

OUT THERE

THE VISIONARY CINEMA
OF NICOLAS ROEG

1131 Howe Street | Vancouver | theCinematheque.ca
CANADA'S TOP TEN FILM FESTIVAL
THE VISIONARY CINEMA OF NICOLAS ROEG
BC FILM HISTORY
CONTEMPORARY IRANIAN CINEMA
CHAN CENTRE CONNECTS

JAN + FEB 2018 ←

NEVER STEADY, NEVER STILL

EXPERIENCE ESSENTIAL CINEMA ●



tiff

Canada's Top Ten Film Festival™

Jan 12–21

#SeeTheNorth

The year's best Canadian films are in the spotlight in The Cinematheque's annual presentation of the Canada's Top Ten Film Festival. Established in 2001 by the Toronto International Film Festival, this celebration of excellence in our national cinema showcases Canadian achievements in feature-length films, short films, and student short films.

The festival's selections are curated by TIFF. To be eligible, films must be directed by a Canadian citizen or resident and have been released commercially or played a major film festival in Canada.

Acknowledgments: The Cinematheque is grateful to TIFF for making this Vancouver presentation of the Canada's Top Ten Film Festival possible. Special thanks to Steve Gravestock, Senior Programmer, Festival Programming, TIFF; and Lisa Haller, Senior Programming Associate, Festival Programming, TIFF, for their kind assistance.

Program notes adapted from texts provided by TIFF.

All Ages Welcome! Admission to those under 18 will be in accordance with the provisions of the specific rating for each feature film or shorts program. **Annual \$3 membership required for those 18+**

OPENING NIGHT GUESTS IN ATTENDANCE



Never Steady, Never Still ¹⁴

Canada 2017. Dir: Kathleen Hepburn. 111 min. DCP

The highly anticipated feature debut from Vancouver's Kathleen Hepburn, one of Canada's most promising young filmmakers, is a devastating examination of the costs of long-term illness. Shirley Henderson delivers a deeply-moving performance as Judy, a woman who has battled Parkinson's disease nearly all her married life. Her husband Eddie (Nicholas Campbell) struggles to care for her – and pushes their son Jamie (Théodore Pellerin) into adulthood, demanding he take a job far from home. Propelled by an acute empathy, *Never Steady, Never Still* boasts some of the most touching scenes you will see all year. Hepburn's compassion shines even in the ancillary characters: pregnant teen shop clerk Kaly is the soul of generosity, beautifully played by Coast Salish actress Mary Galloway. Sea to Sky Award, B.C. Emerging Filmmaker Award, and Emerging Canadian Director Award, VIFF. – **Steve Gravestock, TIFF**



Luk'Luk'l ¹⁴

Canada 2017. Dir: Wayne Wapeemukwa. 90 min. DCP

Nationalism gets a reality check in Vancouver Métis filmmaker Wayne Wapeemukwa's uncompromising debut feature, which follows five Vancouverites living on society's fringes during the 2010 Winter Olympics. Many of the actors play characters based on themselves: a mother and part-time sex worker; a father juggling parenting, a job, and heroin addiction; a roller-skating street celebrity; an addict who has visions of being taken away to another world; and a man with disabilities just trying to get to the hockey finals. These vulnerable five form a community that stands in stark contrast to the glittering backdrop of the Games. Perched somewhere between fiction we must see and documentary we wish didn't exist, *Luk'Luk'l* is a cinematic punch in the gut and one of the most interestingly-constructed films of the year. Best Canadian First Feature, TIFF. Best B.C. Film, VIFF. – **Magali Simard, TIFF**

SATURDAY, JANUARY 13 – 6:30 PM

FRIDAY, JANUARY 12



Opening Night: Canada's Top Ten Film Festival Reception, Refreshments, and Guests in Attendance
6:30 pm – Doors
7:30 pm – Introduction by director Kathleen Hepburn and screening of *Never Steady, Never Still*



Allure 18

Canada 2017. Dirs: Carlos Sanchez, Jason Sanchez. 105 min. DCP

Renowned Montreal photographers Carlos Sanchez and Jason Sanchez's foray into cinema has striking dramatic pull and career-high performances from Evan Rachel Wood and Vancouver's Julia Sarah Stone (*Wet Bum*, *Weirdos*). One day on the job, Laura (Wood), a house cleaner with serious emotional issues, meets Eva (Stone), a quiet 16-year-old frustrated with her disciplined life. In Eva, Laura rediscovers an innocent tenderness; in Laura, Eva finds a thrilling rebel who can take her into unknown territory. As mutual attraction morphs into obsession, Laura convinces Eva to run away from home, perilously raising the stakes for the impressionable teen as Laura's emotional instability becomes increasingly clear. *Allure* (formerly titled *A Worthy Companion*) is a stunning psychological thriller – a tale of power dynamics that is heightened by the characters' seemingly prosaic quest for normalcy. Co-winner, Borsos Award, Best Canadian Feature, Whistler Film Festival. – **Magali Simard, TIFF**

SATURDAY, JANUARY 13 – 8:20 PM



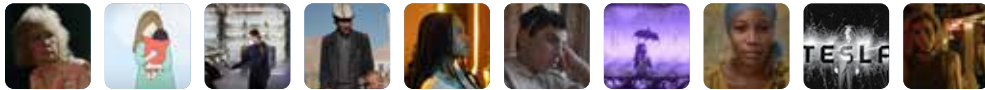
Unarmed Verses G

Canada 2017. Dir: Charles Officer. 85 min. DCP

Charles Officer's deeply affecting *Unarmed Verses* – named Best Canadian Feature Documentary at Hot Docs – follows Francine Valentine, a sensitive, shy, and fiercely curious adolescent discovering the power of poetry, music, and her own voice. She lives with her Antiguan immigrant family in a low-income housing project in Toronto. Officer spent over a year documenting Francine's involvement in a song-writing program run by the grassroots community-building organization Art Starts. Though gifted, Francine battles both her diffidence and deep-seated insecurities about her identity. Her family also faces relocation to make way for a new development, an index of the city's relentless gentrification and lack of concern for existing residents. All of this is assembled seamlessly and lyrically by Officer, whose skill is especially evident in his delicate use of sound – as befits his intriguing, young subject. – **Steve Gravestock, TIFF**

SUNDAY, JANUARY 14 – 4:00 PM

Canada's Top Ten Shorts 2017



Selections include UBC alumnus Yassmina Karajah's *Rapture*, Best B.C. Short, VIFF; Montreal filmmaker Marc-Antoine Lemire's *Pre-Drink*, Best Canadian Short, TIFF; Montreal artists Maxime Lacoste-Lebuis and Maude Plante-Husaruk's *The Botanist*, Best Canadian Short, Montreal International Documentary Festival; *The Crying Conch*, for which Mauritian-born, Montreal-based Vincent Toi was named Most Promising Director of a Canadian Short at VIFF; and *Threads*, a new work by Oscar-winning Montreal animator Torill Kove (*The Danish Poet*).

Film synopses available at thecinematheque.ca

Single-bill admission prices in effect for Canada's Top Ten Shorts. See one or both programs for the applicable single-bill price:

\$12 Adults / \$10 Seniors & Students:

PROGRAM I

The Argument (with annotations)

| Daniel Cockburn, ON. 20 min.

Threads | Torill Kove, QC. 8 min.

Milk | Heather Young, NS. 14 min.

The Botanist | Maxime Lacoste-Lebuis,

Maude Plante-Husaruk, QC. 20 min.

The Drop In | Naledi Jackson, ON. 13 min.

SUNDAY, JANUARY 14 – 6:00 PM

PROGRAM II

Rupture | Yassmina Karajah, BC. 18 min.

Flood | Amanda Strong, BC. 5 min.

The Crying Conch | Vincent Toi, QC. 20 min.

The Tesla World Light | Matthew

Rankin, MB-QC. 8 min.

Pre-Drink | Marc-Antoine Lemire, QC. 23 min.

SUNDAY, JANUARY 14 – 7:30 PM



Our People Will Be Healed PG

Canada 2017. Dir: Alanis Obomsawin. 97 min. DCP

Norway House Cree Nation, 450 km north of Winnipeg, is one of Manitoba's largest First Nations communities and among the most innovative. With a focus on self-determination and sustainability, it is home to a remarkable education centre and a range of community-managed industries, but the legacy of colonial policies and residential schools and the crisis around murdered and missing women remain deeply felt. With her new film, distinguished documentarian Alanis Obomsawin shows us what action-driven decolonization actually looks like. For nearly five decades, she has given voice to Indigenous peoples and shown Canadians portions of their ongoing history often forgotten, ignored, or silenced. But Obomsawin also provides a beacon for the future. Successful stories of Indigenous self-determination have never been more important. Norway House offers one potential pathway forward, a model of Indigenous sovereignty alongside Canada. – **Jesse Wentz, TIFF**

THURSDAY, JANUARY 18 – 6:30 PM



Rumble: The Indians Who Rocked the World PG

Canada 2017. Dirs: Catherine Bainbridge,

Alfonso Maiorana. 102 min. DCP

Rapturously received at Hot Docs, DOXA, and everywhere else it has played, *Rumble*, named for a Link Wray hit, explores an oft-neglected chapter of North American music history: the important influence of musicians of First Nations descent. Stretching back a century to groundbreaking blues musician Charlie Patton, whose Indigenous ancestry was often glossed over, the documentary covers an extraordinary amount of ground. It reminds us of the contributions made by guitar greats Wray and Jesse Ed Davis, folk singer Peter La Farge (who wrote "The Ballad of Ira Hayes"), drummer Randy Castillo, U.S. artist Rhiannon Giddens, and, of course, legendary figures like Robbie Robertson, Buffy Sainte-Marie, and John Trudell. Along the way are some startling revelations (the FBI trying to derail Sainte-Marie's career!) and some seriously kick-ass tunes. – **Steve Gravestock, TIFF**

THURSDAY, JANUARY 18 – 8:30 PM



"An intriguing mix of the high and the low, the artsy and the bloody . . . Equal parts George Romero, Robert Bresson, and Monty Python."
– Jordan Mintzer, *Hollywood Reporter*

Les Affamés ¹⁴

(The Ravenous)

Canada 2017. Dir: Robin Aubert. 102min. DCP

One of the most unique voices in Québécois cinema, Robin Aubert has flirted with genre before. With his latest, a riveting zombie film, he plunges in head- (and brains-) first! Informed as much by Aubert's own obsessions as it is by established conventions, *Les Affamés* is punctuated by gallows humour and moments of twitchy surrealism, much of it propelled by the zombies' compulsive behaviour. As in Aubert's earlier anti-pastorals, the Quebec countryside is a playground for a cultural and historical id where a society's most sinister impulses and repressed traumas enjoy free rein. And, as with the best zombie movies, *Les Affamés* is partly about politics and partly about a fear of the masses overpowering both individuals and minority groups - something that can happen even in the most idyllic locations. Best Canadian Feature, TIFF. – **Steve Gravestock, TIFF**

FRIDAY, JANUARY 19 – 6:30 PM



The Little Girl Who Was Too Fond of Matches ¹⁴

(La petite fille qui aimait trop les allumettes)

Canada 2017. Dir: Simon Lavoie. 111 min. DCP

A harrowing study of religious fanaticism, grief, and repressed sexuality, this gripping gothic drama is the latest feature from Simon Lavoie, co-director of *Those Who Make Revolution Halfway Only Dig Their Own Graves*, a Canada's Top Ten pick last year. "Freely adapted" from Gaétan Soucy's acclaimed novel and set in rural Quebec in the 1930s, the film examines the isolated Soissons family. The father drinks himself blind every night and delivers unhinged sermons to his two progeny. His death leaves the children fending for themselves, questioning his strange teachings, and uncovering disturbing family secrets. Filmed in stunning black-and-white, *The Little Girl* rivals *Revolution* in its audacity and intelligence. Part horror movie, part scathing social criticism, it is shot through with a fevered, twisted eroticism and driven by truly daring performances, especially from its two young leads. – **Steve Gravestock, TIFF**

FRIDAY, JANUARY 19 – 8:30 PM

Canada's Top Ten Student Shorts 2017



Waiting for Lou (En attendant Lou) | Katerine Martineau, Concordia University, QC. 15 min.

Nana | Ali Kellner, Sheridan College, ON. 5 min.

Away Home | Jana Stackhouse, Ryerson University, ON. 21 min.

If You Fall | Tisha Deb Pillai, Emily Carr University of Art + Design, BC. 6 min.

Meddy | Ted Sakowsky, York University, ON. 26 min.

Quarters | Virginia Findlay, Tiya Zhong, Emily Millard, Brad Flowers, Karliegh Ivens, Maude Ashby, Una di Gallo, Yingqi Wu, Airin Budiman, Sheridan College, ON. 5 min.

Mustard Seed | Lina Roessler, York University, ON. 8 min.

Leila | Aziz Zoromba, Concordia University, QC. 11 min.

Blindsided | Antonio Caggiano, Jay Yoo, Christine Chung, Sarah Park, Zarah Nguyen, Paul Kennedy, Eleanor Martins, Russell Denny, Michelle Castro, Sheridan College, ON. 5 min.

Hold My Hand (Prends ma main) | Alexandre Lefebvre, Université du Québec à Montréal, QC. 22 min.

Film synopses available at thecinematheque.ca

SATURDAY, JANUARY 20 – 4:00 PM



Adventures in Public School ¹⁴

Canada 2017. Dir: Kyle Rideout. 86 min. DCP

Home schooling and overprotective parents get a hilarious going over in in Vancouver writer-director Kyle Rideout's disarming comedy (formerly titled *Public Schooled*).

Educated by his fiercely enthusiastic mother Claire (Judy Greer), teenage über-nerd Liam (Daniel Doheny) is about to take his equivalency exam and head off to Cambridge. But when he is suddenly smitten with enigmatic beauty Anastasia (Siobhan Williams), who has lost a leg to cancer, Liam decides to flunk the exam and redo his final semester – in a public school. Liam is given a crash course in high-school dynamics, ranging from bullying to hallway flirting, as he timidly pursues Anastasia. Rideout's film boasts a great ensemble cast - including Doheny, Williams, Andrew McNee, Grace Park, Russell Peters, and, especially, Greer – and is quite simply one of the best Canadian romantic comedies in recent memory. – **Steve Gravestock, TIFF**

SATURDAY, JANUARY 20 – 7:00 PM



Ava ^{PG}

Canada/Iran/Qatar 2017. Dir: Sadaf Foroughi. 103 min. DCP

Iranian-born Montrealer Sadaf Foroughi's establishes herself as a cinematic force with her debut feature. In Tehran, upper-middle-class teen Ava abides by a strict routine of school, violin lessons, and curfew. When Ava's mistrustful and overprotective mother questions her relationship with a boy – going so far as to consult a gynecologist – Ava is stunned by this violation of privacy, which exacerbates her feelings of suffocation and isolation and further diminishes her trust in the adults regulating her life. That her parents, including her sympathetic but powerless father, seem more concerned with social optics than their daughter's welfare only escalates Ava's rebellious behavior, to life-altering effect. Foroughi renders her heroine's internal turmoil vividly. Each frame is stunningly composed, with scenes that offer a searing social critique while presenting a strong, richly-developed female character. – **Magali Simard, TIFF**

SUNDAY, JANUARY 21 – 7:00 PM

tiff #SEETHENORTH

NEW CINEMA



“Reaffirms Ann Hui’s status as one of China’s cinematic treasures.”

– Andy Webster, *New York Times*

Introduction by Greg Girard (Thursday, February 1)

Our Time Will Come ¹⁴

明月幾時有 (Ming yue ji shi you)

Hong Kong 2017. Dir: Ann Hui. 130 min. DCP

The latest offering from veteran Hong Kong cinéaste Ann Hui applies her refreshingly measured, low-key approach to the under-told tale of resistance fighters in Hong Kong during the Imperial Japanese occupation of the 1940s. Its true story – told with nuanced attention to the minutia of everyday life under enemy rule – concerns the relationship between an elderly mother (Deanie Ip, Venice-crowned star of Hui’s *A Simple Life*) and her daughter (transfixing Zhou Xun), a principled primary-school teacher who, after aiding in the smuggling out of a leftist writer, joins the resistance. HK superstar Tony Leung (not to be confused with that other Tony Leung, of Wong Kar-Wai fame) cameos as a present-day war veteran whose memories frame the film. Frequent Jia Zhangke collaborator Nelson Lik-Wai Yu elicits poetry from candlelit cinematography; longtime Eric Rohmer editor Mary Stephen cuts moments of abrupt violence into the proceedings to startling effect.

THURSDAY, FEBRUARY 1 – 6:30 PM

FRIDAY, FEBRUARY 2 – 8:30 PM

SATURDAY, FEBRUARY 3 – 6:30 PM

SUNDAY, FEBRUARY 4 – 8:30 PM

Greg Girard, whose recent book of photographs, *HK:PM, Hong Kong Night Life 1974-1989*, includes a preface by Ann Hui, will introduce the screening of *Our Time Will Come* on Thursday, February 1.

Greg Girard’s photos have been featured in *National Geographic*, *TIME*, *Newsweek*, *The New Yorker*, *The National Post*, *The Star*, and numerous other publications. Several books on Girard’s work have been published, including Magenta’s *Phantom Shanghai*, now in its third edition and listed as one of the top-ten photography books of all time by *The Independent*. Girard’s work has been exhibited at the International Centre for Photography (New York), PM Gallery (London, UK), the National Gallery of Canada (Ottawa), the Yixian International Photo Festival (China), and numerous other venues. He is represented by Monte Clark Gallery.



“A debut that is nothing less than a complete and singular vision from a rising talent . . .

Goyette could be in the same league as metaphysical minimalists like Carlos Reygadas and Apichatpong Weerasethakul.

– Ben Umstead, *ScreenAnarchy.com*

“Evocative . . . The surprises keep coming in this refreshing film, which pulsates with playfulness and understated cinematic audacity.” – T’Cha Dunlevy, *Montreal Gazette*

Still Night, Still Light

(Mes nuits feront écho)

Canada 2016. Dir: Sophie Goyette. 98 min. DCP

After five acclaimed shorts (including *La Ronde*, Canada’s Top Ten 2011), Québécois writer-director Sophie Goyette makes a bold transition to features with the dreamy, delicate *Still Night, Still Light*, winner of the Bright Future Award (“best first film”) at Rotterdam. Suffused with longing and regret, and set in a world of people haunted by the choices they’ve made and the loved ones they’ve lost, Goyette’s brave, beautiful film was shot in three countries and tells the stories of three connected characters. Eliane is a young, adrift Montreal woman who lands in Mexico, where she gives piano lessons. Romes is a Mexican man contending with midlife. Pablo is Romes’s elderly father, who has always wanted to travel to China. “*Still Night, Still Light* is a testament to cinema’s ability to provide solace, and a moving articulation of the physical and metaphysical journeys we take to ease our troubled souls” (Adam Cook, VIFF).

THURSDAY, FEBRUARY 1 – 9:00 PM

FRIDAY, FEBRUARY 2 – 6:30 PM

SATURDAY, FEBRUARY 3 – 9:00 PM

SUNDAY, FEBRUARY 4 – 6:30 PM

BREATH

BREATH

(Nafas)

Iran 2016. Dir: Narges Abyar. 112 min. DCP

Author and filmmaker Narges Abyar’s third feature is Iran’s official submission to the upcoming 90th Academy Awards – the country’s first-ever submission by a woman director. Set in the late 1970s and early 1980s, during the Iranian Revolution and the beginnings of the Iran-Iraq war, the drama concerns Bahar, a young girl who retreats into daydreams and fantasies in the face of the conflict around her. Abyar’s episodic, visually impressive film employs short animated sequences and intimate voice-over to evoke a child’s perception of reality. “The imaginative world of a 9-year-old girl is superbly captured . . . *Breath* takes its place among memorable Iranian films about childhood from masters like Kiarostami, Panahi, Naderi, and Majidi. Here an insightful woman director’s POV is a welcome plus, along with an astonishing performance by first-timer Sareh Nour Mousavi in the emotion-packed main role” (Deborah Young, *Hollywood Reporter*).

SUNDAY, JANUARY 21 – 4:30 PM

THURSDAY, JANUARY 25 – 7:00 PM

CONTEMPORARY IRANIAN CINEMA

ACCLAIMED AND ACCOMPLISHED NEW FILMS FROM IRAN ARE IN THE SPOTLIGHT IN THIS NEW 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

IMMORTALITY

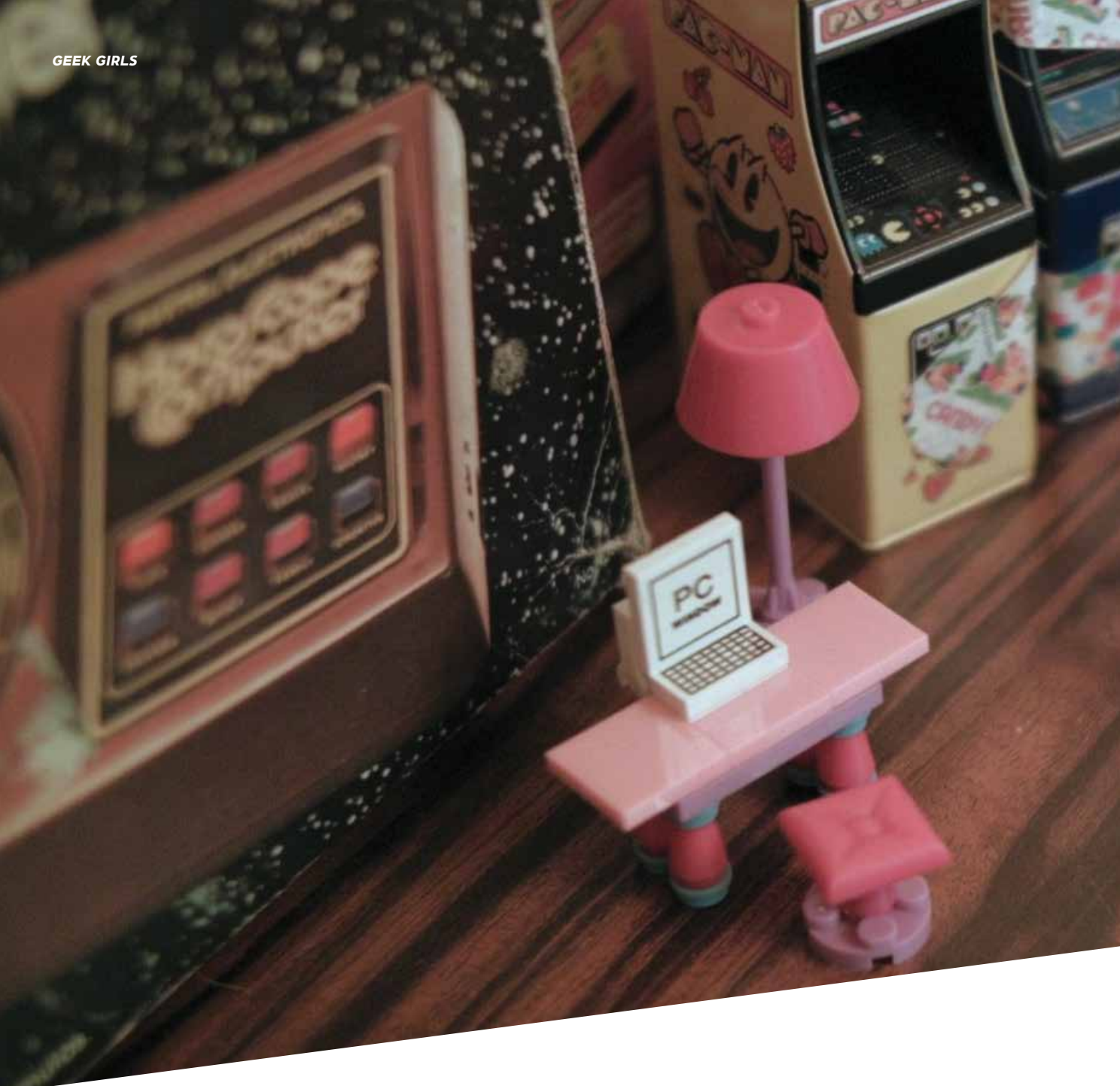
(Javdanegi)

Iran 2016. Dir: Mehdi Fard Ghaderi. 145 min. DCP

Impressively shot in a single continuous take (à la Alexander Sokurov’s *Russian Ark* or Sebastian Schipper’s *Victoria*), Iranian writer-director Mehdi Fard Ghaderi’s first feature spins a tale of six different families on a long train journey through a rainy night. “*Immortality* is a film made in the space between reality and dream. Six parallel stories are narrated consecutively in the passageways and cabins of a train, each story a continuation of the one before and a prelude to the one after. This 145-minute single shot-film was inspired by the film’s dreamlike story, where the mathematical sphere of each story takes shape in the train’s straight passageways, narrated through an old man’s fluid reflections. The single-shot was used to connect the parallel worlds of the film’s stories, each world constructed upon the consequences of fate” (Mehdi Fard Ghaderi).

SUNDAY, FEBRUARY 18 – 3:00 PM

THURSDAY, FEBRUARY 22 – 7:00 PM



Vancouver Premiere!

Geek Girls PG

Canada 2017. Dir: Gina Hara. 83 min. DCP

Canadian filmmaker Gina Hara's personal and very timely documentary examines the hidden half – the female half – of fan culture. Yet when Hara sets out to make her film about female geeks and nerds – gamers, cosplayers, manga artists, fan-girl podcasters and bloggers, *otaku*, even a NASA rocket scientist – she finds that many women are content to remain hidden – or, at least, reluctant to appear on camera. Why? Because, in the aftermath of the Gamergate sexism controversy, they fear cyberbullying and online harassment. Hara is even warned that she too will be targeted by the trolls when the film comes out. Intent on exploring geekdom as a form of community, the intrepid young filmmaker presses on. *Geek Girls* is a compelling account of outcasts searching for acceptance and self-acceptance; of marginalization and ostracization within already-marginalized subcultures; and of smart, nerdy nonconformists empowered (and sometimes embarrassed) by their eccentric passions.



FRIDAY, JANUARY 26 – 6:30 PM
SATURDAY, JANUARY 27 – 8:20 PM
SUNDAY, JANUARY 28 – 6:30 PM
WEDNESDAY, JANUARY 31 – 8:20 PM

“Deceptively simple . . . Quietly illuminating. . . The film furthers Côté’s unique talent for locating beauty and humanity in the most unlikely places.” – Jordan Cronk, *Sight & Sound*

A Skin So Soft PG

(Ta peau si lisse)

Canada/Switzerland 2017. Dir: Denis Côté. 93 min. DCP

The adventurous Canadian auteur and critics' favourite Denis Côté (*Curling, Bestiaire, Vic + Flow Saw a Bear*) turns his distinctive eye to the hard-muscled world of competitive male bodybuilding in the tender, witty, and beautifully observant *A Skin So Soft*. Côté's understated film captures with intimacy and formal precision the ordinary, everyday lives, dietary routines, and workout regimens of six Québécois strongmen. The director, frequently drawn to loners, eccentrics, and outsiders, is known for often blurring the boundaries between fiction and documentary in his cinema. This beguiling study of (hyper-)masculinity, obsessive self-sculpting, and the representation of the human form is decidedly a documentary, with only a modest move towards Côté-style hybridity nearer its conclusion. *A Skin So Soft* is another superb work from a consistently surprising filmmaker. Côté was the subject of a Cinematheque retrospective in 2013.



FRIDAY, JANUARY 26 – 8:15 PM
SATURDAY, JANUARY 27 – 6:30 PM
SUNDAY, JANUARY 28 – 8:15 PM
WEDNESDAY, JANUARY 31 – 6:30 PM

NEW DOCUMENTARY



“A gloriously obsessive deep dive into an unforgettable moment . . . The results are hypnotic.” – Bilge Ebiri, *Village Voice*

78/52

USA 2017. Dir: Alexandre O. Philippe. 91 min. DCP

It took Alfred Hitchcock 78 camera setups and 52 cuts to realize the legendary, 45-second shower scene in *Psycho* (1960), his landmark of modern horror. This new, absorbing documentary from Alexandre O. Philippe digs into the intention behind those numbers, to make sense of how a single, shocking sequence of technical bravura could affect an entire generation's bathing habits, and yield a new kind of horror film. Weighing in are scary-movie heavyweights Sam Raimi, Guillermo del Toro, and Eli Roth, editor-sound designer Walter Murch, film scholar David Thomson, second-gen actors Jamie Lee Curtis (daughter of Janet Leigh, aka Marion Crane) and Oz Perkins (son of Anthony Perkins, aka Norma[n] Bates), among other well-versed shoptalkers. Not unlike Rodney Asch's captivating fan-theory rabbit hole *Room 237*, which analyzed Kubrick's *The Shining*, Philippe's close-read doc is as much about the ways we engage with, and obsess over, cinema as it is about cinema itself.



FRIDAY, JANUARY 5 – 6:30 PM
SATURDAY, JANUARY 6 – 8:40 PM
WEDNESDAY, JANUARY 10 – 8:25 PM
THURSDAY, JANUARY 11 – 6:30 PM

ESSENTIAL CINEMA

Psycho 🏠

USA 1960. Dir: Alfred Hitchcock. 109 min. DCP

Hitchcock's monochrome masterwork, a blistering exercise in morbid, mind-blowingly manipulative horror, was a rude shock after years of suave, sophisticated, highly-polished colour thrillers from the Master of Suspense. Janet Leigh is Phoenix secretary Marion Crane, absconding with a small fortune of her employer's money. Anthony Perkins is nervous Norman Bates, proprietor of the motel where Miss Crane makes the unfortunate mistake of stopping for the night. *Psycho's* iconic shower scene is one of cinema's great montage sequences (and is now the subject of a new feature documentary, *78/52*, also screening this week at The Cinematheque). The movie, made on the cheap with the crew from Hitchcock's TV series, has a technical brilliance that belies its modest means. The director's subversive disruption of conventional audience identification, his stimulus/response control of our reactions and implicit indictment of our voyeurism, remains startling. "The most morally unsettling film ever made" (Dave Kehr, *Chicago Reader*).



FRIDAY, JANUARY 5 – 8:20 PM
SATURDAY, JANUARY 6 – 6:30 PM
THURSDAY, JANUARY 11 – 8:20 PM

NEW RESTORATIONS



The Sacrifice PG

(Offret)

Sweden 1986. Dir: Andrei Tarkovsky. 145 min. DCP

Armageddon is imminent in Russian mystic and master Andrei Tarkovsky's devastating final film, described by the director as a meditation on "the absence in our culture of room for spiritual experience." Made in Sweden with several members of Ingmar Bergman's team – including cinematographer Sven Nykvist and actor Erland Josephson (who also appeared in Tarkovsky's *Nostalgia*) – the film is set on an isolated island, where Alexander (Josephson), a distinguished man of letters, lives in idyllic semi-retirement. The apple of his eye is his young son Little Man, who represents for Alexander the great hope of the future. When that future is abruptly threatened by an unthinkable cataclysm, Alexander, in desperation, strikes an extraordinary bargain with God. Photographed in ethereal northern light, and opening and closing with two of cinema's most breathtaking single-take sequence shots, *The Sacrifice* is a transfixing work of great formal rigour and intensity from one of cinema's true visionaries.

WEDNESDAY, JANUARY 3 – 7:00 PM

THURSDAY, JANUARY 4 – 8:25 PM

SUNDAY, JANUARY 7 – 7:00 PM

MONDAY, JANUARY 8 – 8:25 PM

ESSENTIAL CINEMA

The Exterminating Angel G

(El Angel exterminador)

Mexico 1962. Dir: Luis Buñuel. 95 min. DCP

Luis Buñuel's savage black comedy is one of the surrealist master's greatest works, and perhaps his ultimate insult to conventional bourgeois morality. It is also the source for British composer Thomas Adès's eponymous and much-acclaimed new opera, which debuted at Salzburg in 2016 and was recently presented at The Met in New York. In Buñuel's brilliant film, a group of socialites attending an elegant dinner party find themselves mysteriously unable to leave their host's drawing room at the conclusion of the evening. As the ordeal stretches into hours and then days, their civilized façades crumble under the pressures of confinement, hunger, and squalor, and they gradually revert to barbarism. Buñuel would make more subversive comic hay with the high-society dinner party in his 1972 Oscar winner *The Discreet Charm of the Bourgeoisie*. "Devastatingly funny" (Tom Milne, *Time Out*).

THURSDAY, JANUARY 4 – 6:30 PM

SATURDAY, JANUARY 6 – 4:30 PM

MONDAY, JANUARY 8 – 6:30 PM

WEDNESDAY, JANUARY 10 – 6:30 PM





“An American masterpiece, independent to the bone.” – Manohla Dargis, *New York Times*

Killer of Sheep

USA 1978. Dir: Charles Burnett. 80 min. DCP

For decades, Charles Burnett's astonishing film debut was a secret, whispered-about masterwork of American cinema. Completed in 1977 but shelved due to complications around music licensing – it features songs by top-dollar artists Dinah Washington, Louis Armstrong, and Earth, Wind and Fire – in 2007 it was rescued from obscurity and released, thanks in part to financial support from Steven Soderbergh. A sensitive, neorealist portrait of a disaffected, African-American slaughterhouse worker raising a family in Watts, L.A., the film – Burnett's MFA thesis for UCLA – is an object lesson in ingenuity, belying its meagre student budget with gorgeous, handheld 16mm cinematography, a bold, elliptical approach to storytelling, and trained-eye moments of disarming lyrical power. (The image of impoverished children throwing rubble is memory-searing.) Upon wide release, the film was met with a chorus of praise and overdue inclusion in best-of lists, including being named one of the 100 Essential Films by the U.S.'s National Society of Film Critics.

WEDNESDAY, FEBRUARY 7 – 6:30 PM

FRIDAY, FEBRUARY 9 – 6:30 PM



Bless Their Little Hearts

USA 1984. Dir: Billy Woodberry. 84 min. DCP

Billy Woodberry's neorealist drama, a seminal work of the African-American New Wave movement known as the L.A. Rebellion, was added to the U.S. Library of Congress's registry of culturally, historically, or aesthetically significant films in 2013. Written and photographed by noted L.A. filmmaker Charles Burnett, and set in the same neighbourhood as Burnett's masterpiece *Killer of Sheep* (also screening at The Cinematheque), Woodberry's rich, resonant film stars Nate Hardman and Kaycee Moore as a working-class couple contending with the devastating effects of unemployment. "The movie's comedy is the humour of precise we've-all-been-there observation . . . Its poetry lies in the exaltation of ordinary detail . . . Given a spine of steel by Kaycee Moore's blazing performance, *Bless Their Little Hearts* forms, with *Killer of Sheep*, a landmark diptych about work as the crucible of the American character – either in its abundance or its absence" (Jim Ridley, *Village Voice*).

preceded by

The Pocketbook

USA 1980. Dir: Billy Woodberry. 13 min. DCP

Billy Woodberry's tale of a young would-be purse-snatcher reassessing his life was adapted from a short story by Langston Hughes and is luminously shot by Charles (*Killer of Sheep*) Burnett.

WEDNESDAY, FEBRUARY 7 – 8:10 PM

FRIDAY, FEBRUARY 9 – 8:10 PM



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OUT THERE

THE VISIONARY CINEMA OF NICOLAS ROEG

“ALL YOU’RE DOING IN A FILM REALLY IS SAYING:
THIS IS WHAT, AND HOW, I THINK – IS THERE
ANYBODY OUT THERE?” – NICOLAS ROEG

In 2011, *Time Out* published the results of a poll, voted on by 150 film professionals, to determine the 100 greatest British films of all time. When Nicolas Roeg’s haunting masterpiece *Don’t Look Now* (1973) took the surprise top spot – with three other Roeg films ranking in the top 70 – it gave pause to reflect on an erratic, provocative, and fiercely original body of work that continually, *defiantly* tested the limits of commercial cinema at every gutsy turn. Adult themes, explicit sex, far-out film grammar: these were the contents of Roeg’s wheelhouse, and he brandished them with cool indifference to bottom lines or changing trends, marginalizing himself into near-oblivion in the process. (He’s released a scant three films since 1990’s *The Witches*, his last studio picture.)

Already a distinguished cinematographer when he became a director – he shot, among others, Truffaut’s visually sumptuous *Fahrenheit 451* (1966) and Richard Lester’s psychotropic *Petulia* (1968) – Roeg cemented his reputation as “the great conundrum of British cinema” (*Sight & Sound*) with a superlative run of art films in the 1970s that divided critics, scandalized studios, and barely saw theatrical distribution. (This despite having pop stars Mick Jagger and David Bowie in half of them.) By turns passionate, violent, erotic, and oblique, these four sequential masterworks – *Performance* (1970, with co-director Donald Cammell), *Walkabout* (1971), *Don’t Look Now*, and *The Man Who Fell to Earth* (1976) – made no money but made a strong case for Roeg as the torchbearer of a European film modernism believed extinguished by the end of the 1960s. As did Resnais and Antonioni before him (there’s worse company to be in), Roeg considered time and memory to be the *raison d’être* of cinema, and his best and most boundary-pushing films explore – and explode! – those concepts through a delirium of prismatic, nonlinear editing patterns that obfuscate the lines between past, present, and future. The elliptical cinemas of Todd Haynes, Danny Boyle, Steven Soderbergh, Gaspar Noé, and Christopher Nolan are unthinkable without him.

On the occasion of his 90th birthday this year (*salut, Nic!*), The Cinematheque presents a select retrospective of Roeg’s daring, dangerous, censors-be-damned films. Included is Roeg’s colossal quartet of aforementioned works from the 1970s, as well as his controversial psychosexual thriller *Bad Timing* (1980) (labelled “a sick film made by sick people for sick people” by its own distributor!), his Wellesian puzzle box *Eureka* (1983), his what-if chamber piece *Insignificance* (1985), and his creepy, kid-friendly Roald Dahl adaptation *The Witches*.



OUT THERE II OPENING NIGHT

SATURDAY, FEBRUARY 17

Refreshments & Programmer’s Introduction

6:30 pm – *Don’t Look Now* with Intro

8:45 pm – *The Man Who Fell to Earth*

“FIERCE, UNCOMPROMISING, ICONOCLASTIC
DAZZLINGLY ORIGINAL, HE IS BRITISH
FILM’S PICASSO.” – DANNY BOYLE



Imported 35mm Print!

DON'T LOOK NOW ▼

Great Britain/Italy 1973. Dir: Nicolas Roeg. 110 min. 35mm

Is Nicolas Roeg's haunting, hallucinatory masterpiece the greatest British film of all time? The results of a 2011 *Time Out* poll argue yes, with a panel of 150 reputable film folk (Wes Anderson, Ken Loach, and Terence Davies among them) crowning the enigmatic horror film the UK's best. The centerpiece of Roeg's astonishing 1970s output, if not his career, this brilliant and brazenly-cinematic adaptation of a Daphne du Maurier novella casts Donald Sutherland and Julie Christie as a couple who decamp to Venice to forget the death of their young daughter. There, they cross paths with a blind woman gifted with "second sight," who relays an ominous message from the afterlife. The film's iconic, erotic, time-slipping sex scene – which ignited a furor in its day – is unforgettable, as is the red-clad apparition glimpsed running around the city's eerily-empty network of passageways. A dazzling, frightening essay on the uncanny effects of grief. *Print courtesy of the BFI National Archive.*

SATURDAY, FEBRUARY 17 – 6:30 PM WITH INTRODUCTION

SUNDAY, FEBRUARY 18 – 8:30 PM



THE MAN WHO FELL TO EARTH PG

Great Britain 1976. Dir: Nicolas Roeg. 139 min. DCP

By the mid-1970s, David Bowie had, for all intents and purposes, transformed into his erstwhile alter ego Ziggy Stardust. Skeletal, pale, carrot-topped, and coke-fueled, he was extraterrestrial even before being cast in Roeg's slippery, psychoactive take on Walter Tevis's sci-fi novel. In it, the Thin White Duke is Thomas Jerome Newton, a starman living in New Mexico who builds a billion-dollar space program in an effort to save his draught-plagued home planet, seen in frenetic, fractured flashbacks. His earthly tour guide (Candy Clark) acquaints him with sex, gin, and television, precipitating his fall. (Rip Torn is in the mix too, as a lecherous science professor.) Roeg, given the keys to England's first-ever US-based production, brings with him a suitably alien outlook on America. Paramount, upon seeing the final cut, dropped the film and demanded their money back. It's now a cult classic and canonized SF staple.

SATURDAY, FEBRUARY 17 – 8:45 PM

FRIDAY, FEBRUARY 23 – 6:30 PM



WALKABOUT G

Great Britain 1971. Dir: Nicolas Roeg. 100 min. 35mm

Cinematographer Nicolas Roeg's first solo effort as director (he had previously co-directed, with Donald Cammell, 1970's *Performance*) is a ravishingly-filmed work set in the remote Australian outback. Stranded in the wilds after a horrific occurrence, two English children, a 14-year-old girl and her six-year-old brother, cross paths with an Aboriginal adolescent who is on a ritual "walkabout," an initiation into manhood. The latter is played by noted Yolngu actor David Gulpilil, here in his breakthrough screen role. This mysterious, mystical coming-of-age tale displays the visual dazzle and narrative daring we have come to associate with Roeg's sensuous cinema. "One of the most original and provocative films of the 1970s . . . Arguably Roeg's finest achievement . . . *Walkabout* is set in terrain stranger and more awe-inspiring than that of any science fiction film" (James Monaco, *The Movie Guide*).

SUNDAY, FEBRUARY 18 – 6:30 PM
TUESDAY, FEBRUARY 20 – 8:30 PM
SATURDAY, FEBRUARY 24 – 6:30 PM



PERFORMANCE TV

Great Britain 1970. Dirs: Nicolas Roeg, Donald Cammell. 105 min. 35mm

Made at the height of the Psychedelic Sixties, cinematographer Nicholas Roeg's extraordinary directorial debut, co-helmed by Donald Cammell, is a hallucinatory psychological melodrama that ranks among the most complex and compelling visual mosaics of the English filmmaker's career. Mick Jagger (in his film-acting debut) stars as Turner, a fading rock star living in decadent semi-seclusion with two young women. James Fox is Chas, a violent London gangster who takes refuge in Turner's domain. A bizarre interchange of identities, fuelled by psychoactive drugs, develops between the two men. A musical highlight has Sir Mick singing "Memo from Turner," a Jagger solo single, featuring slide guitar by Ry Cooder, that later appeared on some Rolling Stones compilations. Warner Brothers, apparently expecting a Stones version of *A Hard Day's Night*, was not prepared for the sex and strangeness, and shelved the film for two years.

TUESDAY, FEBRUARY 20 – 6:30 PM
FRIDAY, FEBRUARY 23 – 9:10 PM
SUNDAY, FEBRUARY 25 – 8:30 PM



EUREKA TV

Great Britain/USA 1983. Dir: Nicolas Roeg. 130 min. 35mm

A Klondike prospector strikes it lucky, then very unlucky, in Nicolas Roeg's grossly underrated, deeply unsettling, and almost unreleased whodunit. (MGM reportedly hated the film.) A densely-packed labyrinthine tale told in two distinct parts, *Eureka* begins in the 1920s with fortune hunter Jack McCann (Gene Hackman) discovering an ocean of gold beneath his feet thanks to some bizarre occult intervention. Two decades later, he's holed up in the Caribbean with a drunken wife, willful daughter (Theresa Russell), and scheming son-in-law (Rutger Hauer), who Jack suspects is conspiring to steal his fortune, possibly his soul. After Jack's savage murder – an extraordinarily brutal scene – the film pivots to the ensuing homicide investigation and trial. Cinema's masterpiece *Citizen Kane* is a clear inspiration. Roeg's visual pyrotechnics are, as ever, in good supply. Director John Boorman called it "the best picture ever made – for an hour."

SATURDAY, FEBRUARY 24 – 8:30 PM
SUNDAY, FEBRUARY 25 – 6:00 PM



BAD TIMING TV

(aka *Bad Timing: A Sensual Obsession*)

Great Britain 1980. Dir: Nicolas Roeg. 123 min. DCP

Theresa Russell, Art Garfunkel, and Harvey Keitel head the cast of Nicolas Roeg's kinetic, erotic psychological thriller, which uses a jigsaw-puzzle narrative to relate a steamy tale of sexual obsession and violence. Garfunkel is Alex, a young psychoanalyst lecturing at the University of Vienna. Russell is Milena, the married American woman with whom Alex is having a torrid affair. Keitel is Netusil, a police inspector investigating the circumstances that have landed Milena in hospital. Alex's libidinous and perhaps unreliable memories vie with the detective's fantasized version of events as Roeg's narratively-discontinuous film spins its complex tale. The result – praised as "the ultimate detective film," denounced as tasteless and misogynist, and originally X-rated – is a fascinating meditation on the relationship between psychoanalysis, detection, and voyeurism – and a darkly disillusioned view of human nature and human understanding. "As bonkers as it is beautiful" (Geoff Dyer).

FRIDAY, MARCH 2 – 6:30 PM
SATURDAY, MARCH 3 – 8:20 PM
SUNDAY, MARCH 4 – 8:40 PM



INSIGNIFICANCE 14

Great Britain 1985. Dir: Nicolas Roeg. 109 min. 35mm

The outer reaches of Nicolas Roeg's cinematic cosmos are arrived at in *Insignificance*, the director's deliriously metaphysical screen adaptation of Terry Johnson's satirical play. A kaleidoscopic rumination on fame, history, Hiroshima, and the laws of the universe, this cosmic comedy revolves around four unnamed celebrities – but really, Albert Einstein (Michael Emil), Marilyn Monroe (Theresa Russell), Joe DiMaggio (Gary Busey), and Joseph McCarthy (Tony Curtis) – who converge in a Manhattan hotel room circa 1954. As Roeg is wont to do, space and time are detonated in a fireworks display of radical, parallel editing that smashes past, present, and future tenses together. (The film's countdown to nuclear annihilation adds extra oomph to this device.) Though everyone in the ensemble shines, it is Roeg's then-wife Russell, as a breathy, *Seven Year Itch*-aping Monroe, who absolutely radiates. The film's abstract, apocalyptic ending joins Antonioni's *Zabriskie Point* in the pantheon of visually audacious closers. *Print courtesy of Harvard Film Archive.*

FRIDAY, MARCH 2 – 8:40 PM
SUNDAY, MARCH 4 – 6:30 PM



THE WITCHES G

Great Britain/USA 1990. Dir: Nicolas Roeg. 91 min. DCP

Roeg dialed back the adult stuff, but not a whisker of the weird stuff, for his wildly imaginative adaptation of Roald Dahl's dark children's book. Nine-year-old Luke is educated in the ways of the wicked, thanks to his lore-wise Norwegian grandma. Good thing, too – while staying at a resort, he discovers he's in the company of a coven. Posing as the "Royal Society for the Prevention of Cruelty to Children" – in fact, being cruel to children seems to be their one and only action point – they nab Luke and turn him into a mouse. Now it's up to him (a pint-sized talking rodent) and his granny to put a stop to the witches before they transform all of England's kids into mice. Anjelica Huston, over the top and having a ball, is the grotesque Grand High Witch; Rowan "Mr. Bean" Atkinson is the hotel's manager. Jim Henson's Creature Shop handles the spellbinding puppets, by turns cutesy, creepy, and completely bizarre.

SATURDAY, MARCH 3 – 6:30 PM
SUNDAY, MARCH 4 – 4:00 PM

Junior cinephiles!

Show your "Film Club" badge at either of our two screenings of *The Witches* to receive a free kid-sized popcorn! For young people 13 and under. See page 18 for information on how to get your "Film Club" badge.



CHAN CENTRE CONNECTS



Abdullah Ibrahim: A Struggle for Love

Germany 2005. Dir: Ciro Cappellari. 58 min.

A meaningful tribute to one of the world's legendary jazz musicians, this 2005 documentary by Buenos Aires-born, Berlin-based filmmaker Ciro Cappellari explores the life of South African pianist Abdullah Ibrahim (aka Dollar Brand), covering his extensive musical career and inspirations, his fight against Apartheid, and his relationship with the great Duke Ellington. "A loving and insightful portrait . . . The film speaks not only to both Ibrahim's holistic view of the world and the formlessness of the nature which inspire his work, but also to his experience of poverty, abuse, exile, Apartheid, and being part of the African diaspora . . . It has been claimed that even the breeze stops when Ibrahim's music plays" (VIFF).

THURSDAY, FEBRUARY 8 – 7:00 PM

This screening of *Abdullah Ibrahim: A Struggle for Love* is presented in conjunction with the concert performance "The Jazz Epistles: Abdullah Ibrahim with guest Terence Blanchard," at the Chan Centre for the Performing Arts on Sunday, February 18, at 7:00 pm.

The Chan Centre Connects Series presents outreach activities related to visiting artists performing in the annual concert season at the Chan Centre for the Performing Arts at UBC. For more information on these events, please visit chancentre.com/connects

www.chancentre.com



Hecho en México (Made in Mexico)

Mexico 2012. Dir: Duncan Bridgeman. 98 min.

This vibrant, uplifting, and highly musical 2012 documentary beautifully portrays the richness and complexity of Mexican arts, culture, and identity, using the country's lively folk, pop, rock, and rap traditions as a driving force. Set against breathtaking landscapes and featuring a stellar soundtrack – including upcoming Chan Centre performer Lila Downs – the film takes you on a journey to the heart of a country filled with poignant customs, thrilling artistry, and innovative creative collaborations. With Diego Luna, Rubén Albarrán, Alejandro Fernández, Carla Morrison, and Kinky. "Shot with energy and verve. . . Duncan Bridgeman's exhilarating and illuminating documentary is a fascinating glimpse into how Mexicans view themselves" (Mark Adams, *Screen Daily*).

THURSDAY, MARCH 1 – 7:00 PM

This screening of *Hecho en México* is presented in conjunction with the performance of **Lila Downs** at the Chan Centre for the Performing Arts on Saturday, March 10, at 8:00 pm.



THE IMAGE

A HISTORY OF FILM IN BRITISH COLUMBIA - TAKE 4

CURATED BY HARRY KILLAS

Our fourth season of "The Image Before Us: A History of Film in British Columbia" continues to draw inspiration from *The Image Before Us* (1986), written and directed by poet, scholar, and filmmaker Colin Browne. In this documentary essay film, within the genre of the compilation film, Browne investigates and gently critiques the images of Vancouver that have been presented to us in many historic motion pictures, primarily newsreels and travelogues, produced in and about B.C.

"What is the image before us?" Browne asks. "And how did it get that way?" How do we "read" our own films? If one focuses on this story or that image, what about the stories and images that have been left out? What stories and images have been presented and persist in our imaginaries of here? What others are not presented and consequently need to be? Browne's rich, condensed, pungent, and ultimately moving work asks these questions and sets up our series: What do the films of British Columbia represent to us, and what are the cinematic narratives of here?

As in previous seasons, place continues to resonate in the films this year, with a variety of takes on life across this province, including the Peace River country, Alert Bay, Vancouver's Downtown Eastside, and Lower Mainland suburbia. Themes relevant to today's audiences reverberate throughout this season's series and our province's film history – from the resource economy to reconciliation with our First Nations: from masculinities and the dark sides of professional sport to the international movements of peoples and our diverse heritages. We acknowledge the continuing phenomenon of Hollywood North, as it addresses themes of the imagination as well as stories from here. And we push into new territory with screenings devoted to "Directions in New Documentary" and "Cult Classics." Our many highlights include celebrations of the bodies of work of our most outstanding filmmakers, treasures from the archive, and filmmakers in attendance! – **Harry Killas**

Harry Killas's historical documentary films about British Columbia include *Spilsbury's Coast; Glowing in the Dark*, on the history of Vancouver's neon art and design; and *Picture Start*, about the first generation of Vancouver's "photo-conceptual" artists. A graduate of NYU's grad film program, Killas recently completed an expanded version of *Picture Start*, entitled *Is There A Picture*, and is completing an autobiographical documentary, *Greek to Me*. He is an Associate Professor of Film + Screen Arts at Emily Carr University of Art + Design. Killas has been collaborating with The Cinematheque for the past four years as guest curator of "The Image Before Us: A History of Film in British Columbia."



I. OPENING NIGHT: ALERT BAY

POTLACH: A STRICT LAW BIDS US DANCE

Canada 1975. Dir: Dennis Wheeler. 54 min. Digibeta

Directed by the late Vancouver filmmaker Dennis Wheeler, a distinct and promising artistic voice of the early 1970s, and created in collaboration with the Kwakwaka'wakw First Nations of Alert Bay, B.C., this acclaimed documentary focuses on the Northwest Coast practice of the potlach, a traditional ceremony in which surplus wealth is given away. The film documents two great potlaches. One, given by Chief Dan Cranmer in 1921, a period when the ceremony had been banned by the Canadian government, resulted in the prosecution of 45 people. The other, in 1974, was given by Dan Cranmer's family, including his daughter Gloria Cranmer Webster, who narrates. The film was restored in 2007 by the Audio Visual Heritage Association of B.C., with support from the U'mista Cultural Society of Alert Bay.

INTERMISSION (10 MIN.)

OUR VOICES, OUR STORIES

Canada 2015. Dir: Barb Cranmer. 39 min. DCP

In 2015, St. Michael's Indian Residential School in Alert Bay, B.C., was demolished. An estimated 9200 Indigenous children attended the school, operated by the Anglican Church of Canada, between 1929 and 1975. Some died, many were abused, and many never returned to their families. Made by the celebrated filmmaker and artist Barb Cranmer of the 'Namgis First Nation of Alert Bay, this powerful documentary chronicles the demolition of the building, an important symbolic step towards healing, and gives voice to the school's survivors. Best Documentary Short, American Indian Film Festival, San Francisco.

Guest in attendance: **Barb Cranmer**

MONDAY, JANUARY 15 – 7:00 PM



II. FROM THE ARCHIVE

LUCKY CORRIGAN

(AKA FURY AND THE WOMAN)

Canada/USA 1936. Dir: Lewis D. Collins. 66 min. 35mm

"Man Fighting Man . . . While a Forest Fire Flames!" B.C.'s first film boom was the "quota quickies" era of the 1930s, when protectionist legislation in the U.K. dictated that a percentage of movies on U.K. screens be produced in Britain or the Empire: Hollywood studios rushed into B.C. to make low-budget films for the British market. Kenneth Bishop of Victoria was the most prolific producer of quota quickies, and oversaw this brisk actioner, set in Vancouver Island's forest industry. Corrigan (William Gargan), a tenderfoot lumberjack, finds himself caught up in a dangerous rivalry between competing lumber camps, and falls in love with June (Molly Lamont), his boss's daughter. The great location photography includes a scene set against an actual forest fire. "It's just a whambang speedy little parcel . . . An entertaining and rapid-action film (*Variety*, 1937). *Print courtesy of Library and Archives Canada.*

PRECEDED BY

HERRING HUNT

Canada 1953. Dir: Julian Biggs. 11 min. DCP

B.C.'s herring fishery is profiled in this beautifully-made NFB production, influenced by the British Documentary Movement, and featuring a method-acting Bruno Gerussi (*The Beachcombers*) in his first screen role. Ostensibly a documentary, it received an Oscar nomination for Best Short Subject (One Reel).



MUDFLATS LIVING

Canada 1972. Dirs: Robert Fresco, Kris Paterson. 29 min. DCP

This fascinating time capsule documents a significant and seminal chapter in the history of Vancouver's counterculture: the anti-establishment community of artists, hippies, and squatters who lived in the Maplewood Mudflats of Dollarton in North Vancouver in the early 1970s. The local mayor opposed the community and sought to develop the land; the legacy of the group has been influential in the thought and work of some of Vancouver's pioneering conceptual artists.

Introduced by **Colin Browne**, Vancouver filmmaker, poet, scholar, and Professor Emeritus at SFU

MONDAY, JANUARY 22 – 7:00 PM

BEFORE US

III. CULT CLASSICS

BIG MEAT EATER

Canada 1982. Dir: Chris Windsor. 82 min. DCP

Is *Big Meat Eater*, like, the very best sci-fi zombie horror musical comedy ever made in British Columbia? Uh, probably! Former SFU film students Chris Windsor (directing) and Laurence Keane (producing) co-wrote this anti-suburbia satire and ready-made cult classic, a fond and freaky tribute to the B-movie. George Dawson is Bob Sanderson, a mild-mannered butcher in sleepy Burquitlam whose business becomes a little shop of horrors when he's forced to contend with a murderous employee, an alien invasion, and a hot market for radioactive "Balonium." Canadian jazz/blues great Clarence "Big" Miller looms large as Abdullah, the "Big Meat Eater" of the title. An admiring review in London's *Time Out* magazine described the film as a "response to the slander that all Canadian movies look like they're made by social workers." Totally freakin' awesome! DCP courtesy of Library and Archives Canada.

PRECEDED BY

LUPO THE BUTCHER

Canada 1987. Dir: Danny Antonucci. 3 min. DCP

A psychotic butcher with a bad temper and a big cleaver is the stuff of deranged comedy in Vancouver animator Antonucci's solo debut and cult classic, produced by Marv Newland's International Rocketship Ltd.

Guest in attendance: Laurence Keane

Introduced by Phil Smith, a Vancouver based writer/performer and a Lecturer at Emily Carr University, where he teaches Humanities, English, and Media History

MONDAY, JANUARY 29 – 6:30 PM



BLOODIED BUT UNBOWED

Canada 2011. Dir: Susanne Tabata. 75 min. Blu-ray Disc

D.O.A. Pointed Sticks. Young Canadians. Modernettes. Braineaters. Dishrags. Subhumans. It was anarchy in the U.K., the U.S., and B.C. in the late 1970s, as major punk-rock scenes exploded in London, New York, Los Angeles, and Vancouver. The local scene has even become a defining cultural moment in Vancouver's sense of itself. Susanne Tabata's fast-paced chronicle of those rebellious times is a treat, combining great archival footage, loads of music, and interviews with key participants. "A loving – and long overdue – look at one of the most fertile scenes in North American music history. . . What makes *Bloodied but Unbowed* more than ancient history is the legacy that Vancouver's first-wave punks left. They laid the foundation for a Vancouver music scene that has since given the world the likes of the New Pornographers, Black Mountain, and Japandroids" (Mike Usinger, *Georgia Straight*).

Guest in attendance: Susanne Tabata

Introduced by Phil Smith

MONDAY, JANUARY 29 – 8:30 PM

IV. DIRECTIONS IN NEW DOCUMENTARY

THE SPLITS

Canada 2015. Dir: Allison Hrabluik. 15 min. DCP

Vancouver artist Hrabluik explores documentary and narrative practice in this playful, rhythmic record of various individuals – including speed skippers, tap dancers, dog trainers, and a pizza-dough thrower – in performance. A lovely "documentary" that extends the documentary form by (partly) working in the groove of contemporary visual art.

THE JOY OF SUBLETTING

Canada 2015. Dir: Rafi Spivak. 19 min. DCP

In Rafi Spivak's personal documentary, the filmmaker's friend, Vancouver-based theatre lighting designer Itai Erdal, learns that the man who has been subletting his East Van apartment has died, mysteriously, on the premises. As Spivak and Erdal investigate what happened, the film alludes to the intimate human dimensions underlying renting, subletting, real estate, and urban life.

MEMORY OF THE PEACE

Canada 2017. Dirs: Jennifer Chiu, Jean Parsons. 26 min. DCP

In this documentary portrait of Fort St. John, B.C. and the nearby Site C dam project, the cyclical forces of industry, resource extraction, and colonization that have historically

shaped Canada are examined through the stories of a young male oil worker, an Indigenous woman, and a Dane-zaa drummer. The sense of place is palpable; the work approaches drama in the way in which it is filmed and constructed.

INTERMISSION (10 MIN.)

EAST HASTINGS PHARMACY

Canada 2012. Dir: Antoine Bourges. 46 min. DCP

"Simultaneously a fictionalization, a reconstruction, and a documentation" (*Cinema Scope*), Antoine Bourges's trompe l'oeil treatment of the rites and routines of methadone patients receiving their medication in Vancouver's Downtown Eastside employs real-life patients "playing themselves," a pharmacist played by a professional actor, and a set recreating an East Hastings pharmacy. This unique work shows the influence of Jeff Wall's photographic staging techniques of "near documentary" and asserts the power of the visual in the documentary form.

Guests in attendance

Introduced by Pablo de Ocampo, Exhibitions, Curator at the Western Front.

MONDAY, FEBRUARY 5 – 7:00 PM

V. FINDING DAWN

FINDING DAWN

Canada 2006. Dir: Christine Welsh. 73 min. DCP

This 2006 documentary by Métis filmmaker and University of Victoria professor Christine Welsh remains very much a film of the moment, as Canada's national conversation around missing and murdered Aboriginal women continues to be front and centre. Putting a human face to this monumental tragedy, the film tells the story of three women: Dawn Crey, a member of the Sto:lo Nation who disappeared from Vancouver's Downtown Eastside; Ramona Wilson, who went missing on B.C.'s Highway 16, the notorious Highway of Tears; and Daleen Kay Bosse, who disappeared in director Welsh's home province of Saskatchewan. A compelling work by a deeply-caring, activist filmmaker, *Finding Dawn* also finds reason to hope, in the efforts of advocates and organizers working to raise awareness, demand change, promote healing, and build closer communities.

Guest in attendance: Christine Welsh (TBC)

Introduced by Mo Simpson, Vancouver-based documentary filmmaker and *Finding Dawn* director of photography

MONDAY, FEBRUARY 19 – 7:00 PM



VI. HOCKEY DOUBLE BILL

HELLO DESTROYER 14

Canada 2016. Dir: Kevan Funk. 110 min. DCP

Emily Carr University alumnus Kevan Funk's beautifully-detailed debut feature was one of last year's best Canadian films. Offering a timely and uncompromising look at institutionalized violence in our national sport, it treats with intelligence and sensitivity themes of work, masculinity, competition, and failure, and has a great eye and ear for the flavours of small-town Canadian life. Jared Abrahamson is junior hockey player Tyson Burr, a new recruit skating for the Prince George Warriors. Ty has no illusions about his role on the team: he's an enforcer, tasked with protecting more skilled players and dropping the gloves to fight when necessary. But when his actions on the ice grievously injure an opponent, Ty discovers that he has become a liability and a pariah. Cinematographer Ben Loeb's moody, evocative, well-judged images made a significant contribution to the impact of Funk's rigorous, affecting film.

Guest in attendance: Kevan Funk

MONDAY, FEBRUARY 26 – 6:30 PM

CRIME

Canada 2008. Dir: Tom Scholte. 99 min. DCP

Noted Vancouver actor Tom Scholte's impressive directing debut, made on a micro-budget and shot in single takes with a hand-held camera, was a Dogme 95 certified production. The Vancouver-set drama, occasionally darkly humorous, has deeply flawed characters dealing with substance abuse, sexual trauma, and the unsavory side of hockey. Rick (Evan Frayne), a university hockey player and dorm advisor, befriends Crystal (Andrea Whitburn), a fragile art student coping with a family tragedy. Tula (Frida Betrani), who works in a deli, struggles with sobriety while supporting her pothead boyfriend Brent (Scholte). "The two stories eventually intersect, setting off a chain of events that affects everyone in unexpected ways . . . Gritty and intense, gripping and powerful, this is a heartbreakingly honest film about failed attempts at connection and healing, but there is also a sense of tenderness and hope at the heart of the film" (VIFF).

Guest in attendance: Tom Scholte

MONDAY, FEBRUARY 26 – 8:45 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



FANTASTIC MR. FOX



Fantastic Mr. Fox G

USA 2009. Dir: Wes Anderson. 87 min. DCP

A strong contender for our favourite family film of the 2000s, eternal-kid Wes Anderson's stop-motion stunner, a big-hearted adaptation of the book by Roald Dahl, is a marvel of visual wonderment and whimsy. Featuring George Clooney and Meryl Streep as the voices of Mr. and Mrs. Fox, respectively – Anderson's regular troupe (Bill Murray, Jason Schwartzman, Owen Wilson et al.) fills out the remaining cast – this meticulously-crafted labour of love centres on Mr. Fox's predicament when, discontented with his bucolic life, he takes to looting three nearby farms, endangering both his family and his furry community. Anderson, directing British animators remotely from Paris, insisted on capturing the jerky, unpolished style of stop-motion holiday specials from his childhood. The film's mixtape soundtrack includes choice '60s pop songs by The Beach Boys, The Rolling Stones, and The Bobby Fuller Four, plus an original, twangy tune by Pulp's Jarvis Cocker.

SUNDAY, JANUARY 21 – 11:00 AM



Popeye G

USA 1980. Dir: Robert Altman. 114 min. DCP

"I yam what I yam!" Popeye's warts-and-all catchphrase could easily apply to this totally bonkers, obsessively watchable, live-action adaptation of E. C. Segar's spinach-pushing comic strip, directed by the great American auteur Robert Altman. A baffling mix of Max Fleischer-nodding cartoon slapstick, undiluted Altmanisms – overlapping, semi-improvised dialogue; high-wire juggling of a ragtag ensemble – and music by mercurial '70s songwriter Harry Nilsson, *Popeye* was, at the time of its release, far too peculiar a studio film to connect with either audiences or critics. (Though it had its outlying defenders, Roger Ebert chief among them.) Today it can be appreciated as the misfit, amusement-park movie that it is, anchored (heh) by Robin Williams as the clam-eyed, veggie-fuelled Sailor Man, and Shelley Duvall, pitch perfect, as the radiant, angular Olive Oyl. This is Altman for kids! "A wacky masterpiece, the like of which you've never seen before" (Geoff Andrews, *Time Out*).

SUNDAY, FEBRUARY 18 – 11:00 AM

Junior Cinephiles!

Show your "Film Club" badge at either of our two screenings of *The Witches*, presented as part of "Out There: The Visionary Cinema of Nicolas Roeg," to receive a free kid-size popcorn! *The Witches*, like *Fantastic Mr. Fox*, is based on a classic book by Roald Dahl. See page 15 for more details. And see you there!



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.



Vancouver Premiere!

The Light of the Moon

USA 2017. Dir: Jessica M. Thompson. 90 min. DCP

The debut feature of Australian filmmaker Jessica M. Thompson, who now lives in New York, is a raw and revelatory film about the aftermath of a sexual assault, told entirely from the victim's perspective. Bonnie (Stephanie Beatriz), a young architect in Brooklyn, is brutally raped by a stranger while walking home alone one night. Initially unwilling to disclose the attack even to Matt (Michael Stahl-David), her live-in boyfriend, the strong-willed Bonnie resolves to put it all behind her, and explains away the bruises on her face. But as her relationships start to crumble and her work suffers, the lingering repercussions of the rape are brought to the fore. "For those looking to understand the process of recovery, it's hard to imagine a more comprehensive or sympathetic look at the challenge of surviving" (Teo Bugbee, *New York Times*). Audience Award for Narrative Feature, SXSW 2017.

Warning: Contains scene of explicit sexual violence.

Post-screening discussion with **Val Reede**, MSW, RSW, Sexual Assault Counsellor, Sexual Assault Services Program (SAS), B.C. Women's Hospital and Health Centre.

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

WEDNESDAY, JANUARY 17 – 7:30 PM



Vancouver Premiere!

I Am Another You

USA 2017. Dir: Nanfu Wang. 85 min. DCP

New York filmmaker Nanfu Wang met Dylan, a charismatic street kid, on a trip to Florida. Charming, intelligent, and boyishly handsome, Dylan is "homeless by choice," having abandoned a comfortable middle-class existence for absolute freedom on the road. For a few weeks, Wang tags along, capturing with her camera nights spent sleeping in the park, meals eaten out of garbage cans, and the ease with which Dylan receives offers of food, money, and shelter from strangers. Eventually, though, she becomes disillusioned with him, and heads for home. Wang's next trip is to Dylan's family home in Utah, where a meeting with his father forces Wang to re-evaluate everything she thought she knew about Dylan. Is his lifestyle an enviable symbol of American freedom, as she initially believed, or is Dylan only trying to cope with his demons in the best way he knows how?

Post-screening discussion with **Dr. Sean Flynn**, Clinical Associate Professor, Department of Psychiatry, UBC, and a member of the Vancouver Assertive Community Treatment (ACT) multi-disciplinary mental health team.

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

WEDNESDAY, FEBRUARY 21 – 7:30 PM

DIM
CINEMA

Moving-image art in dialogue with cinema
www.dimcinema.ca

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



"It's one of the greatest movies about filmmaking ever made . . . A crucial work of late-sixties politics in action." – Richard Brody, *The New Yorker*

Symbiopsychotaxiplasm (Take One)

USA 1968. Dir: William Greaves. 75 min. DCP

In this groundbreaking experimental documentary, New York filmmaker William Greaves sets a trap for his cast and crew, who have gathered in Central Park ostensibly to shoot the break-up scenario of a fictional drama called *Over the Cliff*. Unbeknownst to them, Greaves, a student and teacher of method acting (or psycho-drama), is waiting to see how long it will take for them to rebel against his seemingly incompetent direction and poorly-written script. "Greaves saw this as a metaphor for politics: how absurd do the rules have to be before people revolt against them? [Embodying the intertwining of the social, the experiential, and the material], the symbiopsychotaxiplasm is a writhing mass of conflicts, identifications, actors, audiences, as heterogeneous and chaotic as Central Park itself" (Shonni Enelow, *Method Acting and Its Discontents*).

WEDNESDAY, JANUARY 24 – 7:30 PM



Out of Place: Lynn Marie Kirby and Lauren Marsden

In Person: **Lauren Marsden**

The artists featured in February's DIM presentation met in San Francisco in 2008, when Lauren Marsden was a student in Lynn Marie Kirby's graduate class at the California College of the Arts. This encounter was the beginning of nearly a decade of conversations about such themes as the choreographic in film, the role of director/collaborator, improvisation as method and subject, the imaging of sound, and the importance of place-ness. This program of short works, alternating from one artist to the other, visits these themes, much like a dialogue on the screen.

Lynn Marie Kirby is preoccupied with questions of place, the residue of history, and liminal states, and with seeing through different systems, both their visible and hidden underpinnings. Her practice depends on improvisation and collaboration, accidents that make her jump, and forms of contemplation. She explores how technologies are used as extensions of perception to capture the flow of time. Her films have been shown in galleries and festivals around the world. She is a Professor of Fine Arts and Film at the California College of the Arts.

Lauren Marsden experiments with the ways a performative act can be documented and re-circulated, often in relationship to contentious and gendered sites and landscapes. At the core of her practice is a collaborative methodology called *structured improvisation*, which she has used with many professionals, including a police sketch artist, a typeface designer, voice-over actors, costume designers, and pole dancers. She has exhibited her work at galleries and festivals in Canada and around the world. Marsden teaches media arts and critical writing at UVic and SFU and is the editor of *Decoy Magazine*, a Vancouver arts publication.

WEDNESDAY, FEBRUARY 28 – 7:30 PM

20TH ANNIVERSARY SEASON
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2017/18



The Jazz Epistles: Abdullah Ibrahim
 with guest Terence Blanchard | FEB 18
 Lila Downs | MAR 10
 Daymé Arocena and Roberto
 Fonseca | APR 15
 Circa: Opus | APR 28



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