

CINEMATHEQUE

PROGRAM SCHEDULE
NOV • DEC 2009

Infoline: 925-3457

100 Arthur St. IN THE EXCHANGE

www.winnipegcinematheque.com

WATERLIFE
(see page 2 for details)



Saturday Dec. 5 – 7:00 PM

THE HOUSE OF SWEET MAGIC: THE ANIMATED FILMS OF HELEN HILL (1970-2007)

In an essay for the Atlantic Filmmaker's Co-operative, writer and filmmaker Amanda Dawn Christie cites several filmmakers who made a significant impact on the Halifax film community. The name that stands out strongest is the late animator Helen Hill. Nobody who worked with or encountered Hill in Halifax has ever forgotten her. Extremely generous, Hill made a series of personal hand made animated films and passed on her knowledge to all who worked with her.



LABYRINTH OF THE PLAY

See page 3 for details

Fairy Tales, Myths and Poetry:

The Cinema of Patricia Rozema

Fri Nov. 6 to Sun Nov. 8 • See page 4 for details

90 SECOND QUICKIE

Fri Dec. 4 • See page 5 for details

The Cinematheque is proud to be in partnership with **UMFM Campus Radio**...and is a sponsor of Winnipeg's only film talk radio show **Ultrasonic Film**. Tune to 101.5 on the FM dial every Thursday evening from 10 PM to 11 PM for the best in film reviews and discussion with hosts James and Lindsay.

The Winnipeg Film Group's Cinematheque gratefully acknowledges the on-going support of the Canada Council For The Arts, the Manitoba Arts Council, and the City of Winnipeg through the Winnipeg Arts Council. We also acknowledge the media sponsorship of CKUW 95.9 and UMF 101.5 FM.



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CONSEIL DES ARTS DE WINNIPEG
WINNIPEG ARTS COUNCIL



Admission • \$8.00 general • \$7.00 students and seniors • \$6.00 Film Group and Cinematheque Members

\$1.00 of each admission goes toward our capital improvements, aimed at making your experience at the Cinematheque even more satisfying

Publications Mail Agreement
Number 40045468

Return to : Winnipeg Film Group
304-100 Arthur Street
Winnipeg, MB R3B 1H3

Members Pay Only \$6.00

Buy a membership! See page 6 for more information...

REEL Documentaries

- Sun Nov. 1 – 7 PM
- Wed Nov. 4 – 9:30 PM
- Thu Nov. 5 – 7 & 9 PM
- Fri Nov. 6 & Sat Nov. 7 – 9:45 PM

FOOD, INC.

Dir. Robert Kenner | 93 mins. | USA | Documentary

Back by popular demand, this riveting documentary will open up worlds about the food you eat that will shock you. "Eating can be one dangerous business. Don't take another bite till you see Robert Kenner's *Food, Inc.*, an essential, indelible documentary that is scarier than anything in the last five *Saw* horror shows. Deceptions have nothing on ears of corn when it comes to transforming into mutant killers. Kenner keeps his film bouncing with humour, music and graphics. If the way to an audience's heart is through its stomach, *Food, Inc.* is a movie you're going to love." (Peter Travers)



Food, Inc.

North American Premiere! Two Nights Only!

- Wed Nov. 11 & Thu Nov. 12 – 7 & 10 PM

ENCIRCLEMENT: (Neo-Liberalism Ensnarers Democracy)

With Noam Chomsky, Ignaccio Ramonet, Susan George and Michel Chossudovsky

Dir. Richard Brouillette | France | 2009 | 160 mins. | Documentary

Drawing upon the thinking and analyses of renowned intellectuals, this documentary sketches a portrait of neo-liberal ideology and examines the various mechanisms used to impose its dictates throughout the world.

Encirclement may be the most important documentary you see this year if you want to understand the erosion of democracy and the current global economic disaster. With this elegantly structured analysis on the origins and devastating impact of neo-liberalism, Richard Brouillette has distilled 12 years' worth of black-and-white 16mm film footage into a reinvigoration of the talking head documentary.

Thirteen acclaimed academics and intellectuals spell out-with surgical precision-the tenets of the neo-liberal gospel and slice through the mindset that demonizes notions of the public good and naturalizes market forces. It explores, with terrifying momentum, how multinational financiers, think tanks, the IMF, the World Bank and our politicians have created a virtual unelected global shadow parliament that is stripping nations of their power and handing their resources over to private interests. And in an age when technology can instantly transfer money and information, no country's currency is safe. (Hot Docs) Grand Prize Winner / Yamagata Documentary Festival

- Fri Nov. 13 & Sat Nov 14 – 7 PM
- Sun Nov 15 – 4 PM

FOR THE LOVE OF MOVIES: THE STORY OF AMERICAN FILM CRITICISM

Dir. Gerald Peary | USA | 2009 | 81 mins.

*OPENING NIGHT PANEL TO FOLLOW SCREENING on Nov. 13 at 8:30 PM with filmmaker SEAN GARRITY, critics ROBERT ENRIGHT, ALISON GILMOR, RANDALL KING and AARON GRAHAM.

For the Love of Movies: The Story of American Film Criticism is the first documentary to dramatize the rich saga of American movie reviewing. Directed by The Boston Phoenix critic, Gerald Peary, For the Love of Movies offers an insider's view of the

critics' profession, with commentary from America's best-regarded reviewers, Roger Ebert (*The Chicago Sun-Times*), A.O. Scott (*The New York Times*), Lisa Schwarzbaum (*Entertainment Weekly*) and Kenneth Turan (*The Los Angeles Times*).

We also hear from young, articulate, Internet voices, including Harry Knowles (ainitcoolnews.com) and Karina Longworth (spout.com). Their stories are entertaining, humorous, and personal. Those who hear them may gain new respect for the film critic profession, knowing the faces and voices, and also the history. From the raw beginnings of criticism before *The Birth of a Nation* to the incendiary Pauline Kael-Andrew Sarris debates of the 1960s and 70s to the battle today between youthful on-liners and the print establishment, this documentary tells all. How did they come to their jobs and to their abiding love for cinema? Peary outlines the critics' goal to illuminate the film-going experience, suggesting paths for readers to enter cinema more deeply, thoughtfully, appreciatively.

- Fri Nov. 13 – 9:45 PM
- Sat Nov. 14 – 9 PM
- Sun Nov. 15 – 7 PM

ROCKSTEADY: THE ROOTS OF REGGAE

Dir. Stascha Bader | 97 mins. | 2009

Bob Marley began his career in the Rocksteady eras as a singer & songwriter. Emerging from the ghettos of Kingston, he became the Third World's first international superstar. *Rocksteady: The Roots of Reggae* brings together the last of the great singers and musicians of Jamaica's Golden Age of music, Rocksteady. Forty years after the Rocksteady era, they gather to record an album of greatest hits, to perform at a reunion concert and to tell their story. As a musical romp through the artists' memories and stories of the 1960s social scene in Jamaica, the film features a mix of recording sessions at Tuff Gong Studios, archival footage from the period and interviews with the performers at home or at places on the island that had profound effects on their music and lives. Featured singers include Judy Mowatt, Marcia Griffiths, Dawn Penn, Hopeton Lewis, Streager Cole, Derrick Morgan, Ken Boothe, Leroy Sibbles and U-Roy. Among the musicians are Ernest Ranglin, Sly Dunbar, Jackie Jackson, Gladstone Anderson, Hux Brown and Scully Simms. Also featuring Rita Marley, widow of Bob.



Rocksteady: The Roots of Reggae

- Wed Nov. 18 to Sun Nov. 22 – 7 PM

Dir. Agnes Varda France | 2008 | 110 mins. | French with English subtitles

For filmgoers determined to see cinema not just as mass entertainment but as an art form, *The Beaches of Agnes* arrives like an exhilarating call to arms.

The Agnes in question would be Agnes Varda, the venerable French filmmaker (by way of Brussels) who in this lively, visually stunning autobiographical essay, has created a poignant summary of her extraordinary life and career. If you can't recall Varda's films – her best-known titles are *Cleo from 5 to 7*, *The Gleaners and I* and *Vagabond* – no matter. *The Beaches of Agnes* will no doubt enchant newcomers to her work just as thoroughly as it will captivate her long time fans.

In a swiftly moving life story, Varda proceeds to touch on her birth in Belgium, a move during World War II to the harbor town of Sete, France, her stint in art school in Paris and finally her partnership with the love of her life, New Wave director Jacques Demy (*The Umbrellas of Cherbourg*). But rather than a straightforward autobiography, Varda conceives "The Beaches of Agnes" as a densely layered collage,

wherein she revisits and re enacts singular moments in her experience, arranges family portraits, uses clips of her films and stages surreal scenes depicting both the events and interior life of an artist.

The Beaches of Agnes might be the best film yet from a director who for half a century has managed to inspire, astonish and endure. (Washington Post)

"...what other film today has a Harrison Ford screen-test, a reminiscence of Jim Morrison, visits to flea markets and walks on the beach, interviews with widows, asides on Fidel Castro, the Black Panthers and Alexander Calder, and a rare appearance by the legendary, reclusive Chris Marker (*La Jetée*), albeit with his voice altered and disguised as a cat? (Globe and Mail)

- Wed Nov. 18 to Sat Nov. 21 – 9 PM

Dir. Kevin McMahon | Canada | 2008 | 109 mins. | Documentary

Waterlife follows the cascade of the Great Lakes from Lake Superior to the Atlantic Ocean, telling the story of the last huge supply of fresh water on Earth. Filled with fascinating characters and stunning imagery, *Waterlife* is a cinematic poem about the beauty of water and the dangers of taking it for granted. This distinctively Canadian enviro-doc examines the changing landscape of lakes and rivers as waterways dry up and others teem with bacteria and experience frightening changes to a fragile ecosystem. Wilful human ignorance and the tendency to avoid inconvenient, unseemly realities, leading to our own mutation and possible extinction, seem to be the unifying theme of the film. It's not pedantic about the issue but doesn't sugar-coat it either. Narrated by Gord Downie, lead vocalist of The Tragically Hip and Waterkeepers Trustee of Lake Ontario. Featuring music by Sam Roberts, Sufjan Stevens, Sigur Ros, Robbie Robertson and Brian Eno.

"A detailed, wondrous, film. It has plenty of news about these crucial sources of fresh water – and, sadly, most of its bad. The movie shows in careful detail the various threats to the lakes, from industrial pollution, sewage and mystery toxins to invasive species that may soon include Asian carp the size of Volkswagens...*Waterlife* was filmed over a year's time and it's visually dazzling, showing the water the way a fish might see it, or a bird. A film of extraordinary beauty... and it has a stellar soundtrack" (EYE WEEKLY)

**Special Jury Prize for Canadian Features / Hot Docs film Festival



Waterlife

- Fri Nov. 27 & Sat Nov. 28 – 7 PM
- Sun Nov. 29 – 4 PM
- Wed Dec. 2 & Thu Dec 3 – 7 PM

THE STORYTELLING PROJECT

Opening Night introduced by the filmmakers, teacher Marc Kuly and kids from the project.

Dir. John Paskievich and John Whiteway | 2009 | 60 mins.

Veteran Winnipeg documentary photographer and filmmaker John Paskievich (Ted Barlyuk's Grocery, The Gypsies of Svinia) and teacher John Whiteway have created a remarkably poignant new film about the healing power of storytelling based on a workshop initiated by Marc Kuly, a dynamic young teacher at Gordon Bell. Based on his students reading a new book by author Ishmael Beah about his one time experience as a child soldier in Sierra Leone's civil war, Kuly initiated an after-school storytelling project whereby the immigrant students would share their stories with their Canadian peers.

Located in Winnipeg's downtown core, Gordon Bell High School is probably the most culturally varied school in the city. One recent survey found 58 different languages spoken by the student body. A large percentage of this diverse population is made up of children who have arrived as refugees from various war torn areas of the world. Traumatized by violence and displacement and experiencing culture shock in Canada, these immigrant children face challenges that are not easily understood by their Canadian classmates. In an effort to build bridges of friendship and belonging across cultures and histories, Documentary filmmakers John Paskievich and John Whiteway brought a camera into the classes so we see and hear some remarkably poignant stories of how the students see their lives and the stories they can tell.

- Fri Nov. 27 & Sat Nov. 28 – 9 PM
- Sun Nov. 29 – 7 PM
- Wed Dec. 2 & Thu Dec. 3 – 9 PM
- Fri Dec. 4 – 9:30 PM
- Sat Dec. 5 – 9 PM
- Sun Dec. 6 – 7 PM

IT MIGHT GET LOUD: Jimmy Page, Jack White and The Edge

Dir. Davis Guggenheim | 2009 | 97 mins. | USA

IT MIGHT GET LOUD is the definitive MUST SEE film for anyone who has ever picked up the electric or acoustic guitar. The film is an affectionate documentary by Davis Guggenheim (director of *An Inconvenient Truth*) featuring three master electric guitarists: Jimmy Page of Led Zeppelin, The Edge of U2, and Jack White of The White Stripes. Page talks about rebelling against the sticky 1960s pop sound, White rhapsodizes about his love for the rawness of the great bluesman Son House, and The Edge uncovers the original four-track rehearsals of "Where the Streets Have No Name". Each man has his own distinctive style, and yet when they jam together it sounds like the most natural thing in the world. (Peter Rainer)

Marketed as a guitar summit between these three guitar greats, IT MIGHT GET LOUD features superb guitar playing, rare early footage of Page's and Jack White's beginnings and lots of great material with The White Stripes, Led Zeppelin, and U2. The film is worth the admission alone just to watch Jimmy Page showing Jack White and The Edge how to play "Whole Lotta Love."

"It's Page, a joyful instructor and natural storyteller, who steals the spotlight." (Village Voice)

Special thanks to Long & McQuade

THE EDGE JIMMY PAGE JACK WHITE

The New York Times
"STIRRING...
A FASCINATING JOURNEY.
THE MYSTIQUE OF THE ELECTRIC GUITAR IS
AS DURABLE AS ANYTHING IN ROCK 'N' ROLL!"
-A.O. Scott

Rolling Stone
"ELECTRIFYING!"
-Peter Travers

Entertainment
"GRADE: A! MARVELOUS!
WISTFUL, TASTY, AND JAM-KICKING
AT THE SAME TIME! PURE CANDY FOR
THE GUITAR HERO IN ALL OF US!"
-Owen Gleiberman

USA TODAY
"A PLEASURE TO WATCH!
YOU DON'T HAVE TO BE A MUSICIAN
TO APPRECIATE IT!"
-Claudia Puig

"A MUST-SEE!"
-Joshua Rothkopf

a thomas full production directed by davis guggenheim

IT MIGHT GET LOUD

from the award winning director of AN INCONVENIENT TRUTH

TENSION in association with DAY PICTURES CLASSICS

Fri Nov. 27 & Sat Nov. 28 – 9 PM
Sun Nov. 29 – 7 PM
Wed Dec. 2 & Thu Dec. 3 – 9 PM
Fri Dec. 4 – 9:30 PM • Sat Dec. 5 – 9 PM
Sun Dec. 6 – 7 PM

VIEW THE TRAILER AT WWW.ITMIGHTGETLOUDMOVIE.COM

A SPECIAL PRESENTATION OF MANITOBA ASSOCIATION OF PLAYWRIGHTS AND THE WINNIPEG FILM GROUP

(Admission for MAP and WFG Members: \$6.00)

"The theatre and film interconnect in many ways, but one way, not usually considered, is how playwrights are inspired, in countless ways by a film in their own creative process, or how they see that an adaptation into film can change the perception of their own writing. It's certainly true for theatre artists in Manitoba. On the 30th Anniversary of the Manitoba Association of Playwrights, it is valuable for the art itself to ponder how a theatrical community relates to the medium of film, what it does as an art form and an art. The following six Manitoba playwrights have used film to help inspire, question and develop their own themes and approaches to art. (Rory Runnells / Artistic Director, Manitoba Association of Playwrights)

ABOUT RORY RUNNELLS:

Rory Runnells has been the Artistic Director of the Manitoba Association of Playwrights since 1983, supporting and mentoring both developing and established playwrights. Over the past two decades, he has produced many Fringe and independent theatre productions and is the Drama Editor for Prairie Fire Magazine. He has written incisive essays on opera for the Manitoba Opera program and book reviews in the Free Press. In 2008 he won the Winnipeg Arts Council's "Making A Difference Award".

■ **Wed Nov. 4 – 7 PM**

Celeste Sansregret introduces:

LOVE AND HUMAN REMAINS

Dir. Denys Arcand | Canada | 2003 | 99 mins. | Drama
(Adapted from the play by Brad Fraser)

Starring Thomas Gibson (Criminal Minds), Matthew Ferguson, Mia Kirshner, Cameron Bancroft

The first English language film by Canadian director Denys Arcand (Jesus of Montreal) proposes that loneliness and terror are the unavoidable hazards of the primal search for identity. The cord connecting fear and contentment is Arcand's chatty, cynical humour. *Love and Human Remains* features anchorless young adults, adrift without a moral compass. Arcand takes these plebeian unnamed characters and forces them to confront disturbing questions: How much danger are you willing to risk for a chance at happiness? Can you change your sexual preference without losing your identity? Actor turned writer David is devastatingly handsome and attractively laid back – everybody in the movie seems to be in love with him. He poisons everyone he touches. (Frank Aherns)

"In its themes of love, friendship, desire and the damage people inflict on each other as they search for love and acceptance are compelling and enduring. Fraser wrote the screenplay and none of the poignancy, wit, affection or B movie terror of the original is lost in this adaptation. At the same time Arcand brings the desolation of the urban landscape of the unnamed Canadian city to the foreground, using the visual element of landscape as a metaphor for the emptiness and isolation of the character's inner lives." (Celeste Sansregret)

BACKGROUND / CELESTE SANREGRET

Celeste writes plays, screenplays and various works for television. She is a graduate of both the University of Winnipeg and the Canadian Film Centre. She just finished a tour of her play *In A Magic Kingdom* to select festivals on the Canadian Fringe Circuit, including Winnipeg. She teaches screenwriting workshops at the Winnipeg Film Group.



Love and Human Remains

■ **Sun Nov. 8 – 1 PM**

Carolyn Gray introduces:

THE TENANT (Le Locataire)

Dir. Roman Polanski | France | 1976 | 126 mins.

Perhaps Polanski's most personal work, *The Tenant* is a darkly witty nightmare starring the director himself as a Parisian office worker who moves into an apartment recently vacated by a suicide victim. As he idly asks around about what happened, Polanski inadvertently irritates his friends and neighbors, who complain that the timid little man is too brash. Released on the heels of *Chinatown*, *The Tenant* was

LABYRINTH OF THE PLAY

MANITOBA PLAYWRIGHTS ON FILM

Polanski's attempt to return to the pointed surrealism of his early shorts and thereby reclaim his European New Wave credibility. *The Tenant's* tone of abstracted anxiety is distinctive, and its central message, that the obnoxious define the world for everyone else, provides another tile in Polanski's career mosaic of paranoia and power brokerage. (Noel Murray)

CAROLYN GRAY ON THE TENANT:

"I named the main character of my new play *Confessional* after the protagonist of Roman Polanski's *THE TENANT* Trelkovsky, and his journey inspired me to let go of reality and lead my characters deep into the labyrinth of the play."

BACKGROUND / CAROLYN GRAY

Carolyn Gray is the author of *The Elmwood Visitation* (published by Scirocco Drama), and *North Main Gothic* (which will be produced by Theatre Projects in 2010). She won the John Hirsch Award for Most Promising Writer in Manitoba in 2008.



The Tenant

■ **Sun Nov. 15 – 1 PM**

Grant Guy introduces:

THE MIRROR (Zerkalo)

Dir. Andrei Tarkovsky | Soviet Union | 1975 | 106 mins. | Russian with English subtitles

An outstanding work of cinema, "Andrei Tarkovsky's stunning film *The Mirror* is regarded by many as his masterpiece." The need to confront oneself is, in part, the underlying thesis of *The Mirror*. Largely autobiographical, the film's highly experimental structure presents Tarkovsky's experiences with the horrors of World War II, his father's departure from his family and the political fears of intellectuals in the Soviet Union during the 1940s and 1950s. Composed of dreams, recollections, and newsreel footage, *The Mirror* presents the viewer with questions rather than answers, mysteries rather than explanations. (Dennis Toth)

The director mixes flashbacks, historical footage and original poetry to illustrate the reminiscences of a dying man about his childhood during World War II, adolescence and a painful divorce in his family. The story interweaves reflections about Russian history and society.

"See it above all for a series of images of such luminous beauty that they will make your heart burst." (Time Out)

GRANT GUY ON THE MIRROR:

"There are certain filmmakers who use film not only to tell a story but as a piece of sculpture or painting, inviting us into a world of slow reflection and the passage of time. Bringing this sensibility into the theatre is important."

BACKGROUND / GRANT GUY

Grant Guy is Founder and Artistic Director of *Adhere & Deny*, an object based puppet theatre company. He is a filmmaker, playwright, performer and media artist and a former Executive Director of the Winnipeg Film Group. Grant Guy has worked in theatre and video for the past thirty years and has produced a large body of work which re-contextualizes the modernist concepts and methods. His works have been exhibited widely in Canada and internationally. The third recipient of the Manitoba Arts Council's Award of Distinction, the award is presented annually to recognize the highest level of artistic excellence and distinguished career achievements by a professional artist.

■ **Wed Nov. 25 – 7 PM**

Angus Kohm introduces:

CHAINED HEAT

Dir. Paul Nicholas | USA | 1983 | 95 mins.

Starring Linda Blair, John Vernon, Stella Stevens, Sybil Danning

A plethora of exploitation films were combined to make this violent, sex filled, and completely bizarre melodrama. Linda Blair of *The Exorcist* stars as Carol Henderson, an immature and naive teenager who is sentenced to 18 months in a women's prison after killing a man by accident. Once she arrives, she meets the vicious and perverted Warden and two kingpin prisoners who are the leaders of factions in the facility's seething racial tensions. There are also the drug-dealing lesbian rapists and the prostitutes, who answer to the warden's assistant, Captain Taylor. In the meantime, Taylor's lover is clandestinely having an affair with Ericka. It's a whirlwind of dread and fury, but when the facility's corrupt administration goes too far, racial considerations are put aside as convicts of all colors and nationalities band together to fight them.

"*Chained Heat* was a seminal viewing experience for me. It was the first women's prison film I ever saw, and perhaps the first film of its kind (over the top exploitation) that I ever saw. For a thirteen year old boy, it was an unforgettable experience. It inspired me, when I was at university, to write a major film paper about the genre. This, in turn, inspired me to write my first musical, *Bad Girls Jailhouse*. (Angus Kohm)

BACKGROUND / ANGUS KOHM

Playwright and songwriter Angus Kohm is probably best known for his off the wall musical parodies such as *Bad Girls Jailhouse*, and *Sorority Girls Slumber Party Massacre: The Musical*, which have been seen at Fringe Festivals all over Canada and on university campuses in the USA. His musical for teenagers, *I Was A Teenage Zombie*, has been performed at high schools in Canada and the USA. He lives in Winnipeg, where he produces the Manitoba High School Playwriting Competition and is currently the editor of *ellipsis... the newsletter for Manitoba playwrights*.



Chained Heat

■ **Sun Nov. 29 – 1 PM**

Ross McMillan introduces:

PERSONA

Dir. Ingmar Bergman | Sweden | 1966 | 81 mins. | Swedish with English subtitles

Starring Liv Ullman, Bibi Andersson

"Few films by Bergman can match the aesthetic qualities and the psychological depth of *Persona*. It remains one of the most classic examples of his work but at the same time one of the most difficult, both in terms of form and content. There's very little to be said about the plot which is again a vehicle for Bergman's inquiry into the human psyche.

The film is about the symbiotic relationship between an actress who descends into schizophrenia and her nurse. One gets the impression that the actress' breakdown is due to the horrors of our world – some documentary footage is used to convey this possibility – a frustration enhanced by the fact that the nurse troubles her with a confession of her petty

problems..." (Spiros Gangas)

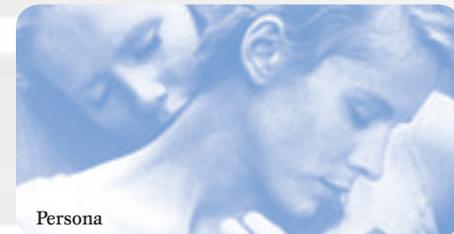
"Brilliantly performed by Andersson and Ullmann, and atmospherically photographed by Sven Nykvist, this is one of the landmark films of post-war cinema." (BBC)

ROSS MCMILLAN ON PERSONA:

"When I first saw *Persona* I felt as if I was being dragged by the scruff of the neck through a thicket, but I emerged without a scratch. However, it awoke in me an interest in doubles, or second-selves, which has refused to go away ever since, and shows up in my own writing, in ways I cannot predict, or even recognize until after the fact."

BACKGROUND / ROSS MCMILLAN

Ross McMillan is a Winnipeg playwright and actor/director who has pursued many independent projects. As an actor, he now usually plays uptight repressed middle-aged men, as in the hit TV sitcom, *Less Than Kind*. He has written ten or twelve plays including *A History of Manitoba in 45 Minutes (MTC)*, *Washing Spider Out (PTE Studio)*, and won the 2007 Harry Rintoul Award for Best New Manitoba Play at the Winnipeg Fringe. He has acted in many independent films created in Winnipeg including Guy Maddin's *TWILIGHT OF THE ICE NYMPHS* and *THE SADDEST MUSIC IN THE WORLD* and Winston Washington Moxam's *BARBARA JAMES*.



Persona

■ **Sun Dec. 6 – 1 PM**

Mike Bell introduces:

CARNAL KNOWLEDGE

Dir. Mike Nichols | 1971 | 98 mins.

Starring Art Garfunkel, Jack Nicholson, Ann Margret, Candice Bergen, Carol Kane

Mike Nichols (The Graduate), surveys 20 years of men trying to understand women and their own complicated relationship to romance, desire and sex in an acerbic and, in many ways, dispiriting portrait of masculinity and male sexuality in the post-World War II culture. *Carnal Knowledge* opens in the late 1940s with buddies and college roommates Jonathan (Jack Nicholson, who is well past his youth and shows it) and Sandy (singer-turned-actor Art Garfunkel, whose boyish face makes him slightly more convincing as a college boy) discussing their ideal woman. After college, we drop in on the men – still friends, still comparing notes about love, life and women, still fumbling through failing relationships – as young professionals in New York City in the sixties and finally as forty-somethings at the turn of the seventies. (Sean Axmaker)

MIKE BELL ON CARNAL KNOWLEDGE:

"*Carnal Knowledge* is a film I revisit from time to time. I'm a fan of the writer, Jules Feiffer, and the director, Mike Nichols. But mostly I'm drawn to the film's narrative ingenuities and diversity of tone, which wavers between comedy and savagery."

BACKGROUND / MICHAEL BELL

Mike Bell is a Winnipeg writer/actor/director. He has been in numerous films including Mike Maryniuk's *Night of the Living Livers* and Sean Garrity's *Inertia*. Recent acting credits include the Gary Yates film *High Life* and the MTC production of Glengarry Glen Ross. Michael's new play *HeadSpace* will be performed by the University of Manitoba's Black Hole Theatre Company in 2010.



Carnal Knowledge



Fairy Tales, Myths and Poetry:

The Cinema of Patricia Rozema

The Winnipeg Film Group welcomes the acclaimed director Patricia Rozema, one of Canada's most accomplished and internationally recognized filmmakers and an exceptional, distinctly sensual visual stylist. Her films are characterized by self-referential narration, idiosyncratic protagonists (who are often struggling artists), formal adventurousness and the use of fairy tales, mythology and poetry as structuring elements. Patricia will participate in a master class/directors workshop, a screening of her films **MANSFIELD PARK** (based on Jane Austen's novel), her Cannes sensation **I'VE HEARD THE MERMAIDS SINGING** and a special Cinema Lounge introduction to Atom Egoyan's **THE SWEET HEREAFTER**.

The Cinema Lounge series gives Canadian artists the opportunity to choose a Canadian film that has impacted them in their careers and to write and speak about its importance. This gives rise to a larger public debate about Canadian cinema. Patricia Rozema has chosen one of Atom Egoyan's seminal works of fiction, Russell Banks' **THE SWEET HEREAFTER**.

Cinema Lounge



■ Fri Nov. 6 – 7 PM

FREE ADMISSION!

PATRICIA ROZEMA introduces:

THE SWEET HEREAFTER

Dir. Atom Egoyan | 110 mins. | 1997 | Canada

Starring Sarah Polley, Ian Holm, Tom McCamus
Based on the novel by Russell Banks *The Sweet Hereafter* recounts the events leading up to and following a school bus accident that kills fourteen children. The story follows the families whose lives irrevocably change, and a big city lawyer who shows up in the community hoping to sign people up for a class action lawsuit. In the ensuing atmosphere of suspicion, guilt and doubt, a surviving teenager manages to regain her strength and dignity and by telling a lie reunites the community and drives the lawyer from town. Atom Egoyan's excellent adaptation of Bank's complex tale of guilt and redemption is told in a Rashomon-like fashion.

■ Sat Nov. 7 – 10 AM to 4 PM

PATRICIA ROZEMA – MASTER CLASS: Writing Great Images & Directing the Writer

Where: Winnipeg Film Group Studio / Third Floor / Artspace, 100 Arthur St.

\$60 + GST* | for members only

Renowned Canadian writer and director, Patricia Rozema will lead a master workshop on writing and directing at the Winnipeg Film Group. Patricia will

educate participants based on her style as a writer for cinema and share her experiences and insights as a critically acclaimed film director.

Space is limited so register now. To pay by cash, debit or cheque please contact Darcy Fehr at darcy@winnipegfilmgroup.com or call 925-3450.

*Participants will also receive free passes to see Patricia's films, *Mansfield Park* and *I've heard the Mermaids Sing* as well as Atom Egoyan's *The Sweet Hereafter*, all of which will be introduced by Ms. Rozema.

■ Sat Nov. 7 – 7 PM

MANSFIELD PARK

Q & A following the screening of **MANSFIELD PARK** with Patricia Rozema and Brenda Austin Smith
Dir. Patricia Rozema | Canada | 1999 | 98 mins.

Starring Hannah-Taylor Gordon, Harold Pinter, Tayla Gordon

"Patricia Rozema's daring, gorgeous interpretation of Jane Austen's *MANSFIELD PARK* shuns vapors and swooning in favour of the author's satirical commentary upon class and her times. What Rozema has done is alter the nature of the book's insufferable protagonist, Fanny Price, by pulling from Austen's journals and writings and injecting some conviction,chutzpah and outspoken rebelliousness into a heroine who has been termed "a monster of complacency". Fanny is, as a child called to Mansfield Park by her aunt, Lady Bertram to work as a servant in the huge ramshackle estate. Sir Thomas Bertram owns Mansfield Park and, over time, he and his large brood look upon Fanny as one of their own. They watch her grow into a sturdy young woman who has a keen imagination, a wilful spirit and a secret love for her cousin, Edmund Bertram. *Mansfield Park* is a more daring, radically darker, and even naughtier version than the 1983 miniseries." (Paula Nechak / Seattle Post Intelligencer)

"Intelligence and beauty – and teasing romance – shape *Mansfield Park* into a gorgeous, enchanting experience. This may be the first film that truly captures Jane Austen's characters in flesh and bone." (Peter Stack / San Francisco Chronicle)



Mansfield Park

■ Sun Nov. 8 – 4 PM

I'VE HEARD THE MERMAIDS SINGING

Dir. Patricia Rozema | Canada | 1987 | 84 mins.

Starring Shelia McCarthy, Paule Baillargeron, Anne Marie MacDonald

INTRODUCED BY PATRICIA ROZEMA

Patricia Rozema's feature film debut was invited to the Director's Fortnight in Cannes and won the coveted "Prix de la Jeunesse" at Cannes in 1987

where it received a lengthy ten minute standing ovation. Winner of dozens of awards around the world it was also voted "Top Ten Canadian Films of All Time" by a group of international critics. A critical and commercial success, the film features a terrific performance by actress Sheila McCarthy as a socially inept secretary named Polly and the tale of her fascination with the church gallery's worldly art curator and her girlfriend Mary Joseph (played by novelist/actress/playwright Anne Marie MacDonald) - a maker of magically glowing paintings. Polly's story is told in the form of a self confession, taped on video. The film's title is drawn from T.S. Eliot's poem *The Love Song of J. Alfred Prufrock*.

BACKGROUND / PATRICIA ROZEMA

One of Canada's most accomplished women directors, Patricia Rozema was raised in Sarnia, Ontario, by Dutch Calvinist parents and graduated from Calvin College in Grand Rapids, Michigan, with a bachelor's degree in philosophy and English. She initially pursued a career in journalism and became an associate producer with the CBC's nightly news program *The Journal*. In 1985, after a five-week course in film production, Rozema started her film career with the short film *Passion: A Letter in 16 mm*, which won second prize at the Chicago International Film Festival.

While she was writing and preparing her first feature, *I've Heard the Mermaids Singing*, she worked as an assistant director on Cronenberg's *The Fly* and on TV dramas, such as *Night Heat* and *The Campbells*. *I've Heard the Mermaids Singing*, a serious comedy about a socially inept *Girl Friday*, completed for only \$350,000, made one of the most outstanding feature debuts in the history of Canadian cinema. And Rozema, at 28, became one of Canada's first female filmmakers to win serious international

I've Heard the Mermaids Singing



acclaim. At the 1987 Cannes Film Festival, *I've Heard the Mermaids Singing* won the coveted *Prix de la Jeunesse*. She went on to create a larger body of feature and television work including *White Room*, *When Night is Falling* and *Mansfield Park*. More recently she directed *Kit Kittredge: An American Girl* and was nominated for an Emmy Award for her co-writing on the TV movie *GREY GARDENS*, which won an OUTSTANDING EMMY AWARD as a made for television movie.

BACKGROUND / BRENDA AUSTIN-SMITH

Brenda Austin-Smith is an Associate Professor in the Department of English, Film and Theatre at the University of Manitoba. She has taught courses on a variety of subjects and has published articles and book chapters on Patricia Rozema, Manitoba feature films, symbolism in American literature, Lars von Trier, film adaptation, emotional responses to Hollywood "weepies," *Henry James*, and on women and cinema memory.

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DECO DAWSON'S PERSONAL TOP TEN

Curated and introduced by Deco Dawson

PANEL TO FOLLOW – How to Make a Great Short film on a Bargain Basement Price

In November of 2008 I was selected to be a jury member for the Toronto International Film Festival Group's annual Top Ten List of Canadian Short Films. This allowed me the great pleasure to view over 150 shorts from all across Canada, films that had screened in dozens of festivals across this nation, not limited exclusively to the Toronto International Film Festival. As I continued through the material, it became very apparent as to which kinds of films spoke to me technically, artistically and thematically. I started to notice a trend in the strongest work that, while completely unique from one another, they each depicted their own take on Canadian identity. I amassed a list of ten films and started to marvel at how social, cultural and geographical location factored into the overall atmosphere of the film. I started to think how these films could not have been made any place outside of Canada, yet none of the films are directly about Canada, but are merely influenced by it in many unwritten ways.

Having completed my task as jury member, I have since sought out additional films from this year's festival circuit and have come up with a top ten list of my own. Comprised of short films in every category including drama, dark comedy, animation and documentary, these ten films present no hidden agenda. These ten films are, in my opinion, the very best Canadian short films released in 2008 and deserve to be seen as such. Their styles, formats and themes are wildly disparate, yet somehow they are unified solely by having been created in Canada, by Canadians. (Deco Dawson)

BACKGROUND / DECO DAWSON

Named one of the top 25 young independent filmmakers by New York's Filmmaker Magazine in 2002 and one of the Top 10 Canadian Industry Trailerblazers by the Reel World Film festival, Deco Dawson has been achieving international acclaim for his body of short film work for a number of years. Having directed and produced ten short films including FILM (dzama), winner of the BEST SHORT FILM at the 2001 Toronto International Film Festival and the Ann Arbor 2002 Best Technical Innovation award he has screened his films in festivals across the globe from Paris to Spain. He also associate co-directed and edited the dance feature film *Dracula: Pages From A Virgin's Diary* with cult director Guy Maddin which won an International Emmy for Best Performing Arts. More information at decodawson.com.

FILMS SELECTIONS:

BIRD LADY

Dir: Greg Denny, Zachary Derhodge | 4 mins. | 2008 | Documentary | Toronto

A Super-8 window into the the life of the late Anne Ross, a longtime resident of Parkdale and avid feeder of the lowly pigeon. Anne fed literally hundreds of pigeons a day, while doling out advice to passersby on the side. *Birdlady* is a sensitive document of old age, loneliness and the ability to find meaning in the most unlikely things—and wings.

MON NOM EST VICTOR GAZON

Dir: Patrick Gaze | 11 mins. | 2008 | Dark Comedy | Montreal

Every once in a while, a film will come along that is so well crafted and so sophisticated in its storytelling that it seems effortless. Combine with this the naivety of a child's first-person point of view and you have *Mon nom est Victor Gazon*, a tender, funny, sympathetic portrait of a young boy. Under Patrick Gaze's direction, we identify with this mature ten-year-old child and recognize his innocence as our own. Finally Leo Lauzon [of *Léolo*] has a kindred brother.

DRUX FLUX

Dir: Theodore Ushev | 5 mins. | 2008 | Animation | Montreal

Drux Flux is a stimulating, powerful, sensory-overloading animated short that travels back through time, dramatizing the present conditions of the post-industrial age before almost subliminally reeling further to the days of the industrial revolution. Through this reverse-chronological discovery, the film infuses itself with the cinematic styles, editing and imagery of the industrial revolutionist filmmakers, culminating in pure cinema-as-historical-essay that flawlessly practises what it preaches!

GHOSTS AND GRAVEL ROADS

Dir: Mike Rollo | Canada | 16 mins. | 2008 | Experimental | Saskatoon

Exploring once-settled but now-abandoned areas of the prairies, Mike Rollo uses his keen eye for composition to infuse himself into the ghost towns and vast isolation of southwestern Saskatchewan. With no sign of human existence in sight, except for shadows, relics and photographic remains, Rollo reminds us of the fragility of our communities and how easily these places are forgotten. This is a mesmerizing and reflective ode to a lost era.

WELCOME

Dir: Daniel Gerson | Canada | 8 mins. | Documentary | Winnipeg

Filed on location in Winnipeg's disintegrating Chinatown district, *Welcome* is a starkly honest look at a lonely boy's travels along broken streets riddled with addiction.

HYDRO-LÉVESQUE

Dir: Matthew Rankin | Canada | 17 mins. | 2008 | Drama | Winnipeg & Montreal

On the night of René Lévesque's electrifying sovereignty victory in 1976, a deaf-mute Catholic nun is drawn away from the jubilation by a paranormal cry for help from a furniture salesman in Winnipeg. Leaving her happy nation behind, the compassionate sister ventures straight into the heart of Winnipeg. There she discovers a crazed, absurd and delirious city on the brink of mass suicide.



Hydro-Lévesque

CATTLE CALL

Dirs: Mike Maryniuk & Matthew Rankin | 4 mins. | 2008 | Animation | Winnipeg

Auctioneers and animation collide in this fast-paced and explosive introduction to the Winnipeg stockyards. Reflecting an unabashed prairie perspective, this blend of hyperbole and documentary creates a highly entertaining film imbued with social commentary.



Cattle Call

MACHINE WITH WISHBONE

Dir: Randall Okita | 8 mins | 2008 | Experimental | Vancouver

Take one part Rube Goldberg and one part poultry, and you will have the beginnings of this inventive and exquisitely choreographed short film. Director Randall Okita integrates sculptor Arthur Ganson's whimsical machines into an imaginative dreamscape composed entirely of live-action images, despite the illusion of animation.



Machine with Wishbone

CA PIS TOUT L'RESTE

Dir: Patrick Boivin | Canada | 13 mins. | 2008 | Drama | Montreal

Cleverly combining stunning visual animation and live action, a young couple relive their relationship in a last ditch attempt to save it.

FORTY MEN FOR THE YUKON

Dir: Tony Massil | Canada | 20 mins. | 2008 | Documentary | Yukon

In this observational vérité documentary, Frank Erl and Geordie Dobson reflect on the decades they've spent in the wilds of the Yukon, and what attracted them to the isolation and independence of the North. The wisdom these men impart is honest and hard earned.

■ Sat Dec. 5 – 7 PM

THE HOUSE OF SWEET MAGIC: THE ANIMATED FILMS OF HELEN HILL (1970-2007)

Introduced By Animator Leslie Supnet

"In an essay for the Atlantic Filmmaker's Co-operative, writer and filmmaker Amanda Dawn Christie cites several filmmakers who made a significant impact on the Halifax film community. The name that stands out strongest is the late animator Helen Hill. Nobody who worked with or encountered Hill in Halifax has ever forgotten her. Christie says Hill "disrupted the flow of linear filmmaking" through her projects and filmmaking. Recently profiled on CBC's THE FIFTH ESTATE, Hill died tragically at a relatively young age in New Orleans in January of 2007, murdered by a stranger in the aftermath of Hurricane Katrina.

But the impact of her influence was too strong to remove – she left a significant mark on the aesthetic of Nova Scotia filmmaking. A force of nature, Hill first moved to Halifax in 1995 from the United States and immediately started to shake things up. She helped organize the Reel Vision Festival for Women Filmmakers and taught many workshops on experimental animation at the Atlantic Filmmaker's Co-operative, helping to influence a new generation of filmmakers. These included Halifax animators Heather Harkins and Lisa Morse, both of whom went on to create award winning films of their own.

Hill won the Linda Joy Award twice and in 1996 she was voted Nova Scotia's Best Director in Halifax's weekly *The Coast*. In 1999 and 2000, she attended Phil Hoffman's Independent Imaging Retreat, to develop her hand-processing technical skills. She utilized these handmade techniques in her filmmaking, including *Mouseholes* (1999) and *Madame Winger Makes a Film* (2001). She worked with many different styles including cell, hand drawn and stop motion animation. From her experiences, she also created a reference book of hand-crafted film techniques (*Recipes for Disaster: a Handcrafted Film Cookbooklet* 2001) for independent animators.

In 2007, the Harvard Film Archive established the Helen Hill Collection, a repository of films,

drawings, photographs, art works, writings, music, and ephemera. Hill's work was noted for its free spirit and strong sense of invention. Her spirit, egalitarianism and teachings were important in influencing a new generation of east coast animators. This retrospective of Helen Hill's work from the Harvard Film Archive will introduce her work to a new generation." (Dave Barber)

BACKGROUND / LESLIE SUPNET:

Leslie Supnet is a visual artist and animator from Winnipeg, MB whose whimsical reproductions of everyday experience enter into the key of the surreal, that aims to give an outlet to our trials and struggles. (www.sundaestories.com)

FILM PROGRAM:

Rain Dance | 1990 | 3:45 mins.

Vessel | 1992 | 6:15 mins.

The World's Smallest Fair | 1995 | 4:26 mins.

Scratch and Crow | 1995 | 4:23 mins.

Tunnel of Love | 1996 | 4:00 mins.

Your New Pig Is Down the Road | 1999 | 5:00 mins.

Film for Rosie | Canada | 2000 | 3:13 mins.

Mouseholes | 1999 | 7:40 mins.

Madame Winger Makes A Film: A Survival Guide for the 21st Century | Canada | 2001 | 9:29 mins.

Bohemian Town | Canada | 2004 | 2:42 mins.

■ Fri Dec 4 – 7 PM

90 SECOND QUICKIE the film contest for people who like it short!

Announcing the WFG's first ever 90 second film contest!!

Rules: Create a 90 second (or less) film, between Oct 14 – Nov 24. It's as simple as that.*

Deadline: All completed films must arrive at the WFG office (304-100 Arthur St.) by 5 PM on Tuesday November 24. (no phone calls, no extensions)

Formats: We will be compiling all films onto one screening tape so please submit either:

- a 16mm or 35mm film print or
- a DVD and file of your film/video (.mov, .avi)

Screening: The films will screen on Friday, December 4 at 7 PM at Cinematheque. Admission is \$5.00 and 1/3 of the door will go to the winners of the special jury prize!

Party: Immediately following the contest we will be having another rockin' x-mas party in the WFG studio! Come one, come all!

*While there is no way to enforce it, in the spirit of gamesmanship we encourage all filmmakers to create their films specifically for this contest.



THE WINNIPEG FILM UPCOMING WORKSHOPS!

THE WINNIPEG FILM GROUP HAS LIMITED SPOTS LEFT IN THE FOLLOWING WORKSHOPS: **REGISTER NOW!**

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November 14 & 15 • \$125 + GST
In this hand-on workshop, award winning film director, Sean Garrity (*iNerTia*, *Lucid*) shares his insights and tips on how to get the best performances from your 'talent' and demystifies the director-actor relationship.
- **FCP EDITING SERIES: CREATIVE CUTTING** with Jaimz Asmundson
November 21 & 23 • \$125 + GST
Learn the ins and outs of Final Cut Pro and other editing tools to take your editing style to the next level!

For more info or to register, visit
www.winnipegfilmgroup.com

Enjoy the convenience of Online Payment) or call Darcy at 925-3450

Please Note: Cinematheque will be closed from Dec. 7 – Jan. 1 for renovations to the theatre and additions to the concession counter.
We wish all our members, donors, patrons and staff a safe and happy holiday!

WINNIPEG FILM GROUP

The Winnipeg Film Group was founded in 1974 and is a charitable, non-profit organization dedicated to promoting the art of cinema. Our Cinematheque is Winnipeg's only art-house cinema. We also offer film training programs, production equipment and facilities for independent film-makers and variety of other programs to support local independent filmmakers in Manitoba. Learn more about us at www.winnipegfilmgroup.com or call 925-FILM.



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	sunday	monday	tuesday	wednesday	thursday	friday	saturday
November 2009	1 Food, Inc. (pg 2) 7:00 PM	2	3	4 Love and Human Remains (pg 3) 7:00 PM	5 Food, Inc. (pg 2) 7:00 & 9:00 PM	6 Cinema Lounge: The Sweet Hereafter (pg 4) 7:00 PM	Patricia Rozema: Master Class (pg 4) 10:00 AM Mansfield Park (pg 4) 7:00 PM
	8 The Tenant (Le Locataire) (pg 3) 1:00 PM I've Heard the Mermaids Singing (pg 4) 4:00 PM	9	10	11 Encirclement: (Neo-Liberalism Ensnarers Democracy) (pg 2) 7:00 & 10:00 PM	12	13 For the Love of Movies: The Story of American Film Criticism (pg 2) 7:00 PM	14 Rocksteady: The Roots of Reggae (pg 2) 9:45 PM
	15 The Mirror (Zerkalo) (pg 3) 1:00 PM For the Love of Movies (pg 2) 4:00 PM Rocksteady (pg 2) 7:00 PM	16	17	18 Beaches of Agnes (pg 2) 7:00 PM	19 Waterlife (pg 2) 9:00 PM	20	21
	22 Beaches of Agnes (pg 2) 7:00 PM	23	24	25 Chained Heat (pg 3) 7:00 PM	26 Deco Dawson's Personal Top Ten (pg 5) 7:00 PM	27 The Storytelling Project (pg 2) 7:00 PM	28 It Might Get Loud: Jimmy Page, Jack White and The Edge (pg 2) 9:00 PM
	29 Persona (pg 3) 1:00 PM The Storytelling Project (pg 2) 4:00 PM It Might Get Loud (pg 2) 7:00 PM	30	1	2	3	4	5

	sunday	monday	tuesday	wednesday	thursday	friday	saturday
December 2009	29	30	1	2 The Storytelling Project (pg 2) 7:00 PM	3	4 90 Second Quickie (pg 5) 7:00 PM	The House of Sweet Magic: The Animated Films of Helen Hill (pg 5) 7:00 PM
	6 Carnal Knowledge (pg 3) 1:00 PM	7	8	9 It Might Get Loud: Jimmy Page, Jack White and The Edge (pg 2) 9:00 PM	10	11 It Might Get Loud (pg 2) 9:30 PM	12 It Might Get Loud (pg 2) 9:00 PM
	13	14	15	16	17	18	19
	20	21	22	23	24	25	26
	27	28	29	30	31	1	2