hunger for money makes them deliver stuff that we don't necessarily expect them to deliver. Which is to our advantage.

Did you have a transcendent moment, cinematically related moment during the pandemic?

Yeah, I think so. At the beginning of the pandemic, like in many parts of the world, we started clapping for the care workers in the NHS. And of course, that became debased and started to look slightly shallow. But the first time we did it here, it was dark. I can't remember what season it was, but it was hugely cinematic. We opened the windows and we clapped for the care workers. And all around, I couldn't see anybody else, but there was a cacophony of applause. And because it's Scotland, there was somebody playing a bagpipe. We could not see each other. We were blind in a way, except we could hear this surround sound which felt very cinematic, like I was in a Sergio Leone film or something.

That's beautiful. Do you think that making this work during a pandemic or certainly finishing this work during the pandemic affected what you included?

Yes, it definitely did. I went on social media and said, "Look, we had intended to film around the world, but of course, we can't do that because of pandemic." So I said, people, it feels that we are going to sleep together in some way. We're hibernating together. So could you send me the videos of sleeping. And we got, I was going to say hundreds, but I think actually thousands from around the world. It created a really lovely sense of community. I'm in my room. I'm desperate to get out. One of my sources, one of my constellations is cinema. And lots of people were feeling that. And so all those nice shots of people closing their eyes, I was really glad to have made it under these hyper restrictions because it forced a slightly creative response to them.

After having made this piece, what was the kind of singular thing that you came away with that perhaps you hadn't realized before?

I think that I'm lonely. Not physically lonely, because I live with one of the great women in the world. But lonely in other senses. And the loss of COVID times, the loss of this year, the grief of this year, the grieving for community, is profound. And so, when we're making this, I just felt that pure loss of going out and having experiences bigger than myself. Talking to you now, you're roughly the size of my phone, but I need something bigger than life all the time. And I think most people do, whether it's climbing a mountain or whether it's going to the cinema. And I felt the profound loss of that during the COVID year. And this feeling of loneliness is cured by cinema. Cinema makes me feel not lonely anymore.

Could you talk about the process of going through clips and how you edit these together. How do you begin the clip selection process? What did you do first?

I made a list of things that I said were the high points of cinema in the last 10 years that I had seen, like *Leviathan*, the key films that really seemed to do something new. And then beyond that, I started just asking what else was there? Going back to that thing, "What do I not know?" which is crucial and then working with Joe and Clara, my producers asking them "Could you possibly find me this clip or that clip, etc?" And so, there's maybe 60% of the film I already could see at the start. But the other 40%, I needed to find new clips and new films that I was not aware of.

And did you have the organizing principle of films that extend the language of cinema and films that break the rules? Did you have that from the get-go or did you discover it in the work that you were looking at?

When I updated my book of the same name and I realized that I didn't want to go country by country or year by year. I wanted to ask the simple question, "What extended and what broke the rules?" As you I've said, a key thing to me is this idea of transgression. How do you really do something new? And what does "new" mean? And who does new? And why did they

do new? And how did they do new? And where's the money for new, all that stuff? The politics of new was crucial with this as well.

In terms of the order of the clips, who is doing that as a first pass? Is it you?

I do that. The way I think about it is that you want to be a storyteller. You want to be a hypnotist. You want to try and create a multiverse. And so it's my job, I think, to surprise people. Hopefully, when you were watching this, you didn't know what was coming next. You probably guessed some of the things, but at the start, to cut from *Joker* to *Frozen*, I'm not sure that's been done before. And my job, to think of the editing side of things, is to stay ahead of you and make sure, hopefully, you're surprised. And if you're looking at a theme of identity, which we do, too, at the end of this film, you might think that certain films will be in there. But I just want to jump around and excite you, in a way. And the editing process is about exciting you as well as hopefully taking you on a walk in some way. I love the cut between *PK* and *Booksmart* because it was like, "Wow, I'm going to go everywhere, anywhere."

Exactly. So many people in the western world haven't seen PK, and yet it's basically the most popular film of our times. And it's also rather beautiful. And it's interesting that not many people that I know of have seen *PK* And this is the bridge that we need to make. We do not want a situation where half the world has fallen in love with a great film and the other half, the Western half, hasn't even heard of it or seen it. And we need to change that, don't we? Because PK is extraordinary. And if you look at Aamir Khan's other films, they are the most influential films of our time, and yet most of us have not seen them. If we get over ourselves and look into the richness of cinema globally, then we will find more to love and also be enriched. Aamir Khan had the most popular TV show in India for a long time. He is a total superstar. And yet, if you walk down the streets of Edinburgh, or I suspect New York as well, people won't know who he is. There's an awful lot of work to do, a huge amount of work to do.

It's great you find such joy in doing this work and also slightly disappointing you are having to do this without any funding. This passion of yours and practice is incredibly illuminating and incredibly important. So thank you for that.

Not with no funding – my producers Hopscotch Films funded it – but no institutional or TV funding. And I think that what you and I know, and I think what most people know, is there's the kind of experience of making stuff and sharing the joy and excitement of the transcendental nature of cinema, the transgressive nature of cinemas, that is unforgettable. It's addictive, and it's unstoppable. And if nobody gives me money to make them, I'll still make films because of that total joy and excitement.

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PART ONE: EXTENDING THE LANGUAGE OF FILM

JOKER

2019. USA. Director Todd Phillips

Joaquin Phoenix plays the Joker. An angry man. All his life he's felt ignored. A dark origins tale.

FROZEN

2013. USA. Director Jennifer Lee, Chris Buck A spectacular success for Disney, totemic for the under tens. This film centres on the relationship between two sisters.

FLAME

2018. Finland. Director Sami van Ingen The director took a few surviving images from the 1937 film **Fallen Asleep When Young** and constructed an imaginative story from them

CEMETERY OF SPLENDOUR

2015. Thailand. Director Apichatpong Weerasethakul

Soldiers in a small town are struck with sleeping sickness. A deep dive down into our unconscious lives. One of the best films of our time.

РК

2014. India. Director Rajkumar Hirani

One of the world's most famous actors, Aamir Khan is playing an alien from another planet. To get home he needs to hold peoples' hands. Had one of the biggest audiences of our times.

BOOKSMART

2019. USA. Director Olivia Wilde

Two swotty best friends discover they've missed out on the fun times, and spend one wild night making up for it. A picture of schoolgirl friendship that reminds us of **Grease** (1978). But Booksmart is effortlessly modern.

DEADPOOL

2016. USA. Director Tim Miller

A pansexual superhero from the Marvel stable. A mash-up of comedy and violence.

CRAZY WORLD

2019. Uganda. Director Nabwana I.G.G A playful, anarchic, low budget treat.

PETIT QUINQUIN

2014. France. Director Bruno Dumont An unexpected comedy from this usually



ZAMA

GOOD TIME

2017. Argentina. Director Lucrecia Martel

A action film, and a period drama, about a

man trying to get away from his posting in a

2017. USA. Director Josh and Benny Safdie

An adrenalized movie about two brothers

remote region of Argentina.

escaping a failed bank heist.

serious director centering around a series of grisly murders.

GANGS OF WASSEYPUR

2012. India. Director Anurag Kashyap A five hour gangster movie, spanning five decades, multi-layered and complex.

VENGEANCE

2009. Hong Kong. Director Johnnie To An inventive and beautiful thriller starring Johnny Hallyday.

MAD MAX: FURY ROAD 2015. USA. Director George Miller

The best action film of our times. An ecodisaster means that everything – fuel, blood, morality – is scarce. A film that reminded us of Buster Keaton's silent movie classic The General (1926).

BABY DRIVER 2017. USA/UK. Director Edgar Wright

A heist film with a difference. Baby Driver, both character and film, moves to the music with balletic grace.

SMALL AXE LOVERS ROCK 2020. UK. Director Steve McQueen

A 1980s London house party. Warm colours, bodies close together. Then the music takes over.

LEMONADE

2016. USA. Directors Khlalil Joseph, Melina Matsoukas, Dikayl Rimmasch, Todd Tourso, Jonas Akerlund, Mark Romanek and Beyonce Knowles-Carter.

A 65 minute dance film that pushes the boundaries of movie making and music video.

RAM-LEELA

2013. India. Director Sanjay Leela Bhansali A glorious, technicolour, all singing, all dancing reworking of Romeo and Juliet.

HUSTLERS

2019. USA. Director Lorene Scafaria

An unexpected take on pole-dancing and stripping, as a place for female friendship.

MOONLIGHT

2016. USA. Director Barry Jenkins

A lyrical coming of age drama about a young African-American coming to terms with his sexuality. It features Chiron at three ages, played by three different actors – as boy, teenager and man.

THREE TIMES

2005. Taiwan. Director Hou Hsiao-hsien

Three stories about a man and a woman, using the same two actors.

THE ORINITHOLOGIST 2016. Portugal. Director João Pedro Rodrigues

A strange, surreal journey through the darkest forests of the imagination.

XXY

2007. Argentina. Director Lucía Puenzo.

A coming of age film about an inter-sex teenager, under pressure from their parents to make a decision about their gender.

EVOLUTION

2015. France. Director Lucile Hadzihalilovic

Another coming of age story – this one pushes the idea of in-betweeness into almost sci-fi territory.

HIGH LIFE

2018. France. Director Claire Denis

Denis's first English language film. A journey into outer space with criminals, a sexually predatory scientist and babies.

I AM NOT A WITCH

2017. Zambia/UK. Director Rungano Nyoni A visually rich, inventive film about a girl accused of witchcraft.

GRAVITY

2013. USA. Director Alfonso Cuaron Isolation and self reliance in space, a Hollywood blockbuster that defies gravity.

I'VE LOST MY BODY

2019. France. Director Jérémy Clapin An animation about a severed hand that's seeking to reconnect with its body.

SUSPIRIA

2018. Italy. Director Luca Guadagnino

A supernatural art house horror film that reanimated its 1977 source material.

THE BABADOOK

2014. Australia. Director Jennifer Kent

A dark, spikey, noir world. A mother and her child terrified by a supernatural creature from a children's story.

NOVEMBER

2017. Estonia. Director Rainer Sarnet

A girl and a boy struggle for existence in a village inhabited by death, werewolves and the devil himself.

MIDSOMMAR 2019. Sweden/USA. Director Ari Aster

A multi-coloured, sunlit horror. Director Ari Aster called his film "The Wizard of Oz for perverts".

NORTE, THE END OF HISTORY

2013. Philippines. Director Lav Diaz A four hour slow burn about crime and punishment.

AN ELEPHANT SITTING STILL 2018. China. Director Bo Hu

Four hours long, set over one day, telling the story of four characters in a cold and brutal world.



IT FOLLOWS

2014. USA. Director David Robert Mitchell A young woman is followed by strange, implacable walkers. It Follows electrified space like few other films of our time.

COLOSSAL YOUTH

2006. Portugal. Director Pedro Costa

An extraordinary portrait of a rundown area of Lisbon. A modern classic of slow cinema.

CERTAIN WOMEN 2016. USA. Director Kelly Reichardt.

Three women's stories interconnect in this minimalist masterpiece.

SOMETHING BETTER TO COME 2014. Poland/Denmark. Director Hanna Polak

This documentary was shot over fourteen years. It tells the story of Yula, a child growing up on Europe's largest landfill site, near Moscow.

FOR SAMA

2019. Syria. Director Waad Al-Kateab and Edward Watts

An observational documentary film filmed over five years. It tells the story of the Syrian conflict from the inside, from a mother to her daughter.

THE 3 ROOMS OF MELANCHOLIA. 2004. Finland. Director Pirjo Honkasalo. A poetic and imaginative documentary portrait of Chechnya during the recent conflict.

THE PEARL BUTTON

2015. Chile. Director Patricio Guzmán

Forty years after 40 years after The Battle for Chile Guzman made another essay documentary of great poetry and scope that extended the reach of documentary.

REASON

2018. India. Director Anand Patwardhan A documentary that interrogates the role of religion and the far right in Indian politics.

ON BODY AND SOUL

2017. Hungary. Director Ildeko Enyedi

A love story set in an abbatoir about people who communicate with each other in their dreams.

ATTENBERG

2010. Greece. Director Athina Rachel Tsangari

A young woman who feels apart from the human race finding her feet and exploring her universe.

HARD TO BE A GOD

2013. Russia. Director Aleksei German

Scientists are sent to a strange planet to help their civilisation to progress. Shot in black and white, perhaps the most off-kilter film of our time. Its frame crammed with texture reminds us of Orson Welles' **Chimes at Midnight** (1965).

PART TWO: WHAT HAVE WE BEEN DIGGING FOR?

THE SOUVENIR

2019. UK. Director Joanna Hogg

A young film student struggles with finding her voice, and her drug addict boyfriend.

ABOU LEILA

2019. Algeria. Director Amin Sidi-Boumedine

Two friends travel through the desert looking for a dangerous terrorist on the run.

HOLY MOTORS

2012. France. Director Leos Carax

An operatic film day in the life of a shape shifting man who lives in a world of performance and re-invention. Echoes of Blood of a Poet (1930) in its journey into a poetic nether-land.

UNDER THE SKIN

2013. UK. Director Jonathan Glazer

An alien trawls for human flesh in the grey streets of Glasgow. Sharp, elegant and unexpected.

TEN

2002. Iran. Director Abbas Kiarostami

A deceptively simple story of ten conversations in a taxi in Tehran. One of the great films of our time.

LEVIATHAN

2012. USA/France/UK. Directors Lucien Castaing-Taylor and Véréna Paravel.

A groundbreaking, immersive portrait of the contemporary commercial fishing industry.

HAPPY END

2017. Austria. Director Michael Haneke

A grim comedy of bourgeois life in Calais. These people have their backs firmly turned on the refugees on their doorstep.

TANGERINE

2015. USA. Director Sean Baker

Intense colour, non professional actors, shot on an I-phone. A radical take on a sex worker's day on the streets of LA.

GOODBYE TO LANGUAGE

2014. France. Director Jean Luc Godard 3-d experimental film by the French old master.

THE DESERTED

2017. Taiwan. Director Tsai Ming-Liang Astonishing VR creating a frameless film, pushing the boundaries.

CAMERAPERSON

2016. USA. Director Kirsten Johnson Impressionistic autobiographical collage from a lifetime behind the camera.

The Act of Killing (2012)

PROPAGANDA

2012. New Zealand. Director Slavo Martinov

A documentary that pretends to be made in North Korea about Western propaganda. A drag documentary, a cunning spectacle.

WAR FOR THE PLANET OF THE APES 2017. USA. Director Matt Reeves

A struggle to the death between apes and humans in the latest in this franchise. remarkable for its cutting edge motion capture technology.

THE IRISHMAN

2019. USA. Martin Scorsese

Robert Deniro plays a hitman for the mob from 1949 to 2000, thanks to digital technology.

DAU DEGENERATION

2020. Russia. Director: Ilya Khrzhanovsky

An epic, multi-film, many years in the making project which depicts the mind-control of Soviet Communism and crosses the moral boundaries of film-making.

FRANK

2014. Ireland/UK. Director Lenny Abrahamson

Frank has a pop band, and wears a papier mache mask on his head at all times. A beautiful, challenging film about who we are and how we hide.

SON OF SAUL

2015. Hungary. Director László Nemes

A film about a Jew in a death camp that retells this story in an utterly original and compelling way.

2015. USA. Laurie Anderson

HEART OF A DOG

Performance artist Laurie Anderson reflects on her dog in a deceptively simple film.

BLACK MIRROR: BANDERSNATCH 2018. UK. Director David Slade

A labyrinth where the viewer decides which corner to turn.

THE LOOK OF SILENCE and THE ACT OF **KILLING**

2012/2014. Denmark/UK/Norway. Directors Joshua Oppenheimer and Christine Cynn. Two extraordinary films about the mass killings in 1960s Indonesia. THE ACT OF KILLING controversially persuaded the murderers to recreate their crimes for the camera.



I DON'T CARE IF WE GO DOWN IN HISTORY AS BARBARIANS

2018. Rumania. Director Radu Jude

A passionate attack on Rumanian Holocaust denial, that probes the nation's complicity.

US

2019. USA. Director Jordon Peele

An uneasy modern America where families have mysterious and very threatening doppelgangers.

PARASITE

2019. Korea. Director Bong Joon Ho

A poor family cons its way into the super elegant home and lives of a rich one. A 21st film about social corrosion.

TLAMESS

2019. Tunisia. Director Ala Eddine Slim A young soldier is on the run after deserting. He meets an elegant woman. Their lives intertwine.

ATLANTICS

2019. Senegal/France. Director Mati Diop The migrant crisis examined through a gripping ghost story.

SONG OF THE SEA

2014. Ireland. Director Tomm Moore

A stunning animation. A young boy finds out that his sister, who cannot speak, is a selkie.

BLACK PANTHER 2018. USA. Ryan Coogler

A Marvel film like no other, creating the brilliant Afro-futuristic Wakanda.

BORDER

2018. Sweden. Director Ali Abbasi

Two extraordinary people find each other. Kindred spirits.

THE FAREWELL

2019. USA. Director Lulu Wang

A comedy set around the clash between American individualism and Chinese family values.

QUO VADIS, AIDA? 2020 Bosnia Director Jasmina Spanic How do children recover from years of horrendous civil war?

SHOPLIFTERS

2018. Japan. Director Hirokazu Kore-eda A surprising family of sorts survives by shoplifting, then the young son is arrested.

WHITE MAMA

2018. Russia. Directors Evgenia Ostanina, Zosya Rodkevich A documentary about an extraordinary mother making her family through adoption.

LEAVE NO TRACE

2018. USA. Director Debra Granik

A father and his young daughter are trying tolive invisibly, on the move, in the wilderness inmodern America.

HAPPY AS LAZARRO

2018. Italy. Director Alice Rohrwacher A beautiful and mysterious tale of an ageless,gentle man. Echoes of Terence Stamp in Pasolini's **Teorema** (1968)

A FANTASTIC WOMAN

2017. Chile. Director Sebastián Lelio A poetic tour de force. A transgender womanwhose lover has died struggles against a hostile society.

13th

2016. USA. Director Ava DuVernay

A groundbreaking documentary about race and the US prison system.

SHIP OF THESEUS

2012. India. Director Anand Gandhi A thoughtful meditation on personal identity and the meaning of death.

PORTRAIT OF A LADY ON FIRE 2020. France. Director Céline Sciamma A historical lesbian romance made with elegant intensity.

COLD WAR 2018. Poland/France/UK. Director PawełPawlikowski A moving story of love and politics in postwarPoland.

SPIDERMAN INTO THE SPIDERVERSE 2018. USA. Directors Peter Ramsey, BobPersichetti, Rodney Rothman Cinema on the rinse cycle, the spin cycle. Aeuphoric mixture of dazzling style.

ADDITIONAL TITLES INCLUDE: GREASE

1978. US. Director Randal Kleiser **THE GENERAL** 1926. US. Director Clyde Bruckman, Buster Keaton **LOVE ME TONIGHT** 1932. US. Director Rouben Mamoulia **LA FORMULA SECRETA** 1965. Mexico. Director Rubén Gaméz

LA REGION CENTRALE 1971. Canada. Director Michael Snow LIMITE 1931. Brazil. Director Mario Peixoto THE BATTLE OF CHILE

1975. Chile. Director Patricio Guzmán
SEASHELL AND CLERYMAN
1928. France. Director Germain Dulac
2001: A SPACE ODYSSEY
1968. US. Director Stanley Kubrick

CHIMES AT MIDNIGHT 1965. US. Director Orson Welles **BLOOD OF A POET** 1930. France. Director Jean Cocteau **STRAY DOGS** 2013. Taiwan. Director Tsai Ming-liang I DON'T WANT TO SLEEP ALONE 2006. Taiwan. Director Tsai Ming-liang L'ARRIVÉE D'UN TRAIN A LA CIOTAT 1896. France. Director Auguste Lumière, Louis Lumière SNOW WHITE A MAN WALKING 1897. US. Director Eadweard Muybridge RAZA 1942. Spain. Director José Luis Sáenz de Heredia DEVI 1960. India. Director Satyajit Ray GET OUT 2017. US. Director Jordan Peele THE PASSION OF JOAN OF ARC 1928. France. Director Carl Theodor Drever LA POINTE COURTE 1955. France. Director Agnès Varda **AU HASARD BALTHAZAR** 1966. France. Director Robert Bresson FREAKS 1932. US. Director Tod Browning EARLY SUMMER 1951. Japan. Director: Yasujiro Ozu **TEOREMA**

1968. Italy. Director Pier Paola Pasolini



ABOUT MARK COUSINS

Mark Cousins is a Northern Irish-Scottish filmmaker and writer. At the start of his career he directed TV documentaries on childhood, neo-Nazism and Military training. In the mid 90's he and the Edinburgh Film Festival showed films in Sarajevo in defiance of the siege. His first book was Imagining Reality: The Faber Book of Documentary ("Indispensible" - Times Literary Supplement). His 2004 book The Story of Film, was published around the world. The Times called it "by some distance the best book we have read on cinema." His 930 minute film, The Story of Film: An Odyssey ("The place from which all future revisionism should begin" -New York Times), played in the major film festivals and cinemas, and has had an influence on film education. Michael Moore gave it the Stanley Kubrick Award, it won the Peabody Award, was BAFTA Scotland nominated, and received other prizes. Cousins' first feature documentary, The First Movie, about kids in Kurdish Iraq, won the Prix Italia. In 2012 he was nominated for the London Awards for Art and Performance and the Screen International award. He was guest curator at the Eye Cinematheque in Amsterdam. His next feature film, What is this Film called Love?, played in 20 countries, at the ICA in London, and was nominated for Best Director by BAFTA Scotland. PJ Harvey called it "revelatory and inspiring". The rock band Maximo Park wrote a song inspired by it. In 2013 his A Story

of Children and Film was in the official selection in Cannes. He curated Cinema of Childhood, a series of 17 films which toured the UK and Ireland for a year. He received the Visionary Award in Traverse City and the Saltzgeber Prize at the Berlin Film Festival. His film I am Belfast, about his home city, which has cinematography by Christopher Doyle, was released by the BFI. Variety compared it to the great soviet director Dziga Vertov. His BBC, BFI and Hopscotch film Atomic, a collaboration with the band Mogwai, played in Hiroshima, Chernobyl, Coventry Cathedral and the Edinburgh and Holland International Festivals. Cousins has completed Bigger than The Shining, a secret project showable only in underground circumstances, and recently published The Story of Looking, which the Guardian said was like "a wise man looking at the stars". It was nominated for the Saltire Award for best non-fiction book of 2018. His The Eyes of Orson Welles world premiered in Cannes. His 2 hour, four-screen Storm in My Heart is about Hollywood racism. His 14 hour film Women Make Film premiered at the Venice, Toronto and Telluride film festivals, is narrated by Jane Fonda, Sharmila Tagore, Debra Winger, Adjoa Andoh, Kerry Fox and Tilda Swinton, and is showing in many countries. His newest films are The Storms of Jeremy Thomas and The Story of Looking.



ABOUT MUSIC BOX FILMS

Music Box Films is the award-winning North American distributor of acclaimed international, independent, and documentary feature films. Recent releases include the Oscar-nominated documentary *Writing With Fire*, Kentucker Audley and Albert Birney's low-fi *Strawberry Mansion*, and seven-time César award-winning *Lost Illusions*. Upcoming releases include the Directors' Fortnight Brazilian film *Medusa*, Sundance 2022 genre-bender *Leonor Will Never Die* and Amanda Kramer's star studded and hyper-stylish *Please Baby Please*. Since 2007, Music Box Films has positioned itself as a prestige label for renowned films like *Ida* (Academy Award winner for Best Foreign Film), *Meru* (from Oscar-winning filmmakers Jimmy Chin and E. Chai Vaserhelyi), and as the North American home for acclaimed foreign films like Christian Petzold's *Transit*, the popular Swedish comedy *A Man Called Ove* and the original *The Girl with the Dragon Tattoo* starring Noomi Rapace. Music Box Films, along with their OTT platform Music Box Direct, are independently owned and operated by the Southport Music Box Corporation, which also owns and operates the Music Box Theatre, Chicago's premier venue for independent and foreign films.

For more information, visit www.musicboxfilms.com.

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