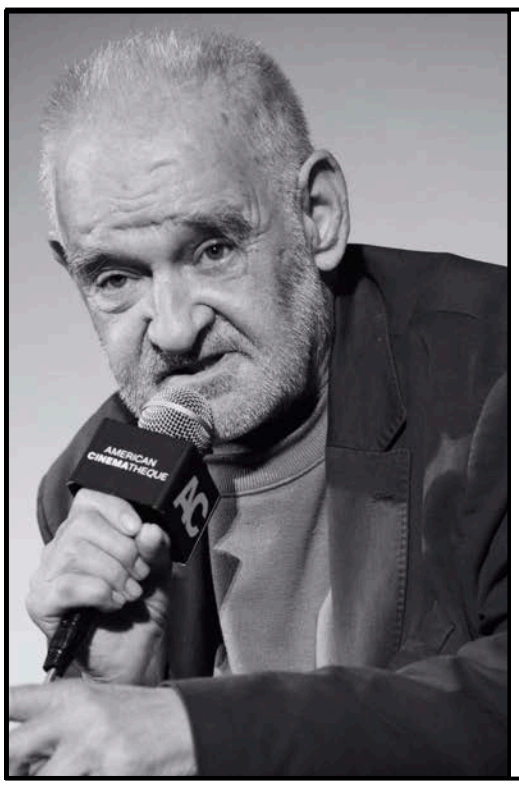
bleak week: cinema of despair year 5

GLOBAL FILM FESTIVAL

This year's festival expands beyond Los Angeles to 73 cities and nearly 100 specialty cinemas across the United States and Puerto Rico, Canada, England, Scotland, Mexico, Uruguay, Argentina, and Chile. Programmers at each participating venue were asked to highlight one film from their lineup and share why they love the film and chose it for Bleak Week.



This year's festival is dedicated to filmmaker Béla Tarr, whose monumental work continues to inspire the festival's programming across the globe.

Béla Tarr appeared in-person at Bleak Week Year Two (2023) at the Aero Theatre for screenings of WERCKMEISTER HARMONIES and THE TURIN HORSE

AFI SILVER THEATRE AND CULTURAL CENTER

Silver Spring, Maryland | *June* 12 - 18 | EST. 2003

Screenings

GRAVE OF THE FIREFLIES (1988)
RATCATCHER (1999)
COME AND SEE (1985)
MISERY (1990)
KORCZAK (1990)
SÁTÁNTANGÓ (1994)
THE MAN WHO WASN'T THERE (2001)
SALÒ, OR THE 120 DAYS OF SODOM (1975)
"Borum Sarret (1963)"
BLACK GIRL (1966)
BREAKING THE WAVES (1996)
AU HASARD BALTHAZAR (1966)
THREADS (1984)
MIKEY AND NICKY (1976)
TROUBLE EVERY DAY (2001)
WAKE IN FRIGHT (1971)
AMORES PERROS (2000)

MIKEY AND NICKY

Dir. Elaine May, 1976 | "MIKEY AND NICKY. Don't expect to like 'em." read Paramount's newspaper ads for the infamously botched 1976 release of Elaine May's now-essential work of New Hollywood cinema. You could be forgiven for thinking that a film written and directed by a comedic genius like May (A NEW LEAF! THE HEARTBREAK KID!! ISHTAR!!!) might not adhere to the rules of Bleak Week, but MIKEY AND NICKY proves her just as skilled at crafting a tragedy, albeit one that retains a subtle, dark humor befitting the film's tragic-comic central characters. A portrait of the dissolution of a lifelong relationship between two petty mobsters (John Cassavetes and Peter Falk), MIKEY AND NICKY strips the gangster genre down to grim basics as their friendship is poisoned by cowardice, resentment and betrayal over the course of one night. May directs the film with a documentary-like intimacy, trapping the audience inside a grimy apartment, a cheerless bar, empty streets and conversations that feel painfully ordinary and tragically fatalistic. Adding to the air of despair is the lore around the film's notorious production and release, which ultimately saw May revoke her final cut privilege after 18 months in the editing room and multiple lawsuits, only for Paramount to release their cut (around Christmas!?) to a depressingly misogynistic reception. Luckily, 50 years later, May's intended version of the film is enjoying a 4K re-release in all its desolate glory, reclaiming a rightful place in the canon of bleak cinema as part of our lineup. - AFI Silver Theatre and Cultural Center

Belcourt Theatre

Nashville, Tennesse | *June* 17 - 23 | EST. 1925

Screenings: HARAKIRI (1962), DANCER IN THE DARK (2000), SE7EN (1995), THE TURIN HORSE (2011), WALL-E (2008), THE MIST - B&W DIRECTOR'S CUT (2007), THE FACE OF ANOTHER (1966), COME AND SEE (1985), TROUBLE EVERY DAY (2001), MYSTERIOUS SKIN (2004)

HARAKIRI

Dir. Masaki Kobayashi, 1962 | HARAKIRI is an all-timer. Its interiors and exteriors are superbly staged within a vast frame of absolute black-and-white CinemaScope grandeur. Tatsuya Nakadai is intense yet graceful as ever. His samurai character is desperate yet fully in control of his fate, revealing bits and pieces while ratcheting up the stakes as the horror of his situation unfolds. The streak of honor with which he confronts it is a thing to behold. - Belcourt Theatre

ByTowne Cinema

Ottawa, Canada | *June* 12 - 18 | EST. 1988

SUDDEN FURY

Dir. Brian Damude, 1975 | We all know the stereotype of the friendly Canadian. However, if you've ever dipped your toe in the canon of Canuxploitation, Canadian tax-shelter films of the 1970s, you know that we in the Great White North have a dark side bubbling just under the surface.

1975's SUDDEN FURY, directed by prolific NFB short films director Brian Damude, is a quintessential mid-70's gritty revenge flick. This criminally underseen, suspenseful and violent film is a lot of fun. A Hitchcockian thriller, it's the perfect blend of crime-gone-wrong and a cat-and-mouse chase. - Eric Lavigne, Marketing Manager at ByTowne Cinema & Fox Theatre

Screenings: THE PIANO TEACHER (2001), PUSHER (1996), PUSHER II: WITH BLOOD ON MY HANDS (2004), PUSHER III: I'M THE ANGEL OF DEATH (2005), UGETSU (1953), SUDDEN FURY (1975) + Q&A with filmmaker Brian Damude , IN A LONELY PLACE (1950), MELANCHOLIA (2011), MYSTERIOUS SKIN (2004), GRAVE OF THE FIREFLIES (1988)

Caligari at Cine Gaumont

Buenos Aires, Argentina | *June* 9 - 15 | EST. 1912

THE TURIN HORSE

Dir. Béla Tarr y Ágnes Hranitzky, 2011 | En EL CABALLO DE TURÍN, un padre y su hija juntan una mañana sus pocos y envejecidos bienes para abandonar una tierra en la que nada crece y a la que el sol ya no ilumina. Pero sobre la misma línea del horizonte por la cual los habíamos visto desaparecer, los vuelve a mostrar caminando en sentido inverso, de regreso a casa. No hay ningún tirano u obstáculo feroz que les impida avanzar. La vida misma, el horizonte desolador y estéril, y el viento, es lo que impulsa a los personajes a partir, y es también lo que los devuelve. El tiempo transcurre de manera tediosa, desoladora y rutinaria dentro de la cabaña en la que viven. Fuera de ella, solo se ven hojas caer y se escucha el silbido del viento que sopla sin cesar. El anciano y su hija comen diariamente una papa cocida y beben el agua que extraen del pozo. Son seres carentes de esperanza que se limitan a observar por la ventana el espantoso ambiente que los rodea, y a su vez son limitados por él. Béla Tarr no intenta representar un escenario apocalíptico: intenta mostrar una visión simple y pura de la vida tal como él la entiende, de las costumbres y hábitos que nos determinan, desgastan y agotan día a día, para siempre. Una sensación tan despojada de todo que solo su cine pudo transmitir. - Caligari at Cine Gaumont

Screenings

PALO Y HUESO (1968)
THE TURIN HORSE (2011)
EDDINGTON (2025)
MIDSOMMAR (2019)
HEREDITARY (2018)
PERSONA (1966)
CHINATOWN (1974)
BURNING (2018)

CENTRAL CINEMA

Knoxville, Tennessee | *June* 8 - 14 | EST. 2018

Screenings:
MAKE WAY FOR TOMORROW (1937)
THE VANISHING (SPOORLOOS) (1988)
HAPPINESS (1998)
WORLD OF TOMORROW (2015-2020)
THE MIST - B&W DIRECTOR'S CUT (2007)
THE VIRGIN SUICIDES (2000)
DANCER IN THE DARK (2000)

HAPPINESS

Dir. Todd Solonz, 1998 | Our programming director and I went to high school together, and as budding cinephiles (and, more crucially, teenage boys) we naturally made a point to seek out movies with a reputation for being notably "fucked up." This mostly resulted in a diet of gore and self-conscious edginess, but little of that prepared us for the day we popped HAPPINESS into my living room VCR. We'd connected with the bleak teendom of Solondz's WELCOME TO THE DOLLHOUSE, but here was something very different: on one hand a stark examination of how adult sexual and emotional desires can curdle the soul, and on the other a sensitive character piece that dares us to pity monsters, chuckle at despair and empathize with ruinous choices. It remains one of the most memorably "fucked up" movies I've seen, and we're thrilled to be including it in our Bleak Week. - Nick Huinker, General Manager at Central Cinema

CINEMA ART THEATER

Rehoboth Beach, Delaware | *June* 17 - 25 | EST. 2016

Screenings:

MEMORIES OF MURDER (2003)
CONTROL (2007)
THE VIRGIN SUICIDES (2000)
BROKEBACK MOUNTAIN (2005)
WUTHERING HEIGHTS (2011)
THE DIARY OF ANNE FRANK (1959)
SOPHIE'S CHOICE (1982)

CONTROL

Dir. Anton Corbijn, 2007 | Perhaps because of his role as the band's photographer throughout their short but impactful career, or simply because he understands the essence of "Joy Division," director Anton Corbijn's depiction of Manchester's most influential band is more than just a biopic. Through its stark, black-and-white cinematography and brutalist Manchester scenery, CONTROL drops you into the grim world that inspired and also haunted the fated lead singer of Joy Division, Ian Curtis. There is a tactility to the film; you can't help but become totally immersed in the desolate spaces Ian inhabits both physically and mentally. Yet, it's Corbijn's treatment of Curtis—specifically in his refusal to romanticise the myth of the tortured artist—that transforms the picture from yet another historical fiction into a multi-layered character study. In Corbijn's film, Ian is a mixture of contraditions: he's frail yet resilient, he's romantic yet cold, he's a genius yet a failure... He's more than a larger-than-life rock star, he's simply just a man. - Cinema Art Theater

CINÉMA BEAUBIEN

Montreal, Canada | *June 5 - 11* | EST. 2001

LES BONS DÉBARRAS

Dir. Francis Mankiewicz, 1975 | A masterpiece by Francis Mankiewicz, LES BONS DÉBARRAS (GOOD RIDDANCE) explores the downward spiral of a young girl whose love for her mother twists into a drive for absolute possession. Mankiewicz's direction, supported by Michel Brault's cinematography, beautifully captures the austerity of the rural landscape. Within this bleak setting, young Manon sinks into an implacable manipulation to cast out anyone threatening her family intimacy. Driven by Réjean Ducharme's script and Charlotte Laurier's raw performance, the film deconstructs the innocence of childhood, leaving only a vast and inescapable solitude. - Cinéma Beaubien

Screenings: LES BONS DÉBARRAS (1979), SANS TOIT NI LOI (1985)

CINÉMA DU MUSÉE

Montreal, Canada | *June 5 - 11*
EST. 2018

Screenings: SOMBRE (1998), MELANCHOLIA (2011), CRIES AND WHISPERS (1972), AFTERSUN (2022) LA CIÉNAGA (2001)

MELANCHOLIA

Dir. Lars von Trier, 2011 | Through hypnotic cinematography, meticulously composed mise-en-scène, and the suffocating chaos of its unforgettable wedding sequence, MELANCHOLIA transforms psychological anguish into something cosmic, dreamlike and operatic, echoing the themes and imagery of SOLARIS and LAST YEAR AT MARIENBAD. Split into two chapters centered on sisters Justine and Claire, the film contrasts Justine's melancholia, in Kirsten Dunst's Cannes-winning performance, with the approaching collision of a rogue planet. As the apocalypse approaches, von Trier blurs the line between external catastrophe and internal collapse, asking which is heavier: the weight of the world, or the weight of despair. - Cinéma du Musée

CINÉMA DU PARC

Montreal, Canada | June 5 - 11 | EST. 2006

UNDERGROUND

Dir. Emir Kusturica, 1995 | Emir Kusturica's flamboyant UNDERGROUND (his second Palme d'Or win) transcends the bleak and tragic destiny of former Yugoslavia, from WW2 to the 1990's civil war. Through a doomed love triangle between two friends, Marko and Blacky and Natalija (star of the Belgrade stage), this madcap satire explores the joys of love, family and life while dealing with the grim, heart wrenching realities of war, oppression and lost. Impeccable acting, spectacular cinematography and exceptional music makes UNDERGROUND a cinematic masterpiece. - Cinéma du Parc

Screenings: UNDERGROUND (1995), GET OUT (2017), FUNNY GAMES (1997), RATCATCHER (1999), PUSHER (1996), PUSHER II: WITH BLOOD ON MY HANDS (2004), PUSHER III: I'M THE ANGEL OF DEATH (2005), SALÒ, OR THE 120 DAYS OF SODOM (1975)

Cinemateca Uruguaya

Montevideo, Uruguay | June 15 - 21

EST. 1952

G U M M O

Dir. Harmony Korine, 1997 | When you are constantly watching and programming films, it is unusual to remember the emergence of a new director as clearly as happened with Harmony Korine. With GUMMO first and JULIEN DONKEY-BOY shortly afterwards, Korine seemed not only to reveal the dark side of paradise, but to do so with a particular slant. Korine's vision did not fit within a linear portrait; it did not even attempt to approach anything resembling normality, and yet there was still some hope, some beauty and a great deal of fragility. GUMMO represented a hope of a magnificent rebirth of American indie cinema that ultimately failed to fulfill its promise. - Cinemateca Uruguaya

Screenings

GUMMO (1997), ANOMALISA (2015), SON OF SAUL (2015), RATCATCHER (1999), TAXI DRIVER (1976), PALO Y HUESO (1968), HAPPINESS (1998)

Cinematheque at Cleveland Institute of Art

Cleveland, Ohio | *June* 10 - 14 | EST. 1985

Screenings: BREAKING THE WAVES (1996), TASTE OF CHERRY (1997), PUSHER (1996), PUSHER II: WITH BLOOD ON MY HANDS (2004), PUSHER III: I'M THE ANGEL OF DEATH (2005), A SHORT FILM ABOUT, KILLING (1988), THREADS (1984), FUNNY GAMES (1997), THE FIRE WITHIN (1963), HAPPINESS (1998), WERCKMEISTER HARMONIES (2000), THE VANISHING (SPOORLOOS) (1988), IMITATION OF LIFE (1959), UMBERTO D. (1952), DAY OF WRATH (1943), BOY (2010)

THE VANISHING (SPOORLOOS)

Dir. George Sluizer, 1988 | It was a philosophy professor of mine who first mentioned to me THE VANISHING, which should not be a surprise. This film is a harrowing demonstration of that cursed desire to know, the proof of the all-consuming obsession of free will to assert itself against instinct and fate, and the ultimate challenge to Kantian ethics. A movie that plays its hand open from the start with strong metaphors, combining the species fear of abandonment with the ego's self-consuming drive to control, where the protagonist and antagonist prove themselves not too different from each other. There is a light at the end of the tunnel, but not the one you expect. - Cinematheque at Cleveland Institute of Art

Cinestudio

Hartford, Connecticut | *June 6* - 11 | EST. 1970

Screenings

THE SEVENTH CONTINENT (1989)
SÁTÁNTANGÓ (1994)
STALKER (1979)
LEVIATHAN (2014)
THE ELEPHANT MAN (1980)
REQUIEM FOR A DREAM (2000)

SÁTÁNTANGÓ

Dir. Béla Tarr, 1994 | SÁTÁNTANGÓ is a film that's far more discussed than screened, largely because of its seven-and-a-half-hour runtime. That duration is central to the experience: time stretches, repeats and wears down both the characters and the viewer. It's a monumental work of sustained bleakness and moral exhaustion that can only really be encountered in a theatrical setting. Few films embody the spirit of Bleak Week as completely as this one. - Cinestudio

Cineteca de la Universidad de Chile

Santiago, Chile | *June* 2 - 11 | EST. 1961

Screenings: EL VECINO (2000) - Nueva versión 4K desde la copia en 35mm realizada por la Cineteca de la Universidad de Chile, SOMETHING IS OUT THERE (1990), ROSETTA (1999), THE CHILD (2005)

EL VECINO

Dir. Juan Carlos Bustamante, 2000 | Nueva versión 4k desde la copia en 35mm realizada por la Cineteca de la Universidad de Chile | Una de las películas underground más valiosas del cine chileno y una dura reflexión sobre los sujetos solitarios en un Santiago hostil. La trama transcurre en torno a un videasta marginal, quien establece amistad con su vecino, un antiguo funcionario de la dictadura. Esta relación da cuenta de los modos de relacionarse marcados por el hastío y el malestar. Película protagonizada por José Soza y Andrés Aliaga. - Cineteca de la Universidad de Chile

Cineteca Universidad de Guadalajara

Guadalajara, Mexico | *June* 1 - 7 | EST. 2018

MACARIO

Dir. Roberto Gavaldón, 1960 | MACARIO or how to delve beyond Mexican cinema and identity. Traven's tale was masterfully translated to the screen by Roberto Gavaldón, resulting not only in one of the finest Mexican films ever made, but also in a work that captures the essence of Mexico's rural, post-revolutionary identity, superstitions and social fabric — all deeply grounded in the reality of the time. Brutal yet beautiful, it explores what it means to choose under pressure, what it is to suffer hunger and how a single moment can transform a life. The film is not merely a celebration of imagery; it is also a reminder of life's dual magnificence, embracing both good and evil alike. - Rodolfo Castillo-Morales, Programming Director at Cineteca Universidad de Guadalajara

Screenings: LAS RAZONES DEL CORAZÓN (2011), NO NOS MOVERÁN (2024), EL REINO DE DIOS (2022), VERGÜENZA (1968), LA MISTERIOSA MIRADA DEL FLAMENCO (2025), HEROÍCO (2023), O ÚLTIMO AZUL (2025), MACARIO (1960)

Coolidge Corner Theatre

Brookline, Massachusetts | June 1 - 7 | EST. 1989

Screenings: PERSONA (1966), MORVERN CALLAR (2002), FULL METAL JACKET (1987), DELIVERANCE (1972), EPIDEMIC (1987), ANTICHRIST (2009), RIVER'S EDGE (1986), TIME OF THE WOLF (2003), ELEPHANT (2003), IT'S SUCH A BEAUTIFUL DAY (2012), GRAVE OF THE FIREFLIES (1988), A HISTORY OF VIOLENCE (2005), SÁTÁNTANGÓ (1994)

ANTICHRIST

Dir. Lars von Trier, 2009 | If Bleak Week was a polytheistic religion, Lars von Trier would certainly be one of the gods in its vast Pantheon. A packed 2016 midnight screening of ANTICHRIST here at the Coolidge is what first tipped me off to our audience's desire to experience absolute bummer cinema together in communal sadness. In the dark that night, every gasp was echoed, every tear was shared. That screening, like the film, was as beautiful as it was difficult to bear. Receiving von Trier's ability to present overwhelming grief to us though cinema is truly a Bleak Week sacrament. Response: Chaos Reigns. - Mark Anastasio, Artistic Director, Coolidge Corner Theatre

DAVE BARBER CINEMATHEQUE

Winnipeg, Canada | June 22 - 28 | EST. 1974

Screenings: THE TURIN HORSE (2011), LILYA 4-EVER (2002), THREADS (1984), FUNNY GAMES (1997), NAKED (1993), EXOTICA (1994) in 35mm print courtesy of TIFF Film Reference Library, IN MY SKIN (2002), AU HASARD BALTHAZAR (1966), WELCOME TO THE DOLLHOUSE (1995), SALÒ, OR THE 120 DAYS OF SODOM (1975), GRAVE OF THE FIREFLIES (1988), TASTE OF CHERRY (1997), ELEPHANT (2003) in 35mm print courtesy of Park Circus, VAGABOND (1985), THE PLAGUE DOGS (1982), WANDA (1970), MELANCHOLIA (2011)

IN MY SKIN

Dir. Marina de Van, 2002 | A documentation of the limitations of the flesh, Marina de Van's IN MY SKIN stresses the thin membrane between self-destruction and self-discovery. Esther's struggle to feel something, anything at all, leads to a disturbing and graphic exploration of the body and the self. While extreme, there is catharsis in watching such graphic rituals, and ultimately for Esther, there is agency over pain. - Dave Barber Cinematheque

Digital Gym Cinema

San Diego, California | *June 5 - 11* | EST. 2013

Screenings: KANAŁ (1957), DON'T LOOK NOW (1974), PUSHER (1996), THE TURIN HORSE (2011), DYING AT GRACE (2003), MEEK'S CUTOFF (2010), EUROPA (1991), A GENERATION (1955), ASHES AND DIAMONDS (1958), THE RED AND THE WHITE (1967), FIRES ON THE PLAIN (1959)

DON'T LOOK NOW

Dir. Nicolas Roeg, 1974 | Whether it's a countryside pond or the canals of Venice, water surrounds and engulfs in Nicholas Roeg's terrifying descent into depression and madness. The film is a diabolical examination of familial grief, producing images of such visceral horror that they have stayed vividly present in the cultural zeitgeist for over 50+ years. Call it the greatest hits of every parent's nightmare. - Digital Gym Cinema

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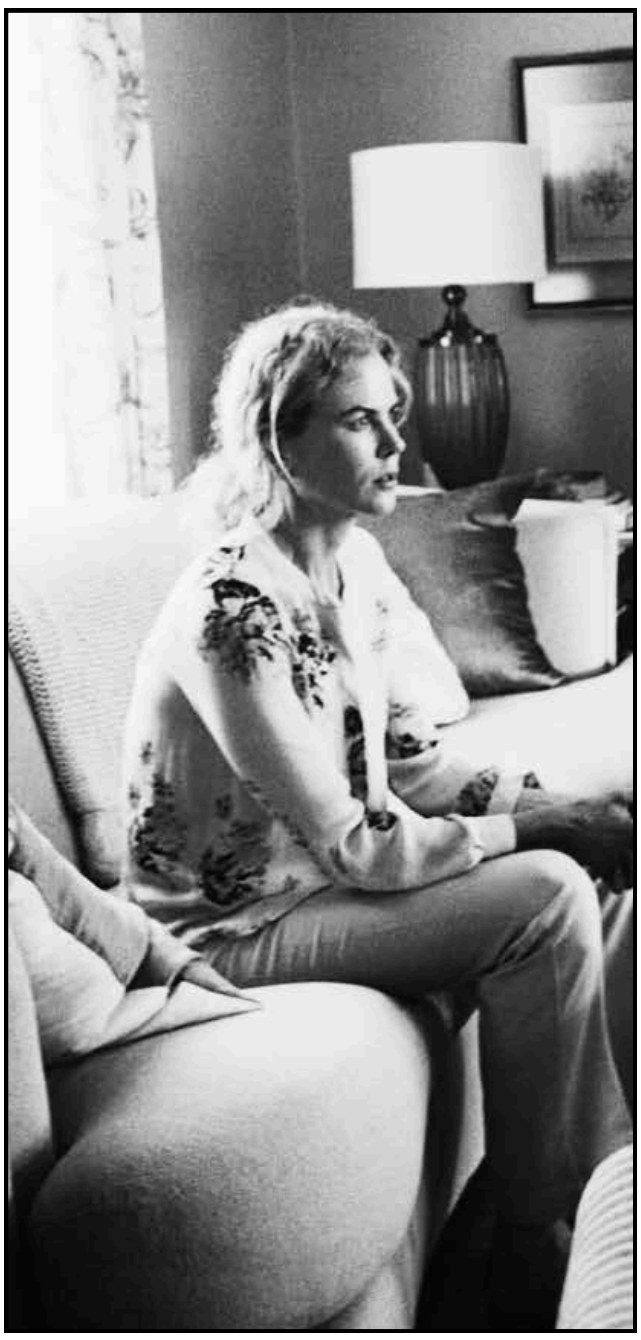


Esquire Theatre

Cincinnati, Ohio | *June 5 - 11* | EST. 1939

Screenings: KILLING OF A SACRED DEER (2017)l VAGABOND (1985), DETOUR (1945), THE VANISHING (1988), QUEEN OF DIAMONDS (1991), HIGHWAY HYPNOSIS (1984) / SHOCK VIDEO (1985), AMERICAN JOB (1996), MENACE II SOCIETY (1993), PUSHER (1996), CRIES AND WHISPERS (1972), THE NAKED KISS (1964)

THE KILLING OF A SACRED DEER

Dir. Yorgos Lanthimos, 2017 | The film kicking off the Esquire Theatre's first Bleak Week is the 2017 stunner from Oscar-winning provocateur Yorgos Lanthimos: THE KILLING OF A SACRED DEER. A breakout role for Barry Keoghan, the film was shot entirely in Cincinnati, Ohio, and surrounding areas, including principal photography at The Christ Hospital and in the Hyde Park and Northside neighborhoods. The city itself serves as a star lending its architectural aesthetic to the eerie and unsettling story loosely based on Iphigenia in Aulis by Euripides. An Ancient Greek Tragedy for the modern age as divisive and absurd as it is compelling. Filled with a sense of foreboding dread from its earliest scenes...a nightmare set in an all-too familiar location. - Esquire Theatre

FILM/VIDEO THEATER AT THE WEXNER CENTER FOR THE ARTS

Columbus, Ohio | June 4 - 10 | EST. 1989

Screenings
MELANCHOLIA (2011)
MENACE II SOCIETY (1993)
BENEATH THE PLANET OF THE APES (1970)
MYSTERIOUS SKIN (2004)
THE TURIN HORSE (2011)
MAKE WAY FOR TOMORROW (1937)
VAGABOND (1985)
COME AND SEE (1985)

BENEATH THE PLANET OF THE APES

Dir. Ted Post, 1970 | As we discussed potential titles for our Bleak Week lineup, we joked amongst ourselves that it would be fun to do a "Bleak Week Kids." We didn't go that far, but our inclusion of BENEATH THE PLANET OF THE APES reflects that conversation. It was not as well-received as the original, nor as well-remembered, but it retains the otherworldly weirdness (though set on Earth), especially near the end. The makeup on the background apes might elicit a chuckle, but there is no denying that the sequel tops even the original when it comes to bleak endings. - Dave Filipi, Head of Film at the Wexner Center for the Arts

FilmScene

Iowa City, Iowa | June 1 - 7 | EST. 2011

CASTRATION MOVIE ANTHOLOGY VOLUME II: THE BEST OF BOTH WORLDS

Dir. Louise Weard, 2005 | This is the most insane new work I've seen since part one of Louise Weard's trilogy. While other 'what the fuck' movies are more cerebral or otherwise removed from ordinary life, this NYC trans cult rom-com feels grounded and real, a casual handoff of something unseeable. While untrained instinct animates the cast, Weard's signature structure, persistent and cutting, sees twisted visions out from the basement of our contemporary collective unconscious. - Sarahann Kolder, Community Engagement and Programming Coordinator

Screenings: MELANCHOLIA (2011), CASTRATION MOVIE ANTHOLOGY VOLUME II: THE BEST OF BOTH WORLDS (2025), GRAVE OF THE FIREFLIES (1988), COME AND SEE (1985), SALÒ, OR THE 120 DAYS OF SODOM (1975), WANDA (1970), SÁTÁNTANGÓ (1994)

Fine Arts Miramar

Miramar, Puerto Rico | June 4 - 10 | EST. ?

OLDBOY

Dir. Park Chan-wook, 2003 | OLDBOY es una de esas películas que te atrapa desde el primer minuto y no te suelta. Su narrativa intensa, visualmente impactante y llena de giros inesperados la convirtió en un referente del cine de culto moderno. Park Chan-wook logra combinar emoción, violencia y elegancia cinematográfica de una forma única e inolvidable. Es el tipo de película que merece vivirse en pantalla grande, especialmente con una audiencia que pueda reaccionar colectivamente a cada momento. - Fine Arts Miramar

Screenings

INVASION OF THE BODY SNATCHERS (1978)
CRIES AND WHISPERS (1972)
BLOW OUT (1981)
CURE (1997)
OLDBOY (2003)
COME AND SEE (1985)
THE PIANO TEACHER (2001)
WERCKMEISTER HARMONIES (2000)

Gene Siskel Film Center

Chicago, Illinois | June 12 - 18 | 1972

BOUCHRA

Dirs. Orian Barki and Meriem Bennani, 2024 | Orian Barki and Meriem Bennani (the filmmaking team behind the beloved lockdown-era web series 2 Lizards) bring their singular 3-D animation style and docu-fiction storytelling to the melancholy BOUCHRA. Our title character, a jackal, navigates life, creative work and loneliness as a queer immigrant in Manhattan after a recent break-up with her girlfriend. While the characters on screen are strikingly-designed dogs, cows, lizards, etc. their problems are profoundly recognizable to us humans thanks to the emotionally-honest dialogue that grounds the action. BOUCHRA is an achingly authentic story of queer life, family conflict and immigrant identity that feels bracingly contemporary and is sure to resonate with audiences for years to come. - Gene Siskel Film Center

Screenings: PRINCESS MONONOKE (1997), WATERSHIP DOWN (1978), FELIDAE (1994), BOUCHRA (2024), CONSUMING SPIRITS (2012), CRYPTOZOO (2021)

Glasgow Film Theatre

Glasgow, Scotland, UK | *June* 19 - 25
EST. 1974

Screenings
THREADS (1984)
TWIN PEAKS: THE RETURN, PART 8, 'GOTTA LIGHT?' (2017)
GRAVE OF THE FIREFLIES (1988)
10 RILLINGTON PLACE (1971)
THE MAN FROM LONDON (2007) in 35mm
12 MONKEYS (1995)
VAGABOND (1985)

10 RILLINGTON PLACE

Dir. Richard Fleischer, 1971 |10 RILLINGTON PLACE (1971) tells the true story of serial killer John Christie who lived at the now infamous address. It is here where Christie encountered young and trusting married couple, the Evans. What occurred next in the London tenement led to one Britain's biggest miscarriages of justice. The grimness of the subject matter perforates the look of the film, heightened by the use of the real Rillington Place for exterior shots. The notorious street was demolished soon after filming ended. - Glasgow Film Theatre

Globe Cinema

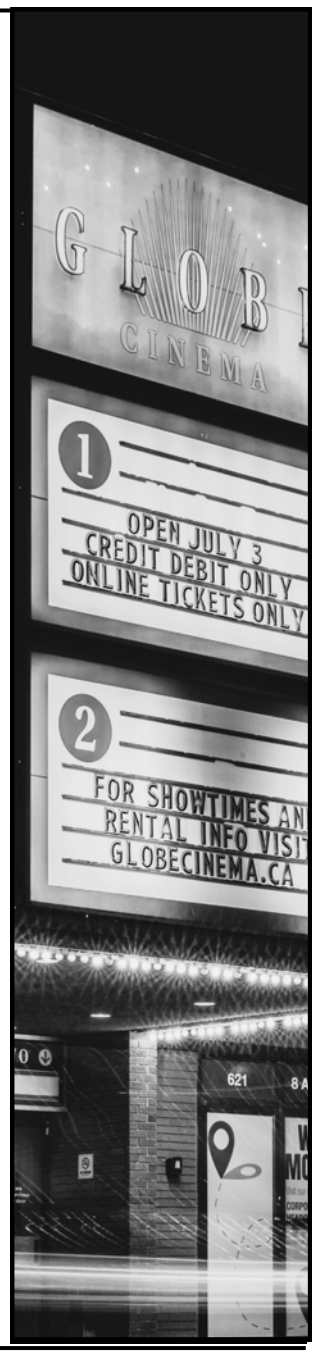
Calgary, Canada | *June* 12 - 18 EST. 1973

TWIN PEAKS: THE RETURN PART 8 'GOTTA LIGHT?'

Dir. David Lynch, 2017 | The pivotal episode of David Lynch's triumphant return to TWIN PEAKS 25 years later, Part 8 "Gotta Light?" marks a massive shift in the series' tone while heralding the birth of all evil, depicted brilliantly by the Manhattan Project nuclear testing in New Mexico. What follows is one of the most unhinged and vivid nightmares Lynch has conjured, setting the stage for the series' climax.

Alongside the birth of evil, we have the original sin and horror found in the seminal zombie classic; George Romero's NIGHT OF THE LIVING DEAD. A paranoid and desperate fight for survival against hordes of the recently unearthed that culminates in one of the most cynical and bleak endings to a film already littered with suffering and despair. - Globe Cinema

Screenings: TWIN PEAKS: THE RETURN PART 8 'GOTTA LIGHT?' / NIGHT OF THE LIVING DEAD (1968), ENTER THE VOID, THE VANISHING (1988), PUNISHMENT PARK (1971), FUNNY GAMES (1997), CURE (1997), COME AND SEE (1985)



GUILD CINEMA

Albuquerque, New Mexico | June 12 - 18 | EST. 1966

Screenings

WERCKMEISTER HARMONIES (2000)
COME AND SEE (1985)
IN A YEAR OF 13 MOONS (1978)
STROSZEK (1977)
AU HASARD BALTHAZAR (1966)
CHRISTIANE F. (1981)
SÁTÁNTANGÓ (1994)

STROSZEK

Dir. Werner Herzog, 1977 | STROSZEK is a perfect film. It is the perfect horror movie for those who understand fear. It is a panic attack, an act of drowning or an act of falling from a tall building. It simply utilizes Western civilization instead of monsters. Those who are destroyed are destroyed for good reason and that's precisely why it's scary. I like the movie because it never lies to me. - Michael Dixon

HOLLYWOOD THEATRE

Portland, Oregon | June 19 - 25 | EST. 1926

Screenings: IRREVERSIBLE (2002) in 35mm, THE DEER, HUNTER (1978) in 35mm, CANNIBAL HOLOCAUST (1980), THE TURIN HORSE (2011), STAR 80 (1983) in 35mm, A, SIMPLE PLAN (1998) in 35mm, THREADS (1984)

A SIMPLE PLAN

Dir. Sam Raimi, 1998 | What would you do if you stumbled upon a crashed airplane -- and inside, a dead man and $4 million in cash? So begins A SIMPLE PLAN, the oft-overlooked adaptation of Scott B. Smith's devastating novel. Anchored by taut performances from Bill Paxton, Brent Briscoe and Billy Bob Thornton, we watch as their fantasy of "the American Dream in a goddamn gym bag" curdles into a one-way ticket to hell, each misstep further tightening the vise.

This is Sam Raimi at his most restrained, but don't mistake that for mercy: crows peck at frozen visages, paranoia mutates basic human decency and every possible escape route seals shut behind them with hermetic inevitability.

C.R.E.A.M. - Hollywood Theatre

HONOLULU MUSEUM OF ART DORIS DUKE THEATRE

Honolulu, Hawaii | *June* 25 - 28 | EST. 1977

WAIKĪKĪ

Dir. Christopher Kahunahana, 2020 | For our inaugural Bleak Week lineup, the inclusion of local and/or Native Hawaiian voices was a high priority and Christopher Kahunahana's WAIKĪKĪ was a natural first pick. The film is a raw and unflinching work that breaks down the enduring, stereotypical image of paradise that Hawai'i garners around the world. The bleakness of the protagonist's situation at times makes you want to look away, but the underlying beauty in the story and the cinematography keep drawing you back in. As someone who grew up here, it's the first movie made about Hawai'i that truly felt authentic. - Sarah Fang, Doris Duke Theatre Manager & Programmer

Screenings: UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES (2010), IT'S SUCH A BEAUTIFUL DAY (2012) / "Paper Trail" (2026), BEYOND PARADISE (1998), THE DEVIL'S BACKBONE (2001) 25th Anniversary, WAIKĪKĪ (2020), INCENDIES (2010) 15th Anniversary, COME AND SEE (1985)

Hyde Park Picture House

Leeds, UK | *June* 19 - 25 | EST. 1914 | *The last gas-lit cinema in the world*

Screenings

ALL DOGS GO TO HEAVEN (1989), THREADS (1984), WATERSHIP DOWN (1978), WAKE IN FRIGHT (1971), THE TURIN HORSE (2011), THE ROAD (2009), GRAVE OF THE FIREFLIES (1988), LANDSCAPE IN THE MIST (1988)

THE TURIN HORSE

Dir. Béla Tarr, 2011 | Oddly, but somehow satisfyingly, THE TURIN HORSE, Béla Tarr's final film, was the first of his I watched and its impact on me was profound, as I expect his films are on anyone who's seen them. But lucky me! To hit on what is I think the very pinnacle of his many cinematic achievements, an awe-inspiring, dread-inducing final statement, but one centred around a precise theatricality, containing so much humanity. It is not however, necessarily a part of humanity that we'd readily acknowledge in ourselves. But if you know, you know. In THE TURIN HORSE Tarr and co-director Ágnes Hranitzky have distilled its characters (us) into a relentless, ever-circling cycle of existence and burden, their bleak lives immersive and to be endured, in the same way we experience Tarr's films and which, if we're honest with ourselves, mirror our own. What's not to like? - Hyde Park Picture House

HYPERREAL FILM CLUB

Austin, Texas | June 3 - 9 | EST. 2024

Screenings
AFTERSUN (2022)
PERFECT BLUE (1997)
TASTE OF CHERRY (1997)

PERFECT BLUE

Dir. Satoshi Kon, 1997 | Imagining a Cinema of Despair, I picture myself reading subtitles on my laptop in the dark, the kind of quiet movies I save for rainy days. To me, the beauty of Bleak Week is in blurring the divide between that alone-in-the-dark-ness and the communal, life-giving theater experience. A punishing funhouse of poptimism and dread, Satoshi Kon's PERFECT BLUE is a Bleak Week classic that keeps us wondering, 'What is the real thing?' - Tanner Carlos Hadfield, Co-Founder, Hyperreal Film Club

IDAHO FILM SOCIETY

Boise, Idaho | June 25 - 28 | 2023

Screenings: THE PIANO TEACHER (2001), DEMONLOVER (2002), GRAVE OF THE FIREFLIES (1988), THE GREAT SILENCE (1968), NAKED (1993)

DEMONLOVER

Dir. Olivier Assayas, 2002 | At the center of his unofficial Globalization Trilogy, Olivier Assayas' DEMONLOVER begins as a corporate espionage thriller set in the cutthroat world of online media and internet pornography and ends as a wrenching examination of the flattened and degrading monoculture our species is creating for itself. Polarizing then and now, DEMONLOVER plays as much like a product of the alienation it describes as a representation of it. - Idaho Film Society

KAN-KAN CINEMA & BAR

Indianapolis, Indiana | *June 5 - 7* | EST. 2021

Screenings: MENACE II SOCIETY (1993), HAPPINESS (1998), TYPHOON CLUB (1985)

HAPPINESS

Dir. Todd Solondz, 1998 | 'Where there's life, there's hope,' declares Joy (Jane Adams) at the end of Todd Solondz's undeniable masterwork. It's a line that sticks out like a sore thumb because it arrives after 131 minutes of that hope being smashed, grinded and sifted out of the audience's mind. The film is a difficult watch, one that made me feel physically uneasy, but I selected it because of my fascination with Solondz's analysis of his characters. They are complex and difficult, if not impossible, to 'like,' but you can still feel their desire to fit in and to find the film's titular emotion. In the end, even if the line is initially laughable and continues to be, Joy is right. These characters are still breathing and evolving, and no matter how much there is, there's still hope for all of them to find their happiness." - Gabe Ellington

LIGHTBOX FILM CENTER

Philadelphia, Pennsylvania | *June 12 - 18* | EST. 1976

THE CREMATOR

Dir. Juraj Herz, 1969 | I will admit I'm not much of a horror movie fan these days, having grown more averse to violence and gore in my old age. Juraj Herz's 1969 Czech New Wave downer THE CREMATOR is a film that conveys the deeply unsettling darkness of the human experience without jump scares or gratuitous amounts of blood. A child survivor of the Holocaust, Herz conjures the banality of evil through a disturbingly charismatic figure who calls to mind the figureheads of the current moment. Despite the film's absurd humor, no one leaves laughing. Indeed, THE CREMATOR may even be too bleak for Bleak Week. - Lightbox Film Center

Screenings: TIME OF THE HEATHEN (1961) *Co-presented by Philadelphia Film Society,* STROSZEK (1977), THE CREMATOR (1969)

METRO CINEMA

Edmonton, Canada | *June* 1 - 7 | EST. 1940

Screenings: RATCATCHER (1999), THE VANISHING (SPOORLOOS) (1988), THE WOLF HOUSE (2018), FAT GIRL (2001), GUMMO (1997), PUSHER (1996), GRAVE OF THE FIREFLIES (1988)

GUMMO

Dir. Harmony Korine, 1997 | 'Life is great. Without it, you'd be dead.' GUMMO is preoccupied with post-industrial decay and the ennui of Xenia, Ohio. Its characters exist in the liminal borders between normative categories; not quite children nor adults, traumatized yet unaffected, and unnuanced in their communication but still unknowable as individuals. Since its premiere in 1997, Harmony Korine's directorial debut has held steady as a cult favourite and accrued undeniable cultural capital. GUMMO continues to cultivate an audience even outside of film fans, as it has become an iconic reference in the world of hip hop, from appearing in Hype Williams' Belly (1998), being sampled in the original version of Mac Miller's "Polo Jeans," and infamously serving as the inspiration for the controversial "Gummo," by 6ix9ine. GUMMO is a visceral experience that feels sticky and grimy. To watch GUMMO is to fill a bathtub with toilet water and sit down to eat a bowl of spaghetti with a chocolate bar. - Zander Mah, Programming Committee

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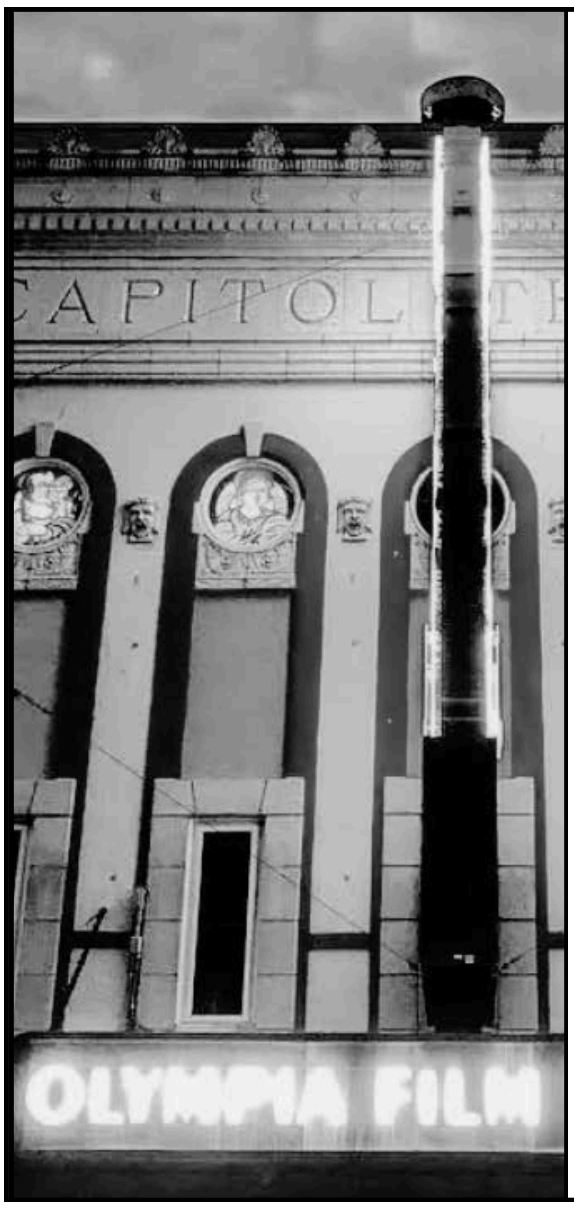
Music Box Theatre

Chicago, Illinois | *June* 12 - 18 | EST. 1929

Screenings: MYSTERIOUS SKIN (2004), CHRISTIANE F. (1981), CORRUPTION (1968), LAST DAYS (2005), VISITOR Q (2001) - World Restoration Premiere, SPIDER (2002), LOOKING FOR MR. GOODBAR (1977), NIGHT OF THE LIVING DEAD (1968) + Q&A with Pulitzer Prize-winning author Daniel Kraus, LAND OF THE DEAD (2005), BULLET IN THE HEAD (1990), SAFE IN HELL (1931), PALINDROMES (2004)

VISITOR Q

Dir. Takashi Miike, 2001 | Takashi Miike is most known for his boundary-pushing and taboo-busting inclinations as a filmmaker. Though that certainly applies to VISITOR Q, more than anything the film highlights his deft and underappreciated ability to walk a tightrope between comedy, satire, transgression and soul-shaking beauty excavated from the rubble of unrelenting, abject human behavior. Shot in less than a week on MiniDV, VISITOR Q has always looked atrocious. Turns out, despite the format, it wasn't meant to, and the fine folks at New Wave Video have gone back to the master tapes to finally give audiences the chance to truly see what Miike intended. We're honored to host the world restoration premiere of one of his greatest and most singular works! - Music Box Theatre



OLYMPIA FILM SOCIETY

Olympia, Washington | June 8 - 14 | EST. 1924

JUDEX

Dir. Georges Franju, 1963 | JUDEX is the only Bleak Week title where Francine Bergé is constantly checking herself out in a mirror, standing arms akimbo or threatening people with a dagger. This is runway villainy. Georges Franju's film ticks every box: it has thieves, interstitials, masquerade balls, birds, veils, characters striking poses and someone in costume jewelry saying, 'I can never trust you again.' This movie is a black forest cake with too much frosting. - Rob Patrick, Director of Programming at the Olympia Film Society

Screenings: SAFE (1995) 4K Restoration, JUDEX (1963), BIRTH (2004), LES ABYSSES (1963), MISHIMA: A LIFE IN FOUR CHAPTERS (1985), TWIN PEAKS: THE MISSING PIECES (2014) + Q&A with actor Sheryl Lee, THE NOVICE (2021)

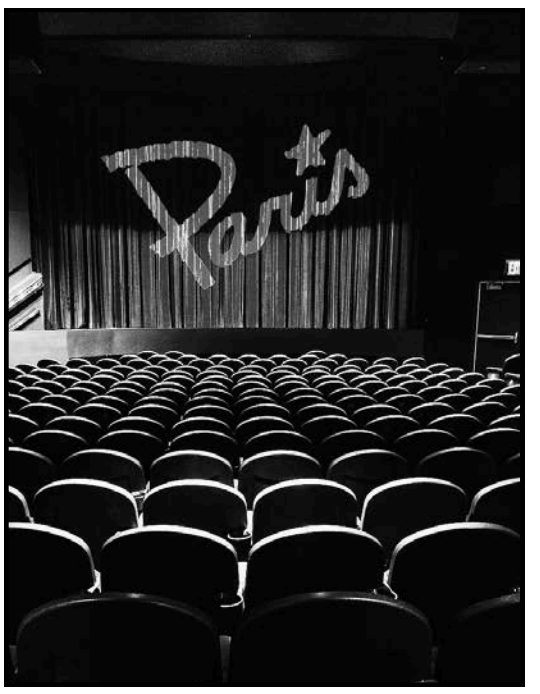
Paris Theater

New York City, New York | June 5 - 11

EST. 1948

THEY SHOOT HORSES, DON'T THEY?

Dir. Sydney Pollack, 1969 | Has there ever been a smash cut in cinema more horrifying than Bruce Dern dragging a severely pregnant Bonnie Bedelia through that three-legged race, hundreds of hours after any sane person would've collapsed from exhaustion? Sydney Pollack's masterful adaptation of Horace McCoy's 1935 novel is filled with images like that: desperate, exhausted people pushing themselves to dangerous extremes for the promise of money and relief that never comes, all to entertain spectators whose own lives aren't much better. Though a Depression-era dance marathon might feel like a relic of a bygone era, the effect of Pollack's imagery cuts across time and will probably never stop being a potent reminder of the fundamental injustice of America's economic divide. As Jane Fonda's Gloria realizes too late: 'They got it all rigged before you ever show up.' I've been trying for three years to bring this film to Bleak Week New York; thanks to the Walt Disney Archive for making it possible!" - Mike Dougherty



Screenings: BREAKING THE WAVES (1996), CITY OF GOD (2002), IMAGES (1972), IRREVERSIBLE (2002), LEAVING LAS VEGAS (1995), LONELY ARE THE BRAVE (1962) + Introduction by actors Carrie Coon and Tracy Letts, THE MAN WHO WASN'T THERE (2001) East Coast Premiere of 4K Restoration + Q&A with composer Carter Burwell, MATADOR (1986) East Coast Premiere of 4K Restoration, MIRACLE MILE (1988) + Q&A with actors Anthony Edwards & Mare Winningham, NADJA (1994) 4K Restoration + Q&A with filmmaker Michael Almereyda, producer Amy Hobby, actor Galaxy Craze and cinematographer David Leonard. Followed by a book signing for Almereyda's WRITINGS AND RELICS: 1990-1995, SPIDER (2002) East Coast Premiere of 4K Restoration, THEY SHOOT HORSES, DON'T THEY? (1969) Introduction by filmmaker Azazel Jacobs, TREES LOUNGE (1996) New 4K Restoration + Q&A with filmmaker Steve Buscemi, TROUBLE EVERY DAY (2001) New 4K Restoration, WELCOME TO THE DOLLHOUSE (1995) + Introduction by filmmaker Mary Bronstein, WERCKMEISTER HARMONIES (2000) ZODIAC (2007)

PARK THEATRE

Vancouver, Canada | *June* 19 - 25 | EST. 2025

IN A GLASS CAGE

Dir. Agustí Villaronga, 1986 | IN A GLASS CAGE was on the shortlists of both Sean Baker and his partner, Sammy Quan, who were independently very effusive about it. Sammy said, "It was a film that burned a black hole in my psyche." - Park Theatre

Screenings: THE VIRGIN SUICIDES (1999), GRAVE OF THE FIREFLIES (1988), IN A GLASS CAGE (1986), HUSBANDS (1970), THE DEER HUNTER (1978), HOUR OF THE WOLF (1968), NIGHTCRAWLER (2014), THE CELEBRATION (FESTEN) (1998), CHRISTIANE F. (1981)

PHILADELPHIA FILM SOCIETY

Philadelphia, PA | *June* 12 - 18

Screenings: LOOKING FOR MR. GOODBAR (1977), THE MIST - B&W DIRECTOR'S CUT (2007), THE TURIN HORSE (2011) SURPRISE 35! - Secret 35mm Screening in celebration of the 35th Philadelphia Film Festival, MARTYRS (2008), BEANPOLE (2019), NIGHT OF THE HUNTER (1955), CONTROL (2007) - 35mm screening celebrating the anniversary of Joy Division's "Unknown Pleasures", BREAKING THE WAVES (1996)

Pickford Film Center

Bellingham, Washington | June 5 - 11 | EST. 1998

Screenings

A SERIOUS MAN (2009) + Introduction by actor Richard Kind and critic /filmmaker /educator Brandon Wilson, WERCKMEISTER HARMONIES (2000) + Introduction by critic and professor Eren Odabaşı, Western Washington University, WENDY AND LUCY (2008), SAFE (1995) + Q&A with actor Xander Berkeley, BRAZIL (1985) + Introduction and discussion with filmmaker Alexandre O. Philippe, BLOW OUT (1981), THE DEER HUNTER (1978) + Introduction by professor Jamie Rogers, Western Washington University

BLOW OUT

Dir. Brian De Palma, 1981 | "I know what I heard and what I saw and I'm not gonna stop until everybody in this fucking country hears and sees the same thing." It's the earnest passion of this statement in BLOW OUT that makes it one of the most tragic uttered in cinema. In Brian De Palma's vision, an America smothered in garish reds and blues and patriotic parades and fireworks, all covering up greed and murder, even a well-meaning filmmaking sound man like Jack (John Travolta) cannot escape. His pursuit of aural and visual clarity ends in sordid exploitation: the gut-wrenching scream of truth relegated to a grindhouse screen. It's as bleak as hell, but since it is also, perversely, one of the most formally exhilarating of De Palma's features, with split diopters, iconic framings, split screens, spinning tracking shots and masterful sound, I dare any viewer not to be a delightedly complicit voyeur to the American rot. - Pickford Film Center

Plaza Theatre

Atlanta, Georgia | June 5 - 11 | EST. 1939

Screenings: WALL STREET (1987), AGUIRRE, THE WRATH OF GOD (1972), THE MIRROR (1975), THE WAGES OF FEAR (1953) - 4K Restoration, THE TREASURE OF THE SIERRA MADRE (1948), MEPHISTO (1981), THE ZONE OF INTEREST (2023)

Portland Museum of Art

Portland, Maine | *June* 8 - 14 | EST. 2009

KISS ME DEADLY

Dir. Robert Aldrich, 1955 | Robert Aldrich shatters film noir with KISS ME DEADLY, a film that kneecaps genre tropes, looks into the future and self-immolates. A key inspiration for the French New Wave, Aldrich's film is steeped in sexuality, brutality and futility; its bracing, jagged, modern style and gnomic narrative are as destabilizing as its protagonist, Mike Hammer, an unrepentant and unsuccessful brute navigating a baroque conspiracy that points to nothing short of the apocalypse. It's a work of singular disharmony, where knowledge only leads you further to the brink. - Portland Museum of Art

Screenings: CRIES AND WHISPERS (1972), KISS ME DEADLY (1955) / LA JETÉE (1962) - 16mm screening with Kinonik, RED DESERT (1964), BLACK GIRL (1966) - 16mm screening with Kinonik, THE TURIN HORSE (2011), BEAU TRAVAIL (1999), WATERSHIP DOWN (1978), THE PLAGUE DOGS (1982), AMOUR (2012), TASTE OF CHERRY (1997)
+ Conversation with Todd Field

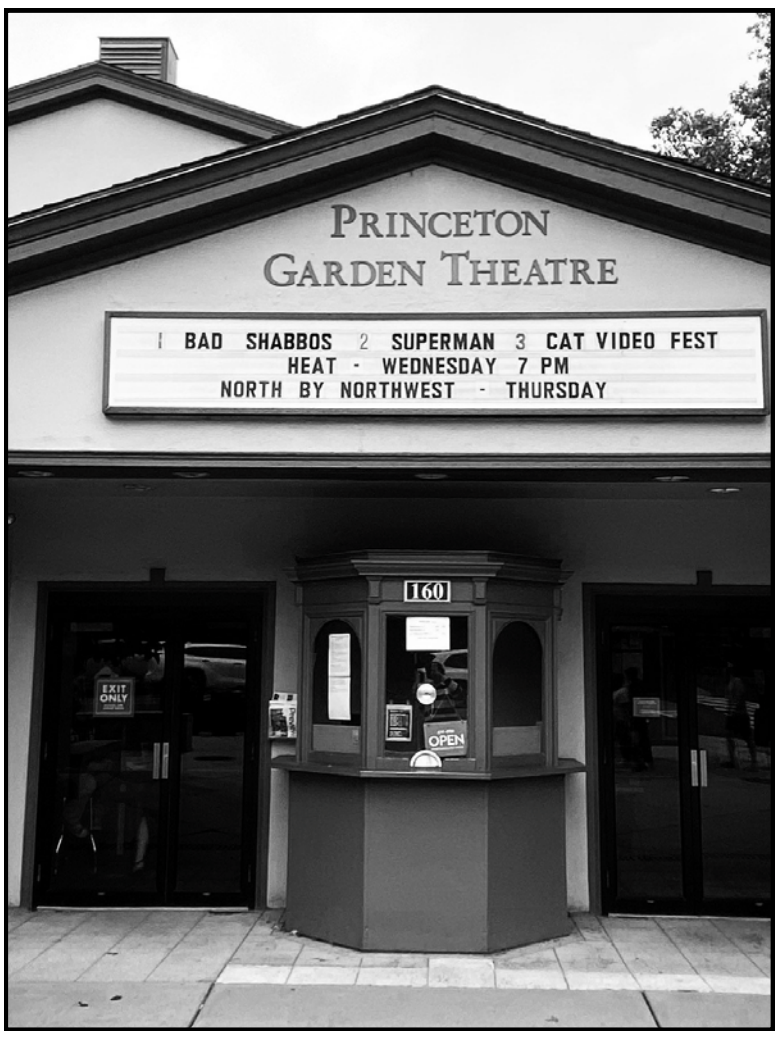
PRINCE CHARLES CINEMA

London, England | *June* 19 - 25 | EST. 1962

MIKEY AND NICKY

Dir. Elaine May, 1976 | I remember after seeing MIKEY AND NICKY for the first time that I found myself with this undeniable feeling of sadness that had somehow managed to sneak under my skin without me noticing, thanks to the chemistry of John Cassavetes and Peter Falk; together they are endlessly entertaining and brilliantly intoxicating. It's as if they were slipping me an ounce of misery as every frame whipped past my eyes, distracting and disarming me with their charm. MIKEY AND NICKY is both insanely watchable and unforgettably miserable, making it exactly my kind of motion picture. - Paul Vickery

Screenings: GRAVE OF THE FIREFLIES (1988), LA CABINA (1972) & EL TELEVISOR (1974) + Introduction by Reece Shearsmith, TASTE OF CHERRY (1997), SALÒ, OR THE 120 DAYS OF SODOM (1975), AUDITION (1999) + 4K Restoration UK Premiere, THE FURIOUS (1988) + UK Premiere, BLEAK WEEK MYSTERY MARATHON, SÁTÁNTANGÓ (1994) All-Nighter, AFTERSUN (2022), TWIN PEAKS: THE RETURN, PART 8 (2017), RETURN TO OZ (1985), APOCALYPSE NOW FINAL CUT (2019), IRREVERSIBLE (2002), MAN BITES DOG (1992), Don Hertzfeldt Programme, THREADS (1984), THE MOTHER AND THE WHORE (1973), ALL ABOUT LILY CHOU, CHOU (2001) 25th Anniversary, BAIT (2019), THE GARBAGE PAIL KIDS MOVIE (1987), MIRACLE MILE (1988) + Zoom Q&A with Steve De Jarnatt, MIKEY AND NICKY (1976) 50th Anniversary, POSSUM (2018) + Q&A with Matthew Holness, BAD TIMING (1980) + Introduction by Jeremy Thomas, curated and presented by Elena Lazic of Animus Magazine, ENYS MEN (2022), BREAKING THE WAVES (1996) curated by Luna Carmoon, OUT OF THE BLUE (1980) curated by Luna Carmoon, IN A YEAR OF 13 MOONS (1978) + Curated and introduced by Sarah Cleary of Funeral Parade Queer Film Society, THE WICKER MAN (1973), EYES WIDE SHUT (1999), ROSE OF NEVADA (1991), COME AND SEE (1985), THE TRUMAN SHOW (1998), THE PANIC IN NEEDLE PARK (1971), BLACKBOARDS (2000), CHRISTIANE F. (1981), KILL LIST (2011) + Q&A with Ben Wheatley, KATALIN VARGA (2009) + Q&A with Peter Strickland



Princeton Garden Theatre

Princeton, New Jersey | *June* 1 - 7 | EST. 1920

Screenings
THE PIANO TEACHER (2001)
TARGETS (1968)
THE ASCENT (1977)
BLOW-UP (1966)
GRAVE OF THE FIREFLIES (1988)
LADY SNOWBLOOD (1973)
SORCERER (1977)
MIRACLE MILE (1988)
THE TURIN HORSE (2011)

MIRACLE MILE

Dir. Steve De Jarnatt, 1988 | MIRACLE MILE is the film I'm most excited for audiences to discover during Bleak Week at the Princeton Garden Theatre. I went into it completely blind and would recommend the same to anyone seeing it for the first time. What begins as a simple romantic comedy gradually transforms into one of the most intense — and frighteningly believable — stories ever put on screen. The film captures mid-'80s anxieties in a way that still feels unnervingly relevant today, especially through its escalating panic and atmosphere of misinformation. With neon-soaked nighttime cinematography, a hypnotic electronic score by Tangerine Dream and relentless emotional momentum, the film keeps you on edge right through its unforgettable ending. - Princeton Garden Theatre

RAGTAG CINEMA

Columbia, Missouri | *June* 1 - 7 | EST. 2000

Screenings: WERCKMEISTER HARMONIES (2000), SAINT OMER (2022), GRAVE OF THE FIREFLIES (1988), THE VIRGIN SUICIDES (1999), DONNIE DARKO (2001) 25th Anniversary, TAXI DRIVER (1976) 50th Anniversary

SAINT OMER

Dir. Alice Diop, 2022 | Courtroom dramas and "ripped from the headlines" narratives often feel hollow. Alice Diop's SAINT OMER subverts that hollowness by imbuing a story of infanticide with an interrogation of the violence of colonialism, the exclusion of Black women and the interplay between national and personal memory. I remain immensely moved by the radical empathy in this work and its refusal to be locked into a binarism of right and wrong because life rarely has neat conclusions. - Ragtag Cinema

Revue Cinema

Toronto, Ontario | *June* 1 - 7 | EST. 1912

Screening: LAST NIGHT (1998) + Q&A with filmmaker Don McKellar, TO BE TWENTY (1978) + Introduction by Programming Director Serena Whitney, DARKEST MIRIAM (2024) + Q&A with filmmaker Naomi Jaye, SUDDEN FURY (1975) + Q&A with filmmaker Brian Damude, WATERSHIP DOWN (1978) + Pre-recorded introduction by filmmaker Guillermo del Toro, CORRUPTION (1983) + Introduction by programmer Eric Veillette, THE PLAGUE DOGS (1982), CUBE (1997) + Q&A with filmmaker Vincenzo Natali and cast & crew, TROUBLE EVERY DAY (2001) + Introduction by critic Alex West, THE DIRTIES (2013) + Q&A with filmmaker Matt Johnson, RUDE (1995) + Q&A with filmmaker Clement Virgo, GOOD NEIGHBOURS (2010) + Q&A with filmmaker Jacob Tierney and actor Emily Hampshire, EXOTICA (1994) + Q&A with filmmaker Atom Egoyan

TO BE TWENTY

Dir. Fernando Di Leo, 1978 | TO BE TWENTY begins like a carefree, even silly sex comedy: two young women drifting through late-'70s Rome in search of pleasure, freedom and experience. But that surface is exactly what makes the film so unsettling. If you're familiar with LOOKING FOR MR. GOODBAR, you'll recognize a similar trajectory between both films: women navigating their own sexual freedom in the 1970s only to be crushed by the world around them. Both films weaponize the male gaze and expose it. TO BE TWENTY, however, disguises itself, disarms you and then doesn't let you go. The film's infamous ending is every bit as horrific as its reputation suggests, but it's driven by a deliberate, subversive intent that gives the film its real strength. It's not an easy film to watch, but it's one you won't forget. - Serena Whitney, Revue Cinema Programming Director

Rodeo Cinema

Oklahoma City, Oklahoma | *June* 17 - 20 | EST. 1924

Screening: THE SEVENTH SEAL (1957), ARMY OF SHADOWS (1969), TAXI DRIVER (1976), BREAKING THE WAVES (1996), THE WAILING (2016)

TAXI DRIVER

Dir. Martin Scorsese, 1976 | TAXI DRIVER isn't just bleak — it's immersive despair, blending psychological breakdown, societal rot and moral unease. It leaves audiences unsettled long after the credits, which is exactly what a Bleak Week selection should do and why I picked it for our lineup at the Rodeo Cinema in Oklahoma City, Oklahoma. - Rodeo Cinema

ROXIE THEATER (THE ROXIE)

San Francisco, CA | *June* 5 - 11 | EST. 1913

THE EAR (UCHO)

Dir. Karel Kachyňa, 1970 | Karel Kachyňa's THE EAR felt like a natural fit for Bleak Week. Recently restored in 4K and suppressed for decades after its completion, the film unfolds over one sleepless night in which private anxieties and political fear become impossible to separate. We love how the film balances creeping political paranoia with flashes of dark humor and the messy emotional intimacy of a marriage under pressure. Presented in partnership with the Electronic Frontier Foundation (EFF), whose work around surveillance and civil liberties makes the film feel especially resonant today. - The Roxie

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Screenings: THE EAR (UCHO) (1970), MADE IN HONG KONG (1997), JEANNE DIELMAN, 23 QUAI DU COMMERCE, 1080 BRUXELLES (1975), BLACK GIRL (1966), THE PLAGUE DOGS (1982), BAD EDUCATION (2004), THE TURIN HORSE (2011)

Salt Lake Film Society Broadway Centre Cinemas

Salt Lake City, Utah | *June* 19 - 25 | EST. 2001

GUMMO

Dir. Harmony Korine, 1997 | I was lucky enough to discover GUMMO at my local video store as a teen. Watching by myself in the safety of my bedroom, I was profoundly unsettled, and yet couldn't take my eyes off the screen. I've since followed Harmony Korine's career with a lustful glee, and have had the pleasure of watching SPRING BREAKERS and THE BEACH BUM on the big screen with an audience of strangers to share in my discomfort. I look forward to inflicting this film on a new audience who may not know what they're in for. - Zoey Reynolds, SLFS Events Manager

Screenings

WELCOME TO THE DOLLHOUSE (1995), GUMMO (1997), WERCKMEISTER HARMONIES (2000)
LA STRADA (1954), MELANCHOLIA (2011)

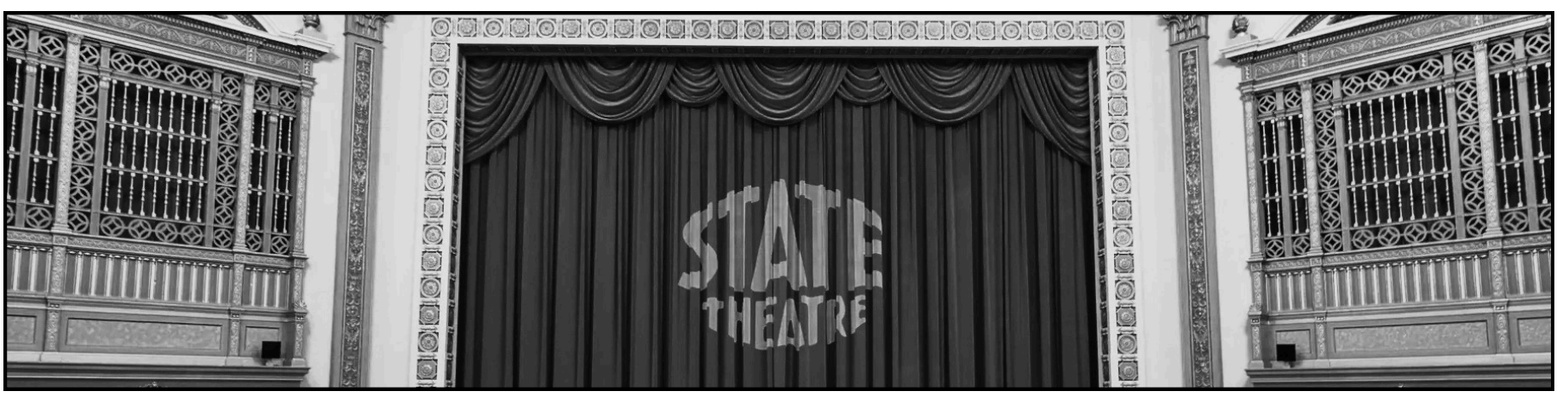
Sie FilmCenter

Denver, Colorado | June 12 - 18 | EST. 2010

Screenings: THE SWEET HEREAFTER (1997), SE7EN (1995), THE PIANO TEACHER (2001), WELCOME TO THE DOLLHOUSE (1995), COLD LIGHT OF DAY (1990) / THE GOLDEN GLOVE (2019), DOGVILLE (2003), FAT GIRL (2001), HAPPY TOGETHER (1997), THREADS (1984), LEAVING LAS VEGAS (1995), WEEKEND (1967), PRISONERS (2013), LOOKING FOR MR. GOODBAR (1977), GUMMO (1997)

HAPPY TOGETHER

Dir. Wong Kar-wai, 1997 | Of all of these depressing greats, I would have to say that Wong Kar-Wai's HAPPY TOGETHER is one of the best on this list. Mostly because of the way the filmmaker turns the tables a bit on his own conventions. First, steering into a queer relationship which was still taboo at the time for Hong Kong, and placing two of his greatest assets in the leads as tormented lovers - Tony Leung and the late, great Leslie Cheung - then by flipping his own best bit, that of being a master at showing us the things keeping people apart from each other, and instead showing us a couple that should be kept very much apart, and the pain that takes on. - Sie Film Center



SIOUX FALLS STATE THEATRE

Sioux Falls, South Dakota | June 5 - 11 | EST. 1926 / 2020

Screenings

FIGHT CLUB (1999)
THE LAND BEFORE TIME (1988)
THE SIGN OF THE CROSS (1932)
INCENDIES (2010)
WATERSHIP DOWN (1978)
CRIES AND WHISPERS (1972)
COME AND SEE (1985)
SYNECDOCHE, NEW YORK (2008)
BEAU TRAVAIL (1999)
SORCERER (1977)

WATERSHIP DOWN

Dir. Martin Rosen, 1978 | A gateway "bleak film" for both older kids and adults, WATERSHIP DOWN's beautiful hand-drawn animation pulls viewers into the journey of a warren of rabbits fleeing the destruction of their home. As they search for safety and a new beginning, their survival instincts are constantly tested, with some unexpected help from a rather unforgettable seagull along the way. What I appreciate most about WATERSHIP DOWN is its honesty. It never sugarcoats the dangers of nature or the harsh realities animals face in order to survive, balancing moments of tenderness and hope with a sense of danger and loss. You'll never look at rabbits the same way again! - Sioux Falls State Theatre

Stray Cat Film Center

Kansas City, Missouri

June 7 - 13

EST. 2018

THE STONE WEDDING

Dir. Dan Pița and Mircea Veroiu, 1973 | "On the edge of the abyss... only a mountain's sister searches a place for the soul." So it is sung by the folk musician narrator of THE STONE WEDDING as we watch a wounded woman shuffle home. If it's not clear at the beginning, a viewer will know by the end the musician is singing about us. The film, directed by Dan Pița and Mircea Veroiu, is a duology following four main characters on their own journeys around the edge of the abyss. In the first, a Béla Tarr-esque drama directed by Veroiu, a woman travels around town trying to raise money for medicine as her sickly daughter roams their countryside homestead. In the second, a tragicomedy by Pița, a deserting soldier accompanies a musician to play the forced marriage of a sullen bride. Conscription, arrangement, illness. If this film is about the void, it's specifically about the arbitrary ways it pierces our lives and what it means to live regardless. Bleak, but transcendently beautiful, THE STONE WEDDING is a masterpiece of Romanian cinema that asks the viewer to go in search of their own place for the soul. Stray Cat Film Center will be playing the film as our closing night screening on June 13th and projecting the film from a rare 16mm print. - Stray Cat Film Center

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PUNISHMENT PARK (1971), IKIRU (1952), TROUBLE EVERY DAY (2001), THE PLAGUE DOGS (1982), THE EAR (UCHO) (1970), FIRST REFORMED (2017), TASTE OF CHERRY (1997), BLEAK WEEK SHORTS MATINEE, THE STONE WEDDING (1973)

Screenings

Sun-Ray Cinema

Tampa, Florida | June 1 - 7 | 2024

LIVERPOOL

Dir. Lisandro Alonso, 2008 | LIVERPOOL is slow cinema at its finest, a narrative that feels free from servicing any debt. - Sun-Ray Cinema

Screenings

MONSIEUR VERDOUX (1947)

THE TURIN HORSE (2011)

BOY (1969)

LIVERPOOL (2008)

SYNECDOCHE, NEW YORK (2008)

HAPPINESS (1998), FAT GIRL (2001)

Texas Theatre

Dallas, Texas | June 5 - 11 | EST. 1931

THEY SHOOT HORSES, DON'T THEY?

Dir. Sydney Pollack, 1969 | "The one I'm excited to show people this year is a bit outside the traditional bleak and something that I never had a chance to see until a couple years ago: THEY SHOOT HORSES, DON'T THEY? I'd always heard about it, but studio filmmaking at this level of bleakness was a revelation to me and certainly relevant to our current climate. Jane Fonda is at the absolute peak of her powers, projecting strength while drowning in angst-filled desperation. The hopes and blind delusion of the participants is nothing short of a HUNGER GAMES on roller skates as people toss pennies at starving dancers who eat while shuffle-ball-changing and don't sleep for weeks to win a few dollars. The entirety of human nature is in this film, in my opinion. - Jason Reimer

Screenings: SÁTÁNTANGÓ (1994), ON THE SILVER GLOBE (1988), TROUBLE EVERY DAY (2001), THE PROPOSITION (2005), THE ROAD (2009), AU HASARD BALTHAZAR (1966), WATERSHIP DOWN (1978), BREAKING THE WAVES (1996), THE PLACE BEYOND THE PINES (2012), LEAVING LAS VEGAS (1995), THEY SHOOT HORSES, DON'T THEY? (1969)

THE INDEPENDENT PICTURE HOUSE

Charlotte, North Carolina | June 1 - 7 | EST. 2022

BAMBOOZLED

Dir. Spike Lee, 2000 | Spike Lee anticipated modern debates about viral media, spectacle and audience complicity. Long before social media culture fully emerged, BAMBOOZLED critiqued the entertainment industry's relationship to Black identity, asking difficult questions about performance, commodification and who profits from racial caricature. The film remains deeply relevant in conversations about representation, media exploitation and the pressures placed on Black artists within mainstream culture. - The Independent Picture House

Screenings: THE OFFENCE (1973), THE VANISHING (SPOORLOOS) (1988), THE THIRD MAN (1949), BOUND (1996), BAMBOOZLED (2000), SESSION 9 (2001), HENRY: PORTRAIT OF A SERIAL KILLER (1986), WERCKMEISTER HARMONIES (2000)

The Beacon Cinema

Seattle, Washington | June 5 - 11

EST. 2019

IN A GLASS CAGE

Dir. Agustí Villaronga, 1986 | Enveloping you with the punishing claustrophobia of an iron lung, Agustí Villaronga's IN A GLASS CAGE is a work of gothic transgression from the anything-goes years of Spain's post-fascist cinema. After a gruesomely botched suicide attempt, former Nazi doctor and pedophile Klaus (Günter Meisner) is visited by a mysterious boy (David Sust) who claims to be a nurse. Think again, fascist! This movie performs a forced inhalation of nightmarish abuse right into your gasping lungs. Think Argento does SALÒ and leave all standards of good taste at home. - The Beacon Cinema

Screenings

COME AND SEE (1985)
IN A GLASS CAGE (1986)
FUNNY GAMES (1997)
COMBAT SHOCK (1986)
DEATH BY HANGING (1968)
DANCER IN THE DARK (2000)
ELEPHANT (2003)
FAT GIRL (2001)
SALÒ, OR THE 120 DAYS OF SODOM (1975)

THE BEVERLY THEATER

Las Vegas, Nevada | June 11 - 17 | EST. 2023

WILLY WONKA & THE CHOCOLATE FACTORY

Dir. Mel Stuart, 1971 | Yes, that's right — WILLY WONKA. Fans remember it for great reasons: the incredible music, all the lurid color and candy sets, the one-of-a-kind Gene Wilder. But they forget the abject poverty Charlie is trying to pull his family out of, finding money in the gutter to buy a candy bar to win a desperate lottery from a secluded factory owner. Wonka punishes the kids because they are brutal snobs, about to turn their obnoxity into the me-era 1980s when they will be in their 20s doing blow and trading stocks. Yet Charlie is immovably optimistic and passes Wonka's harsh tests, giving us the vivid light at the end of the tunnel we all need. - Mike Plante

Screenings

ALL THAT HEAVEN ALLOWS (1955)
AMERICAN JOB (1996)
BARRY LYNDON (1975)
DELIVERANCE (1972)
THE DOOM GENERATION (1995)
FLESH FOR FRANKENSTEIN (1973)
HARD EIGHT (1996)
LA JETÉE (1962) / TOBY DAMMIT (1968)
LADY SNOWBLOOD (1973)
LEAVING LAS VEGAS (1995)
MORVERN CALLAR (2002)
QUEEN OF DIAMONDS (1991)
WILLY WONKA & THE CHOCOLATE FACTORY (1971)

THE BYRD THEATRE

Richmond, Virginia | June 3 - 11 | EST. 1928

Screenings: INCENDIES (2010), THE DEVIL'S BACKBONE (2001), PERFECT BLUE (1997), THE FOX AND THE HOUND (1981), LEAVING LAS VEGAS (1995), LIFEBOAT (1944), MAD MAX (1979)

THE DEVIL'S BACKBONE

Dir. Guillermo del Toro, 2001 | Few films balance beauty and heartbreak quite like THE DEVIL'S BACKBONE. Set against the haunting ruins of a Spanish orphanage during the Civil War, Guillermo del Toro crafts a ghost story that is really about something far more human: the fierce, fragile bonds children form when safety disappears. Every frame is meticulously composed, yet the film never lets its visual splendor overshadow the emotional weight of its young characters' lives. It lingers long after the credits roll, not because of its ghosts, but because of its heart. - The Byrd Theatre

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The Gap Theatre

Wind Gap, Pennsylvania | June 14 - 20

Screenings: DR. STRANGELOVE OR: HOW I STOPPED WORRYING AND LEARNED TO LOVE THE BOMB (1964) in 35mm, RIVER'S EDGE (1986) in 35mm, IRREVERSIBLE (2002) in 35mm, IVAN'S CHILDHOOD (1962) in 35mm, GODZILLA (1977) in 35mm, DELIVERANCE (1972) in 35mm, CHRISTIANE F. (1981) in 35mm

The Hi-Pointe Theatre

St. Louis, Missouri | June 1 - 7 | 1922

Screenings: SALÒ, OR THE 120 DAYS OF SODOM (1975), MELANCHOLIA (2011), NO COUNTRY FOR OLD MEN (2007), DAYS OF WINE AND ROSES (1962), THE TURIN HORSE (2011), THE VANISHING (1988), THE DEVIL'S BACKBONE (2001), PERSONA (1966), COME AND SEE (1985), UNFORGIVEN (1992), THE MIST (2007), SCARLET STREET (1945), GRAVE OF THE FIREFLIES (1988), NAKED (1993)

DAYS OF WINE AND ROSES

Dir. Blake Edwards, 1962 | I first saw DAYS OF WINE AND ROSES by chance decades ago, and it left a mark that has stayed with me ever since. What begins as a familiar romantic melodrama gradually descends into one of the most detailed and heartbreaking portrayals of addiction ever put on film. There is no sentimentality here, and the film's increasingly claustrophobic visual style will leave the viewer emotionally drained by the end. One of the great underseen studio films of the 1960s. - The Hi-Pointe Theatre

THE HISTORIC ARTCRAFT THEATRE

Franklin, IN | *June* 2 - 4 | EST. 1922

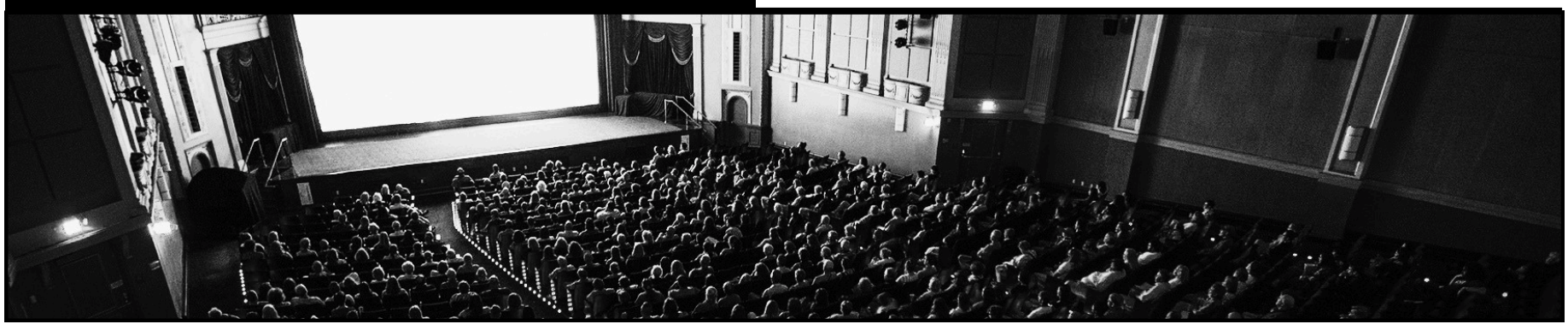
THE ASPHALT JUNGLE

Dir. John Huston, 1950 | All three films on our schedule screened at The Historic Artcraft Theatre in December of 1950, and all are great crime films, screened once again on 35mm film. The Asphalt Jungle in particular is one of the finest heist films ever made, pairing John Huston's direction with Sterling Hayden's nervy star charisma. In brutal fashion, it depicts the bitter fruits of the criminal lifestyle. - The Historic Artcraft Theatre

Screenings: PANIC IN THE STREETS (1950), IN A LONELY PLACE (1950), THE ASPHALT JUNGLE (1950)

The Kentucky Theatre

Lexington, Kentucky | *June* 12 - 18 | EST. 1922



Screenings: WERCKMEISTER HARMONIES (2000), KILLER OF SHEEP (1978), BREAKING THE WAVES (1996), HAPPINESS (1998), AN ARIA ON GAZES AKA THE BEDROOM (1992), WINTER LIGHT (1963), SOME CAME RUNNING (1958), TROUBLE EVERY DAY (2001), FOX AND HIS FRIENDS (1975), IN COLD BLOOD (1967), CHRISTIANE F. (1981), A.I. ARTIFICIAL INTELLIGENCE (2001)

AN ARIA ON GAZES

Dir. Hisayasu Satō, 1992 | First released as UNFAITHFUL WIFE: SHAMEFUL TORTURE, Hisayasu Satō's 1992 pinku magnum opus AN ARIA ON GAZES is more VIDEODROME than adult video, and anything but the typical softcore shocker that the original lurid title promises. With sleazily beautiful SOV cinematography, soaked in the sickening glow of TV static and neon and a stunningly sad lead performance from Satō's muse Kiyomi Itō, the film is a dream-like and prescient exploration of digital voyeurism, identity and urban alienation. With almost 70 titles to his name, and many of them still difficult to find — though that is quickly changing due to the heroic archival work of Vinegar Syndrome and Muscle Distribution — Satō can be a challenging filmmaker to approach, but AN ARIA ON GAZES is the perfect introduction to his dark and singular genius. Recommended for fans of Tsukamoto, Lynch and Janet Jackson's "Empty." - The Kentucky Theatre

The Little Theatre

Rochester, New York | *June* 5 - 11 | EST. 1929

THE VANISHING (SPOORLOOS)

Dir. George Sluizer, 1988 | Having watched THE VANISHING at possibly far too young and formative an age, George Sluizer's 1988 arthouse thriller unsettled me in a way I've never completely been able to shake.

Sunny European settings contrast with a cold, unblinking glimpse into the mind of a sociopath and a hero's obsessive quest for answers that builds to an utterly bone-chilling ending that feels somehow both shocking and inevitable.

It's a film that has quite literally haunted me for decades at this point, and I can't wait to share it with a new audience. - The Little Theatre

Screenings: THE WAGES OF FEAR (1953), THE MIST - B&W DIRECTOR'S CUT (2007), THE PLAGUE DOGS (1982), WERCKMEISTER HARMONIES (2000), MYSTERIOUS SKIN (2004), THE VANISHING (SPOORLOOS) (1988), KILLER OF SHEEP (1978)

The Moxie Cinema

Springfield, Missouri | June 3 - 5 | 2005

PLANET OF THE APES

Dir. Franklin J. Schaffner, 1968 | I was introduced to PLANET OF THE APES by my father, a lover of all things sci-fi and that dry retrofuturist aesthetic — think original STAR TREK and THE OMEGA MAN — at a very young age. It makes me smile to think of how proud he was to show me some of cinema's most iconic and bleakest visions of humanity. Watching movies like PLANET OF THE APES and HELLRAISER was our quality time. PLANET OF THE APES subverts on many levels; today it may be seen as a projection of anxieties surrounding AI and how fragile civilization feels at this moment. Many read it as an allegory for oppression, a history lesson. I see it as a confrontation, a mirror held up to a specific audience terrified by the reversal of power structures and by the unspeakable horror of having their social dominance stripped away. My father had a knack for introducing me to heavy concepts using spectacular sci-fi worlds as an entry point to cinema, pulling me in with awe and leaving me with existential dread — the very thing the genre does best. - The Moxie Cinema

Screenings: FAREWELL MY CONCUBINE (1993), SCARECROW (1973), PLANET OF THE APES (1968)

The Oriental Theatre

Milwaukee, Wisconsin

June 21 - 27

EST. 1927

AMERICAN JOB

Dir. Chris Smith, 1996 | The restoration of AMERICAN JOB is a thrilling opportunity to showcase the early development of Chris Smith's distinct voice in American independent cinema. Even in a fiction film, you can see glimmers of the tone and themes found in his subsequent work AMERICAN MOVIE, a seminal documentary for the Milwaukee film scene. Filled with dreary Midwest backdrops, punishing fluorescent lights and Sisyphean struggle, AMERICAN JOB illustrates in deadpan detail that work sucks. - The Oriental Theatre

Screenings: THE TURIN HORSE (2011), SORCERER (1977), SE7EN (1995), PERFECT BLUE (1997), BLACK GIRL (1966), AMERICAN JOB (1996), BEAU TRAVAIL (1999)

The Paramount Theatre

Austin, Texas | June 3 - 9 | EST. 1915

Screenings: THE MASTER (2012), WHERE THE WILD THINGS ARE (2009), INVASION OF THE BODY SNATCHERS (1978) / ERASERHEAD (1977), THE VIRGIN SUICIDES (1999)

INVASION OF THE BODY SNATCHERS

Dir. Philip Kaufman, 1978 | Given how much I love the '56 BODY SNATCHERS, I didn't think there could be room in my heart for another version. When I saw the '78 version for the first time, I made room. Everything I love about the original story, bathed in the grimy discontent of 1970s American cinema... plus 2-3 of the most uncannily nightmarish moments you'll ever experience in a movie theatre. Because this story can shape-shift to be about so many things, it will always be about the thing currently scaring us the most. - The Paramount Theatre

The Redford Theatre

Detroit, Michigan | June 26 - 29 | EST. 1928

SORCERER

Screenings: MULHOLLAND DRIVE (2001), LOVE STORY (1970), SORCERER (1977), THE DEER HUNTER (1978), MOMMIE DEAREST (1981) in 16mm

Dir. William Friedkin, 1977 | SORCERER is criminally underseen, directed by Hollywood legend — and bona fide nutcase — William Friedkin. Why the whole world hasn't watched a truckload of rotting dynamite sweating through the jungle to the kicking Tangerine Dream score, we'll never know. But it's the centerpiece of our Bleak Week programming as we work to fix that. - The Redford Theatre

The River Oaks Theatre

Houston, Texas | *June* 7 - 13 | EST. 1939

Screenigns
TRAINSPOTTING (1996)
CRASH (1996)
COME AND SEE (1985)
REQUIEM FOR A DREAM (2000)
PET SEMATARY (1989)
12 MONKEYS (1995)
I SAW THE TV GLOW (2024)
THE PLAGUE DOGS (1982)

PET SEMATARY

Dir. Mary Lambert, 1989 | This Mary Lambert-directed adaptation of the Stephen King novel breaks almost all the cinematic taboos — including violence against animals and children (it's up to the audience to decide which is more uncomfortable to watch) — and relishes in the unpleasant. It's the film that launched a thousand childhood traumas, with a bummer of an ending that just gets more unsettling the longer you sit with it. We'll be joined by an esteemed panel including Stephen King expert Bev Vincent, KINGCAST podcast host Eric Vespe, as well as Bram Stoker Award-nominated authors Clay McLeod Chapman and Johnny Compton. - The River Oaks Theatre

The Roxy Theater

Missoula, Montana | *June* 21 - 27 | EST. 1937

Screenings: SCARLET STREET (1945), MIKEY AND NICKY (1976), WERCKMEISTER HARMONIES (2000), TASTE OF CHERRY (1997), CRIES AND WHISPERS (1972), 4 MONTHS, 3 WEEKS AND 2 DAYS (2007), WITHNAIL AND I (1987), MYSTERIOUS SKIN (2004)

WITHNAIL AND I

At first glance, Bruce Robinson's 1987 cult classic WITHNAIL AND I might seem like an unusual example of the cinema of despair. It's uproariously funny, for one. And in the grand scheme of things, a pair of drunken and dissolute Londoners going on holiday — by mistake — isn't exactly a journey into the heart of darkness. But as Withnail and Marwood (the unforgettable Richard E. Grant and Paul McGann) confront the conclusion of their youth, the '60s and their friendship, Robinson's comedy transforms into something rich, strange and, yes, bleak — a melancholy vision of life as little more than a quintessence of dust. - The Roxy Theater

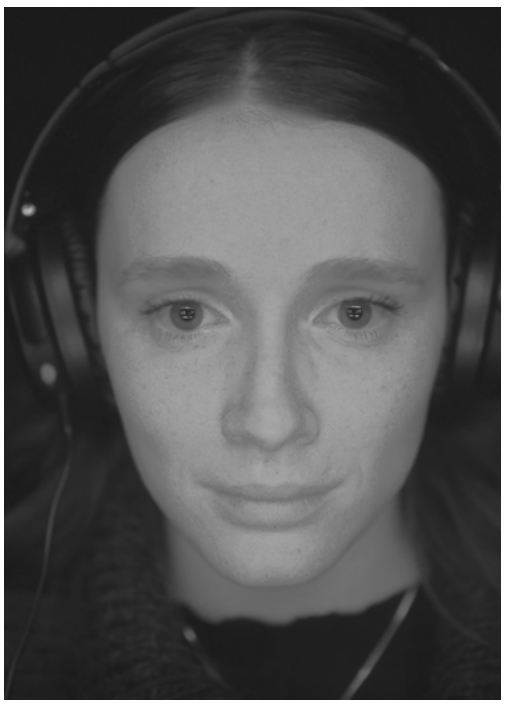
THE SCREENING ROOM MOVIE THEATRE

Kingston, Ontario | *June* 12 - 18 | EST. 1997

Screenings
PATHS OF GLORY (1957)
THE VANISHING (SPOORLOOS) (1988)
RATCATCHER (1999)
THE SWEET HEREAFTER (1997)
THE PIANO TEACHER (2001)
SANSHO THE BAILIFF (1954)
CHILDREN OF MEN (2006)

CHILDREN OF MEN

Dir. Alfonso Cuarón, 2006 | Set in 2027, Alfonso Cuarón imagines a near future in which human fertility has simply ended — no explanation offered, no cure in sight — and society is contracting around that fact into something harder and crueler. Its extended, unbroken battle sequences have become among the most studied in film schools worldwide, and the film has grown in stature with every passing year, its vision of civilizational collapse feeling less like speculation and more like prophecy. Theo Faron, a bureaucrat who has made a kind of peace with hopelessness, is pulled into a desperate mission to protect the only pregnant woman in eighteen years — and the film earns its final note of grace precisely because it has refused, for most of its running time, to look away. - The Screening Room Movie Theatre



The Ultimate Picture Palace

Oxford, England | *June* 19 - 25 | EST. 1911

Screenings:
OLDBOY (2003)
THE TURIN HORSE (2011)
RED ROOMS (2023)
THE ASCENT (1977)
NAKED (1993)
GUMMO (1997)

RED ROOMS

Dir. Pascal Plante, 2023 | Pascal Plante's RED ROOMS is a film that knows you're watching, and makes you wish it didn't. On the surface it's a courtroom crime drama, but something far more troubling lurks beneath: a portrait of dead-eyed dark web obsession, an ungovernable digital terrain fuelled by human depravity and blockchain transactions and a true crime voyeurism that implicates the audience as much as its subjects. Plante shoots with a clinical coldness that mirrors the digital world it depicts, a world drained of human warmth by the harsh glow of dual monitors. This is a film that lingers long after the credits and leaves you with the uncomfortable urge to go offline entirely. - The Ultimate Picture Palace

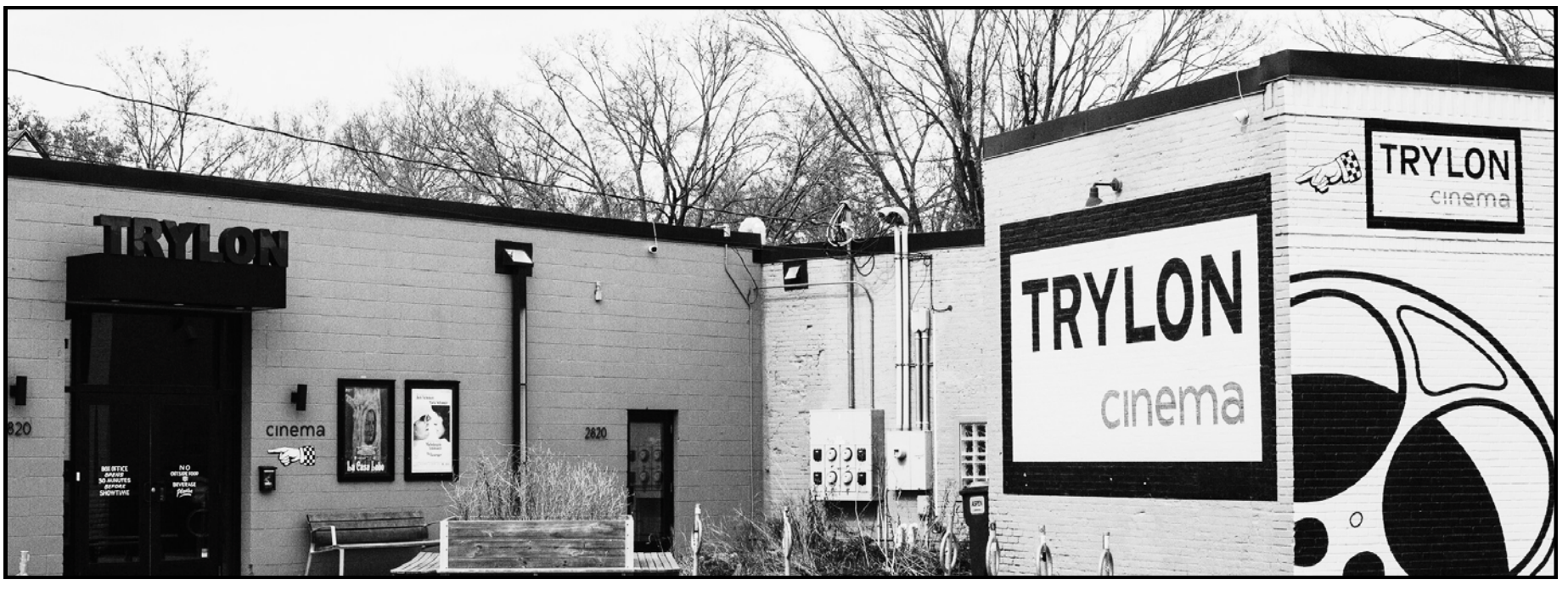
Tivoli Cinema

Charlottetown, Prince Edward Island | June 1 - 7 | EST. 2025

Screenings: ETERNAL SUNSHINE OF THE SPOTLESS MIND (2004), MISERY (1990), MAD MAX (1979), BAD LIEUTENANT (1992), THREADS (1984), RED ROOMS (2023), DIVINE HAMMER (2024), THE DIRTIES (2013)

THREADS

Dir. Mick Jackson, 1984 | Only the BBC in the 1980s would give us what nobody was asking for: a post-apocalyptic take on the kitchen sink drama. If film is especially good at finding moments of transcendence and beauty within the banal everydayness of it all, THREADS takes this thesis out back and drops an atom bomb on its head. Ten years ago, this movie could be considered quaint in its PSA-like warning against the dangers of nuclear war, but unfortunately reality seems to be catching up to this former curio at an unsettlingly quick pace. - Tivoli Cinema



Trylon Cinema

Minneapolis, Minnesota | June 1 - 7 | EST. 2009

Screenings: ZODIAC (2007), THE TRIBE (2014), TESTAMENT (1983), THE LIFE OF OHARU (1952), THE CREMATOR (1969), SÁTÁNTANGÓ (1994), COME AND SEE (1985)

TESTAMENT

Dir. Lynne Littman, 1983 | Stark and genuinely devastating, TESTAMENT is the stuff true nightmares are made of.

- Trylon Cinema

Tyneside Cinema

Newcastle upon Tyne, England

June 19 - 25

EST. 1937

REQUIEM FOR A DREAM

Dir. Darren Aronofsky, 2000 | We've selected Darren Aronofsky's REQUIEM FOR A DREAM to kickstart our Bleak Week: Cinema of Despair programme this year. For us, this epitomizes the "once seen, never forgotten" mantra of the festival, offering an utterly unforgettable, unshakable portrait of addiction. Ellen Burstyn's performance has to be one of the most affecting and heartbreaking ever put to screen, whilst Clint Mansell's haunting, minimalist "Lux Æterna" strings soundtrack — which has since become a fixture in film trailers — offers the perfect melancholy motif to accompany this modern masterpiece. - Tyneside Cinema

Screenings

REQUIEM FOR A DREAM (2000)
GRAVE OF THE FIREFLIES (1988)
THE MIST - B&W DIRECTOR'S CUT (2007)
WHEN THE WIND BLOWS (1986)
WERCKMEISTER HARMONIES (2000)
A CLOCKWORK ORANGE (1971)
DANCER IN THE DARK (2000)
SALÒ, OR THE 120 DAYS OF SODOM (1975)

UW Cinematheque

Madison, Wisconsin

June 24 - 30

EST. 1998

THE GREAT SILENCE

Dir. Sergio Corbucci, 1968 | Even among the many violent, cruel and unforgiving European Westerns of the 1960s and 1970s, Sergio Corbucci's THE GREAT SILENCE is notable for its sheer brutality. Chronicling a frigid world blanketed by snow and ice, rife with bounty killers and grisly injustice, the film builds to a showdown between the righteous avenger Silence (Jean-Louis Trintignant) and the villainous Loco (Klaus Kinski). Far from a quintessential Western duel, Corbucci instead serves up a far more harrowing and disturbing climax. Like a glimpse into an abyss where amorality rules the day, THE GREAT SILENCE stands as the genre's bleakest achievement. - Josh Martin

Screenings

MIRACLE MILE (1988)
THE GREAT SILENCE (1968)
CHIME (2024)
CURE (1997)
MESSIAH OF EVIL (1973)
LE BONHEUR (1965)
SUCH A PRETTY LITTLE BEACH (1949)
THE HOLE (1998)
TESTAMENT (1983)

WATERSHED

Bristol, England | *June* 19 - 25 | EST. 1982

Screenings

DEAD MAN'S SHOES (2004)
WUTHERING HEIGHTS (2011)
RATCATCHER (1999)
BRIGHTON ROCK (1948)
THREADS (1984)
DRAGONFLY (2015)
CHRISTINE (1987)
ROAD (1987)
THE MAN FROM LONDON (2007)

CHRISTINE / ROAD

Dir. Alan Clarke, 1987 | For my money, Alan Clarke is one of the under-appreciated greats of British filmmaking. Perhaps best known for his controversial, violent dramas like SCUM, THE FIRM or MADE IN ENGLAND, we're instead giving a rare cinema outing to two of his lesser-known and screened films, originally produced for broadcast on the BBC during his prolific 20-year stint there.

In CHRISTINE, we follow the eponymous teen on her delivery rounds as she deals heroin to the other suburban neighborhood youths, whiling away the summer holidays spaced out on couches — the audience becoming as desensitized as she is to this stark yet hypnotic ritual. Where CHRISTINE depicts the bleak mundanity of addiction, ROAD explodes with drama and evocative monologues — courtesy of Jim Cartwright's original stage play — sweeping us up in a spiraling drunken tour of a single derelict street in a Lancashire town.

Clarke's formal inventiveness with his signature Steadicam and stark sense of realism brought a new, radical disruptiveness to British filmmaking of the time, with these two staggering works each reflecting the bleak social ills and despondency festering in Thatcher's England. - Watershed

Filmhouse

Edinburgh, UK | *June* 19 - 25 |EST. 1978

Screenings: ON THE BEACH (1959) in 35mm, GRAVE OF THE FIREFLIES (1988), SÁTÁNTANGÓ (1994), COME AND SEE (1985), I AM A FUGITIVE FROM A CHAIN GANG (1932) in 35mm, STRAIGHT, TIME (1978) in 35mm, DAS BOOT (1981), NAKED (1993), THE VANISHING (SPOORLOOS) (1988), CURE (1997), SALÒ, OR THE 120 DAYS OF SODOM (1975), CRÍA CUERVOS (1976), STALKER (1979), Don Hertzfeldt Programme, RATCATCHER (1999)

THE VANISHING (SPOORLOOS)

Dir. George Sluizer, 1988 | Has anyone who has seen this film ever stopped at a motorway service station/rest stop and not thought of it? I know I haven't, such is the depth of its chill. A reminder, should we need it, of the sheer fragility of any single human life and how arrogant we are to imagine that we might ever actually get through it, or, rather, how easy it would be not to. As the film's 'terrifyingly mundane' abductor, Raymond, would have it, "the best plans can be wiped out at any moment by what we call fate". The abduction is only the beginning as the one-left-behind's desperate, obsessive pursuit of closure leads him, and us, inexorably, to perhaps the most disturbing ending in all of cinema. - Rod White

ROW HOUSE CINEMA

Pittsburgh, PA | *June* 5 - 11 | EST. 2014

Screenings: TWIN PEAKS: FIRE WALK WITH ME (1992), COME AND SEE (1985), THE PIANO TEACHER (2001), REQUIEM FOR A DREAM (2000), SALÒ OF THE 120 DAYS OF SODOM (1975), RATCATCHER (1999), HAPPINESS (1998)

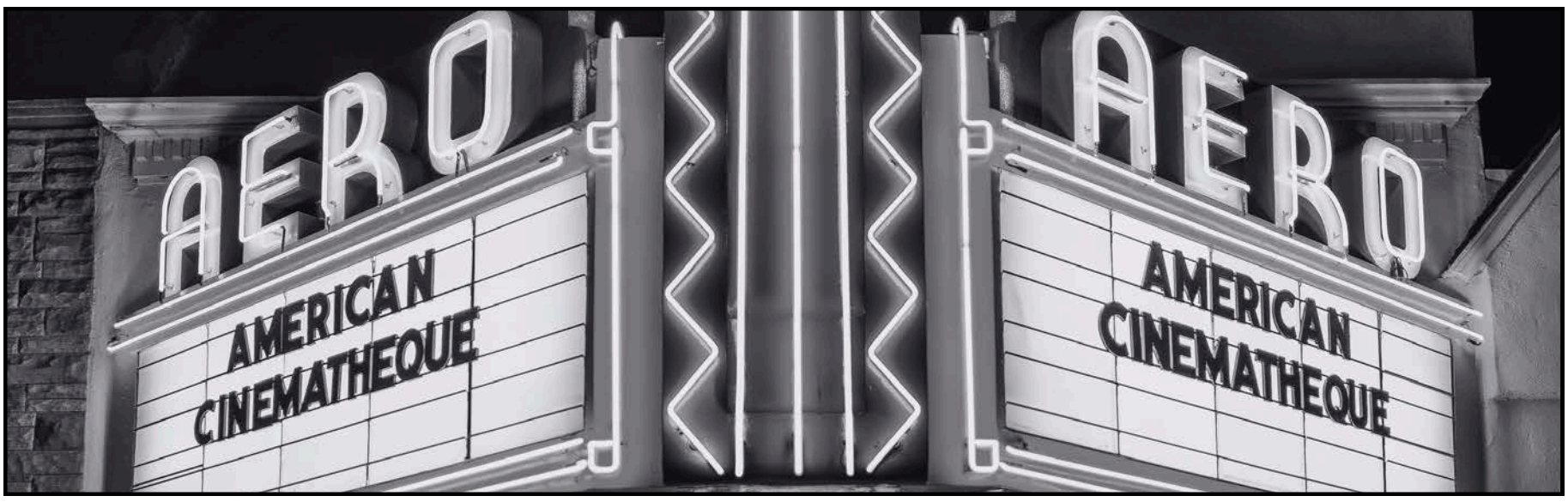
HAPPINESS

Dir. Todd Solonz, 1998 | There is no other film that has ever touched the same nerve as Todd Solondz's HAPPINESS. It's a masterpiece of provocation that somehow manages to make you laugh while reaching the darkest, most aberrant corners of human behavior. By the time the credits roll, you might feel queasy at the realization that you really enjoyed it. - Cara Popovich

Egyptian Theatre

Los Angeles, CA | *June* 1 - 7 | EST. 1922 | *American Cinematheque*

Screenings: THE PIANO TEACHER (2001), A.I. ARTIFICIAL INTELLIGENCE (2001), MYSTERIOUS SKIN (2004), HEAVEN'S GATE (1980), MIDSOMMAR: DIRECTOR'S CUT (2019), MOTHER JOAN OF THE ANGELS (1961) on Nitrate, HEART OF GLASS (1976), HEREDITARY (2018), INCENDIES (2010), THREADS (1984), THE GODFATHER PART TWO (1974)



AERO THEATRE

Los Angeles, CA | *June* 1 - 7 | EST. 1940 | *American Cinematheque*

Screenings: SÁTÁNTANGÓ (1994), THE MAN WHO WASN'T THERE (2001), LA CÉRÉMONIE (1995) / VIOLETTE NOZIÈRE (1978), ELLE (2016), SWEET COUNTRY (2017), EDDINGTON (2025), COME AND SEE (1985), BUSTER AND BILLIE (1974), BAD TIMING (1980), THE PLAGUE DOGS (1982), SOUTHLAND TALES (2006), TESS (1979)

LOS FELIZ 3

Los Angeles, CA | *June* 1 - 7 | EST. 1935 | *American Cinematheque*

Screenings: DEAD PRESIDENTS (1995), SPIDER (2002), SAMSON AND DELILAH (2009), THE PIANO (1993), THE NEW BOY (2023), JACKAL OF NAHUELTORO (1969), TIME OF THE WOLF (2003), CRISS CROSS (1949), SHAME (1968), MACARIO (1960), EUREKA (2000), MISUNDERSTOOD (1966), PALO Y HUESO (1968), THE SERPENT'S WAY (1986), BEAU IS AFRAID (2023), THE DEVIL, PROBABLY (1977), WHISKY (2004), FEAR STRIKES OUT (1957), CASTRATION MOVIE CHAPTER III: JUNIOR GHOSTS—PREMORPHIC DRIFT; A FRAGMENTARY PASSAGE (2026), FIVE STAR FINAL (1931), THE HUNT (1966), BOY (1969), LETTERS FROM A DEAD MAN (1986)

AMERICAN CINEMATHEQUE PROGRAMMERS (*Egyptian Theatre, Aero Theatre, Los Feliz 3*): *Chris LeMaire, Cindy Flores, Imani Davis, Stephanie Lopez, Afra Nariman*

PROGRAMMERS

AFI Silver Theatre and Cultural Center
Todd Hitchcock
Abbie Algar
Josh Gardner
Javier Chavez
Eli Prysant

Belcourt Theatre
Toby Leonard
Zack Hall
Sheronica Hayes
Allison Inman

ByTowne Cinema
Andy Willick
Daniel Demois
Eric Lavigne
Geneviève Morin
Michelle Reyes Boon
Rhiannon Seath
Victoria Doherty

Caligari at Cine Gaumont
Mauro Lukasievicz

Central Cinema
William Mahaffey
Nick Huinker

Cinema Art Theater
Shelby Cooke

Cinéma Beaubien
Jean-François Lamarche
Teejay Bhalla
Vincent Labrecque
Quentin Archambault
Pascal Bastien
Denis Côté
Jeremie Romain

Cinéma du Musée
Jean-François Lamarche
Teejay Bhalla
Vincent Labrecque
Quentin Archambault
Pascal Bastien
Denis Côté
Jeremie Romain

Cinéma du Parc
Jean-François Lamarche
Teejay Bhalla
Vincent Labrecque
Quentin Archambault
Pascal Bastien
Denis Côté
Jeremie Romain

Cinemateca Uruguaya
Alejandra Trelles
María José Santacreu
Jacinta Rivera

Cinematheque at Cleveland Institute of Art
Bilgesu Sisman

Cinestudio
Lew Michaels
Josh King

Cineteca de la Universidad de Chile
Valentina Ávila
Gabriel Lizama
Luis Horta
Karla Martínez

Cineteca Universidad de Guadalajara
Rodolfo Castillo-Morales
Pável Cortés
Jazmín Villarreal
Armando Morellón

Coolidge Corner Theatre
Mark Anastasio
Billy Thegenus

Dave Barber Cinematheque
Olivia Norquay

Digital Gym Cinema
Glenn Heath Jr.

Esquire Theatre
Justin Wiese
Brandon DiSabatino
Lillian Currens
Andy Simpson
Ian Charles
Garin Pirnia
Diane Janicki

Film/Video Theater at the Wexner Center for the Arts
Dave Filipi
Chris Stults
Layla Benali

Filmhouse
Rod White
Raymah Tariq
Jessie Moroney

FilmScene
Ben Delgado
Sarahann Kolder

Fine Arts Miramar
Mike Moraskie
Michael Carrady
Mario Alegre Femenias
Marcial Feliciano
Yahaira Corales

Gene Siskel Film Center
Christy LeMaster

Glasgow Film Theatre
Nicola Scott
Paul Gallagher

Globe Cinema
Keanen Edlin
Tanner Wolff

PROGRAMMERS

Guild Cinema
Don Sherry
Jack Mahoney
Michael Dixon
Keif Henley

Hollywood Theatre
Dan Halsted

Honolulu Museum of Art Doris Duke Theatre
Sarah Fang

Hyde Park Picture House
Wendy Cook
Robb Barham
Mosa Mpetha
Sylvia Barber

Hyperreal Film Club
Blake Williams
Cynthia Munoz
David McMichael
Emily Basma
Graham Cumberbatch
Jenni Kaye
Louise Ho
Tanner Carlos Hadfield
Ziah Grace

Idaho Film Society
Daniel McNinch
Grant Olsen
Ben Huynh

Kan-Kan Cinema & Bar
Gabe Ellington
Daniel Arthur Jacobson

Lightbox Film Center
Jesse Pires

Metro Cinema
Heather Noel
Nicole Boychuk
Lindsey Campbell
Fia Friskie
Paul Hanlon
Elliot Konkin
Mike Kendrick
Sarah-Layne Nossack
Thomas Odumade

Music Box Theatre
Rebecca Lyon
William Morris
Kyle Westphal

Olympia Film Society
Rob Patrick
Maren Moreno
Alissa Tu

Paris Theater
John Vanco
Mike Dougherty
Asha Phelps

Park Theatre
Rachel Fox
Mike Flanagan
Sam Quan
Sean Baker
Sophy Romvari
Autumn Durald Arkapaw
Osgood Perkins
Zach Lipovsky
Finn Wolfhard

Pickford Film Center
Melissa Tamminga

Plaza Theatre
Richard Martin

Portland Museum of Art
Christopher Gray
Andy Graham
Skylar Kelly
Greg Jamie
Todd Field

Prince Charles Cinema
Paul Vickery
Jonathan Foster
Robbie Morrissey

Princeton Garden Theatre
Brendan Joyce
Shannon Quinty
Julia Mahony
Justin Jagoe
Grant Gow

Ragtag Cinema
Ouma Amadou

Revue Cinema
Serena Whitney
Nathalie Atkinson
David Bertrand
Nathan Boone
Alicia Fletcher
Emily Gagne
Vanya Garraway
Faduma Gure
Steven Landry
Brandon Lim
Terry O'Flaherty
Crystal Madore
Saffron Maeve
Anthony Oliveira
Alice Rose
Brendan Ross
Danita Steinberg
Zach Wortzman

Rodeo Cinema
Shannon Smith

Roxie Theater (The Roxie)
Isabel Fondevila

Row House Cinema
Cara Popovich

Salt Lake Film Society - Broadway Centre Cinemas
Salt Lake Film Society Staff

Sie FilmCenter
Keith Garcia
Theresa Mercado
Sie FilmCenter Front-of-House Team

PROGRAMMERS

Sioux Falls State Theatre
Steven Dahlmeier

Stray Cat Film Center
Allison Lloyd
Danielle Krakenberg
Brendan Minckler
Andrew Linn
Meg Altschul
Willy Evans

Sun-Ray Cinema
Tim Massett

Texas Theatre
Gunnar Dean
Barak Epstein
Jason Reimer
Chris Gardner

The Beacon Cinema
Shayna Nowicki
Tommy Swenson

The Beverly Theater
Mike Plante
Kip Kelly

The Byrd Theatre
Ben Cronly
Becky Dixon
Samuel Hatcher

The Hi-Pointe Theatre
Brett Smith

The Historic Artcraft Theatre
David Windisch
George Chimples

The Independent Picture House
Jay Morong
de'Angelo Dia

The Kentucky Theatre
Max Morris

The Little Theatre
Adam Lubitow

The Moxie Cinema
Joe Dull
Shay Rainey

The Oriental Theatre
Kerstin Larson
Cara Ogburn
Abbie Esterline
Jack Feria
Ty Williams

The Paramount Theatre
Stephen Jannise

The Redford Theatre
Michael Rizzo
Danielle
Carl
Stephanie
Benji
Darian

The River Oaks Theatre
Robert Saucedo

The Roxy Theater
Mike Emmons
Sarah Ferguson
Kal Bailey

The Screening Room Movie Theatre
Wendy Huot

The Ultimate Picture Palace
Tom Jowett
Steven Endersby
Kit Finne
Jo Huyg
Ella Dawson-Gorton
Manu Hilary
Georgia Humphreys
Pat Britton
Evan Nedyalkov
Louise Bailey

Tivoli Cinema
Phil Homburg
Walker MacDonald
Justin O'Hanley

Trylon Cinema
John Moret

Tyneside Cinema
Patrick Newton
Daniel Lauder
Patrick Newton
Tyneside Cinema Audience

UW Cinematheque
Jim Healy
Josh Martin
Ben Reiser
Mike King

Watershed
Steph Read
Mark Cosgrove