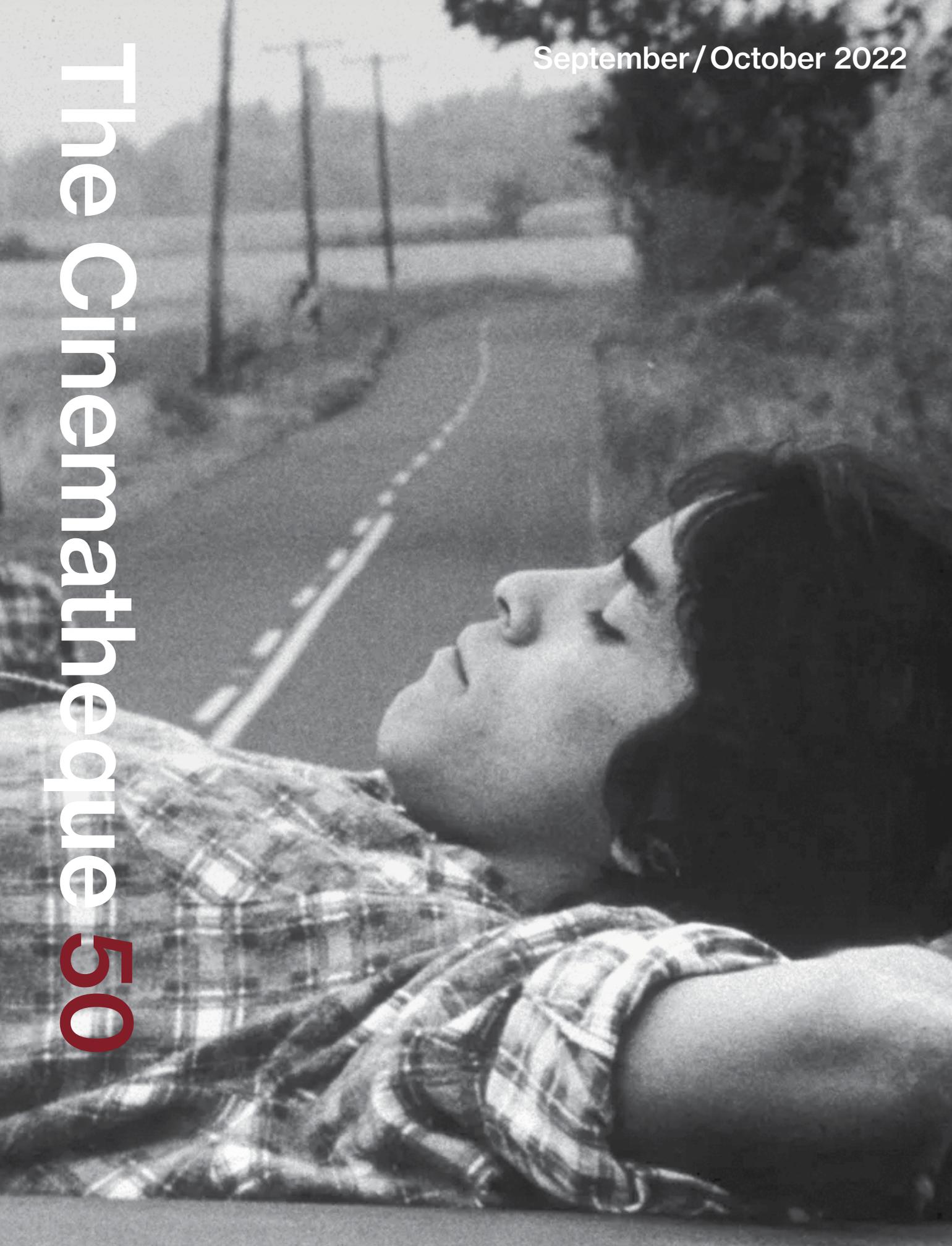


September / October 2022

The Cinematheque 50



The Cinematheque, founded in 1972, is a film institute and media education centre devoted to celebrating the art and history of Canadian and international cinema and understanding the impact of moving images and screen-based media in our lives. Our public activities include a year-round calendar of curated film exhibitions devoted to important classic and contemporary films and filmmakers and an array of community outreach programs offering interactive learning opportunities in film appreciation, filmmaking, digital literacy, and critical thinking. We value cinema as a communal and transformative experience; believe in the importance of inclusivity and diversity in programming; and are committed to showcasing the finest achievements of local and national artists along with the best in world cinema.

Buying Tickets

The Cinematheque box office opens 30 minutes prior to the first screening of the day. Tickets can be purchased in advance online at thecinematheque.ca or during screening hours at our box office.

By purchasing a ticket to a screening at The Cinematheque, you automatically become a member of the Pacific Cinémathèque Pacifique Society.

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The Cinematheque is a not-for-profit society incorporated in the province of British Columbia and a registered Canadian charity. We rely on financial support from public and private sources. Donations are gratefully accepted. A tax receipt will be issued for all donations of \$50 or more. support@thecinematheque.ca

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The Cinematheque theatre is available for rental. We offer simple, all-inclusive rental terms and top-quality service, and are equipped for the projection of a wide range of film, video, and digital formats. Whether you are looking for somewhere to host a private screening, film premiere, community event, conference, or work function, our theatre is the ideal venue.

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Cover image: *Mala Noche*, Gus Van Sant, 1986

Contents image: *Planet of the Vampires (Terrore nello spazio)*, Mario Bava, 1965

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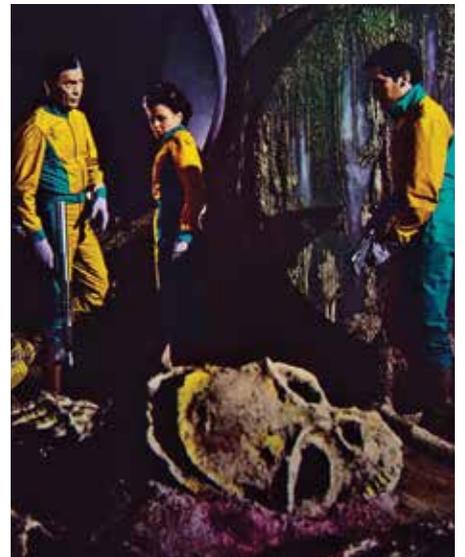
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Paris Is Burning
Jennie Levingston, 1990

Photo courtesy of Janus Films

Pioneers of Queer Cinema

September 8–26

“A landmark retrospective.”

James Kleinmann, *Queer Review*

In a 2016 interview, writer-director Cheryl Dunye noted that when she and her filmmaking crew were making *The Watermelon Woman*, “we didn’t do it thinking we were making something that would last. It was a handmade, DIY, micro-budget feature film. It got a lot of attention. But when you’re young and poor, you don’t imagine you’re making something that’s important for the future. That’s not what’s motivating you.”

What’s driven most filmmakers who’ve made pointedly queer film for more than sixty years now hasn’t been the quest for fame or fortune (those weren’t really even options), or the idea of making foundational and “important” work. It was simply the desire to bring into cinematic existence something of the world as they saw, lived, dreamed, and, quite often, defied it. Gay, lesbian, and queer filmmakers (the terms aren’t necessarily synonymous or interchangeable) have historically been both custodians and makers of history, all at once. That so many of them have fallen through the cracks of history is both ironic—and not.

“Pioneers of Queer Cinema” is an attempt to recover some American queer films that are now little-known, and many rarely ever seen at all, and put them in conversation with works now deemed classics—the latter group ranging from Kenneth Anger’s *Fireworks* (1947) to the heady fare that made up the movement B. Ruby Rich dubbed “New Queer Cinema” in 1992. These are the building blocks that made possible the queer characters and storylines on TV and across streaming platforms; that paved the way for Todd Haynes’s *Carol* (2015) and Barry Jenkins’s *Moonlight* (2016).

The value of this program isn’t simply in the way it allows us to see how far we have come, or even to celebrate past heroes and heroines of cinema and their groundbreaking cultural production—although that is certainly part of this program’s purpose. It’s also to keep the queer imagination limber and expansive, to celebrate (and reinvigorate) queer aesthetics that aren’t simply about easily digestible content and marketable brands, or claiming a seat at the table of the status quo. It’s to remind us to think beyond the table, beyond assimilation and its handmaidens (celebrity, wealth) ... just to think, period.

Ernest Hardy
American film critic, professor, and author

In partnership with the UCLA Film & Television Archive, The Cinematheque is proud to present the premiere Canadian engagement of “Pioneers of Queer Cinema,” a major touring retrospective celebrating the groundbreaking contributions to American cinema made by LGBTQ+ filmmakers.

Acknowledgements: This touring retrospective is organized by the UCLA Film & Television Archive, Outfest, and IndieCollect. Introduction and film notes adapted from the “Pioneers of Queer Cinema” catalogue, written by the UCLA Film & Television Archive, Outfest, and IndieCollect staff and affiliates. The Cinematheque is grateful to Steven K. Hill, K.J. Relth-Miller, and Todd Wiener of the UCLA Film & Television Archive for their assistance in making this Vancouver presentation possible.



“A vital example of New Queer Cinema ... More than a time capsule, [it’s] funny and smart, full of biting humor and astute observations about identity and history ... An audacious, joyous debut feature.”

Serena Donadoni, *Village Voice*, on *The Watermelon Woman*

September 8 (Thursday) **Free Admission**

7:00 pm



The Watermelon Woman

USA 1996
Cheryl Dunye
90 min. DCP

With her first feature *The Watermelon Woman*, writer-director-punk archivist-actor Cheryl Dunye creates an entirely new form of blended fictional narrative, mockumentary, and archeological dig. As “Cheryl,” she plays a twentysomething video store employee with big dreams to open her own production company with her friend and co-worker Tamara (Valarie Walker). After becoming obsessed with the Black actor who keeps popping up in 1930s American films, only credited as “Watermelon Woman,” Cheryl sets out to create a documentary that will lead her to the identity of Fae Richards/ Faith Richardson, with whom she feels an unexplained kinship. Along the way, she wades through a courtship with hot, politically tone-deaf Diana (lesbian film legend Guinevere Turner), which mysteriously echoes the same uncomfortable relationship Richards/ Richardson had with White “liberal” Martha Page (film scholar and Dunye’s girlfriend at the time, Alexandra Juhasz).

Shayna Warner

Preserved by the UCLA Film & Television Archive with funding provided by 13th Gen, Outfest, The Andrew J. Kuehn Jr. Foundation, TIFF, First Run Features & Yves Averbous



preceded by

A Comedy in Six Unnatural Acts

USA 1975
Jan Oxenberg
26 min. DCP

New Restoration

The Wallflower, Role-Playing, Seduction, Non-Monogamy, The Child Molester, and The Stompin’ Dyke are satirical depictions of insults levied at lesbians. Writer-director Jan Oxenberg’s humour twists each charge into a standalone sketch of feel-good fun unseen in any mainstream filmic depictions of queer characters at the time.

Shayna Warner

New 4K restoration by IndieCollect with funding provided by The Andy Warhol Foundation for the Visual Arts, Hollywood Foreign Press Association, Jane Fonda Fund for Women Directors, and IndieCollect Donors Circle

This free program is presented as part of “Cinema Thinks the World,” a partnership project between the University of British Columbia and The Cinematheque. After the film, there will be a short reception followed by a one-hour panel talk with audience discussion.

Panelists: William Brown, Nya Lewis, Ervin Malakaj, Mila Zuo

William Brown is a filmmaker and an assistant professor in Film Studies, Department of Theatre and Film, at the University of British Columbia. He is the author of numerous books, including the forthcoming monograph *Navigating from the White Anthropocene to the Black Chthulucene* (Zero Books).

Nya Lewis (MFA) currently serves as the interim artistic director of the Vancouver Queer Film Festival and is the incoming director/curator of Artspeak. Her hybrid practice is rooted in the culmination of centuries of resistance, love, questions, actions, and study concerning Black Atlantic cultural production.

Ervin Malakaj is an assistant professor in German Studies, Department of Central, Eastern, and Northern European Studies, at the University of British Columbia. His scholarship in film studies includes research on melodrama, slapstick, queer aesthetics, and periodical culture.

Mila Zuo is a filmmaker and an assistant professor in Film Studies, Department of Theatre and Film, at the University of British Columbia. She is the author of *Vulgar Beauty: Acting Chinese in the Global Sensorium* (Duke UP, 2022).

“Cinema Thinks the World” is sponsored by the Public Humanities Hub at the University of British Columbia. Through a series of public screenings, panel talks, and discussions, it aims to explore the ways in which global cinema represents and helps us to think about the world.



THE UNIVERSITY
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September 9 (Friday) 6:30 pm
September 10 (Saturday) 4:00 pm
September 12 (Monday) 6:30 pm

September 9 (Friday)

8:25 pm



Desert Hearts

USA 1985
Donna Deitch
91 min. DCP

“An astonishingly polished and nuanced first film. It deserves to be celebrated.”

Paul Attanasio, *Washington Post*

Two lonely, complex women—Vivian, the cautious professor (Helen Shaver), and Cay, the impulsive ranch hand (Patricia Charbonneau)—fall in love against the dusty-pink, quickie-divorce backdrop of 1950s Reno, Nevada. An adaptation of Jane Rule’s 1964 novel *Desert of the Heart*, director Donna Deitch’s film came into being amidst her relief and fascination with a queer female-centric story that didn’t find its emotional peak in “a bisexual love triangle,” or, more bleakly, suicide. Released six years before *Thelma and Louise* provoked controversy over its lesbian subtext, *Desert Hearts* overtly explores female intimacy and the conflicting desires for love and safety in a dangerously unfriendly world. Although its initial release was met with incredibly lukewarm critical reception from major publications, the film surpassed box office expectations amidst queer feminist critical speculation that this was a “radical” and a “groundbreaking” film for displaying graphic, but not overtly sexualized or demonized, queer female intimacy.

Shayna Warner



Nitrate Kisses

USA 1992
Barbara Hammer
67 min. DCP

This debut feature from lesbian feminist filmmaker and artist Barbara Hammer is an archeological dig of unexplored queer histories. Hammer and her camera spend time with a mixed-race gay male couple, a younger pair who are both women of colour, folks from the S&M community, and an older lesbian couple. By the very nature of her multifaceted identity, which was reinvigorated when she came out at the age of 30 after divorcing her husband, Hammer maintained a formal fluidity in her half-century-long practice. *K.J. Relth-Miller*

“In its day, *Nitrate Kisses* was its own gay-rights parade, and a call for reclamation; today, its pioneer spirit looks like life itself.”

Michael Atkinson, *Film Comment*

preceded by

Fireworks

USA 1947
Kenneth Anger
13 min. 35mm

“Arguably,” suggests scholar Ara Osterweil, “the most political wet dream ever filmed,” *Fireworks* operates in a register reminiscent of classical Hollywood melodrama, utilizing highly orchestrated music to amplify themes of heroism and salvation. Jean Cocteau and fellow jury members awarded it the Poetic Film Prize at the Festival du Film Maudit in 1949.

John Trezn

Preserved by UCLA Film & Television Archive with funding provided by The Film Foundation

Nitrate Kisses photo courtesy of the estate of Barbara Hammer, New York and Electronic Arts Intermix (EAI), New York



Oblivion

USA 1969
Tom Chomont
6 min. DCP

Full of disorientating, erotically charged images, jarring movements, and pulsating light, *Oblivion* is the film where, through combining a high-contrast black-and-white negative with a colour positive of the same image, Tom Chomont landed on a process he would repeat often to create his sublime, iconic superimpositions. *John Trezn*

Restored by the UCLA Film & Television Archive, with funding through the Avant-Garde Masters program funded by The Film Foundation and administered by the National Film Preservation Foundation

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At Least You Know You Exist

USA 2011
Zackary Drucker
16 min. DCP

The sole work in the “Pioneers” program from the 21st century is a collaboration between trans artist Zackary Drucker (*Transparent*) and LGBTQ+ elder and activist Flawless Sabrina. Shooting in warm, intimate 16mm, Drucker explores ornate headdresses, personal photo collages, and makeup stashes before alternately turning the camera on herself and Flawless, the tone evolving in both playful and haunting directions.

K.J. Relth-Miller

Preserved by UCLA Film & Television Archive

September 12 (Monday)

8:25 pm

September 14 (Wednesday)
September 16 (Friday)

6:30 pm
8:00 pm



Blackstar: Autobiography of a Close Friend

USA 1976
Tom Joslin
85 min. DCP

New Restoration

“Tom’s life and his work and his political stance [is] that openness and honesty—especially when dealing with things that are willfully kept hidden—is a necessity.”

Peter Friedman, filmmaker

In this experimental, self-ethnographic documentary, Tom Joslin blends breathtaking, moving snapshots from the natural world, filmic cultural touchstones, and cutting (pseudo) *cinéma vérité* to dissect and reassemble his gay identity despite constant warnings to stay in the closet. *Blackstar* sees Joslin and partner Mark Massi fleshing out their enduring commitment and obvious love for one another amidst the insecurity that a self-conscious documentary lens instills. As interviews with Joslin’s mother, father, and brothers attempt to break down the legitimacy of Joslin and Massi’s romance, the pair use everything at their disposal, including inspiration from gay revolutionaries and painfully honest conversations, to hold up their “abnormality” as a point of pride rather than shame. *Shayna Warner*

New 4K restoration by IndieCollect and the UCLA Film & Television Archive with funding provided by The Andy Warhol Foundation of the Visual Arts and IndieCollect Donors Circle



preceded by

Choosing Children

USA 1985
Debra Chasnoff, Kim Klausner,
Margaret Lazarus
45 min. 35mm

Debra Chasnoff and Kim Klausner’s first venture into documentary filmmaking was inspired by questions that the filmmakers, who were also life partners at the time and would eventually have two sons together, were asking about the social and legal landscape for being a lesbian parent. Their film profiles six different families, all unique in different ways and each connected by a lesbian parent. Chasnoff and Klausner pay close attention to the legal landscape of lesbian parenting: the discriminatory laws and equally prejudiced policies that rejected lesbian clients based on their sexual orientation. In this way, the documentary serves as a “how to” guide for parents to protect their reproductive rights and help them understand how to make the choices that are best for themselves and their families. *Maya Montañez Smukler*

“The editing and camera work in *Choosing Children* are so skillful... We’re shown an enormous amount about these people in a scant 45 minutes.”

Laurie Stone, *Village Voice*

Preserved by the UCLA Film & Television Archive with funding provided by The Andrew J. Kuehn, Jr. Foundation, Outfest, and Women’s Film Preservation Fund



The Living End

USA 1992
Gregg Araki
84 min. DCP

“Given our present-day sociocultural climate of rightwing oppression and rampant gaybashing, it seems even more relevant now than when it was written (under the title FUCK THE WORLD).”

Gregg Araki

This third feature film by Gregg Araki, an early and prolific member of the New Queer Cinema, has sometimes been referred to as a “gay *Thelma and Louise*.” In this raw, raucous, and sometimes brutally violent road movie, there is also ample time given to mischievous, outrageous comedy that somehow holds its own in what is essentially both a love story and a final burst of nihilistic freedom in the age of AIDS. Luke, played by now mixed martial artist Mike Dytri, is a sexy, restless, and reckless drifter. When he joins up with Jon (Craig Gilmore, who would also star in Araki’s *Totally Fucked Up*), a young, relatively timid but cynical film critic, the two embark on a semi-surrealistic trip across a desolate stretch of America. Both Luke and Jon are gay and HIV positive, but neither shies away from an intense sexual connection: their motto for the trip is the double-entendre-implied “Fuck everything.” *Bob Hawk & K.J. Relth-Miller*



My Hustler

USA 1965
Andy Warhol, Chuck Wein
79 min. 16mm

“The talk is outrageously funny and worthy of Restoration comedy.”

Andrew Sarris, *Village Voice*

Andy Warhol's brilliantly bitchy masterpiece of voyeurism, desire, and boredom unfolds on a lazy afternoon on Fire Island where a threesome of libertines compete for the attention of a buff, dipped-blonde “Dial-a-Hustler.” Middle-aged “Queen Ed” (Ed Hood) plays resigned beach house host for a boozy impromptu gathering of his lithe neighbour Genevieve (Genevieve Charbon), who has a history of swooping on his tricks, and the “Sugar Plum Fairy” (John Campbell), a storied hustler in his own right. Perhaps Warhol's most explicitly entertaining and accessible film work, *My Hustler* casts a sharp eye on gender, sexuality, and the commodification of desire while passing as lightly as a summer divertissement. **Paul Malcolm**

Print courtesy of The Museum of Modern Art, New York

preceded by

Jerovi

USA 1965
José Rodríguez-Soltero
11 min. 16mm

This erotic retelling of the Narcissus myth, saturated with Sirkian colour and revelling in nature and adoration of the flesh, is a singular, seductive vision from Latinx, queer, psychedelic artist José Rodríguez-Soltero. Like other explicit films before it, *Jerovi* was censored at the time, rejected from film festivals and other public exhibitions for its “pornographic” content.

K.J. Relth-Miller, with thanks to Bradford Nordeen

Print courtesy of the Film-Makers' Cooperative

Confessions

USA 1971
Curt McDowell
16 min. DCP

This outrageous work was conceived and executed in trailblazing queer artist and filmmaker Curt McDowell's San Francisco apartment. Employing the confrontational method of direct address, he discloses his carnal sins to his parents. “Graphic in its sexuality both visually and verbally,” writes gay rights historian and activist Bob Hawk, “the filmmaker manages to maintain a drolly humorous humanity in this pre-AIDS ‘underground’ document.” **K.J. Relth-Miller**

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Memento Mori

USA 1995
Jim Hubbard
16 min. 16mm

A moving, queer meditation that individualizes the immeasurable collective trauma left in the wake of the AIDS epidemic. Stylistically, Jim Hubbard powerfully departs from the small film gauge formats that dominate his documentary work, instead utilizing widescreen CinemaScope that illuminates the enormous scale of loss for each individual that has perished. Hubbard's dream-like elegy transports the viewer to a deep, universal state-of-consciousness that anyone that has lost a loved one will instantly recognize. **Mark Quigley**

Print courtesy of Jim Hubbard



Dottie Gets Spanked

USA 1993
Todd Haynes
30 min. DCP

Todd Haynes's period short, produced for PBS's *TV Families* series, concerns the awakening of identity for a suburban boy named Stevie. Based in part on Haynes's own childhood visit to a Hollywood studio to watch icon Lucille Ball rehearse on set, *Dottie* traces Stevie's preoccupation with a 1950s-style TV comedy and its zany red-headed star. **Mark Quigley**

Preserved by the UCLA Film & Television Archive with funding provided by the Sundance Institute

preceded by

Always on Sunday

USA 1962
Connie B. DeMille
10 min. DCP

The films by underground sensation the Gay Girls Riding Club were seemingly epic in production value considering their outrageously irreverent (and illegal) underground guerilla-style origins. *Always on Sunday*, a nod to Jules Dassin's international hit *Never on Sunday* (1960), focuses on the fluidity of gender roles and norms. **Todd Wiener**

Preserved by UCLA Film & Television Archive

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Testament

USA 1974
James Broughton
20 min. DCP

With drama, humour, and a deft touch of wistfulness, this self-portrait deeply mines the filmmaker's unsurpassed creative arsenal of experimentation and prose as a means to illuminate his equally titanic love of life and living. **Mark Quigley**



The Times of Harvey Milk PG

USA 1984
Robert Epstein
90 min. DCP

“Challenging, enthralling, impassioned filmmaking ... Brilliant and gripping.”

Sheila Benson, *Los Angeles Times*

Rob Epstein intended his follow-up to *Word Is Out* (also screening as part of this series) to focus on California's Proposition 6, commonly known as the Briggs Initiative—a homophobic gambit that would ban gays and lesbians from teaching in the state's schools. It was during this period of tumult that Harvey Milk, the first non-incumbent openly gay man in the United States to win an election for public office, came to Epstein's attention. Epstein's film is a powerful record of the beloved activist/politician's inspirational life and work, which illuminates a key period in the struggle for gay rights. **Todd Wiener**

Academy Award, Best Documentary Feature (1985)

preceded by

Coming Out

USA 1972
Arthur J. Bressan Jr.
10 min. DCP

Arthur J. Bressan Jr. gives us a documentation of San Francisco's 1972 Gay Freedom Day parade utilizing simple, non-synch sound, on-the-street interviews, and joyous footage of the day. The film's rich, saturated colours vividly bring out the wild colourful costumes of San Francisco's handsome young homosexuals who still seem fresh off the high of Stonewall just three years earlier. – Jenni Olson

Preserved by the UCLA Film & Television Archive on behalf of the Outfest UCLA Legacy Project



Word Is Out: Stories of Some of Our Lives

USA 1977
Peter Adair, Nancy Adair, Andrew Brown, Robert Epstein, Lucy Massie Phenix, Veronica Selver
124 min. 35mm

Nearly fifty years ago, the Mariposa Film Group, a collective of six queer filmmakers, travelled around the country interviewing more than two dozen men and women of various backgrounds, ages, and races to talk plainly and directly to the camera about their lives as gay men and lesbians. This groundbreaking landmark of a film is a true time capsule of an era when each individual's participation was an act of courage. The iconic work was virtually lost at one point, with only a scratchy, dirty print, with whole scenes missing, known to exist. It has since been lovingly restored to its original glory and offers a not-to-be-missed experience. **Bob Hawk**

“By presenting such a large, diverse group of people with varied experiences, it confounds simplistic interpretations... That the film was made collectively is something to admire.”

DuMont Howard and Jeffrey Escoffier, *Cineaste*

Preserved by UCLA Film & Television Archive with funding provided by the David Bohnett Foundation, The Andrew J. Kuehn Jr. Foundation, and Outfest



Tongues Untied

USA 1989
Marlon Riggs
55 min. DCP

Marlon Riggs's essential 1989 work can be experienced in many different capacities. As a poetry film, it plays with human voice, memory, and expression to evoke rhythms of love and confusion. As a documentary, it captures histories of eroticism and transcendence among Black, gay Americans, and the sometimes violent conflicts of their intersecting identities and external pressures. As a piece of American history, it is a marker of the censorship enforced by the National Endowment for the Arts's defunding of arts related to AIDS. *Tongues Untied* is as personal as it is political, with a lyricism that haunts, engages, and informs. **Shayna Warner**

preceded by

Behind Every Good Man

USA 1967
Nikolai Ursin
8 min. DCP

In strong contrast to the stereotypically negative depictions of transgender people as seen through the lens of Hollywood at the time, the protagonist of Ursin's independent film, produced several years before the historic Stonewall Uprising, is rendered as stable, hopeful, and determined. Stylistically, Ursin artfully blurs elements of *cinéma vérité* documentary and subtle dramatization to bring his unnamed lead's deeply personal aspirations and meditations on love and acceptance to light. **Mark Quigley**

Preserved by the UCLA Film & Television Archive with funding provided by the National Film Preservation Foundation on behalf of the Outfest UCLA Legacy Project

September 19 (Monday) 8:00 pm
September 24 (Saturday) 6:30 pm
September 25 (Sunday) 8:25 pm



Mala Noche

USA 1986
Gus Van Sant
78 min. 35mm

Gus Van Sant's incandescent debut feature manages to prefigure the American indie aesthetic, the '90s New Queer Cinema, and his own storied career while staying firmly on the pavement in his local Portland queer and poetry scenes. Adapting a 1977 memoir about Walt Curtis, a liquor store clerk who romances Mexican men in the down-and-out Pacific Northwest, Van Sant films the gay experience as classical cinematic masculinity. With heroic weaseliness and youthful *joie de vivre*, Walt (Tim Streeter) chases the objects of his lust down these mean streets. As hard-driving and hard-edged as any screen hero, Walt's very presence within the film poses a deceptively simple question: Who is brave enough to pursue desire, no matter what? Three years before the term "intersectionality" was coined, *Mala Noche* examines the slip between identities of machismo and submissiveness, the privileged and the impoverished, the free and the kept, stranger and lover. [Nathan Rulf](#)

"A moody, humid 16mm masterpiece steeped in the kind of lyrical homoeroticism that rarely penetrates the mainstream consciousness; it was as though [Van Sant] had arrived as a fully formed stylist."

[Adam Nayman, *The Ringer*](#)

September 23 (Friday) 6:30 pm
September 24 (Saturday) 4:00 pm
September 26 (Monday) 8:00 pm



Paris Is Burning

USA 1990
Jennie Livingston
78 min. DCP

"A gorgeous, provocative look at an LGBTQ subculture existing in the face of intense discrimination... Stop reading this and go watch the film."

[Eleanor Stanford, *New York Times*](#)

Shade. Realness. Opulence. In the thirty years following the release of *Paris Is Burning*, the lexicon of drag has firmly established itself within the cultural mainstream. But for the queer and trans Black and Latinx subjects in Jennie Livingston's documentary of New York's Ballroom scene in the late 1980s, community was a matter of survival. Made over the course of seven years, the film ignited controversy upon its release. Against the backdrop of the Reagan-era culture wars, the devastation of the AIDS crisis, and battles over works publicly funded by the National Endowment for the Arts, the film was the object of adoration as well as critical and academic scrutiny—in particular Livingston's position of privilege relative to the film's socially marginal subjects. Yet Livingston's nuanced and compassionate filmmaking enabled their subjects to speak at length, so that, as Essex Hemphill observed in 1991, "the authentic voice of this community emerges unfettered." [Brendan Lucas](#)

Photo © Jennie Livingston

September 24 (Saturday) 8:15 pm



Parting Glances

USA 1986
Bill Sherwood
90 min. 35mm

Parting Glances is a love story of friendship and romance, old and new. It is also an AIDS narrative, one of the first, to celebrate those living and struggling with the disease, where fear and tragedy are not ignored onscreen, but are also not required as the cinematic climax. The film tracks its characters across a 24-hour period: Michael (Richard Ganoung) and Robert (John Bolger) are struggling through the routine of bourgeois coupledom; Michael worries over ex-boyfriend and best friend Nick's HIV diagnosis; and Nick (Steve Buscemi) grapples with feeling very much alive, while knowing that sickness and death are imminent. [Maya Montañez Smukler](#)

"Pretty much perfect on its own terms... A bright and appealing social portrait."

[Dave Kehr, *Chicago Reader*](#)

Preserved by the UCLA Film & Television Archive with funding provided by The Andrew J. Kuehn Jr. Foundation and Outfest

preceded by

Trevor

USA 1994
Peggy Rajski
23 min. DCP

Peggy Rajski's Academy Award-winning debut film is a heartfelt and straightforward comedy that walks a fine line between darkness and self-realization. The short's eponymous protagonist is a young theatre- and dance-loving teenage boy who comes to the realization (much to the chagrin of everyone around him) that he is gay.

[Todd Wiener](#)

Preserved by UCLA Film & Television Archive

September 25 (Sunday)

6:30 pm



Coming Out Under Fire

USA 1994
Arthur Dong
71 min. DCP

New Restoration

Based on the landmark book by Allan Bérubé about homosexuals in the military during World War II, Arthur Dong's cornerstone representation of the systemic and administrative subjugation of queer communities fuses captivating interviews with nine gay women and men with archival images and documentation, as well as the 1993 U.S. Congressional debates around gays in the military. The political birth of "Don't Ask, Don't Tell" in this era serves as a prescient backdrop to the protagonists' heartfelt and resilient stories.

Todd Wiener

"A skillfully woven, absorbing portrait with a bitter undertone."

Stephen Holden, *New York Times*

New 4K restoration by IndieCollect and UCLA Film & Television Archive with funding provided by The Andy Warhol Foundation of the Visual Arts, Hollywood Foreign Press Association, and IndieCollect Donors Circle

preceded by

Changes

USA 1970
Pat Rocco
17 min. DCP

An earnestly forthright and sensitive non-fiction interview with Jennifer Micheals, the film's transgender protagonist, *Changes* includes what would become Pat Rocco's cinematic legacy—capturing his subjects claiming traditional heteronormative Los Angeles spaces as their own queer landscape. [Todd Wiener](#)

Restored by the UCLA Film & Television Archive on behalf of the Outfest UCLA Legacy Project

BLONDE COBRA and The Cinematheque present Perpetual Perversion

Hosted by BLONDE COBRA programmer Lena Mrachacz

September 22 (Thursday)

7:00 pm



Kustom Kar Kommandos
Kenneth Anger, 1965

Kidnapped by a leather dyke, we set off into the desert of L.A. Pit-stopping at remote cruising sites, polishing varnish in plushy outfits, moaning with the sounds of engines, flirting with snails, bathing in body liquids—this program is about fucking and frolicking and indulging in audiovisual perversions.

"Perpetual Perversion" is curated by BLONDE COBRA Festival for Queer & Experimental Cinema. BLONDE COBRA was founded in 2019 and is based in Cologne, Germany. With a focus on queer aesthetics and experimental formats, it brings together filmmakers, artists, performers, and theorists at the annual festival that combines historical and contemporary film and art practices.

Kustom Kar Kommandos

USA 1965. Kenneth Anger. 3 min.

Touch Me

USA 2020. Kenzi Crash. 3 min.

Vaseline

USA 2016. Malic Amalya, Nathan Hill.
6 min.

Flyhole

USA 2017. Malic Amalya. 6 min.

Total program: 59 min.

Advisory: This program contains graphic sexual imagery.

Slug Life

Great Britain 2019. Sophie Koko Gate.
6 min.

Islands (Les îles)

France 2017. Yann Gonzales. 24 min.

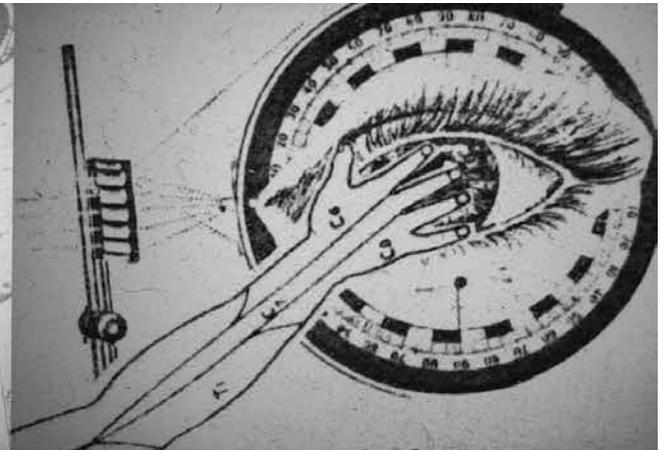
Deep Inside

France 2005. Camille Henrot. 6 min.

Rising Sun Blues

USA 2019. Sura Hertzberg. 5 min.





Images from top to bottom (left to right): *Touch Me*, 2020; *Islands (Les îles)*, 2017; *Deep Inside*, 2005; *Rising Sun Blues*, 2019; *Flyhole*, 2017; *Vaseline*, 2016; *Slug Life*, 2019

Fifty / Fifty

2022 marks the 50th anniversary of The Cinematheque. While the bulk of our birthday cake was served in August (our month of incorporation), some of the best pieces were saved for this “Fifty / Fifty” series, which spotlights landmark works of arthouse cinema that are also joining the quinquagenarian club this year.



September 15 (Thursday)	6:30 pm
September 17 (Saturday)	8:35 pm
September 18 (Sunday)	6:30 pm
September 23 (Friday)	8:15 pm



The Discreet Charm of the Bourgeoisie

(Le Charme discret de la bourgeoisie)

France 1972
Luis Buñuel
101 min. DCP

New Restoration

“A masterpiece ... Buñuel has arrived at a form that covers his full range, permits him to say anything—a form that literally and figuratively lets him get away with murder.”

Jonathan Rosenbaum, *Sight and Sound*

The Discreet Charm of the Bourgeoisie is an Oscar-winning (Best Foreign Film, 1972) assault on a ruling class living in fear of its imminent demise and clinging stubbornly to its empty rituals. Modifying and updating the central motif of Buñuel’s made-in-Mexico *The Exterminating Angel* (1962), which had a group of bourgeois mysteriously unable to leave a polite dinner party, *Discreet Charm* sees its privileged protagonists, five fashionable French and a fascist Latin American ambassador, constantly thwarted in their efforts to sit down to a civilized meal. Guests show up on the wrong day; restaurants are out of everything on the menu; terrorists burst in; dreams—and dreams within dreams—intrude, including that ultimate bourgeois nightmare: a dinner party where everyone actually says what they think! Arriving in a brand-new anniversary restoration, Buñuel’s biggest critical and commercial success is “an avant-garde sitcom” (J. Hoberman, *New York Times*) still riotous 50 years later.

New Documentary

“Eye-opening ... [It] peels back the history of racist caricatures that has fueled the oppression of the Indigenous Hawai’ians across generations.”

Eric Kohn, *IndieWire*

October 10 (Monday)	8:30 pm
October 12 (Wednesday)	6:30 pm
October 16 (Sunday)	8:30 pm
October 20 (Thursday)	6:30 pm



Sambizanga

Angola/France 1972
Sarah Maldoror
97 min. DCP

New Restoration

This incendiary work of anticolonial filmmaking comes from Sarah Maldoror, one of African cinema’s trailblazing female directors. Set in 1961 Angola (but shot in the Congo), *Sambizanga* relates the rise of the Angola liberation movement through the desperate tale of an iron-willed woman searching for her husband, an underground activist arrested for his role in the resistance. The firebrand film, banned in Angola until the nation’s independence from Portugal in 1975, is based on a political novella by Angolan author José Luandino Vieira. Maldoror, like her protagonist, was married to an Angolan freedom fighter (co-screenwriter Mário Pinto de Andrade). The French-born director cut her teeth as an assistant on Gillo Pontecorvo’s seminal *The Battle of Algiers* (1966), before embarking on a forty-year filmmaking career, largely in documentary. She died in 2020, at the age of 90, from complications related to COVID-19. *In Portuguese, Lingala, and Kimbundu with English subtitles.*

“Modern, radical ... [Maldoror] grabbed African cinema by the scruff of the neck, forcing it to engage with feminism, loss, and movie aesthetics. Wow.”

Mark Cousins, *The Guardian*

September 5 (Monday)	8:50 pm
September 7 (Wednesday)	6:30 pm
September 10 (Saturday)	8:20 pm
September 11 (Sunday)	6:30 pm



Cane Fire

USA 2020
Anthony Banua-Simon
90 min. DCP

The Hawai’ian island of Kaua’i is packaged as an idyllic tropical paradise, but the behind-the-brochure reality, compellingly surveyed in this personal documentary, is one of ongoing colonial exploitation—of land, of labour, of culture. Director and narrator Anthony Banua-Simon, drawing on his Filipino family’s history as Kaua’i sugar-plantation workers and labour-movement activists, explores a chapter of economic transformation on the island that, over the second half of the last century, saw its industry shift from agriculture to hospitality—with scant regard for the workforce left behind. Driving the change was industrial dream-machine Hollywood, whose Kaua’i-shot pictures buttressed a tourism and real-estate explosion in Hawai’i, today the most expensive state in America. Deftly threading together movie clips, interviews, YouTube videos, and observational footage, *Cane Fire* presents a disturbingly lucid portrait of working-class desperation and Indigenous dispossession on the “garden island” of Kaua’i, playground for the one percent.

Photo courtesy of Cinema Guild

September

Sunday



Monday

New Cinema
6:30 pm
Both Sides of the Blade
New Documentary
8:50 pm
Cane Fire

Tuesday



Wednesday

New Documentary
6:30 pm
Cane Fire
New Cinema
8:25 pm
Both Sides of the Blade

Thursday

Queer Cinema
7:00 pm
The Watermelon Woman + A Comedy in Six Unnatural Acts
Panel Free

Friday

Queer Cinema
6:30 pm
Desert Hearts
8:25 pm
Nitrate Kisses + Fireworks + Oblivion + At Least You Know You Exist

Saturday

Queer Cinema
4:00 pm
Desert Hearts
New Cinema
6:00 pm
Both Sides of the Blade
New Documentary
8:20 pm
Cane Fire

11

New Documentary
6:30 pm
Cane Fire
New Cinema
8:25 pm
Both Sides of the Blade

12

Queer Cinema
6:30 pm
Desert Hearts
8:25 pm
Blackstar:
Autobiography of a Close Friend + Choosing Children

13



14

Queer Cinema
6:30 pm
The Living End
8:20 pm
My Hustler + Jerovi + Confessions + Memento Mori

15

Fifty/Fifty
6:30 pm
The Discreet Charm of the Bourgeoisie
New Cinema
8:35 pm
Both Sides of the Blade

16

Queer Cinema
6:30 pm
Dottie Gets Spanked + Always on Sunday + Testament
8:00 pm
The Living End

17

Queer Cinema
6:30 pm
The Times of Harvey Milk **PG** + Coming Out Fifty/Fifty
8:35 pm
The Discreet Charm of the Bourgeoisie

18

Film Club
11:00 am
Matilda PG
Contemporary Iranian Cinema
4:00 pm
The Last Breath
Fifty/Fifty
6:30 pm
The Discreet Charm of the Bourgeoisie
Queer Cinema
8:35 pm
Word Is Out: Stories of Some of Our Lives

19

Queer Cinema
6:30 pm
Tongues Untied + Behind Every Good Man
8:00 pm
Mala Noche

20



21

Frames of Mind
7:00 pm
The Raft
Guest

22

BLONDE COBRA
7:00 pm
Perpetual Perversion
Guest

23

Queer Cinema
6:30 pm
Paris Is Burning **TV**
Fifty/Fifty
8:15 pm
The Discreet Charm of the Bourgeoisie

24

Queer Cinema
4:00 pm
Paris Is Burning **TV**
6:30 pm
Mala Noche
8:15 pm
Parting Glances **TV** + Trevor

October

25

Queer Cinema
6:30 pm
Coming Out Under Fire + Changes
8:25 pm
Mala Noche

26

Contemporary Iranian Cinema
6:30 pm
The Last Breath
Queer Cinema
8:00 pm
Paris Is Burning **TV**

27



28

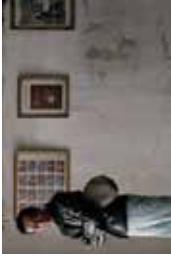
DIM Cinema
7:00 pm
The 3 Rooms of Melancholia

29

30

1

Vancouver International Film Festival
September 29–October 9

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<p>9</p> <p>New Cinema 6:30 pm Murina</p> <p>Fifty/Fifty 8:30 pm Sambizanga</p>	<p>10</p> <p>New Cinema 6:30 pm Murina</p> <p>Fifty/Fifty 8:30 pm Sambizanga</p>	<p>11</p> 	<p>12</p> <p>Fifty/Fifty 6:30 pm Sambizanga</p> <p>New Cinema 8:30 pm Murina</p>	<p>13</p> <p>Wayne Wang 6:30 pm Chan Is Missing PG</p> <p>8:10 pm Life Is Cheap... But Toilet Paper Is Expensive</p> <p>The Joy Luck Club PG</p>	<p>14</p> <p>Wayne Wang 6:30 pm Life Is Cheap... But Toilet Paper Is Expensive</p> <p>The Joy Luck Club PG</p>	<p>15</p> <p>Wayne Wang 6:30 pm Chan Is Missing PG</p> <p>8:10 pm The Joy Luck Club PG</p>
<p>16</p> <p>Film Club 11:00 am Planet of the Vampires</p> <p>Contemporary Iranian Cinema 4:00 pm Holy Bread</p> <p>New Cinema 6:30 pm Murina</p> <p>Fifty/Fifty 8:30 pm Sambizanga</p>	<p>17</p> <p>Wayne Wang 6:30 pm Life Is Cheap... But Toilet Paper Is Expensive</p> <p>8:20 pm Chan Is Missing PG</p>	<p>18</p>  	<p>19</p> <p>Frames of Mind 7:00 pm The Farewell Party</p> <p>Guest</p>	<p>20</p> <p>Fifty/Fifty 6:30 pm Sambizanga</p> <p>New Cinema 8:30 pm Murina</p>	<p>21</p> <p>New Restorations 6:30 pm The Heroic Trip</p> <p>8:20 pm Executioners</p>	<p>22</p> <p>New Restorations 6:30 pm Irma Vep PG</p> <p>8:35 pm The Heroic Trip</p>
<p>23</p> <p>New Restorations 6:30 pm The Heroic Trip</p> <p>8:20 pm Executioners</p>	<p>24</p> <p>Contemporary Iranian Cinema 6:30 pm Holy Bread</p> <p>New Restoration 7:50 pm The Heroic Trip</p>	<p>25</p> <p>New Restorations 6:30 pm Executioners</p> <p>8:30 pm Irma Vep PG</p>	<p>26</p> <p>DIM Cinema 7:00 pm Rock Bottom Riser</p>	<p>27</p> <p>Halloween by Cronenberg 7:00 pm Crimes of the Future TV</p> <p>Panel Free</p>	<p>28</p> <p>Halloween by Cronenberg 6:30 pm Shivers</p> <p>8:25 pm Rabid</p>	<p>29</p> <p>Halloween by Cronenberg 4:00 pm The Fly</p> <p>6:30 pm The Brood</p> <p>8:30 pm Shivers</p>
<p>30</p> <p>Halloween by Cronenberg 4:00 pm Shivers</p> <p>6:30 pm Rabid</p> <p>8:30 pm The Brood</p>	<p>31</p> <p>Halloween Horror Trivia Night 7:00 pm Doors</p> <p>7:30 pm Trivia</p> <p>9:00 pm The Fly</p>	<p>1</p> 	<p>2</p> <p>Halloween by Cronenberg 6:30 pm The Brood</p> <p>8:30 pm Rabid</p>			

The Cinematheque 50

Images from top to bottom: *Both Sides of the Blade*, 2022 (photo courtesy of Gaëlle Rapp-Tronquiti); *Cane Fire*, 2020 (photo courtesy of Cinema Guild); *The Living End*, 1992; *The Raft*, 2018; *Kustom Kar-Kommandos*, 1965; *The Last Breath*, 2020; *Sambizanga*, 1972; *Life Is Cheap ...*, 1989; *Murina*, 2021; *The Brood*, 1979; *Rabid*, 1977.

New Cinema

“A work of shocking emotional immediacy... Denis is one of the most variable of great directors.”

Richard Brody, *The New Yorker*, on *Both Sides of the Blade*

September 5 (Monday) 6:30 pm
September 7 (Wednesday) 8:25 pm
September 10 (Saturday) 6:00 pm
September 11 (Sunday) 8:25 pm
September 15 (Thursday) 8:35 pm

October 10 (Monday) 6:30 pm
October 12 (Wednesday) 8:30 pm
October 16 (Sunday) 6:30 pm
October 20 (Thursday) 8:30 pm



Both Sides of the Blade

(Avec amour et acharnement)

France 2022
Claire Denis
116 min. DCP

Vancouver Premiere

“Thorny and unabashedly sexy ... [A] slow-roiling, superbly acted melodrama.”

Justin Chang, *Los Angeles Times*

The first of two 2022 films by Claire Denis, whose previous picture *High Life* featured in our “Best of the 2010s” program, this sensuous, sharply serrated portrait of a midlife love-triangle earned the arthouse eminence the directing trophy at Berlin. Set in a humdrum, COVID-era Paris, *Both Sides* stars Juliette Binoche (in her third Denis outing) as Sara, a radio-show host in a loving, long-term relationship with Jean (Vincent Lindon), an ex-con still adjusting to life on the outside. Enter François (Grégoire Colin), Sara’s old flame and Jean’s former business partner, whose sudden reappearance ignites a feverish passion in Sara that sends her tailspinning toward infidelity. Characteristic of Denis, here working again with writer Christine Angot (*Let the Sunshine In*), the film’s richly drawn heroine is achingly, upsettingly human, undone by her own transgressions. Denis players Mati Diop and Lola Créton appear in minor roles; Tindersticks supply the evocative score.

Photo courtesy of Curiosa Films



Murina

Croatia/Brazil/USA/Slovenia 2021
Antoneta Alamat Kusijanović
95 min. DCP

Vancouver Premiere

Winner of the Caméra d’Or at Cannes 2021, Croatian-born writer-director Antoneta Alamat Kusijanović’s debut feature is one of the most riveting and lusciously realized coming-of-age films in recent memory. A war-of-wills drama set on (and in the waters encircling) a paradisaical Croatian island, *Murina* follows fiery 17-year-old Julija (astonishing newcomer Gracija Filipović) in her efforts to wrestle control of her life away from her overbearing father Ante (Leon Lučev). Julija’s mother (Danica Čurčić), meanwhile, suffers a similarly stifled existence. When Ante’s former friend and employer (Māori actor Cliff Curtis) arrives on business, old wounds are reopened and nasty jealousies take hold—and Julija discovers, perhaps, a means of escape. Rapturously shot by French cinematographer Héléne Louvart, past collaborator of Agnès Varda, Claire Denis, and Alice Rohrwacher, this sun-soaked, rage-against-the-patriarch picture, executive produced by Martin Scorsese, signals Kusijanović as a distinctive new cinematic voice. *In Croatian and Spanish with English subtitles.*

“An exceptional debut ... If Patricia Highsmith had ever written a coming-of-age story set on the rocky, clear-watered Croatian coastline, it might have looked a lot like Kusijanović’s bright, brooding debut ... A dazzling sunshine noir.”

Jessica Kiang, *Variety*

New Restorations

“Its design and mise-en-scene are expansive and occasionally exhilarating ... [with] moments of genuine horror-comic poetry.”

Tony Rayns, *Sight and Sound*, on *The Heroic Trio*

October 21 (Friday) 6:30 pm
October 22 (Saturday) 8:35 pm
October 23 (Sunday) 6:30 pm
October 24 (Monday) 7:50 pm

October 21 (Friday) 8:20 pm
October 23 (Sunday) 8:20 pm
October 25 (Tuesday) 6:30 pm

October 22 (Saturday) 6:30 pm
October 25 (Tuesday) 8:30 pm



The Heroic Trio 東方三俠

(Dong fang san xia)

Hong Kong 1993
Johnnie To
83 min. DCP

“A heady mix of aerobic martial arts and superheroine fantasy.”

David Bordwell, *Artforum*

The genius of the Hong Kong filmmaking industry is on full, limit-defying display in *The Heroic Trio*, an early international success for director Johnnie To and a showcase for three soon-to-be household names: Anita Mui, Maggie Cheung, and Michelle Yeoh. Wonder Woman (Mui) rules the night, Thief Catcher (Cheung) takes mercenary missions by day, and the Invisible Woman (Yeoh) does a eunuch master's bidding from a lurid underworld realm. While this hybrid of urban comic noir and violent wuxia villainy is atypical for the talents that intersect here, the impact of *The Heroic Trio* was immediately felt. Cheung's motorcycle-riding theatrics are a playful reference point within Olivier Assayas's *Irma Vep* (1996), and that same year To founded Milkyway Image, an independent studio that would redefine Hong Kong cinema. *Trio*'s fight choreographer Dion Lam later worked under Yuen Woo-ping on the Wachowskis' *Matrix* trilogy.



Executioners 現代豪俠傳

(Xian dai hao xia zhuan)

Hong Kong 1993
Johnnie To, Ching Siu-tung
97 min. DCP

Though it owes its existence to a cost-saving measure (shooting two films under one budget), this sequel to *The Heroic Trio* is no less ambitious or inventive. If mainland China was a fantastical threat in the first film, here the danger is much clearer. After opening with nothing less than an atomic bomb detonation (!), *Executioners*, equal parts social allegory and exploitation film, posits a future where a police state rules and assassination attempts on the outspoken run rampant. Kaneshiro Takeshi (*Chungking Express*), in his first-ever film role, plays a protest-leading spiritual leader, while each of the Trio are given life-or-death missions: a prison break, a presidential double, and an under-the-radar search for a desperately needed water source. Ching Siu-Tung (action coordinator for John Woo's *The Killer*), a Hong Kong auteur in his own right, supplies the shocking, merciless action.

“A visually overwhelming example of [retro-futurist] cinematography ... Vividly depicts a country in crisis.”

Elaine Chan Kim-Mui, *Hong Kong Dark Cinema: Film Noir, Reconceptions, and Reflexivity*



Irma Vep PG

France 1996
Olivier Assayas
99 min. DCP

“For my money, Assayas's masterpiece ... A brilliant behind-the-scenes comedy that pays tribute to France's cinematic history while pondering its impasse.”

Adam Nayman, *The Ringer*

Olivier Assayas (*Personal Shopper*, *Clouds of Sils Maria*) followed the storied *Cahiers du cinéma*-critic-to-cineaste career path of his celebrated forebears Godard, Truffaut, and Rivette. In this quicksilver comedy, his international breakthrough, Assayas lovingly lampoons the pretensions and pratfalls of making movies, takes satirical shots at the contemporary state of French cinema, and pays fond tribute to Truffaut's own valentine to filmmaking *Day for Night*. Truffaut icon Jean-Pierre Léaud plays René Vidal, a has-been auteur directing a remake of Louis Feuillade's *Les vampires*—a role Assayas, in a manner of speaking, reprised this past summer in his own remake of *Irma Vep*, this time as a “prestige TV” miniseries. But the enduring legacy of Assayas's original is inextricable from its star, Maggie Cheung, playing herself. As Vidal explains, exulting over a laserdisc of To's *Heroic Trio*, “This is why. This is the reason. Nobody else can do it!”

Wayne Wang × 3

October 13–17

Wayne Wang is having a moment. Again. The trailblazing Chinese American director, who immigrated to San Francisco from Hong Kong at 18, broke ground in the early 1980s with his arthouse hit *Chan Is Missing*, the first Asian American indie to score widespread distribution in the United States. Ten years later, Wang gained an unprecedented foothold in Hollywood and made history with *The Joy Luck Club*, the first Asian-centring film to be helmed by an Asian American and released by a major studio. Today, as a fresh crop of Asian American filmmakers are making strides in the industry, Wang is being championed anew for his role in opening doors for these long-marginalized creators—not to mention empowering them to tell stories rooted in uniquely Asian American experiences. That it took Hollywood twenty-five years to greenlight another Asian-ensemble picture after the success of *The Joy Luck Club*—that being 2018’s “surprise” blockbuster *Crazy Rich Asians*—just goes to show how loath studios are to free up seats at the table.

This triple-shot program includes brand-new restorations of two of Wang’s best films from the 1980s—neo-noir breakthrough *Chan Is Missing* and X-rated sledgehammer *Life Is Cheap... But Toilet Paper Is Expensive*—along with revival screenings of this best-known work, the 1993 multigenerational melodrama (and guaranteed tearjerker) *The Joy Luck Club*.

Community Partner
Centre A: Vancouver International Centre for Contemporary Asian Art



Life Is Cheap... But Toilet Paper Is Expensive
Wayne Wang, 1989

October 13 (Thursday)
October 15 (Saturday)
October 17 (Monday)

6:30 pm
6:30 pm
8:20 pm



Chan Is Missing PG

USA 1982
Wayne Wang
80 min. DCP

New Restoration

“Chan Is Missing is a masterpiece of eighties independent film, and it remains one of the most profound meditations on immigrant identity ever made.”

Hua Hsu, *The New Yorker*

Wayne Wang’s smart, scrappy, no-budget neo-noir is a landmark work of Asian American cinema. The first film by an Asian American director to clinch theatrical distribution and open widely in the United States, the black-and-white breakthrough, set in San Francisco’s bustling Chinatown, has cabbie Jo (Wood Moy) and his nephew Steve (Marc Hayashi) searching for the eponymously missing Chan, who has disappeared with the cash they need to obtain a taxi license. As they pinball from residences to restaurants looking for clues, the folks they encounter—a cross-section of Chinatown locals—paint a blurry, increasingly contradictory portrait of the vanished man. Ingeniously using the tropes of noir to investigate Chinese American identity and stereotypes—“Chan” is a nod to whitewashed Asian detective Charlie Chan—Wang’s career-launching film was a critical triumph (another first for an Asian American-helmed picture) that raises questions still relevant 40 years later. *In English and Cantonese with English subtitles.*

“One would be hard-pressed to find any filmmaker who not only daringly chronicled Chinese life in a time when it was unthinkable in American cinema, but also parlayed all that into one of the more eclectic careers in Hollywood.”

Brandon Yu, *New York Times*

October 13 (Thursday)
October 14 (Friday)
October 17 (Monday)

8:10 pm
6:30 pm
6:30 pm



Life Is Cheap... But Toilet Paper Is Expensive

USA 1989
Wayne Wang
83 min. DCP

New Restoration

Maverick Chinese American filmmaker Wayne Wang made zero concessions for mainstream appeal with *Life Is Cheap...*, his blunt-force, X-rated, neo-noir comedy set against the sleazy underbelly of a pre-handover Hong Kong. Vulgar, violent, and wickedly entertaining, this freewheeling punk-ethos indie follows a nameless San Francisco cowboy (Spencer Nakasako, also co-writer) who arrives in the “Wild Wild East” to deliver a mysterious briefcase to a crime boss (Lo Wei). When the briefcase gets snatched by rival hoods—setting off a truly astonishing, guerilla-filmed foot chase through a tangled maze of market alleys—the clueless courier must track down the cargo while keeping his relationship with the kingpin’s mistress (Cora Miao) secret. Juggling disparate tones and stylistic approaches with gutsy, go-for-broke aplomb, Wong’s ferocious film, a Rotterdam winner, is a provocative, inky-black satirization of Hong Kong in its apocalyptic leadup to reunification. This 2021 director’s cut, Wang’s “definitive version,” incorporates additional footage shot in 1996. *In English and Cantonese with English subtitles.*

Advisory: *Life Is Cheap...* contains graphic scenes of poultry slaughter.

“A pop-noir cartoon, a turbocharged blast into postcolonial, pre-1997 Hong Kong ... A nasty, sly piece of work and one of the best films you’ll see this year.”

Manohla Dargis, *Village Voice*

October 14 (Friday)
October 15 (Saturday)

8:20 pm
8:10 pm



The Joy Luck Club PG

USA 1993
Wayne Wang
139 min. DCP

“*The Joy Luck Club* has remained all but unmatched in its resonance.”

Andrew Chan, *Film Comment*

Wayne Wang’s moving adaptation of Amy Tan’s best-selling novel was a critically adored, ceiling-shattering triumph that *should* have ushered in a golden age of Asian American representation in Hollywood. Instead, the Disney-backed film serves as a cautionary tale, invoked when Asian-centring ensemble hits, like *Crazy Rich Asians* (2018) or *Shang-Chi* (2021), trigger optimism (and déjà vu) that a change in Hollywood is nigh. *The Joy Luck Club*, Wang’s first studio picture, tells the intersecting histories of four mahjong-playing Chinese immigrant women in San Francisco, whose adult daughters, born in America, fail to grasp the hardships their mothers endured and still carry the scars of. Woven around vividly rendered flashbacks to a pre-revolutionary China, this deeply felt, multigenerational melodrama is epic in scope, intimate in effect, and very, very emotional (read: bring heaps of Kleenex). *In English, Mandarin, and Cantonese with English subtitles.*

Take the Skin and Peel It Back:

In this real-life horror movie we've all been living in, our own fleshy bodies have been cast as the monster—as the incubator of disease, as the destroyer of self and others. Canadian filmmaking legend David Cronenberg, cinema's foremost baron of body horror, has built an enviable career (and an unmistakably Cronenbergian aesthetic) out of the fears and erotic fascinations we harbour about what lurks beneath the skin. From his earliest, most scandalously subversive films—likened by a journalist to “grindhouse trash by an intellectual”—to this year's glorious return to the weird, the great theme of Cronenberg's cinematic oeuvre has been the human organism as a site of transgression, transformation, and terror!

This Halloween season, hold onto your guts as The Cinematheque serves up four body-horror classics by the godfather of the subgenre, plus a pay-nothing screening of his newest “new flesh” think piece, *Crimes of the Future* (2022). It'll be a bloody good time, if you can stomach it.



Crimes of the Future
David Cronenberg, 2022

October 31 (Monday)

7:00 pm



Halloween Horror Trivia Night

7:00 pm – Doors

7:30 pm – Trivia

9:00 pm – *The Fly*

Gorehounds and scream-seekers! On Halloween proper, flex your scary-movie knowhow at our big-screen horror trivia night, hosted by quizmaster AI “Brundlefly” Reid (also our grotesquely talented head projectionist) and featuring a screening of Cronenberg's *The Fly* (1986). Winning team leaves with a curated Cronenberg prize pack—and bragging rights, natch!

19+

Cost: \$25/player

Register your team (up to five players) when you arrive

No passes accepted

Halloween October 27 –November 2 by Cronenberg

October 27 (Thursday) **Free Admission**

7:00 pm



Crimes of the Future 18+

Canada/Greece 2022
David Cronenberg
107 min. DCP

Cronenberg's astounding return from a near-decade hiatus is one to chew over, a horror film of noirish recurrences and confounding inventions. The great Canadian director has often been described as a filmmaker of "the moment," but *Crimes of the Future* thrillingly lays bare the uncertainty at the heart of any artistic age, whether one as distant to us as outer space or so close we imagine we can grasp it. Saul Tenser (Viggo Mortensen) and Caprice (Léa Seydoux), performance artists who stage avant-garde surgeries, are at the pinnacle of an isolated future artworld. Searching for a breakthrough, they wonder if their work is built to be preserved, surpassed, or debased by poor imitation. Cronenberg doesn't treat his own art so gingerly, and in the process finds an ultimate marriage between the supposed closed systems of bodies and the open system of audiovisual re-creation that drives his body of work.

This free screening of *Crimes of the Future* is presented as part of "Cinema Thinks the World," a partnership project between UBC and The Cinematheque. After the film, there will be a short reception followed by a one-hour panel talk with audience discussion.

Panelists: Chelsea Birks, Christine Evans, Lawrence Garcia, Ernest Mathijs

"A stunning film... Both hallucinatory and intensely real... A new direction for Cronenberg, even as it is possibly his magnum opus."

Amy Taubin, *Artforum*

Chelsea Birks is The Cinematheque's Learning & Outreach director and a sessional lecturer in Film Studies, Department of Theatre and Film, at the University of British Columbia. She is the author of *Limit Cinema: Transgression and the Nonhuman in Contemporary Global Film* (Bloomsbury, 2021).

Christine Evans is an assistant professor of teaching in Film Studies, Department of Theatre and Film, at the University of British Columbia. She is currently working on a book entitled *Slavoj Žižek and Film: A Cinematic Ontology* (Bloomsbury, forthcoming).

Lawrence Garcia is a film critic with bylines in *Cinema Scope*, *Film Comment*, MUBI's *Notebook*, *Cineaste*, and *The A.V. Club*. He is currently pursuing a Master's in Cinema and Media Studies at York University.

Ernest Mathijs is a professor in Film and Media Studies, Department of Theatre and Film, at the University of British Columbia. He is the author of *The Cinema of David Cronenberg: From Baron of Blood to Cultural Hero* (2008, Wallflower Press).

"Cinema Thinks the World" is sponsored by the Public Humanities Hub at the University of British Columbia. Through a series of public screenings, panel talks, and discussions, it aims to explore the ways in which global cinema represents and helps us to think about the world.



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Public Humanities

“Put simply, David Cronenberg’s films are not for the faint-hearted... [He is the] conjurer of some of the most abject and sometimes nauseating images ever rendered for the big screen.”

Stephen Puddicombe, BFI

October 28 (Friday)
October 29 (Saturday)
October 30 (Sunday)

6:30 pm
8:30 pm
4:00 pm

October 28 (Friday)
October 30 (Sunday)
November 2 (Wednesday)

8:25 pm
6:30 pm
8:30 pm



Shivers

aka *They Came from Within* /
The Parasite Murders

Canada 1975
David Cronenberg
87 min. DCP

“The film represents a major turning point in the genre—the discovery of the body itself as a source of terror. Cronenberg’s later films are superior in technique, though not necessarily in intensity.”

Dave Kehr, *Chicago Reader*

Seeking to create “a combination of aphrodisiac and venereal disease that will hopefully turn the world into one beautiful, mindless orgy,” a misguided scientist unleashes a deadly parasite that transforms the residents of a Montreal apartment complex into sex-crazed homicidal maniacs! Also known as *They Came from Within* (an apt descriptor of the director’s major thematic), Cronenberg’s first commercial feature offers a sly, subversive, sensationalistic take on the sexual revolution. It was famously attacked—as “an atrocity” and a disgrace to taxpayers—by Robert Fulford in *Saturday Night* magazine, and was the subject of debate in Parliament. The brouhaha, said Cronenberg, made it harder to fund future projects—even though *Shivers* was the first profitable feature for the Canadian Film Development Corporation (forerunner of Telefilm Canada). A contentious early shocker from the pioneer of body horror, which set the stage for much to come.

DCP courtesy of TIFF Film Reference Library



Rabid

Canada 1977
David Cronenberg
91 min. DCP

New Restoration

Porn star Marilyn Chambers—fetchingly equipped with a phallus-like stinger in her armpit!—heads the cast of Cronenberg’s second commercial feature. She is Rose, a young Quebec woman horribly disfigured in a motorcycle accident. An experimental skin-grafting procedure restores her beauty but has horrific side effects, unleashing a rabies-like plague that has foaming-at-the-mouth murderers roaming the streets! In an echo of 1970’s October Crisis, Montreal is soon under martial law. Cataclysm, paranoia, body horror, overreaching scientists, mutation, intercourse linked with disease—key Cronenberg motifs abound in this shocking cult favourite that today feels like a fever dream of COVID-19 anxieties and lockdown measures.

“The best scenes are pitched ingeniously between shock and parody, never quite succumbing to farce. None of the other recent apocalypse movies has shown so much political or cinematic sophistication.”

David Pirie, *Time Out*

October 29 (Saturday) 6:30 pm
October 30 (Sunday) 8:30 pm
November 2 (Wednesday) 6:30 pm



The Brood

Canada 1979
David Cronenberg
92 min. Blu-ray Disc

“[Cronenberg’s] most totally successful venture into body-horror exploitation, in which emotional repression—that shared specialty of cold-climate countries—breeds actual children.”

Nick Pinkerton, *Artforum*

“The ultimate experience of inner terror.” Cronenberg took a small step towards mainstream acceptance with *The Brood*, one of his most personal works. When a disturbed woman undergoes experimental psychotherapy after the breakdown of her marriage, her subconscious mind produces violent “psychoplasmic” mutant children who avenge—with extreme prejudice!—her feelings of anger. Described by Cronenberg as his version of *Kramer vs. Kramer*, and inspired by the painful end of his first marriage, this eerie, nightmarish breakup movie was the director’s first film to feature established international actors (Oliver Reed, Samantha Eggar) and his first with composer Howard Shore, hereafter a regular. “The scariest, smartest, most original horror movie of the ’70s, and the richest emotionally” (David Chute, *Film Comment*).

Format note: *The Brood* screens from The Criterion Collection’s 2015 Blu-ray edition, featuring a restored 2K digital transfer supervised by Cronenberg.

October 29 (Saturday) 4:00 pm
October 31 (Monday) **Halloween Horror Trivia Night** 9:00 pm



The Fly

USA 1986
David Cronenberg
96 min. DCP

Cronenberg’s superb AIDS-era remake of the 1958 horror/sci-fi classic stars Jeff Goldblum as a brilliant scientist whose genetic material is accidentally fused with that of a fly during the testing of a revolutionary new teleportation device. Geena Davis co-stars as the journalist with whom he has recently begun a relationship. Goldblum’s metamorphosis from mild-mannered mensch to grotesque monster can be read as a parable about violent *amour fou* and loss of self—*The Fly*, for all its visceral grisliness, is an intensely moving love story—and also as an allegory for the ravages of disease. With the subsequent *Dead Ringers*, it provided stellar proof of a mature and increasingly masterful Cronenberg still conjuring terror from the body horrific.

“*The Fly* is that absolute rarity of the ’80s: a film that is at once a pure, personal expression and a successful commercial enterprise... Still stands out for the intensity of its shock sequences, which must rank with the most fiendishly imaginative and ruthlessly gut-wrenching ever recorded on film.”

Dave Kehr, *Chicago Tribune*

Ongoing Series

Contemporary Iranian Cinema

Accomplished new films from Iran are in the spotlight in this monthly showcase presented by The Cinematheque in partnership with the Phoenix Cultural Centre of Toronto and Pacific United Productions, a Vancouver-based motion picture production and distribution company.

September 18 (Sunday)
September 26 (Monday)

4:00 pm
6:30 pm

October 16 (Sunday)
October 24 (Monday)

4:00 pm
6:30 pm



The Last Breath

اه سفن نی رخ آ اب

(Akharin Nafas)

Iran 2020
Faraz Fadaian
60 min. DCP

Once the largest lake in the Middle East, by the time landscape photographer and filmmaker Faraz Fadaian first saw Lake Urmia in 2008, its saltwater shores had receded over 1000 km² compared to its peak, a trend that accelerated in the years that followed. Fadaian's documentary is a portrait of the people who continue to live in villages on the lake's outskirts, an older generation with stories of a time when nature was more in balance. By capturing Lake Urmia's collective memory, Fadaian's film also connects with the work of fellow Iranian filmmaker Mohammad Rasoulof. After the release of Rasoulof's *The White Meadows* (2009), an allegorical picaresque shot entirely within and around the lake, lengthy sentences restricted Rasoulof and editor Jafar Panahi's movement and film activity. This year has brought new sentences for both. Kiawasch Saheb Nasagh, the great modern composer whose collaborations include Peter Tscherkassky's *Dream Work*, scores Fadaian's images.



Holy Bread

سدقم نان

(Nani Piroz)
(Nane Moghadas)

Iran 2020
Rahim Zabih
54 min. DCP

A kolbar's labour is risky and, in many cases, illegal. For the thousands of workers who perform this role—the cross-border transport of goods through treacherous mountain passages—it is a last resort. Already marginalized in Iran due to their ethnicity, Kurdish people embark upon these routes with full knowledge they might die, either by the hands of border police or the merciless ways of nature. Rahim Zabih's documentary, selected at IDFA in Amsterdam and Hot Docs in Toronto, unsparingly portrays the lives of these people. Previously the fictional subject of Bahman Ghobadi's Cannes prize-winning *A Time for Drunken Horses* (2000), the kolbars in this film experience, as Zabih himself did, both physical and political danger. Monitored by Iran's intelligence agency, the director was arrested and jailed in 2018. Two days after his release, he and his brother Kavyan were found dead in a burned car. *Holy Bread* was completed in his memory. *In Kurdish with English subtitles.*

Ongoing Series

DIM Cinema

Moving-image art in dialogue with cinema.
Curated by Michèle Smith

DIM Cinema is a monthly series that presents Canadian and international moving-image art in dialogue with cinema. The series was initiated in 2008 by local curator Amy Kazymierchuk to draw attention to artists and experimental filmmakers whose practices engage with cinema as a medium, social context, formal structure, or architectural space. The name of the series is inspired by the diffused Vancouver sky, the darkness of the cinema, and a quote from James Broughton's *Making Light of It* (1992): "Movie images are dim reflections of the beauty and ferocity in mankind." DIM Cinema has been curated by Michèle Smith since 2014.

September 28 (Wednesday)

7:00 pm

October 26 (Wednesday)

7:00 pm



The 3 Rooms of Melancholia

(Melancholian 3 huonetta)

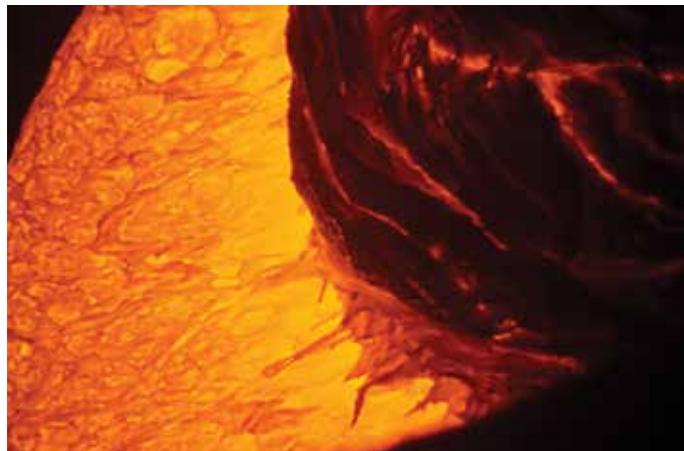
Finland/Denmark/Germany/Sweden 2004
Pirjo Honkasalo
106 min. 35mm

"Magnificent... A director-cinematographer with a poet's vision."

Steven Holden, *New York Times*

In the months since Russia invaded Ukraine, *The 3 Rooms of Melancholia*, shown in DIM in 2018, has cried out for a rescreening. While European nations in thrall to Gazprom continued to turn a blind eye to the endless assault on Chechnya, Finnish director Pirjo Honkasalo defied the Putin regime to focus her lens on illuminating the lives of children on both sides of the conflict. The result of her multilayered unnarrated observations is "a beautiful, moving, mysterious film" (Andrew O'Hehir, *Salon*) composed like a musical suite across three rooms, each representing the spiritual state of children affected by the war. "Longing" is set in a military academy near Saint Petersburg, where young cadets, many of them orphaned or abandoned, are trained for future roles in Russia's army. "Breathing," filmed with cameras smuggled into Grozny, follows a Chechen humanitarian worker shepherding children to safety outside the capital. "Remembering" takes us across the border to Ingushetia, where rescued children are being cared for in a rural orphanage.

Photo courtesy of Icarus Films



Rock Bottom Riser

USA 2021

Fern Silva
70 min. 35mm

Rising from the depth of the seabed towards the splendour of the night sky, the dormant volcano of Mauna Kea is the rotational centre of Fern Silva's first feature. The summit has been a bridge between terrestrial and celestial realms for modern astronomers since 1970 and for Hawai'i-ians since time immemorial. The holiest of holy mountains in Hawai'i, Mauna Kea is regarded as a tangible remnant of the union of earth and sky that created the islands and their original inhabitants. For astronomers, it is the ideal viewing platform for charting the universe. Efforts to build a massive new telescope on the already crowded summit have been opposed by Hawai'i-ian cultural practitioners and land defenders, citing potential ecological and cultural damage. From this heated centrepiece, the film spirals into constellations of audiovisual associations to explore the interplay between Eurocentric and Indigenous knowledge systems. Riding a wave from the sublime to the ridiculous, the serious to the playful, Silva's debut is a must-see.

"Silva's avant-garde masterpiece is to be interpreted literally or metaphorically as you see fit. The only worry I had was that if I blinked, I'd miss something spectacular. And so, I didn't blink."

Morgan Rojas, *Cinemacy*

Photo courtesy of Cinema Guild

Celebrating 20 Years of Frames of Mind

To continue the celebration of our 20th year, we will be showing a few more of our favourite films from the past ten years: the “truth is stranger than fiction” documentary *The Raft*, followed by compassionate dramatic comedy *The Farewell Party*.

September 21 (Wednesday)

7:00 pm



The Raft

(Flotten)

Sweden/Denmark/USA/Germany 2018

Marcus Lindeen

97 min. DCP

The top-prize winner at Copenhagen’s CPH:DOX in 2018, Marcus Lindeen’s engrossing documentary recounts the baffling 1973 Acali Experiment, in which 11 perfect strangers drifted across the Atlantic on a cramped, motorless raft as part of a “scientific” study on the origins of violence and aggression. Conceived and conducted by radical Mexican anthropologist Santiago Genovés, the controversial social experiment tasked ten volunteers—six women, four men, from diverse ethnic, religious, and socio-economic backgrounds—to float from the Canary Islands to the Americas on a vessel designed for minimal privacy and maximal sexual temptation; i.e., the perfect kindling for conflict! Lindeen’s film has the boat replicated on a soundstage and the surviving participants reflecting on their 101-day stint aboard the “sex raft” (so-called by scandal-stoking tabloids) and their near-murderous relationship with Genovés, the reckless puppet master who took things dangerously too far.

Post-screening discussion with Dr. Jennifer Gibson and Dr. William H. McKellin.

“The surprisingly short leap from radical academic study to lurid exploitation is navigated with wit, sensitivity, and rueful social awareness in Swedish director Lindeen’s gripping debut feature.”

Guy Lodge, *Variety*

Dr. Gibson is a clinician working in health care as an ethicist. Her PhD work focused on ethical issues with end-of-life care in hospitals.

Dr. McKellin is the associate chair of the UBC Behavioural Research Ethics Board, and an assistant professor and medical and social anthropologist within UBC’s Department of Anthropology.

Moderated by **Dr. Harry Karlinsky**, Clinical Professor, Department of Psychiatry, University of British Columbia.

Ongoing Series

Frames of Mind

A mental health film series.

The Cinematheque is pleased to join with the Institute of Mental Health, UBC Department of Psychiatry, in presenting Frames of Mind, a monthly event utilizing film to promote professional and community education on issues pertaining to mental health and illness. Screenings, accompanied by presentations and audience discussions, are held on the third Wednesday of each month.

Series directed by Dr. Harry Karlinsky, Clinical Professor, Department of Psychiatry, University of British Columbia

Programmed by Caroline Coutts, film curator, filmmaker, and programmer of Frames of Mind since its inception in September 2002

October 19 (Wednesday)

7:00 pm



“A neatly balanced tragicomedy... Granit and Maymon don’t shy from the basic human reality Bette Davis supposedly voiced: Old age isn’t for sissies. But its low-key humour and nuanced relationships keep *The Farewell Party* from feeling oppressively heavy.”

Elise Nakhnikian, Slant Magazine

The Farewell Party

(Mita Tova)

Israel/Germany 2014

Tal Granit, Sharon Maymon

95 min. DCP

A box-office hit in Israel, this tender and humanistic film audaciously walks the finest of lines between comedy and tragedy. In a Jerusalem retirement home, 75-year-old amateur inventor Yehezkel (Ze’ev Revach) is building a machine for self-euthanasia at the request of his dear friend Max, who is suffering greatly from an incurable illness. Helping him are Max’s wife Yana and two other retirement-home residents: a former veterinarian (who supplies the drugs) and a retired police chief (who provides the intel to help them get away with this illegal task). Though Max gets his wish, word leaks out and soon the group is besieged with requests for similar help, engendering moral dilemmas that worsen when one of their own faces a health crisis.

Post-screening discussion with **Dr. Randall F. White**, a clinical professor of psychiatry at UBC, clinical director of the B.C. Psychosis Program at UBC Hospital, and medical director, Vancouver Community Mental Health and Substance Use Services.

Moderated by **Dr. Harry Karlinsky**, Clinical Professor, Department of Psychiatry, University of British Columbia.

Co-sponsored by The Vancouver Jewish Film Festival



Ongoing Series Film Club

A movie matinée series for kids and their families.

Free popcorn and Film Club badge for junior cinephiles (ages 13 and under). Discounted ticket price too!

Film Club is sponsored by



vancouvermom.ca
makevancouver.com

September 18 (Sunday)

11:00 am



Matilda PG

USA 1996
Danny DeVito
98 min. DCP

“A riot of colour and effects ... [DeVito] arms his little protagonist (played by a poignantly sullen Mara Wilson) with an inner and outer strength that is lovely to behold.”

Michael Koresky, *Sundance Now*

“A child knows, before it can speak, the difference between the ideas of sweet and bitter, as it knows afterwards (when it comes to speak) that wormwood and sugarplums are not the same thing,” wrote the philosopher John Locke in his *Essay Concerning Human Understanding*. Enter Matilda Wormwood (Mara Wilson), the besieged (and telepathically gifted) six-year-old protagonist of this honey-sweet and wickedly bitter adaptation of Roald Dahl’s classic book about the joys and indignities of pursuing an education. Danny DeVito, at the peak of his brief directing career, plays both the sensitive narrator and Matilda’s crooked car-salesman father, while cinematographer Stefan Czapsky (*Edward Scissorhands*), his camera in perpetual motion, brings Matilda’s Dickensian imagination into sharp and satirical focus. To be sure, *Matilda*’s vision of life is supernaturally heightened, but its concerns are close to any child’s heart: how to find the freedom of self-determination in a world built to preserve the power of adults.

October 16 (Sunday)

11:00 am



Planet of the Vampires

(Terrorre nello spazio)

Italy/Spain 1965
Mario Bava
86 min. Blu-ray Disc

Film Club goes galactic this Halloween season with Mario Bava’s gloriously atmospheric space horror! Two international space crews, following a distress signal from an uncharted planet, enter a foreboding world where the threats of madness and alien invasion lurk amidst gorgeous matte-painting landscapes. *Planet of the Vampires* was released a year before any of *Star Trek*’s excursions into desolation and danger, though Bava famously downplayed his achievement, saying he made the movie by rearranging “two plastic rocks left over from some mythological picture made at Cinecittà.” Expanding studio sets through editing tricks and camera choreography, the director displays a genuinely child-like eye for imaginative design. This is a film guided by the same impulses that compel us to create haunted displays and costumes by hand, or to artfully drip stage blood just so. To this mix, Bava adds swirling fog and monolith gravestones (not to mention a curiously compelling giant skeleton!). *In English.*

“Bava is a genius... If you had to point to one movie that encapsulates the spirit of pulp science-fiction, this is it.”

Joe Dante, director (*Gremlins*)



Join us in celebrating the 41st Vancouver International Film Festival!

The Cinematheque is pleased to join with the Vancouver International Film Festival in co-presenting in-cinema screenings during VIFF 2022.

Full schedule details at viff.org starting September 7.



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