

CINÉMA GIQUE

présente/presents

IN DARKNESS

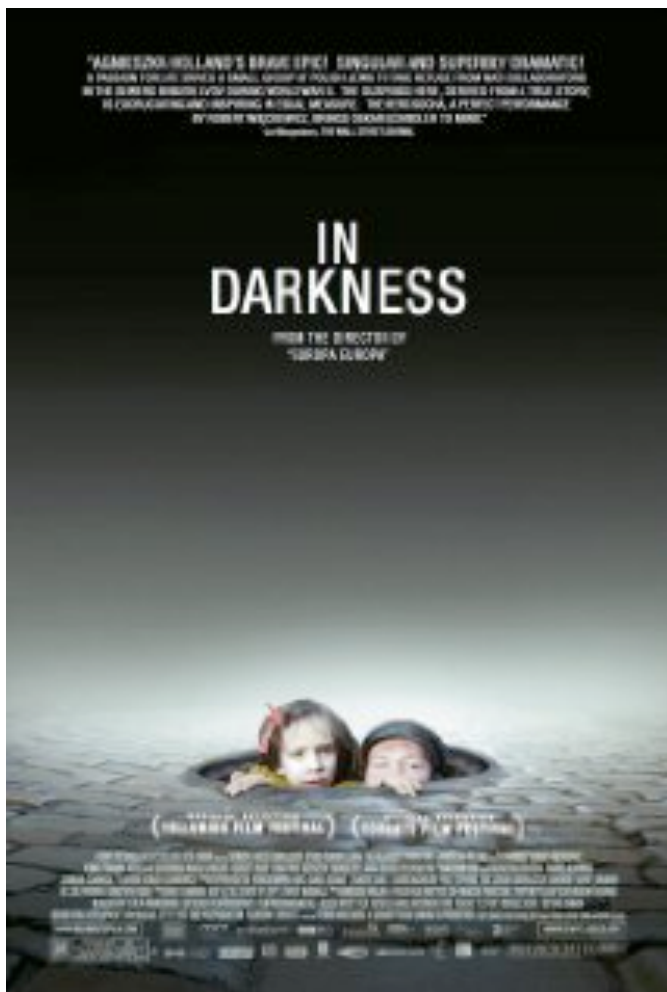
SOUS TERRE

Official Selection

2011 Telluride Film Festival

2011 TIFF, Special Presentation

Nominee – Best Foreign Language Film, Oscars 2012



*lundi, le 13 février
18h30 (6:30 p.m.)*

*In Polish, German, Yiddish,
Ukrainian w. English subtitles*

145 mins



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West
Montréal, QC
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✚ Meet Our Very Special Guest – David Shamoon

David spent most of his career, heading his own advertising business. A film buff since adolescence, he wrote his first screenplay a few years ago. *In Darkness* is his first feature. His next project is *Taking Off*, a contemporary comedy to be directed by Oscar nominee Paul Morrison (*Solomon and Gaenor*).

David a passé la majorité de sa carrière à la tête de sa propre entreprise de publicité. Un amateur de films depuis son adolescence, il a écrit son propre scénario il y a quelques années. *In Darkness* est son premier long métrage. Son prochain projet est *Taking Off*, une comédie contemporaine qui sera réalisé par Paul Morrison (*Solomon and Gaenor*), qui a été en nomination aux Oscars.



Glen Reichwein

✚ Meet the great director, Agnieszka Holland



Agnieszka Holland, two-time Oscar nominee, first received a *Best Foreign Language Film* nomination - in 1986 for *Angry Harvest* and a *Best Adapted Screenplay* for *Europa, Europa* in 1992.

Agnieszka Holland passe par la prestigieuse école de la FAMU de Prague avant de devenir réalisatrice et scénariste au début des années 70.

Elle continue à travailler en Pologne jusqu'à la fin des années 80. Elle quitte alors son pays et noue des relations privilégiées avec la France où des producteurs financent plusieurs de ses films, C'est avec **Europa Europa** en 1990 qu'elle remporte son plus grand succès en s'inspirant de l'histoire vraie d'un jeune Juif contraint pendant la seconde guerre mondiale de se fondre dans les rangs nazis pour survivre.



✚ Synopsis

Agnieszka Holland (*Europa Europa*) directed *In Darkness*, based on the true story of a dozen Jews who survived the Holocaust, living fourteen months in the sewers beneath Lvov, Poland, from 1944 to 1945. While a touching and moving memoir, *In Darkness* is not a heart-warming, feel-good movie. You root for some characters, bite your nails as events unfold, and sigh with relief at numerous occasions.

Agnieszka Holland (*Europa Europa*) a réalisé *In Darkness*, basé sur l'histoire vraie d'une dizaine de juifs qui ont survécu l'Holocauste, vivant quatorze mois dans les égouts sous Lvov, Pologne de 1944 à 1945. Bien que ce soit un mémoire touchant et émouvant, *Sous Terre* n'est pas un film qui donne chaud au cœur. Vous vous attachez à certains personnages, vous mordez les lèvres au fil des événements, et soupirez de soulagement à de nombreuses occasions.

At TIFF, the sole survivor/writer of the memoirs came to stage to thank those involved and present her grand daughters, bringing tears to the audience.

À TIFF, le survivant/auteur des mémoires est venu sur scène pour remercier ceux impliqués et nous présenter ses petites-filles, amenant des larmes aux yeux de l'auditoire.

Yet another infuriation!!!

That *In Darkness*, nominated for a *Best Foreign Language Oscar*, is a Canadian film, is another of our well-kept national secrets. Here's the story:

In 2005, writer David Shamoon, our guest next Monday, brought his first draft to Jordan and Stephens at *The Film Works*, a Toronto production company that has produced numerous award-winning films. Their best-known television work is the mini-series *The Arrow*, and the TV movie, *Where The Spirit Lives*.

His script told the tale of a Polish sewer worker and part-time thief, who hides Jewish men, women and children in the sewers – for a price. What starts as a business arrangement turns into something unexpected, as all try to outwit death during 14 months of intense danger.

Stephens says, *Reading this early draft, we believed this was a special story that could be developed into a powerful film.* Jordan and Stephens worked with Shamoon on the screenplay for two years, then showed it to Agnieszka Holland.

Jordan comments, *Even with a Canadian writer and Canadian producers behind the project, it was clear to us this was a European film. We needed the right European director and strong European co-producers to tell this story.* Holland agreed to direct, with one important proviso. Shamoon explains, *Agnieszka felt strongly that the story, which is so rooted in its place and time, should be told in the original languages: Polish, German, Yiddish and Ukrainian.* Jordan and Stephens brought Polish and German producers on board in 2007, and the film was finally shot in Poland and Germany in 2010.

✚ *Salt of Life* to play Cinéma du Parc

In part because Cinémagique booked it, *Salt of Life* is going to have a commercial booking at the *Cinéma du Parc*, opening Friday, March 2nd. So if you appreciated it last nite, get out the word.

✚ *The New York Times* - *Movies for Grownups*

Feb. 6, 2012 - BEVERLY HILLS, Calif. — Eleven years ago, editors at the AARP (*American Association of Retired Persons*) magazine entered Hollywood's awards fray with the Movies for Grownups Awards. The idea was to give AARP a bigger presence in the film capital while working to change the image of aging, one of the organization's principal goals.

It was tough going, to say the least. But the AARP didn't give up. Hollywood is finally getting the message: people over 50 make up a huge audience, and have money to spend and the leisure time to go to theaters.

In terms of the Oscar hunt, the Movies for Grownups Awards fall into the category of leaving no stone unturned. So many members of the Academy of Motion Picture Arts and Sciences are over 50 themselves. So there was James Cromwell, who plays Clifton the butler, accepting the best comedy for *The Artist*, pointedly dismissing a worry about the mostly silent film — that it's too gimmicky to win big at the Oscars — and urging the room to give it another look.

“Like a great bottle of wine, it improves with age and deserves a second taste,” he said.

Box office revenue is another reason. Films like *The Artist* and *Hugo* have struggled to break through at the multiplex, and AARP reach more than 50 million readers. There is increasing concern (validated by box-office trends) that young moviegoers — long the most reliable audience — are becoming more fickle. At the same time, 78 million baby boomers are hitting retirement.

Sycamore Entertainment, a film distribution company, made no secret why. “Our goal's to capitalize on this underserved market”.

