<table>
<thead>
<tr>
<th><strong>Document Citation</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title</strong></td>
</tr>
<tr>
<td><strong>Author(s)</strong></td>
</tr>
<tr>
<td><strong>Source</strong></td>
</tr>
<tr>
<td><strong>Date</strong></td>
</tr>
<tr>
<td><strong>Type</strong></td>
</tr>
<tr>
<td><strong>Language</strong></td>
</tr>
<tr>
<td><strong>Pagination</strong></td>
</tr>
<tr>
<td><strong>No. of Pages</strong></td>
</tr>
<tr>
<td><strong>Subjects</strong></td>
</tr>
</tbody>
</table>
| **Film Subjects** | The gold rush, Chaplin, Charlie, 1925  
City lights, Chaplin, Charlie, 1931  
A day's pleasure, Chaplin, Charlie, 1919  
The pilgrim, Chaplin, Charlie, 1923  
Pay day, Chaplin, Charlie, 1922  
Shoulder arms, Chaplin, Charlie, 1918  
A dog's life, Chaplin, Charlie, 1918  
Sunnyside, Chaplin, Charlie, 1919  
The kid, Chaplin, Charlie, 1921  

WARNING: This material may be protected by copyright law (Title 17 U.S. Code)
A woman of Paris, Chaplin, Charlie, 1923
Modern times, Chaplin, Charlie, 1936
The circus, Chaplin, Charlie, 1928
A king in New York, Chaplin, Charlie, 1957
Monsieur Verdoux, Chaplin, Charlie, 1947
The great dictator, Chaplin, Charlie, 1940
Limelight, Chaplin, Charlie, 1952
The enduring iconic status of Charlie Chaplin's alter ego, the Little Tramp, attests to his unique role in the history of cinema and world culture. (Given Chaplin's rejection of technology's promises, it is ironic that the image of the Little Tramp was revived in the early eighties by IBM, who cited its use as the reason for the company's personal computer sales during that decade.) The story of Chaplin's meteoric rise from rags to riches is almost as legendary as his artistic legacy, and his origins remain highly relevant to his work, often characterized by a Luddite-like disdain for the modern world's reliance on mechanical innovations (hilariously lampooned in MODERN TIMES [1936]) and a near-Dickensian compassion for the poor, as seen in classic early works such as A DOG'S LIFE (1918) and THE KID (1921).

Born in London at the end of the nineteenth century, Sir Charles Spencer Chaplin (1889 - 1977) was given over to the care of the state as a young boy, and suffered the consequences of financial ruin brought about by his mother's mental illness and the untimely death of his alcoholic father. Critics have often pointed out that the urban squallor so meticulously captured in, for example, THE KID, is distinctly Victorian in flavour, based no doubt in Chaplin's memories of his harsh London upbringing. One of the earliest Chaplin biographers, Theodore Huff, noted that the Little Tramp's celebrated garb was less reminiscent of the everyman hobo than "the fallen aristocrat at grips with poverty." Thus Chaplin's attitude to the depiction of wealth and class is highly personal as well as paradoxical, in light of the colossal fortune he rapidly amassed following his arrival in Los Angeles in 1912.

Initially recruited by Mack Sennett to replace leading Keystone comedian Ford Sterling, Chaplin quickly went on to become a prodigious and beloved screen persona and, eventually, to direct every film in which he appeared -- and two in which he didn't: the critical darling A WOMAN OF PARIS (1923), notwithstanding a brief and heavily disguised cameo, and A COUNTER FROM HONG KONG (1927), his last. With each subsequent move to a new studio, Chaplin received exponential increases in salary, refining his Little Tramp character in every film. While the work he did for Essanay immediately following his Keystone period contained many gags that were essentially test runs for his later features at United Artists, the production company he co-founded with Douglas Fairbanks, Mary Pickford, and D.W. Griffith in 1919, it was in the First National films made between 1918 and 1922 that, according to Andrew Sarris, "one finds the first signs of the spiritual expansion of a craft into an art, of skittish farce into comic narrative."

Never satisfied with the limitations of simple slapstick or farce, Chaplin determined to contribute to the art of cinema quite early on in his career. Despite criticism that the fullest possibilities of the medium were lost on him -- detractors observed a reliance on performance mannerisms and a spatial sense rooted in his music hall pedigree -- one finds evidence to the contrary throughout his oeuvre, beginning with THE KID, which employs a startling montage that links the difficult predicament of a young mother with that of Christ. And perhaps there is no better testament to Chaplin's skill as a director than A WOMAN OF PARIS, whose intrinsically realized set pieces and naturalistic performances still seem remarkable, more than eighty years later. An influentiel succès d'estime, WOMAN was a lost legend until its release in 1978, its commercial failure so wounded Chaplin that he confiscated it for decades. In his subsequent films THE GOLD RUSH (1925), THE CIRCUS (1928), and CITY LIGHTS (1931), Chaplin pushed the boundaries of genre, creating a potent hybrid of pathos and comedy that proved to be a popular juggernaut with audiences throughout the world.

Whether one considers Chaplin an author or not, there's little doubt that most of his work offers both thematic and psychological complexity in addition to liberal doses of social commentary. MONSIEUR VERDOUX is the best example of this. (Richard Roud called it "one of the great films, and equal to anything Keaton ever did.... VERDOUX remains a masterpiece and a film unlike anything before or since.") Chaplin's daring in playing as ambiguous and radical a figure as Veroux is only matched by his decision to release the film a day after his appearance before the House UnAmerican Activities Committee, with his political views and moral character under attack, it was a gesture of some defiance to portray a self-serving, cold-blooded woman killer who, nevertheless, manages to convincingly expose the hypocrisy of bourgeois ideology. Though Chaplin's image was tarnished alternately by stormy divorces, Hollywood gossip, and the US government's Communist witch hunt, he was still probably the only star who could have safely tackled the more controversial subject matter and roles of his career. In his uproarious parody of fascism, THE GREAT DICTATOR (1940), he plays an obvious caricature of Adolf Hitler, while A KING IN NEW YORK (1957), a defiant raspberry to the United States made right after he was exiled from America, has been hailed by Chaplin authority Jeffrey Vance as "unique in cinema.... the only contemporary direct attack on the rampant political hysteria of McCarthyism."

Chaplin arguably reached the pinnacle of fame with the release of THE GOLD RUSH little more than a decade after commencing his life-long career in cinema, a contribution he self-reflexively pondered in the moving LIMELIGHT (1952). However, MODERN TIMES, an essentially silent film made eight years after the emergence of sound cinema, is considered by many fans and cinephiles alike to be the true summit and embodiment of his art -- a timeless synthesis of visual ingenuity, social critique, and, above all, the Little Tramp's inimitable comedic dexterity.

- George Katsounakis

Cinematheque Ontario wishes to acknowledge the following individuals and organisations for their assistance in the preparation of this series: Brian Jamieson, Warner Bros., Burbank; Dianne Schwartz, Warner Bros. Canada, Toronto; Birgit Krewer, MK2, Paris; and Gary Palmer, Kino International, New York City.

WARNING: This material may be protected by copyright law. (Title 17 U.S. Code)
ALL 35MM PRINTS!

RICHARD SCHICKEL IN PERSON!

CHARLIE: THE LIFE AND ART OF CHARLES CHAPLIN
Director: Richard Schickel
USA 2003 122 minutes

"Charlie is a serious, often illuminating, and unavoidably entertaining account of the creature [Robert D. Downey Jr. calls him] the most enduring superhero you might ever want to watch." (J. Hoberman, The Village Voice) A must for both Chaplin fans and film lovers, this definitive portrait of the artist contains a wealth of insightful material and interviews, including a glimpse of Chaplin’s very first screen appearance as the prototypical Little Tramp, rare archival footage, and home movies depicting the screen legend in the twilight of his career in Switzerland. Narrated by Sidney Poitier, CHARLIE: THE LIFE AND ART OF CHARLES CHAPLIN focuses on discussion and dissection of the films by a broad cross-section of film scholars, critics, and artists, among whom are Andrew Sarris, David Robinson, Jeffrey Vance, Johnny Depp, Martin Scorsese, and Woody Allen. "Includes wonderfully thorough analyses of Chaplin’s techniques as a comedian and a director... an elegant and erudite reminder of Chaplin’s importance." (A. O. Scott, The New York Times).

Celebrated film critic/historian and director Richard Schickel will present this screening.

Sunday, October 17 1:00 p.m.

THE KID

Director: Charles Chaplin • USA 1921 60 minutes • Cast: Charles Chaplin, Jackie Coogan

A key entry in the Chaplin canon, THE KID is "one of his best... (and) remains universally beloved by film critics and audiences alike" (Jeffrey Vance, Chaplin: Genius of the Cinema). Chaplin biographers consider the story of an abandoned orphan (soon-to-be child star Jackie Coogan) who is taken in by the Little Tramp to be one of his most personal. The urban squalor depicted in the film was no doubt rooted in Chaplin’s memories of his poor London upbringing, where he spent several years in the care of the state. Chaplin’s integration of slapstick and drama was a first for a feature-length production, and he subsequently adapted this winning hybrid throughout much of his career. Chaplin’s biggest success before THE GOLD RUSH, THE KID contains some of Chaplin’s deftest physical comedy, including an unforgettable dream sequence in which Chaplin finds himself in heaven.

Followed by

THE PILGRIM

Director: Charles Chaplin • USA 1923 59 minutes • Cast: Charles Chaplin, Edna Purviance

“One of the most polished and charming of the films of Chaplin’s middle period” (David Robinson, Chaplin: His Life and Art). THE PILGRIM was Chaplin’s last First National project, after which he directed A WOMAN OF PARIS, his first feature for the recently-founded United Artists company. The eponymous pilgrim is Chaplin, an escaped convict who is mistaken for a minister dispatched to rescue a town from its sinful ways. Featuring Charlie doing a brilliant pantomime of the David and Goliath story, THE PILGRIM is an outstanding example of Chaplin’s comic craft, offering a light-hearted and lightning-paced satire of prosaic values and religion.

Films presented with live piano accompaniment by William O’Mealia.

Friday, October 29 6:30 p.m.

THE GOLD RUSH

Director: Charlie Chaplin • USA 1925 72 minutes

"Still convincingly funny and the hand-dance with rolls is still a fragment of genius" (Dilys Powell, PFS). THE GOLD RUSH was, ironically, inspired by the saga of the Donner party, mid-nineteenth century pioneers forced to resort to cannibalism. Created in a decade known for its heady materialism, the story of the loveable Little Tramp’s gold-seeking foray into the Yukon territory may be seen as a metaphor for America’s inevitable lust for wealth and luxury gone awry. Chaplin said of THE GOLD RUSH that it was the film for which he most wanted to be remembered, and indeed it contains some of his classic scenes, among them Chaplin making a delectable meal out of his boiled shoes and laces and Chaplin being imagined as a plump chicken by his starving cabin mate. "THE GOLD RUSH is arguably his greatest and most ambitious silent film... However, the greatness of THE GOLD RUSH does not rest solely on its comedy sequences but on the fact that they are integrated so well into a character-driven narrative" (Jeffrey Vance, Chaplin: Genius of the Cinema).

Presented with live piano accompaniment by William O’Mealia.

Saturday, October 30 2:00 p.m.

(screening as part of the Saturday Movie Matinees series; please see page 22)
A WOMAN OF PARIS
Director: Charles Chaplin
USA 1923 85 minutes
Cast: Edna Purviance, Adolphe Menjou

In 1920, Sergei Eisenstein called A WOMAN OF PARIS "perhaps the most remarkable cinematographic production of the past epochs of cinematography." (It is admired by many filmmakers, including Martin Scorsese, who has said that it is a purely modern work.) Chaplin's first film for United Artists, WOMAN is remarkably understated in its complex depiction of human behaviour. Chaplin found inspiration for this story about a French provincial girl who becomes a Parisian kept woman, after meeting with Peggy Hopkins Joyce, the notorious Hollywood gold digger. Recalling the ingenuity of Ernst Lubitsch in its subtle approach to revealing character dynamics, the film impressed critics of the day with its innovation and willingness to push the boundaries of moral propriety. "Established Chaplin's reputation as one of the finest directors of the silent-film era and an artist beyond his talents as an actor...So influential was the film that its techniques were widely and quietly assimilated by other filmmakers." (Jeffrey Vance, Chaplin: Genius of the Cinema).

Presented with live piano accompaniment by William O'Meara.

Monday, November 1 6:30 p.m.

EARLY CHAPLIN!

A DOG'S LIFE

Director: Charles Chaplin
USA 1918 65 minutes
Cast: Charles Chaplin, Edna Purviance

Filled with brilliantly choreographed and executed comic elements, A DOG'S LIFE also represents a significant evolution in Chaplin's art. Through this film he sought to elevate his work to an increasingly sophisticated level, employing a more authentic mise en scene and engaging serious themes such as hunger and poverty. Chaplin constructs hilarious parallels between the beleaguered lives of his already hugely popular screen persona and a lovable, scruffy mutt.

Followed by

SHOULDER ARMS

Director: Charles Chaplin
USA 1918 46 minutes
Cast: Charles Chaplin, Edna Purviance

Chaplin's second project for First National has Charlie as a bumbling soldier on the German front who manages to bring about the Kaiser's capture. Many thought this idea of an encounter between the Little Tramp and Kaiser Wilhelm too controversial for a World War I audience, but Chaplin forged ahead regardless. SHOULDER ARMS went on to become a massive hit and set the bar for three-reel comedies.

Followed by

THE IDLE CLASS

Director: Charles Chaplin
USA 1921 32 minutes
Cast: Charles Chaplin, Edna Purviance

"One of his funniest short comedies" according to Chaplin author- ity Jeffrey Vance, THE IDLE CLASS features Chaplin in dual roles as a tramp and as the rich husband of the lonely woman who has captured the tramp's heart. Chaplin biographers have noted that these two characters—one sympathetic, one harsh and inexcusable—represented the poles of his personality.

All films in this programme presented with live piano accompaniment by William O'Meara.

Monday, November 1 8:15 p.m.

MODERN TIMES

Director: Charles Chaplin
USA 1936 87 minutes
Cast: Charles Chaplin, Paulette Goddard

"The mechanical feeding sequence in MODERN TIMES is probably the funniest episode in the history of cinema" (Andrew Sarris). A classic that seems both eternally funny and newly apposite, MODERN TIMES was designed as a farewell to Chaplin's Little Tramp character, and offers one legendary set piece after another: Charlie serving as guinea pig for an experiment with a feeding machine that runs amok; getting so carried away with his screw-tightening on the assembly line that he gives an inadvertent tune-up to a woman's rear end; rushing to help lift a red flag, unaware that he is leading a Communist demonstration; warbling in faux-Italian as a singing waiter. (Never mind the famous finale, with its walk into the sunset with the "garmint" Paulette Goddard.) Its sometimes savage satire of dehumanizing technology and class exploitation makes MODERN TIMES no less light-headed and light-hearted than the funniest of Chaplin's films.

Saturday, November 6 4:00 p.m.

THE CIRCUS

Director: Charles Chaplin
USA 1928 72 minutes
Cast: Charles Chaplin, Marva Kennedy

Chockablock with perfectly executed gags, THE CIRCUS is one of Chaplin's funniest and least-known films, though it garnered Chaplin a special prize at the inaugural Academy Awards in 1929. While Chaplin weathered acrimonious divorce proceedings with Lita Grey, the film suffered a disaster-plagued production and was subject to intense pressure to match the phenomenal success of THE GOLD RUSH. (In his own autobiography, Chaplin briefly alludes to the film only once, an indication of the extent to which he was affected by the process.) THE CIRCUS was the Little Tramp unwittingly become a star performer in a fading circus while falling in love with the cruel ringmaster's daughter. Among its most acclaimed sequences is a climactic comic spectacle: Chaplin crossing a tightrope beset by barking monkeys. The closing image of the Little Tramp on the road with a spring in his step is consummate Chaplin iconography. "Chaplin manages to work a miracle, exploiting the various circus activities to richly comic effect." (Time Out Film Guide).

Presented with live piano accompaniment by William O'Meara.

Saturday, November 13 2:00 p.m.

(celentry as part of the Saturday Movie Matinee series; please see page 8).
EARLY CHAPLIN!

SUNNYSIDE
Director: Charles Chaplin
USA 1919 22 minutes
Cast: Charles Chaplin, Edna Purviance

Chaplin plays a beleaguered hotel handyman in this lambasting of rural life, described by Georges Sadoul as "a perfect ... alliance of lyrical fantasy and realistic social criticism." His third film for First National, SUNNYSIDE is another key stepping stone in characterization that ultimately led to the iconic Little Tramp of THE KID and the United Artists films.

followed by

A DAY'S PLEASURE
Director: Charles Chaplin
USA 1919 25 minutes
Cast: Charles Chaplin, Edna Purviance

Unseen for many years, A DAY'S PLEASURE is a throwback to Chaplin's early work. Charlie takes his wife and two sons on a disaster-prone boat excursion, wrestling with an intransigent car, angry drivers, and an irate traffic cop along the way. Features a famous stunt in which Charlie, feet stuck in tar, leans forward at an impossible angle.

followed by

PAY DAY
Director: Charles Chaplin
USA 1922 82 minutes
Cast: Charles Chaplin, Phyllis Allen

Chaplin's last two-reeler is also his funniest and most flawless, containing some ingenuous gags. Charlie plays an expert bricklayer whose shrewish, roller-pin wielding wife confiscates his earnings every pay day, though this doesn't prevent him from going on a bender with his fellow workers.

All films in this programme presented with live piano accompaniment by William O'Meara.

Monday, November 15 6:30 p.m.

THE GREAT DICTATOR
Director: Charles Chaplin • USA 1940 127 minutes • Cast: Charles Chaplin, Paulette Goddard

"THE GREAT DICTATOR remains an unparalleled phenomenon, an odd symbolic incident in the history of the twentieth century" (David Robinson). Chaplin's deep concern over the rise of Fascism in Europe fueled his desire to direct this story of a Jewish barber with amnesia who is mistaken for the iron-fisted ruler of Tomania. Adenoid Hynkel (both characters are played by Chaplin). DICTATOR's merciless spoof of the Nazi regime - Hynkel's ministers are named "Herling" and "Garbisch" - made it the most topical of Chaplin's films (it is also filled with specific historical references and documentary newsreel footage). The Five of Chaplin's films to fully employ dialogue, THE GREAT DICTATOR was nominated for five Academy Awards, and features a hilarious and famous sequence: Hynkel's egomaniacal ballet with a featherweight globe. Part satire, part drama, part ideological weapon, THE GREAT DICTATOR is "Chaplin's brilliant and heartfelt plea for world peace in an era of rising fascism and mass annihilation" (James Monaco).

Wednesday, November 17 8:45 p.m.

MONSIEUR VERDOUX
Director: Charles Chaplin • USA 1947 123 minutes • Cast: Charles Chaplin, Martha Raye

"The result is pure Chaplin; and his genius alone has perfected the astonishing central portrait, among the few which, owing nothing to stage or fiction, belong entirely to the cinema" (Dolly Powell). Chaplin believed this film, his biggest commercial failure, to be "the cleverest and most brilliant of my career," indeed it now seems an overlooked masterpiece. Alternating between slapstick, drama, and farce, MONSIEUR VERDOUX levels a convincing critique of the man-hating, lead to social injustice. Chaplin sheds his Little Tramp persona in this audacious "comedy of murders," which was based on Orson Welles' idea for script. Inspired by Henri-Désiré Landru, France's notorious "Bluebeard" serial killer, Chaplin's Monsieur Verdu is a complex figure: part devoted family man, part murderer, part intellectual who coolly finds parallels between his actions and the inhuman logic which upholds the machinery of war and economic "Chaplin's most startling, most incriminating move (Time Out Film Guide)."

Saturday, November 20 6:30 p.m.

CITY LIGHTS
Director: Charles Chaplin • USA 1931 87 minutes • Cast: Charles Chaplin, Virginia Cherrill

Beginning with its famous scene of the Little Tramp discovered asleep in the lap of a newly erected statue, CITY LIGHTS is essential Chaplin, containing "tracing doses of slapstick ... Chaplin's supreme delicacy in conveying all shades of human feeling ... [and] plenty of great moments" (Time Out Film Guide). The film's affective plot features Chaplin in love with a blind flower-seller and attempting to raise enough money for her eye operation: Contrasting the lifestyles of the urban poor and the urban wealthy; CITY LIGHTS confronted the trend of social commentary in Chaplin's work (the suicidal millionaire character, for example, suggests the view that great wealth spawns spiritual emptiness). The film engages motifs from his hugely successful previous features and refines the formula of comedy/pathos/tragedy also employed to great effect in THE CIRCUS and THE GOLD RUSH. "CITY LIGHTS shows Chaplin ... casting a critical eye on urban American culture in the 1930s from the perspective of the Victorian world view that so profoundly shaped his sensibility" (Charles J. Malater, Chaplin and American Culture: The Revolution of a Star Image)."

Monday, November 15 8:15 p.m.
LIMELIGHT
Director: Charlie Chaplin
USA 1952 143 minutes
Cast: Charles Chaplin, Claire Bloom

'A masterpiece. Few cinema artists have delved into their own lives and emotions with such ruthlesslessness and with such moving results' (Time Out Film Guide). Chaplin's soul-searching summation of his life as an icon, LIMELIGHT is the self-reflection story of a music-hall clown in the autumn of his career who can no longer make audiences laugh. His efforts to help a struggling ballerina revive her own sense of confidence and he manages a short-lived comeback. Chaplin wrote and produced LIMELIGHT in addition to composing its Oscar-winning score, and his untrammeled passion for the stage comes through in the film's moving mise en scène and sure direction. Its elegiac tone is made more poignant by the knowledge that this swan song story of a passing way of life is Chaplin's most autobiographical. An undated later work, LIMELIGHT also boasts the memorable, one-and-only on-screen partnering of Chaplin and fellow former silent comedian giant, Buster Keaton.

Tuesday, November 23 8:00 p.m.

A KING IN NEW YORK
Director: Charles Chaplin
UK 1957 109 minutes
Cast: Charles Chaplin, Diana Adams

"Hugely funny, and healthily vulgar, and it is always extremely moving. It is a living work. It is one of a kind" (Vernon Castle, The New York Times). A KING IN NEW YORK was the first film Chaplin directed while exiled from the US as a result of the FBI's investigation of his political views. Perhaps this explains the range of its attack on American life and culture, from widescreen cinema to television to nuclear proliferation and advertising. (Its sheer surrealism is more apparent when Chaplin unknowingly engages in conversation with an actress recruiting ad copy) The thundering King of Shadow (Chaplin) comes to America in the hope of creating an open society that employs nuclear power peacefully. He discovers that his fortune has been stolen and becomes a target of the House Un-American Activities Committee because of his association with a young radical boy genius (played by Chaplin's son, Michael). "In the fullest sense of the phrase, A KING IN NEW YORK is 'free cinema', in which anything, within the limits of censorship, can happen." (Kenneth Tynan)

Thursday, November 25 8:45 p.m.

STAFF LISTING
Cinemateque
Ontario
Director of Programming: Susan Ostroff
Senior Programmer: James Quaint
Manager: Kaja Erickson
Programme Coordinator: Andrea Picard
Programme Guide Editor: George Katsiounis
Public Affairs Director: Maureen Aiken

Development & Marketing
Individual & Foundation Giving Campaign Director: Anthony Hall
Campaign Coordinator: Lisa McDonald
Manager: Kerry Conelly
Co-ordinator: Joe Geist

Development Relations Director: David Vella
Development Relations & Finance Assistant: Janie Fee
Development Research Coordinator: David Pennington

Sponsorship Director: Heather Sinclair
Manager: Trina Baldwin, Stuart McMinn, Jacqueline Ward
Coordinator: Kelly Thompson
Assistant: Paul Smith

Marketing & Customer Service Director: Maureen Ostroff
Marketing Manager: Melissa Ishiguro
Senior Coordinator: Marketing & Membership: Jenny Mann
Marketing Assistant: Nadia Gonzales
Manager of Customer Service and Event Ticketing: Dan Burkholtz
Customer Service & Event Ticketing Coordinator: Chris Cunningham
Production Coordinator: Peter Rezeli

Human Resources & Volunteer Office Director, Human Resources: Jeanne Lefarge
Payroll & HRC Coordinator: Danielle Landry
Manager of Volunteers and Interns: Mizahi Kaurav

Theatrical Operations Director: Gabrielle Frey
Manager, Media Relations: Anita Goren
Acting Manager, Media Relations: Denny Alexander
Publicity Coordinator: Scott Campbell
Communications Coordinator: Tina Addison

Programme Administration & IT Director: Sarah Brooks
Associate Director: Programme Administration: Elizabeth Mokals
Manager, Programme Administration: Alex Brule
Manager, Publications and Print Production: Nicholas Davies
Production Manager, Publications and Print Production: Justin Stephens

Film Circuit Director: Can Hayes
Assistant Director: Blair Hayes
Manager: Karen Bruce
Programmer: Rob Hiri
Programmer Coordinator: Ben Murray, Timmy Stone
Community Development Coordinator: Narelle Townsend
Administrative Assistant: Alexa Anthony

Communications Director: Mike Godfrey
Manager, Media Relations: Andrea Goren
Acting Manager, Media Relations: Denny Alexander
Publicity Coordinator: Scott Campbell
Communications Coordinator: Tina Addison

Finance Accountant: Alphonse Zitka
Assistant: Shelley Xie

Sprockets Toronto International Film Festival for Children
Director: Jane Sociero
Manager, Education Outreach: Maria Hermes
Programming Coordinator: Teresa Reilly

Programming Co-Director, Toronto International Film Festival*: Nick Conom
Associate Directors, Canadian Special Projects: Steve Grayson
Programmers, Special Projects: Sean Farrell

The Film Reference Library Director: Kelly Alexander

Client Services Manager: Rose Golden
Scanning Coordinator: Hubert Tih
Website Coordinator: Roman Pantev

Industry
Director: Kelly Alexander