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Translation in English

## Sarah Polley Presents a Romantic Masterpiece at the Toronto Film Festival

By [Thierry Chèze](#) (Studio Ciné Live)

**The director of *Away from Her* knocks us out with her second feature film, leaving us awestruck by Michelle Williams' inspired performance.**

It's Saturday's main event and already it's the most beautiful film I've seen this year. Five years after the highly moving film, [Away From Her](#), Sarah Polley gives us an even more striking second film. You recognize great directors by their ability to take paths many of their colleagues have already traveled and to throw them in such a new light that we get the impression we are seeing them for the first time. *Take This Waltz* is a perfect illustration of this, since it tells the story of a young woman, the happy wife of a cookbook author ([Seth Rogen](#), perfect in the unusual role of the nice guy). Five years into their marriage, she falls head over heels in love with her neighbor ([Luke Kirby](#), a discovery), whom she meets by chance.

Already been done, you say. Yes, but rarely with such sensitivity, such constant focus on creativity, and a directing style that serves the storyline one hundred percent, never flashy, never a tearjerker. We live the story through the indecision of our heroine, whose heart favors diving into the unknown, and yet she won't allow herself to hurt the man she lives with, "the nicest person in the world," as she puts it. Without a trace of gratuitous sentimentality,

*Take This Waltz* could be seen like a sexually aware *The Bridges of Madison County*. A scent of sensuality and eroticism electrifies every scene between this married woman and her lover, though she doesn't dare consummate the relationship. Like when he declares his love to her, with rich sexual detail, over a table in a bar – he uses words to make her taste their first night of lovemaking, a night that may never happen.

Sarah Polley knows better than anyone how to film troubled faces, bodily discomfort, wild laughter and tears. She always stays at just the right distance from her characters. She takes nude and sex scenes head-on, without pretensions of prudery. *Take This Waltz* is everything but platonic and cerebral. Sex is a joyous experience; sexual enjoyment is never feared. In the role of the main character, Michelle Williams gives us a fascinating new performance. Her natural sincerity, the sudden blush in her cheeks, the way she looks both passionate and lost, allow us to experience the film intensely, through the moments when her heart gets swept away, brushing aside her character's rationality and logic. Served by a superb soundtrack (including two tracks by the great Micah P. Hinson), *Take This Waltz* has only one flawed moment: when the end credits appear.