

## **Part 1 Context**

### ***The Cult Film as Experience***

Celebrated for their transgressive nature and contradiction to social normativity standards, cult films are continuously revived and worshipped by their audiences. In fact, it would seem that fans of cult films rejoice in community driven atmospheres. Stephen Prince notes that audiences interact with cult films in a far more active way than is normally the case; reciting dialogue in the film, engaging in elaborate imitative rituals (as is the case with the rocky horror picture show)<sup>1</sup>, dressing up, etc. This is one of the main reasons driving the interest to create film-screening events that focus on experience by thinking outside of the (black) box<sup>2</sup> and into celebratory settings that are in line with a given title's themes, subject matter, or screening history.

Another reason for this is the specific audiences for this type of film. Cult films represent an intersection between high-brow, with its inclusiveness of cinephiles, as well as low-brow, with its aforementioned celebration of messy bodies and the outré, historically thriving in a midnight-circuit setting<sup>3</sup>. Elena Gorfinkel words this with accuracy in the following statement:

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Stephen Prince, author. "The Cult Film Experience: Beyond All Reason J. P. Telotte." *Film Quarterly*, no. 4, 1992, p. 29. EBSCOhost, proxy.library.nyu.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsjsr&AN=edsjsr.1212866&site=eds-live., p.29

<sup>2</sup> Black Box referring to conventional screening spaces

<sup>3</sup> Gorfinkel, Elena. "Cult Film or Cinephilia by any Other Name." ["Part of a special section on cult cinema"]. *Cineaste*, vol. 34, no. 1, Winter2008, pp. 33-38. EBSCOhost, proxy.library.nyu.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=asu&AN=505366704&site=eds-live. P.35

If cinephilia represented an idealist view of the cinema in terms of the plumbing of its esthetic capacities for quasireligious experience, the cult film of the 1970s retorted with an equally ritualistic antiesthetic, taking the principle of failure – on visual, cultural and political grounds – as its guiding logic<sup>4</sup>.

In fact, this specific audience is one that is all too willing to not only see a film that they've probably seen countless times, but to celebrate it with a community of fans alike. This also seems to be the perfect description of moviegoers that attend Fantasia Film Festival every year, one of Montreal's prominent summer attractions that showcases genre films and the "strange". As a general rule of thumb, the festival program contains new genre films from around the world, and is housed within Concordia University's screening spaces. That being said, it could definitely benefit from a tie in film series that celebrates the history of cult films, in unconventional spaces outside of Concordia. In effect, this would also allow the festival to program their new films and premieres without having to devote time and space to these older, though relevant titles. In addition to this, Fantasia attracts many people from outside of Montreal. Shifting the screening spaces from the downtown location of Concordia to various parts of the city would also allow for people to visit different parts of Montreal and perhaps even add a more underground tourism element to the festival.

In addition to these factors, it would seem that moviegoers who do not fall under the category of cult film followers or cinephiles per say, might opt for the streaming-vein of movie screenings in the comfort of their home, instead of paying for a ticket to go see it elsewhere (oftentimes not realizing seeing the cinephilic perception of value within

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<sup>4</sup> Gorfinkel, 35

projection vs laptop or television set experience). That being said, turning the standard screening into an event and displacing it from the theater to unconventional movie viewing spaces might be a way to not only celebrate the films that are being screened and providing access them outside of the home, but also attracting a public that perhaps would otherwise not attend such a screening. This creates a type of new age revival that the festive cult-film tradition provides a platform for. This format has already proven to be successful. An example of this is L.A based Cinespia<sup>5</sup>, which hosts screenings of classic and cult films at the Hollywood Forever Cemetery and includes tie in events such as pre-dark dj sets, photo booths and special guests. Another L.A and New York based example is Rooftop Films<sup>6</sup>, which describes its use of venues as follows:

Rooftop Films travels around the city presenting events on rooftops, parks, and other scenic spots –celebrating and exploring film, music, art and the spectacular locales themselves, and giving you the chance to explore hidden corners of the city<sup>7</sup>.

It is to be noted that this organization's screenings are most often soldout events and that this displacement of screening archetypes and event based organization around film has found itself to be wildly successful. Needless to say, these are two models that serve as formats to follow for this type of series.

That being said, having contextualized the screening of cult films, here is an overview of the concept of the film series: Growing out as an extension of Fantasia Film Festival's 2017 edition (July 12<sup>th</sup>- August 1<sup>st</sup>), in line with the festival's celebration of

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<sup>5</sup> "Hollywood Forever Cemetery Outdoor Movies." *Cinespia*, 2017, [cinespia.org/](http://cinespia.org/).

<sup>6</sup> RooftopFilms. "Home Page." *Rooftop Films*, 26 Apr. 2017, [www.rooftopfilms.com/](http://www.rooftopfilms.com/).

<sup>7</sup> Rooftop Films

genre films, this 6-film programming taking place on Fridays and Saturdays is bursting out of the walls of Concordia University's black box setting and dispersing itself into several unconventional spaces throughout the vibrant city of Montreal. Showcasing beloved cult films and using elements of their narrative and/or screening history to find a theme-based space for their respective exhibitions, this film series welcomes newcomers and fans alike to celebrate the strange, classic, and transgressive nature of the films. Tie in events will thematically be included with specific titles (described further in this report), and patrons are highly encouraged to attend these screenings dressed up. Merchandise will be available on-site and will always contain a limited-edition poster print created by a Montreal artist. This series will be advertised via Fantasia Film Festival publicity, but will also have a promotional trailer shown at beloved film theaters, Cinéma du Parc and AMC Forum 22. More specific details will follow.

**Part 2 Overview** Below is an overview of the film series in the form of a cue sheet, followed by an explanation of it.

Cult Films X - An extension of Fantasia Film Festival							
	Date	Title	Venue	Merch	Logistics	Plan B (Rain)	Tie in event
1	July 13th	Invasion of the Body Snatchers (Siegel, 1956)	Montreal Botanical Garden	Poster, Carnivorous planters	Renting Venue, Licensing	-	Themed Botanical Drinks, Photobooth
2	July 14th	The Blob (Yearworth and Doughen, 1958)	Cine-parc Mather (Drive-In)	Poster	Renting Venue, Licensing	-	Themed Drink, Photobooth
3	July 20th	Eyes Without a Face (Franju, 1960)	Château Saint-Ambroise	Poster, free white mask	Renting the Venue, Licensing, Outdoor Equipment, Plan B for rain	Space inside Château Saint-Ambroise	Themed Drink, Photobooth
4	July 21st	Picnic at Hanging Rock (Weir, 1975)	Parc du Mont-Royal	Poster	Licensing, Outdoor Equipment, Plan B for rain, City (for park screening)	Cinema du Parc Rent Room (nearby)	Picnic
5	July 27th	Suspria (Argento, 1977)	Concordia University Roof Space	Poster	Licensing, dance department contract, special rights for rooftop, outdoor screening equipment	A screening space within Concordia	Dance performance to theme song; by Concordia Contemporary Dance Department, themed drinks and photobooth
6	July 28th	The Lure (Smoczynska, 2015)	Lachine Canal	Poster, includes 1 free drink ticket for post screening event	Licensing, Outdoor Equipment, Plan B for rain, City (for outdoor screening), plan karaoke repertoire,	Rent space inside Concordia	Return to Concordia for: Closing Night Karaoke (Music: Cult Film songs), all event themed drinks and merch available

Cue Sheet explained: The films will be screened in chronological order. Given that they are scheduled on three consecutive weekends, they are paired (and color coded) with a counterpart that is in line with their given theme, which will be discussed more thoroughly in their film notes the fact that they are paired is also a marketing tactic to get

people to go to both weekend screenings. Namely, *Invasion of the Body Snatchers* and *The Blob* both deal otherworldly entities threatening life on earth, and say something about the sociological state of mid to late 1950s middle class America. The following weekend, *Eyes Without a Face* is paired with *Picnic at Hanging Rock*, as they are perhaps the more high-brow films of the lineup, though powerfully eerie. They also both have upper-class white folks as their subjects and will both be screened outdoors. Finally, the closing weekend pairs *Suspiria* with *The Lure*, two films that are currently very popular in the cult circuit today. *Suspiria* is currently seeing a strong revival circuit and (assumably) predicts a full house (and Fantasia Film Festival has a very good relationship with Synapse, who is responsible for the 4K restoration). *The Lure* is important to the program because it serves as a current cult title that reinforces that cult films are not strictly “old” and are still being made. It leaves the festival on an optimistic note and ties in quite nicely to Fantasia’s contemporary timeframe. In other words, both titles serve as comments for current cult film circuits.

The venues are colour coded as follows: Green for outdoor screenings, purple for the rental of pre-existing film equipped spaces, and red for Concordia location.

The following is organized by Title and contains film notes, venue details, merchandising/event details as well as poster and flyer templates. Following that an overview of the project process containing a disclaimer of what is missing as well as mistakes and what was learned.

## **Invasion of the Body Snatchers (Siegel, 1956)**

**Film Notes:** These will be distributed to the viewers in a 2-sided flyer format

## **FRONT SIDE**

*Title:* Invasion of the Body Snatchers

*Year:* 1956

*Director:* Don Siegel

*Screenplay:* Daniel Mainwaring

*Main actors:* Kevin McCarthy and Dana Wynter

*Running time:* 80 min

*Plot:* Dr Miles Bennell's patients are paranoid that their loved ones have been replaced by emotionless doppelgangers. Despite other specialists' dismissal, he soon discovers that the people's queries are true: an alien species of human duplicates, hatching from plant-like pods, is threatening to take over the small town.

## **BACK SIDE**

*Context: Postwar Anxieties: an Extraterrestrial Threat*

With remnants of the World War as well as current Cold War worries, the 1950s were abundant with sci-fi films, which seemed like a good way to express anxieties pertaining to conformism, invasions and fear of "the other". The exploration of this theme is one that defines cult genre of the time. This series will showcase two of these examples in a stretched out double feature event with a Friday showing of *Invasion of the Body Snatchers* (Siegel, 1956) and a Saturday showing of *The Blob* (Yeaworth and Doughthen, 1958).

"The notion that we should all share the same aspirations and belief systems, the same thoughts and the same lack of empathy – that's as terrifying today as it was when Siegel first called "Action!" to reveal how monstrous even those we'd always thought were just like us can be." (Geoff Andrew, BFI)

\*See Flyer Below



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**Front Side**



"The notion that we should all share the same aspirations and belief systems, the same thoughts and the same lack of empathy – that's as terrifying today as it was when Siegel first called "Action!" to reveal how monstrous even those we'd always thought were just like us can be," (Geoff Andrew, BFI)

## Post War Anxieties: An Extraterrestrial Threat



With remnants of the World War as well as current Cold War worries on the rise, the 1950s were abundant with sci-fi films, which seemed like a good way to express anxieties pertaining to conformism, the fear of invasions and of "the other". The exploration of this theme is one that defines cult genre of the time.

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**Back Side**

### **Venue**

Following the narrative element of plant-like pods, this cult film will be screened at Montreal's Botanical Garden Reception Centre. A ticket to the screening would also include a free visit within the garden, courtesy of the Botanical Garden. The pricing for

this venue is 200\$ for a minimum of 3 hours, between 5pm and midnight. This includes basic lighting, sound equipment and a podium. That being said, we would need to bring in the rental screens that we would also be using for other mobile events. The capacity is 250 standing people and 60 people in banquet styled table settings. That being said, for a chair set-up screening, it is probably safe to say that 100 people fit, but this is to be determined. As such, we would rely on Fantasia film festival staff and volunteers to help out with this event.



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<sup>8</sup> "Botanical Garden - Reception Centre." *Space for Life*, [espacepouirlavie.ca/en/rentals/botanical-garden-reception-centre](http://espacepouirlavie.ca/en/rentals/botanical-garden-reception-centre).

### **Merchandise/Event details**

There will be a themed photo booth on site. A one of a kind poster created for the event would be available to purchase on site, as well as carnivorous planters. The venue does not offer an alcohol license, so, there would be a special “Inva-gin of the Body Snatchers” type of drink available at the official Fantasia bar located inside Concordia University. Below is a template of the poster :



**Poster**

## **The Blob (Yeaworth and Doughthen, 1958)**

**Film Notes:** These will be distributed to the viewers in a 2-sided flyer format

### **FRONT SIDE**

*Title:* The Blob

*Year:* 1958

*Directors:* Irvin S. Yeaworth Jr., Russell S. Doughthen Jr.

*Screenplay:* Theodore Simonson

*Main actors:* Steve McQueen, Aneta Corsault

*Running time:* 86 min

*Plot:* In this drive-in favorite, two teenagers discover a creature resembling a blob of jelly from another planet. The people of the small town refuse to believe their wild account, meanwhile, the blob continues to grow destructively...

### **BACK SIDE**

\*Note: Because this is a paired screening, the context provided is the same, except for the given quote.

Context: *Postwar Anxieties: an Extraterrestrial Threat*

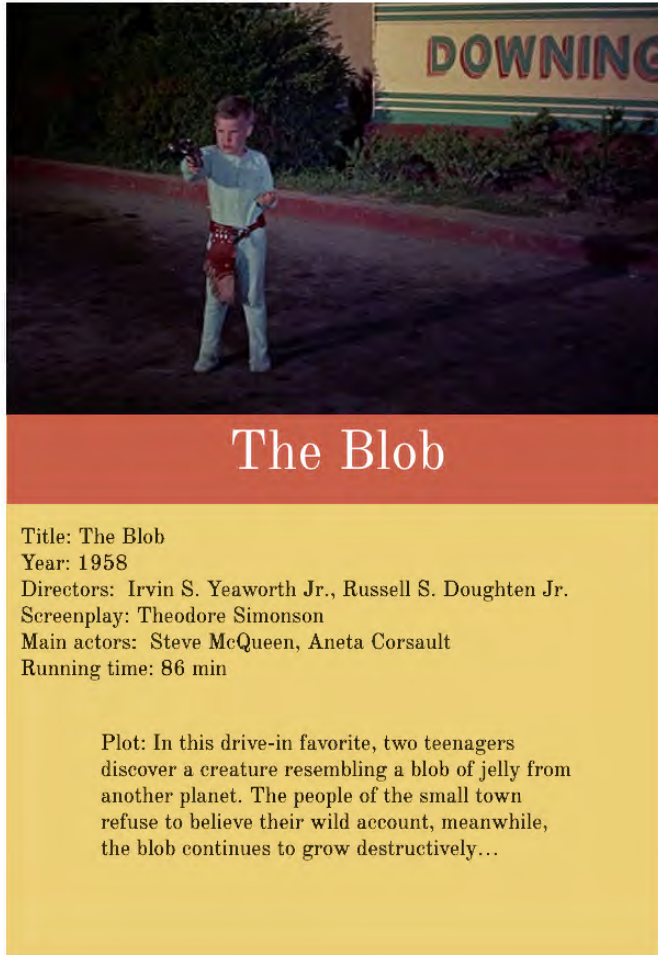
With remnants of the World War as well as current Cold War worries, the 1950s were abundant with sci-fi films, which seemed like a good way to express anxieties pertaining to conformism, invasions and fear of “the other”. The exploration of this theme is one that defines cult genre of the time. This series will showcase two of these examples in a stretched out double feature event with a Friday showing of *Invasion of the Body Snatchers* (Siegel, 1956) and a Saturday showing of *The Blob* (Yeaworth and Doughthen, 1958).

“Made outside of Hollywood by a maverick film distributor and a crew whose credits mostly comprised religious and educational shorts, *The Blob* helped launch the careers



of McQueen and composer Burt Bacharach, whose bouncy title song is just one of this film's many unexpected pleasures.”<sup>9</sup> (Criterion Collection)

\*See Flyer Below



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<sup>9</sup> “The Blob.” *The Criterion Collection*, [www.criterion.com/films/630-the-blob](http://www.criterion.com/films/630-the-blob).

"Made outside of Hollywood by a maverick film distributor and a crew whose credits mostly comprised religious and educational shorts, *The Blob* helped launch the careers of McQueen and composer Burt Bacharach, whose bouncy title song is just one of this film's many unexpected pleasures." — *Premiere Collection*

## Postwar Anxieties: an Extraterrestrial Threat



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**Back Side**

## Venue

In honor of its drive-in status, this screening will take place at Ciné-Parc Saint-Eustache<sup>10</sup> (about a 20 minute drive out of Montreal). This venue was the more appealing of the few around Montreal because of its retro-look and amenities (arcade, restaurant and milk bar). Unfortunately, they have yet to answer my inquiries. However, they might not be checking emails as of yet because the season only starts in April.

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<sup>10</sup> *Saint-Eustache Drive-In*, [cineparc.mathers.ca/informations/now\\_playing.htm](http://cineparc.mathers.ca/informations/now_playing.htm).

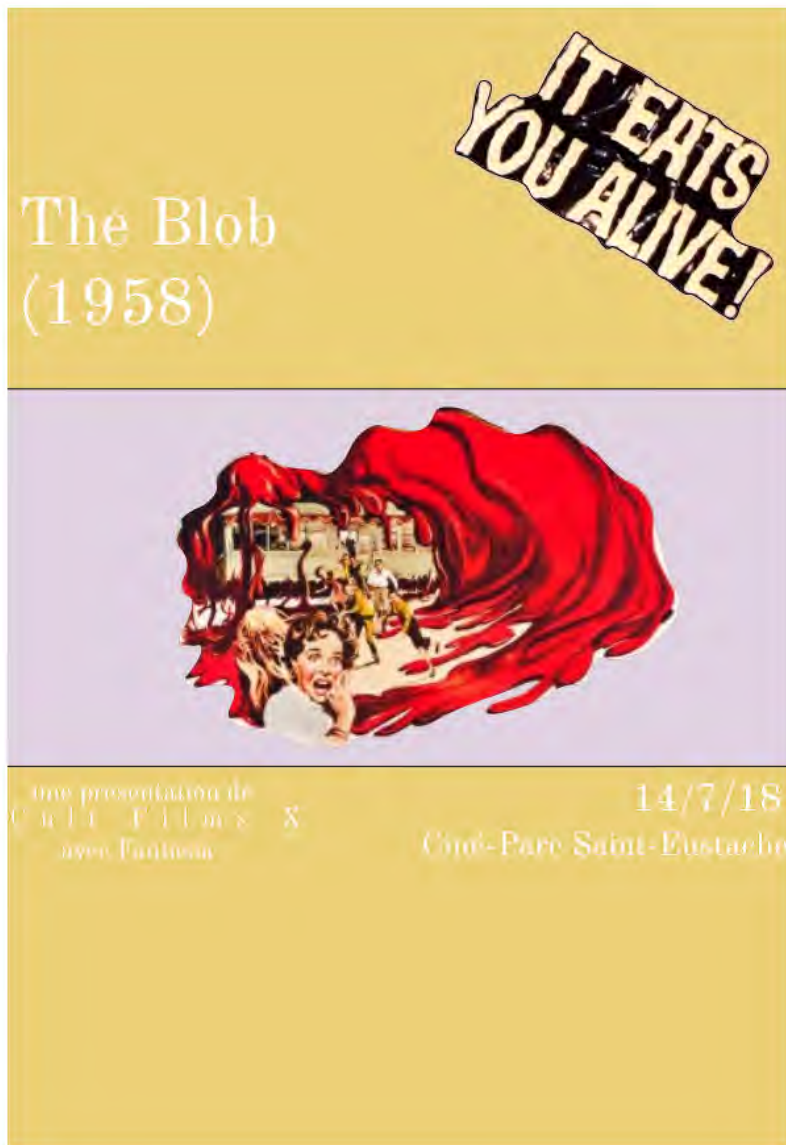
Needless to say, they are properly set up to screen films. However, the format is to be determined, as well as the price of renting the space for a night.



### **Merchandise/Event Details**

A one of a kind poster created for the event would be available to purchase on site.

Seeing as the venue has not yet responded to my queries, it is unclear whether or not they have an alcohol license. If they do, the "Blob" themed drink would be served there, and would effectively take shape in the form of jello. If not, it would be made available at the official Fantasia bar located inside Concordia University. Below is a template of the poster :



**Poster**

## **Eyes Without a Face (Franju, 1960)**

**Film Notes:** These will be distributed to the viewers in a 2-sided flyer format

### **FRONT SIDE**

*Title:* Les Yeux Sans Visage

*Year:* 1960

*Directors:* Georges Franju

*Screenplay:* Jean Redon

*Main actors:* Pierre Brasseur, Alida Valli, Juliette Mayniel



*Running time: 90 min*

*Plot:* Behind the walls of a secluded chateau in the French countryside lies a horrifying secret: a doctor uses a kidnapped young woman to attempt face transplants on his severely disfigured daughter.

## **BACK SIDE**

*Context: Cult Film as High Art—the cinematography of eerie beauty*

The magic of cult film is that it contains high and low art, and sometimes intersects both.

In this extended double-feature, the cinematography is poetic, creating beauty out of eeriness. These films have found their places within the canon of great cinema, while their storylines celebrate uneasiness and the strange. Both films under this theme within cult series master the art of setting a tone that masterfully juxtaposes the *fantastique* with the mundane; the impossible with the every day. Friday night's showing is an invitation to the Château to investigate the price of beauty with *Eyes Without a Face*, and Saturday's screening is a Peter Weir summer picnic, showcases *Picnic at Hanging Rock*.

"It would be up to his gifted cinematographer, Eugen Schüfftan, to render Franju's visions of fairy-tale realism in luminous silver. As a veteran of the films of Fritz Lang, Abel Gance, G. W. Pabst, and Edgar G. Ulmer, Schüfftan was the ideal choice to illustrate Franju's nightmares."<sup>11</sup> (David Kalat, Criterion Collection)

\*See flyer below.

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<sup>11</sup> Kalat, David. "Eyes Without a Face: The Unreal Reality." *The Criterion Collection*, 16 Oct. 2016, [www.criterion.com/current/posts/343-eyes-without-a-face-the-unreal-reality](http://www.criterion.com/current/posts/343-eyes-without-a-face-the-unreal-reality).



## Les Yeux Sans Visage

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Directors: Georges Franju

Screenplay: Jean Redon

Main actors: Pierre Brasseur, Alida Valli, Juliette Mayniel

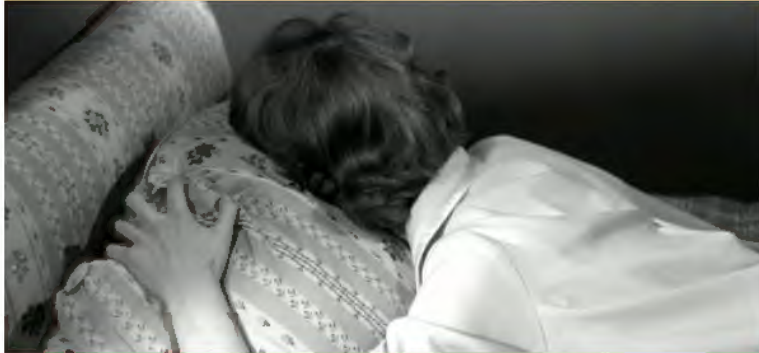
Running time: 90 min

Plot: Behind the walls of a secluded chateau in the French countryside lies a horrifying secret: a doctor uses a kidnapped young woman to attempt face transplants on his severely disfigured daughter.

**Front Side**

"It would be up to his gifted cinematographer, Eugen Schüfftan, to render Franju's visions of fairy-tale realism in luminous silver. As a veteran of the films of Fritz Lang, Abel Gance, G. W. Pabst, and Edgar G. Ulmer, Schüfftan was the ideal choice to illustrate Franju's nightmares." David Kalat, Criterion Collection

## Cult Film as High Art—the cinematography of eerie beauty



The magic of cult film is that it contains high and low art, and sometimes intersects both. In this extended double-feature, the cinematography is poetic, creating beauty out of eeriness. These films have found their places within the canon of great cinema, while their storylines celebrate uneasiness and the strange. Both films under this theme within cult series master the art of setting a tone that masterfully juxtaposes the fantastique with the mundane; the impossible with the every day. Friday night's showing is an invitation to the Château to investigate the price of beauty with *Eyes Without a Face*, and Saturday's screening is a Peter Weir summer picnic, showcases *Picnic at Hanging Rock*.

**Back Side**

### **Venue**

The setting of *Eyes Without a Face* is a key contributor to the overall mood and eeriness of the work. That being said, it was evident that for the purpose of this series, the screening should take place in an equally majestic setting. The perfect space for this

is located in Montreal's St-Henri quarters, at the Château Saint-Ambroise<sup>12</sup>. Built in 1882 as a factory (Merchant Mills & co.), the since converted commercial spaces now house companies working in creative fields such as film, design, entertainment, etc. The chateau is located on the canal, and its garden is what is most appealing for the screening (photographs can be found below). They also have yet to respond to inquiries about pricing for the rental of their outdoor area for a screening. However, they do not advertise having proper equipment, which means that we would need to bring our mobile screen and projector on site.



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<sup>12</sup> Azius. "Ch." *Château Saint-Ambroise - Présentation*, [www.chateaustambroise.ca/en/Presentation/](http://www.chateaustambroise.ca/en/Presentation/).

## **Merchandise/Event Details**

This event will take place in the evening. Attendees will be given a white mask upon entry. Given that their alcohol license extends to this event, a themed drink will be available (otherwise will also be made available at Fantasia's official bar); Rhye(s) without a Face. An original poster will be available for purchase on site. Please find a template below.



**Poster**

## **Picnic at Hanging Rock (Weir, 1975)**



**Film Notes:** These will be distributed to the viewers in a 2-sided flyer format

## FRONT SIDE

*Title:* Picnic at Hanging Rock

*Year:* 1975

*Directors:* Peter Weir

*Screenplay:* Cliff Green

*Main actors:* Rachel Roberts, Anne-Louise Lambert, Vivean Gray

*Running time:* 115 min

*Plot:* Based on a novel by Joan Lindsay. Set on Valentine's day in 1900 during a summer picnic, a few students and one teacher from an Australian girls' school mysteriously vanish without a trace, haunting the people left behind.

## BACK SIDE

\*Note: As this is the second film within the theme, the context is the same as the previous entry.

*Context: Cult Film as High Art—the cinematography of eerie beauty*

The magic of cult film is that it contains high and low art, and sometimes intersects both.

In this extended double-feature, the cinematography is poetic, creating beauty out of eeriness. These films have found their places within the canon of great cinema, while

their storylines celebrate uneasiness and the strange. Both films under this theme

within cult series master the art of setting a tone that masterfully juxtaposes the

*fantastique* with the mundane; the impossible with the every day. Friday night's showing

is an invitation to the Château to investigate the price of beauty with *Eyes Without a*

*Face*, and Saturday's screening is a Peter Weir summer picnic, showcases *Picnic at*

*Hanging Rock*.

"For those who might see the rock as a symbol of "the colonized Other," Weir repeatedly returns, both visually and through dialogue ("Where are they going? Without their *shoes*?"), to the idea that the girls are ascending, or descending, into a kind of primitivism, removing

their garments and moving as though hypnotically lured into a place sacred, foreign, dangerous.”<sup>13</sup> (Megan Abbott, Criterion Collection)

\*See Flyer below



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Front Side

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<sup>13</sup> Abbott, Megan. "Picnic at Hanging Rock: What We See and What We Seem." *The Criterion Collection*, [www.criterion.com/current/posts/3202-picnic-at-hanging-rock-what-we-see-and-what-we-seem](http://www.criterion.com/current/posts/3202-picnic-at-hanging-rock-what-we-see-and-what-we-seem).

“For those who might see the rock as a symbol of “the colonized Other,” Weir repeatedly returns, both visually and through dialogue (“Where are they going? Without their shoes?”), to the idea that the girls are ascending, or descending, into a kind of primitivism, removing their garments and moving as though hypnotically lured into a place sacred, foreign, dangerous.” Megan Abbott, Criterion Collection

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**Back Side**

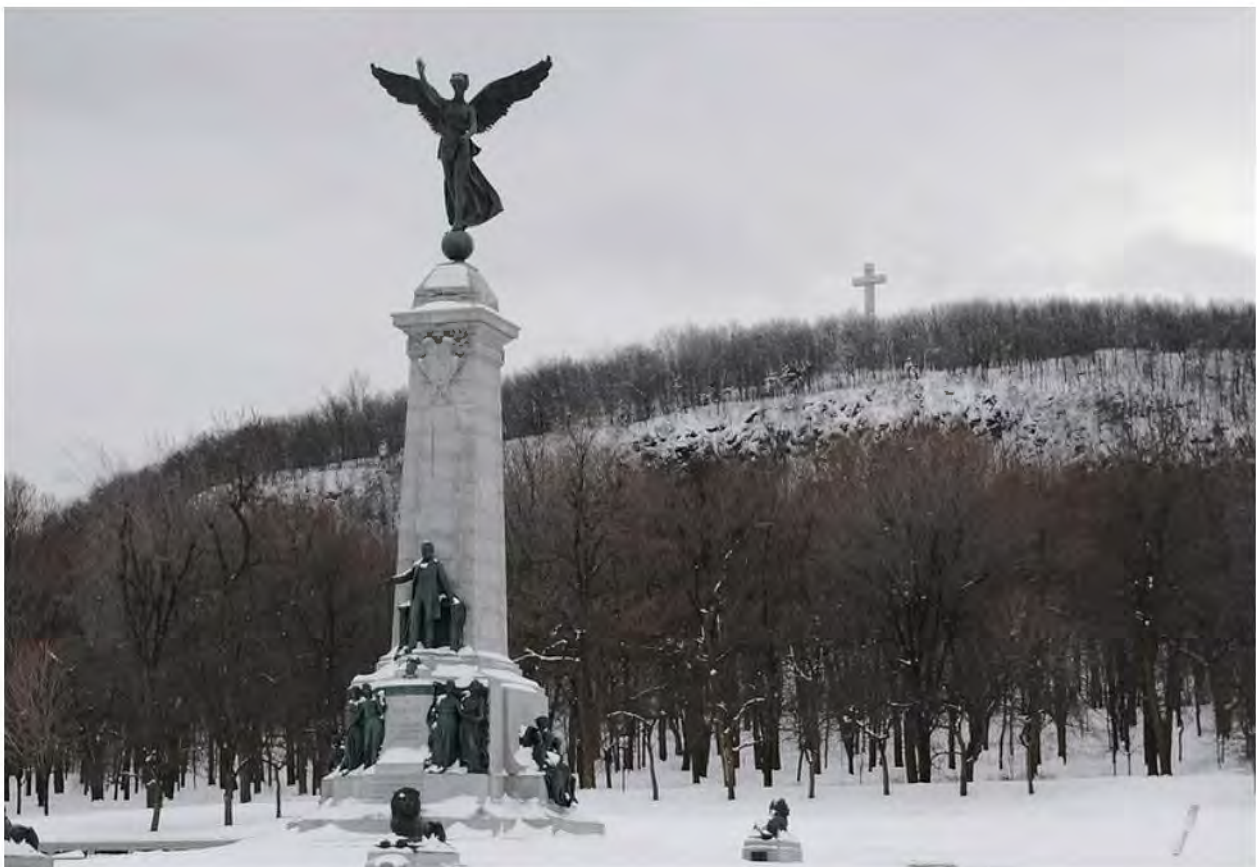
### **Venue**

Perhaps it is all too convenient that Montreal should have its very own “rock”, standing in the middle of the city. Perfectly in line with the setting of the film, Mont-Royal will be the outdoor venue for this screening. This will ensue contacting the city to know about rights and pricing. In the event that this series should happen, then this is something that I would have to do.





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<sup>14</sup> "Montreal Picnic and Park Parings." *Mtl Blog*, [www.mtl.org/sites/default/files/2017-07/31708H.jpg](http://www.mtl.org/sites/default/files/2017-07/31708H.jpg).

<sup>15</sup> "Mount Royal Park, a Precious Natural and Cultural Heritage." *Articles | Encyclopédie Du Patrimoine Culturel De L'Amérique Française – Histoire, Culture, Religion, Héritage*, 15 Dec. 2008,

## **Merchandise/Event Details**

Original posters will be made available for purchase on-site (see the template below).

This event will take shape in the form of a picnic, emulating the story-line of the film.

That being said, it would ideally be nice to have some local vendors selling picnic-type baskets of food, blankets, etc. Viewers will also be encouraged to dress the part, to make the event more festive and thematic. Seeing as this is in open-space outdoors, we cannot serve alcohol. That being said, the themed drink “Pimm’s cup on Hanging Rocks” will be made available at the official Fantasia bar.

# PICNIC AT HANGING ROCK (1975)



une présentation de  
C u l t F i l m s X  
avec Fantasia

21/7/18  
Pare du Mont Royal

Poster

## Suspiria (Argento, 1977)

**Film Notes:** These will be distributed to the viewers in a 2-sided flyer format

### FRONT SIDE

*Title:* Suspiria

*Year:* 1977

*Directors:* Dario Argento

*Screenplay:* Daria Nicolodi, Dario Argento

*Main actors:* Jessica Harper  
*Running time:* 98 min

*Plot:* A young girl attends a prestigious ballet school in Germany, where strange things begin to happen. Following several murders, she begins to suspect that the school is front for something far more sinister...

## **BACK SIDE**

**Context:** Contemporary Cult and Revival Circuits

The last few years have seen a resurgence of interest in cult cinema with the wild success of older favorites being brought back within the theater circuit, as well as highly artistic new cult-status horror films such as *It Follows* (Mitchell, 2014) being produced. This serves as a testament that the genre is very much alive and holds a promising future. Thus, the closing weekend showcases Italian Giallo favorite, *Suspiria* (Argento, 1977); celebrating its recent revival within theaters and serving as anticipation for the 2018 release of its remake (whether you are excited for it or not) and a contemporary cult-standing horrific Polish musical about mermaid-cabaret singers who eat men, entitled *The Lure* (Smokzynska, 2015).

"Never has gratuitous bloodletting seemed so ornately beautiful...Long admired in cult circles, *Suspiria* stands as one of the most visually striking horror films ever made, and the high watermark of a first-rate splatter stylist" (Scott Tobias)<sup>16</sup>

\*see flyer below

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<sup>16</sup> "Suspiria." *Suspiria* | *The Cinematheque*, [thecinematheque.ca/suspiria](http://thecinematheque.ca/suspiria).



## Suspiria

Title: Suspiria

Year: 1977

Directors: Dario Argento

Screenplay: Daria Nicolodi, Dario Argento

Main actors: Jessica Harper

Running time: 98 min

Plot: A young girl attends a prestigious ballet school in Germany, where strange things begin to happen. Following several murders, she begins to suspect that the school is front for something far more sinister...

**Front Side**

"Never has gratuitous bloodletting seemed so ornately beautiful...Long admired in cult circles, *Suspiria* stands as one of the most visually striking horror films ever made, and the high watermark of a first-rate splatter stylist" Scott Tobias

## Contemporary Cult and Revival Circuits



The last few years have seen a resurgence of interest in cult cinema with the wild success of older favorites being brought back within the theater circuit, as well as highly artistic new cult-status horror films such as *It Follows* (Mitchell, 2014) being produced. This serves as a testament that the genre is very much alive and holds a promising future. Thus, the closing weekend showcases Italian Giallo favorite, *Suspiria* (Argento, 1977); celebrating its recent revival within theaters and serving as anticipation for the 2018 release of its remake (whether you are excited for it or not) and a contemporary cult-standing horrific Polish musical about mermaid-cabaret singers who eat men, entitled *The Lure* (Smokzynska, 2015).

**Back Side**

### **Venue**

In a more festive approach, this film screening will take place on Concordia University's rooftop. More specifically, on the EV building's terrace. This space is often used for events. However, you cannot access its booking page if you aren't part of the faculty or students. That being said, I gather that with Fantasia's long-running partnership with Concordia and its facilities, it would be easier to go through with booking under their name. Please find a photo of the rooftop space below, taken from an interactive



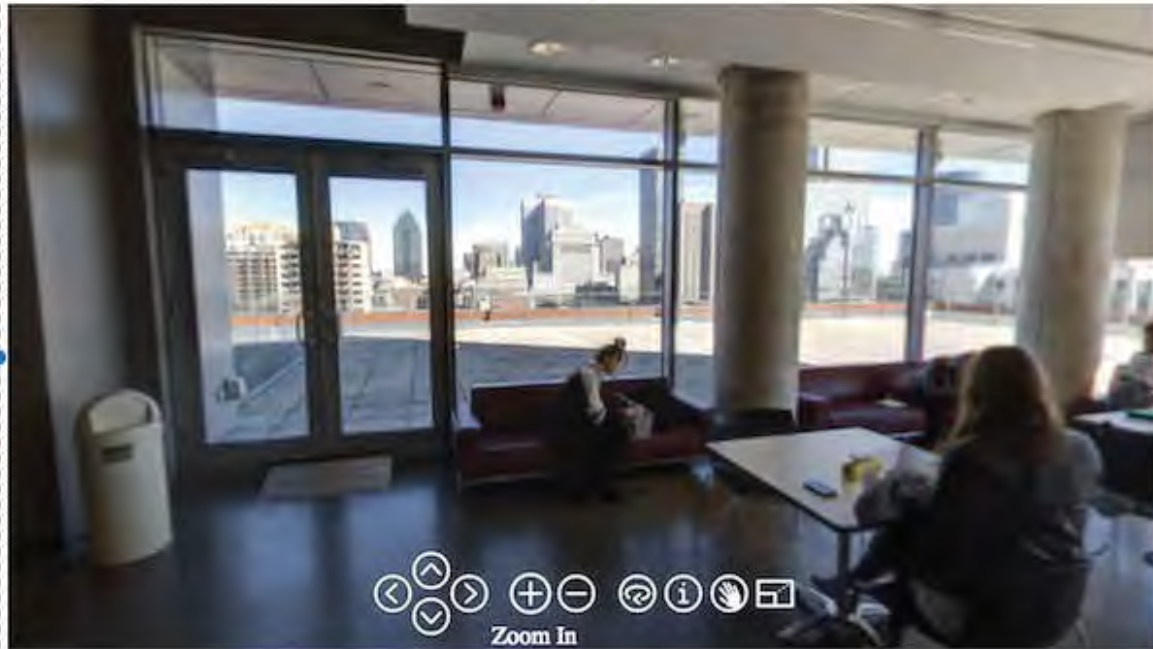
panorama online<sup>17</sup>. The indoor adjacent lounge has a bar, where the specialty cocktail can be made (further details in the merchandise/event details section). In addition to this, it will provide Montreal visitors (and residents alike) with a beautiful view of the city scape.



Lounge and terrace

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<sup>17</sup> "Concordia University." *EV - Lounge and Terrace*, [www.concordia.ca/maps/buildings/concordia-panoramas/ev-lounge-and-terrace.html](http://www.concordia.ca/maps/buildings/concordia-panoramas/ev-lounge-and-terrace.html).



Lounge and terrace

### **Merchandise/Event Details**

An original poster will be made available for purchase on site (see template below). The themed drink will be served on site as well, “The Goblin”, named in honor of the band responsible for the film’s beautiful soundtrack. It will take place in the evening, once the sun sets. It is to be noted that Fantasia has a good relationship with Synapse, who is responsible for the 4K restoration release and will probably be helpful for obtaining rights to screen the film. The rooftop screening will be introduced by a dance performance courtesy of Concordia’s contemporary dance program. They will be commissioned to make a choreography for the event, in theme with the film’s setting (a ballet academy), to the soundtrack of the film.





Poster

## The Lure (Smoczynska, 2015)

**Film Notes:** These will be distributed to the viewers in a 2-sided flyer format

### **FRONT SIDE**

*Title:* The Lure

*Year:* 2015

*Directors:* Agnieszka Smoczynska

*Screenplay:* Robert Bolesto

*Main actors:* Marta Mzurek, Michalina Olszanska, Kinga Preis  
*Running time:* 92 min

*Plot:* In this Polish genre-bending horror musical, two mermaids are adopted by a cabaret; one seeking love and humanity, the other, lust and human devouring.

## BACK SIDE

\*Note: As this is the second film within the theme, the context is the same as the previous entry.

The last few years have seen a resurgence of interest in cult cinema with the wild success of older favorites being brought back within the theater circuit, as well as highly artistic new cult-status horror films such as *It Follows* (Mitchell, 2014) being produced. This serves as a testament that the genre is very much alive and holds a promising future. Thus, the closing weekend showcases Italian Giallo favorite, *Suspiria* (Argento, 1977); celebrating its recent revival within theaters and serving as anticipation for the 2018 release of its remake (whether you are excited for it or not) and a contemporary cult-standing horrific Polish musical about mermaid-cabaret singers who eat men, entitled *The Lure* (Smokzynska, 2015).

“At the heart of *The Lure* are a couple of questions: What is a girl when she is not yet a woman? What about when she is also a fish— *and* she craves the taste of human hearts? Over the course of this 2015 debut film, a mermaid musical-horror-fantasy, the Polish director Agnieszka Smoczyńska dives deep into dark waters to explore these riddles, crafting a meditation on innocence, violence, family dynamics, sexual exploitation, and feminine nature.” (Angela Lovell, Criterion)<sup>18</sup>

\*see flyer below

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<sup>18</sup> Lovell, Angela. “The Lure: One Is Silver and the Other Gold.” *The Criterion Collection*, 10 Oct. 2017, [www.criterion.com/current/posts/5030-the-lure-one-is-silver-and-the-other-gold](http://www.criterion.com/current/posts/5030-the-lure-one-is-silver-and-the-other-gold).



## The Lure

Title: The Lure

Year: 2015

Directors: Agnieszka Smoczyńska

Screenplay: Robert Bolesto

Main actors: Marta Mzurek, Michalina Olszanska, Kinga Preis

Running time: 92 min

In this Polish genre-bending horror musical, two mermaids are adopted by a cabaret; one seeking love and humanity, the other, lust and human devouring.

**Front side**

"At the heart of *The Lure* are a couple of questions: What is a girl when she is not yet a woman? What about when she is also a fish—and she craves the taste of human hearts? Over the course of this 2015 debut film, a mermaid musical-horror-fantasy, the Polish director Agnieszka Smoczyńska dives deep into dark waters to explore these riddles, crafting a meditation on innocence, violence, family dynamics, sexual exploitation, and feminine nature."

## Contemporary Cult and Revival Circuits



The last few years have seen a resurgence of interest in cult cinema with the wild success of older favorites being brought back within the theater circuit, as well as highly artistic new cult-status horror films such as *It Follows* (Mitchell, 2014) being produced. This serves as a testament that the genre is very much alive and holds a promising future. Thus, the closing weekend showcases Italian Giallo favorite, *Suspria* (Argento, 1977); celebrating its recent revival within theaters and serving as anticipation for the 2018 release of its remake (whether you are excited for it or not) and a contemporary cult-standing horrific Polish musical about mermaid-cabaret singers who eat men, entitled *The Lure* (Smokzynska, 2015).

**Back side**

### Venue

In line with the gritty aquatic themes underlining the film, this screening will take place by the Lachine Canal's more industrial sector (see photos below). Needless to say, it will be outdoors and will thus require portable equipment. This will also require licensing from the city as it is in a public space (this is something that I would do if this film series were to materialize). In case of rain, the screening would take place at one of

Concordia's indoor screening spaces with the collaboration of Fantasia, planned ahead of time.



### **Merchandise/Event Details**

An original poster will be made available for purchase on-site (see template below). In addition to this, because this is the closing film for the series, the ticket to this screening would include a drink ticket to encourage viewers to walk up to Concordia's Bar (the official bar for Fantasia film festival) and continue festivities. There, all themed drinks from the series would be served and the night would ensue with cult film themed karaoke (the list would only include songs from cult films, curated ahead of time). The karaoke is a tie-in event for the film, because the two mermaids are cabaret singers. There would also be a "The Lure" themed photo booth inside, with a fake giant martini glass and two beret props for people to use.





## Process

**Disclaimer:** The following is a list of logistics that I would need to take care of if I were indeed pursuing this series: licensing for the film, finalize renting mobile equipment for

the outdoor screenings, figure out a well calculated budget, get city licensing to screen outdoors on Lachine Canal and Mont-Royal, etc. I must also say that because I am expanding this series outside of the theater and into uncommon venues, the mobility of equipment does not permit for the use of film prints. That being said, the format of these films would ideally be DCP, and in the event that we cannot find one for x reason, DVD. The equipment that will be used is courtesy of Robert Film Services<sup>19</sup>, located in Montreal. They specialize in events and outdoor screenings, which is beneficial given the nature of this series. The projector that would ideally be used is the NC900C Digital Projector. However, this company recommends which equipment is best suitable for the given event upon consultation, and back up the equipment with proper professionals. Below is a photo of one of the outdoor events that the company helped install.



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<sup>19</sup> "Home." *Robert Film Services*, [www.robertfilmservices.com/default.html](http://www.robertfilmservices.com/default.html).

<sup>20</sup> "Home." *Robert Film Services*, [www.robertfilmservices.com/default.html](http://www.robertfilmservices.com/default.html).

## **Mistakes/what was learned**

I found the process for this film series to be challenging but also extremely rewarding. However, it seems I could have almost treated it in terms of a thesis, given how much work I could potentially continue to put into it. I chose to focus on conceptualizing it the most possible instead of working out logistics, because I am more passionate about that and also find it challenging to contact people and work out this given logistics when the concept is not yet sound.

One of the major mistakes was sending out my emails to various venues to get more information on their equipment and prices and stating that this was for a project for school. I found that people tend to ignore these kinds of emails and believe that I might have had more chances if I pretended this was a real event from the beginning.

For this reason, along with the fact that I don't have any experience in planning film series, I found it difficult to plan out a budget and therefore decided to leave that out of the project, rather than pulling numbers out of thin air. In the same vein, I do think that I was stunted with copyright clearances and further logistics because I didn't have the initial responses that I needed to go forward with specific copies. For example, I would have needed to know what the given venue was equipped with to know if I should look for a DCP or DVD.

I found that it is rather difficult to find publications pertaining to the process of planning a film series insofar as logistics go, and this provided me with the idea that if I choose to pursue this at a thesis level, I might include a how-to guide along with it. I learned how to use Photoshop for this project, as I found that it was important for me to



be involved in every creative process within the series. I also learned just how much work goes into planning these types of series, and would have liked to have continue to work on this more deeply to clear licensing, namely. However, I was faced with having to choose what to focus on and have learned a lot from the experience.

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