



CUT CINEMA

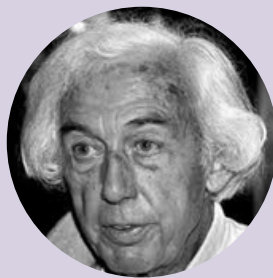
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ROBERT REDFORD THE STAR WHO
EMPOWERED INDEPENDENT CINEMA

ITALIAN SCREEN LEGEND
CLAUDIA CARDINALE DIES AT 87

ROBERT BRESSON'S
CINEMA OF TRUTH

**Laugh at a bad
reputation.
Fear a good one
that you could
not sustain.**



ROBERT BRESSON

EDITORIAL

September was an eventful month for cinema. In the span of just one month, we lost many figures: Robert Redford, Claudia Cardinale, and Henry Jaglom. On a brighter note, independent filmmaker Jim Jarmusch was honoured in Venice. The same month also marked the 124th anniversary of Robert Bresson's birth. We attempted to address these subjects in our magazine, while also sharing some important updates with our readers.

To end with a piece of information, last month I had the opportunity to attend the Budapest Classics Film Marathon in Hungary, where the September issue of Cut to Cinema was gladly preserved in the Hungarian National Film Archive.

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And Many More...

Cover Photo: Claudia Cardinale
LOS ANGELES, CALIFORNIA - CIRCA 1962:
Italian actress Claudia Cardinale attends the Academy Awards in Los Angeles, California.
(Photo by Earl Leaf/Michael Ochs Archives/Getty Images)



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JIM JARMUSCH TRIUMPHS AT VENICE WITH GOLDEN LION WIN

Director Jim Jarmusch during the 2025 Closing Ceremony red carpet during the 82nd Venice International Film Festival on September 6, 2025 in Venice, Italy. (Photo by Gisela Schober/Getty Images)Getty Images

The 2025 Venice Film Festival wrapped up this weekend, with prizes announced Saturday evening (CET) across the main competition, Orizzonti, and other sections. Jim Jarmusch's minimalist triptych *Father*

Mother Sister Brother (MUBI) surprised many by taking home the Golden Lion over more high-profile contenders. "Oh shit," Jarmusch exclaimed in shock as he accepted the award onstage.

The Volpi Cup for acting went to Toni Servillo for Paolo Sorrentino's opening night entry *La Grazia* (MUBI) and Xin Zhilei for Cai Shangjun's *The Sun Rises on Us All*. Benny Safdie earned Best Director for his upcoming A24 film *The Smashing Machine*, set for a U.S. release in October. The Grand Jury Prize went to Tunisian director Kaouther Ben Hania's Gaza-set drama *The Voice of Hind Rajab*, which is also Tunisia's Oscar submission for Best International Feature.

The main jury was led by Alexander Payne and included Cristian Mungiu, Mohammad Rasoulof, Stéphane Brizé, Maura Delpero, Fernanda Torres, and Zhao Tao. Competition entries featured new films from Park Chan-wook, Kathryn Bigelow, Mona Fastvold, Benny Safdie, Guillermo del Toro, Noah Baumbach, Jim Jarmusch, Yorgos Lanthimos, and others. On the red carpet ahead of the ceremony, several eventual winners—Servillo, Jarmusch, Ben Hania, and Safdie—were already present.

In the Orizzonti section, dedicated to innovative filmmaking, the jury was headed by Julia Ducournau, joined by Yuri Ancarani, Fernando Enrique Juan Lima, Shannon Murphy, and RaMell Ross. Notable entries included Mark Jenkin's *Rose of Nevada* with Callum Turner and George MacKay, Kent Jones' *Late Fame* starring Willem Dafoe and Greta Lee, Stillz's *Barrio Triste*, Ali Asgari's *Divine Comedy*, and Ana Cristina Barragan's *Hiedra*.

The Orizzonti Best Film award went to David Pablos' Mexican drama *On the Road*, while Best Director was awarded to Anuparna Roy for *Songs of the Forgotten Trees*. In her acceptance speech, Roy voiced support for Palestine.

The ceremony took place at the Sala Grande, with a live stream available for viewers. 📺

"All of us here who make films are not motivated by competition... But this is something I truly appreciate, this unexpected honour" - Jim Jarmusch

WINNERS OF THE 82ND VENICE INTERNATIONAL FILM FESTIVAL

Golden Lion: "Father Mother Sister Brother" (dir. Jim Jarmusch)
 Silver Lion Grand Jury Prize: "The Voice of Hind Rajab" (dir. Kaouther Ben Hania)
 Silver Lion for Best Director: Benny Safdie, "The Smashing Machine"
 Special Jury Prize: "Below the Clouds" (dir. Gianfranco Rosi)
 Best Screenplay: "À Pied d'œuvre," Valérie Donzelli and Gilles Marchand
 Volpi Cup for Best Actress: Xin Zhilei, "The Sun Rises on Us All"
 Volpi Cup for Best Actor: Toni Servillo, "La Grazia"
 Marcello Mastroianni Best Young Actor Award: Luna Wedler, "Silent Friend"
 Audience Award — Armani Beauty: "Calle Málaga" (dir. Maryam Touzani)
 Orizzonti Best Film: "On the Road" (dir. David Pablos)
 Orizzonti Best Director: Anuparna Roy, "Songs of the Forgotten Trees"
 Orizzonti Special Jury Prize: "Lost Land" (dir. Akio Fujimoto)
 Orizzonti Best Actress: Benedetta Porcaroli, "The Kidnapping of Arabella"
 Orizzonti Best Actor: Giacomo Covi, "A Year of School"
 Orizzonti Best Screenplay: "Hiedra" (Ana Cristina Barragán)
 Orizzonti Best Short Film: "Without Kelly" (dir. Lovisa Sirén)
 Lion of the Future — "Luigi De Laurentiis" Venice Award for a Debut Film: "Short Summer," dir. Nastia Korki
 Venice Classics — Best Documentary on Cinema: "Mata Hari" (dir. Joe Beshenkovsky, James A. Smith)
 Venice Classics — Best Restored Film: "Bashu, The Little Stranger" (dir. Bahram Beyzaie)
 Venice Immersive Grand Prize: "The Clouds Are Two Thousand Meters Up" (Singing Chen)
 Venice Immersive Special Jury Prize: "Less Than 5GR of Saffron" (Négar Motevalymeidanshah)
 Venice Immersive Achievement Prize: "A Long Goodbye" (Kate Voet, Victor Maes)
 Independent Awards
 Venice International Critics' Week
 IWONDERFUL Grand Prize: Straight Circle by Oscar Hudson
 People's Choice Award: Ish by Imran Perretta
 Luciano Savena Award for Best Independent Producer: Agon by Giulio Bertelli
 Mario Serandrei - Hotel Saturnia Award for Best Technical Contribution: Waking Hours by Federico Cammarata and Filippo Foscari
 Best Short Film: Marina by Paoli de Luca
 Best Director: Nadir Taji for Family Feast
 Best Technical Contribution – Fondazione Fare Cinema: Marina by Paoli de Luca
 FIPRESCI Awards
 Best Film from Venezia 82: Silent Friend by Ildikó Enyedi
 Best Film from Orizzonti and parallel sections: Agon by Giulio Bertelli



Winner of the Best Director Award in the Orizzonti section at the 82nd Venice Film Festival (2025) for her debut *Songs of Forgotten Trees*, **Anuparna Roy** (b. 1998) is an Indian filmmaker and screenwriter, born in Narayanpur, Purulia, and given her name by Ritwik Ghatak, a great Bengali filmmaker from India. Photo: The Hindu



COPPOLA PRESENTS LIFETIME GOLDEN LION TO **HERZOG** AT VENICE

At the opening ceremony of the Venice Film Festival on Wednesday night, Francis Ford Coppola presented Werner Herzog with the Golden Lion for Lifetime Achievement, describing him as “a limitless force working in every corner of cinema.” The event also marked Coppola’s first public appearance since undergoing heart surgery in Rome last month.

“I’m here to praise Werner Herzog, though praise alone isn’t enough,” Coppola said. “The real miracle is that someone like him exists at all.” Highlighting works such as *Aguirre, the Wrath of God* and *Fitzcarraldo*, he emphasized how each Herzog film is “unique, different, and magnificent.”

Coppola continued: “He could fill an encyclopedia—and in a way, he is one. If Herzog has limits, I’ve never seen them.” He closed his speech with a playful challenge: “Werner’s life sets the bar for all of us: beat him if you can. I doubt anyone ever will. Werner, I’ll eat my hat if someone does.”

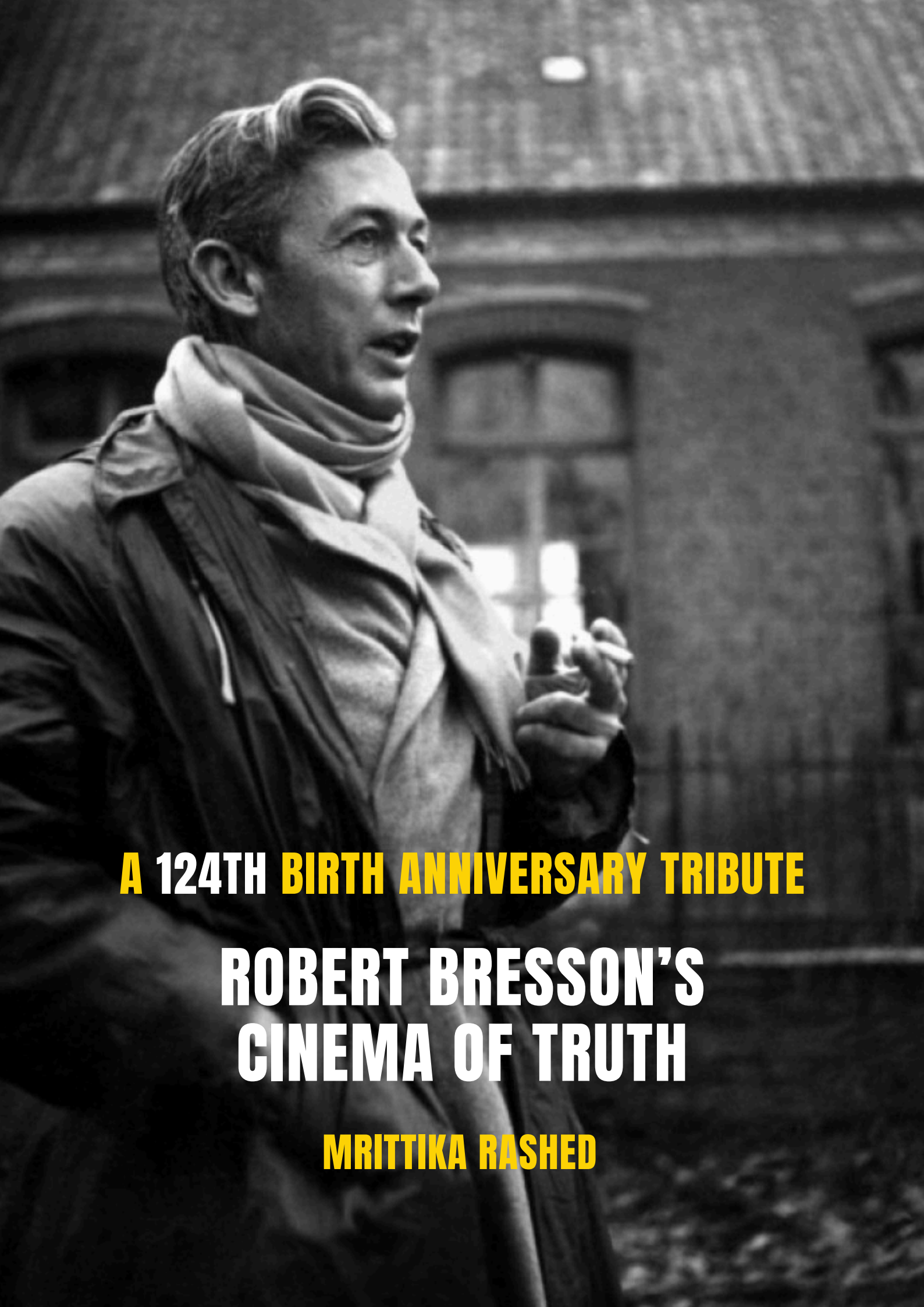
Receiving the award to a standing ovation, Herzog called Coppola’s words “very, very kind” and recalled the director’s generosity early in his career. “Francis has always been supportive. Decades ago, when I couldn’t afford a hotel, he let me stay in his San Francisco home, where I wrote the screenplay for *Fitzcarraldo*.”

Herzog revealed that the two had almost collaborated on a film about the Spanish conquest of Mexico told from the Aztec perspective, though the project never went forward. “Still, those were wonderful days of planning,” he added, noting that Coppola also introduced him to his wife, Lena.

Coppola is attending Venice this year for the presentation of *Megadoc*, Mike Figgis’s documentary about the making of his 2024 epic. Herzog, meanwhile, is premiering *Ghost Elephants*, which follows the search for a legendary herd in Angola’s highlands. He will also lead a masterclass at the festival.

Coppola received his own Lifetime Achievement Golden Lion in 1992, while Herzog has long ties with Venice, having screened *Scream of Stone* (1991), *The Wild Blue Yonder* (2005), and in 2009, competing with both *Bad Lieutenant: Port of Call New Orleans* and *My Son, My Son, What Have Ye Done?*

The festival opened with Paolo Sorrentino’s drama *La Grazia*, starring Toni Servillo as an Italian president weighing a euthanasia bill. This year’s Venice Film Festival runs through September 6. 🍷



A 124TH BIRTH ANNIVERSARY TRIBUTE

ROBERT BRESSON'S CINEMA OF TRUTH

MRITTIKA RASHED

In an era of fast-paced, exaggerated films, Bresson's cinema feels calm and peaceful like an open window on a rainy day...full of fresh air. Andrei Tarkovsky once called him "one of the few geniuses in cinema."

This genius was born on September 25, 1901, in the same era that gave birth to cinema itself. Bresson began his career as a painter then moved toward filmmaking. In Bresson's own words: "Painting taught me to make not beautiful images but necessary ones." Bresson's directorial career progressed slowly and in his long career, he made only 13 feature films. But each of them left its own mark. Bresson's films remain relevant today because they remind us what cinema can be when it is able to slow down - when it chooses silence over sound, restraint over extravagance, and, most importantly, purity over manipulation. Bressonian films invite us into a space where nothing is overstated—and yet everything feels true.

To distinguish his approach from traditional filmmaking, Bresson called his art "cinematography". His aim was to separate filmmaking from the other arts that preceded it. Once he wrote in his book "Notes on the Cinematograph": "Monologue instead of dialogue. To move people not with images likely to move us, but with relations of images that render them both alive and moving." He preferred monologue rather than dialogue, because in conventional cinema, dialogue serves to explain, to dramatise.... Bresson wanted none of that. His characters often speak in solitary phrases, not to others, but to themselves. His films flourished under limitations, and within these self-imposed restrictions, Bresson created something deeply original.

One of the most unique elements of Bresson's filmmaking techniques was his complete rejection of theatrical acting. His actors weren't actors at all; he referred to them as models. He conditioned them to speak their dialogues as if rehearsing to themselves. Movement was also devoid of purpose. Most of the time, faces were emotionless. But hands? Hands were expressive. In Bresson's view, hands act without our conscious effort. Bresson believed that hands portray truths beyond what faces—trying to "perform"—shaped to do. In the pickpocketing scenes of *Pickpocket*, rather than showing Michel's face and emotional response, Bresson focuses the camera on his hands. In extreme close-up, we see his hands as they slip into jackets, brush against wallets, and trade stolen goods with other thieves. We see hands move with balletic grace and precise control, each motion unveiling Michel's inner world more than words could expose. Michel displays a calm grace, his movements relaxed, but his control distant and unemotional—echoing the emotional friction he faces in society.

Perhaps the most effective techniques in his aesthetic were suggestive framing and off-screen action. In *A Man Escaped*, we never see the execution; we only hear it. In *Au Hasard Balthazar*, the most emotionally devastating moments occur off-screen: the fall of the donkey and the still gaze of the child. He relied more on the audience's imagination than on the camera. This act of withholding provides a new form of involvement: we, as the audience, actively feel what we don't see.

To understand Bresson's cinema, one must first hear. Not only the words spoken, but the gap in between, the silence. In his films, silence is not an absence; rather, it is a space full of possibility. Silence can be rhythmic. The sound can be the silence's wake, a step, or a distant train's whistle. The sound of a train has a lot more to offer than the image of a train; in fact, Bresson emphasised the notion that sound has greater importance than visuals.

He once said, "Imagine the sound of a train coming into a station. When you hear that, so many images come to mind, you imagine the train, the station, the people - One sound can evoke all of that." He used sound to isolate characters, to guide perception, and, most importantly, to allow viewers to feel first and understand later—a belief he clearly stated in his *Pickpocket* interview: "I would prefer for a film to be felt before it is understood."

There is a philosophical basis behind all of Bresson's techniques: film is defined not by its parts, but by their relations. IMAGES, SOUNDS, GESTURES.... all of these elements work together. So, Bresson's films must be felt as a whole. This holistic vision explains Bresson's obsessive control in the editing room. He would put together everything to a specific rhythm—one that is not always visible, but always felt. It's what gives his work its strange tension and quiet intensity.

Over the years, Bresson has inspired filmmakers like Andrei Tarkovsky, Chantal Akerman, Jean Eustache, Abel Ferrara, Philippe Garrel, Hal Hartley, Monte Hellman, Jim Jarmusch, Louis Malle, Michael Haneke, Aki Kaurismäki, and Paul Schrader, among many others. As one of Bresson's greatest admirers, Jean-Luc Godard once stated: "He is the French cinema, as Dostoevsky is the Russian novel and Mozart is German music."

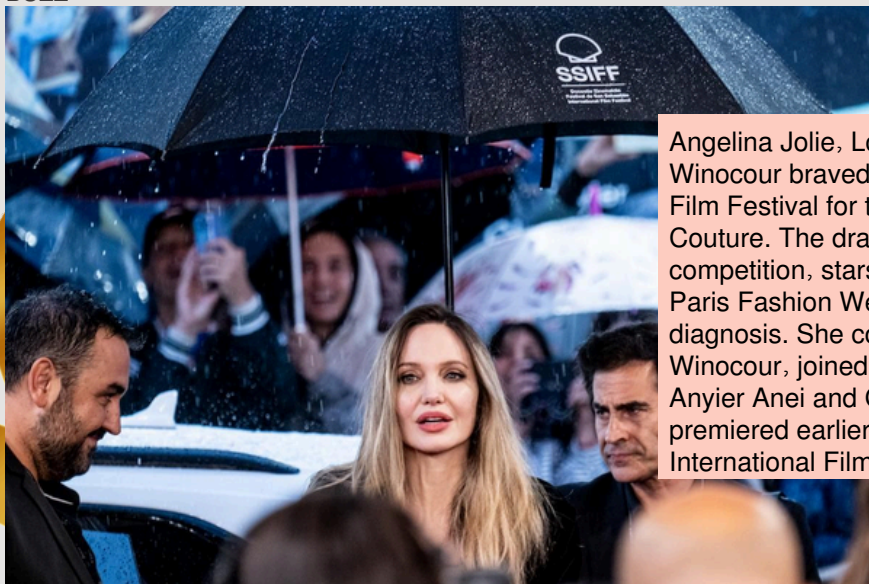


Robert Bresson in the set of Mouchette (1967).

Photo: IMDB

Bresson always wanted to create a new reality—one that only cinema could express. Once, he said in an interview, "I feel very alone. But I take no pleasure in feeling alone." That solitude is present in every frame of his films. While watching Bresson's films, I wonder how silence can convey more than words, how restraint can capture beauty, and how a simple gesture can convey a world... Moreover, Bresson's films feel so PURE and so TRUE that they almost feel like experiencing REAL LIFE... 🌍

Writer: Filmmaker and Producer, Bangladesh



Angelina Jolie, Louis Garrel and director Alice Winocour braved heavy rain at the San Sebastian Film Festival for the European premiere of *Couture*. The drama, which screened in competition, stars Jolie as a filmmaker navigating Paris Fashion Week while facing a cancer diagnosis. She co-presented the film with Winocour, joined by cast members Ella Rumpf, Anyier Anei and Garance Marillier. *Couture* premiered earlier this month at the Toronto International Film Festival.

Angelina Jolie. Photo: JUAN NAHARRO GIMENEZ/ Getty Images



Taylor Swift is set to mark the release of her 12th album *The Life of a Showgirl* with a global cinema event and her own 24/7 radio station. Running from Oct. 3–5, Taylor Swift: The Official Release Party of a Showgirl will feature music videos, behind-the-scenes footage and personal reflections. Tickets go on sale Oct. 2 across Europe and the U.S., following her record-breaking Eras Tour and concert film.

Copyright Mert Alas & Marcus Piggot

Sylvester Stallone revealed he once pitched using AI de-aging technology to play an 18-year-old John Rambo in a prequel, calling the idea “crazy.” Speaking on The Playlist’s Bingeworthy podcast, the 78-year-old actor said AI could convincingly show young Rambo in Vietnam. Though Stallone hoped to reprise the role, actor Noah Centineo is reportedly set to star in the planned prequel. Stallone admitted replacing iconic roles is “very, very hard.”



Sylvester Stallone Photo: Ryan Emberley/Getty Images for Netflix

ROBERT REDFORD

THE STAR WHO EMPOWERED INDEPENDENT CINEMA



Redford circa 1970, during the filming of Three Days of the Condor. Art Zelin/Getty Images

R

obert Redford, one of Hollywood's most enduring figures as both an actor and director, passed away at his Utah home at the age of 89. His death marked the end of an era that spanned six decades of filmmaking, during which he left behind a

body of work that bridged mainstream stardom and independent cinema.

According to representatives at Rogers & Cowan PMK, Redford died peacefully in his sleep. Though no cause of death was announced, the news was met with tributes from across the film industry, celebrating a man who brought charisma to the screen and vision behind the camera.

A Screen Presence That Defined an Era

Charles Robert Redford Jr. was born on August 18, 1937, in Santa Monica, California. A baseball scholarship took him to college, but after turning away from athletics, he pursued the arts and enrolled at the American Academy of Dramatic Arts in New York. His career began in the theatre, with early appearances on Broadway, including Neil Simon's *Barefoot in the Park*, before transitioning to television staples such as *The Twilight Zone* and *Alfred Hitchcock Presents*.

By the late 1960s and early 1970s, Redford had become one of the most recognisable faces in cinema. His breakthrough came with George Roy Hill's *Butch Cassidy and the Sundance Kid* (1969), where his chemistry with Paul Newman captured the attention of audiences worldwide.

He followed it with a run of classics: Jeremiah Johnson (1972), The Candidate (1972), and The Sting (1973), the latter winning Best Picture and cementing his reputation as a bankable star.

In 1974, he took on the role of Jay Gatsby in Jack Clayton's adaptation of The Great Gatsby, before headlining Alan J. Pakula's All the President's Men (1976), portraying Washington Post journalist Bob Woodward. The film, chronicling the Watergate investigation, remains one of the great political thrillers of American cinema.

From Actor to Director

Redford's talents, however, were not confined to acting. In 1980, he made his directorial debut with Ordinary People, a searing family drama that won four Academy Awards, including Best Picture and Best Director for Redford. It was a strikingly mature first film, confirming that his understanding of character extended beyond his on-screen charm.

Over the years, he directed a string of thoughtful projects, among them A River Runs Through It (1992), which introduced audiences to a young Brad Pitt, Quiz Show (1994), and The Horse Whisperer (1998). These films showcased his preference for stories rooted in morality, relationships, and the quiet struggles of ordinary lives.

Champion of Independent Film

If Redford's acting and directing brought him fame, it was his work as a champion of independent cinema that secured his legacy. In 1981, he co-founded the Sundance Institute and later the Sundance Film Festival in Park City, Utah. What began as a modest initiative to support emerging filmmakers grew into the most important platform for independent voices in the United States.

Through Sundance, Redford helped launch the careers of filmmakers such as Quentin Tarantino, Steven Soderbergh, Paul Thomas Anderson, and Darren Aronofsky. For many, the festival was a place of discovery, where films too unconventional for Hollywood studios could find an audience.

"For me, the word to be underscored is independence," Redford said in a 2018 interview. "The industry was dominated by the mainstream, but I saw other stories out there that weren't being told. Sundance became a way to give those stories a chance."

His vision reshaped American cinema, carving out a space where independent storytelling could thrive alongside the commercial blockbuster machine.

Later Career and Farewell

Even into his later years, Redford's performances remained commanding. In All Is Lost (2013), he gave a nearly wordless performance as a sailor stranded at sea, earning some of the strongest reviews of his career. He was equally memorable in Our Souls at Night (2017), reuniting with Jane Fonda, and in The Old Man & the Gun (2018), which he described as his farewell to acting.

Fans also saw him in a surprising corner of pop culture: as Alexander Pierce in the Marvel Cinematic Universe, appearing in Captain America: The Winter Soldier (2014) and Avengers: Endgame (2019). It was a playful nod from an actor whose career had always been grounded in weightier material.

Personal Life

Redford married historian Lola Van Wagenen in 1958, with whom he had four children. Their first son, Scott Anthony, died in infancy, while their son James, a filmmaker and activist, passed away in 2020. Daughters Shauna and Amy pursued careers in the arts, with Amy following her father's path into acting and directing. Redford and Van Wagenen divorced, and in 2009, he married Sibylle Szaggars, a painter and his longtime partner. He is survived by Szaggars and seven grandchildren.



Robert Redford at Sundance 2019. Photo: George Pimentel/Getty Images

Legacy

Robert Redford's impact on cinema is immense. As an actor, he represented a blend of rugged masculinity and thoughtful introspection that defined an era. As a director, he created intimate portraits of human relationships. And through Sundance, he nurtured a generation of filmmakers who transformed the landscape of independent film.

In a 2010 interview, when asked how he wanted to be remembered, Redford reflected: "Just as someone that contributed something to the sustainability of our culture. I think the films will last the longest. So maybe just that I brought something of value to the culture. Time will tell."

Time has already told. Redford was not just a star, but a visionary who left cinema richer, bolder, and more diverse than he found it. His absence will be felt, but his influence will continue to echo through every independent film that dares to tell an untold story. 🌟

From Cut To Cinema desk.

The New **FIPRESCI** Board Elected

The International Federation of Film Critics (FIPRESCI) has elected a new Board, with Ahmed Shawky (Egypt) as President, and Paola Casella (Italy), Elena

Rubashevskaya (Ukraine), and Marina Kostova (North Macedonia) as Vice Presidents. The new Board was chosen during the General Assembly held on September 17-18, 2025, hosted by the 8th Budapest Classics Film Marathon.

The Board also appointed Philippe Maarek (France) as Head of Legal Affairs and Beat Glur (Switzerland) as Treasurer.



Beat Glur (Switzerland), Paola Casella (Italy), Ahmed Shawky (Egypt), Elena Rubashevskaya (Ukraine), Philippe Maarek (France) and Marina Kostova (North Macedonia). Photo: FIPRESCI

The General Assembly expressed its deep appreciation to former General Secretary Klaus Eder (Germany) for his 38 years of dedicated service and leadership of FIPRESCI, as well as to the Federation's former Vice-president Alin Tasciyan and the secretary, Anne Brishoual.

The new Board was elected following structural changes introduced by the updated Statute adopted in early 2025, which eliminated the role of General Secretary and established a Board consisting of a President and three Vice Presidents, each serving a four-year mandate as the Federation's operational body.

Bidhan Rebeiro, editor and publisher of Cut to Cinema, attended this year's General Assembly as a voter and a representative of FIPRESCI Bangladesh chapter, IFCAB.

Budapest **Classics Film Marathon** Draws Record Crowds, Honors Károly Makk

The 8th Budapest Classics Film Marathon (BCFM), organized by the National Film Institute Hungary (NFI), ran from 16 to 21 September and concluded with record-breaking attendance and a rich international



David Cronenberg, Robert Lantos, Atom Egoyan, István Szabó, György Ráduly Photo: NFI

line-up. This year's edition marked the centenary of acclaimed Hungarian director Károly Makk, while also spotlighting the works of Hungarian-born Hollywood screenwriter Joe Eszterhas, and films by István Szabó, Atom Egoyan, and David Cronenberg, produced by Robert Lantos.

Over six days, the festival presented 122 screenings, 26 student sessions, six roundtables, four cinéconcerts with live music, and numerous professional events, many of which played to full houses. A key highlight was the presence of Egoyan, Cronenberg, and Lantos, who joined Szabó for a roundtable on the producer-director collaboration. Cronenberg also delivered a masterclass at the University of Theatre and Film Arts (SZFE), where he discussed directing and unveiled plans to adapt his novel *Consumed*, partly to be filmed in Budapest.

Festival Director György Ráduly, recently awarded the French Order of Arts and Letters, emphasized the growing international support for film restoration. Outdoor screenings at St. Stephen's Square attracted large crowds, including premieres of ten newly restored Károly Makk films, warmly received by audiences. 🎬

T

he Toronto International Film Festival (TIFF) capped its 50th edition with the announcement of this year's award winners, underscoring the festival's ongoing role as one of the world's most

influential launching pads for international cinema. Running from September 11–21, TIFF 50 welcomed more than 700,000 attendees, including 6,000 industry delegates, nearly 2,000 accredited journalists, and over 1,200 screenings across Toronto. With a lineup of star-studded premieres, boundary-pushing discoveries, and a diverse representation of voices, the festival once again cemented its reputation as a vital hub for both established and emerging filmmakers.

Among the most anticipated prizes were the People's Choice Awards presented by Rogers, traditionally a bellwether for awards season success. Chloé Zhao's *Hamnet* captured the top honor, with Guillermo del Toro's *Frankenstein* and Rian Johnson's *Wake Up Dead Man: A Knives Out Mystery* named runners-up. Park Chan-wook took home the inaugural International People's Choice Award for *No Other Choice*. Barry Avrich's *The Road Between Us: The Ultimate Rescue* was recognized as the audience's top documentary, while Matt Johnson's *Nirvana the Band the Show the Movie* thrilled Midnight Madness crowds.

TIFF 50 Honors Global Storytelling Zhao, Park, Vasyanovych Lead Winners

Hamnet (Agata Grzybowski/Focus Feature)

The Platform Award, TIFF's only juried competition, went to Valentyn Vasyanovych's *To The Victory!* for its bold cinematic vision, with György Pálfi's *Hen* receiving an honorable mention. Other highlights included Spain's *Forastera* by Lucía Aleñar Iglesias, which won the FIPRESCI Prize for International Critics, and Jitank Singh Gurjar's *In Search of The Sky* (Vimukt), recipient of the NETPAC Award for best Asian feature.

Canadian cinema was strongly represented, with Sophy Romvari's *Blue Heron* earning the Best Canadian Discovery Award, Zacharias Kunuk's *Uiksaringitara* (Wrong Husband) taking Best Canadian Feature, and Chris Lavis and Maciek Szczerbowski's *The Girl Who Cried Pearls* winning Best Canadian Short. The festival also expanded its Short Cuts section to include a Best Animated Short prize, awarded to Agnès Patron's *To the Woods*.

Festival Director Cameron Bailey praised the winners for their "distinct voices and innovative approaches to storytelling that push the boundaries of cinema."

Audiences can revisit the winning People's Choice titles in encore screenings at TIFF Lightbox beginning today. As the curtain falls on its landmark 50th edition, TIFF looks ahead to its next chapter, with the 51st festival set for September 10–20, 2026. 🌍

Winners List at a glance

- People's Choice Award: *Hamnet* – dir. Chloé Zhao
- People's Choice International Award: *No Other Choice* – dir. Park Chan-wook
- People's Choice Documentary Award: *The Road Between Us: The Ultimate Rescue* – dir. Barry Avrich
- People's Choice Midnight Madness Award: *Nirvana the Band the Show the Movie* – dir. Matt Johnson
- Platform Award: *To The Victory!* – dir. Valentyn Vasyanovych
- FIPRESCI Prize: *Forastera* – dir. Lucía Aleñar Iglesias
- NETPAC Award: *In Search of The Sky* (Vimukt) – dir. Jitank Singh Gurjar
- Best Canadian Discovery Award: *Blue Heron* – dir. Sophy Romvari
- Best Canadian Feature Film Award: *Uiksaringitara* (Wrong Husband) – dir. Zacharias Kunuk
- Short Cuts – Best International Short: *Talk Me* – dir. Joecar Hanna
- Short Cuts – Best Canadian Short: *The Girl Who Cried Pearls* – dirs. Chris Lavis & Maciek Szczerbowski
- Short Cuts – Best Animated Short: *To the Woods* – dir. Agnès Patron





Photo: Gemini AI

Norwegian Cinema Enters a “Golden Age” — Norwegian films are gaining fresh international acclaim. Recent standouts include *Sentimental Value* winning the Cannes Grand Prix, *Dreams* triumphing at Berlin, and breakout work from newcomers like *Armand* and *Loveable*. The country’s funding and film education system are getting credit.

France Submits Panahi Drama for Oscars — France has selected *It Was Just an Accident*, an Iranian drama by Jafar Panahi, as its official submission for Best International Feature at the 98th Academy Awards. The film was produced partly in Iran but edited and co-financed in France.



Photo: IMDB

SRK and Rani received their first National Film Awards — Bollywood icons Shah Rukh Khan and Rani Mukerji received their first National Film Awards at the 71st National Film Awards ceremony in New Delhi. SRK was honoured as Best Actor for *Jawan* (shared with Vikrant Massey for *12th Fail*), while Rani won Best Actress for *Mrs Chatterjee vs Norway*. Mohanlal received the Dadasaheb Phalke Award, India’s highest cinema honour.



The winners received their prize from Indian President Droupadi Murmu. Photo: YouTube

Israeli Film Awards Under Threat — Israel's Culture Minister, Miki Zohar, has threatened to cut government funding for the Ophir Awards after *The Sea*, a film about a Palestinian boy, won Best Feature and its lead actor won Best Actor. The controversy has sparked legal pushback and protests from artists.



Israeli Culture Minister Miki Zohar. Photo: Getty Images



Photo: rottentomatoes

"One Battle After Another" Stuns Critics with Near-Perfect Scores — Paul Thomas Anderson's *One Battle After Another*, starring Leonardo DiCaprio, has received widespread critical acclaim ahead of its release (released in September 26). The film boasts a remarkable Metacritic score of 96 and a 97% approval rating on Rotten Tomatoes. Critics praise its blend of action, suspense, and emotional depth, highlighting DiCaprio's compelling performance as Bob Ferguson, a former revolutionary searching for his missing daughter.

Henry Jaglom, the indie filmmaker who directed films including "Always" (1985), "New Year's Day" (1989), "Last Summer in the Hamptons" (1995) and "Déjà Vu" (1997), has died, according to the New York Times. He was 87.



Go quietly and get a side hustle: how to quit acting properly

STUART HERITAGE

In a recent interview with Hollywood Authentic, Emma Watson described herself as “the happiest and healthiest I’ve ever been”. And this is for one reason and one reason only: she isn’t an actor any more.

The last time Watson appeared on film was in Greta Gerwig’s adaptation of *Little Women* six years ago. Since then, she has decided to lay low, largely because she considered the act of promoting her movies “soul-destroying”.

And good for her, not just for refusing to strap herself to the machine, but also for slipping away so quietly that nobody had actually even noticed that she’d gone.

This is a rare skill. The world is full of actors who hate acting so much that they long to leave the profession behind, but so few of them can simply fade into obscurity as elegantly as Watson. So I’ve decided to step in and help. If you’re an actor who wants to take an extended leave of absence, here are the rules that you should probably stick to.

Rule one: don't announce your departure

Emma Watson's approach is in stark contrast to that of Daniel Day-Lewis, a man who, despite being the greatest actor on earth, is somewhat prone to a flounce. After completing work on *The Phantom Thread* in 2017, Day-Lewis announced that he had retired from acting, putting out a statement that read: "Daniel Day-Lewis will no longer be working as an actor." Except, well, he is, because his new film *Anemone* comes out in November. The benefit to announcing your retirement so dramatically is that now *Anemone* feels like a far bigger event than it otherwise would. The risk, however, is that now Daniel Day-Lewis looks a bit silly.

Rule two: do announce a break

On paper, Tilda Swinton did something very similar to Day-Lewis earlier this year, by telling everyone that she had stopped making films. However, she added a very clever failsafe: she made it clear that her break would be temporary. Perhaps she'll start acting again in the new year. Perhaps it'll be later than that. It doesn't really matter. By underlining that this is a pause rather than a full-stop, Swinton gets all the attention that Daniel Day-Lewis did, but won't have to make such a public back-down.

Rule three: get a lucrative side hustle

Arguably, Gwyneth Paltrow has never been more famous than she is today. What makes this unusual is that, barring a few cameos on TV shows and in the MCU, the last time Paltrow acted in anger was in the 2015 Johnny Depp boondoggle *Mortdecai*. So why has she kept her fame? Because she managed to pivot into a glamorous businesswoman, as the founder and face of vaginal-scented candle brand Goop. In short, she no longer needs to act. This also means that people get excited when she does act. Part of the reason that this winter's *Marty Supreme* is so hotly anticipated is because it represents Paltrow's grand comeback.

Rule four: drop out at the bottom

After losing an Oscar (and then immediately leaving the ceremony) for his role in 2006's *Dreamgirls*, Eddie Murphy hit an unfortunate spiral, making *Norbit*, *Meet Dave*, *Imagine That* and *A Thousand Words*. This run resulted in a Razzie for Worst Actor of the Decade, and a four-year break from movies. If you manage to drop out at the bottom, you can't help but impress people upon your return. So it was with Murphy; 2019's *Dolemite Is My Name* won him rave reviews as a dramatic actor. *Beverly Hills Cop: Axel F* reasserted his position as an action star, and he almost single-handedly ran away with SNL's 50th anniversary show.

Rule five: make your comeback vehicle extremely knowing

For a while, it looked as if Cameron Diaz's turn in the 2014 *Annie* remake would be her final acting credit. Like Emma Watson, she decided to simply slip out of Hollywood unannounced to enjoy her life away from the grind. Similarly, Jamie Foxx's career also looked like it had come to an end, after a stroke in 2023 left him gravely ill. However, this year the pair of them reunited for a film called – what else? – *Back in Action*, the *Heard Ya Missed Me, Well I'm Back* of perfectly adequate Netflix action comedies. Well played.

Rule six: actually retire

Believe it or not, but this does actually happen. People just stop making films forever, and seem entirely happy about it. After making *The League of Extraordinary Gentlemen* in 2003 (and griping to the press that he was "fed up with the idiots"), Sean Connery enjoyed 17 years of retirement before he died in 2020. Robert Redford's last starring vehicle was *The Old Man & The Gun*, made seven years before his death. It has now been 15 years since Jack Nicholson last appeared on film, and it's unlikely that it will happen again. Sometimes, like Emma Watson, the most dignified thing is to walk away for good. 🍷

Writer: Regular contributor to The Guardian. This article was first published on The Guardian's website.



Emma Watson in Harry Potter. Photo: Peter Mountain/Warner Bros.



'All That's Left of You' Courtesy of Sundance Institute

Bardem and Ruffalo Back Jordan's Oscar Hopeful **All That's Left of You**

Javier Bardem and Mark Ruffalo have joined Cherien Dabis' latest film *All That's Left of You* as executive producers, lending star power to Jordan's official submission for the international feature film category at the 98th Academy Awards.

The film's first trailer was also unveiled this week.

The drama is Dabis' third feature following *Amreeka* (2009) and *May in the Summer* (2013). It will begin a one-week qualifying run in Los Angeles on November 28, followed by limited release on January 9, before expanding nationwide in the weeks after.

Set in the Occupied West Bank during the 1980s, the film centers on a Palestinian teenager who is swept up in a protest that alters the course of his family's life. His mother, Hanan, narrates the family's history, tracing seven decades of displacement and survival.

"I'm beyond thrilled to have two people I deeply admire, Javier Bardem and Mark Ruffalo, join us in amplifying the urgency and importance of this film," Dabis said. "To understand what's happening in Gaza today, we must first understand the history of how we arrived here."

Bardem described the film as "beautiful, intelligent, and deeply moving," praising its portrayal of three generations bound by resilience. "I am proud and honored to join her in bringing this film to audiences everywhere at this most urgent moment," he said.

Ruffalo called the project "epic" and "deeply human," noting its focus on empathy and healing. "This film offers another possibility: the chance to move toward collective healing and a more just and peaceful future," he added.

All That's Left of You is being co-released by Watermelon Pictures and Visibility Films. 🍉



Mark Ruffalo and Javier Bardem Frazer Harrison/Getty Images; Amy Sussman/Getty Images

Italian Screen Legend

Claudia Cardinale Dies at 87



Claudia Cardinale. Photo: Philippe Halsman

Claudia Cardinale, the celebrated Italian actress and UNESCO goodwill ambassador, has died in France at the age of 87, just three years shy of her 90th birthday. Her agent, Laurent Savry, confirmed she passed away on 23 September 2025 in Nemours, surrounded by her children. No cause of death was disclosed.

Born in April 1938 in Tunis to Sicilian parents, Cardinale first rose to prominence at 16 when she won a beauty contest and was soon crowned “the most beautiful woman” in Tunisia’s capital. That recognition led her to the Venice Film Festival, where she caught the attention of directors and producers. Originally aspiring to be a teacher, she instead chose cinema, beginning a career that flourished through the 1950s and 1960s.

Cardinale starred in some of Europe’s most acclaimed films, including *Goha*, *Girl with a Suitcase*, *The Leopard*, *8½* and *The Pink Panther*. Federico Fellini cast her as the dream muse of his alter ego in *8½* (1963), while Luchino Visconti’s *The Leopard* paired her with Burt Lancaster and Alain Delon in a role immortalized by a lavish waltz sequence. By the late 1960s, she achieved international recognition with Sergio Leone’s epic western *Once Upon a Time in the West*.

Unlike many contemporaries, she largely stepped away from Hollywood, focusing on European cinema. Cardinale received France’s highest honor in 1999 and often spoke candidly about her career and the pressures of her era.

She is survived by her son, Patrick Cristaldi, and daughter, writer Claudia Squitieri. 🕯️

10 Essential Claudia Cardinale Movies

- *Big Deal on Madonna Street* (1958) – Dir. Mario Monicelli --- A parody of heist films, this Italian comedy helped launch Cardinale’s career.
- *The Leopard* (1963) – Dir. Luchino Visconti --- A lavish historical epic where Cardinale’s Angelica becomes central to a tale of political change.
- *8½* (1963) – Dir. Federico Fellini --- Cardinale plays the dream muse in Fellini’s self-reflective masterpiece about a blocked director.
- *The Pink Panther* (1963) – Dir. Blake Edwards --- She appears as Princess Dala in this stylish comedy introducing Peter Sellers’ Inspector Clouseau.
- *Sandra* (1965) – Dir. Luchino Visconti --- A modern retelling of the Electra myth, blending ancient tragedy with postwar trauma.
- *The Professionals* (1966) – Dir. Richard Brooks --- A hit Western adventure where Cardinale plays the woman at the heart of a daring rescue.
- *Don’t Make Waves* (1967) – Dir. Alexander Mackendrick --- A satirical 1960s sex comedy co-starring Tony Curtis and Sharon Tate.
- *Once Upon a Time in the West* (1968) – Dir. Sergio Leone --- Cardinale gives a career-defining performance as Jill McBain in Leone’s Western epic.
- *The Legend of Frenchie King* (1971) – Dir. Christian-Jaque --- A quirky Spaghetti Western pairing Cardinale with Brigitte Bardot as unlikely allies.
- *Fitzcarraldo* (1982) – Dir. Werner Herzog --- She plays Molly, the brothel-keeper who supports Klaus Kinski’s doomed dream of hauling a ship across the jungle.



Bangladesh's Cinema Halls Struggle as Post-Eid Films Fail to Draw Audiences

Despite a busy release schedule over the past month, Dhaka's cinema halls are facing unprecedented losses, raising concerns over the future of the local film industry. Following Eid al-Adha, six films were released in theaters. Over the next three months, nine more films hit screens, including Dot, Amar Shesh Kotha, Nondini, Barir Naam Shahana, and Fereshte. By the last week of the previous month, three additional films—Saba, Swapne Dekha Rajkonnya, and Udiyman Surjo—were scheduled for release.



Yet, none of these films managed to attract audiences. Some theaters reported that certain releases drew almost no viewers even on opening days, leaving business owners with mounting losses. “Since Eid, only old films are running here. I haven’t heard of any new releases,” said Samin Sayek Rahman, owner of Madhumati Cinema Hall in Bhairab, Kishoreganj.

The bleak situation has already forced three cinemas to close: Monihar in Jessore, Madhuban Cineplex in Bogura, and Lion Cinemas in Keraniganj. Owners cite persistent financial losses and dwindling audiences as reasons. Faruk Ahmed, manager of Monihar Cinema Hall, stated, “The owners had planned to demolish this hall for some time. With no relief in sight and continuous losses, the decision is imminent. We are now waiting for government approval regarding film import agreements before finalizing demolition.”



Madhuban Cineplex in Bogura similarly announced its closure, citing low attendance and insufficient government support. Owner Rokonzaman Yunus said,

“This is a painful decision. Cinema halls are more than a business—they are a passion. But operating under current conditions is impossible.”

Lion Cinemas, which opened in 2022 with four screens outside Dhaka, faces the same fate. Owner Mirza Abdul Khalek said, “We cannot sustain the business any longer. A formal announcement will follow soon.”

Cinema industry sources note a dramatic decline in halls over the decades. From over 1,300 halls in the late 1990s, the number has dwindled to around 70–75 today, many of which operate only during festival seasons. Industry representatives stress that without sustained government support, the situation is unlikely to improve.

Mia Alauddin, acting president of the Bangladesh Film Exhibitors Association, highlighted another concern: the quality of recently released films. “Post-Eid releases are struggling. Audiences leave frustrated within 30 minutes of screenings. Without a national plan and government intervention, the industry cannot survive.”



Even the country's largest multiplex chain, Star Cineplex, reports that post-Eid releases failed to draw viewers, leaving halls operating at a loss. Senior manager Mejbah Uddin said, “Relying on festival-centered business alone is unsustainable. Continued losses threaten the survival of cinema halls across the country.”

Producers and theater owners alike warn that without decisive action and policy support, Bangladesh's cinemas risk becoming a relic of the past. 🌐

Report by Nazmul Haque, first published in Bangla daily Prothom Alo. Slightly changed for C2C.



10

Classic Animated Films for Kids

Snow White and the Seven Dwarfs (1937) – Dir. David Hand (supervising director)

Disney's first full-length animated feature follows Snow White, a princess who finds refuge with seven dwarves while fleeing her wicked stepmother. A landmark in animation history, it set the foundation for all feature-length cartoons to come.

Bambi (1942) – Dir. David Hand

This tender coming-of-age story follows a young deer growing up in the forest, experiencing friendship, loss, and survival. Its emotional depth and naturalistic animation made it a timeless Disney classic.

Cinderella (1950) – Dir. Clyde Geronimi, Wilfred Jackson, Hamilton Luske

The story of a kind young woman mistreated by her stepfamily but aided by her Fairy Godmother. This enchanting film revived Disney after wartime struggles and remains one of its most beloved fairy tales.

Peter Pan (1953) – Dir. Clyde Geronimi, Wilfred Jackson, Hamilton Luske

The tale of the boy who never grows up, whisking Wendy and her brothers to Neverland. It blends whimsy, adventure, and fantasy with unforgettable characters like Tinker Bell and Captain Hook.

Sleeping Beauty (1959) – Dir. Clyde Geronimi

A visually stunning fairy tale of Princess Aurora, cursed by Maleficent to fall into eternal sleep until awakened by true love's kiss. The film is admired for its art inspired by medieval tapestries.

The Jungle Book (1967) – Dir. Wolfgang Reitherman

Based on Rudyard Kipling's stories, it follows Mowgli, a boy raised by wolves, on his journey to find his place. The jazzy music and memorable characters like Baloo and Bagheera made it a family favorite.

The Little Mermaid (1989) – Dir. Ron Clements, John Musker

Ariel, a curious mermaid princess, dreams of living on land. This film launched the Disney Renaissance, bringing Broadway-style music and dazzling animation to a new generation.

Beauty and the Beast (1991) – Dir. Gary Trousdale, Kirk Wise

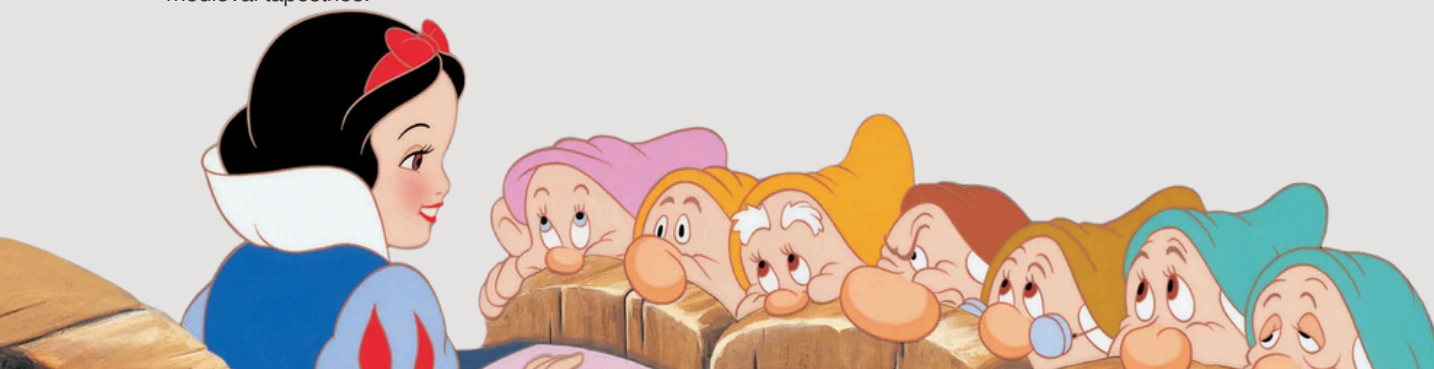
The tale of Belle and the cursed prince enchanted audiences with its lush animation and music. It became the first animated film nominated for the Academy Award for Best Picture.

The Lion King (1994) – Dir. Roger Allers, Rob Minkoff

A Shakespearean-inspired story of Simba, the lion cub destined to be king, grappling with loss, exile, and destiny. Its music and emotional power made it one of Disney's greatest hits.

Toy Story (1995) – Dir. John Lasseter

The first fully computer-animated feature film, it tells the story of Woody, Buzz Lightyear, and toys who come to life when humans aren't around. It revolutionized animation and launched Pixar into history.





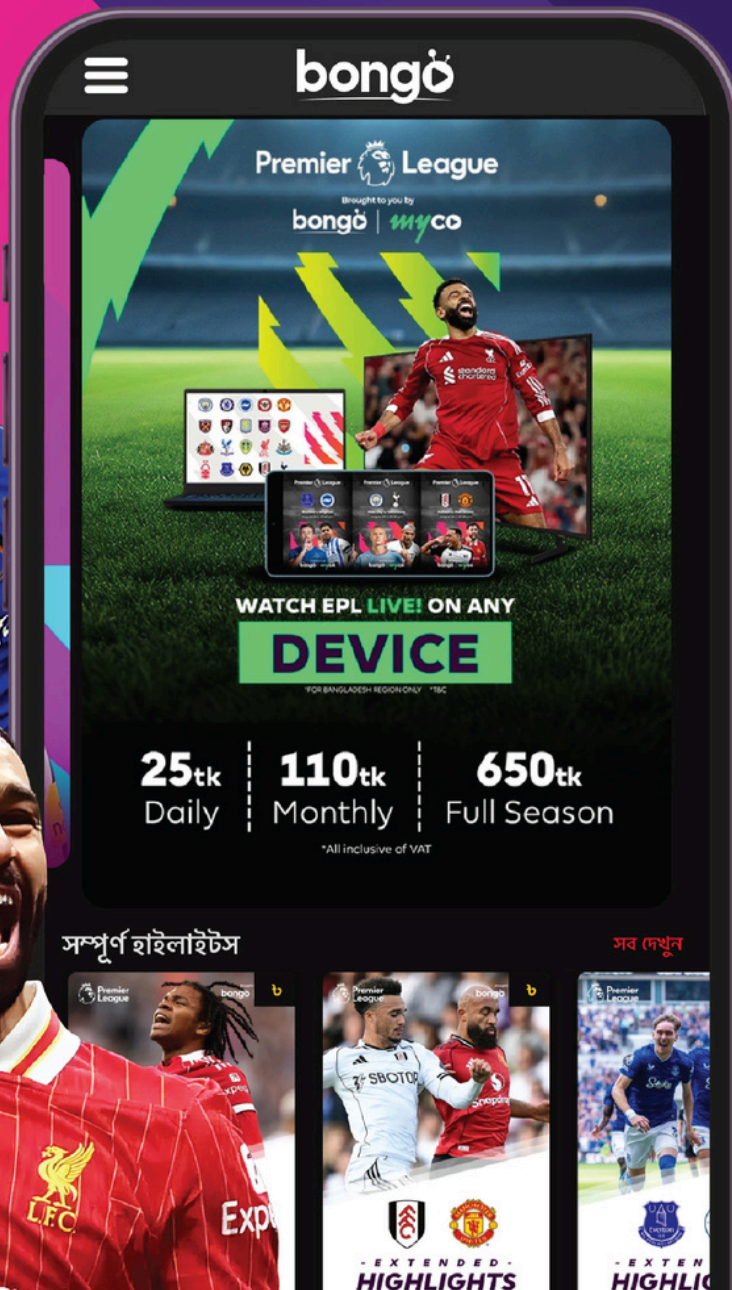
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Demon Slayer: Infinity Castle (2025). Photo: IMDB

TEST YOUR KNOWLEDGE

1. Who directed the animation classic Spirited Away? (1 point)
2. Which studio created Toy Story? (2 points)
3. What is the name of the clownfish in Finding Nemo? (3 points)
4. Which Disney film features the song "Let It Go"? (4 points)
5. Who is the main villain in The Lion King? (5 points)



			
11-15	06-10	01-05	00
Gold Medal	Silver Medal	Bronze Medal	Wooden Spoon

Answers: 1. Hayao Miyazaki, 2. Pixar, 3. Nemo, 4. Frozen, 5. Scar

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