

the Cinematheque

JUL + AUG 2019

# FILM NOIR

August 1 - 22



# &

Jean-Pierre  
**Melville:**  
Master of French Noir



JEAN-PIERRE MELVILLE  
FILM NOIR  
SUBURBAN BIRDS  
PARIS IS BURNING  
DJIBRIL DIOP MAMBÉTY  
FROM PULP TO POETRY  
APOLLO 11'S 50TH ANNIVERSARY  
A SPACED-OUT JULY

1131 Howe Street | Vancouver | thecinematheque.ca

JUL + AUG 2019 →

PARIS IS BURNING



EXPERIENCE ESSENTIAL CINEMA



the  
**CIN**  
ema  
theque

# A SPACED-OUT JULY



"One of the most original and exciting science fiction films ever made . . . A game-changing film that profoundly influenced the genre." – Alex Cox (filmmaker), *The Guardian*

"Polák's groundbreaking celestial saga is every bit as impressive today as it was in 1963. Don't tell me Kubrick missed this one." – Joe Dante (filmmaker)

New Restoration!

## IKARIE XB 1 G (Icarus XB 1)

Czechoslovakia 1963. Dir: Jindřich Polák. 88 min. DCP

Restored by the Czech National Film Archive, this sleek, superior science-fiction film, one of the finest made in the former Eastern Bloc, anticipates, in mood, style, and seriousness of purpose, Kubrick's *2001* and Tarkovsky's *Solaris*. In fact, its extraordinary production design probably influenced the former; while, like the latter, it adapts a novel by Polish SF writer Stanisław Lem! In 2163, on a massive spacecraft travelling to Alpha Centauri, an international crew of forty women and men cope with the psychological pressures and unexpected perils of the years-long journey. As uncommonly intelligent, immaculately designed SF cinema, *Ikarie XB 1* was pioneering. Prominent Czech screenwriter Pavel Juráček penned the script; the striking visual compositions, in black-and-white and CinemaScope, are by Jan Kalíš; the notable electronic score by Zdeněk Liška. Exploitation distributor AIP released a drastically re-edited, English-dubbed version as *Voyage to the End of the Universe*.

**WEDNESDAY, JULY 3 – 6:30 PM**  
**SATURDAY, JULY 6 – 6:30 PM**  
**SATURDAY, JULY 27 – 6:30 PM**  
**SUNDAY, JULY 28 – 5:00 PM**



"Orgasmic brilliance . . . With an achievement of this calibre it's hard to resist hyperbole." – Charles Brameco, *The Guardian*

"Uncompromising and enigmatic, *High Life* relinquishes nothing of the philosophical and visual force, the difficulty and seductiveness, that have made Denis's films among the most compelling of contemporary cinema." – Erika Balsom, *Sight & Sound*

## HIGH LIFE G

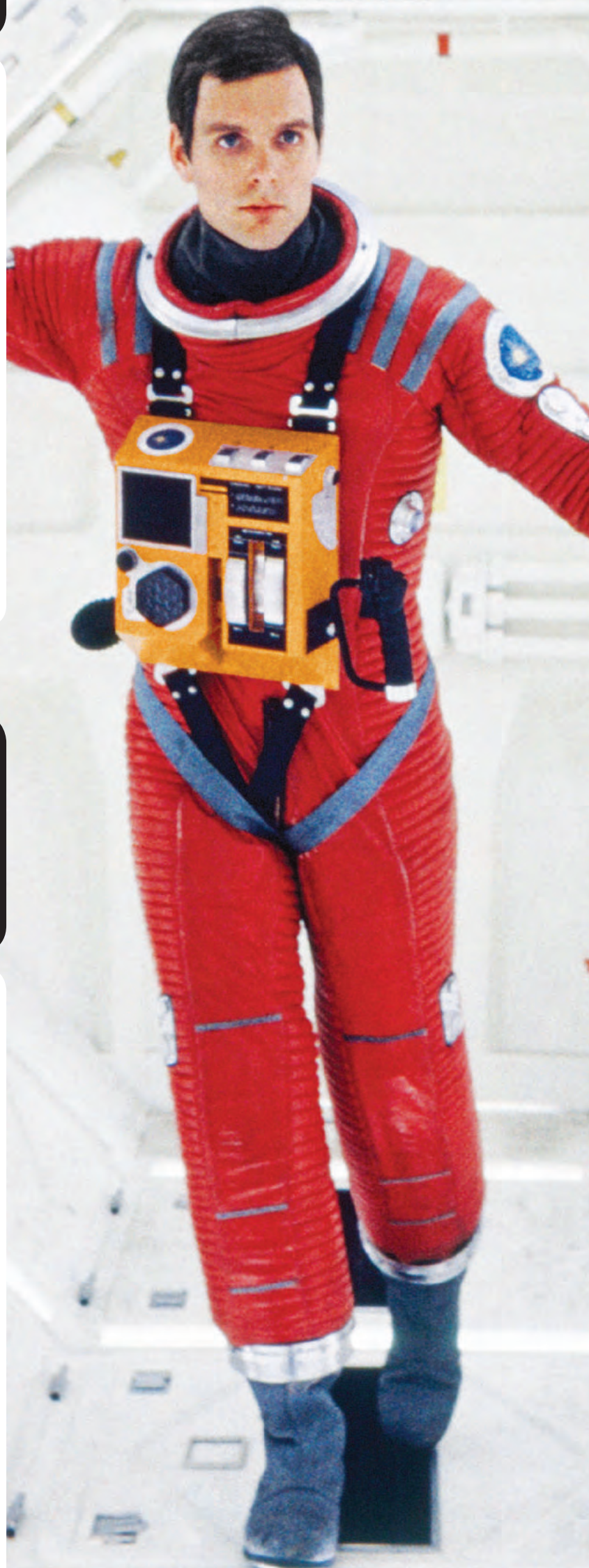
Germany/France/USA/Great Britain/Poland 2018. Dir: Claire Denis. 113 min. DCP

French auteur Claire Denis, "the world's greatest working filmmaker" (Barry Jenkins), brings her singular sensibilities to bear on the astral sci-fi movie with *High Life*, her astonishing English-language debut. Set in a not-so-speculative near future, Denis's cosmic stunner concerns an end-of-life Earth in search of an alternative energy source. Cue Monte (Robert Pattinson), one in a cohort of death-row inmates offered absolution by hurling themselves across the galaxy in a spaceship bound for the nearest black hole. That mission is dire but clear; murkier are the fertility experiments conducted by the on-board doctor (Juliette Binoche), obsessed with sparking new life in the cosmos sans sex. Bodily fluids are in good supply, as is Denis's elliptical storytelling and penchant for transgression. Like genre touchstones *2001* and *Solaris*, Denis's philosophical space opera is less an off-world exploration than an inward rumination on being human.

*Advisory: High Life includes scenes of sexual violence.*

**Programming Note:** "Claire Denis: Trouble Every Day," a retrospective of the director's work, was presented at The Cinematheque in June. *High Life* screens here as an extension of that series.

**WEDNESDAY, JULY 3 – 8:15 PM**  
**SUNDAY, JULY 7 – 6:00 PM**  
**WEDNESDAY, JULY 17 – 8:15 PM**



From Lem (Stanisław) to LEM (Lunar Excursion Module, Apollo's moon lander), things get a little spacey at The Cinematheque this July as we mark the 50th anniversary of the Apollo 11 mission and humanity's first steps on the moon; append June's Claire Denis retrospective with screenings of her recent (and transgressive) science-fiction drama *High Life*; premiere a sparkling restoration of *Ikarie XB 1*, a visionary 1963 Czech film, based on a Stanisław Lem novel, that prefigures important masterworks of science-fiction cinema to come; and revive two of those masterworks, Stanley Kubrick's *2001: A Space Odyssey* (in last year's Christopher Nolan-supervised 50th-anniversary restoration) and Andrei Tarkovsky's *Solaris*, the latter also based on a Lem novel.



New Restoration!

## 2001: A SPACE ODYSSEY G

Great Britain 1968. Dir: Stanley Kubrick. 149 min. DCP

Kubrick's stately, soaring cosmic epic, a landmark of 1960s cinema, is now regularly cited as one of the truly great films. Its speculative history of humanity and technology begins with the very origins of our species. In a brilliant example of associative editing, it then bridges millions of years of human development with a single, sensational cut, leaping ahead to our space-faring future. The year is 1999, and the discovery of a mysterious object on the Moon leads, eighteen months later, to a manned mission to Jupiter — and a beyond-the-infinite rendezvous with evolutionary destiny. The film's most human character is, ironically, a deeply flawed computer named HAL. The visionary production design remains a marvel to behold. Described, wryly, as a "shaggy God story," and promoted, cannily, as "the ultimate trip," Kubrick's awe-inspiring, psychedelic-infused opus is a cinematic experience like no other.

*The film will be presented in the 2018 50th Anniversary 4K restoration, with original 1968 6-track theatrical audio mix.*

*The 149-minute running time includes opening musical overture, entr'acte music, and exit music. In addition, there will be a 10-minute intermission.*

**SATURDAY, JULY 6 – 8:15 PM**  
**SUNDAY, JULY 7 – 8:15 PM**  
**THURSDAY, JULY 11 – 7:00 PM**



## SOLARIS PG (SOLYARIS)

USSR 1972. Dir: Andrei Tarkovsky. 167 min. DCP

Adapted from Polish author Stanisław Lem's 1961 novel, Russian master Andrei Tarkovsky's metaphysical epic is often described as the "Soviet *2001*" — although "*Star Trek* as written by Dostoevsky" (Jay Scott, *Globe and Mail*) also fits! A guilt-ridden psychologist (Donatas Banionis) is sent to investigate strange occurrences on a space station orbiting Solaris, a mysterious planet with a sentient Ocean. Confronted by the incarnation of his long-dead wife (Natalya Bondarchuk), he is forced to relive the greatest moral failures of his past. A brilliant exploration of love, truth, and what it means to be human, *Solaris* is magnificently mounted in widescreen and colour. Steven Soderbergh directed a surprisingly worthy American remake, starring George Clooney, in 2002. "*Solaris* ranks with the best of Tarkovsky's work, which is to say it ranks with the best movies produced at any time" (Scott).

**SATURDAY, JULY 27 – 8:15 PM**  
**SUNDAY, JULY 28 – 7:00 PM**

## FLY ME TO THE MOON: APOLLO 11'S 50TH ANNIVERSARY

Okay, sure, the whole race-to-the-Moon thing, the seemingly limitless funding available to NASA, was driven by the politics of the Cold War. And, yes, all that gendered language – first *man* on the Moon, for all *mankind*, etc. – sounds jarring to woke 21st-century ears. But, still, it was a really, really big deal – and the whole world stopped what it was doing and marvelled – when, fifty years ago, on July 20, 1969 (or July 21, depending on your time zone), an American astronaut, Neil Alden Armstrong, became the first, uh, *person* to walk on the Moon. And did so *just eight years* after JFK, in a famous 1961 speech – when the Americans, unlike their Soviet rivals, had yet to even launch anyone into *orbit* – proposed committing the U.S. “to achieving the goal, before this decade is out, of landing a man on the Moon and returning him safely to the Earth.” No sweat, right?

Heck, back in 1969, everyone thought there'd be all-inclusive resorts on *Mars* by now. Or, at least, as per Kubrick's *2001: A Space Odyssey*, Pan Am fights to Luna! (That airline, now long defunct, was, by the mid 1960s, already taking reservations for future passenger service to the Moon.) Instead, there were only a handful of other lunar landings, the last in 1972. And no human being has been anywhere near the Moon, or even left Earth's orbit, in almost half a century. *Nobody* would've believed *that*, if you'd told 'em, in those heady, moony days back in the Summer of '69. So, these fifty years on, let us be moonstruck anew at an accomplishment as daringly difficult and dangerous as it was dauntingly expensive – an accomplishment especially well suited, as demonstrated by the three notable films (two documentaries and a feature) we're presenting here, to big-screen cinematic spectacle. Beam me up, Elon Musk!



### For All Mankind

USA 1989. Dir: Al Reinert. 80 min. DCP

"The gold standard for NASA documentaries, this Oscar-nominated 1989 film is rich with the alien wonder of a trip to the Moon. The director Al Reinert was granted access to footage shot by astronauts during the various Apollo missions, and he and his editors (led by Susan Korda) cut them into an approximation of a single voyage, with a focus on scenes that are eerie and awe-inspiring. With its score by the ambient music pioneers Brian Eno, Roger Eno, and Daniel Lanois – and its narration provided by the original Mission Control audio recordings, combined with reflective astronaut interviews – *For All Mankind* evokes the grand science-fiction adventure of Apollo" (Noel Murray, *New York Times*). "Fifty years after the first Moon landing, it remains the most radical, visually dazzling work of cinema yet made about this earthshaking event" (Janus Films).

SATURDAY, JULY 20 – 6:30 PM

SUNWDAY, JULY 21 – 4:30 PM



### First Man

USA 2018. Dir: Damien Chazelle. 142 min. DCP

*Whiplash* and *La La Land* director Damien Chazelle's admirable, affecting biopic of astronaut Neil Armstrong, "first man" of the historic Apollo 11 lunar mission, downplays hagiography and hardware in favour of more intimate human dimensions of heroism, hard work, sacrifice, and sorrow. Ryan Gosling's Armstrong is a stoic, buttoned-up man harbouring a deep grief (a grief which, at the time, was not part of the public story). That stoicism, an asset perhaps in so perilous a line of work, strains Armstrong's relations with wife Janet (*The Crown*'s Claire Foy) and their children. Chazelle's surprisingly somber film, adapted from James R. Hansen's book, was assailed by some American trolls (and Trump) for being insufficiently patriotic. *First Man* nods to Apollo's questionable politics and unconscionable financial costs – Gil Scott-Heron (played by Leon Bridges) sings "Whitey on the Moon" – but also captures the magic and grandeur of this momentous human triumph.

SATURDAY, JULY 20 – 8:15 PM

SUNDAY, JULY 21 – 8:15 PM



### Apollo 11

USA 2019. Dir: Todd Douglas Miller. 93 min. DCP

A treasure trove of pristine, previously unseen 70mm footage, discovered in NASA's vaults, is put to superb use in this immersive, wondrous, and surprisingly suspenseful record of the historic Apollo 11 mission to the Moon. Documentarian Todd Douglas Miller assembles the film in direct-cinema fashion, using neither voice-over narration nor talking-head interviews. With the exception of composer Matt Morton's evocative synth score, made with an era-appropriate Moog, *Apollo 11* relies entirely on archival footage and sound (including 11,000 hours of previously uncatalogued Mission Control audio recordings) to create a captivating, even visceral account of the still-mind-boggling immensity of the achievement. "Entirely awe-inspiring" (Glenn Kenny, *New York Times*), "One of the most astounding films about space ever made" (Adrian Horton, *The Guardian*).

SUNDAY, JULY 21 – 6:30 PM



### CONTEMPORARY IRANIAN CINEMA

ACCLAIMED AND 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.



### COLD SWEAT

(Araghe Sard)

Iran 2018. Dir: Soheil Beiraghi. 88 min. DCP

A prominent female athlete battles Iran's patriarchy in writer-director Soheil Beiraghi's hot-button second feature, which raised the ire of the country's hard-liners. Afrooz, the powerhouse captain of Iran's national women's futsal (indoor soccer) team, is thrilled to be leading her side to the Asian Cup finals in Malaysia. At the airport, however, she learns that her estranged husband, a TV host, has exercised his legal right to deny her permission to travel, leaving her stranded in Iran. "What follows is a gripping odyssey through a legal system and bureaucracy that's heavily stacked in men's favor . . . Baran Kosari is spot-on as the fiercely determined heroine. Leili Rashidi is terrific as her fast-talking advocate, and Amir Jadidi nails it as the reptilian husband . . . An intelligently written, well-performed, and emotionally rewarding feature" (Richard Kuipers, *Variety*).

SUNDAY, JULY 14 – 4:00 PM

WEDNESDAY, JULY 17 – 6:30 PM



### HAT TRICK

(Hatrick)

Iran 2018. Dir: Ramtin Lavafipour. 92 min. DCP

In writer-director Ramtin Lavafipour's *Hat Trick*, a taut psychological thriller set amongst the Iranian middle class, two quarrelling couples strike something with their car while driving home from a party. Leaving the scene of the accident, they spend a difficult night discussing what to do next. Amir Jadidi, Parinaz Izadyar, Saber Abar, and Mahoor Alvand play the principals. Lavafipour's well-crafted, well-acted film won the Best Screenplay award at last year's Fajr IFF; Alvand won the festival's Best Actress prize. Jadidi can also be seen in *Cold Sweat*, July's Iranian presentation. "We can surely discern the influence of Iran's leading inquisitor of middle-class morality, Asghar Farhadi, in this tense and probing chamber piece. The hit-and-run drama is just the inciting element in what proves to be a devastating dissection of multiple personal failings, secrets, lies, and hypocrisies" (VIFF).

MONDAY, AUGUST 12 – 6:30 PM

SUNDAY, AUGUST 18 – 4:00 PM



## TOUCH OF EVIL <sup>PG</sup>

USA 1958. Dir: Orson Welles. 110 min. DCP

A "Goya-like vision of an infected universe" (Peter Bogdanovich). Orson Welles's spectacularly seedy 1958 noir (screening here in its 1998 reconstruction) is one of the great director's major masterpieces. Adapted from a pulp novel by the pseudonymous Whit Masterson, *Touch of Evil* is set in a town along the California-Mexico border, where a murder investigation brings Mexican narcotics agent Vargas (Charlton Heston), honeymooning with his American wife Susan (Janet Leigh), into conflict with corner-cutting Hank Quinlan (Welles), the local American lawman. Employing his characteristic baroque compositions, director Welles weaves a tour-de-force tapestry of the grotesque out of flea-bag motels, pot-smoking delinquents, butch bikers, and sweaty backwater hoodlums. Marlene Dietrich appears as the madam of a Mexican bordello. The swooning, three-minute, single-take opening sequence "may be the greatest single shot ever put on film" (James Monaco. *The Movie Guide*).

THURSDAY, JULY 4 – 8:45 PM

FRIDAY, JULY 5 – 6:30 PM

MONDAY, JULY 8 – 8:45 PM



## HIGH AND LOW: FROM PULP TO POETRY

CONTINUED FROM JUNE • CURATED BY DONALD BRACKETT

Superior cinematic poetry is conjured out of lowly pulp dreams in this eclectic program of masterful films, which celebrates the ironic fact that many movies considered by most audiences to be high art were adapted from what they would also consider humble pop-art source material. Sometimes, the very greatest works of cinema, the medium's most extraordinary visual poetry, originated as actual, disreputable pulp fiction of considerable grit.

The curious love affair between highbrow and lowbrow chronicles a radical transformation: how mostly American pulp literature sources were enhanced dramatically, elevated to a new stylistic standard, and aimed at an entirely different cultural audience by European and Asian filmmakers (and by some of their British and American peers) with a shameless and limitless love for their original seamy Yankee realism.

Perhaps the most famous of these media mutations was François Truffaut's ingenious re-interpretation of David Goodis's tough 1956 novel *Down There as Shoot the Piano Player*, his 1960 masterpiece starring Charles Aznavour.

But not to be outdone by his Euro peers, Japanese master Akira Kurosawa was able to magically mutate Ed McBain's 1959 grimy pulp novel *King's Ransom* into his own mercurial and visionary *High and Low*, released to great acclaim in 1963.

As those examples suggest, in many cases this transformation was a two-fold act of alchemy, and these gifted directors and screenwriters were doing double duty as translators, first from literary to film form, and then from another language into their own tongues. In other cases, it was strictly a new stylistic translation: from trashy to triumphant. In all cases here, the artistic results of this blind date between bad and good taste were culturally stunning, and they remain mesmerizing to this day. – Donald Brackett

Donald Brackett is a Vancouver-based culture critic who writes about art, music, and films. He is the author of several books on the dynamics of creative collaboration and, most recently, *Long Slow Train*, a book on the late soul singer Sharon Jones, released by Backbeat Books in 2018. He curated two previous film exhibitions for The Cinematheque: *Strange Magic: The Films of Charles Brackett and Billy Wilder*, presented in 2013, and *Painting with Film: The Cinema of Stillness*, presented in 2015. He is currently at work on a book about singer Tina Turner.

Screened in June: *High and Low* (Akira Kurosawa/Japan 1963) • *The Killing* (Stanley Kubrick/USA 1956) • *Purple Noon* (René Clément/France-Italy 1960) • *The American Friend* (Wim Wenders/West Germany-France 1977) • *Shoot the Piano Player* (François Truffaut/France 1960) • *Point Blank* (John Boorman/USA 1967)



## ELEVATOR TO THE GALLOWS

(Ascenseur pour l'échafaud)

France 1958. Dir: Louis Malle. 90 min. DCP

"I was split between my tremendous admiration for Robert Bresson and the temptation to make a Hitchcock-like film," said Louis Malle of his stylish first feature, a gripping Gallic noir adapted from a suspense novel by French writer Noël Calef. Jeanne Moreau, in the role that made her a star, plays Florence, married lover of Julien (Maurice Ronet), an ex-military paratrooper. The tense, twisting plot has the pair plotting the "perfect" murder of Florence's husband, a wealthy industrialist. The film, shot in authentic Paris locations, features gorgeous black-and-white cinematography by Henri Decaë (a Malle and Melville regular) and a legendary improvised jazz score by Miles Davis. Malle's moody movie won the Prix Louis-Delluc as the year's best French film and is often cited as one of the seminal works of modern cinema and the French New Wave.

THURSDAY, JULY 18 – 6:30 PM

FRIDAY, JULY 19 – 9:00 PM

MONDAY, JULY 22 – 6:30 PM



## HIGH ART FILMS MADE FROM POP ART SOURCES

## LES DIABOLIQUES <sup>TV</sup> (Diabolique)

France 1955. Dir: Henri-Georges Clouzot. 117 min. 35mm

Hitchcock had wanted to option *Celle qui n'était plus*, the Pierre Boileau and Thomas Narcejac crime novel on which *Les diaboliques* would be based, but Henri-Georges Clouzot, France's own "Master of Suspense," beat him to the punch. And what a punch! Clouzot's sordid, morbid chiller is one of cinema's most heart-stopping works – and a decided influence on Hitchcock's *Psycho* a half-decade later! The diabolical plot has the wife (Véra Clouzot) and mistress (Simone Signoret) of an abusive schoolmaster (Paul Meurisse) teaming up to murder him. The performances are sensational; the tension gets cranked up to an almost-unbearable 11. Hitchcock would make *Vertigo* from a subsequent Boileau-Narcejac novel. "One of the most frightening of all films . . . Clouzot has a consistent vision that is more jaundiced than any other in French cinema" (David Thomson).

THURSDAY, JULY 4 – 6:30 PM

FRIDAY, JULY 5 – 8:40 PM

MONDAY, JULY 8 – 6:30 PM



## VERTIGO <sup>TV</sup>

USA 1958. Director: Alfred Hitchcock. 128 min. DCP

Hitchcock's dreamlike chef d'oeuvre, adapted from a 1954 crime novel by the French writing duo Boileau-Narcejac, is the current reigning "best film of all time" – at least according to prominent film journal *Sight & Sound*'s most recent (2012) decennial poll of international critics! Scottie (James Stewart), a former San Francisco policeman suffering from vertigo, is sucked into a vortex of romantic obsession after he is hired to tail blonde, coolly beautiful Madeleine (Kim Novak), wife of an old pal. Many unhappy months later, Scottie meets a Madeleine look-alike, and obsessively, shamelessly attempts to make her over in Madeleine's image. The director's own unhappy obsessions with his cool-blond leading ladies are well documented: this perverse, poetic, moodily muted psychological thriller, with its stunningly cynical view of male-female relations, is Hitchcock's most nakedly honest film.

THURSDAY, JULY 18 – 8:20 PM

FRIDAY, JULY 19 – 6:30 PM

MONDAY, JULY 22 – 8:20 PM



# Djibril Diop Mambéty × 2

"A cinematic poem made with a raw, wild energy."  
– Martin Scorsese

"*Touki bouki* is the one African movie that will survive the test of time and forever be relevant. It is a unique film, as unique as Mambéty himself."  
– *Timbuktu* director Abderrahmane Sissako

"Absorbing and intriguing . . . It cleverly balances psychological thrills with astute drama, all driven by an engaging central performance by Ardalan Esmaili." – Mark Adams, *Screen Daily*



## Touki bouki

Senegal 1973. Dir: Djibril Diop Mambéty. 89 min. DCP

The only African entry in BBC's 2018 poll of greatest foreign-language (i.e. non-English-language) films, legendary Senegalese auteur Djibril Diop Mambéty's first feature is a truly watershed work in African cinema. Eschewing the neorealist approach favoured by "Father of African Film" Ousmane Sembène, Mambéty instead drew inspiration from the exuberant French New Wave – most patently, peak Godard – for this radical lovers-on-the-lam debut, a vivid mashup of *Pierrot le fou* and Wolof culture. Mory and Anta are young lovers and outcasts who envision fuller, freer lives in Europe, a land of imagined prosperity. Straddling a motorcycle emblazoned with zebu horns, the couple embark on a looting spree across Dakar to fund their escape. The frenetic editing, splashes of surrealism, and outré soundtrack heralded Mambéty as a revolutionary in world cinema. International Critics' Prize, Cannes 1973. *In Wolof with English subtitles.*

Advisory: *Touki bouki* contains graphic scenes of animal slaughter.

FRIDAY, JULY 12 – 6:30 PM  
SATURDAY, JULY 13 – 8:40 PM  
SUNDAY, JULY 14 – 6:30 PM  
MONDAY, JULY 15 – 8:40 PM

"A landmark film. It is heartening to know that a new audience can now discover a film that was shamefully neglected by most of the critical establishment."  
– Richard Porton, *Cineaste Magazine*

"A mesmerizing anti-neocolonial masterpiece."  
– Lalya Gaye, *MUBI Notebook*

New Restoration!

## Hyenas (Hyènes)

Senegal /Switzerland/France 1992. Dir: Djibril Diop Mambéty. 110 min. DCP

It took almost twenty years for Senegalese writer-director Djibril Diop Mambéty to release a feature follow-up to *Touki bouki*, his seminal work of African cinema. A spiritual sequel to that 1973 landmark, *Hyenas* relates the story of a now-affluent elderly woman who returns home to her impoverished, desert village with a proposition: in exchange for her fortune, murder the well-liked local grocer who impregnated and abandoned her as a teenager. The villagers, seduced by the prospect of wealth, convince themselves that it's justice guiding their decision. Adapted from the tragicomic play *The Visit* by Swiss dramatist Friedrich Dürrenmatt, Mambéty's Cannes-debuted film, unfairly dismissed in its day, is a vibrant, sardonic parable of revenge, material corruption, and neocolonialism. Mambéty was editing the second in a planned trilogy of short films to follow *Hyenas* when he succumbed to lung cancer in 1998. *In Wolof with English subtitles.*

FRIDAY, JULY 12 – 8:15 PM  
SATURDAY, JULY 13 – 6:30 PM  
SUNDAY, JULY 14 – 8:15 PM  
MONDAY, JULY 15 – 6:30 PM



HYENAS (HYÈNES)

## NEW RESTORATION



"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*

"Profound . . . One of the best documentaries of all time." – *Vogue*

## Paris is Burning

USA 1990. Dir: Jennie Livingston. 78 min. DCP

"You. Own. Everything." Just in time for Pride, Jennie Livingston's invaluable and eternally enthralling record of the Harlem drag ball scene of the 1980s sashays into The Cinematheque in a brilliant new restoration! Realness, reading, mopping, walking: *Paris is Burning* is a veritable textbook on the then-underground culture and lexicon of drag balls, where shade-throwing queens from rival Houses compete for legendary status in a series of fiercely competitive, rigorously judged runway walk-offs. Beneath the opulence and pageantry is a deeply felt portrait of marginalized Black and Latinx gay men and trans women navigating a dangerous world of homophobia, transphobia, racism, poverty, and AIDS. Released shortly after Madonna ushered "voguing" into the mainstream, Livingston's canonical documentary features iconic walkers Willi Ninja, Pepper LaBeija, Dorian Corey, and Venus Xtravaganza, and werk-ready hits by Cheryl Lynn and Diana Ross.

THURSDAY, JULY 25 – 6:30 PM  
FRIDAY, JULY 26 – 8:40 PM  
MONDAY, JULY 29 – 6:30 PM  
WEDNESDAY, JULY 31 – 8:40 PM

## NEW CINEMA



Vancouver Premiere!

"A spectacular directing debut . . . Qiu shows remarkable facility as he patiently adds layer upon layer to a mystery that wants to stay one." – Glenn Kenny, *New York Times*

"A rewarding and revelatory first feature from a fresh artistic voice." – Andrew Bundy, *The Playlist*

## Suburban Birds

(Jiao qu de niao) 郊区的鸟

China 2018. Dir: Qiu Sheng. 113 min. DCP

A major noisemaker at Locarno and New Directors/New Films 2019, the beautiful, beguiling debut feature of Chinese filmmaker Qiu Sheng heralds the arrival of an exceptional new talent in Asian cinema. Both an affecting coming-of-age tale and an intoxicating temporal puzzle, *Suburban Birds* is structured around two parallel narratives, each afforded its own formal devices. In one, replete with abrupt zooms and camera pans, a group of geomatic surveyors investigate the baffling appearance of sinkholes in a new suburb redevelopment. In the other, shot with grace and measured control, a band of close-knit kids negotiate the rites of growing up as their town prepares for demolition. The two stories' unexpected points of intersection, strange and upending, are the spellbinding stuff of Lynch, Hong Sang-soo, and Apichatpong. A wonderfully enigmatic movie with unsolved mysteries to savour. *In Mandarin with English subtitles.*

THURSDAY, JULY 25 – 8:10 PM  
FRIDAY, JULY 26 – 6:30 PM  
MONDAY, JULY 29 – 8:10 PM  
WEDNESDAY, JULY 31 – 6:30 PM

**TICKETS**

	SINGLE BILL	DOUBLE BILL
ADULT (18+)	\$12	\$18
SENIOR/STUDENT	\$10	\$16

**HOW TO BUY TICKETS**

Day-of tickets go on sale at the Box Office 30 minutes before the first show of the evening. Advance tickets are available for credit card purchase at theCinematheque.ca (\$1 service charge applies). Events, times, and prices are subject to change without notice.

The Cinematheque is recognized as an exempt non-profit film society under the B.C. Motion Picture Act, and as such is able to screen films that have not been reviewed by the B.C. Film Classification Office. Under the act, all persons attending cinematheque screenings must be members of the Pacific Cinematheque Pacific Society and be 18 years of age or older, unless otherwise indicated.

ALL SCREENINGS ARE RESTRICTED TO 18+ UNLESS OTHERWISE INDICATED

\$3 ANNUAL MEMBERSHIP REQUIRED FOR THOSE 18+

VISIT

**theCinematheque.ca**  
FOR MORE INFO

IN THIS ISSUE

A SPACED-OUT JULY 2-3

A SPACED-OUT JULY: APOLLO 11'S 50TH ANNIVERSARY 4-5

CONTEMPORARY IRANIAN CINEMA 5

FROM PULP TO POETRY 6-7

DJIBRIL DIOP MAMBÉTY 8

PARIS IS BURNING 9

SUBURBAN BIRDS 9

FILM NOIR 12-14

JEAN-PIERRE MELVILLE 15-17

FILM CLUB 18

DIM CINEMA 19

SUN

MON

TUES

WED

THURS

FRI

SAT

30

1

2

3

4

5

6

JULY

For July 1 film descriptions, please consult our previous program guide or visit theCinematheque.ca

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

1

2

3

AUGUST

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

VANCOUVER LATIN AMERICAN FILM FESTIVAL  
AUG 23 - SEPT 1  
VLAFF.ORG

- Rated G
- Rated PG
- ▼ Rated 14A
- ▼ Rated 18A
- Rated R

**the Cinematheque**

**POSTER SALE**

Sunday, July 21 from 1:00pm to 4:00pm

Raid our poster collection for some arthouse artwork to adorn your walls, and support The Cinematheque at the same time!

# FILM NOIR

August 1 – 22



**Spotlight:** A major new restoration of 1945's B-noir masterwork *Detour*



**Spotlight:** Two films by Ida Lupino, classic noir's only female director

Looking for decency, honesty, integrity? Paragons of virtue? Exemplary tales of moral uplift? Well, chump, you've come to the wrong dark, stinking alley! It'll be seductive spider ladies, cynical anti-heroes, and sordid acts of crime – not to mention sensational cinematic style – tarnishing the silver screen in August as The Cinematheque embarks on its annual summer season of the sleazy, fatalistic nightmare known as Film Noir. This year's celebration of classic American cinema's most depraved and downbeat film movement showcases ten hard-boiled treasures, each an important noir essential or a ripe-for-rediscovery rarity. Among the highlights: the first major restoration of Edgar G. Ulmer's gloriously bleak *Detour*, a B-movie landmark which distills noir to its archetypal elements; a new restoration of noir maestro Robert Siodmak's *The Killers*, also one of the noir style's defining works; and two pictures, both also newly restored, by actress and filmmaker Ida Lupino, the only woman to direct noir in the classic period. In fact, no fewer than seven of the ten films in this year's program will screen in pristine new restorations. All offer dangers – and pleasures – of the uncommonly cruel, venal, and treacherous variety. And that, bub, is no hooley.

In a parallel program, our August calendar also features a select retrospective of the films of Jean-Pierre Melville, the influential director whose très cool neo-noir thrillers, including *Bob le flambeur* and *Le Samourai*, epitomized French crime cinema. See pages 15-17 for details.

Can't wait for Noir in August? Don't miss Orson Welles's *Touch of Evil*, Louis Malle's *Elevator to the Gallows*, and Alfred Hitchcock's *Vertigo*, screening in July, in our series "High and Low: From Pulp to Poetry." See pages 6-7 for details.



**New Restoration!**

## THE KILLERS PG

USA 1946. Dir: Robert Siodmak. 105 min. DCP

Directed by noir luminary Robert Siodmak (*Cross Cross*, *Phantom Lady*), *The Killers* is one of film noir's defining works – a master class in the criminality, corruption, and cynicism of the noir universe: the moody, menacing Expressionism of its visual style; and the haunted fatalism and pessimism of its thematic. Elaborating on Hemingway's short story about a man who offers no resistance when hired killers come to slay him, the film casts Burt Lancaster (in his star-making screen debut) as Swede, a world-weary ex-boxer passively murdered as the film opens. Edmond O'Brien (*The Hitch-Hiker*) is Riordan, an insurance investigator probing Swede's death. Ava Gardner is double-crossing dame Kitty Collins – one of noir's quintessential femmes fatales. The narrative unfolds as a series of *Citizen Kane*-style flashbacks recounting Swede's downfall. Miklós Rózsa's score was later used in the *Dragnet* TV series.

FRIDAY, AUGUST 2 – 6:30 PM  
SUNDAY, AUGUST 4 – 6:30 PM  
MONDAY, AUGUST 5 – 8:30 PM



## SCARLET STREET PG

USA 1945. Dir: Fritz Lang. 102 min. DCP

Fritz Lang's cynical, sordid noir was originally banned in several U.S. jurisdictions as indecent and immoral! After a chance meeting, unhappily married milquetoast and hobby painter Christopher Cross (Edward G. Robinson) becomes infatuated with seductive bad-girl Kitty March (Joan Bennett). Kitty, for her part, takes Chris for a rich and famous artist, and, conniving with her vicious pimp Johnny Prince (archetypal noir villain Dan Duryea), begins squeezing the poor sap for everything he's got – including Chris's suddenly-fashionable canvases (actually painted by artist John Decker). Lang's movie, bleak and twisted in the best noir way, is dramatically photographed by veteran Milton Krasner. Jean Renoir's 1931 film *La chienne* was an earlier version of the same source material. Robinson, Bennett, and Duryea had appeared in Lang's not-dissimilar *The Woman in the Window* the year before.

MONDAY, AUGUST 5 – 6:30 PM  
THURSDAY, AUGUST 8 – 8:00 PM  
SATURDAY, AUGUST 10 – 6:30 PM



## THIS GUN FOR HIRE PG

USA 1942. Dir: Frank Tuttle. 80 min. 35mm

Based on Graham Greene's novel and set in San Francisco, this moody, morbid wartime thriller is one of the foundational films noir and features Alan Ladd in his breakthrough role. He's trench-coat-clad Philip Raven, a pitiless assassin-for-hire who's been double-crossed by his most recent employer. Veronica Lake is luscious Ellen Graham, the nightclub singer with a secret who crosses Raven's dangerous path. The movie marked the first screen pairing of Ladd and Lake, who became one of Hollywood's (and noir's) most popular on-screen couples. The dialogue is laconic; the mix of studio sets and locations provides excellent atmosphere; the moral ambiguity is striking. "Ladd's unsmiling performance – the prototype for the killer as angel of death – employs a repertory of classic gestures; no wonder Melville and Delon lifted so much of this film for *Le Samourai*" (Chris Petit, *Time Out*).

SATURDAY, AUGUST 3 – 6:30 PM  
SUNDAY, AUGUST 4 – 8:35 PM  
MONDAY, AUGUST 5 – 4:30 PM



**New Restoration!**

## THE HITCH-HIKER PG

USA 1953. Dir: Ida Lupino. 71 min. DCP

"Her pictures are as tough and quick as those of Samuel Fuller," says critic David Thomson of Ida Lupino, the trailblazing female filmmaker and noted actress who was the only woman to direct a film noir in the classic period. Lupino's first noir (and most celebrated directorial outing) was this nerve-racking tale of two buddies (Edmond O'Brien, Frank Lovejoy) whose fishing trip turns into a nightmare when they pick up a psychopathic hitchhiker (William Talman). The hard-edged, claustrophobic drama, set against arid desert landscapes and within the confines of a car, is based on a story (uncredited) by blacklisted screenwriter Daniel Mainwaring (*Out of the Past*, *Invasion of the Body Snatchers*). "Lupino never relaxes the tension for one moment . . . Taut, tough, and entirely without macho-glorification, it's a gem (Geoff Andrew, *Time Out*).

THURSDAY, AUGUST 8 – 6:30 PM  
SATURDAY, AUGUST 10 – 8:30 PM  
TUESDAY, AUGUST 13 – 8:10 PM

## Make Mine a Double!

**Joint Opening Night:**

**Film Noir & Jean-Pierre Melville: Master of French Noir**

**Thursday, August 1**

**6:00 pm – Reception & Refreshments**

**7:00 pm – *Detour* (Film Noir)**

**8:40 pm – *Le Samourai* (Jean-Pierre Melville)**

Opening Night complimentary wine and cheese generously provided by the Consulate General of France in Vancouver.



"An embodiment of the guilty soul of film noir. No one who has seen it has easily forgotten it." – Roger Ebert

"A new and meticulous restoration . . . *Detour* is one of the few movies that can rightly be called Kafkaesque." – Richard Brody, *The New Yorker*

**New Restoration!**

## DETOUR PG

USA 1945. Dir: Edgar G. Ulmer. 69 min. DCP

Available for decades only in substandard public domain copies, Edgar G. Ulmer's legendary no-budget noir, often cited as the greatest B-movie ever made, has received its first major restoration! The film's dark, doom-laden plot, told in flashbacks, has New York nightclub pianist Roberts (Tom Neal) hitchhiking to Hollywood in order to join his fiancée. Accepting a ride from amiable Haskell (Edmund MacDonald), our hapless hero soon discovers that fate – and a vicious femme fatale named Vera (Ann Savage) – has sent him on a deadly detour. Ulmer's delirious picture, made quickly for Poverty Row studio PRC, truly is a triumph of inspiration over limited resources. "*Detour* puts the noir in film noir . . . A film that must be seen to be (dis-)believed" (James Monaco, *The Movie Guide*).

THURSDAY, AUGUST 1 – 7:00 PM  
FRIDAY, AUGUST 2 – 8:35 PM  
SATURDAY, AUGUST 3 – 4:30 PM  
SUNDAY, AUGUST 11 – 8:40 PM

**New Restoration!**  
**THE BIGAMIST** PG  
 USA 1953. Dir: Ida Lupino. 80 min. DCP

Ida Lupino's follow-up to her noir landmark *The High-Hiker* (the first film noir directed by a woman) was this haunting hybrid of noir and melodrama. Noir staple Edmond O'Brien (also in *The Hitch-Hiker*) is Harry, a travelling salesman secretly married to two women: refined, business-smart Eve, played by Hitchcock star Joan Fontaine (*Rebecca*, *Suspicion*), and tough-talking waitress Phyllis, played by Lupino herself. The film made Lupino the first woman to direct herself in a major sound-era feature. The sensitive handling of controversial subject matter and remarkable sympathy for all characters – deeply flawed men included! – are typical of Lupino's distinctive, too-few movies. "Movingly illuminating . . . The three lead performances are terrific" (Tom Milne, *Time Out*). "Fascinating . . . Lupino's film reveals and recasts film noir as male melodrama par excellence" (British Film Institute).

**TUESDAY, AUGUST 13 – 6:30 PM**  
**WEDNESDAY, AUGUST 14 – 8:45 PM**



**New Restoration!**  
**MILDRED PIERCE** PG

USA 1945. Dir: Michael Curtiz. 113 min. DCP

Joan Crawford gives an iconic (and Oscar-winning) performance in this top-notch mix of moody film noir and glossy "woman's picture," expertly directed by Michael Curtiz (*Casablanca*), and based on the hardboiled novel by James M. Cain (*Double Indemnity*, *The Postman Always Rings Twice*). Opening with a murder, *Mildred Pierce* relates, in flashback, the rags-to-riches tale of devoted, divorced L.A. mom Mildred, who transforms herself from working-class waitress to wealthy restaurateur, but can't win the love or respect of her spoiled, spiteful daughter Veda (Ann Blyth), the film's teenaged femme fatale. Todd Haynes adapted Cain's book in 2011 as a five-part mini-series for HBO. "The twisted combination of high-strung soap opera and hard-edged pulp produced what may be the greatest Hollywood melodrama of all time" (American Cinematheque).

**WEDNESDAY, AUGUST 14 – 6:30 PM**  
**SUNDAY, AUGUST 18 – 8:10 PM**  
**TUESDAY, AUGUST 20 – 6:30 PM**



**THE BIG HEAT** PG

USA 1953. Dir: Fritz Lang. 90 min. DCP

Fritz Lang's nihilistic 1950s noir raised screen violence to new heights – with, among other things, a notorious scene involving Lee Marvin as a psychopathic gangster, Gloria Grahame as a gun moll, and a pot full of scalding coffee! *Gilda*'s Glenn Ford is family-man Bannion, an honest cop serving on a corrupt police force in a Mob-controlled city. Investigating the death of a fellow officer, Bannion is ordered off the case by his superiors; his decision to ignore that order will have dire consequences. Lang opts for a spare, stripped-down, hard-as-nails approach, with stark cinematography, an economical narrative, terse dialogue, and minimal use of music. Grahame's much-lauded performance may be a career-best. "The movie's designed in light and shadows, and its underworld atmosphere glistens with the possibilities of sadism – this is a definitive film noir" (Pauline Kael).

**FRIDAY, AUGUST 16 – 6:30 PM**  
**TUESDAY, AUGUST 20 – 8:45 PM**  
**THURSDAY, AUGUST 22 – 6:30 PM**



**New Restoration!**  
**WOMAN ON THE RUN** PG

USA 1950. Dir: Norman Foster. 77 min. DCP

More than one film noir expert has hailed this almost-forgotten, recently restored B-movie as a gem deserving of more attention and love. And love, and the complications of marriage, here gets surprisingly complex treatment, aided by a multi-layered central performance by the excellent Ann Sheridan. After her estranged husband Frank (Ross Elliott), a failed artist, witnesses a gangland murder and goes into hiding, tough-cookie Eleanor Johnson (Sheridan) reluctantly agrees to help an aggressive newspaper reporter (Dennis O'Keefe) track him down. The film, scenically shot on the streets of San Francisco, was directed and co-written (with Alan Campbell) by Orson Welles associate Norman Foster (credited director of Welles's 1943 thriller *Journey into Fear*). "This film has some of the best dialogue in the noir cycle outside of *Double Indemnity*" (Robert Porfirio, *Film Noir Encyclopedia*).

**FRIDAY, AUGUST 16 – 8:20 PM**  
**SUNDAY, AUGUST 18 – 6:30 PM**  
**MONDAY, AUGUST 19 – 8:30 PM**



**New Restoration!**  
**TOO LATE FOR TEARS** PG  
**(aka Killer Bait)**

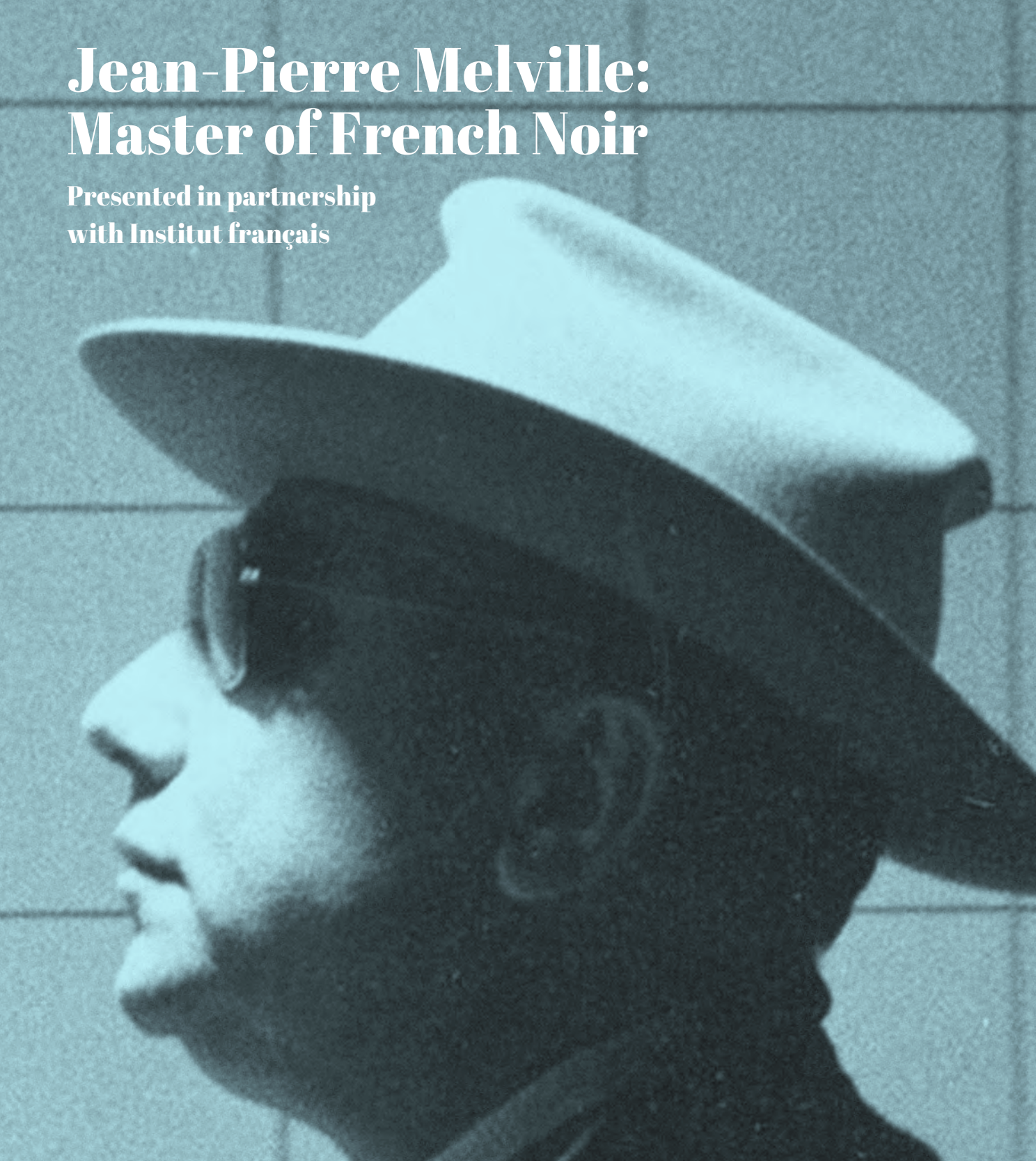
USA 1949. Dir: Byron Haskin. 99 min. DCP

Sultry noir fixture Lizabeth Scott (*Dead Reckoning*) sizzles as femme-fatale housewife Jane Palmer in this long-unseen, recently restored thriller – "the best unknown American film noir of the classic era," says Eddie Muller of the Film Noir Foundation. Jane and husband Alan (Arthur Kennedy) are out driving (and arguing) one night when a passing car tosses \$60,000 into their backseat. Greedy Jane wants to keep the dough; honest Alan's not so sure. Soon, a shady private dick (noir heavy Dan Durryea) appears at the couple's home, followed by a mysterious stranger (Don DeFore). Director Byron Haskin helmed 1953's *The War of the Worlds*; screenwriter Roy Huggins (*Pushover*) created *The Fugitive* and other TV hits. "A complex, breezy, and black-hearted homage to James M. Cain and Raymond Chandler ... [with] one of the juiciest female villains in Hollywood history" (*FlickerAlley.com*).

**MONDAY, AUGUST 19 – 6:30 PM**  
**THURSDAY, AUGUST 22 – 8:20 PM**

# Jean-Pierre Melville: Master of French Noir

Presented in partnership  
 with Institut français



**J**ean-Pierre Melville (1917-1973), "godfather of the French crime film" (Christina Newland, *Sight & Sound*), carries considerable more clout today than ever before. In part, that's because a coterie of hip, postmodern directors – Quentin Tarantino, John Woo, Jim Jarmusch, Nicolas Winding Refn – have, over the years, sung his praise and acknowledged his imprint on their pastiche-laden genre films. But in larger, simpler part, it's because North American audiences finally have access to his historically unavailable works, following decades of the *nouvelle vague* dominating the conversation on – and distribution of – postwar French cinema on our shores. (The irony, of course, is that Melville, a friend and mentor to the nascent New Wave, whose 1956 indie *Bob le flambeur* anticipated the aesthetic and Americanophilia of their earliest efforts, was internationally sidelined by their colossal success in the 1960s.)

Born Jean-Pierre Grumbach, Melville adopted the alias "Melville" (a nod to American literary icon Herman Melville) as his *nom de guerre* in the French Resistance – an experience palpably mined for his trio of remarkable WWII-set films. A devotee of Hollywood gangster movies of the '30s and '40s, the fighter-turned-filmmaker became synonymous with a self-made brand of stylishly minimalistic, hard-boiled noir thrillers that modernized, mythologized, and, with the added mileage of icons Alain Delon and Jean-Paul Belmondo, thoroughly Francophied their American counterparts. As in *Le Samourai*, easily Melville's most known and name-checked film, these diamond-cut tales of cool criminality take place in nocturnal underworlds inhabited by silent, stoic anti-heroes who live (and die) by personal codes of honour, loyalty, and sacrifice. Trench coats, fedoras, cigarettes, and side-arms – i.e. the currency of American noir – are in bottomless supply; so too is an existential alienation of a delectably Gallic persuasion.

Running in parallel with Film Noir 2019, The Cinematheque presents its first ever retrospective devoted to Jean-Pierre Melville, master of French noir. Of the half-dozen films on offer, four fit squarely into our noir season; the other two, set in Nazi occupied France – *Léon Morin, Priest* (1961) and *Army of Shadows* (1969) – flesh out the breadth of the auteur's thematic concerns while, in the latter case, demonstrating the versatility of his neo-noir approach. With the exception of *Le Samourai*, screening from an imported 35mm print, all films will be presented in stunning digital restorations created for Melville's centenary in 2017.

**Acknowledgements:** The Cinematheque is grateful to Etienne Farreyre and Anthony Lahaye, Consulate General of France in Vancouver, and the Institut français for their assistance in making this retrospective possible.



**Joint Opening Night: Film Noir & Jean-Pierre Melville: Master of French Noir**  
**Thursday, August 1**

**6:00 pm – Reception & Refreshments**  
**7:00 pm – Detour (Film Noir)**  
**8:40 pm – Le Samourai (Jean-Pierre Melville: Master of French Noir)**

Opening Night will feature complimentary wine and cheese generously provided by the Consulate General of France in Vancouver.



LE CERCLE ROUGE (THE RED CIRCLE)



Imported 35mm Print!

## Le Samouraï

France/Italy 1967. Dir: Jean-Pierre Melville. 100 min. 35mm

Existential, austere, and eternally cool, Jean-Pierre Melville's neo-noir masterpiece is, for many, the defining Melville film. Alain Delon is Jef Costello, a laconic, fedora-capped contract killer who abides by the code of the *bushido*. After a meticulously plotted hit on a club owner leaves behind eyewitnesses, Jef is pegged as the perp by a tenacious cop, but walks thanks to an ironclad alibi. The assassin's anonymous employer, meanwhile, determines he's too great a liability to live. Delon, already an arthouse staple (and heartthrob) for roles in classics by Clément, Visconti, and Antonioni, cemented his celebrity with this iconic performance. The affectless anti-heroes of John Woo's *The Killer*, Jim Jarmusch's *Ghost Dog*, and Nicolas Winding Refn's *Drive* are acknowledged offspring. "The closest thing to a perfect movie that I have ever seen" (John Woo).

THURSDAY, AUGUST 1 – 8:40 PM

SATURDAY, AUGUST 3 – 8:15 PM

WEDNESDAY, AUGUST 7 – 6:30 PM



New Restoration!

## Army of Shadows (L'armée des ombres)

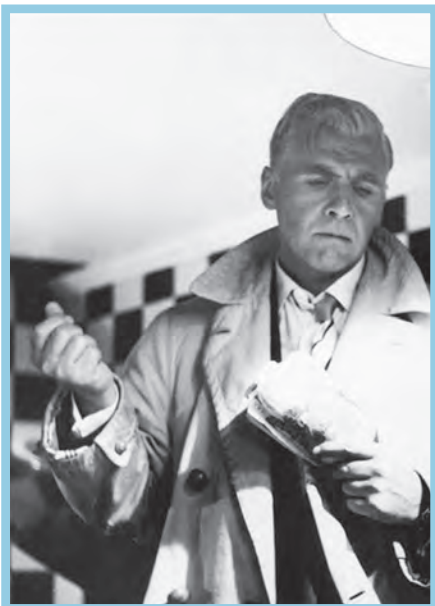
France/Italy 1969. Dir: Jean-Pierre Melville. 143 min. DCP

Melville's most personal film is, perhaps by no coincidence, his most powerful too, a haunting meditation on wartime survival that effortlessly transposes his noir sensibilities from criminal underworld to military underground. Based on Joseph Kessel's 1943 memoir, and redolent of Melville's own involvement with the French Resistance, *Army of Shadows* tracks a network of guerrilla fighters (played by Lino Ventura, Jean-Pierre Cassel, and Simone Signoret, among others) and their efforts to elude capture in Nazi-occupied France. Released in the fallout of May 1968, the film was derided by leftist critics – most savagely, those at *Cahiers du cinéma* – for its perceived glorification of then-president Charles de Gaulle, a central figure of the Resistance. Its restoration and re-release in 2006 precipitated a seismic reversal in critical appreciation; it's now regarded as one of Melville's masterworks. "Masterfully made, with no detail unattended" (Kenneth Turan, *Los Angeles Times*).

SUNDAY, AUGUST 11 – 6:00 PM

MONDAY, AUGUST 12 – 8:20 PM

SATURDAY, AUGUST 17 – 8:30 PM



New Restoration!

## Bob le flambeur (Bob the Gambler)

France 1956. Dir: Jean-Pierre Melville. 104 min. DCP

"Something like the cinematic Birth of the Cool" (J. Hoberman, *Village Voice*), Jean-Pierre Melville's legendary French gangster film was a major influence on the incoming movie makers who would create the French New Wave. A pulpy paean to night-time Paris, shot around the mean streets and smoky nightclubs of Place Pigalle, this atmospheric work stars aging Roger Duchesne as the silver-haired, trench-coated title character, a world-weary career gambler who resolves to end a long streak of bad luck by masterminding the heist of a lifetime. Melville adds more than a little comedy into his otherwise deadpan, bittersweet mix. The film is shot in gorgeous B&W by Henri Decaë, who became one of the key cameramen of the *nouvelle vague*. "Melville's affection for American gangster movies may have never been as engagingly and wittily demonstrated" (Vincent Canby, *New York Times*).

WEDNESDAY, AUGUST 7 – 8:30 PM

FRIDAY, AUGUST 9 – 6:30 PM

SUNDAY, AUGUST 11 – 4:00 PM



New Restoration!

## Le cercle rouge (The Red Circle)

France/Italy 1970. Dir: Jean-Pierre Melville. 130 min. DCP

Melville reunited with his *Le Samouraï* leading man Alain Delon for this inimitable and impossibly cool heist-movie classic, the French director's penultimate film. A love letter to John Huston's 1950 noir standard *The Asphalt Jungle*, Melville's Paris-set crime caper involves three damaged crooks – a thief (Delon), a fugitive (Gian Maria Volonté), and an ex-cop (Yves Montand) – who plot the elaborate heist of a haute jewelry shop in Place Vendôme. That legendary scene, a dialogue-free, thirty-minute masterpiece of ratcheting tension, clockwork precision, and exquisitely choreographed cinematography, has yielded oodles of onscreen robberies from its playbook. Melville DP Henri Decaë, who, along with Raoul Coutard, helped shape the look of the French New Wave, brings an icy, atmospheric visual cadence to the proceedings. "A classic of the clenched-fist, doom-laden world of noir" (Michael Wilmington, *Chicago Tribune*).

THURSDAY, AUGUST 15 – 8:40 PM

WEDNESDAY, AUGUST 21 – 6:30 PM



New Restoration!

## Le doulos (The Finger Man)

France 1962. Dir: Jean-Pierre Melville. 108 min. DCP

"Lie or die" is the hard-boiled credo observed by the duplicitous crooks of Melville's sordid, predictably stylish 1962 thriller. Screen bruiser Jean-Paul Belmondo, in his second outing with Melville (after *Léon Morin, Priest*), is tough-guy Silien, a safe-cracker and could-be cop informant who's lined up a robbery with a shady colleague just released from jail. When the job is botched and bodies start dropping, eyes – and barrels – turn to Silien as the assumed snitch. Melville's moody, hyper-masculine Paris is modelled after the underworlds of American noir – all whiskey bars, street lights, trench coats, and cancer sticks. The corkscrew plot is derived from the eponymous *Série noire* novel by Pierre Lesou. Tarantino credits the film with influencing *Reservoir Dogs*. "Brutal and subtly brilliant . . . Underscores why the French put the name to film noir" (Manohla Dargis, *New York Times*).

FRIDAY, AUGUST 9 – 8:30 PM

THURSDAY, AUGUST 15 – 6:30 PM



New Restoration!

## Léon Morin, Priest (Léon Morin, prêtre)

France/Italy 1961. Dir: Jean-Pierre Melville. 128 min. DCP

Jean-Paul Belmondo, fresh off Godard's game-changing 1960 debut *Breathless*, is the titular man of the cloth in Melville's nuanced wartime drama, adapted from the prizewinning novel by Béatrix Beck. Set in the French Alps during Nazi occupation, it casts screen siren Emmanuelle Riva as a young, widowed mother who challenges the religious devotion of her village's handsome Catholic priest, a chaste man she is sexually drawn to. Their verbal sparring, full of erotic innuendos and rich, theological insights, anticipated a similar lane taken by New Waver Eric Rohmer in his *Moral Tales*. Melville's intimate and intellectual film was the second in a trio of acclaimed WWII pictures that showcased the robust range of the French virtuoso, best known for his laconic neo-noirs. "It's Riva's emotional vitality that powers the story . . . and inspires Melville's most inventive, fluid moviemaking" (Michael Sragow, *Film Comment*).

SATURDAY, AUGUST 17 – 6:00 PM

WEDNESDAY, AUGUST 21 – 9:00 PM



A movie matinee series for kids and their families

Free popcorn and "Film Club" badge for ages 13 and under!

Admission: \$6 Ages 13 and Under \$10 Everybody Else

Cinematheque membership not required

LU OVER THE WALL

## Summer Ningyo 夏の人魚たち

This summer (or *natsu*, in Japanese), Film Club presents a pair of anime wonders that playfully reimagine *ningyo*, the mermaid-like creatures of Japanese folklore.

Note: In consideration of little kiddos in attendance, both films screen in their English-dubbed versions.



Co-presented with Anime Evolution

### Ponyo G

(Gake no ue no Ponyo)  
崖の上のポニョ

Japan 2008. Dir: Hayao Miyazaki. 101 min. DCP

This enchanting hand-drawn marvel from Hayao Miyazaki, "the greatest of all animators" (Roger Ebert), provides a whimsical meeting of Hans Christian Andersen's *The Little Mermaid* with the Japanese nautical folktales of *ningyo*, literally "human fish." It centres on the friendship between a five-year-old boy named Sosuke, son of a sailor, and a magical goldfish named Ponyo, young daughter of a sorcerer dad and a sea-goddess mom. After their chance encounter, Ponyo yearns to become human. As you'd expect from Studio Ghibli, *Ponyo* is awash in pure, unbridled imagination and visual fancy — but it's the tender love, humour, and devotion exhibited by Ponyo and Sosuke that form the emotional heart of the film. "Heralds a return to the child-like wonder of Miyazaki's enduring *My Neighbour Totoro*. And what do you know? It's another masterpiece" (Alex Lucas, *Empire*).

SUNDAY, JULY 21 - 11:00 AM

Vancouver's premier anime convention since 2003. **Anime Evolution** celebrates anime, manga, gaming, Japanese pop-culture, and every kind of related fandom. This year's convention takes place July 27-28 at the Nikkei National Museum & Cultural Centre. [animeevolution.com](http://animeevolution.com)



Film Club is sponsored by



# DIM CINEMA

Moving-image art in dialogue with cinema  
[www.dimcinema.ca](http://www.dimcinema.ca)

Programmed by Michèle Smith, co-editor of *Drawing Room Confessions*.



PICK UP YOUR FEET: THE DOUBLE DUTCH SHOW

## Skip Blumberg: Culture Beat (micro-retrospective)

One of the original camera-journalist-cum-independent-videomakers, Skip Blumberg's practice is situated between discourses of art, journalism, activism, and guerilla filmmaking. He is a founding member of the Videofreex, a pioneering New York video collective for countercultural movements from 1969 to 1978. This "Culture Beat" program provides just a small sampling of Skip's prolific output, from his "on-the-ground" participatory style to his travels around the world as an artist, producer, and correspondent. Join us for a Q&A following the program, when Video Out's Casey Wei will speak with Skip via Skype about how his practice has evolved over the last fifty years. To learn more about Skip's work, visit his web network [MoreArtistsMovies.com](http://MoreArtistsMovies.com).

What's That For? Videofreex | 1970/2017, 2 min.

Pick Up Your Feet: The Double Dutch Show | 1981, 28 min.

Flying Morning Glory (on fire) | 1985, 4 min.

World Eskimo-Indian Olympics | 1983, 27 min.

Seoul Brother Report | 1986, 4 min.

Chinese Noodle Making: Backwards and Forwards | 1990, 5 min.

Todd Alcott: Television | 1990, 2 min.

On Dream Street... | 2012, 17 min.

Growing Up Bonobo | Co-producer: Tom Weinberg, 2014, 17 min.

Instagram Movie | July 10, 2019, 1 min.

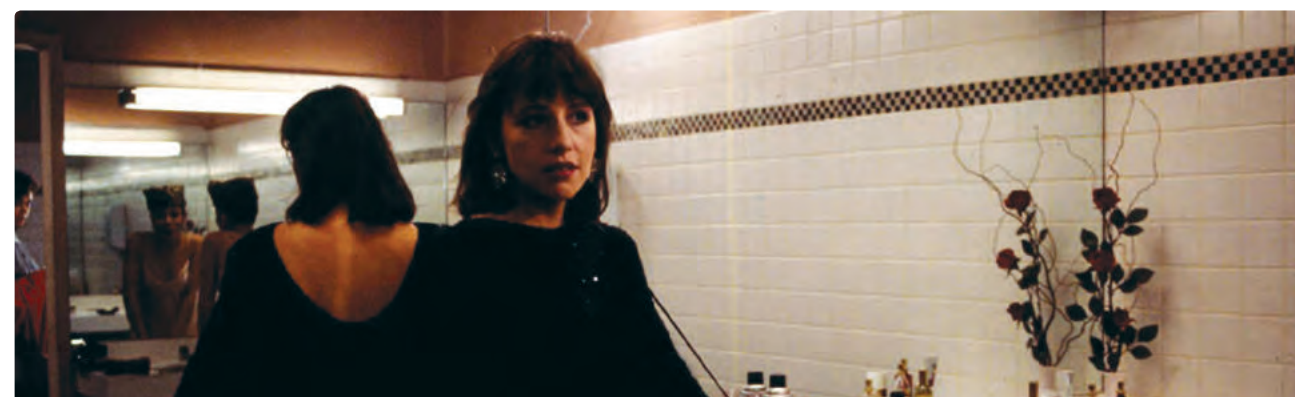
Format: DCP. Total running time: 107 min.

Q&A with Skip Blumberg post screening (via Skype)

Co-presented with VIVO Media Arts Centre



WEDNESDAY, JULY 10 - 7:00 PM



## Seven Women, Seven Sins

West Germany/Belgium/France/USA/Austria 1987.

Dirs: Maxi Cohen, Chantal Akerman, VALIE EXPORT, Laurence Gavron, Bette Gordon, Ulrike Ottinger, Helke Sander. 101 min. 16mm

In 1986, the innovative German television broadcaster ZDF asked seven women filmmakers to interpret the seven deadly sins. Their answer was this remarkable anthology of generative approaches to feminist cinema. We have documentarian Maxi Cohen to thank for unifying these varied strategies into a single 16mm film, starting with Ulrike Ottinger's delirious take on "Pride," the sin of sins, and ending with VALIE EXPORT's music video on modern "Lust." Helke Sander presents "Gluttony," set in a cartoonish Garden of Eden, as the original case of over-giving to a boyfriend. Chantal Akerman won't get out of bed to make "Sloth." There's "Greed" in the ladies' lounge and "Envy" at the symphony in narrative shorts by, respectively, Bette Gordon and Laurence Gavron. Cohen's own contribution involved placing a back-page ad in the *Village Voice* inviting random readers to talk on camera about their "Anger," with predictably explosive results.

WEDNESDAY, JULY 24 - 7:30 PM

VANCOUVER  
**LATIN AMERICAN**  
FILM FESTIVAL

August 22-September 1, 2019

Guest Country: **Costa Rica**

70+ films from across Latin America

Program Guide available in August  
[www.vlaff.org](http://www.vlaff.org)

CHAN CENTRE  
presents  
2019/20

SEP 28 Rosanne Cash  
OCT 5 Mari Boine  
OCT 19 DakhaBrakha  
NOV 2 Flamenco Legends:  
The Paco de Lucía Project  
NOV 16 Orquesta Akokán  
FEB 29 We Shall Overcome: A Celebration  
of Dr. Martin Luther King, Jr.  
MAR 8 Dianne Reeves: Beleza Brazil  
APR 4 La Santa Cecilia  
APR 18 Kalabanté: Afrique en Cirque



Canada *straight*

ROSANNE CASH



LA SANTA CECILIA



DAKHA BRAKHA



MARI BOINE

chancentre.com

*The Taming of the Shrew*  
Andrew McNee  
& Jennifer Lines  
Photo: Emily Cooper

ON STAGE  
NOW – BOOK  
TODAY!

book  
ON THE BEACH  
SHAKESPEARE FESTIVAL

Season Sponsor **GOLDCORP**

BMO MAINSTAGE

THE TAMING  
OF THE SHREW

AVISON  
YOUNG

SHAKESPEARE  
IN LOVE

LAWSON  
LÜNDELLE

HOWARD FAMILY STAGE

ALL'S WELL  
THAT ENDS WELL

BlueShore

CORIOLANUS

LONETREE

TICKETS FROM \$26

Season Brochures at Starbucks stores

604.739.0559 | bardonthebeach.org

Media Sponsors THE VANCOUVER SUN Global BC

## the Cinematheque

### ADMINISTRATIVE OFFICE

200 – 1131 Howe Street  
Vancouver, BC V6Z 2L7  
Phone: 604.688.8202  
Fax: 604.688.8204  
Email: info@theCinematheque.ca  
Web: theCinematheque.ca

The Cinematheque acknowledges that Vancouver is located on the unceded lands of the Coast Salish peoples, including the traditional territories of the *xw̓məθkʷəy̓əm* (Musqueam), *Sḵw̓xwú7mesh* (Squamish), and *salilwətaʔ* (Tsilé-Waututh) First Nations.

### STAFF

**Executive + Artistic Director:** Jim Sinclair  
**Managing Director:** Kate Ladyshevsky  
**Operations + Programming Associate:** Shaun Inouye  
**Communications + Marketing Manager:** Lizzie Brotherston  
**Communications + Marketing Assistant:** Brit Bachmann  
**Education Manager:** Michael Fontana  
**Education + Outreach Coordinators:** Cameron Mackenzie, Thea Loo  
**Indie Lab Recruitment:** Grace Mathisen  
**Education Intern:** Cameron McLeod, Carina Xu  
**Film Camp Facilitators:** Inanna Cusi, Shaghayegh Haghdoost, Anthony Lee, Grace Mathisen, Polina Mikhailova, Colin Williscroft  
**Venue Operations Manager:** Linton Murphy  
**Assistant Theatre Managers:** Sarah Bakke, Aryo Khakpour, Justin Mah, Emma Pollard, Amina Ferley Yael  
**Head Projectionist:** Al Reid  
**Relief Projectionists:** Ryan Ermacora, Lukas Henne, Ray Hinkle, Cassidy Penner

### BOARD OF DIRECTORS

**Chair:** David Legault  
**Vice Chair + Treasurer:** Rudy Bootsma  
**Secretary:** Tim Reeve  
**Members:** Jim Bindon, Leah Mallen, Moshe Mastai, Erin Mussolum, Wynford Owen, Nicole Prior, Eric Wyness

### Front Cover Image:

#### VOLUNTEERS

**Theatre Volunteers:** Aya Alvarez, Noémie Attia, Taylor Bishop, Sasha Bondartchouk, August Bramhoff, Jeremy Buhler, Fiona Chen, Bianca Crewe, Steve Devereux, Bill Dovhey, Yaz Ebrahi, Moana Fertig, Kevin Frew, Leslie Froeschner, Britt Frost, Shokei Green, Pablo Griff, Arthur Hain, Savannah Kemp, Ray Lai, Stewart Lampe, Christina Larabie, Sharon Lee, Vit Mlcoch, Adrian Nickpour, Brad Reed, Will Ross, Nadya Santoso, Tori Schepel, Sweta Shrestha, Raimondo Spano, Stephen Tweedale, Nathaniel von Vossen

**Distribution:** Hazel Ackner, Horacio Bach, Kyle Bowman, Gail Franko, Jeff Halladay, Alan Kollins, Martin Lohmann, Chelsea Lomax, Lynn Martin, Jim Miller, Matthew Shields, Lora Tanaka, Vincent Tao, Harry Wong

**Office:** Jo B., Betty-Lou Phillips

**Education:** Alyse Hébert

And a special thanks to all our spares!

### MEDIA SPONSOR

THE VANCOUVER *straight*

### THE CINEMATHEQUE PROGRAM GUIDE

**Program Notes:** Jim Sinclair and Shaun Inouye  
**Advertising:** Lizzie Brotherston  
**Proofreading:** Shaun Inouye  
**Design:** Lizzie Brotherston

Published six times a year with a bi-monthly circulation of 10–15,000. Printed by Van Press Printers.

### ADVERTISING

To advertise in this Program Guide or in our theatre before screenings, please email advertising@theCinematheque.ca or call 604.688.8202.

### SUPPORT

The Cinematheque is a charitable not-for-profit arts society. 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. To make a donation or for more information, please call our administration office at 604.688.8202.

The Cinematheque gratefully acknowledges the financial support of the following agencies:

