

# I FEEL YOU

THE FILMS OF LUCRECIA MARTEL



1131 Howe Street | Vancouver | theCinematheque.ca  
UMETSUGU INOUE  
BERGMAN 100  
NATIONAL TAP DANCE DAY  
LUCRECIA MARTEL  
CONTEMPORARY IRANIAN CINEMA  
UCLA FESTIVAL PRESERVATION TOUR  
CASSEY WEI  
CONTEMPORARY CROATIAN CINEMA

MAY + JUN 2018 →

THE STORMY MAN

EXPERIENCE ESSENTIAL CINEMA



# UMETSUGU INOUE

## JAPAN'S MUSIC MAN

Although the prolific Japanese filmmaker Umetsugu Inoue made movies in a number of genres, he may be best known as a specialist in musicals. He began making youth-oriented musicals in the 1950s at Nikkatsu, the influential Japanese genre-cinema studio that launched the career of cult favourite Seijun Suzuki. (Suzuki was the subject of a Cinematheque retrospective in 2016; Nikkatsu productions were themselves the subject of a Cinematheque exhibition in 2008). Inoue eventually caught the eye of the famed Shaw Brothers, who hired him to apply his magic touch to Hong Kong movies in the late '60s. This mini-retrospective, offering just a handful of the more than one hundred movies Inoue directed in his career, features four shot-in-colour gems: three newly-subtitled classics starring acting-and-singing heartthrob Yujiro Ishihara – "Japan's Elvis and James Dean rolled into one" (Mark Schilling) – and a restored 35mm print of a film Inoue made using the rare Konicolor process.

**Acknowledgments:** This touring program was curated by Tom Vick, Freer and Sackler Galleries, Smithsonian Institute (Washington, D.C.), and generously funded by the Inoue & Tsukioka Movie Foundation. Special thanks to Sabrina Baracetti, Thomas Bertacche, Roger Garcia, and Mark Schilling of the Far East Film Festival in Udine, Italy. Series introduction adapted from Mr. Vick's introduction for the Smithsonian. Film descriptions for *The Stormy Man*, *The Winner*, and *The Eagle and the Hawk* adapted from Mark Schilling, *Asia Sings! A Survey of Asian Musical Films*. Film description for *The Green Music Box* adapted from Il Cinema Ritrovato, Cineteca di Bologna.



### THE STORMY MAN

(AKA THE GUY WHO STARTED A STORM)  
(ARASHI O YOBU OTOKO)

Japan 1957. Dir: Umetsugu Inoue. 101 min. DCP

In the movie that made him a star, Yujiro Ishihara, the Japanese Elvis, plays Shoichi, a rowdy young hoodlum out to make it as a drummer in the Ginza jazz world. Mie Kitahara (Ishihara's future wife) is Miyako, his new manager, as sassy and smart as she is gorgeous. Romantic sparks fly, but Shoichi's first priority is to beat arrogant, gang-connected Charley (Toshio Oida), Ginza's best drummer. The film was Japan's third-biggest box-office success of 1957, made the Nikkatsu studio solvent, and solidified director Umetsugu Inoue's reputation as a maker of hit musicals. For its young audience, who clapped and cheered as Ishihara sang "I'm a drummer, a no-good drummer," the movie was an event and a generational marker. Today it still packs musical excitement – and presents Japan's premier screen idol at his most charismatic.

SATURDAY, MAY 19 – 6:30 PM  
SUNDAY, MAY 20 – 8:30 PM



### THE WINNER

(SHOURISHA)

Japan 1957. Dir: Umetsugu Inoue. 98 min. DCP

Umetsugu Inoue's first film with rising-star Yujiro Ishihara tells the colourful story of a punk kid who gets serious about boxing after having the tar punched out of him. He's managed by a former contender whose own championship dreams were unfulfilled. Inoue adds a subplot, inspired by Powell and Pressburger's 1948 classic *The Red Shoes*, about an up-and-coming ballerina (Mie Kitahara) who falls for the boxer. Her 13-minute solo dance is one of the film's highlights. Another is the climactic fight scene, filmed by Inoue with more than 200 cuts over the course of four days. *The Winner* lived up to its name at the box office, and proved to Inoue's satisfaction that Ishihara could carry a film (his studio bosses needed more convincing). It also established the template – action-with-musical-interludes – for dozens of Nikkatsu films to come.

SATURDAY, MAY 19 – 8:30 PM  
SUNDAY, MAY 20 – 6:30 PM

"A DIRECTOR WHO HAD A BIG IMPACT ON JAPANESE AND HONG KONG POP CINEMA . . . INOUE'S MIX OF MUSIC, ACTION, AND HOT YOUNG TALENT BECAME A TEMPLATE FOR A NEW GENRE, CALLED NIKKATSU ACTION." – MARK SCHILLING, *VARIETY*

"I'M A DRUMMER, A NO-GOOD DRUMMER / WHEN I GET MAD, I START A STORM."

– YUJIRO ISHIHARA, SINGING IN *THE STORMY MAN*



NEW 35MM PRINT! FAMILY MATINEES!

### THE GREEN MUSIC BOX

(MIDORI HARUKA NI)

Japan 1955. Dir: Umetsugu Inoue. 90 min. 35mm

A musical action film for children, Umetsugu Inoue's *The Green Music Box* was the first theatrical feature shot in Konicolor, a vivid, three-strip colour process developed in Japan in the 1940s. Adapted from a novel of the same name by Makoto Hojo, the film stars 14-year-old Ruriko Asaoka, in her screen debut, as the daughter of an important researcher. She becomes entangled with a spy trying to steal her father's secrets. The cast includes the popular comedian Frankie Sakai. Asaoka, still acting today, sustained a career in Nikkatsu action and melodrama pictures through the following decades. The film, screening here in a restored 35mm Konicolor print, typifies director Inoue's creative use of colour.

Print courtesy of the collection of the National Film Archive of Japan, Tokyo

SATURDAY, MAY 26 – 4:30 PM  
SUNDAY, MAY 27 – 6:00 PM



### THE EAGLE AND THE HAWK

(WASHI TO TAKA)

Japan 1957. Dir: Umetsugu Inoue. 115 min. DCP

Umetsugu Inoue's follow-up to *The Winner* has heartthrob Yujiro Ishihara as a seaman who joins the crew of a rusty cargo ship to avenge himself on his father's enemy. His cocky attitude gets him into trouble with the crew, but also attracts the attention of the two women on board, a sultry stowaway (Yumeji Tsukioka) and the captain's high-spirited daughter (Ruriko Asaoka). Rentaro Mikuni and Hiroyuki Nagato play Ishihara's rivals. Inoue's script does not play out in obvious ways, just as Ishihara's character is hard to classify. Neither heartless tough nor pure-minded exemplar, he's something new to Japanese films: a dirty hero with his own sense of justice and a way with a song! Inoue shot the film aboard a real WWII cargo ship in Tokyo Bay; the authentic pitching, rolling, and spraying seawater add to the danger and excitement.

SATURDAY, MAY 26 – 6:30 PM  
SUNDAY, MAY 27 – 7:45 PM





NEW RESTORATIONS

The Cinematheque joins film institutions around the world in celebrating the 2018 centenary of Swedish master Ingmar Bergman (1918-2007), one of the cinema's pantheon talents. Beginning in March and continuing through 2018, we pay tribute to this singular and superlative filmmaker – arguably one of the 20th century's most important artists – with a major retrospective of his work. Most films will screen in new restorations created by the Swedish Film Institute for the international celebration of Bergman's 100-year jubilee.

*Program note:* The full introduction to our Bergman 100 retrospective was published in The Cinematheque's March-April 2018 program guide and is available online at [theCinematheque.ca/bergman100](http://theCinematheque.ca/bergman100)



## THE SEVENTH SEAL (DET SJUNDE INSEGLET)

Sweden 1957. Dir: Ingmar Bergman. 96 min. DCP

Bergman's very modern meditation on our search for meaning, presented in the guise of a medieval morality play, is one of cinema's most famous (and parodied) works. Max von Sydow is Antonius Blok, a battle-weary knight who returns from the Crusades to find his native Sweden ravaged by plague and overtaken by religious zealotry. Observing the horrors around him, this once-pious man begins to doubt the existence of a God who would permit such suffering. When the white-faced, black-robed figure of Death comes to claim him also, Blok challenges the spectre to a fateful game of chess. *The Seventh Seal* has achieved iconic status in the popular imagination and contains some of film's most unforgettable images. It was also a milestone in "intellectual" or "serious" cinema, and instrumental in creating the art-house vogue for Bergman's remarkable work. "One of the most beautiful films ever" (Eric Rohmer).

FRIDAY, MAY 18 – 6:30 PM  
MONDAY, MAY 21 – 4:30 PM  
THURSDAY, MAY 24 – 8:15 PM  
SATURDAY, MAY 26 – 8:45 PM



## SUMMER WITH MONIKA (SOMMAREN MED MONIKA)

Sweden 1953. Dir: Ingmar Bergman. 96 min. DCP

A sensuous, admirably unsentimental tale of young love, this highpoint of early Bergman was revered by the talents of the French New Wave. Godard called it "the most original film of the most original of directors"; Truffaut paid it tribute in *The 400 Blows*. Harriet Andersson, fiery in her first of many Bergman roles, is Monika, a shop girl whose whirlwind summer romance with Harry (Lars Ekborg) gives way to domestic routine and drudgery. The atmospheric visuals by Gunnar Fischer, Bergman's cameraman of choice in the 1950s, effectively contrast the airy, idyllic, seaside locales of the couple's summer passion with the darker, drabber realities of their working-class life in the city. The film's eroticism and nudity made it a *succès de scandale* for Bergman and Swedish cinema. It was originally released in America (recut by its exploitation-film distributor) as *Monica, the Story of a Bad Girl*.

FRIDAY, MAY 18 – 8:30 PM  
MONDAY, MAY 21 – 6:30 PM  
TUESDAY, MAY 22 – 8:15 PM



## SAWDUST AND TINSEL (AKA THE NAKED NIGHT) (GYCKLARNAS AFTON)

Sweden 1953. Dir: Ingmar Bergman. 92 min. DCP

The circus serves as the arena for a savage dissection of male-female sexual relations in the dark, fantastical *Sawdust and Tinsel*, another standout among Bergman's early works. Setting the stage is a dream-like flashback – one of Bergman's most extraordinary sequences – in which a clown is humiliated by his wife. The film then relates the mutually-destructive relationship between Albert (Åke Grönberg), aging owner of a turn-of-the-century travelling circus, and Anne (*Summer with Monika's* Harriet Andersson), his young mistress, a bareback rider. The highly-stylized images derive from German Expressionism (especially E. A. Dupont's 1925 circus drama *Variety*, with Emil Jannings). Sven Nykvist, in his first film for Bergman, was one of the two credited DOPs. "A landmark in Bergman's development . . . A film that reveals the director's maturation as a visual stylist as well as a philosophical artist" (Ephraim Katz).

MONDAY, MAY 21 – 8:30 PM  
WEDNESDAY, MAY 30 – 6:30 PM



## THE VIRGIN SPRING (JUNGFRUKÄLLAN)

Sweden 1960. Dir: Ingmar Bergman. 89 min. DCP

Bergman won the first of his three Foreign Language Film Oscars – and Sven Nykvist became Bergman's regular cinematographer – with this powerful drama of faith and vengeance, which recalls *The Seventh Seal* in its immaculate recreation of a barbarous, superstitious medieval milieu. Written by Ulla Isaksson, and based on a 13th-century ballad, the film stars Max von Sydow as Töre, a landowner whose beloved daughter is raped and murdered while on a religious pilgrimage. In a strange twist of fate, the killers later seek shelter at Töre's farm. Although harrowing, *The Virgin Spring* manages a grace note of hope and a suggestion of the divine not found in Bergman's subsequent "Faith" trilogy (which begins with *Through a Glass Darkly*, his second Oscar winner). The film won the critics' prize at Cannes, where it (and Buñuel's *The Young One*) was announced as "too good to be judged" for the Palme d'Or!

FRIDAY, JUNE 15 – 6:30 PM  
SATURDAY, JUNE 16 – 8:15 PM  
SUNDAY, JUNE 17 – 6:30 PM



## THE DEVIL'S EYE (DJÄVULENS ÖGA)

Sweden 1960. Dir: Ingmar Bergman. 87 min. DCP

"A woman's chastity is a sty in the Devil's eye." So goes the "old Irish proverb" (invented, apparently, by Bergman) that serves as premise for *The Devil's Eye*, an ironic, stylized, self-consciously theatrical comic fantasy. The film – Bergman's follow-up to *The Virgin Spring* – opens in Hell, where Satan decides to send legendary seducer Don Juan (Jarl Kulle) to modern-day Sweden to deflower a country parson's virtuous daughter (Bibi Andersson). Gunnar Björnstrand serves as our master of ceremonies, introducing the film's various episodes. The picture was master cinematographer Gunnar Fischer's twelfth and final film for Bergman. The Scarlatti sonatas on the soundtrack are played by Käbi Laretei, Bergman's fourth wife. "Although the film belongs to Bergman's lighter works, his favourite serious subjects, God, the Devil, and sex, play dominating roles. Fischer's photography is tops . . . The acting is superb" (*Variety*).

TUESDAY, MAY 22 – 6:30 PM  
WEDNESDAY, MAY 30 – 8:20 PM



## BRINK OF LIFE (AKA SO CLOSE TO LIFE) (NÄRA LIVET)

Sweden 1958. Dir: Ingmar Bergman. 84 min. DCP

Bergman's Cannes-fête follow-up to the one-two punch of *The Seventh Seal* and *Wild Strawberries* is now little-known. A pared-down chamber piece set in a hospital maternity ward, *Brink of Life* features three key Bergman actresses – Ingrid Thulin, Eva Dahlbeck, and Bibi Andersson – as three very different expectant mothers. Ulla Isaksson, who subsequently penned Bergman's Oscar-winning *The Virgin Spring*, wrote the script: this was Bergman's first film since 1953's *Summer with Monika* not based on his own original screenplay. *Brink of Life* earned the Swedish filmmaker, noted for his fascination with the inner lives of women, Best Director honours at Cannes; his four female leads – including Barbro Hiort af Ornäs as a nurse – collectively won the festival's Best Actress prize. The film shocked audiences by realistically depicting the pain of labour.

FRIDAY, JUNE 15 – 8:20 PM  
SATURDAY, JUNE 16 – 6:30 PM

## BERGMAN TRIPLE BILL MONDAY, MAY 21 (VICTORIA DAY)

*The Seventh Seal + Summer with Monika + Sawdust and Tinsel*

Triple Bill Price: \$24 Adults / \$22 Students & Seniors  
Regular single and double bill prices otherwise in effect.  
Annual \$3 membership required.



## SECRETS OF WOMEN

(AKA WAITING WOMEN)  
(KVINNORS VÄNTAN)

Sweden 1952. Dir: Ingmar Bergman. 107 min. DCP

Early evidence of Bergman's skill at comedy is found in the anthology-like *Secrets of Women*, a project designed to showcase some of Sweden's best actresses. While four women wait for their husbands to join them at a summer house, three relate stories about crucial events in their marriages. Episode one has Rakel (Anita Björk) recalling an encounter with an old flame. In episode two, an experiment in visual storytelling with minimal dialogue, Marta (Maj-Britt Nilsson) remembers an affair in Paris. The celebrated third segment – inspired, Bergman said, by Hitchcock's use of confined spaces – has an uncommunicative couple (Eva Dahlbeck and Gunnar Björnstrand) trapped in an elevator. "It may well be the most amusing 20 minutes in the whole Bergman canon" (Trevor Johnston, *Time Out*). "Essential early Bergman . . . This film announced Bergman internationally as a director with a unique understanding of women" (Bergman Foundation).

SUNDAY, JUNE 17 – 8:20 PM

SATURDAY, JUNE 23 – 8:45 PM

MONDAY, JUNE 25 – 6:30 PM

## PORT OF CALL

(HAMNSTAD)

Sweden 1948. Dir: Ingmar Bergman. 99 min. DCP

Roberto Rossellini's Italian neorealism and Marcel Carné's French poetic realism are pronounced influences on Ingmar Bergman's fifth feature, a moody, gritty drama set (and largely shot) on the Gothenburg docks. A rare work of social criticism from the director – it takes on Sweden's social-welfare and juvenile-justice systems, along with the issue of abortion – the film concerns Berit (Nine-Christine Jönsson), a suicidal young woman with a troubled background and a domineering, disapproving mother. A romance with Gösta (Bengt Eklund), a sailor, raises Berit's hopes, but the young man finds himself struggling to accept Berit's past. The destructive parent-child relationship is a recurring Bergman motif: the film was risqué in its day for its forthright eroticism and treatment of abortion. It was also the first Bergman picture shot by Gunnar Fischer (*The Seventh Seal*, *Wild Strawberries*), the director's go-to cinematographer through the 1950s.

MONDAY, JUNE 25 – 8:40 PM

WEDNESDAY, JUNE 27 – 6:30 PM



## THE TOUCH

(BERÖRINGEN)

Sweden/USA 1971. Dir: Ingmar Bergman. 115 min. DCP

Bergman's first film in English divided critics and remains underappreciated. Bibi Andersson plays a Swedish housewife who jeopardizes her nominally happy marriage to a provincial surgeon (Max von Sydow) by embarking on an affair with a volatile Jewish-American archaeologist (New Hollywood icon Elliott Gould). The film is regarded as one of Bergman's most straightforward and accessible: the director himself described it as, simply, "a love story" – although Christian symbolism and the Holocaust figure into the drama. "A romantic film of great poignancy and strength and an example of masterful cinema honed down to deceptively simple near-perfection" (*Variety*). "A revelation . . . It was quickly overshadowed by Bergman's subsequent works [including *Cries and Whispers* and *Scenes from a Marriage*] – but it's time to recognize it as a major entry in the director's canon" (Geoff Andrew, *Sight & Sound*).

SATURDAY, JUNE 23 – 6:30 PM

THURSDAY, JUNE 28 – 8:30 PM

## SUMMER INTERLUDE

(AKA ILLICIT INTERLUDE)

(SOMMARLEK)

Sweden 1951. Dir: Ingmar Bergman. 96 min. DCP

Bergman becomes Bergman with the lyrical *Summer Interlude*, his first major critical success and, arguably, first mature work. Effusively admired by many – Godard declared, "I love *Summer Interlude*" – the film, Bergman's tenth feature, anticipates *Wild Strawberries* with its flashback structure and elegiac, deeply-felt exploration of love, loss, and acceptance of the past. Maj-Britt Nilsson is prima ballerina Marie, nearing the end of her performing career, and struggling in her current romance. The unexpected discovery of a diary leads her to recall her ill-fated first love affair as a teenager many years before. The film received a U.S. release as *Illicit Interlude*: Bergman's original American distributors often saw fit to push the saucy or salacious. "Of the Bergman films I have seen, *Summer Interlude* is the earliest in which one feels in the presence of a great artist" (Robin Wood).

THURSDAY, JUNE 28 – 6:30 PM

SUNDAY, JULY 1 – 6:30 PM

MONDAY, JULY 2 – 8:35 PM

NO MAPS ON MY TAPS



"The films, which I consider the two best ever made about the art, didn't just record tap history, they became part of it, helping to stoke a revival."  
– Brian Seibert, dance critic, *New York Times*

"No Maps on My Taps is back. The great, elegiac documentary on tap dance is restored."  
– Joan Acocella, dance critic, *The New Yorker*

## No Maps on My Taps

USA 1979. Dir: George T. Nierenberg. 58 min. DCP

Documentarian George T. Nierenberg's joyous, ebullient 1979 film, intended as an elegy for the then-dying art of tap, actually proved instrumental in the dance form's revival. *No Maps on My Taps* showcases legendary New York hoofers Bunny Briggs, Chuck Green, and Howard "Sandman" Sims, all still dancing up a storm (here, to Lionel Hampton's music) as they approach their senior years. Great clips from the 1930s demonstrate the gifts of Bill "Bojangles" Robinson, John Bubbles, and others. Newly restored by New Jersey's Milestone Films, the film is a toe-tapping treat throughout and (with all due respect to the likes of Fred Astaire and Gene Kelly) makes the case for tap as an important African-American art form. Nierenberg's next project was the rousing gospel-music doc *Say Amen. Somebody*.

followed by

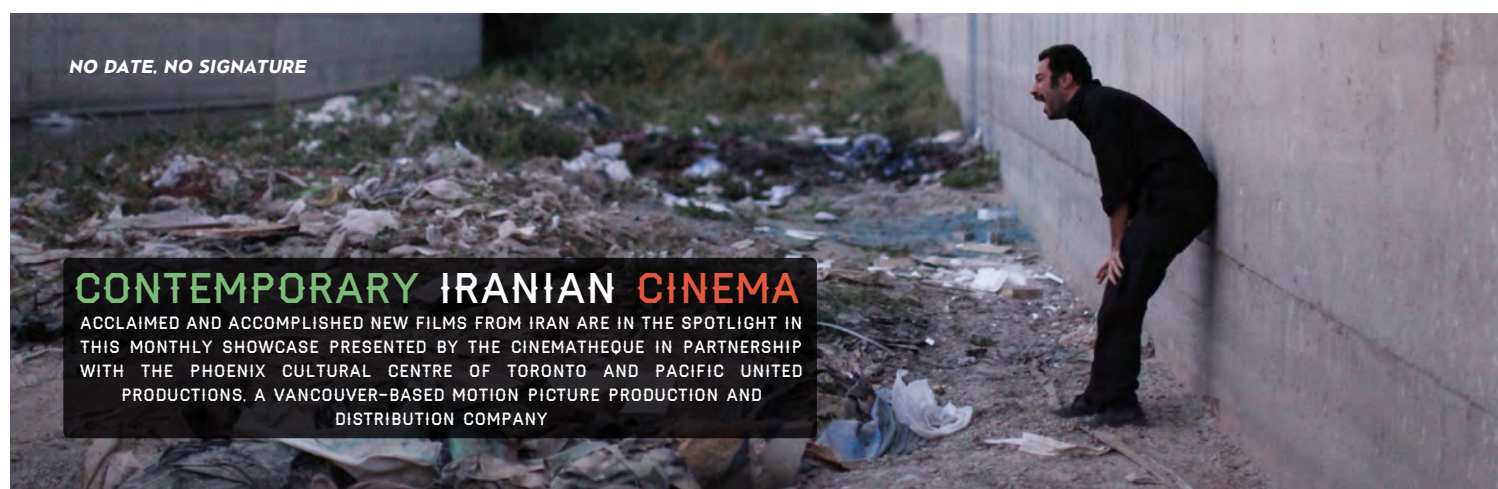
## About Tap

USA 1985. Dir: George T. Nierenberg. 28 min. DCP

George T. Nierenberg's 1979 hit documentary *No Maps for My Taps* arrived hot on the heels (pun intended) of Gregory Hines's star-making turn in 1978's Broadway smash *Eubie!* The two events are credited with reenergizing the art of tap. In Nierenberg's sequel, Hines shares childhood memories of attending Harlem's Apollo Theatre, and we meet dance greats Steve Condos, Chuck Green, and Jimmy Slyde.

FRIDAY, MAY 25 – 7:00 PM

NO DATE, NO SIGNATURE



## 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

## WANDER ABOUT ME

(Parseh dar havaliye man)

Iran 2017. Dir: Ghazaleh Soltani. 75 min. DCP

Mehraveh Sharifinia garnered much praise and a few festival laurels for her commanding performance in Vancouver Film School alumnus Ghazaleh Soltani's timely new film, the writer-director's fiction feature debut. Sayeh (Sharifinia) is an independent, unmarried woman on the cusp of turning 30, living and working in Iran's bustling capital city of Tehran. As with the millions of Iranian women of her generation who elect to remain single, she's in defiance of the strict conventions of the Islamic Republic, which maintain that women, by law and custom, should be the property of their husbands. That reality rears its head when age-conscious Sayeh decides she wants a baby; told that, due to her gender and unwed status, the likelihood of adoption is slim – or off the table entirely, should she want a boy – Sayeh pursues a more illicit alternative.

SUNDAY, MAY 20 – 4:00 PM

THURSDAY, MAY 24 – 6:30 PM

## NO DATE, NO SIGNATURE

(Bedoune tarikh, bedoune emza)

Iran 2017. Dir: Vahid Jalilvand. 104 min. DCP

A prominent medical examiner believes he might be responsible for a child's death in the gripping second feature of Iranian arthouse filmmaker Vahid Jalilvand. Dr. Nariman (Amir Aghaee) is driving home one night when he is involved in a seemingly minor traffic accident with a motorcycle carrying Moosa (Navid Mohammadzadeh) and family. No one appears more than slightly injured, but when the body of Moosa's son turns up in the morgue several days later, the doctor faces a major moral dilemma. Jalilvand's well-acted, elegantly-shot film spins a complex drama out of themes of class conflict, guilt, and grief. *No Date, No Signature* won the New Directors Competition at the Chicago festival, and the prizes for Best Director and Actor (Mohammadzadeh) in the Horizons section of Venice. "Riveting . . . A disquieting but profoundly satisfying movie" (VIFF).

MONDAY, JUNE 11 – 7:00 PM

SUNDAY, JUNE 17 – 4:00 PM

CONTINUING THROUGH 2018

BERGMAN 100

**“A major auteur and eloquent leading light of the New Argentine Cinema.”** – Nicolas Rapold, *New York Times*

**“One of the most prodigiously talented and critically adulated filmmakers in contemporary world cinema.”**

– Haden Guest, *BOMB Magazine*

**“When you discover an auteur so original, mature, and elusive as Lucrecia Martel, you feel as if you’re witnessing a miracle.”**

– Pedro Almodóvar

**W**ith the seismic arrival of *Zama* on the festival circuit last year, Argentine auteur Lucrecia Martel (b. 1966) ended a long nine-year drought between pictures and upped her feature-film count to a lean four works over the past 16 years. (A prolific director, she is not.) In truth, had each of Martel’s too-few films not been replete with sophistication, singularity, and radical new perspectives on the seventh art, it would be hard to fathom how such an oft-absent filmmaker could remain so relevant, so revered, so indispensable a figure in modern cinema, as Martel so clearly has.

Born and raised in the tropical northern province of Salta – the locale of most of her films – Martel came to international prominence in 2001 with her dazzling, dreamlike first feature *La Ciénaga*, winner of the prestigious Alfred Bauer Prize at the Berlin Film Festival and flashpoint for a New Argentine Cinema still gaining ground in the early aughts. (Lisandro Alonso, perhaps Martel’s closest filmic cousin, is also among its affiliates.) A deeply immersive, deeply impressionistic account of a bourgeois family in decay, Martel’s astonishing debut introduced the social themes, feminist framework, and much-lauded aesthetic sensibilities – unorthodox aural landscapes; visual tactility – that would only intensify over her next two features: the oblique coming-of-age drama *The Holy Girl* (2004), and the brilliantly inside-out thriller *The Headless Woman* (2008), considered to be one of the best films of the 21st century.

To coincide with the Vancouver premiere of *Zama*, Martel’s first literary adaptation, Martel’s first literary adaptation and first period piece, The Cinematheque presents a mid-career retrospective of the director’s fiercely-original body of work. Included are her four acclaimed features – remarkable feats of sensorial cinema, all – plus *Dead King*, a revisionist short film from 1995.



ZAMA

# I FEEL YOU

## THE FILMS OF LUCRECIA MARTEL

**“Beautiful, hypnotic, mysterious, and elliptical.”**

– Manohla Dargis, *New York Times*

**“Astonishing . . . *Zama* may just be Martel’s left-field masterpiece; a picture that’s antic, sensual, and strange.”** – Xan Brooks, *The Guardian*

**One of the top four films of 2017** – *Sight & Sound, Cinema Scope*

**Vancouver Premiere!**



### ZAMA

Argentina/Brazil/Spain/France 2017. Dir: Lucrecia Martel. 115 min. DCP

The almost unbearable wait for Lucrecia Martel’s follow-up to 2008’s *The Headless Woman*, one of this century’s standout masterworks, was finally ended with the arrival of *Zama* last year. Ambitious in scale, enigmatic in form, and altogether brilliant in its fever-dream adaptation of Antonio di Benedetto’s existential novel, Martel’s fourth feature is a throne-retaking triumph for the Argentine auteur. Set in the late-18th-century in the wilds of what is now Paraguay, it tracks the fate of a hubristic Spanish magistrate (Daniel Giménez Cacho) stationed at a far-flung colonial outpost, waiting in vain for a royal transfer that will reunite him with his family. As ever in Martel’s cinema, the elliptical, at times elusive story is subordinate to the film’s sensorial powers: its lush, oneiric cinematography (by *The Ornithologist*’s Rui Poças); its immersive, alien soundtrack. The result is among the best and boldest films of 2017!

**FRIDAY, JUNE 1 – 7:00 PM WITH INTRODUCTION**

**SATURDAY, JUNE 2 – 6:30 PM**

**SUNDAY, JUNE 3 – 8:40 PM**

**TUESDAY, JUNE 5 – 6:30 PM**

**FRIDAY, JUNE 8 – 8:15 PM**

**SATURDAY, JUNE 9 – 6:30 PM**

**“A small masterpiece . . . Every shot is dense with life.”**

– Meredith Brody, *Chicago Reader*



### LA CIÉNAGA

**(The Swamp)**

Argentina 2001. Dir: Lucrecia Martel. 101 min. DCP

Few debuts this century have announced the emergence of a truly original film artist with such clarity and confidence as *La Ciénaga*, the exceptional first feature by Lucrecia Martel. A rumination on race, class, gender, and the spectre of Argentina’s colonial past, the film glimpses the lives of an extended bourgeois family on holiday, sojourning at their dank, decrepit rural estate in the sweltering highlands of Salta, the writer-director’s home province. The parents, in a perpetual drunken stupor, engage in petty domestic dramas while making racist accusations against the indigenous help. The constellation of kids, meanwhile, explore the nearby marshes, swimming holes, and city, the air of impending violence and promiscuity palpable. Martel evokes an experiential, almost haptic sense of place using off-screen sound and off-kilter framing to uncanny effect. Named the best Latin American film of the decade in a poll conducted by Cinema Tropical.

preceded by

### DEAD KING

**(Rey muerto)**

Argentina 1995. Dir: Lucrecia Martel. 12 min. DCP

Sam Peckinpah’s *The Wild Bunch* is given a feminist retooling in Martel’s auspicious short film, one of the inaugural works of the New Argentine Cinema. *Courtesy of Instituto Nacional de Cine y Artes Audiovisuales.*

**SATURDAY, JUNE 2 – 8:40 PM**

**SUNDAY, JUNE 3 – 6:30 PM**

**MONDAY, JUNE 4 – 8:30 PM**

## OPENING NIGHT

**Friday, June 1**

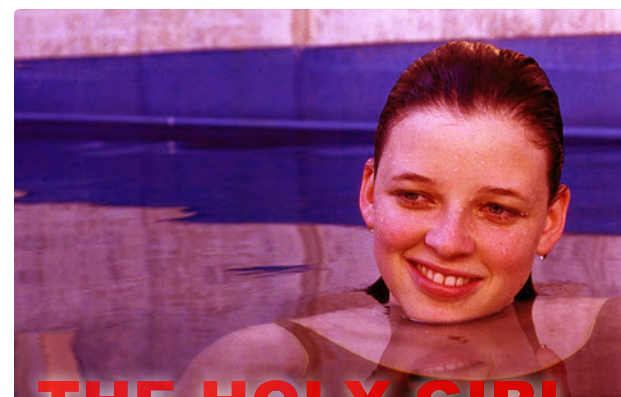
**RECEPTION, REFRESHMENTS & SPECIAL INTRODUCTION**

**6:00 PM – Reception**

**7:00 PM – *Zama* introduced by Dr. Christine Evans**

**Dr. Christine Evans** is a Lecturer in Film Studies at the University of British Columbia. Her research focuses on the intersections between film theory, continental philosophy, Lacanian psychoanalysis, and love. She is currently working on a book entitled *Slavoj Žižek and Film: A Cinematic Ontology* (I.B. Tauris, forthcoming 2018).

**“Elusive, feverish, and altogether amazing . . . A film that defies categorization, but I’m tempted to call it a miracle.”** – A.O. Scott, *New York Times*



### THE HOLY GIRL

**(La niña santa)**

Argentina 2004. Dir: Lucrecia Martel. 106 min. 35mm

Lucrecia Martel, doyenne of the New Argentine Cinema, delivered on the sizable promise of her debut *La Ciénaga* with this strange and sensual sophomore effort about a teenage girl’s mission to deliver a man from sin. Amalia (María Alché) is a 16-year-old Catholic student living with her mother, a lonely divorcee (Mercedes Morán), in the dilapidated family-owned hotel they run in small-town Salta. While attending a medical conference held at the inn, a visiting doctor molests Amalia on a crowded street corner, setting in motion a troubling bid for his salvation by the spiritually devout, sexually awakened “holy girl.” Rendered in allusive tones, the crumbling setting becomes less a tangible space than an abstract site of whispered prayer, carnal temptation, and middle-class moral malaise. The intimacies fostered by Martel’s formal ingenuity – a brilliant use of peripheral sound, in particular – feel revelatory in their visceral impact.

**MONDAY, JUNE 4 – 6:30 PM**

**TUESDAY, JUNE 5 – 8:40 PM**

**SUNDAY, JUNE 10 – 8:15 PM**

**“One of the great films of the decade.”**

– James Quandt, *Artforum*



### THE HEADLESS WOMAN

**(La mujer sin cabeza)**

Argentina/Spain/France/Italy 2008. Dir: Lucrecia Martel. 87 min. 35mm

“The work of a genius, or at very least one of the most talented filmmakers in the world” (Peter Bradshaw, *The Guardian*). *The Headless Woman* is the mesmerizing third feature by Lucrecia Martel – and likely her chef d’oeuvre. María Onetto plays Verónica, a middle-aged, bottle-blond dentist in Argentina’s Salta province who may or may not have struck and killed something – or someone – while driving home one afternoon. Verónica bangs her head in the process, and spends the film in a woozy, disoriented, concussive state, while the men in her pampered, privileged family apparently collude to erase all traces of the accident. The film’s dreamy hyper-reality and moody, mysterious metaphysics have drawn comparisons to Luis Buñuel, David Lynch, the Michael Haneke of *Caché*, and the Antonioni of *L’Avventura* and *Blow Up*. The indigenous bodies haunting the edges of the frame suggest that a deeper meditation on colonial guilt may be afoot. *Print courtesy of Walker Art Center.*

**FRIDAY, JUNE 8 – 6:30 PM**

**SATURDAY, JUNE 9 – 8:40 PM**

**SUNDAY, JUNE 10 – 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

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	<b>1</b> For May 2-3 film descriptions, please consult our previous program guide or visit <a href="http://theCinematheque.ca">theCinematheque.ca</a>	<b>2</b> New Cinema <b>Jeannette, the Childhood of Joan of Arc</b> - 6:30 pm New Restorations <b>The Passion of Joan of Arc</b> - 8:30 pm	<b>3</b> New Cinema <b>Montparnasse Bienvenue</b> - 6:30 pm <b>Jeannette, the Childhood of Joan of Arc</b> - 8:30 pm	<b>4</b>	<b>5</b>	
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<b>20</b> Film Club <b>Babe</b> - 11:00 am ● Contemporary Iranian Cinema <b>Wander About Me</b> - 4:00 pm Umetsugu Inoue <b>The Winner</b> - 6:30 pm <b>The Stormy Man</b> - 8:30 pm	<b>21</b> Bergman 100 <b>The Seventh Seal</b> - 4:30 pm <b>Summer with Monika</b> - 6:30 pm <b>Sawdust and Tinsel</b> - 8:30 pm	<b>22</b> Bergman 100 <b>The Devil's Eye</b> - 6:30 pm <b>Summer with Monika</b> - 8:15 pm	<b>23</b> DIM Cinema <b>Troublemakers</b> - 7:30 pm	<b>24</b> Contemporary Iranian Cinema <b>Wander About Me</b> - 6:30 pm Bergman 100 <b>The Seventh Seal</b> - 8:15 pm	<b>25</b> National Tap Dance Day <b>No Maps on My Taps + About Tap</b> - 7:00 pm	<b>26</b> Umetsugu Inoue <b>The Green Music Box</b> - 4:30 pm <b>The Eagle and the Hawk</b> - 6:30 pm Bergman 100 <b>The Seventh Seal</b> - 8:45 pm
<b>27</b> Casey Wei <b>Murky Colors + Vater und Sohn / Father and Son / 父子</b> - 2:00 pm Umetsugu Inoue <b>The Green Music Box</b> - 6:00 pm <b>The Eagle and the Hawk</b> - 7:45 pm	<b>28</b> Contemporary Croatian Cinema <b>Trampoline</b> - 7:00 pm <b>A Brief Excursion</b> - 8:35 pm	<b>29</b> 	<b>30</b> Bergman 100 <b>Sawdust and Tinsel</b> - 6:30 pm <b>The Devil's Eye</b> - 8:20 pm	<b>31</b> Contemporary Croatian Cinema <b>A Brief Excursion</b> - 7:00 pm <b>Trampoline</b> - 8:35 pm	<b>1</b> Lucrecia Martel <b>Opening Night Reception</b> - 6:00 pm <b>Zama</b> - 7:00 pm	<b>2</b> Lucrecia Martel <b>Zama</b> - 6:30 pm <b>La Ciénaga + Dead King</b> - 8:40 pm
<b>3</b> Lucrecia Martel <b>La Ciénaga + Dead King</b> - 6:30 pm <b>Zama</b> - 8:40 pm	<b>4</b> Lucrecia Martel <b>The Holy Girl</b> - 6:30 pm ▼ <b>La Ciénaga + Dead King</b> - 8:30 pm	<b>5</b> Lucrecia Martel <b>Zama</b> - 6:30 pm <b>The Holy Girl</b> - 8:40 pm ▼	<b>6</b> DIM Cinema <b>The 3 Rooms of Melancholia</b> - 7:30 pm	<b>7</b> UCLA Festival of Preservation Tour <b>Opening Night Doors</b> - 6:00 pm <b>Trouble in Paradise + Dinah</b> - 6:30 pm <b>The Lost Moment + Moods of the Sea</b> - 8:30 pm	<b>8</b> Lucrecia Martel <b>The Headless Woman</b> - 6:30 pm <b>Zama</b> - 8:15 pm	<b>9</b> Lucrecia Martel <b>Zama</b> - 6:30 pm <b>The Headless Woman</b> - 8:40 pm
<b>10</b> Lucrecia Martel <b>The Headless Woman</b> - 6:30 pm <b>The Holy Girl</b> - 8:15 pm ▼	<b>11</b> Contemporary Iranian Cinema <b>No Date, No Signature</b> - 7:00 pm	<b>12</b> 	<b>13</b> UCLA Festival of Preservation Tour <b>The Plastic Dome of Norma Jean</b> - 6:30 pm <b>Stranded</b> - 8:10 pm	<b>14</b> UCLA Festival of Preservation Tour <b>Los tallos amargos</b> - 6:30 pm <b>The Murder of Fred Hampton + The Jungle</b> - 8:15 pm	<b>15</b> Bergman 100 <b>The Virgin Spring</b> - 6:30 pm ▼ <b>Brink of Life</b> - 8:20 pm ■	<b>16</b> Bergman 100 <b>Brink of Life</b> - 6:30 pm ■ <b>The Virgin Spring</b> - 8:15 pm
<b>17</b> Film Club <b>Babe: Pig in the City</b> - 11:00 am ● Contemporary Iranian Cinema <b>No Date, No Signature</b> - 4:00 pm Bergman 100 <b>The Virgin Spring</b> - 6:30 pm <b>Secrets of Women</b> - 8:20 pm ▼	<b>18</b> UCLA Festival of Preservation Tour <b>Sons of the Desert + Birth Marks</b> - 6:30 pm <b>Good References + Tramp Strategy</b> - 8:15 pm	<b>19</b> 	<b>20</b> Frames of Mind <b>Swim Team</b> - 7:30 pm	<b>21</b> UCLA Festival of Preservation Tour <b>He Walked at Night</b> - 6:30 pm <b>Open Secret</b> - 8:10 pm	<b>22</b> New Documentary <b>Good Luck</b> - 7:00 pm	<b>23</b> Bergman 100 <b>The Touch</b> - 6:30 pm ▼ <b>Secrets of Women</b> - 8:45 pm
<b>24</b> New Documentary <b>Good Luck</b> - 7:00 pm	<b>25</b> Bergman 100 <b>Secrets of Women</b> - 6:30 pm <b>Port of Call</b> - 8:40 pm	<b>26</b> 	<b>27</b> Bergman 100 <b>Port of Call</b> - 6:30 pm New Documentary <b>Good Luck</b> - 8:30 pm	<b>28</b> Bergman 100 <b>Summer Interlude</b> - 6:30 pm <b>The Touch</b> - 8:30 pm ▼	<b>29</b> New Re-Release <b>Mind Game</b> - 6:30 pm <b>Mind Game</b> - 8:35 pm	<b>30</b> New Re-Release <b>Mind Game</b> - 6:30 pm <b>Mind Game</b> - 8:35 pm
<b>1</b> Bergman 100 <b>Summer Interlude</b> - 6:30 pm New Re-Release <b>Mind Game</b> - 8:35 pm	<b>2</b> New Re-Release <b>Mind Game</b> - 6:30 pm Bergman 100 <b>Summer Interlude</b> - 8:35 pm	<b>JULY</b>				



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# UCLA FESTIVAL of PRESERVATION TOUR

“The greatest cinematic show on Earth . . . alternating between extreme rarities seen nowhere else and beloved prints of movie classics . . . A splendid festival.”

– Kenneth Turan, *Los Angeles Times*

The UCLA Film & Television Archive in Southern California is a world leader in the preservation of motion picture heritage. The Archive’s important work is showcased in its biennial UCLA Festival of Preservation, featuring glorious new 35mm restorations of important classics, nearly-lost masterworks, neglected treasures, and rediscovered rarities spanning more than a century of film history in the United States and elsewhere.

Highlights from the most recent edition of the festival are now on tour and make their sole Canadian stop at The Cinematheque. Included are comic landmarks from the silent and sound eras; rare films noir from Hollywood’s Poverty Row and from Argentina; and several significant independent works with contemporary social-cultural resonance: *The Plastic Dome of Norma Jean* and *Stranded*, two revelatory films by little-known groundbreaker Juleen Compton, one of the few women directing features in the 1960s; *The Murder of Fred Hampton*, a trenchant 1971 documentary still timely in this age of Black Lives Matter activism; and *Tramp Strategy*, a 107-year-old silent-comedy short by Alice Guy-Blaché, the first-ever female filmmaker.

In a digital age when DCP (Digital Cinema Package) has supplanted celluloid film as the standard medium for the projection of motion pictures in movie houses, the UCLA Film & Television Archive has remained committed to preserving film *on film*, allowing likeminded institutions such as ours to continue offering opportunities to see films *on film* — itself a rare, endangered, but essential cinematic experience well worth preserving!

**Acknowledgements:** The Cinematheque is grateful to Paul Malcolm, KJ Relth, Steven Hill, and Todd Weiner of the UCLA Film & Television Archive for their kind assistance in making this Vancouver presentation possible.



All titles restored by the UCLA Film & Television Archive

## Opening Night! Thursday June 7

RECEPTION, REFRESHMENTS, AND INTRODUCTION

6:00 pm - Doors

6:30 pm - *Trouble in Paradise* + *Dinah* with Intro

8:30 pm - *The Lost Moment* + *Moods of the Sea*

## Trouble in Paradise

USA 1932. Dir: Ernst Lubitsch. 81 min. 35mm

The celebrated “Lubitsch Touch” of Hollywood legend Ernst Lubitsch (*Ninotchka*, *To Be or Not to Be*), master of the suave, sophisticated comedy of manners and sexual mores, has no better showcase than the effervescent, essential *Trouble in Paradise*, a screwball delight. Miriam Hopkins and Herbert Marshall are urbane, amoral European larcenists Lily and Gaston, whose successful “marriage” is imperilled when Gaston falls for their latest intended victim, alluring perfume magnate Mariette (played by Kay Francis). Lubitsch’s elegant pre-Code comedy, scripted by regular collaborator Samson Raphaelson, is a nothing less than a marvel of wit, irony, naughty innuendo, and worldly-wise cynicism. “Pure caviar, only tastier . . . *Trouble in Paradise* is Lubitsch’s greatest film and one of the indisputable highlights of comic cinema” (James Monaco, *The Movie Guide*). *Preservation funded by the George Lucas Family Foundation and The Film Foundation.*

preceded by

## Dinah

USA 1932. Dir: Dave Fleischer. 7 min. 35mm

The Mills Brothers – “Radio’s Greatest Sensation” – lend their unique four-part harmonizing to “Dinah” in this follow-the-bouncing-ball “Screen Song” from Fleischer Bros. animation studio. *Preservation funded by The International Animated Film Society (ASIFA-Hollywood).*

**Introduction by Michael van den Bos**

*Trouble in Paradise* and *Dinah* will be introduced by Vancouver film and animation history teacher and classic movie host Michael van den Bos.

THURSDAY, JUNE 7 – 6:30 PM WITH INTRODUCTION

NEW, RESTORED

35mm  
PRINTS

## The Lost Moment

USA 1947. Dir: Martin Gabel. 89 min. 35mm

Robert Cummings, Susan Hayward, and Agnes Moorehead star in this gloriously gothic noir psychological thriller, the only film directed by actor Martin Gabel. Hoping to obtain the love letters of a long-dead 19th-century poet, an unscrupulous American publisher insinuates himself into the spooky Venetian household of a 105-year-old woman (the poet’s former muse) and her lovesick, mentally-unbalanced niece. Gabel’s eerie, atmospheric film freely adapts Henry James’s novella *The Aspern Papers*, itself modelled on a real-life case involving letters of Percy Shelley. “The zenith of Hollywood gothic . . . Hal Mohr’s sinuous travelling camera snakes through the crypt-like mansion hand in hand with Daniele Amfitheatrof’s unearthly musical score” (Scott MacQueen, UCLA). “A remarkably effective adaptation . . . The ghostly web of shifting identities and sexual tensions is superbly spun (Paul Taylor, *Time Out*). *Preservation funded by The Packard Humanities Institute.*

preceded by

## Moods of the Sea

USA 1941. Dirs: Slavko Vorkapich, John Hoffman. 10 min. 35mm

Striking images of nature are rhythmically edited to the music of Mendelssohn (“Fingal’s Cave”) in this poetic “pictorial fantasy,” an early masterwork of American avant-garde cinema. *Preservation funded by the National Film Preservation Foundation.*

THURSDAY, JUNE 7 – 8:30 PM

## JULEEN COMPTON

(Re)Discovering a Female Pioneer of 1960s Independent Cinema

Two newly-restored works by unjustly-forgotten, ahead-of-her-time Juleen Compton, a distinctive independent filmmaker who was one of the very few women making feature films in the 1960s.

## The Plastic Dome of Norma Jean

USA 1966. Dir: Juleen Compton. 82 min. 35mm

Ripe for rediscovery! Pioneering female independent Juleen Compton wrote, directed, and self-financed this strange, surreal tale of a blond teenager (Sharon Henesy) whose clairvoyant powers are exploited by a Beatles-like rock band operating out of a roadside attraction called the Plastic Dome. The “Norma Jean” of the title is an intentional nod to Marilyn Monroe. The film was shot in the Ozarks with a cast of young unknowns, including Sam Waterston (*Law & Order*) in his film debut. Noted French film composer Michel Legrand penned the fine score. “Stylistically accomplished . . . An impressive example of American independent feature filmmaking during the mid-1960s and an uncommon portrayal, for the time, of female agency” (Maya Montañez Smukler, UCLA). *Preservation funded by Century Arts Foundation.*

WEDNESDAY, JUNE 13 – 6:30 PM

## Stranded

USA 1965. Dir: Juleen Compton. 90 min. 35mm

Almost-forgotten American indie Juleen Compton wrote, directed, starred in, self-financed, and self-distributed her free-wheeling, semi-autobiographical first feature. Compton is Raina, a sexually-free young American travelling in Greece with her American lover (Gary Collins) and her French best friend, a gay man (Gian Pietro Calasso). The non-judgmental treatment of female sexuality was unusual for the time. The film debuted at Cannes but has been little-seen since. “Compton’s drive to make her first movie without any formal filmmaking training was similar to Raina’s pursuit of living life on her own terms . . . The film shares the cinematic experimentation and stylish, youth-centric rebellion of the French New Wave, made even more radical by its progressive portrayals of female independence and sexuality, beatnik culture, and discussions of homosexuality” (Maya Montañez Smukler, UCLA). *Preservation funded by Century Arts Foundation.*

WEDNESDAY, JUNE 13 – 8:10 PM

## Los tallos amargos

(The Bitter Stems)

Argentina 1956. Dir: Fernando Ayala. 88 min. 35mm

A sensational rediscovery! Argentinian director Fernando Ayala’s 1956 film noir, brilliantly photographed and boldly told, was thought lost until a negative was found in a basement in 2014. Probing into the darkest corners of the human psyche, its tale of guilt, paranoia, and murder has a down-on-his luck Buenos Aires journalist partnering with a canny Hungarian immigrant on a correspondence-school scam. The Expressionist visuals, including a *Spellbound*-like dream sequence, are by Ricardo Younis, a student of *Citizen Kane* cameraman Gregg Toland. The movie, winner of Argentina’s Oscars for best film and director, was named one of the “best-shot films of all-time” by *American Cinematographer* magazine. The notable score is by *nuevo tango* pioneer Astor Piazzolla. “Simply one of the finest noir-drenched crime films of the 1950s (and maybe ever)” (Museum of Modern Art, New York). *Preservation funded by the Film Noir Foundation.*

THURSDAY, JUNE 14 – 6:30 PM





## The Murder of Fred Hampton

USA 1971. Dir: Howard Alk. 88 min. 35mm

In December 1969, Fred Hampton, the charismatic, 21-year-old chairman of the Illinois chapter of the Black Panther Party, was shot dead in a police raid. A group of Chicago independent filmmakers were in the midst of making a documentary about Hampton at the time. Their project shifted to become an inquest into Hampton's death – and a forceful refutation of the official version of events. Directed by Howard Alk (who collaborated on several films made by Bob Dylan), the film mixes activist documentary with investigative report, and stands as a corrective to the simplistic depictions of the Panther movement often seen in the media. In our age of Black Lives Matter, this searing account of racial injustice remains, sadly, as timely and relevant as ever. *Preservation funded by the National Film Preservation Foundation and The Packard Humanities Institute.*

preceded by

## The Jungle

USA 1967. Dirs: Charlie Davis, Jimmy Robinson, David Williams. 22 min. 35mm

An early example of modern, independent African-American filmmaking, this unique docudrama, made by inner-city high-school students in Philadelphia, offers a raw, streetwise portrait of gang life. *Preservation funded by the National Film Preservation Foundation.*

THURSDAY, JUNE 14 – 8:15 PM



## Sons of the Desert

USA 1933. Dir: William A. Seiter. 65 min. 35mm

"Well, here's another nice mess you've gotten me into!" Laurel and Hardy's fourth feature-length comedy is one of their finest and funniest films. The pair play henpecked husbands who devise an elaborate ruse to deceive their disapproving wives and sneak off to Chicago for the annual convention of their fraternal lodge, the eponymous (and ridiculous) Sons of the Desert. Hilarity and disaster ensue, of course. Celebrated silent comic Charley Chase co-stars as an obnoxious conventioneer. The movie was a major box-office hit. In 2012, it was named to the U.S. Library of Congress's registry of culturally, historically, or aesthetically significant films. *Preservation funded by the George Lucas Family Foundation and The Film Foundation.*

preceded by

## Berth Marks

USA 1929. Dir: Lewis R. Foster. 19 min. 35mm

In their second-ever talkie, Laurel and Hardy wreak havoc during an overnight train journey. Paulette Goddard appears. UCLA's restoration returns the short to its original, integral 1929 version, unavailable since the film was remixed for (and marred by) a 1936 reissue. *Preservation funded by The Packard Humanities Institute.*

MONDAY, JUNE 18 – 6:30 PM



## Good References

USA 1920. Dir: R. William Neill. 60 min. 35mm

Constance Talmadge, younger sister of Norma Talmadge, was a major star of silent-era comedy before retiring in 1929, barely into her thirties. F. Scott Fitzgerald described her as "the epitome of young sophistication – the deft princess of lingerie and love . . . the flapper de luxe." In this wonderful comedy of manners, Talmadge is an unemployed woman without references who cons her way into a job as secretary to a wealthy socialite, only to be handed the impossible task of managing the boss's scandal-prone, ne'er-do-well nephew. *Good References* was considered a lost film until an original nitrate print was discovered at the National Film Archive in Prague: it was provided to UCLA for this restoration. *Preservation funded by The Packard Humanities Institute, Barbara Roisman Cooper and Martin M. Cooper.*

preceded by

## Tramp Strategy

USA 1911. Dir: Alice Guy-Blaché. 12 min. 35mm

A mischievous vagabond infiltrates a bourgeois household in this newly-discovered one-reel comedy by Alice Guy-Blaché, cinema's first female director, who worked for Gaumont in France before relocating to America. *Preservation funded by New York Women in Film & Television's Women's Film Preservation Trust and The Film Foundation.*

MONDAY, JUNE 18 – 8:15 PM

## He Walked at Night

USA 1948. Dirs: Alfred Werker, Anthony Mann. 79 min. 35mm

Anthony Mann was the uncredited co-director of this influential noir thriller, a brisk B-movie made in the semi-documentary, police-procedural style, but also spotlighting the eye-popping Expressionist cinematography of noted noir cameraman John Alton (*The Big Combo, T-Men*). Produced by Poverty Row studio Eagle-Lion Films, and loosely based on "Machine Gun" Walker's L.A. crime spree of the mid-1940s, the movie has Richard Basehart as a cop-killer cunningly adept at avoiding capture. A parallel narrative chronicles the methodical efforts of the police team tasked with hunting him down. Jack Webb, in his first credited screen role, plays a forensic technician; the film was an inspiration for Webb's long-running *Dragnet* franchise. The striking subterranean finale was shot in L.A.'s storm sewers. *Preservation funded by the George Lucas Family Foundation and The Film Foundation.*

THURSDAY, JUNE 21 – 6:30 PM

## Open Secret

USA 1948. Dir: John Reinhardt. 68 min. 35mm

"He was playing Hitler, but in the wrong precinct." Austrian émigré John Reinhardt's low-budget, "lost" film noir, originally released by Poverty Row's Eagle-Lion Films, is a gritty, claustrophobic drama confronting anti-Semitism in postwar Middle America. When newlyweds Paul (John Ireland) and Nancy (Jane Randolph) arrive in town as houseguests of Paul's army buddy Ed, they discover that Ed has mysteriously gone missing and the community is being threatened by a shadowy, sinister "patriotic" organization made up of white supremacists. Two major-studio Hollywood pictures dealing with anti-Semitism, *Gentleman's Agreement* and *Crossfire* (the latter also a noir) appeared around the same time. Vancouver-born Ireland was Oscar-nominated the next year for his supporting role in *All the King's Men*. *Preservation funded by The Packard Humanities Institute.*

THURSDAY, JUNE 21 – 8:10 PM



## Casey Wei

### Murky Colors + Vater und Sohn/Father and Son/父与子

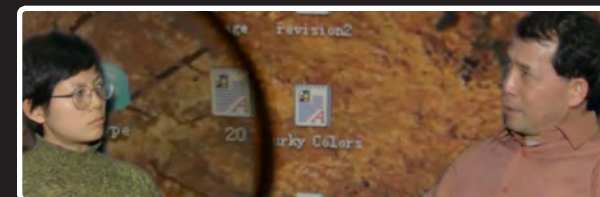
Co-presented by 221A and The Cinematheque

Curated by Jenn Jackson

221A

Two works by Vancouver-based interdisciplinary artist, filmmaker, and musician Casey Wei screen at The Cinematheque as part of *sum of the parts*, a curatorial research project by Jenn Jackson. *sum of the parts* brings together films, performances, and installations by artists who activate personal histories drawn from familial and public record. Throughout the spring season, events and research associated with *sum of the parts*, featuring work by Deanna Bowen, Felix Kalmenson, Divya Mehra, Krista Belle Stewart, and Casey Wei, will be hosted at 221A's Pollyanna 圖書館 Library, 221 Georgia St. E., and other venues. For further information, visit [221a.ca/sum-of-the-parts](http://221a.ca/sum-of-the-parts)

*sum of the parts* is supported by the Killy Foundation and the Audain Endowment through the Department of Art History, Visual Art and Theory and the Morris and Helen Belkin Art Gallery, University of British Columbia.



## Murky Colors

Canada 2013. Dir: Casey Wei. 47 min. DCP

Casey Wei's expansive multi-narrative video is based on a suspense-spy novel written by her father, Menjin Wei. Through documentary and appropriative strategies, Wei explores the personal and political processes involved in adapting the novel to a made-for-Hollywood screenplay. Wei plays all the roles in the film herself, and collages together self-shot and appropriated footage to explore themes of family, memory, and history.

## Vater und Sohn/Father and Son/父与子

Canada 2014. Dir: Casey Wei. 75 min. DCP

A well-known syndicated comic strip in Germany and China, E. O. Plauen's *Vater und Sohn* (1934-37), serves as the entry point for Vancouver-based artist Casey Wei's video essay. Combining documentary and travelogue footage with appropriated images, it traces the migration of Plauen's comic strip from Nazi Germany to Maoist China. As a child growing up in Shanghai, Wei read collections of the comic and assumed it was Chinese. In 2012, she stumbled across an image of it online in German and was shocked to discover its true origins. Wei travelled to Germany and China to interview people who encountered the strip in various contexts. By framing failed utopian political strategies of the 20th century through the lens of this comic, Wei provokes the personal and social narratives embedded within state propaganda.

SUNDAY, MAY 27 – 2:00 PM

Regular ticket prices in effect. Membership in The Cinematheque not required for this event.

"A grab bag of sure bets, historically significant titles, and sheer oddities." – Kenneth Turan, *Los Angeles Times*

# Exclusive First Runs!

## New Documentary

"I wouldn't hesitate to call it Russell's magnum opus to date." – Jordan Cronk, *Sight & Sound*

"A vital achievement . . . Though much of contemporary thinking would prefer to keep labour and art separated, *Good Luck* forces them together under an even more unlikely third term, the psychedelic." – Phil Coldiron, *Cinema Scope*

### Good Luck

France/Germany 2017. Dir: Ben Russell. 143 min. DCP

Named the best experimental film of 2017 by the National Society of Film Critics, Ben Russell's arresting new work, an ethnographic documentary of formal rigour and mode-defying psychedelia, is the American artist's first solo feature in eight years. (2013's bewitching *A Spell to Ward Off the Darkness* was co-directed with Ben Rivers.) Shot on Super 16mm and split into two mirrored parts – represented by an ideogram of a bisected circle – *Good Luck* concerns the labour and livelihood of two groups of miners working on opposite sides of the Atlantic: the first, in an underground, state-owned copper mine in Serbia; the second, in an illegal, open-air gold mine in Suriname. Contrasts are stark and abundant, sure. But the humanizing likeness of the miners' close-knit bonds, and their steadfast desire to provide a different, better future for their children, offers a moving thesis on the flesh-and-blood facet of global capital.

FRIDAY, JUNE 22 – 7:00 PM  
SUNDAY, JUNE 24 – 7:00 PM  
WEDNESDAY, JUNE 27 – 8:30 PM



## New Re-Release

"A searingly intense mash-up of styles, genres, and narrative techniques . . . This is bold, almost reckless filmmaking." – Alex Dudok de Wit, *Time Out*

"One of the most fantastically experimental anime features seen stateside. It's a Superflat cousin to the grown-up cartoon head trips of the '60s and '70s like *Yellow Submarine*, *Fritz the Cat*, or *Fantastic Planet*." – Ed Halter, *Village Voice*

"A tour de force . . . For anime aficionados, the film is a vision of paradise." – A.O. Scott, *New York Times*

### マインド・ゲーム

### Mind Game

(Maindo Gēmu)

Japan 2004. Dir: Masaaki Yuasa. 103 min. DCP

One of the most innovative, adrenaline-spiking animated films ever made, Masaaki Yuasa's cult phenomenon, long unavailable in North America, is a dose of pure, uncut anime extremism! When Nishi, a wimpy 20-year-old manga artist, is murdered after doing nil to stop a footie-obsessed yakuza goon from roughing up his childhood sweetheart – he takes a bullet up the arse and out the noggin, to be exact – the cowardly hero is granted a death-reversing do-over by God. Now, returned to the cheek-clenching moment before his brain-blowing demise, Nishi has a second chance to make things right. Yuasa, adapting an underground manga by Robin Nishi, shuffles a myriad of eye-popping animation styles into every breakneck scene. The story, giddy and strange, feels like it's mainlined from the imagination of a hyperactive, very hormonal teen. Is it excessive? Probably. Juvenile? Maybe. An aesthetic contact high like no other? Abso-friggin-lutely.

Please note: *Mind Game* is intended for adults only.

FRIDAY, JUNE 29 – 6:30 PM & 8:35 PM  
SATURDAY, JUNE 30 – 6:30 PM & 8:35 PM  
SUNDAY, JULY 1 – 8:35 PM  
MONDAY, JULY 2 – 6:30 PM



## CONTEMPORARY CROATIAN CINEMA

The cinema of Croatia – an independent republic since 1991 and a member of the European Union since 2003 – is spotlighted in this series of three films (two by female directors) presented in Vancouver by the Embassy of the Republic of Croatia to Canada (Ottawa) and The Cinematheque.



EMBASSY OF THE REPUBLIC OF CROATIA TO CANADA



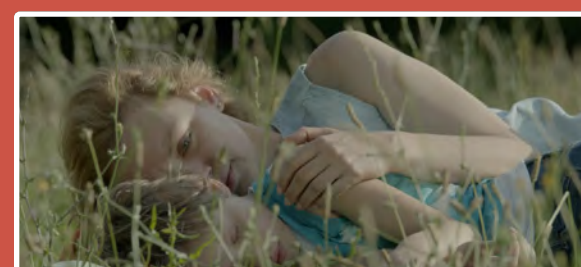
### You Carry Me

(Ti mene nosiš)

Croatia/Slovenia/Serbia/Montenegro 2015. Dir: Ivona Juka. 155 min. DCP

Croatian-Montenegrin writer-director Ivona Juka earned raves for her ambitious fiction-feature debut, a co-production between four Balkan countries that was Montenegro's official submission to the 88th Oscars. The female-driven drama, set in Zagreb, juggles multiple characters and overlapping plotlines, all linked in some way to the production of a TV soap opera called *Prisoners of Happiness*. Dora is a soccer-loving schoolgirl with a reprobate dad; her fed-up mom works on the show. Ives is a director struggling to care for her aging father, who has Alzheimer's. Nastasa is a producer facing difficult personal and professional challenges. "An emotionally absorbing ensemble drama full of dramatic swerves and chronological loops. Novelistic in scope and texture, punctuated with poetic, dreamlike imagery . . . *You Carry Me* is a classy and compelling exercise" (Stephen Dalton, *Hollywood Reporter*).

MONDAY, MAY 14 – 7:00 PM  
THURSDAY, MAY 17 – 7:00 PM



### Trampoline

(Trampolin)

Croatia 2016. Dir: Katarina Zrinka Matijević. 80 min. DCP

The trauma of destructive mother-daughter relationships is dramatized, and familial love is stretched to the breaking point, in Zagreb-born documentary director Katarina Zrinka Matijević's first fiction feature. Lina is a seven-year-old running away from an abusive mother. Nika is a rebellious 17-year-old yearning for freedom. Nikolina is a 40-year-old fitness instructor with attachment issues. The stories of these three characters, all from solidly middle-class situations, intersect; the connection between their respective names suggest that the two older women represent, symbolically at least, possible futures for young Lina. Tena Nemet Brankov, daughter of two prominent Croatian stage and screen actors, won an acting award at Croatia's Pula Film Festival for her performance as Nika.

MONDAY, MAY 28 – 7:00 PM  
THURSDAY, MAY 31 – 8:35 PM



### A Brief Excursion

(Kratki izlet)

Croatia 2017. Dir: Igor Bezinović. 75 min. DCP

In Croatian filmmaker Igor Bezinović's beguiling, surprising feature debut, a group of hard-partying young men and women attending a summer music festival in Istria embark on an excursion in the sweltering heat to find some medieval frescoes. As the day proceeds, and their numbers are reduced by attrition, the outing becomes an odd, allegorical, subtly mystical journey into the unknown. Or perhaps towards adulthood. The film is loosely based on Croatian modernist writer Antun Šoljan's 1965 novel of the same name. "A wonderful story . . . Deceptively clever . . . A film that at first seems to be wending a trail between the bittersweet nostalgia of *Stand by Me* and the anemic youthfulness of *American Honey*, before striking off into the woods of the less familiar, the more singular" (Jessica Kiang, *The Playlist*).

MONDAY, MAY 28 – 8:35 PM  
THURSDAY, MAY 31 – 7:00 PM



*A matinee film program for children and their families*

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

Kid-friendly start time: **11:00 am!**

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

BABE

*"That'll do, pig. That'll do."*

*"Dazzling family entertainment with enormous charm."* - Variety

*"Sorry Mad Max fans, but it's George Miller's masterpiece."* - Chicago Reader



## Babe

Australia/USA 1995. Dir: Chris Noonan. 89 min. DCP

It's not every kids' film about a talking pig that gets nominated for seven Oscars! Produced and co-written by Aussie auteur George Miller (*Mad Max* series), this family classic about a resourceful little porker hasn't lost an ounce of its wit, charm, or relevance in the decades since its release. The story, based on Dick King-Smith's novel *The Sheep-Pig*, tells of an orphaned piglet who avoids the chopping block by becoming the world's only sheep-herding swine. Aiding our hero is a maternal border collie, a neurotic duck, and a trio of singing mice. James Cromwell, in a career-making performance, plays the kind-hearted farmer who spots potential in the pipsqueak. (The actor became an animal-welfare activist as a result of the film.) The movie's barnyard ensemble is brought to life through an ingenious mix of live action and computer-animated puppetry. Don't miss its superb sequel, *Babe: Pig in the City*, screening in June!

SUNDAY, MAY 20 - 11:00 AM

## Babe: Pig in the City

Australia/USA 1998. Dir: George Miller. 96 min. DCP

*Mad Max* mastermind George Miller steered the *Babe* series into gloriously nutty, left-field territory with this ingenious sequel to the 1995 sleeper hit. Trading the barnyard for the big city – and oh, what a city! – Miller's clever, curveball film finds our hooved hero and the farmer's wife (Magda Szubanski) decidedly "not in Kansas anymore" after their flight to a faraway sheepherding contest is comically interrupted. (The fair's hefty cash prize would be enough to save their farm from foreclosure.) Madcap mayhem ensues, courtesy of some sartorially-savvy chimpanzees, an orangutan butler, Mickey Rooney, and a motley crew of urban-wise four-leggers. The made-up city of Metropolis, a disorienting, dystopian nightmare, unfolds through a series of jaw-dropping set pieces that anticipates Miller's 2015 return to the *Road Warrior*-verse. Gene Siskel famously named *Pig in the City* the best movie of 1998.

SUNDAY, JUNE 17 - 11:00 AM

Film Club is sponsored by



# FRAMES of MIND

A Monthly Mental Health Film Series  
Presented by The Cinematheque and the Institute of Mental Health,  
UBC Department of Psychiatry

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 and video 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**, Director of Public Education, 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.



## Infiltration (Le problème d'infiltration)

Canada 2017. Dir: Robert Morin. 93 min. DCP

Prolific Québécois auteur Robert Morin's 15th feature is a stunner – simultaneously an intense psychological thriller about a seemingly normal man's descent into madness *and* a daring formal exercise in German Expressionism, evoking the films of Wiene, Murnau, and Lang. In a towering performance, Christian Bégin plays Dr. Louis Richard, a successful plastic surgeon and family man with all the material trappings of an haute-bourgeois lifestyle. But on the day an unhappy patient threatens to sue him, Louis's carefully ordered life begins to fall apart. At home, his wife's demands for increasing independence and the discovery of his son's hidden stash of misogynistic rap music reinforce the downward spiral. Shot (by Morin himself) in a series of highly stylized long takes, *Infiltration* is "a vertiginous dive into the darkest depths of the human soul . . . and a fascinating feature film" (Isabelle Hontebeyrie, *Le Journal de Montréal*).

Post-screening discussion with **Dr. Rene Weideman**, a registered psychologist in private practice and a Clinical Associate Professor in the Department of Psychiatry at UBC.

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

WEDNESDAY, MAY 16 - 7:30 PM

## Vancouver Premiere! Swim Team

USA 2016. Dir: Lara Stolman. 100 min. DCP

An atypical sports movie, *Swim Team* chronicles the inspiring rise of the Jersey Hammerheads, a competitive, co-ed (but mostly male) swim team for teenagers on the autism spectrum in blue-collar New Jersey. Founded by Michael and Maria McQuay out of frustration over the lack of programs available to their son Mikey (diagnosed with ASD at the age of five), the team helps its young athletes develop confidence and communication skills, and provides a haven of understanding and community for parents. The focus is on three teammates nearing adulthood, Mikey, Robbie, and Kelvin (who also has Tourette's), and the challenges they face while training for local and then statewide meets. Supporting them are families determined to give their kids the best foundation to succeed, critical now that they are "aging out" of the state system. "Edifying. A portrait of heartbreak, frustration, and triumph" (Daphne Howland, *LA Weekly*).

Post-screening discussion with **Deborah Pugh** who has been active in the autism community provincially and nationally since 1995. In 2003, with the support of parents and professionals from around B.C., Deborah founded ACT – Autism Community Training.

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

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WEDNESDAY, JUNE 20 - 7:30 PM

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Moving-image art in dialogue with cinema  
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Programmed by Michèle Smith, co-editor of  
*Drawing Room Confessions*.

IMAGE COURTESY OF CHRIS MARKER AND LUX, LONDON



## Troublemakers

Regarded in its time as one of the best documentaries of the New Left, *Troublemakers*, subtitled "a film about organizing people for change," follows the frustrated efforts of community activists to put theory into practice in an African-American community in Newark, New Jersey, two years prior to the July 1967 uprising there. *Troublemakers* sets the stage for a pair of shorts programmed to mark this month's 50th anniversary of the May 1968 revolution in France: *Cinetracts*, a series of short agit-prop films made anonymously by Chris Marker, Jean-Luc Godard, and others, using still photography; and the recently-unearthed *Actua 1*, which catches the spirit of '68 through footage shot by Philippe Garrel and other young protesters on the barricades. American artist Bruce Baillie, in "one of the most beautiful films ever made" (Chuck Stephens, *Cinema Scope*), sings us out with an old song about a revolutionary hero.

**Troublemakers** | Norman Fruchter, Robert Machover/USA 1966. 54 min. 16mm

**Actua 1** | Philippe Garrel/France 1968. 6 min. DCP

**Cinetracts** | France 1968. 20 min. DCP

**Valentin de las Sierras** | Bruce Baillie/USA 1968. 10 min. 16mm

WEDNESDAY, MAY 23 - 7:30 PM

## The 3 Rooms of Melancholia

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


"A beautiful, moving, mysterious film" (Andrew O'Hehir, *Salon*), Pirjo Honkasalo's multilayered observational documentary was made in response to the blind eye turned by many European nations, dependent on Russia for oil, to the conflict in Chechnya. Her movie is designed as a piece of music, a symphony in three movements, or rooms, each representing the spiritual state of children affected by the war. "Longing" is set in a military academy near St. Petersburg, where young cadets, many orphaned or abandoned, are trained for future roles in Russia's army. "Breathing," filmed with cameras bravely smuggled into Grozny, the devastated Chechen capital, focuses on one woman's attempts to rescue orphaned children. "Remembering" follows her across the border to a refugee camp in neighbouring Ingushetia, where the children are given shelter. "Luminous . . ." A prodigious, almost spiritual experience" (O'Hehir). "Magnificent . . ." A director-cinematographer with a poet's vision" (Steven Holden, *New York Times*).

WEDNESDAY, JUNE 6 - 7:30 PM

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