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A Program of the Department of Theatre, Film and Dance
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Fall 2020 Events Release
(Sept 1 – Nov 19)

Announcing Virtual Cinema at Cornell Cinema!

This Fall Cornell Cinema introduces a virtual cinema program that will give patrons free access to a variety of screenings!
There are a limited number of free views available for most titles, so reservations will be required.

Reservations can be made starting one week in advance of a title's first playdate.

Reservations received before that time will not be processed.

Films will be available for about a week, or until the maximum number of views have been reached,
whichever comes first.

If a film "sells-out," that will be noted on Cornell Cinema's website, on the title's individual page.

To make a reservation for a film, visit the film's page on Cornell Cinema's website for instructions, bearing in mind that these instructions may not be posted until one week in advance of the film's start date.

One film has an unlimited number of views and won't require a reservation; one requires a pay-per-view.
This information will be posted on the title's individual page on Cornell Cinema's website (and below).

Several films will feature faculty introductions & some will be followed by Q&As with filmmakers
via Zoom Webinars

For more information visit <http://cinema.cornell.edu>

Filmmaker Q&As
via Zoom Webinars

Cornell Cinema regularly plays host to visiting filmmakers, and this semester is no different; they'll just be virtual Q&As! First up, on September 9 at 7:30pm, is a discussion with filmmaker Brett Story about her latest film, **The Hottest August**, a cine-essay on climate change and the future. Peter Debruge of *Variety* writes, "[Brett] Story's an original, and the film is a revelation — a movie that's as deep as we're willing to read into it, and an invaluable time capsule for summers far in our future, assuming we ever get there." Cornell alumna Julie Perini '00 will join in a discussion that will include Sabrina Karim (Government, CU), an international expert on police reform, about her 2015 documentary **Arresting Power: Resisting Police Violence in Portland, Oregon**. The conversation will take place September 23 at 7:30pm and may include the documentary's co-directors. Given the recent unrest in Portland, the filmmakers have made the film available for 24/7 viewing at www.arrestingpower.com. View now or closer to the Q&A date. Ithaca College professor and filmmaker Cathy Crane will join us on October 14 at 7:30pm for a discussion about her new film **Crossing Columbus**, a feature-length documentary about the border town of Columbus, New Mexico and the annual ritual that takes place there involving the border. Her engagement with the history of the US/Mexico border will continue as a 2021 Residency Fellow at the Harun Farocki Institut in Berlin. Webinar link will be posted on the individual film's page when it becomes available, but no later than the day before the Q&A .

Please note: additional filmmaker Q&As may be scheduled during the semester, so stay tuned.

The Hottest August (2019) w/filmmaker Brett Story Q&A on Sept 9 at 7:30pm	Sept 1 - 10
Arresting Power: Resisting Police Violence in Portland, Oregon (2018) Directed by Julie Perini '00, Jodi Darby & Erin Yanke w/filmmaker Julie Perini '00 Q&A on Sept 23 at 7:30pm	on view now
Crossing Columbus (2020) w/filmmaker Cathy Crane Q&A on Oct 14 at 7:30pm	Oct 9 - 14

Global Animation

Travel the wide world of animation with this series of films from animators from around the globe! Travelers of all ages are welcome to check out the short films from France, Germany, Brazil, Spain, The Netherlands, and Canada collected in the **20th Animation Show of Shows**. Previously presented at Cornell Cinema in 2019, this hit program is being brought back for a new audience and is the perfect escape for those wishing to take a break. The French/Romanian production **Marona's Fantastic Tale** is a poignant story of an average dog and her extraordinary life, which the *LA Times* describes as "more thoughtful and emotionally realized than the carnival rides that dominate the American animated scene." Head down to South America and the darker recesses of the human psyche with the Chilean stop-motion animation **The Wolf House**. Photographed to appear as one continuous shot, the film follows a young woman who has escaped from a sect of expatriate German religious fanatics. Inspired by an actual Chilean Nazi sect, this dark tale "fuses Grimm, the early shorts of David Lynch and the stop-motion work of Jan Švankmajer into a visually engrossing, reference-rich and disturbing tale." (*The Hollywood Reporter*) Finally, the shorts collections **New French Shorts 2020** and **Sundance Film Festival Shorts Tour 2020** each feature an animated film: the bedtime ritual short **Sheep, Wolf and a Cup of Tea...** in **New French Shorts**, and the Canadian short about keeping cool, **Hot Flash**, in the **Sundance** program.

Sundance Film Festival Short Film Tour (2020) Directed by various	Sept 1 - 10
20th Animation Show of Shows (2018) Directed by various	Sept 11 - 17
New French Shorts (2020) Directed by various	Sept 25 – Oct 1
The Wolf House (2018) Directed by Joaquín Cociña, Cristóbal León	Oct 2 - 8
Marona's Fantastic Tale (2020) Directed by Anca Damian	Oct 16 - 19

Restorations and Rediscoveries with faculty introductions

Cornell Cinema carries its long tradition of screening recent film restorations and rediscovered masterpieces into the virtual realm with this series of seven films, featuring **Boccaccio '70** (1962), the legendary Italian omnibus film with works by Luchino Visconti, Mario Monicelli, Federico Fellini, and Vittorio De Sica, and starring Romy Schneider, Anita Ekberg and Sophia Loren! Professor Karen Pinkus, author of the new book [Clocking Out: The Machinery of Life in 1960s Italian Cinema](#), which references the film, will provide introductory remarks for this special presentation. Cornell Cinema will also play virtual host to new restorations of Portuguese filmmaker Paulo Rocha's first two films, **The Green Years** (1963) and **Change of Life** (1966), both featuring the enigmatic Isabel Ruth and a cast of non-professional actors. Winner of Best First Film at the 1964 Locarno Film Festival, **The Green Years** is set in Lisbon and examines the clash between working-class values and the bourgeois trappings of modern urban life. **Change of Life** is set in a coastal Portuguese fishing village and recalls Visconti's epic **La Terra Trema** (1948), about Sicilian tuna fishers. The films have "aesthetic roots both in Italian neorealism and the French New Wave" (*New York Times*) and feature stunning black and white cinematography.

Speaking of stunning, the line-up also includes a new restoration of Zhang Yimou's **Shanghai Triad** (1995), starring the luminous Gong Li as a gangworld mistress in 1930's Shanghai. And then there's actress Sonia Braga who stars in 1976's **Doña Flor and Her Two Husbands**. The film was Brazil's most successful of all time until recently, having been an international smash hit, and it's easy to see why: the widowed Doña Flor marries an uptight bore with no interest in sex, only to be visited by the sexy ghost of her former carousing husband. It's a liberating, unpretentious sex comedy that was far ahead of its time and is ripe for rediscovery. Following Cornell Cinema's 2016 screenings of two restored King Hu films, **Dragon Inn** and **A Touch of Zen**, Hu's Buddhist-inflected

wuxia film **Raining in the Mountain** (1979) gets a virtual cinema screening from a new restoration this semester. It's a "remarkably photographed caper heist [featuring] intriguing battles of wits and minds." (*Far East Film Festival*)

In November, Cornell Cinema screens two restored works about Black life in America: **Cane River** (1982) and **The Killing Floor** (1984). Truly lost for almost forty years and only recently rediscovered in a film lab, **Cane River** is the sole fiction film directed by Emmy Award-winning documentarian Horace B. Jenkins, who died shortly after the film's completion. **Cane River** is a racially-charged love story set in Natchitoches Parish, a "free community of color" in Louisiana, featuring a budding, forbidden romance that lays bare the tensions between two black communities, both descended from slaves but of disparate opportunity—the light-skinned, property-owning Creoles and the darker-skinned, more disenfranchised families of the area. Bill Duke's **The Killing Floor** is the most "clear-eyed account of union organizing on film," (*The Village Voice*) depicting the little-known true story of the WWI-era struggle to build an interracial labor union in the Chicago Stockyards, which set the stage for the Chicago Race Riot of 1919. Both of these titles will likely feature introductions by Samantha Sheppard, assistant professor in the Department of Performing and Media Arts, with an academic focus on Black cultural production and African American cinema. She will make use of the films for her Fall '20 course Introduction to African American Cinema.

The Green Years (1963) Directed by Paulo Rocha	Sept 11 - 17
Shanghai Triad (1995) Directed by Zhang Yimou	Sept 18 - 24
Change of Life (1966) Directed by Paulo Rocha	Oct 2 – 8
Raining in the Mountain (1979) Directed by King Hu	Oct 23 – 29
Boccaccio '70 (1962) Directed by Federico Fellini, Luchino Visconti, Vittorio de Sica, Mario Monicelli	Nov 6 – 12
Cane River (1982) Directed by Horace B. Jenkins	Nov 6 - 12
The Killing Floor (1984) Directed by Bill Duke	Nov 13 - 19
Doña Flor and Her Two Husbands (1977) Directed by Bruno Barreto	Nov 13 – 19

Contemporary World Cinema
featuring 5 Ithaca Premieres

Cornell Cinema regularly premieres new international films from the festival circuit that otherwise wouldn't screen in Ithaca, and this Fall is no exception, with films from Algeria, Chile, France, Japan, Korea, Peru, and the United Kingdom. Most of the films are from emerging talents, so expect to see their names again, especially after these strong films! France's most promising up-and-coming directors are all gathered together in **New French Shorts 2020**, featuring seven short films running the gamut from animation to romance to absurdist comedy. In the Algerian film **Papicha** (Algerian slang for a cool girl), Nedjma, a free spirited 18-year-old student during '90s Algeria's Civil War, refuses to be intimidated by growing conservative religious forces and stages her resistance by putting on a fashion show. The young girl at the center of **House of Hummingbird**, however, sets out to find a taste of sweetness wherever she can find it roaming the neighborhood with her best friend in this "beautifully raw, queer, and partially autobiographical coming-of-age story." (*The Mary Sue*)

Belgian filmmaker Bas Devos' third feature, **Ghost Tropic**, focuses entirely on a 58-year-old Muslim immigrant in Brussels, who falls asleep on the last train home and must now walk back on foot across the city. This is the simple set-up for "a delicate miniature that's magnificently humanist, occasionally amusing and shot in a palette of rich, saturated nighttime hues." (*The Hollywood Reporter*) And how can one say no to a gothic lesbian vampire drama? With **Carmilla**, a 19th Century family discovers they too cannot say no to the eponymous young woman who arrives at their British estate to convalesce after a carriage accident.

Photographed to appear as one continuous shot, Chile's **The Wolf House** follows a young woman who has escaped from a sect of expatriate German religious fanatics. Inspired by an actual Chilean Nazi sect, this dark tale "fuses Grimm, the early shorts of David Lynch and the stop-motion work of Jan Švankmajer into a visually engrossing, reference-rich and disturbing tale." (*The Hollywood Reporter*) Next door in Peru, another dark tale emerges with **Song Without a Name**. Based on harrowing true events, an indigenous Andean woman's newborn baby is stolen from her at a downtown Lima medical clinic and never returned in a "Kafkaesque thriller" (*The Hollywood Reporter*) that unflinchingly depicts real-life tragedies with poetic beauty. Finally, **We Are Little Zombies** tells the tale of four emotionless Japanese orphans who form a rock band in "a rainbow-colored scream into the Abyss." (*Vulture*)

We are Little Zombies (2019) Directed by Makato Nagahisa	Sept 1 - 10
Song Without a Name (2019) Directed by Melina León	Sept 25 – Oct 1
The Wolf House (2018) Directed by Joaquín Cociña, Cristóbal León	Oct 2 - 8
House of Hummingbird (2019) Directed by Bora Kim	Oct 9 - 15
Papicha (2019) Directed by Mounia Meddour	Oct 16 - 22
Carmilla (2019) Directed by Emily Harris	Oct 23 - 29
Ghost Tropic (2019) Directed by Bas Devos	Oct 30 – Nov 5

Art Docs

featuring 4 Ithaca Premieres

These four films will remind viewers why the experience of art is essential, especially during uncertain times. The series begins with **Ursula von Rydingsvard: Into Her Own**, an eloquent, visually arresting portrait of one of the few women in the world working in monumental sculpture, imposing pieces painstakingly crafted with complex surfaces, informed by her difficult childhood, first in Poland during the Second World War and then in the U.S. as a refugee. The film features interviews with curators, patrons, family and fellow artists, including Patricia Phillips, former chair of Cornell's Department of Art. Take a step back in history for the next film, **Beyond the Visible: Hilma af Klint**, a time when a woman's art was simply not taken seriously. Hilma af Klint was born in Sweden in 1862 and began making huge, colorful, sensual paintings in 1906, work that was inspired by spiritualism, modern science and the natural world. She was, in essence, an abstract painter before the term existed. This dazzling documentary, as well as a major retrospective of her work at the Guggenheim Museum that took place in late 2018/early 2019 when the film was being made, offer a needed correction to the art historical record.

For all intents and purposes, **The Observer** is a political documentary, about dissident artist and Chinese filmmaker Hu Jie, who has made over 30 documentaries and is widely recognized as the first to dare talk about the Great Famine, the labor camps and the Cultural Revolution in an unfiltered way. But it is his soul as an artist, who paints and carves woodcuts, that shines through in this film. Offering a counterpoint to the more well-known, much larger scale conceptual artist Ai Weiwei, Hu Jie lets his work slowly overtake you. The series concludes with **The New Bauhaus: The Life and Legacy of Moholy-Nagy**, about Hungarian-born Bauhaus educator and visionary László Moholy-Nagy, which highlights the role he played in bringing the school's ideology to America. Made by Alys Nahmias, who made the wonderful **Unfinished Spaces**, about Cuba's art schools, the film focuses on Moholy-Nagy's time in Chicago, where he established the New Bauhaus design school. According to Nahmias, "Moholy was instrumental in many aspects of Bauhaus education and a giant of 20th-century art and design. But somehow I think not given his due and he is not as well-known as some of his fellow Bauhaus luminaires. We hope that this film can play a part in shifting focus onto him."

Ursula von Rydingsvard: Into Her Own (2020) Directed by Daniel Traub	Sept 11 - 17
Beyond the Visible: Hilma af Klint (2019) Directed by Halina Dryschka	Oct 2 - 8
The Observer (2019) Directed by Rita Andreetti	Oct 16 - 22
The New Bauhaus: The Life & Legacy of Moholy-Nagy (2019) Directed by Alys Nahmias	Oct 23 - 29

Black Lives on Screen

featuring a filmmaker Q&A and faculty introductions

John Lewis: Good Trouble, the recently released documentary in which the late John Lewis reflects on his decades of activism, joins three other urgent films in the *Black Lives on Screen* series. **Arresting Power: Resisting Police Violence in Portland, Oregon** looks back at 50 years of the history of conflict between the Portland police and community members. The film could not be more timely, and it was co-directed by Cornell alum Julie Perini '00, who will join us for a Q&A, on Wednesday, September 23 at 7:30pm, in a discussion that will include professor Sabrina Karim (Government, CU), an international expert on police reform.

Emmy Award-winning documentarian, Horace B. Jenkins' only narrative feature, **Cane River** (1982), was lost for 40 years until its recent discovery in a film lab. Made with an entirely African American cast and crew, the film lays bare the tensions between two black Louisiana communities, both descended from slaves but of disparate opportunity—the light-skinned, property-owning Creoles and the darker-skinned, more disenfranchised families of the area. **The Killing Floor**, Bill Duke's first feature, premiered on PBS' American Playhouse in 1984, and returns in a new 4K restoration. Obie winner Leslie Lee's screenplay follows the true story of the struggle to build an interracial labor union in the Chicago Stockyards. Management's efforts to divide the workforce on racial lines contributed to the Chicago Race Riot of 1919. Hopefully, both of these titles will feature introductions by Samantha Sheppard, assistant professor in the Department of Performing and Media Arts, with an academic focus on Black cultural production and African American cinema. She will make use of the films for her Fall '20 course Introduction to African American Cinema.

John Lewis: Good Trouble (2020) Directed by Dawn Porter	Sept 11 - 24
Arresting Power: Resisting Police Violence in Portland, Oregon (2018) Directed by Julie Perini '00, Jodi Darby & Erin Yanke w/filmmaker Julie Perini '00 Q&A on Sept 23 at 7:30pm	on view now
Cane River (1982) Directed by Horace B. Jenkins	Nov 6 - 12
The Killing Floor (1984) Directed by Bill Duke	Nov 13 - 19

Cine con Cultura Latinx American Film Festival
featuring 3 Ithaca Premieres

Cornell Cinema collaborates once again with Ithaca's Cine con Cultura Film Festival, an annual event that brings Latin American and Latinx films to the Ithaca area to commemorate National Hispanic Heritage Month (September 15 – October 15). The Festival is organized by *Cultura Ithaca!* and hosts virtual screenings presented by Cinemapolis, Ithaca College, and Cornell Cinema. The series begins with the winner of the Best Documentary Award at the 2019 Cannes Film Festival, master filmmaker Patricio Guzman's **The Cordillera of Dreams**, which completes his trilogy (with **Nostalgia for the Light** and **The Pearl Button**) investigating the relationship between historical memory, political trauma, and geography in his native country of Chile. The film includes footage of the recent unrest in Chile that looks disturbingly familiar to scenes of police violence in this country. Cecelia Lawless, who teaches Perspectives on Latin America, will offer an introduction to the film.

Song Without a Name is loosely based on true events, set in Peru in the late 1980s, when government corruption was rampant. The story centers on an indigenous Andean woman whose newborn baby is stolen from her after she's lured to a fake medical clinic in Lima. Filmed in gorgeous black and white cinematography, the film unflinchingly depicts a real-life tragedy with poetic beauty. **The Wolf House** was inspired by the actual case of Colonia Dignidad (The Dignity Colony, a remote, Chilean Nazi sect founded after WWII), but masquerades as an animated fairy tale. "[It fuses] Grimm, the early shorts of David Lynch and the stop-motion work of Jan Švankmajer into a visually engrossing, reference-rich and disturbing tale." (*The Hollywood Reporter*)

The series ends at Cornell with Cathy Crane's documentary **Crossing Columbus**, offered as a special Central New York regional screening. Set in Columbus, New Mexico, where every year Mexican riders on horseback cross the border into Columbus to commemorate Pancho Villa's 1916 raid, the film offers a unique take on the US/Mexico border. Crane writes "In today's climate, crossing the border between the US and Mexico in a ceremony of bi-national reconciliation is as exceptional as it is inevitable. My visual perspective fashioned over 25 years of hybrid filmmaking combines pristine archival material of the raid and the US military expedition which followed it with a camera that observes its present-day interlocutors from an intimate distance." Crane is an Associate Professor in the Department of Cinema and Photography at Ithaca College and will join us for a Q&A on Wednesday, October 14 at 7:30pm

Learn more about the Cine con Cultura Festival at facebook.com/Cineconcultura.

The Cordillera of Dreams (2019) Directed by Patricio Guzmán	Sept 18 - 24
The Wolf House (2018) Directed by Joaquín Cociña, Cristóbal León	Oct 2 - 8
Crossing Columbus (2020) w/filmmaker Cathy Crane Q&A on Oct 14 at 7:30pm	Oct 9 - 14

Documentaries for our Times

featuring **Boys State**, winner of the U.S. Grand Jury Prize for Documentary at the Sundance Film Festival

In addition to the four films showing as part of *Art Docs*, we offer these six timely films, two of which – **The Cordillera of Dreams** and **Crossing Columbus** - are doing double duty in the *Cine con Cultura Latinx American Film Festival*, and another two – **John Lewis: Good Trouble** and **Arresting Power: Resisting Police Violence in Portland, Oregon** – are screening as part of the *Black Lives on Screen* series. Read more about these titles in their respective series' articles above.

Some of the most exciting film work happening today takes place within the documentary genre, which is so rich with possibilities to explore its topics, and the films in this series offer some great examples, employing archival footage, essayistic format, experimental techniques, reality show and fictional elements. Both **The Cordillera of Dreams** and **Crossing Columbus** call upon the surrounding landscape to play a major role. Both **John Lewis: Good Trouble** and **Arresting Power** function as calls to action.

The Hottest August, which was slated to show this past April on Earth Day, but had to be post-poned, is a cine-essay on climate change and the future, although not what one would expect. Filmmaker Brett Story spent the month of August 2017 interviewing New Yorkers, asking them “Do you have any worries about the future?” Describing the film in his *Variety* review, Peter Debruge writes: “The responses run the gamut, rarely touching on climate change, which is telling in and of itself. At a time when our impact on global weather conditions can be both measured and felt, we as a society have chosen to concentrate on other issues.... It’s an infinitely rich sort of Rorschach test for our respective individual anxieties in these tempestuous times.... The film is a revelation — a movie that’s as deep as we’re willing to read into it, and an invaluable time capsule for summers far in our future, assuming we ever get there.” Brett Story will participate in a Q&A on Wednesday, September 9 at 7:30pm.

Boys State – which started streaming in July - takes viewers into the belly of the beast, so to speak, where future politicians are cutting their teeth on some of the very same issues explored in **The Hottest August**. Winner of the U.S. Grand Jury Prize for Documentary at the most recent Sundance Film Festival, the documentary explores how a group of Texas teens participated in the American Legion program (Boys State, in existence since 1935) to learn about democracy by organizing political parties and running a mock government over the course of one week. “The filmmakers found a group of compelling, complex subjects to follow for the week (they had many cameras operating simultaneously to manage this verité coup).... In this little microcosm you see not only a portrait of some serious-minded youths, but how their world views, morals and political beliefs have been molded by what’s happening in the country. And it manages to be both hopeful and bleak about our political present and future.” (Lindsey Bahr, *Associated Press*) Filled with hilarious moments as well as unsettling ones, the film is both wildly entertaining and, at times, cringe-worthy.

Documentaries are necessary, more than ever, to flesh out the stories behind the sound bites, reveal the lives obscured in the headlines, and explore the history beneath the surface. As Rose Bond writes in *Afterimage*: “In rare confluences of timing and artfulness, documentary films, at their best, can fill a breach, sound a clarion call, and coalesce communities to action.” We need them.

The Hottest August (2019) w/filmmaker Brett Story Q&A on Sept 9 at 7:30pm	Sept 1 - 10
John Lewis: Good Trouble (2020) Directed by Dawn Porter	Sept 11 - 24
Boys State (2020) Directed by Amanda McBaine, Jesse Moss	Sept 16
Arresting Power: Resisting Police Violence in Portland, Oregon (2018) Directed by Julie Perini '00, Jodi Darby & Erin Yanke w/filmmaker Julie Perini '00 Q&A on Sept 23 at 7:30pm	on view now
The Cordillera of Dreams (2019) Directed by Patricio Guzmán	Sept 18 - 24
Crossing Columbus (2020) w/filmmaker Cathy Crane Q&A on Oct 14 at 7:30pm	Oct 9 - 14

Pioneers of Queer Cinema

There was a gay mecca long before San Francisco and NYC. In the 1920s, Weimar Berlin was home to approximately 100 bars catering both to gay men and lesbians. Over two dozen periodicals were being published including the earliest gay male magazine,

Der Eigene (1896-1932) and the first lesbian journal, *Die Freundin* (1924-1933). Cornell Cinema is thrilled to present three films produced during this flourishing queer period: Carl Theodor Dreyer's **Michael** (1924); Leontine Sagan's **Mädchen in Uniform** (1931), and Reinhold Schünzel's **Victor and Victoria** (1933). Danish film master Carl Theodor Dreyer's homoerotic classic is a mature and visually elegant period romance decades ahead of its time. **Michael** takes its place alongside Dreyer's better-known masterpieces as an unusually sensitive and decorous work of art and is one of the earliest and most compassionate overtly gay-themed films in movie history. The film is regarded as one of the first examples of *Kammerspiele* in film, an intimate, psychologically based form, often restricted to interior domestic spaces, inspired by the chamber plays of Ibsen, Strindberg, and theatre producer and director Max Reinhardt.

For a long time **Mädchen in Uniform** was considered a female counterpart to Jean Vigo's anarchic adolescent rebellion film **Zero de Conduite**. Its lesbian context was underplayed by later critics, until B. Ruby Rich's pioneering essay in *Jump Cuts*: "The film assumes a new importance when seen as something other than a curiosity. Rather it is a clue, an archaeological relic pointing back to an obliterated people." Produced in the final days of the Weimar Republic, **Victor and Victoria** is a dazzling, gender-bending musical romance about a female singer posing as a man performing in drag and is today best known by Blake Edwards's 1982 remake and the 1995 Broadway production. The film plays as both a modern sex farce and an old-fashioned cross-dressing comedy of gender confusion reaching back at least to Shakespeare. It's a musical soufflé, a light-hearted operetta inspired by the likes of Ernst Lubitsch and Billy Wilder. This small sample of Weimar cinema problematizes our notions of queer history and point to possibilities that were lost amidst a fascist takeover. Perhaps most important is a realization that all three films assumed a market: a queer public hungry for stories of themselves.

Mädchen in Uniform (1931) Directed by Leontine Sagan	Sept 25 – Oct 1
Michael (1924) Directed by Carl Theodor Dreyer	Oct 9 - 15
Victor and Victoria (2010) Directed by Reinhold Schünzel	Oct 30 – Nov 5

Short Film Festivals

Ideally suited to streaming in the age of COVID, when attention spans may be challenged, the short film format offers small servings, that if not to one's liking, will soon enough be replaced by another dish! But there's no doubt viewers will find plenty to their taste in these three smorgasbords. The Sundance Film Festival Short Film Tour 2020 includes the winner of the Short Film Grand Jury Prize, **So What if the Goats Die**, directed and written by Sofia Alaoui, along with five other films. "A fascinating mix of drama, comedy, animation and documentary, telling stories of Christian prophesy, menopause, grief, hunger and goats — lots of goats." (moviecricket.net)

A perennial favorite at Cornell Cinema, the **Animation Show of Shows** never fails to delight. This recent edition is particularly strong and includes two films that were nominated for the Academy Award for Best Animated Short Subject. According to founder and curator Ron Diamond, "this program, as much as any of our past presentations, really illuminates human strengths and foibles, and the bonds that unite us across cultures and generations." Perfect!

The **New French Shorts 2020** program features seven petite Gallic pleasures, including award winners from Cannes and Locarno. So sit back and enjoy these bite-sized wonders.

Sundance Film Festival Short Film Tour (2020) Directed by various	Sept 1 - 10
20th Animation Show of Shows (2018) Directed by various	Sept 11 - 17
New French Shorts (2020) Directed by various	Sept 25 – Oct 1