

Romero screens "LAND OF THE DEAD" in Toronto; Excl Photo and Video

Written by Genevieve Walker
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In the seven years since George A. Romero's fourth "Dead" film LAND OF THE DEAD hit the screen, it seems pop culture is saturated with ghouls. So, what better way to understand this phenomenon than to revisit the contemporary classic with the master himself? With that in mind, a very excited collection of horror lovers and industry types gathered last night in Toronto (Romero's home) for the Canadian Cinema Editors' LAND OF THE DEAD screening. A Q&A followed with Romero along with the film's editor Michael Doherty, moderated by critic and author Richard Crouse.

LAND OF THE DEAD, depicting a world overrun by zombies with the last remaining humans at the control of a man who sits atop his ivory tower, remains ever relevant. During the post-film discussion, Romero stressed the importance of the social and political undertones in his work, noting how some of the film's themes of social justice and classism mirror the feelings of what evolved into the recent global Occupy movement. These issues were prevalent on his mind while writing the script. He's always been a filmmaker a bit ahead of his time....

When asked, Romero expressed surprise at the zombie obsessed climate in entertainment right now, from THE WALKING DEAD, to WORLD WAR Z. He's even set to do a forum with Max Brooks. Strangely enough, he credits the popularity of the genre not to movies or books, but video games. Apparently it's the Dawn of the Gamers. Although, he is not a gamer himself.

Though Romero will not be attending this Saturday's Zombie Walk in Toronto, he will be appearing later this month to introduce a couple of his films at Living Dread: The Cinema of George A. Romero at the gorgeous TIFF Bell Lightbox, programmed and moderated by Midnight Madness mastermind Colin Geddes. If you're in and around Toronto, you should not miss this chance to sit with the master....

For more information of the TIFF series, head right [here](#) . Photos, courtesy of Glenn Hicks.

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