



SUNDAY, MARCH 31, 2019

MICHAEL GILTZ AT WORK

The 44th Annual IRA Awards -- "Capernaum" Triumphs

The 44th Annual IRA FILM AWARD WINNERS -- 2018 Releases

The IRAs are a mysterious but august film society launched in 1976 when it proudly named Stanley Kubrick's *Barry Lyndon* the best film of the previous year. Officially known as the New York Independent Film Critics Awards -- but lovingly nicknamed the IRAs -- they are more international and indie focused than the Oscars, more mercurial than the LA Film Critics and more loyal to their favorites than the Golden Globes. The IRAs are proud to announce their picks for the best movies released commercially in New York City in 2018.

The IRAs are also proud to announce a change in its rule to determine eligibility. Rolling with the times and acknowledging how IRA members and the world are accessing more movies in more ways than ever before (streaming, VOD, DVD, theatrical and so on), the IRAs adopted a new standard. Eligibility for 2020 voting: If a movie becomes available to IRA members in any way on any platform (theatrical distribution, DVD, on demand, streaming, etc.) in the previous calendar year, a member may vote for it. Festival play alone, however, does not qualify. Steven Spielberg may be freaked out over Netflix, but we've seen the future and it's actually the present. Rest assured, IRA members love nothing more than heading to their local multiplex, art house or drive-in, sit in a darkened space with a crowd of strangers and watch a new or classic film. Access on your TV is great, but the silver screen is greater.

Without further ado, the IRA goes to...

Best Picture: *Capernaum*

Best Director: Nadine Labaki for *Capernaum*



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BLOG ARCHIVE

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Best Actor: Joaquin Phoenix for *Don't Worry, He Won't Get Far On Foot*; *Mary Magdalene*; *The Sisters Brothers*; *You Were Never Really Here*
 Best Actress: Sakura Andô for *Shoplifters*
 Best Supporting Actor: Brian Tyree Henry for *Hotel Artemis*, *If Beale Street Could Talk*, *Spider-Man: Into The Spideverse*, *White Boy Rick*, *Widows*
 Best Supporting Actress: Regina King for *If Beale Street Could Talk*
 Best Nonfiction Film: *Won't You Be My Neighbor?*
 Best Screenplay: Barry Jenkins for *If Beale Street Could Talk*
 Best Cinematography: Alfonso Cuarón for *Roma*
 Best Production Design: Eugenio Caballero for *Roma*
 Best Score/Use Of Music: Nicholas Britell for *If Beale Street Could Talk*
 Best Editing: Nick Fenton, Chris Gill and Julian Hart for *American Animals*
 Best Costumes: Caroline Eselin for *If Beale Street Could Talk*
 Sominex Award (The Movie That Put Us To Sleep): *On The Basis Of Sex*
 Dramamine Award (The Movie That Made Us Sick): *The Favourite*
 Mechanical Actress: Tilda Swinton for *Suspiria*
 Mechanical Actor: Rami Malek and his dentures for *Bohemian Rhapsody*

In 2018, the IRAs had a flood of new members, perhaps the most ever in one year. Illness and life prevented all four members from returning again, but happily two braved this querulous, quarrelsome group a second time. In all, twelve members were present physically or virtually (IRA member Greg beamed in by satellite, a la Max Headroom), with the titular IRA member Ira maintaining his non-voting status on the current year but weighing in boldly with support for the rule change on eligibility while offering gnomish, pointed and hard to argue with comments when moved to do so. (His favorite film of all-time? *Vertigo*!) In short, eleven members weighed in on the films of 2018. The atmosphere -- to this observer -- was a tad more collegial than usual, which certainly isn't in the IRA tradition. Are the new members too nice? Will they become more embittered and venomous as life crushes their hopes and aspirations or the repeated asinine voting of others weighs more heavily on their cinematic conscience? We shall see.

And now a blow-by-blow description of the night, in order of voting. We begin, as always, with the category of Best Costumes and the first voter of the night, Ira. He was dressed nattily in suspenders but passed on voting in this category. The IRA goes to...

BEST COSTUME

1. **Caroline Eselin for *If Beale Street Could Talk* -- 34 pts.** (out of a possible 55 pts.)

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2. Mary E. Vogt for *Crazy Rich Asians* -- 21 pts.
3. Sandy Powell for *The Favourite* and *Mary Poppins Returns* -- 20 pts.
4. Mitchell Travers for *Eighth Grade*, *The Strange Ones* --17 pts.
5. Jenny Eagan for *American Animals*, *Hostiles*, *Widows*-- 10 pts.

POINT OF ORDER: This year eleven ballots were in play. With a top score for each nominee of 5 pts, the maximum any one nominee could achieve in any category was 55 pts.

NOTE: Half the fun of the IRAs is trying to figure out in advance which films might be contending, politic for your favorite (or favourite) and block the one you like least by talking it down or simply ignoring the offending flick altogether. (That film? Hardly worth discussing, you sniff.) This year, I imagined the widely admired *If Beale Street Could Talk* and the contentious drama *The Favourite* might battle it out all the way to Best Picture. How wrong I was. *Beale Street* easily took the first prize of the night. The great Sandy Powell was most definitely honored for her work on *The Favourite*. (The IRAs are suckers for historical costume dramas, esp in tech awards, just like anyone else.) *Mary Poppins Returns* was not liked even on a tech level by most (those anachronistic bathing suits!), with one notable admirer. Similarly, Mitchell Travers earned votes for *Eighth Grade* (that bathing suit!) not the little seen sci-fi flick *The Strange Ones*, which also had one admiring viewer. Finally, Jenny Eagan was lauded essentially for *American Animals*, though her work on the period western *Hostiles* and the crime drama *Widows* certainly demonstrates her versatility. In general, a nominee is lauded for all their work in a calendar year unless voters specifically exclude work on one or more films -- this, but not *that!* -- when voting.

BEST EDITING

1. Nick Fenton, Chris Gill and Julian Hart for *American Animals* -- **26 pts.**
2. Joi McMillon and Nat Sanders for *If Beale Street Could Talk* -- 24 pts.
3. Bob Murawski and Orson Welles for *The Other Side Of The Wind* -- 15 pts.
4. Hirokazu Kore-eda for *Shoplifters*, *The Third Murder* -- 11 pts.
5. Da-won Kim and Hyun Kim for *Burning* -- 9 pts.

NOTE: When editing was added to the list of categories that the IRAs vote on, some concern arose it might be dominated by nonfiction films. Even though many docs have a script, by nature they are often discovered after filming has ended. Well, for the second year in a row no nonfiction film made the editing list. But arguments continue about this addition, for change comes slowly and contentiously to the IRAs.

Isn't it really the screenplay of *American Animals* that's being honored here, wondered some? And how could the strongly liked doc *Minding The Gap* (which was shot over many years and clearly didn't even *exist* until its brilliant editing took place) not appear here at all? No one disputed the lure of casting another vote for all-time great Orson Welles: surely the task of pulling together *The Other Side Of The Wind* after decades of post-production hell was a daunting task. Too bad the film they cobbled together was such a mess, harrumphed others.

BEST SCORE/USE OF MUSIC

1. **Nicholas Britell for *If Beale Street Could Talk* -- 25 pts.**
2. Marcin Masecki for *Cold War* -- 19 pts.
3. Anne Nikitin for *American Animals* -- 16 pts.
4. (tie) Aretha Franklin for *Amazing Grace* --10 pts.
(tie) Michel Legrand for *The Other Side Of The Wind* -- 10 pts.

NOTE: The category of Best Score was recently renamed Best Score/Use Of Music to accommodate the endless ways in which films make use of music. This year is a good example why the renaming is appropriate. *If Beale Street* has a classic film score that boldly dominates the audio mix. (It was my favorite aspect of a film I didn't care for as much as others.) But it also made significant and effective use of period jazz and pop tunes. *Cold War* has no original score. But it revolves entirely around music, drawing on jazz standards and Polish folk tunes, re-arranging them for state-approved festivals and then re-imagining them again for a jazz trio fronted by a female singer and so on. The credited winner is Marcin Masecki, responsible for the arrangements used in the film. Yet clearly writer-director Pawel Pawlikowski embedded music in this film's DNA. Ignoring it just because it had no composer for a traditional score would be foolish. The just-deceased legend Michel Legrand grabbed his last IRA nod just in time with the Orson Welles project. Finally, Aretha Franklin? Well, no one was more responsible for how music was used in the documentary/concert film *Amazing Grace* than the late queen of soul herself.

BEST PRODUCTION DESIGN

1. **Eugenio Caballero for *Roma* -- 26 pts.**
2. Justin Thompson for *Spider-Man: Into The Spideverse* -- 20 pts.
3. Benoît Barouh, Marcel Slawinski and Katarzyna Sobanska-Strzalkowska for *Cold War* -- 19 pts.
4. (tie) Keiko Mitsumatsu for *Shoplifters* -- 10 pts.
(tie) Gary Williamson for *Paddington 2* -- 10 pts.

NOTE: Ah, *Roma*! Admired so much by certain IRA members, they discussed how its overall structure was repeated in individual scenes -- heck, they could teach it to their film students, if only it were shorter. (A practical consideration.) Its evocation of director Alfonso Cuarón's childhood won it the top prize for production design. (That garage! So narrow! The dog poop! So...voluminous!) Many were wowed by the animated groundbreaker *Spider-Man: Into The Spideverse*. The look of that film (which combined multiple styles of animation along with a comic book aesthetic) might well be its best bet at an IRA yet it fell short here. And *Paddington 2* is not just a whimsical choice: its adherents spoke strongly for the look, the vocal performance of Ben Whishaw as the lovable bear (not to mention his fine work on *Mary Poppins Returns* and the film in general. Aaron boldly declared *Paddington 2* the best film of the year and anyone who disagreed risked finding themselves in an abandoned train station somewhere far far away without even a name-tag to help them find their way home

BEST CINEMATOGRAPHY

1. Alfonso Cuarón for *Roma* -- **25 pts.**
2. Joshua James Richards for *The Rider* -- 23 pts.
3. Lukasz Zal for *Cold War* -- 21 pts.
4. Kyung-pyo Hong for *Burning* -- 19 pts.
5. Jimmy Chin for *Free Solo* -- 17 pts.

NOTE: Another win for *Roma*! Might it take on *If Beale Street* at the end of the night, alongside the rising buzz for *American Animals*? I assumed if *The Rider* won anything it would be this award. But this won't be the last time we hear from that genuinely independent film. Attention here bode well for both *Burning* (very well shot, but this was not a one-and-done for some great camerawork) and *Free Solo*, climbing its way towards contention in Nonfiction Film. Cinematography proves a rich, world-spanning category indicative of the wide net cast by the IRAs when it chooses to honor films. Finally, I can't help noticing the gorgeously shot *If Beale Street* doesn't win, place OR show in this category. A sign of weakness? Finally?

FOOD ALERT: Pizza is ordered.

BEST SCREENPLAY

1. **Barry Jenkins for *If Beale Street Could Talk* -- 22 pts.**
2. Hirokazu Kore-eda for *Shoplifters*, *The Third Murder* -- 15 pts.
3. (tie) Nicole Holofcener and Jeff Whitty for *Can You Ever Forgive Me?* -- 13 pts.
(tie) Chloé Zhao for *The Rider* --13 pts.
5. Phil Lord and Rodney Rothman for *Spider-Man: Into The*

NOTE: My faint hope that *If Beale Street* was beginning to fade (no points for cinematography?) are immediately dashed. It triumphs for Best Screenplay, despite my quickly pointing out to potential voters that author James Baldwin would *not* be showing up to accept the award on Mr. Jenkins' behalf. More worrisome, when *Beale Street* wins tonight it's usually been winning big, as it does here. Kore-eda had a banner year with not one but two widely liked movies released commercially in New York City. Those who saw both insist *The Third Murder* is better, but most IRAnians only saw *Shoplifters*, which snagged the Palme d'Or at the Cannes Film Festival in May and proved a smash hit in his home country of Japan. Nonetheless, writing the screenplays for two excellent films couldn't sway enough voters to leave *Beale Street*. Bubbling under throughout the night was solid appreciation for the New York-centric *Can You Ever Forgive Me?* while *The Rider* proved it wasn't just a one-trick pony by garnering points here as well. And yes! The clever screenplay for *Spider-Man: Into The Spiderverse* got much deserved attention. Maybe it's not done yet?

BEST NONFICTION FILM

1. ***Won't You Be My Neighbor?* -- 27 pts.**
2. *Three Identical Strangers* -- 24 pts.
3. *Free Solo* -- 20 pts.
4. *Minding The Gap* -- 19 pts.
5. *RBG* -- 13 pts.

NOTE: The Best Nonfiction Film is a recent add to the IRAs and not without controversy (of course), since creating a category like this almost ensures a nonfiction film won't win the much-desired top prize for Best Film. Unlike the Oscars, the IRAs wasn't about to ignore nice. The big winner in a tightly fought category is the heart-warming *Won't You Be My Neighbor?*, about the career and impact of children's television pioneer Mr. Rogers. Heart-warming is normally not a strong suit of the IRAs (which more often relishes the bitter and angry, thank you very much). But the balm of this film was too strong in the age of Trump. Will such appreciation carry over to the performance of Tom Hanks as the sweater-clad TV host when *A Beautiful Day In The Neighborhood* is released November 21, 2019? *Three Identical Strangers* came seemingly out of nowhere to place a close second, with *Free Solo* farther back at third, even though everyone involved *risked their lives to make it!* Sheesh! *Minding The Gap* was a real puzzle. It's quietly political in its observation of Rockford, Illinois (the hometown of Andy!) and its economic collapse. It was shot over many years by one of the participants and clearly came to life in the editing room, with a great deal to say about class, gender, passion and the depressingly common passing down of addiction and abuse and

abusive behavior. And yet, it wasn't even a player, ranking fourth. Ditto *RBG*, though the IRAnians certainly send their best wishes to Ruth Bader Ginsburg and expect she will serve on the Supreme Court (and catch up on the best new films that *aren't* about her) for years to come.

FOOD BREAK

Pizza is eaten. Career highlights and lowlights are dissected, looming marriages are announced (Mazel tov!), career advancements are planned (tenure, here we come), various medical aches and pains are probed and so on and so forth. And then action resumes!

BALLOT MEASURES

Change comes slowly to the IRAs but it does happen...after endless, exhausting debate. Two ballot measures were on deck for consideration.

1. THE VOTE TO RESCIND -- a tentative move to consider voting to rescind the Vote To Rescind option is considered and then dropped by Andy once he senses little support for the measure. The Vote To Rescind is offered after every single category is voted on. Once the totals are in, members may feel the actual winner doesn't reflect the best choice. Or perhaps they prefer the runner-up. After the winner is announced, members are asked to consider a Vote To Rescind. If a majority of the members actively voting support it, the winner is rescinded and the runner-up is made the official champion. This is followed by *another* vote to rescind until the victor is confirmed. It's a somewhat controversial tactic. But it rarely comes into play more than once a year. During the 44th Annual IRAs, not a single victor is rescinded.

2. CHANGING ELIGIBILITY RULES -- Since the beginning, the IRAs have had one rule for eligibility. To qualify for the IRAs, a movie must have a minimum one-week commercial run in New York City. This began in 1976, along with the delightful task of keeping track of all the films that opened in the city at any and every venue. The List was an essential feature of the IRAs, especially in the pre-Internet era when keeping track of what movies actually played was difficult. Now of course, one can go right to IMDB and get a rough sense of when and where any movie has opened in countries or film festivals all over the world. More dauntingly, the number of movies opening commercially in NYC has exploded to some 1000+ titles a year. Further complicating things, most IRA members don't even live in New York City anymore. And while members of the IRAs love to go to the movies anywhere and anytime (to see the latest art house flick or a revival of a classic or really damn near anything), the truth is that for many years now they have made full use of DVDs and BluRay and cable and on

demand and now streaming services like Netflix and Amazon Prime and even shared Vimeo links, all in a desire to see as many of the best films as possible. And the result of the original rule was that certain films invariably fell through the cracks or were rejected as ineligible for unimportant commercial reasons nothing to do with artistry: play Sundance and get picked up by Amazon and you would usually get a nominal theatrical release; play Sundance and get picked up by Netflix and you might not. Why should we care who picks up a movie and how they release it? A good film is a good film! The issue was debated passionately online and ultimately festival play was strongly rejected as qualifying. The following ballot measure was adopted.

ON ELIGIBILITY: If a movie becomes available to us in any way on any platform (theatrical distribution, DVD, on demand, cable, streaming, etc.) in the previous calendar year, a member may vote for it. Festival play alone does not qualify a film for eligibility.

On a 7-5 vote, the ballot measure passed. For the 45th Annual IRAs, this new standard will determine eligibility.

BEST SUPPORTING ACTRESS

1. **Regina King for *If Beale Street Could Talk* -- 24 pts.**
2. Awkwafina for *Crazy Rich Asians*, *Ocean's 8* -- 22 pts.
3. Kayli Carter for *Private Life* -- 13 pts.
4. Amy Adams for *Vice* -- 12 pts.
5. Nina Arianda for *Stan (ampersand) Ollie* -- 10 pts.

NOTE: And *Beale Street* demonstrates again it's one of the most popular films of the year among IRA voters. Regina King's widely lauded performance in the film gets recognized here, despite a spirited campaign for Awkwafina, the best thing in two disparate comedies. The admiration of Tamara Jenkins and *Private Life* was solid if modest, making its biggest mark here with a nod for Carter. And while *Vice* was much discussed in the free-for-all known as the IRA email threads, it came to little except this recognition of Adams as Lynne Cheney. Because the bio-pic *Stan and Ollie* fell through the cracks in terms of availability, few saw it despite some admiring comments and the allure of a bio about classic Hollywood stars. The film didn't come out on DVD until the week of the IRAs and wasn't available on any major streaming service either (except as a rental). Even with the new rule change about availability, some movies will get lost in the shuffle. Technically, its wide availability on DVD and streaming will make *Stan and Ollie* eligible again in 2020, but with a solid, extended commercial release in theaters at the end of 2018 and into 2019 (in February, it was playing on 754 screens in North America), it's almost certain the film's chances have come and gone. By the way, Blogger can't handle the ampersand symbol and turns it into gobbledygook when one types

it. Hence my insertion of (ampersand) in titles and writing credits when necessary.)

BEST SUPPORTING ACTOR

1. Brian Tyree Henry for *Hotel Artemis*, *If Beale Street Could Talk*, *Spider-Man: Into The Spideverse*, *White Boy Rick*, *Widows* -- 24 pts.

2. Jonah Hill for *Don't Worry, He Won't Get Far On Foot* -- 19 pts.

3. (tie) Richard E. Grant for *Can You Ever Forgive Me?* -- 13 pts.

(tie) Jake Gyllenhaal for *The Sisters Brothers*, *Wildlife* --13 pts.

5. Steven Yeun for *Burning*, *Sorry To Bother You* -- 10 pts.

NOTE: The *Beale Street* juggernaut keeps on a rollin'. Brian Tyree Henry wins for his body of work in 2018. In films good (*If Beale Street Could Talk*, *Spider-Man: Into The Spideverse*), ok films (*Widows*) and bad films (*Hotel Artemis* and *White Boy Rick*), Henry was the proverbial best thing in it. Fans of the animated *Spider-Man* were thrilled in particular for his recognition. But Henry probably would have won this for *Beale Street* alone, thanks to his powerful performance of the monologue that serves as the film's beating heart. Multiple movies that appeared on many best-of lists by IRA voters enjoyed a moment in the spotlight here: *The Sisters Brothers*, *Wildlife*, *Sorry To Bother You*, *Burning*, *Can You Ever Forgive Me?* and so on. The IRAs provide a great checklist of movies to watch from the year in question, especially when you dive deeper than just the winners.

BEST ACTRESS

1. Sakura Andô for *Shoplifters* -- 26 pts.

2. Elsie Fisher for *Eighth Grade*-- 22 pts.

3. Thomasin McKenzie for *Leave No Trace* -- 20 pts.

4. Melissa McCarthy for *Can You Ever Forgive Me?* --16 pts.

5. Julianne Nicholson for *Who We Are Now* -- 13 pts.

NOTE: Sakura Andô wins the first award for director Horokazu Kore-eda's *Shoplifters*, one of two very good films he released in North America this year. (She played the would-be mother figure for the gang of thieves.) My hopes for the terrific debut of Elsie Fisher in Bo Burnham's marvelous *Eighth Grade* were dashed, but just barely. Still, it gave me some slim hope Burnham and the film might be one of the contenders to take down the seemingly unstoppable *If Beale Street Could Talk*. Though come to think of it, that film's female lead wasn't even mentioned in this round. Hmm. Like *Eighth Grade* (which really should have won here if it was going to fight for Best Picture), the movie *Leave No Trace* finally got some love with points for its young star Thomasin McKenzie. Ditto the more established Julianne Nicholson and her very independent film *Who We Are Now*.

BEST ACTOR

1. **Joaquin Phoenix** for *Don't Worry, He Won't Get Far On Foot*; *Mary Magdalene*; *The Sisters Brothers*; *You Were Never Really Here* -- 26 pts.
2. Zain Al Rafeea for *Capernaum* -- 22 pts.
3. Robert Redford for *The Old Man And The Gun* -- 16 pts.
4. Brady Jandreau for *The Rider* --15 pts.
5. (tie) Ah-in Yoo for *Burning* -- 12 pts.
(tie) Christian Bale for *Vice* -- 12 pts.

NOTE: Some award-givers love to recognize actors in a bunch of films -- it's an easy way to celebrate a lot of different movies and bring more attention to your awards. (Hey, we liked that cool commercial film, even if to be honest we're really celebrating this actor's work on that obscure art film none of you saw. Still!) That's not the IRAs.

Nevertheless, we've got two major acting awards going to two actors who displayed range and versatility in a clutch of films. Henry won Best Supporting Actor, though it should be pointed out he appeared in two films (*If Beale Street* and *Spider-Man*) that enjoyed strong support overall from voters. This is not about quantity over quality. The same is true for Joaquin Phoenix, who starred in *The Sister Brothers* (mentioned a lot if not a big player), *You Were Never Really Here* and *Don't Worry, He Won't Get Far On Foot*. For good measure, he also played Jesus in *Mary Magdalene*. Phoenix wins Best Actor for the second time (he won in 2013 for his work on *Her*) and is honored 27 years after his older brother River won for heartbreakingly good work on both *Dogfight* and *My Own Private Idaho*. George boldly declared Joaquin Phoenix the best actor working today. Phoenix's impressive year held off strong competition from child actor/refugee Zain Al Rafeea of *Capernaum*. An intense, Dardenne-like drama that follows the journey of a desperate boy in bombed-out Lebanon, *Capernaum* depends entirely on the work of Al Rafeea. If this film was going to triumph anywhere, it was probably here, but the sheer number of strong performances by Phoenix in multiple good films triumphed on a technical knockout. At the other end of a career compared to Zain is Robert Redford, giving a twinkly, this-is-what-a-movie-star-looks-like turn in the charming flick *The Old Man And The Gun*. Not enough IRA members saw it, sadly. But many saw and admired *The Rider*, giving rodeo rider Brady Jandreau serious attention for his autobiographical work in that drama. Christian Bale's showy work in *Vice* and Ah-In Yoo's internalized despair in *Burning* both brought up the rear for their deserving turns.

SIDE NOTE: Handling the accounting means I sometimes blow a chance to make a joke. In my excitement over echoing a vote for Zain, I forgot to say, "For giving the most enigmatic performance of the year, where I thought he was the hero but then maybe he was the villain....Jussie Smollet!" Oh well.

BEST DIRECTOR

1. Nadine Labaki for *Capernaum* -- **23 pts.**
2. Chloé Zhao for *The Rider* -- 18 pts.
3. Hirokazu Kore-eda for *Shoplifters, The Third Murder* -- 17 pts.
4. Spike Lee for *BlacKKKlansman* -- 14 pts.
5. (tie) Debra Granik for *Leave No Trace* -- 11 pts.
(tie) Adam McKay for *Vice* -- 11 pts.

NOTE: Ok, so the love for *Capernaum* wasn't limited to the remarkable debut of Zain Al Rafeea! Director Nadine Labaki became the first woman to win Best Director since Nancy Savoca won the 1991 prize for *Household Saints*. (So far, they're the only two to do so for a particular year, though director Chantal Ackerman is #21 on our all-time best list with *Jeanne Dielman*.) Labaki's victory wasn't by a massive margin but a five point advantage over the runner-up and the shocking fact that Barry Jenkins didn't even make the list of honorees despite already winning five IRAs on the night means this: we've got ourselves a horse race! And *If Beale Street* may not even make it out of the starting gate. As mentioned, Labaki is only the second woman to win Best Director. Even better, she's one of *three* women on our list this year...including runner-up Chloé Zhao for *The Rider*! (Debra Granik brought up the rear.) Toss in Japanese director Kore-eda and Spike Lee and we're looking at a list with only white dude on it -- Adam McKay. And he did it with a take-down of *other* white dudes, I might add. For one brief shining moment, the IRAs is woke. But "woke" is an on-going process not a state of being, so we'll have to do just as well in every category for years to come to indicate real progress in the industry. Happily, the films released in 2018 let us show we can celebrate diversity with the best of 'em and for the best of reasons: they are the best.

BEST PICTURE

1. *Capernaum* -- **22 pts.**
2. (tie) *The Rider* -- 17 pts.
(tie) *Spider-Man: Into The Spideverse* -- 17 pts.
4. *If Beale Street Could Talk* -- 14 pts.
5. *Shoplifters* -- 13 pts.

It's the grand finale and for the first time in history, the best film of the year is directed by a woman. (The year Nancy Savoca won director for *Household Saints*, that movie was beaten out by *Six Degrees Of Separation* for Best Picture. Bad call.) The IRAs are pretty stalwart auteurs, but it was a wild and wooly vote with some shockers at the end. *Spider-Man: Into The Spideverse* didn't score a single point for Best Director. That said more about the nature of this particular film, since animated movies are a group effort like nothing since musicals in

the heyday of MGM. *Spidey* almost made history as the first animated film to win Best Picture, a long-overdue barrier that needs to fall. It was tied for second, alongside the acclaimed indie effort *The Rider*. That one didn't seem a contender for a while, but the points it *did* score were in key categories like Cinematography, Screenplay and Actor while the areas it didn't get points in (Production Design, Use Of Music) had more to do with the type of film it was than with the quality of work. Add in Zhao's strong showing in Best Director and the five point gap separating it from the winner suddenly seems quite small indeed. *Beale Street* fell way back to fourth place, but hey, it's an honor just to be nominated, right? Jenkins can take comfort in five IRAs and the dominating sweep *Moonlight* enjoyed just two years ago when it won four awards including Picture and Director. Kore-eda might have suffered from having two movies in contention, but even if he had just competed with one or the other, it's doubtful his support would have doubled so he could snag a victory. In short, *Capernaum* won and so did the IRAs, with a woman standing on top clutching the IRA for Best Film. For the first time but not, we venture to say, for the last.

SOMINEX (The movie that put you to sleep)

1. ***On The Basis of Sex* -- 14 pts.**
2. (tie) *Let The Sunshine In* -- 10 pts.
(tie) *Mary Poppins Returns* -- 10 pts.
4. (tie) *Cold War* -- 8 pts.
(tie) *A Wrinkle In Time* -- 8 pts.

DRAMAMINE (The film that made you sick)

1. ***The Favourite* -- 25 pts.**
2. *Bohemian Rhapsody* -- 19 pts.
3. *Green Book* -- 17 pts.
4. *Roma* -- 9 pts.
5. *BlacKKKlansman* -- 7 pts.

NOTE: *The Favourite* was my favorite film of the year. Not only didn't it win anything, it was the most mocked movie of the year to boot! (Welcome to my world, says Andy.) Apparently, the fish eye lens is unforgivable. Someone tell Stanley Kubrick, who won the first Best Picture award for *Barry Lyndon*. Fishy, indeed. Fun fact: all five films here were nominated for Best Picture at the Academy Awards.

MECHANICAL ACTRESS

1. **Tilda Swinton for *Suspiria* -- 20 pts.**
2. Jennifer Lawrence for *Red Sparrow* -- 18 pts.
3. Meryl Streep for *Mary Poppins Returns* -- 17 pts.

4. Dakota Johnson for *Suspiria* -- 14 pts.
5. Glenn Close for *The Wife* -- 12 pts.

NOTE: Actors often win a top award only to be tagged with a Mechanical award once IRA voters decide those artists are using the same tics and mannerisms for role after role. They're an unforgiving lot, to say the least. That delightful creature Swinton (cooler than all the IRAnians put together times a thousand) won Best Actress for the 2010 film *I Am Love*. Deservingly so. In contrast, the great Meryl Streep (who has indeed done a poor job in recent years picking roles) has been snapping up Mechanicals since the 1980s. She was singled out for 1986's *Heartburn*, 2007's *Lions for Lambs* and the film *Rendition*, 2008's *Doubt*, 2011's *The Iron Lady* and 2013's *August: Osage County*. Streep has never won a proper IRA but can take some comfort in 21 Oscar nominations and three wins, along with two BAFTAs and three Emmys. She's also an EGOT in nominations.

MECHANICAL ACTOR

1. **Rami Malek and his dentures for *Bohemian Rhapsody* -- 18 pts.**
2. Lin-Manuel Miranda for *Mary Poppins Returns* -- 13 pts.
3. (tie) Chadwick Boseman for *Black Panther* -- 8 pts.
 (tie) Steve Carell for *Beautiful Boy, Welcome To Marwen* -- 8 pts.
 (tie) Cillian Murphy for *The Party* -- 8 pts.
 (tie) John Travolta for *Gotti* -- 8 pts.

THE 2018 FILMS HONORED BY THE IRAS IN ALPHABETICAL ORDER

Amazing Grace
American Animals
BlacKKKlansman
Burning
Can You Ever Forgive Me?
Capernaum
Cold War
Crazy Rich Asians
Don't Worry, He Won't Get Far On Foot
Eighth Grade
The Favourite
Free Solo
If Beale Street Could Talk
Leave No Trace
Minding The Gap
Ocean's 8
The Old Man And The Gun
The Other Side Of The Wind
Paddington 2
Private Life
RBG
The Rider
Roma
Shoplifters
The Sisters Brothers
Sorry To Bother You
Spider-Man: Into The Spideverse
Stan (ampersand) Ollie
The Third Murder
Three Identical Strangers
Vice
Who We Are Now
Wildlife
Won't You Be My Neighbor?
You Were Never Really Here

WHO OR WHAT ARE THE IRAS? A HISTORY

The IRAs are a mysterious but august film society that has voted on the best films of the year since 1976. Officially known as the New York Independent Film Critics Awards -- but lovingly nicknamed the IRAs - - they are more international and indie focused than the Oscars, more mercurial than the LA Film Critics, more loyal to their favorites than the Golden Globes.

The IRAs began when passionate film students and friends complained about the parade of annual awards shows, declaring, "We could do better!" What followed was an all-night, knock-down, drag-out fight to establish the very first winners of the IRAs. (One of the members is named Ira, but how his name became the name of the award is a story lost in the mist of time, alcohol and since it was the 1970s perhaps cannabis.) The IRAs group has been profiled in *The New Yorker*, so it is officially a New York institution, though no one has ever heard of it. Over the years, its rotating cast of voting members have included Oscar-winning writers, major directors, top studio execs, best-selling and critically acclaimed authors of books on movies, critics, screenwriters, budding playwrights, film scholars, plain old movie buffs and so on.

Every year, the IRAs shine a light on some of the best movies of the year. The secret reason the IRAs flourish is that its members are passionate film lovers. Many have careers involving the arts, but it's not always easy to stay in the swim of things, to keep on top of the flood of new releases every year, especially when the movies favored by IRA members are not always playing at your local multiplex for weeks at a time. The movies they appreciate tend to be harder to catch, playing in theaters only briefly before popping up (hopefully) eventually on some streaming service or DVD. Quite simply, the IRAs force them to stay committed to seeing new movies with the same fervor they felt in their college days when going to see a film was the only purpose in life, before jobs and family made frivolous claims on their time. So if you want to stay on top of great cinema every year or explore its history, there's no better place to start than the award winners of the IRAs.

True, the IRAs have no more claim to pronounce the best films of the year than anyone else. But they've been doing it for decades so hey, it's tradition!

PAST IRA WINNERS

THE COMPLETE IRA MOVIE AWARD WINNERS

1975 IRA Film Award Winners

Best Picture: *Barry Lyndon*

Best Director: Claude Chabrol for *La Rupture* and *Just Before Nightfall*
Best Actor: Jack Nicholson in *One Flew Over The Cuckoo's Nest*
Best Actress: Ellen Burstyn in *Alice Doesn't Live Here Anymore*
Best Supporting Actor: François Perrier in *Just Before Nightfall*
Best Supporting Actress: Blythe Danner in *Hearts Of The West*
Best Screenplay: Tom Stoppard and Thomas Wiseman for *The Romantic Englishwoman*
Best Cinematography: John Alcott for *Barry Lyndon*

1976 IRA Film Award Winners

Best Picture: (tie) *Lipstick* and *The Marquise Of O*
Best Director: Eric Rohmer for *The Marquise Of O*
Best Actor: Sean Connery in *Robin And Marian*
Best Actress: Sissy Spacek in *Carrie*
Best Supporting Actor: Jason Robards in *All The President's Men*
Best Supporting Actress: Anne Bancroft in *Lipstick*
Best Screenplay: Alain Tanner and John Berger for *Jonah Who Will Be 25 In The Year 2000*
Best Cinematography: Nestor Almendros for *The Marquise Of O*

1977 IRA Film Award Winners

Best Picture: *Annie Hall*
Best Director: Wim Wenders for *The American Friend*
Best Actor: John Gielgud in *Providence*
Best Actress: Dianne Keaton in *Annie Hall* and *Looking For Mr. Goodbar*
Best Supporting Actor: G. D. Spradlin in *One On One*
Best Supporting Actress: Vanessa Redgrave in *Julia*
Best Screenplay: Woody Allen and Marshall Brickman for *Annie Hall*
Best Cinematography: Robby Müller for *The American Friend*

1978 IRA Film Award Winners

Best Picture: *Days Of Heaven*
Best Director: Terence Malick for *Days Of Heaven*
Best Actor: Jon Voight in *Coming Home*
Best Actress: Jane Fonda in *Coming Home*
Best Supporting Actor: Dom DeLuise in *The End*
Best Supporting Actress: Stephane Audran in *Violette*
Best Screenplay: Eric Rohmer for *Perceval*
Best Cinematography: Nestor Almendros for *Days Of Heaven*

1979 IRA Film Award Winners

Best Picture: *Fedora*
Best Director: Blake Edwards for *10*
Best Actor: Clint Eastwood in *Escape From Alcatraz*
Best Actress: Hanna Schygulla in *The Marriage Of Maria Braun*

Best Supporting Actor: Denholm Elliott in *Cuba* and *Saint Jack*
Best Supporting Actress: Frances Sternhagen in *Fedora* and *Starting Over*
Best Screenplay: Billy Wilder and I. A. L. Diamond for *Fedora*
Best Cinematography: Tak Fujimoto for *Last Embrace* and *Remember My Name*
Best Music: Miklos Rozsa for *Fedora* and *Last Embrace*
Best Production Design: Dean Edward Mitzner for *1941*

1980 IRA Film Award Winners

Best Picture: *The Big Red One*
Best Director: Sam Fuller for *The Big Red One*
Best Actor: Lee Marvin for *The Big Red One*
Best Actress: Jodie Foster for *Carny* and *Foxes*
Best Supporting Actor: (tie) Joe Pesci in *Raging Bull* and Harry Dean Stanton in *The Black Marble*, *The Long Riders*, *Private Benjamin* and *Wise Blood*
Best Supporting Actress: Pamela Reed in *The Long Riders* and *Melvin And Howard*
Best Screenplay: Sam Fuller for *The Big Red One*
Best Cinematography: Jordan Cronenweth for *Altered States*
Best Music: Dana Kaproff for *The Big Red One*
Best Production Design: Tambi Larsen for *Heaven's Gate*

1981 IRA Film Award Winners

Best Picture: *Cutter's Way*
Best Director: Ivan Passer for *Cutter's Way*
Best Actor: Jeff Bridges in *Cutter's Way*
Best Actress: Faye Dunaway in *Mommie Dearest*
Best Supporting Actor: Jack Nicholson in *Reds*
Best Supporting Actress: Mona Washbourne in *Stevie*
Best Screenplay: John Guare for *Atlantic City*
Best Cinematography: Jordan Cronenweth for *Cutter's Way*
Best Music: Georges DeLerue for *The Last Metro*, *Rich and Famous*, *True Confessions* and *The Woman Next Door*
Best Production Design: Ken Adam for *Pennies From Heaven*
Best Costume Design: Shirley Russell for *Reds*

1982 IRA Film Award Winners

Best Picture: *Victor/Victoria*
Best Director: Blake Edwards for *Victor/Victoria*
Best Actor: Jack Lemmon in *Missing*
Best Actress: (tie) Julie Andrews in *Victor/Victoria* and Jessica Lange in *Frances*
Best Supporting Actor: Robert Preston in *Victor/Victoria*
Best Supporting Actress: Lesley Ann Warren in *Victor/Victoria*
Best Screenplay: Blake Edwards for *Victor/Victoria*
Best Cinematography: Xaver Schwarzenberger for *Lola* and *Veronika*

Voss

Best Music: Henry Mancini and Leslie Bricusse for *Victor/Victoria*

Best Production Design: Rodger Maus for *Victor/Victoria*

Best Costume Design: Patricia Norris for *Victor/Victoria*

1983 IRA Film Award Winners

Best Picture: *Berlin Alexanderplatz*

Best Director: Andrzej Wajda for *Danton*

Best Actor: Eric Roberts for *Star '80*

Best Actress: Shirley MacLaine for *Terms Of Endearment*

Best Supporting Actor: Jerry Lewis for *The King Of Comedy*

Best Supporting Actress: Jamie Lee Curtis for *Trading Places*

Best Screenplay: Bill Forsyth for *Local Hero*

Best Cinematography: Sven Nykvist for *Star '80*

Best Music: Peer Raben for *Berlin Alexanderplatz*

Best Production Design: Fernando Scarfiotti for *Scarface*

Best Costume Design: Yvonne Sassinot DeNestle for *Danton*

Sominex Award: *The Dresser*

Dramamine Award: *The Big Chill*

Mechanical Actor: Matt Dillon for *The Outsiders* and *Rumble Fish*

Mechanical Actress: Nastassja Kinski for *The Moon In The Gutter* and *Exposed*

1984 IRA Film Award Winners

Best Picture: (tie) *L'Argent* and *Once Upon A Time In America*

Best Director: Sergio Leone for *Once Upon A Time In America*

Best Actor: Clint Eastwood in *Tightrope*

Best Actress: Helen Mirren in *Cal*

Best Supporting Actor: Jean-Luc Godard in *First Name: Carmen*

Best Supporting Actress: Christine Lahti in *Swing Shift*

Best Screenplay: Franco Arcalli, Leonardo Benvenuti, Piero De Bernardi, Franco Ferrini, Sergio Leone, Enrico Medioli for *Once Upon A Time In America*

Best Cinematography: Robby Müller for *Paris Texas* and *Repo Man*

Best Music: Ennio Morricone for *Once Upon A Time In America*

Best Production Design: James Singelis for *Once Upon A Time In America*

Best Costume Design: Mic Cheminal for *Entre Nous*

Sominex Award:

Dramamine Award:

Mechanical Actor:

Mechanical Actress:

1985 IRA Film Award Winners

Best Picture: *Prizzi's Honor*

Best Director: Martin Scorsese for *After Hours*

Best Actor: Jack Nicholson in *Prizzi's Honor*

Best Actress: Mia Farrow in *The Purple Rose Of Cairo*

Best Supporting Actor: William Hickey in *Prizzi's Honor*
Best Supporting Actress: Anjelica Huston in *Prizzi's Honor*
Best Screenplay: Joseph Minion for *After Hours*
Best Cinematography: Andrzej Bartkowiak for *Prizzi's Honor*
Best Music: Brian Gascoigne and Junior Hamrich for *The Emerald Forest*
Best Production Design: Jeffrey Townsend for *After Hours*
Best Costume Design: Ann Roth for *The Jagged Edge* and *Sweet Dreams*
Sominex Award:
Dramamine Award:
Mechanical Actor:
Mechanical Actress:

1986 IRA Film Award Winners

Best Picture: *Eyes On The Prize*
Best Director: David Lynch for *Blue Velvet*
Best Actor: (tie) Daniel Day-Lewis in *My Beautiful Laundrette* and Jeff Goldblum in *The Fly*
Best Actress: Laura Dern in *Smooth Talk*
Best Supporting Actor: Steve Buscemi in *Parting Glances*
Best Supporting Actress: Mary Stuart Masterson in *At Close Range*
Best Screenplay: Hanif Kureishi for *My Beautiful Laundrette*
Best Cinematography: Frederick Elmes for *Blue Velvet*
Best Music: (tie) George Delerue for *Platoon* and Herbie Hancock for *Round Midnight*
Best Production Design: Patricia Norris for *Blue Velvet*
Best Costume Design: Jenny Beaven and John Bright for *A Room With A View*
Sominex Award: *Brighton Beach Memoirs*
Dramamine Award: *Crocodile Dundee*
Mechanical Actor: Jon Cryer for *Pretty In Pink*
Mechanical Actress: Meryl Streep for *Heartburn*

1987 IRA Film Award Winners

Best Picture: *Housekeeping*
Best Director: Bill Forsyth for *Housekeeping*
Best Actor: Gary Oldman in *Prick Up Your Ears*
Best Actress: Christine Lahti in *Housekeeping*
Best Supporting Actor: John Mahoney in *Moonstruck* and *Tin Men*
Best Supporting Actress: Vanessa Redgrave in *Prick Up Your Ears*
Best Screenplay: Bill Forsyth for *Housekeeping*
Best Cinematography: Phillippe Rousselot for *Hope And Glory*
Best Music: David Byrne, Ryuichi Sakamoto and Cong Su for *The Last Emperor*
Best Production Design: Santo Loquasto for *Radio Days*
Best Costume Design: Mary-Jane Reyner for *Housekeeping*
Sominex Award: *Dark Eyes*
Dramamine Award: *Fatal Attraction*

Mechanical Actor: Eddie Murphy for *Beverly Hills Cop II*
Mechanical Actress: Sean Young for *No Way Out* and *Wall Street*

1988 IRA Film Award Winners

Best Picture: *Dead Ringers*
Best Director: David Cronenberg for *Dead Ringers*
Best Actor: Jeremy Irons in *Dead Ringers*
Best Actress: Jodie Foster in *The Accused*
Best Supporting Actor: Divine in *Hairspray*
Best Supporting Actress: Claudia Karvan in *High Tide*
Best Screenplay: Christopher Hampton for *Dangerous Liaisons*
Best Cinematography: Vittorio Storaro for *Tucker: The Man And His Dream*
Best Music: George Fenton for *Dangerous Liaisons*
Best Production Design: Dean Tavoularis for *Tucker: The Man And His Dream*
Best Costume Design: Van Smith for *Hairspray*
Sominex Award: *Wings Of Desire*
Dramamine Award: *Mississippi Burning* (by acclamation!)
Mechanical Actor: William Hurt for *Broadcast News*
Mechanical Actress: Maria Conchita Alonso for *Extreme Prejudice* and *The Running Man*

1989 IRA Film Award Winners

Best Picture: *Story Of Women*
Best Director: Claude Chabrol for *Story Of Women*
Best Actor: John Hurt in *Scandal*
Best Actress: Isabelle Huppert in *Story Of Women*
Best Supporting Actor: Ethan Hawke in *Dad and Dead Poets Society*
Best Supporting Actress: Anjelica Huston in *Enemies: A Love Story*
Best Screenplay: Blake Edwards for *Skin Deep*
Best Cinematography: Jeff Preiss for *Let's Get Lost*
Best Music: Michael Kamen for *The Adventures Of Baron Munchausen*
Best Production Design: Dante Ferretti for *The Adventures Of Baron Munchausen*
Best Costume Design: Jane Robinson for *Scandal*
Sominex Award: *Batman*
Dramamine Award: *Steel Magnolias*
Mechanical Actor: Spike Lee for *Do The Right Thing*
Mechanical Actress: Roseanne Barr for *She-Devil*

1990 IRA Film Award Winners

Best Picture: *GoodFellas*
Best Director: Martin Scorsese for *GoodFellas*
Best Actor: Michel Blanc in *Monsieur Hire*
Best Actress: Anjelica Huston in *The Grifters*
Best Supporting Actor: Joe Pesci in *GoodFellas*

Best Supporting Actress: Lorraine Bracco in *GoodFellas*
Best Screenplay: Craig Lucas for *Longtime Companion*
Best Cinematography: Oliver Stapleton for *The Grifters*
Best Music: Elmer Bernstein for *The Grifters*
Best Production Design: Dennis Gassner for *The Grifters*
Best Costume Design: Richard Bruno for *The Grifters*
Sominex Award:
Dramamine Award:
Mechanical Actor:
Mechanical Actress:

1991 IRA Film Award Winners

Best Picture: *The Man In The Moon*
Best Director: Robert Mulligan for *The Man In The Moon*
Best Actor: River Phoenix in *Dogfight* and *My Own Private Idaho*
Best Actress: Judy Davis in *Barton Fink*, *Impromptu*, and *Naked Lunch*
Best Supporting Actor: Harvey Keitel in *Bugsy*, *Mortal Thoughts*, and *Thelma (ampersand) Louise*
Best Supporting Actress: Juliette Lewis in *Cape Fear*
Best Screenplay: Michael Tolkin for *The Rapture*
Best Cinematography: Freddie Francis for *Cape Fear* and *The Man In The Moon*
Best Music: Ennio Morricone for *Bugsy*
Best Production Design: Dennis Gassner for *Barton Fink* and *Bugsy*
Best Costume Design: Albert Wolsky for *Bugsy*
Sominex Award:
Dramamine Award:
Mechanical Actor:
Mechanical Actress:

1992 IRA Film Award Winners

Best Picture: *Raise The Red Lantern*
Best Director: Robert Altman for *The Player*
Best Actor: Tim Robbins in *Bob Roberts* and *The Player*
Best Actress: Emma Thompson in *Howards End*
Best Supporting Actor: Jaye Davidson in *The Crying Game*
Best Supporting Actress: Judy Davis in *Husbands And Wives*
Best Screenplay: Michael Tolkin for *The Player*
Best Cinematography: Zhao Fei and Lun Yang for *Raise The Red Lantern*
Best Music: Lenny Niehaus for *Unforgiven*
Best Production Design: Marc Caro for *Delicatessen*
Best Costume Design: Alexander Julien for *The Player*
Sominex Award: *A Few Good Men*
Dramamine Award: *Basic Instinct*
Mechanical Actor: Michael Douglas in *Basic Instinct*
Mechanical Actress: ****

1993 IRA Film Award Winners

Best Picture: *Six Degrees Of Separation*

Best Director: Nancy Savoca for *Household Saints*

Best Actor: Dennis Quaid in *Flesh And Bone*

Best Actress: Stockard Channing in *Six Degrees Of Separation*

Best Supporting Actor: Leonardo DiCaprio in *A Boy's Life* and *What's Eating Gilbert Grape?*

Best Supporting Actress: Regina Tourney in *Like Water For Chocolate*

Best Screenplay: Mike Leigh for *Naked*

Best Cinematography: Michael Balhaus for *The Age Of Innocence*

Best Music: Elmer Bernstein for *The Age Of Innocence* and *The Cemetery Club*

Best Production Design: Dante Ferretti for *The Age Of Innocence*

Best Costume Design: Gabriella Pescucci for *The Age Of Innocence*

Sominex Award: *Heaven And Earth*

Dramamine Award: *Falling Down*

Mechanical Actor: Richard Gere in *Sommersby*

Mechanical Actress: Madonna in *Body Of Evidence*

1994 IRA Film Award Winners

Best Picture: *Red*

Best Director: Krzysztof Kieslowski for *Red* and *White*

Best Actor: Terence Stamp in *Priscilla, Queen of the Desert*

Best Actress: Linda Fiorentino in *The Last Seduction*

Best Supporting Actor: Christian Bale in *Little Women*

Best Supporting Actress: Kristin Scott Thomas in *Four Weddings and a Funeral*

Best Screenplay: Steve Baranczek for *The Last Seduction*

Best Cinematography: Stephen Czapsky for *Ed Wood*

Best Music: Zbigniew Preisner for *Red* and *White*

Best Production Design: Dennis Gastner for *The Hudsucker Proxy*

Best Costume Design: Lizzie Gardiner and Tim Chappel for *Priscilla, Queen of The Desert*

Sominex Award: *Wyatt Earp*

1995 IRA Film Award Winners

Best Picture: *Exotica*

Best Director: Terry Zwigoff for *Crumb*

Best Actor: John Travolta in *Get Shorty*

Best Actress: (A three-way tie) Mia Kershner in *Exotica*; Alicia Silverstone in *Clueless*; Nicole Kidman in *To Die For*

Best Supporting Actor: Tim Roth in *Rob Roy*

Best Supporting Actress: Mare Winningham in *Georgia*

Best Screenplay: (tie) Atom Egoyan for *Exotica* and Buck Henry for *To Die For*

Best Cinematography: Newton Thomas Sigel for *The Usual Suspects*

Best Music: John Ottman for *The Usual Suspects*

Best Production Design: Dante Ferretti for *Casino*

Best Costumes: Mona May for *Clueless*
Sominex Award: *The Brothers McMullen*
Dramamine Award: *Braveheart*
Mechanical Actor: Dennis Miller in *The Net* and the cast of *The Brothers McMullen*
Mechanical Actress: Annette Bening in *The American President*

1996 IRA Film Award Winners

Best Picture: *La Ceremonie*
Best Director: Claude Chabrol for *La Ceremonie*
Best Actor: Ewen McGregor in *Trainspotting*
Best Actress: (tie) Kristin Scott Thomas in *The English Patient* and Emily Watson in *Breaking The Waves*
Best Supporting Actor: Ian Holm in *Big Night*
Best Supporting Actress: Mary Kay Place in *Citizen Ruth* and *Manny and Lo*
Best Screenplay: John Sayles for *Lone Star*
Best Cinematography: (tie) Darius Khondji for *Stealing Beauty* and Oliver Stapleton for *Kansas City*
Best Music: Tiffany Anders, Burt Bacharach, David Baerwald, Carole Bayer Sager, Ed Berghoff, Elvis Costello, Gerry Goffin, Louise Goffin, Tonio K, Larry Klein, J. Mascis, Joni Mitchell, Boyd Rice, David A. Stewart, and J. Mayo Williams for *Grace Of My Heart*
Best Production Design: Harley Jessup for *James And The Giant Peach*
Best Costume Design: Dona Granata for *Kansas City*
Sominex Award: *The English Patient*
Dramamine Award: *A Time To Kill*
Mechanical Actor: All the men in *She's The One*
Mechanical Actress: Maxine Bahns in *She's The One*

1997 IRA Film Award Winners

Best Picture: (tie) *Crash* and *Grosse Pointe Blank*
Best Director: David Cronenberg for *Crash*
Best Actor: John Cusack for *Grosse Pointe Blank*
Best Actress: Julie Christie in *Afterglow*
Best Supporting Actor: Kevin Spacey in *L. A. Confidential*
Best Supporting Actress: Christina Ricci in *The Ice Storm*
Best Screenplay: Neil LaBute for *In The Company Of Men*
Best Cinematography: Roger Deakins for *Kundun*
Best Music: (tie) Eleni Karaindrou for *Ulysses' Gaze* and Michael Nyman for *Gattaca*
Best Production Design: (tie) Dan Weil for *The Fifth Element* and Jan Roelfs for *Gattaca*
Best Costume Design: Denise Cronenberg for *Crash*
Sominex Award: *The Pillow Book*
Dramamine Award: *Con Air*
Mechanical Actor: Billy Zane in *Titanic*
Mechanical Actress: Elisabeth Shue in *Deconstructing Harry* and *The*

1998 IRA Film Award Winners

Best Picture: *Gods And Monsters*
Best Director: (tie) Bill Condon for *Gods And Monsters* and Todd Solondz for *Happiness*
Best Actor: Ian McKellen in *Gods And Monsters*
Best Actress: Christina Ricci in *The Opposite Of Sex*
Best Supporting Actor: Dylan Baker in *Happiness*
Best Supporting Actress: Lisa Kudrow in *The Opposite Of Sex*
Best Screenplay: Bill Condon for *Gods And Monsters*
Best Cinematography: Maryse Alberti for *Happiness* and *Velvet Goldmine*
Best Music: Carter Burwell for *Gods And Monsters*
Best Production Design: Thérèse DePrez for *Happiness*
Best Costume Design: Bruce Finlayson for *Gods And Monsters*
Sominex Award: *Dangerous Beauty*
Dramamine Award: *Stepmom*
Mechanical Actor: Bruce Willis in *Armageddon*, *The Siege* and *Mercury Rising*
Mechanical Actress: Jena Malone in *Stepmom*

1999 IRA Film Award Winners

Best Picture: *Fight Club*
Best Director: (tie) David Fincher for *Fight Club* and Spike Jonze for *Being John Malkovich*
Best Actor: Terence Stamp in *The Limey*
Best Actress: (tie) Nicole Kidman in *Eyes Wide Shut* and Hillary Swank in *Boys Don't Cry*
Best Supporting Actor: Philip Seymour Hoffman in *Magnolia* and *The Talented Mr. Ripley*
Best Supporting Actress: Catherine Keener in *Being John Malkovich*
Best Screenplay: Alexander Payne and Jim Taylor for *Election*
Best Cinematography: Robert Richardson for *Bringing Out The Dead* and *Snow Falling On Cedars*
Best Music: Trey Parker and Marc Shaiman for *South Park: Bigger, Longer and Uncut*
Best Production Design: Owen Paterson for *The Matrix*
Best Costume Design: Michael Kaplan for *Fight Club*
Sominex Award: *The World Is Not Enough*
Dramamine Award: *The Green Mile*
Mechanical Actor: Kevin Spacey in *American Beauty*
Mechanical Actress: Annette Bening in *American Beauty*

2000 IRA Film Award Winners

Best Picture: *L' Humanite*
Best Director: (tie) Terence Davies for *The House Of Mirth* and Jim Jarmusch for *Ghost Dog: Way Of The Samurai*

Best Actor: Forrest Whitaker in *Ghost Dog: Way Of The Samurai*
Best Actress: (tie) Severine Caneele in *L' Humanite* and Michelle Yeoh in *Crouching Tiger, Hidden Dragon*
Best Supporting Actor: Jack Black in *High Fidelity* and *Jesus's Son*
Best Supporting Actress: Lupe Ontiveros in *Chuck And Buck*
Best Screenplay: Kenneth Lonnergan for *You Can Count On Me*
Best Cinematography: Remi Adefarasin for *The House Of Mirth*
Best Music: RZA for *Ghost Dog: Way Of The Samurai*
Best Production Design: Gideon Ponte for *American Psycho* and *Hamlet*
Best Costume Design: Monica Howe for *The House Of Mirth*
Sominex Award: *Mission Impossible 2*
Dramamine Award: *The Replacements* (aka The Scabs)
Mechanical Actor: Ian Holm in *Joe Gould's Secret*
Mechanical Actress: Charlize Theron in *Reindeer Games*

2001 IRA Film Award Winners

Best Picture: *The Werckmeister Harmonies*
Best Director: Bela Tarr for *The Werckmeister Harmonies*
Best Actor: John Cameron Mitchell for *Hedwig And The Angry Inch*
Best Actress: Naomi Watts in *Mulholland Drive*
Best Supporting Actor: Steve Buscemi in *Ghost World*
Best Supporting Actress: Scarlett Johansson in *Ghost World* and *The Man Who Wasn't There*
Best Screenplay: Daniel Clowes and Terry Zwigoff for *Ghost World*
Best Cinematography: (tie) Peter Deming for *From Hell* and *Mulholland Drive* and Christopher Doyle and Mark Lee Ping-bin for *In The Mood For Love*
Best Music: Mihály Vig for *The Werckmeister Harmonies*
Best Production Design: Edward T. McAvoy for *Ghost World*
Best Costume Design: Mary Zophres for *Ghost World*
Sominex Award:
Dramamine Award:
Mechanical Actor:
Mechanical Actress:

2002 IRA Film Award Winners

Best Picture: (tie) *Far From Heaven* and *The Son's Room*
Best Director: (tie) Todd Haynes for *Far From Heaven* and Aleksandr Sokurov for *Russian Ark*
Best Actor: Greg Kinnear in *Auto Focus*
Best Actress: (tie) Emmanuelle Devos in *Read My Lips* and Julianne Moore in *Far From Heaven* and Samantha Morton in *Minority Report* and *Morvern Callar*
Best Supporting Actor: Eddie Izzard in *The Cat's Meow*
Best Supporting Actress: Patricia Clarkson in *Far From Heaven*
Best Screenplay: Bill Condon for *Chicago*
Best Cinematography: Tilman Büttner for *Russian Ark*
Best Music: Elmer Bernstein for *Far From Heaven*

Best Production Design: Mark Friedberg for *Far From Heaven*
Best Costume Design: Sandy Powell for *Far From Heaven* and *Gangs Of New York*
Sominex Award: *Naqoyqatsi*
Dramamine Award: *Bowling For Dollars*
Mechanical Actor: Anthony Hopkins in *Red Dragon*
Mechanical Actress: Catherine Keener in *Lovely And Amazing*

2003 IRA Film Award Winners

Best Picture: *Decasia*
Best Director: Bill Morrison for *Decasia*
Best Actor: Johnny Depp in *Pirates Of The Caribbean*
Best Actress: Hope Davis in *American Splendor* and *The Secret Lives Of Dentists*
Best Supporting Actor: Max Pirkis in *Master and Commander: The Far Side Of The World*
Best Supporting Actress: Ludivine Sagnier in *Swimming Pool*
Best Screenplay: Shari Springer Bergman and Robert Pulcini for *American Splendor*
Best Cinematography: Peter Suschitzky for *Spider*
Best Music: Michael Gordon for *Decasia*
Best Production Design: Andrew Laws for *Down With Love*
Best Costume Design: Daniel Orlandi for *Down With Love*
Sominex Award:
Dramamine Award: *In My Skin*
Mechanical Actor: Anthony Hopkins in *The Human Stain*
Mechanical Actress: Nicole Kidman in *The Human Stain*

2004 IRA Film Award Winners

Best Picture: *Kinsey*
Best Director: Bill Condon for *Kinsey*
Best Actor: Ethan Hawke in *Before Sunset*
Best Actress: Laura Linney in *Kinsey* and *P.S.*
Best Supporting Actor: Peter Sarsgaard in *Kinsey*
Best Supporting Actress: Kirsten Dunst in *Eternal Sunshine Of The Spotless Mind*
Best Screenplay: Bill Condon for *Kinsey*
Best Cinematography: Christopher Doyle for *Hero*, *Last Life In The Universe* and *Days Of Being Wild*
Best Music: Alberto Iglesias for *Bad Education*
Best Production Design: Dante Ferretti for *The Aviator*
Best Costume Design: Emi Wada for *Hero* and *House Of The Flying Daggers*
Sominex Award: *The Village*
Dramamine Award: *The Passion Of The Christ*
Mechanical Actor: Cate Blanchett in *The Aviator*
Mechanical Actress: Anthony Hopkins in *Alexander*

2005 IRA Film Award Winners

Best Picture: *Mysterious Skin*
Best Director: Gregg Araki for *Mysterious Skin*
Best Actor: Joseph Gordon-Leavitt in *Mysterious Skin*
Best Actress: Maria Bello in *A History Of Violence*
Best Supporting Actor: Paddy Constantine in *My Summer Of Love*
Best Supporting Actress: Catherine Keener in *Capote*
Best Screenplay: Gregg Araki for *Mysterious Skin*
Best Cinematography: Robert Elswit for *Good Night And Good Luck* and *Syriana*
Best Music: Howard Shore for *A History Of Violence*
Best Production Design: William Chang Suk Ping for *2046*
Best Costume Design: William Chang Suk Ping for *2046*
Sominex Award: *Saraband*
Dramamine Award: *Crash*
Mechanical Actor: Tom Cruise for *War Of The Worlds*
Mechanical Actress: Dakota Fanning for *War Of The Worlds*
[Complete coverage of the 2005 IRAs here.](#)

2006 IRA Film Award Winners

Best Picture: *L'Enfant*
Best Director: Jean-Pierre Dardenne and Luc Dardenne for *L'Enfant*
Best Actor: Ryan Gosling in *Half Nelson*
Best Actress: Maggie Cheung in *Clean*
Best Supporting Actor: Anthony Mackie in *Half Nelson*
Best Supporting Actress: Carmen Maura in *Volver*
Best Screenplay: (tie) Guillermo Del Toro for *Pan's Labyrinth* and Jean- Pierre Dardenne and Luc Dardenne for *L'Enfant*
Best Cinematography: Emmanuel Lubezki for *Children Of Men*
Best Production Design: Eugenio Caballero for *Pan's Labyrinth*
Best Music: Philip Glass for *Notes On A Scandal* and *The Illusionist*
Best Costume Design: Sharon Davis for *Dreamgirls*
Sominex Award: *The Da Vinci Code*
Dramamine Award: *Babel*
Mechanical Actor: Robert Downey, Jr. in *Fur* and *A Scanner Darkly*
Mechanical Actress: Julianne Moore in *Children Of Men*
[Complete coverage of the 2006 IRAs here.](#)

2007 IRA Film Award Winners

Best Picture: *The Assassination Of Jesse James By The Coward Robert Ford*
Best Director: Andrew Dominik for *The Assassination Of Jesse James By The Coward Robert Ford*
Best Actor: Casey Affleck in *The Assassination Of Jesse James By The Coward Robert Ford* and *Gone Baby Gone*
Best Actress: Marina Hands in *Lady Chatterley*
Best Supporting Actor: Paul Schneider in *The Assassination Of Jesse James By The Coward Robert Ford* and *Lars And The Real Girl*
Best Supporting Actress: Amy Ryan in *Gone Baby Gone*

Best Screenplay: Corneliu Porumboiu for *12:08 East Of Bucharest*
Best Cinematography: Roger Deakins for *The Assassination Of Jesse James By The Coward Robert Ford*, *In The Valley Of Elah* and *No Country For Old Men*
Best Production Design: Patricia Norris for *The Assassination Of Jesse James By The Coward Robert Ford*
Best Music: Nick Cave and Warren Ellis for *The Assassination Of Jesse James By The Coward Robert Ford*
Best Costume Design: Patricia Norris for *The Assassination Of Jesse James By The Coward Robert Ford*
Sominex Award: *Youth Without Youth*
Dramamine Award: *Before The Devil Knows You're Dead*
Mechanical Actor: John Travolta in *Hairspray*
Mechanical Actress: Meryl Streep in *Lions For Lambs* and *Rendition*
[Complete coverage of the 2007 IRAs here.](#)

2008 IRA Film Award Winners

Best Picture: *The Edge Of Heaven*
Best Director: Fatih Akin - *The Edge Of Heaven*
Best Actor: Michael Shannon - *Shotgun Stories*
Best Actress: Anamaria Marinca - *4 Months, 3 Weeks and 2 Days*
Best Supporting Actor: Emile Hirsch - *Milk*
Best Supporting Actress: Hanna Schygulla - *The Edge Of Heaven*
Best Screenplay: Fatih Akin - *The Edge Of Heaven*
Best Cinematography: Jody Shapiro - *My Winnipeg*
Best Production Design: Rejean Labrie - *My Winnipeg*
Best Music: Carter Burwell for *In Bruges* and *Burn After Reading*
Best Costumes: Danny Glicker - *Milk*
Sominex: *The Happening*
Dramamine: *The Reader*
Mechanical Actor: Mark Wahlberg for *The Happening*
Mechanical Actress: Meryl Streep for *Doubt*
[Complete coverage of the 2008 IRAs here.](#)

2009 IRA Film Award Winners

Best Picture: *Hunger*
Best Director: Olivier Assayas - *Summer Hours*
Best Actor: Sharlto Copley - *District 9*
Best Actress: Catalina Saavedra - *The Maid*
Best Supporting Actor: Liam Cunningham - *Hunger*
Best Supporting Actress: Anna Faris - *Observe And Report*
Best Screenplay: Olivier Assayas - *Summer Hours*
Best Cinematography: Sean Bobbitt - *Hunger*
Best Production Design: Philip Ivey - *District 9*
Best Music: Marvin Hamlisch - *The Informant!*
Best Costumes: Janet Patterson - *Bright Star*
Sominex: *Public Enemies*
Dramamine: *Anti-Christ*
Mechanical Actor: Peter Sarsgaard for *An Education*

Mechanical Actress: Hilary Swank for *Amelia*

2010 IRA Film Award Winners

Best Picture: *A Prophet/Un Prophete*

Best Director: Jacques Audiard - *A Prophet/Un Prophete*

Best Actor: Edgar Ramirez - *Carlos*

Best Actress: Tilda Swinton - *I Am Love*

Best Supporting Actor: Niels Arestrup - *A Prophet/Un Prophete*

Best Supporting Actress: Dale Dickey - *Winter's Bone*

Best Screenplay: Thomas Bidegain and Jacques Audiard - *A Prophet/Un Prophete*

Best Cinematography: Yorick Le Saux - *I Am Love*

Best Production Design: Francesca Balestra Di Mottola - *I Am Love*

Best Music: John Adams - *I Am Love*

Best Costumes: Antonella Cannarozzi - *I Am Love*

Sominex: *Cairo Time*

Dramamine: *Black Swan*

Mechanical Actor: Vincent Cassel for *Black Swan*

Mechanical Actress: Natalie Portman for *Black Swan*

The Governor Scott Walker Award For Achievement In Political

Thuggery: *Waiting For "Superman"*

[Complete coverage of the 2010 IRAs here.](#)

2011 IRA FILM AWARD WINNERS

Best Picture: *The Tree Of Life*

Best Director: Terrence Malick - *The Tree Of Life*

Best Actor: Peyman Moadi - *A Separation*

Best Actress: Leila Hatami - *A Separation*

Best Supporting Actor: Hunter McCracken - *The Tree Of Life*

Best Supporting Actress: Sareh Bayet - *A Separation*

Best Screenplay: Ashgar Farhadi - *A Separation*

Best Cinematography: Emmanuel Lubezki - *The Tree Of Life*

Best Production Design: Dante Ferretti - *Hugo*

Best Score: Alberto Iglesias - *Tinker Tailor Soldier Spy* and *The Skin I Live In*

Best Editing: Hank Corwin, Jay Rabinowitz, Daniel Rezende, Billy Weber, Mark Yoshikawa - *The Tree Of Life*

Best Costumes: Jacqueline Durran - *Tinker Tailor Soldier Spy*

Sominex Award (The Movie That Put Us To Sleep): *Midnight In Paris*

Dramamine Award (The Movie That Made Us Sick): *The Help*

Mechanical Actress: Meryl Streep - *The Iron Lady*

Mechanical Actor: Owen Wilson - *Midnight In Paris*

[Complete coverage of the 2011 IRAs here.](#)

2012 IRA FILM AWARD WINNERS

Best Picture: *Once Upon A Time In Anatolia*

Best Director: Nuri Bilge Ceylan - *Once Upon A Time In Anatolia*

Best Actor: Jean-Louis Trintignant - *Amour*

Best Actress: Rachel Weisz - *The Deep Blue Sea*
Best Supporting Actor: Taner Birsel - *Once Upon A Time In Anatolia*
Best Supporting Actress: Cecile De France - *The Kid With A Bike*
Best Screenplay: Ebru Ceylan and Nuri Bilge Ceylan and Ercan Kesal - *Once Upon A Time In Anatolia*
Best Cinematography: Gokhan Tiryaki - *Once Upon A Time In Anatolia*
Best Production Design: Arvinder Grewal - *Cosmopolis*
Best Score: Dan Romer and Benh Zeitlin - *Beasts Of The Southern Wild*
Best Editing: Todd Woody Richman and Tyler H. Walk - *How To Survive A Plague*
Best Costumes: Kari Perkins - *Bernie*
Sominex Award (The Movie That Put Us To Sleep): (tie) *Les Miserables* and *Beasts Of The Southern Wild*
Dramamine Award (The Movie That Made Us Sick): *The Intouchables*
Mechanical Actress: Anne Hathaway - *Les Miserables*
Mechanical Actor: Russell Crowe - *Les Miserables*
[Complete coverage of the 2012 IRAs here.](#)

2013 IRA FILM AWARD WINNERS

Best Picture: *Laurence Anyways*
Best Director: Xavier Dolan for *Laurence Anyways* and *I Killed My Mother*
Best Actor: Joaquin Phoenix for *Her*
Best Actress: Hadas Yaron for *Fill The Void*
Best Supporting Actor: Daniel Bruhl for *The Fifth Estate* and *Rush*
Best Supporting Actress: Nathalie Baye for *Laurence Anyways*
Best Screenplay: Sarah Polley for *Stories We Tell*
Best Cinematography: Asaf Sudri for *Fill The Void*
Best Production Design: K.K. Barrett for *Her*
Best Score: (tie) Alex Ebert for *All Is Lost* and Arcade Fire for *Her*
Best Editing: Mike Munn for *Stories We Tell*
Best Costumes: Francois Barbeau, Xavier Dolan for *Laurence Anyways*
Sominex Award (The Movie That Put Us To Sleep): *Faust*
Dramamine Award (The Movie That Made Us Sick): *The Great Gatsby*
Mechanical Actress: Meryl Streep for *August: Osage County*
Mechanical Actor: Jared Leto for *Dallas Buyers Club*
[Complete coverage of the 2013 IRAs here.](#)

2014 IRA FILM AWARD WINNERS

Best Picture: *Nightcrawler*
Best Director: Dan Gilroy for *Nightcrawler*
Best Actor: Jake Gyllenhaal for *Nightcrawler*
Best Actress: Essie Davis for *The Babadook*
Best Supporting Actor: Ethan Hawke for *Boyhood*
Best Supporting Actress: Agata Kulesza for *Ida*
Best Screenplay: Dan Gilroy for *Nightcrawler*

Best Cinematography: Robert Elswit for *Nightcrawler* and *Inherent Vice*
Best Production Design: Suzie Davies for *Mr. Turner*
Best Score: Mica Levi for *Under The Skin*
Best Editing: (tie) Simon Njoo for *The Babadook*; Jay Cassidy, Stuart Levy and Conor O'Neill for *Foxcatcher*
Best Costumes: (tie) Kasia Walicka-Maimone for *Foxcatcher* and *A Most Violent Year* (but not *St. Vincent*); Jacqueline Durran for *Mr. Turner*
Sominex Award (The Movie That Put Us To Sleep): *The Monuments Men*
Dramamine Award (The Movie That Made Us Sick): *The Imitation Game*
Mechanical Actress: Lilla Crawford for *Into The Woods*
Mechanical Actor: The Entire Cast of *The Monuments Men*
[Complete coverage of the 2014 IRAs here.](#)

2015 IRA FILM AWARD WINNERS

Best Picture: *Tangerine*
Best Director: Miroslav Slaboshpytski for *The Tribe*
Best Actor: Jason Segel for *The End Of The Tour*
Best Actress: (tie) Anne Dorval for *Mommy*
(tie) Kitana Kiki Rodriguez for *Tangerine*
Best Supporting Actor: Alexander Skarsgård for *The Diary Of A Teenage Girl*
Best Supporting Actress: Mya Taylor for *Tangerine* by acclamation
Best Nonfiction Film: *In Jackson Heights*
Best Screenplay: Donald Margulies for *The End Of The Tour*
Best Cinematography: Sean Baker and Radium Cheung for *Tangerine*
Best Production Design: (tie) Judy Becker for *Carol*
(tie) Colin Gibson for *Mad Max: Fury Road*
Best Score: (tie) Junkie XL for *Mad Max: Fury Road*
(tie) Atticus Ross and Brian Wilson for *Love And Mercy*
Best Editing: Sean Baker for *Tangerine*
Best Costumes: Shih-Ching Tsou for *Tangerine*
Sominex Award (The Movie That Put Us To Sleep): *The Assassin*
Dramamine Award (The Movie That Made Us Sick): *Chi-Raq*
Mechanical Actress: Eddie Redmayne for *The Danish Girl*
Mechanical Actor: John Cusack for *Chi-Raq* and *Love And Mercy*
[Complete coverage of the 2015 IRAs here.](#)

2016 IRA FILM AWARD WINNERS

Best Picture: *Moonlight*
Best Director: Barry Jenkins for *Moonlight*
Best Actor: Anthonythasan Jesuthasan for *Dheepan*
Best Actress: Annette Bening for *20th Century Women*
Best Supporting Actor: Ralph Fiennes for *A Bigger Splash* and *Hail, Caesar!*

Best Supporting Actress: Linda Emond for *Indignation*
Best Nonfiction Film: *O.J.: Made In America*
Best Screenplay: Taylor Sheridan for *Hell Or High Water*
Best Cinematography: James Laxton for *Moonlight*
Best Production Design: (tie) Craig Lathrop for *The Witch*
(tie) Ryan Warren Smith for *Green Room*
Best Score: Nicholas Britell for *Moonlight*
Best Editing: Andrey Paperniy for *Under The Sun*
Best Costumes: Madeline Fontaine for *Jackie*
Sominex Award (The Movie That Put Us To Sleep): *Girl On A Train*
Dramamine Award (The Movie That Made Us Sick): *Nocturnal Animals*
Mechanical Actress: Nicole Kidman for *Lion*
Mechanical Actor: Aaron Taylor-Johnson for *Nocturnal Animals*
[Complete coverage of the 2016 IRAs here.](#)

2017 IRA FILM AWARD WINNERS

Best Picture: *BPM*
Best Director: Robin Campillo for *BPM*
Best Actor: Michael Keaton for *The Founder*
Best Actress: Daniela Vega for *A Fantastic Woman (Una Mujer Fantástica)*
Best Supporting Actor: Willem Dafoe for *The Florida Project*
Best Supporting Actress: Lesley Manville for *Phantom Thread*
Best Nonfiction Film: *Dawson City: Frozen Time*
Best Screenplay: Robert Siegel for *The Founder*
Best Cinematography: Alexis Zabe for *The Florida Project*
Best Production Design: Stephonik Youth for *The Florida Project*
Best Score: Daniel Lopatin aka Oneohtrix Point Never for *Good Time*
Best Editing: Robin Campillo, Stéphanie Léger and Anita Roth for *BPM*
Best Costumes: Pascaline Chavanne for *Frantz*
Sominex Award (The Movie That Put Us To Sleep): *The Post*
Dramamine Award (The Movie That Made Us Sick): *mother!*
Mechanical Actress: Emma Watson for *Beauty and the Beast* and *The Circle*
Mechanical Actor: James Franco for *The Disaster Artist*, et. al
[Complete coverage of the 2017 IRAs here.](#)

2018 IRA FILM AWARD WINNERS

Best Picture: *Capernaum*
Best Director: Nadine Labaki for *Capernaum*
Best Actor: Joaquin Phoenix for *Don't Worry, He Won't Get Far On Foot*; *Mary Magdalene*; *The Sisters Brothers*; *You Were Never Really Here*
Best Actress: Sakura Andô for *Shoplifters*
Best Supporting Actor: Brian Tyree Henry for *Hotel Artemis*, *If Beale Street Could Talk*, *Spiderman: Into The Spiderverse*, *White Boy Rick*, *Widows*

Best Supporting Actress: Regina King for *If Beale Street Could Talk*
Best Nonfiction Film: *Won't You Be My Neighbor?*
Best Screenplay: Barry Jenkins for *If Beale Street Could Talk*
Best Cinematography: Alfonso Cuarón for *Roma*
Best Production Design: Eugenio Caballero for *Roma*
Best Score/Use Of Music: Nicholas Britell for *If Beale Street Could Talk*
Best Editing: Nick Fenton, Chris Gill and Julian Hart for *American Animals*
Best Costumes: Caroline Eselin for *If Beale Street Could Talk*
Sominex Award (The Movie That Put Us To Sleep): *On The Basis Of Sex*
Dramamine Award (The Movie That Made Us Sick): *The Favourite*
Mechanical Actress: Tilda Swinton for *Suspiria*
Mechanical Actor: Rami Malek for *Bohemian Rhapsody*
[Complete coverage of the 2018 IRAs here.](#)

IRA BEST PICTURE WINNERS

Barry Lyndon (1975)
Lipstick and *The Marquise Of O* (tie) (1976)
Annie Hall (1977)
Days Of Heaven (1978)
Fedora (1979)

The Big Red One (1980)
Cutter's Way (1981)
Victor/Victoria (1982)
Berlin Alexanderplatz (1983)
L'Argent and *Once Upon A Time In America* (tie) (1984)
Prizzi's Honor (1985)
Eyes On The Prize (1986)
Housekeeping (1987)
Dead Ringers (1988)
Story Of Women (1989)

GoodFellas (1990)
The Man In The Moon (1991)
Raise The Red Lantern (1992)
Six Degrees Of Separation (1993)
Red (1994)
Exotica (1995)
La Ceremonie (1996)
Crash (the David Cronenberg film) and *Grosse Pointe Blank* (tie) (1997)
Gods And Monsters (1998)
Fight Club (1999)

L' Humanite (2000)

The Werckmeister Harmonies (2001)
Far From Heaven and *The Son's Room* (tie) (2002)
Decasia (2003)
Kinsey (2004)
Mysterious Skin (2005)
L'Enfant (2006)
The Assassination Of Jesse James By The Coward Robert Ford (2007)
The Edge Of Heaven (2008)
Hunger (2009)

A Prophet/Un Prophete (2010)
The Tree Of Life (2011)
Once Upon A Time In Anatolia (2012)
Laurence Anyways (2013)
Nightcrawler (2014)
Tangerine (2015)
Moonlight (2016)
BPM (2017)
Capernaum (2018)

THE IRA AWARDS: THE TOP 100 FILMS OF THE 1940S

1. *Citizen Kane* (Orson Welles, 1941)
2. *Letter From An Unknown Woman* (Max Ophüls, 1948)
3. *The Magnificent Ambersons* (Orson Welles, 1942)
4. *Notorious* (Alfred Hitchcock, 1946)
5. *The Big Sleep* (Howard Hawks, 1946)
6. *Shadow Of A Doubt* (Alfred Hitchcock, 1943)
7. *Red River* (Howard Hawks, 1948)
8. *It's A Wonderful Life* (Frank Capra, 1946)
9. *To Have And Have Not* (Howard Hawks, 1944)
10. *The Palm Beach Story* (Preston Sturges, 1942)

[See the complete list of the Top 100 Films Of The 1940s here.](#)

THE IRA AWARDS: THE TOP 100 FILMS OF THE 1950s

1. *The Earrings of Madame de...* (Max Ophüls, 1953)
2. *Touch of Evil* (Orson Welles, 1958)
3. *Vertigo* (Alfred Hitchcock, 1958)
4. *Rear Window* (Alfred Hitchcock, 1954)
5. *The Searchers* (John Ford, 1956)
6. *In a Lonely Place* (Nicholas Ray, 1950)
7. *Anatomy of a Murder* (Otto Preminger, 1959)
8. *Tokyo Story* (Yasujiro Ozu, 1953)
9. *North by Northwest* (Alfred Hitchcock, 1959)
10. *Pickpocket* (Robert Bresson, 1959)

[See the complete list of the Top 100 Films Of The 1950s here.](#)

THE IRA AWARDS: THE TOP 100 FILMS OF THE 1960s

1. *Psycho* (Alfred Hitchcock, 1960)
2. *The Apartment* (Billy Wilder, 1960)
3. *The Man Who Shot Liberty Valance* (John Ford, 1962)
4. *2001: A Space Odyssey* (Stanley Kubrick, 1968)
5. *Chimes At Midnight* (Orson Welles, 1965)
6. *Once Upon A Time In The West* (Sergio Leone, 1968)
7. *The Birds* (Alfred Hitchcock, 1963)
8. *Marnie* (Alfred Hitchcock, 1964)
9. *When A Woman Ascends The Stairs* (Mikio Naruse, 1960)
10. *Contempt* (Jean-Luc Godard, 1963)....

[See the complete list here.](#)

THE IRA AWARDS: THE TOP 100 FILMS OF THE 1980s

Coming soon! Watch this space!

THE IRA AWARDS: THE BEST FILMS OF THE 2000s (voted in 2012)

1. *The Son/Le Fils* (Jean-Pierre Dardenne and Luc Dardenne, 2002)
2. *Zodiac* (David Fincher, 2007)
3. *Yi Yi* (Edward Yang, 2000)
4. *The Assassination Of Jesse James By The Coward Robert Ford* (Andrew Dominik, 2007)
5. *The Edge Of Heaven* (Fatih Akin, 2007) (tie)
In The Mood For Love (Kar Wai Wong, 2000) (tie)
7. *The Heart Of The World* (Guy Maddin, 2001)
8. *Mysterious Skin* (Gregg Araki, 2004) (tie)
Bus 174 (José Padilha and Felipe Lacerda, 2002) (tie)
10. *The Death Of Mr. Lazarescu* (Cristi Puiu, 2005) (tie)
Head-On (Fatih Akin, 2004) (tie)
Spirited Away (Hayao Miyazaki, 2001) (tie)

THE IRA AWARDS: THE TOP 100 FILMS OF ALL TIME

1. *The Rules Of The Game* (Jean Renoir, 1939)
2. *The Magnificent Ambersons* (Orson Welles, 1942)
3. *Citizen Kane* (Orson Welles, 1941)
4. *Vertigo* (Alfred Hitchcock, 1958)
5. *The Searchers* (John Ford, 1956)
6. *Letter From An Unknown Woman* (Max Ophüls, 1948)
7. *The Big Sleep* (Howard Hawks, 1946)

8. *Psycho* (Alfred Hitchcock, 1960)

9. *The Man Who Shot Liberty Valance* (John Ford, 1962)

10. *The Apartment* (Billy Wilder, 1960)

[See the complete list of the Top 100 Films Of All Time here.](#)

POSTED BY [MICHAEL GILTZ](#) AT 6:48 PM 

2 COMMENTS:

 [Ed Sikov](#) said...

As we say in western Pennsylvania, youns suck.

—Ed Sikov (non voting member of the IRAs)

10:14 PM

 [Michael Giltz](#) said...

What did we get wrong, other than everything?

11:27 PM

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