

警察故事

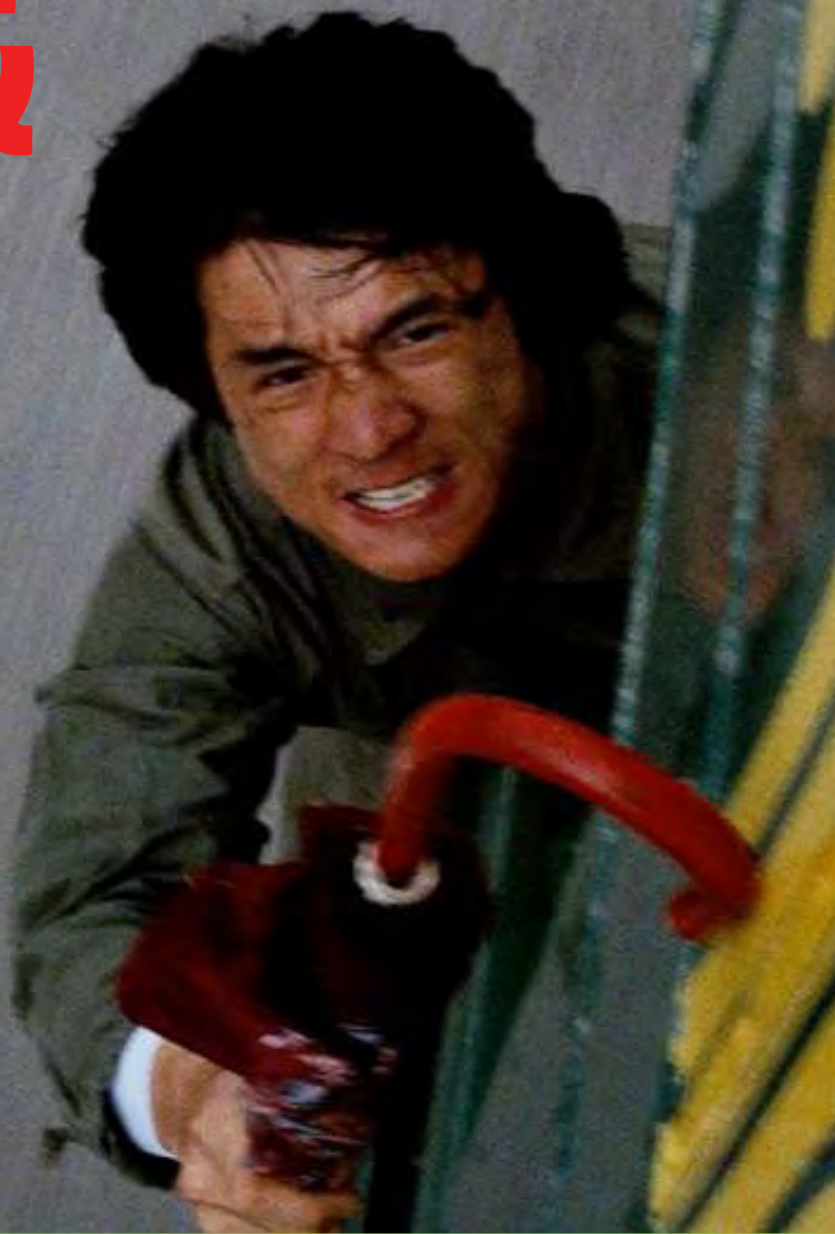
POLICE STORY &

警察故事續集

POLICE STORY 2

the Cinematheque

MARCH + APRIL 2019



24 HOUR
MOVIE
MARATHON
MARCH 30 - 31

ANDREW BUJALSKI
NATIONAL CANADIAN FILM DAY
POVERTY ROW BY UCLA
FRANÇOIS TRUFFAUT
24 HOUR MOVIE MARATHON
BC FILM HISTORY
CHRIS MARKER
BUSTER KEATON

1131 Howe Street | Vancouver | theCinematheque.ca

MAR + APR 2019 ←

DIAMANTINO

EXPERIENCE ESSENTIAL CINEMA



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THE IMAGE

BEFORE US

A HISTORY OF FILM IN BRITISH COLUMBIA - TAKE 5

CONTINUED FROM JANUARY - FEBRUARY - CURATED BY HARRY KILLAS

In the fifth year of "The Image Before Us: A History of Film in British Columbia," we take note of and are thankful for the wonderful audiences that have come out to celebrate the films, participate in lively Q&As, and meet the filmmakers, who themselves are appreciative that their work is presented and remembered. It has also been heartening that directors showcased earlier in the series have continued to make new films, stretching into new genres, and garnering respect. (To wit, recent works such as Bruce Sweeney's *Kingsway*, Mina Shum's *Ninth Floor*, Julia Kwan's *Everything Will Be*, Helen Haig-Brown's *Edge of the Knife/SGaawaay K'uuna*, and Keith Behrman's *Giant Little Ones*.)

The inspiration for the series is Colin Browne's *The Image Before Us* (1986), a short documentary that asks profound questions about how we "read" our own films and what stories persist in our imaginaries of here. What other stories are not presented and consequently need to be?

At year five, we recognize that a history of the "images before us" is in a constant state of revision. While we continue to honour important local legacies (in January, for instance, we paid tribute to the contributions of Daryl Duke), we acknowledge, with recent work by next-generation Vancouver animators and by first-time feature director Wayne Wapeemukwa, that our cinema culture continues to evolve. - Harry Killas

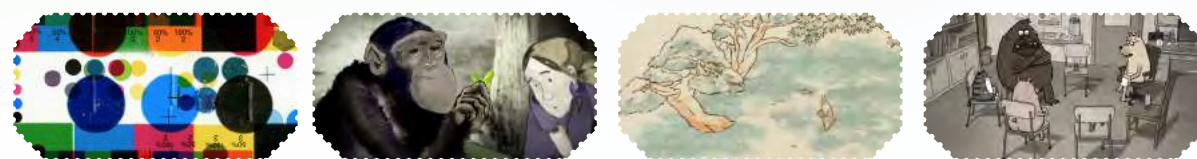
Harry Killas is a Vancouver filmmaker and Associate Professor of Film + Screen Arts at Emily Carr University of Art + Design. Recently, with Ric Bearisto, he completed two feature-length documentaries, *Superkids 2* (2018), which explores the lives of five young people identified as "gifted" when they were children, and *Is There A Picture* (2017), on the rise of the so-called "Vancouver School" of photo-based artists. Out in 2019 will be *Greek to Me*, an autobiographical documentary exploring themes of Greek ethnicity, fathers and sons, and time. This is the fifth year Killas has collaborated with The Cinematheque as guest curator of "The Image Before Us: A History of Film in British Columbia."

Weeks 1 through 6 of "The Image Before Us - Take 5" were presented in January and February.

PROGRAM I (L to R)



PROGRAM II (L to R)



VII. A NIGHT OF ANIMATION

Animation classics old and new, from established as well as next-generation Vancouver artists, screen in this lively two-part program. The works in part one engage with the local theme of our series. Bettina Maylone animates fabric and embroidery to recall summers sailing off B.C.'s coast. Haida filmmaker Christopher Auchter magically envisions an old Haida fable. Jill Haras pays tribute to legendary Vancouver lifeguard Joe Fortes. And Jody Kramer shows her appetite for the locavore diet. (We also let former Vancouverites Forbis and Tilby sneak in a tale from their native Alberta.) The second part is, simply, a celebration of the great creative imagination and artistry of local talent. Along with a dazzlingly colourful graphic work by *Bambi Meets Godzilla* eminence Marv Newland, and striking films by Elisa Chee and Diego Maclean, it includes *Animal Behaviour*, the latest from Alison Snowden and David Fine - which, as we went to press, had just been Oscar-nominated (the couple's fourth Oscar nod, including their 1995 win for *Bob's Birthday*).

Distant Islands • Bettina Maylone/1981. 6 min
Joe • Jill Haras/2002. 8 min.
Home is Where the Food is • Jody Kramer/2009. 6 min.
The Mountain of Sgaana • Christopher Auchter/2017. 10 min.
Wild Life • Amanda Forbis, Wendy Tilby/2011. 13 min.

Intermission

CMYK • Marv Newland/2011. 7 min.
Lucy • Elisa Chee/2016. 9 min.
Clouds • Diego Maclean/2016. 12 min.
Animal Behaviour • David Fine, Alison Snowden/2018. 14 min.

Introduced by Dorothy Woodend, cultural editor, *The Tyee*

Guests in attendance: Bettina Matzkuhn, Jody Kramer, Elisa Chee, Diego Maclean, David Fine, Alison Snowden

MONDAY, MARCH 4 - 7:00 PM



VIII. RECENT FEATURES

LUK'LUK'I

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

Vancouver Métis filmmaker Wayne Wapeemukwa's audacious debut feature is an uncompromising, sometimes fantastical documentary-fiction hybrid set in Vancouver's troubled Downtown Eastside during the 2010 Winter Olympics. Beautifully shot by emerging talent Jeremy Cox, it follows the struggles of five vulnerable, marginalized characters: two individuals with addictions; a part-time sex worker; a man with a disability; and a roller-skating street celebrity. Some of the actors are non-professionals playing versions of themselves. The film earned high praise (it was named Best Canadian First

Feature at TIFF and Best B.C. Film at VIFF, and selected for Canada's Top Ten) but also met with controversy (some viewed it as exploitative). "Luk'Luk'I is a cinematic punch in the gut and one of the most interestingly constructed films of the year" (Magali Simard, TIFF).

MONDAY, MARCH 11 - 7:00 PM

Guests in attendance: Angel Gates, cast member, and (TBC) Matt Drake, producer, *Luk'Luk'I*



IX. ARTISTS IN OUR MIDST

CHI

Canada 2013. Dir: Anne Wheeler. 59 min. DCP

The distinguished B.C. director Anne Wheeler (*Loyalties, Better than Chocolate*) returned to her roots in documentary with this moving work, which bears witness to the final months in the life of actress Babz Chula, a fixture of Vancouver's film and theatre scenes. Losing a long battle with breast cancer, Chula travelled to a clinic in Kerala, India, to seek treatment from a renowned Ayurvedic healer. Wheeler accompanied her friend on the journey and is a presence in this highly personal film. Chula shows promising signs of improvement, but learns upon returning home that her cancer has advanced. "I called the movie *Chi* because I think Babz had a tremendous life force that was just contagious. The Chinese call it Chi, the Indians call it Prana" (Wheeler). Canadian Screen Award, Best Short Documentary.

preceded by

BONE WIND FIRE

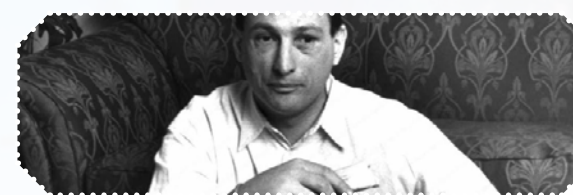
Canada 2011. Dir: Jill Sharpe. 30 min. DCP

Local filmmaker and painter Jill Sharpe's Emmy-nominated short creatively mixes drama, documentary, and animation to explore the creative processes of three trailblazing 20th-century artists: Georgia O'Keeffe, Frida Kahlo, and B.C.'s own Emily Carr.

MONDAY, MARCH 18 - 7:00 PM

Introduced by Curtis Woloschuk, Associate Director of Programming, VIFF

Guest in attendance: Jill Sharpe



X. A CITY OF COMMITMENT AND INNOVATION

THE BROADCAST TAPES OF DR. PETER

Canada 1993. Dir: David Paperny. 45 min. DCP

Vancouver producer-director David Paperny's poignant 1993 documentary is based on the video journals of a young Vancouver physician with AIDS. Peter Jepson-Young, aka Dr. Peter, was diagnosed with AIDS not long after finishing medical school. For the last two years of his life (he died in 1992, age 35), he chronicled his personal experiences and promoted AIDS awareness and education on a regular CBC-TV news segment called "The Dr. Peter Diaries." Paperny's film, released the same year as Jonathan Demme's Academy Award-winning AIDS drama *Philadelphia*, received an Oscar nomination in the Best Documentary Feature category. Courtesy of CBC Vancouver.

Guests in attendance: David Paperny; and a representative from the Dr. Peter AIDS Foundation

Intermission



GLOWING IN THE DARK

Canada 1997. Dir: Harry Killas. 48 min. Digibeta

Vancouver was once the neon capital of North America, with an estimated 19,000 neon signs lighting up its rain-slicked streets. This illuminating documentary - directed by Vancouver filmmaker and "The Image Before Us" curator Harry Killas - celebrates a fascinating civic and aesthetic history. The film explores the origin and manufacture of neon: the craze for it in mid-20th-century urban culture (Los Angeles and Las Vegas were also major neon meccas); the changing tastes that saw it fall out of favour; and the growing movement among heritage preservation advocates to conserve it. Among the neon experts, artists, and enthusiasts making appearance are Vancouver rockers 54-40, who helped save the city's much-loved Smilin' Buddha Cabaret sign; and prominent local heritage consulate John Atkin.

MONDAY, MARCH 25 - 7:00 PM

Guests in attendance: Harry Killas; Alan Goldman, producer, *Glowing in the Dark*; John Atkin, heritage activist



XI. OBĀCHAN'S GARDEN

Canada 2001. Dir: Linda Ohama. 94 min. DCP

Linda Ohama's graceful, sensitive film, a portrait of her 103-year-old obāchan (grandmother), uncovers long-buried secrets as it relates a remarkable family history and chronicles the Japanese-Canadian experience. Hiroshima-born Asayo Murakami came to Canada in 1923 as a "picture bride," promised to a man she had never met. She settled in Steveston, B.C. This account of her personal journey touches on some momentous events of the last century: the 1923 Tokyo earthquake, World War II, Canada's wartime internment of Japanese-Canadians, the atomic bombing of Asayo's hometown. The story takes an unexpected turn when Ohama discovers her obāchan's unknown past. The film blends documentary and archival material with dramatic re-creations. "Intensely emotional and ultimately inspiring... Ohama succeeds in navigating the challenging waters of memory, history, and representation" (Elan Mastai, VIFF).

MONDAY, APRIL 1 - 7:00 PM

Introduced by Kirk Tougas, Vancouver photographer, filmmaker, and *Obāchan's Garden* cinematographer

XII. HARD CORE LOGO

Canada 1996. Dir: Bruce McDonald. 92 min. 35mm

For our Season Five finale of "The Image Before Us," we kick out the jams with *Hard Core Logo* - "the best rock 'n' roll movie in the history of rock 'n' roll movies" (*Montreal Gazette*)! Toronto rebel Bruce McDonald's rowdy faux documentary, adapted from Vancouver writer Michael Turner's experimental novel, chronicles the tumultuous reunion of the eponymous HCL, a once-legendary Vancouver punk band. Fronted by volatile Joe Dick (Hugh Dillon), the re-formed quartet sets off for a chaotic tour of Western Canada, lurching from dingy club to dingy club, playing raucous shows to largely apathetic audiences, and resuming the acrimony and infighting that broke them up years before. Callum Keith Rennie co-stars as reluctant guitarist Billy Tallent, ready to ditch the doomed enterprise for a better opportunity in L.A. (Canadian rockers Billy Talent derived their name from the character.) Quentin Tarantino was a fan. Noel S. Baker wrote the script. Print courtesy TIFF Film Reference Library.

MONDAY, APRIL 8 - 7:00 PM

Guest in attendance: Christine Haebler, producer, *Hard Core Logo*



NEW DOCUMENTARY

"Affectionate and informative . . . An invitation to some of the purest, strangest laughter the screen has to offer." – A. O. Scott, *New York Times*

"Wonderful . . . Three cheers to Bogdanovich for perceptively bringing the brilliance of one of Hollywood's comic greats to fresh attention in this lovely and sharp-minded new documentary." – Todd McCarthy, *Hollywood Reporter*

"Enthralling . . . A beautiful cinematic love letter to the greatest of all silent-era comedians." – Chris Nashawaty, *Entertainment Weekly*

Vancouver Premiere!

The Great Buster PG

USA 2018. Dir: Peter Bogdanovich. 102 min. DCP

Peter Bogdanovich – director of *The Last Picture Show* and *Paper Moon*; author of important studies of John Ford and Orson Welles; and, lately, one of the principals who restored and completed Welles's unfinished *The Other Side of the Wind* – celebrates Buster Keaton's life and art in this entertaining and insightful new documentary. Keaton (1895-1966) was a gifted comic performer, a master filmmaker, and an artist of strikingly modern sensibilities. Bogdanovich's amiable film traces Keaton's journey from vaudeville child star to leading Hollywood actor-director (and, then, tragic Hollywood figure). There are generous helpings of footage from Keaton's great silent films; rare archival clips from his later work in TV; and tributes by Mel Brooks, Quentin Tarantino, Werner Herzog, Dick Van Dyke, and Johnny Knoxville, among others. Bogdanovich saves the best for last, circling back to explore the essence of Keaton's genius – and, especially, the ten extraordinary features, including *The General* and *Steamboat Bill, Jr.*, Keaton made between 1923 and 1929.

THURSDAY, MARCH 7 – 6:30 PM
FRIDAY, MARCH 8 – 8:10 PM
SATURDAY, MARCH 9 – 6:30 PM
SUNDAY, MARCH 10 – 8:00 PM

NEW RESTORATIONS



The General G

USA 1926. Dirs: Buster Keaton, Clyde Bruckman. 78 min. DCP

"Arguably the greatest screen comedy ever made" (Geoff Andrew, *Time Out*), Buster Keaton's best film remains a marvel. *The General* is set in the American South during the Civil War, and features the Great Stone Face as a civilian train engineer, wrongly accused of cowardice, who rescues a locomotive hijacked by Union agents. Keaton's gift for performing complicated, often dangerous, physical comedy was never more astonishing. He was also a consummate, commanding filmmaker; *The General*, like much of his mature work, impresses with its pictorial beauty, fluid editing, detailed production design, inventive camerawork, superb use of locations, and elaborate, exhilarating sequences shot. The celebrated train-wreck scene was the single most expensive shot in silent cinema history. *The General* was voted one of the ten best films of all time in 1972 and 1982 *Sight & Sound* polls. "One of the great action movies" (Quentin Tarantino).

WEDNESDAY, MARCH 6 – 8:15 PM
FRIDAY, MARCH 8 – 6:30 PM
SATURDAY, MARCH 9 – 8:30 PM

Steamboat Bill, Jr. G

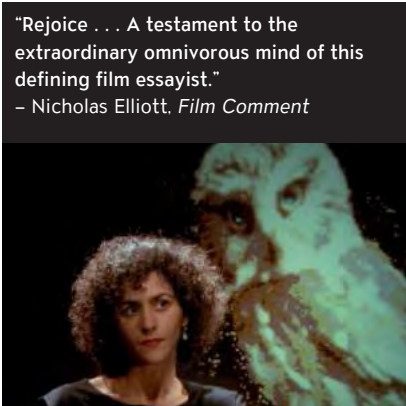
USA 1928. Dirs: Charles Reisner, Buster Keaton. 70 min. DCP

Buster Keaton's movie-making genius and comic derring-do were rarely on better display than in the sometimes-underrated *Steamboat Bill, Jr.*, one of his finest achievements. The film has Buster as a dandyish college boy reunited with his gruff, burly father, a Mississippi riverboat captain disappointed by his diminutive son's foppish ways. The striking technical polish and beautifully detailed depiction of small-town Southern life are characteristic of Keaton's best work. One memorable comic scene – "peerless and much imitated" (Pauline Kael) – has Keaton hilariously trying on a series of hats. The spectacular cyclone climax, including the famous (and death-defying) falling-house stunt, is one of the great sequences in the Keaton canon. The movie, which lost money, was Keaton's last independent feature: his production company was dissolved and he relinquished his creative freedom to sign with MGM. His career subsequently went into decline.

THURSDAY, MARCH 7 – 8:30 PM
SATURDAY, MARCH 9 – 4:00 PM
SUNDAY, MARCH 10 – 6:30 PM

Junior Cinephiles!

Show your "Film Club" badge at our 4:00 pm matinee screening of Buster Keaton's *Steamboat Bill, Jr.* on Saturday, March 9 and receive a free kid-sized popcorn! For young people 13 and under. See page 21 for information on how to get your "Film Club" badge.



"Rejoice . . . A testament to the extraordinary omnivorous mind of this defining film essayist."
- Nicholas Elliott, *Film Comment*



"It is talky, pedantic, and adorable. I love it."
- Charlie Markbreiter, *Artforum*



"Glorious . . . Something for the ages . . . At once illuminating and confounding, heady but playful."
- J. Hoberman, *New York Times*



New Restoration! Newly Available!

Chris Marker's The Owl's Legacy

(L'héritage de la chouette)

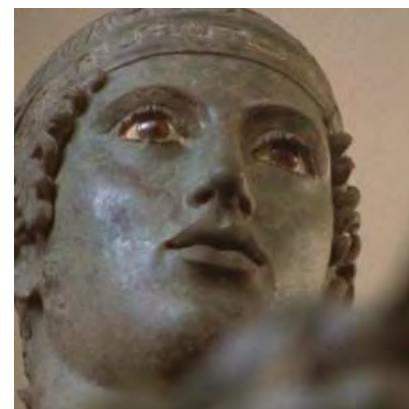
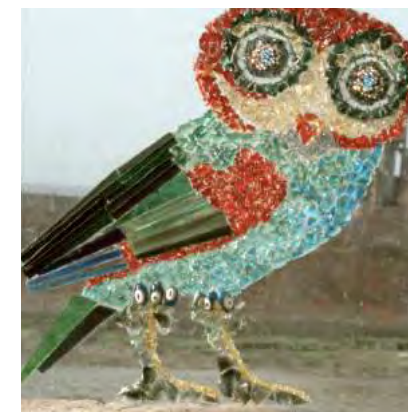
France/Greece 1989. Dir. Chris Marker.
338 min. [13 episodes, each 26 min.] DCP



In what may be his most ambitious project of all, Chris Marker (*Sans Soleil*), cinema's greatest documentary essayist, offers an agile, engaging, and altogether fascinating 13-part symposium on ancient Greece, its influence on Western civilization, and the way various historical eras and societies (including the Nazis) have reinterpreted Greece's legacy according to their own needs. Marker's signature themes were always memory and time; his favourite topics history, politics, culture, and cinema; his approach wry, irreverent, insightful, playful. He was a marvel at montage and assemblage, at unexpected juxtapositions. Each episode here is titled after a Greek-derived word – Democracy, Music, Misogyny, Tragedy, Philosophy, and so on – and provides a wide-ranging exploration of that concept in contemporary culture. Conversations (and symposia banquets) with artists, philosophers, and scholars, conducted in Athens, Berkeley, Paris, and Tbilisi, are intercut with movie clips, documentary footage, and graphics. Images of the owl, symbol of Athena, goddess of wisdom, loom large. Marker's series, written with veteran screenwriter (and frequent Buñuel collaborator) Jean-Claude Carrière, and produced with Thierry Garrel (now a Vancouver resident), was broadcast on European television shortly after it was made, then unseen for two decades – because one of its funders, the Onassis Foundation, objected to some of the opinions expressed in it about modern Greece. The first three episodes were presented at DOXA in 2017. Now newly restored, *The Owl's Legacy* screens here in its entirety.

Introduction (March 13, 6:30 pm) by Thierry Garrel, producer

Thierry Garrel, a French Chevalier des Arts et des Lettres and 2015 recipient of the Prix des Auteurs de la SCAM, is former Head of the Documentary and Junior Authors Division at France's Institut National de l'Audiovisuel (INA). He was founder and director from 1987 to 2008 of the Documentary Film Department of La Sept and ARTE France, the European cultural channel. Since 2015, he has curated the FRENCH FRENCH section for Vancouver's DOXA Documentary Film Festival. He and Chris Marker produced *The Owl's Legacy*.



The Owl's Legacy Series Pass - \$30

Regular Cinematheque single and double bill prices otherwise in effect for this series. Annual \$3 membership required.



Program I (78 min.)
1: Symposium, or the Received Ideas
2: Olympics, or the Imaginary Greece
3: Democracy, or the City of Dreams

WEDNESDAY, MARCH 13 – 6:30 PM WITH INTRODUCTION
SUNDAY, MARCH 17 – 2:00 PM
SUNDAY, MARCH 31 – 6:30 PM

Program II (78 min.)
4: Nostalgia, or the Impossible Return
5: Amnesia, or the Sense of History
6: Mathematics, or the Realm of Signs

WEDNESDAY, MARCH 13 – 8:30 PM
SUNDAY, MARCH 17 – 3:30 PM
SUNDAY, MARCH 31 – 8:15 PM

Program III (78 min.)
7: Logomachy, or the Root of Words
8: Music, or the Inner Space
9: Cosmogony, or the Ways of the World

THURSDAY, MARCH 14 – 6:30 PM
SUNDAY, MARCH 17 – 5:30 PM
WEDNESDAY, APRIL 3 – 6:30 PM

Program IV (104 min.)
10: Mythology, or the Truth of Lies
11: Misogyny, or Desire's Traps
12: Tragedy, or the Illusion of Death
13: Philosophy, or the Owl's Triumph

THURSDAY, MARCH 14 – 8:15 PM
SUNDAY, MARCH 17 – 7:00 PM
WEDNESDAY, APRIL 3 – 8:15 PM

Special The Owl's Legacy Marathon

All 13 episodes (presented in four programs) of Chris Marker's ambitious exploration of the legacy of Greek thought in the modern world.

Sunday, March 17
PROGRAM I – 2:00 PM
PROGRAM II – 3:30 PM
PROGRAM III – 5:30 PM
PROGRAM IV – 7:00 PM

Marathon Break Schedule: A "halftime" break of approximately 40 minutes is scheduled between Program II and III. There will be shorter breaks (each approximately 12 min.) between Programs I and II and between Programs III and IV.



24 HOUR MOVIE MARATHON

SATURDAY, MARCH 30 – SUNDAY, MARCH 31
10:00 AM – 10:00 AM

Rest up those eyeballs! Your biennial dose of 24 consecutive hours of essential cinema returns to The Cinematheque this spring. It's the sleep-be-damned challenge that only the most seasoned cinephiles dare tussle with! Per usual, a carefully crafted, super-secret lineup of films will be served – a medley of forgotten gems, arthouse hits, and WTF curios from the four corners of our spinning globe. At the finish line: the coveted title of Movie Marathon Survivor! (Plus, limitless bragging rights.)

There'll be prizes, complimentary craft beer, tasty treats, and much more! Blankets, pillows, and tip-top hygiene recommended.

19+
TICKETS: \$68

Secure your spot online. Seating is limited.

No membership required. No passes will be accepted for this special event.



ESSENTIAL CINEMA

The 400 Blows PG (Les quatre cents coups)

France 1959. Dir: François Truffaut. 99 min. DCP

One of cinema's most celebrated debuts, and one of the breakthrough works of the French New Wave, François Truffaut's semi-autobiographical first feature won Best Director honours at Cannes in 1959. A year before, Truffaut the film critic had been barred from the festival for the ferocity of his *Cahiers du cinéma* reviews! A young Jean-Pierre L aud (soon Truffaut's regular on-screen alter ego) makes his own memorable debut as Antoine Doinel, a troubled 12-year-old in revolt against parents and school. The film is dedicated to Truffaut's mentor Andr  Bazin. Several scenes pay tribute to Jean Vigo's 1933 classic *Z ro de conduite*. *The 400 Blows* was also the first instalment in the director's much-loved Antoine Doinel cycle, which grew to include five films, each starring L aud. "Its lyrically realistic and totally un sentimental portrait of adolescence has never been matched in the cinema" (Georges Sadoul).

FRIDAY, MARCH 15 – 6:30 PM
SATURDAY, MARCH 16 – 8:30 PM
FRIDAY, MARCH 29 – 8:30 PM

CONTEMPORARY IRANIAN CINEMA

ACCLAIMED AND ACCOMPLISHED NEW FILMS FROM IRAN ARE IN THE SPOTLIGHT IN THIS MONTHLY SHOWCASE PRESENTED BY THE CINEMATHEQUE IN PARTNERSHIP WITH THE PHOENIX CULTURAL CENTRE OF TORONTO AND PACIFIC UNITED PRODUCTIONS. A VANCOUVER-BASED MOTION PICTURE PRODUCTION AND DISTRIBUTION COMPANY.

WE LIKE YOU, MISS YAYA



WE LIKE YOU, MISS YAYA (Khanom Yaya)

Iran 2018. Dir: Abdolreza Kahani. 82 min. DCP

Award-winning Iranian filmmaker Abdolreza Kahani, here directing his eleventh feature, has had repeated troubles with the censors. Several of his films (including his previous feature, *Delighted*) were denied release at home. Kahani opted to work abroad for *We Like You, Miss Yaya*, said to be the first Iran-Thailand co-production. Popular actors Reza Attaran, Hamid Farrokhneshad, and Amin Hayai head the cast. The story concerns Morteza and Naser, brothers-in-law travelling to China on business. When they decide to detour to the Thai resort of Pattaya, they have a series of mishaps – and a series of encounters with the titular Miss Yaya (Nitaya Chasirico). The film ran into a different kind of release problem in Iran: it was poorly received by audiences after being marketed as a mainstream comedy. But Kahani, playing with stereotypes and expectations, clearly has more interesting (and more absurdist) things in mind.

WEDNESDAY, MARCH 6 – 6:30 PM
SUNDAY, MARCH 10 – 4:00 PM

AS I LAY DYING (aka The Graveless) (Hamchenan ke mimordam)

Iran 2018. Dir: Mostafa Sayari. 73 min. DCP

"Inspired by William Faulkner's novel *As I Lay Dying*, Mostafa Sayari's first feature debuted at the 2018 Venice International Film Festival. Fulfilling their recently deceased father's final wishes, four adult siblings transport his body across the harsh Iranian desert to the remote village where he wanted to be buried. As the temperature rises, the body begins to decompose, and tempers flare as old family secrets and resentments boil to the surface" (Freer and Sackler Galleries, Smithsonian Institute, Washington, D.C.).

TUESDAY, APRIL 9 – 6:30 PM
SUNDAY, APRIL 14 – 4:00 PM

Fran ois Truffaut x 2



Jules and Jim (Jules et Jim)

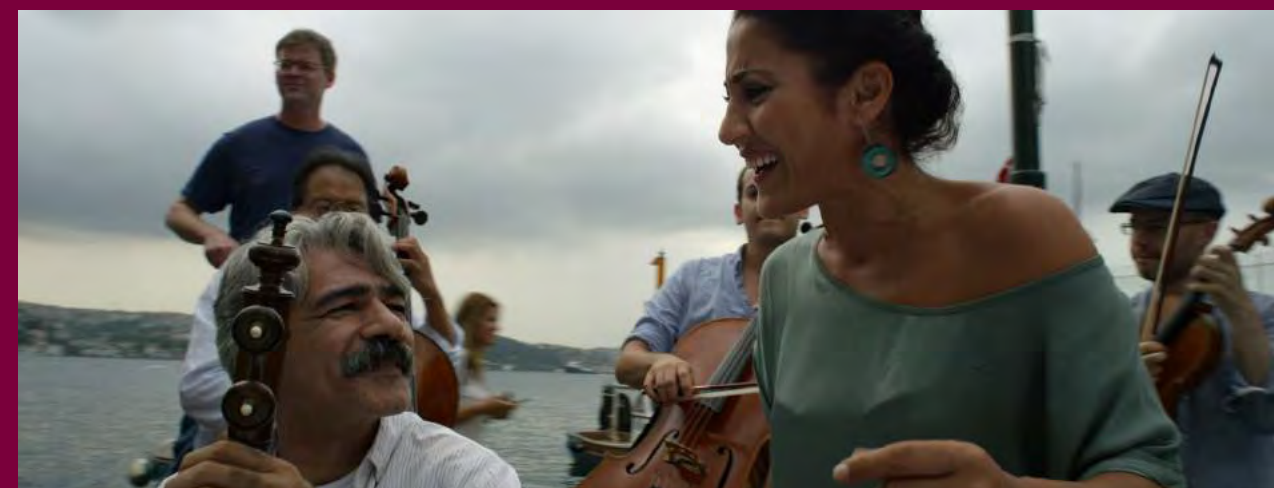
France 1962. Dir: Fran ois Truffaut. 106 min. DCP

Fran ois Truffaut's much-loved third feature is a lyrical, nostalgia-suffused exploration of the impossibility of living *  trois* and, like much of his work, a fond *hommage* to cinema itself. The film charts the shifting fortunes of a romantic triangle over the course of two decades. It begins in Paris in 1912, where bohemian buddies Jules (Oskar Werner) and Jim (Henri Serre) both fall in love with free spirit Catherine (the radiant Jeanne Moreau). WWI finds the two men fighting on opposite sides; after the armistice, they resume their friendship and continue their shared interest in Catherine. "The idea of the film," Truffaut said, "is that the couple is not really satisfactory, but there is no alternative." Raoul Coutard's beautiful CinemaScope compositions, Georges Delerue's memorable score, and Truffaut's *nouvelle vague* panache make for a multitude of pleasures. For many, this is Truffaut's best film.

FRIDAY, MARCH 15 – 8:30 PM
SATURDAY, MARCH 16 – 6:30 PM
FRIDAY, MARCH 29 – 6:30 PM



CHAN CENTRE CONNECTS



The Music of Strangers: Yo-Yo Ma and The Silk Road Ensemble

USA 2015. Dir: Morgan Neville. 96 min.

Legendary cellist Yo-Yo Ma leads viewers on a musical journey with The Silk Road Ensemble – an extraordinarily diverse collective of musicians from around the world who exemplify music's ability to blur international boundaries and inspire hope. Directed by Morgan Neville, who also made the Oscar-winning documentary *Twenty Feet from Stardom*, the film features, among others, Wu Man, Kinan Azmeh, Kayhan Kalhor, and Galician gaita (bagpipe) virtuosa Cristina Pato. "Full of transcendent music, *The Music of Strangers* will leave you with a new-found appreciation for the stunning variety of our world's musical traditions, and an appetite to hear more" (Thom Powers, TIFF). "The film's most joyous performer is the bagpiper Pato, known as 'the Jimi Hendrix of Galicia,' who is such a powerhouse that she could probably upstage The Rolling Stones – in their prime" (Peter Rainer, *Christian Science Monitor*).

THURSDAY, MARCH 21 – 7:00 PM

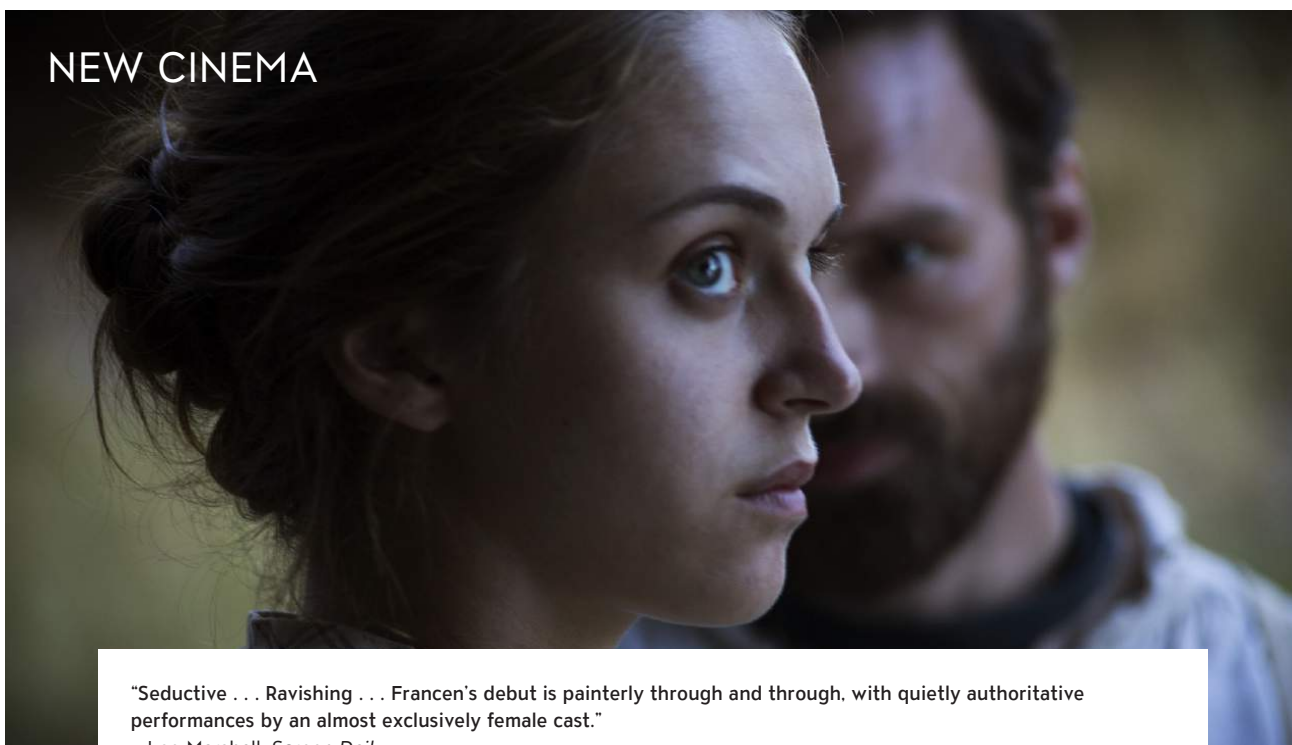
This film screening has been curated in conjunction with the performance of the Cristina Pato Quartet at the Chan Centre for the Performing Arts on Thursday, April 11 at 8:00 pm.



Chan Centre Connects is programming that complements performances in the Chan Centre Presents concert series at the Chan Centre for the Performing Arts at UBC. For more information on these events, please visit chancentre.com/connects

www.chancentre.com

NEW CINEMA



"Seductive . . . Ravishing . . . Francen's debut is painterly through and through, with quietly authoritative performances by an almost exclusively female cast."

– Lee Marshall, *Screen Daily*

"Moving, sensual . . . A finely etched miniature of quietly cumulative emotional impact."

– Neil Young, *Hollywood Reporter*

"A provocative, fable-like tale that rewrites its historical moment from a female perspective."

– Film Society of Lincoln Center

Vancouver Premiere!

The Sower (Le semeur)

France/Belgium 2017. Dir: Marine Francen. 98 min. DCP

Debuting feature filmmaker Marine Francen's alluring French historical drama won the prestigious New Directors competition – earning one of cinema's most lucrative cash prizes, 50,000 Euros – at Spain's San Sebastián festival. Its women-without-men drama – described as "*The Beguiled* meets *Black Narcissus*" (*Hollywood Reporter*) – is set in the 1850s, in the aftermath of Napoleon III's seizure of power. The close-knit women of an isolated farming village have toiled for years in the absence of any adult males; their menfolk were all arrested in the political troubles. Wives miss husbands; young singles despair of finding mates. The women vow that, should a man ever appear, they will "share" him. The arrival of a handsome stranger threatens the bonds of their sisterhood. The film's luscious visuals, framed in the 4:3 Academy aspect ratio, were inspired by painting of the period – especially the Realist pictures of Jean-François Millet (*The Sower*, *The Gleaners*).

FRIDAY, MARCH 22 – 6:30 PM

SATURDAY, MARCH 23 – 8:15 PM

SUNDAY, MARCH 24 – 6:30 PM

THURSDAY, MARCH 28 – 8:10 PM

NEW RESTORATION



"Distinctive, ambitious, and genuinely poetic." – Kevin Thomas, *Los Angeles Times*

The Juniper Tree

Iceland/USA 1990. Dir: Nietzchka Keene. 78 min. DCP

Icelandic musical phenom Björk vowed to never act again after her heartrending, Cannes-winning performance in Lars von Trier's devastating *Dancer in the Dark*. It feels like a miracle, then, that her ethereal onscreen presence can be experienced anew thanks to the rediscovery and re-release of *The Juniper Tree*, her first feature-film role. Written and directed by the late, unsung American filmmaker and Fulbright scholar Nietzchka Keene, and based on the eponymous Brothers Grimm fairy tale, this medieval-set fable concerns a pair of sisters who flee their Icelandic village after their mother is burned for witchcraft. They find refuge with a widower and his resentful young son, who suspects the eldest sister of sorcery. Shot entirely on location in the primordial landscapes of Iceland in exquisite black-and-white, Keene's remarkable and mystical debut – now gorgeously restored – is a potent allegory of misogyny that evokes Dreyer's *Day of Wrath* and Bergman's *The Virgin Spring*.

FRIDAY, MARCH 22 – 8:30 PM

SATURDAY, MARCH 23 – 6:30 PM

SUNDAY, MARCH 24 – 8:30 PM

THURSDAY, MARCH 28 – 6:30 PM

NEW CINEMA



"Wildly entertaining . . . A frothy and infectiously sweet film that bubbles with the madness of the modern world."

– David Ehrlich, *IndieWire*

"*Diamantino* pulls off a rare and delightful feat. It is imaginatively strange, but has a heart big enough to make sense of the insensible." – Sophie Monks Kaufman, *Sight & Sound*

"Part political satire, part fantasy, part I-don't-even-know-what, *Diamantino* is exactly the type of surreal concoction that begs to be discovered by unsuspecting audiences." – Barry Hertz, *Globe and Mail*

Diamantino

Portugal/France/Brazil 2018. Dirs: Gabriel Abrantes, Daniel Schmidt. 92 min. DCP

One of the wackiest, wonkiest, and most inspired debut features in recent memory, Gabriel Abrantes and Daniel Schmidt's delightfully deranged satire of modern-day Europe won the Grand Prix at Cannes' Critics' Week, with good reason. The candy-coated genre mashup, a 2018 festival favourite, centres on Portuguese soccer superstar Diamantino (Carlotto Cotta), a loveable, dimwitted daddy's boy who attributes his athletic genius to seeing dinosaur-sized "fluffy puppies" on the pitch. When he learns of Europe's refugee crisis, the colossally cute canines disappear and his footie career crumbles: he decides to adopt an orphaned "fugee" boy, who's actually a Secret Service spy (and an adult woman) investigating Diamantino for money laundering! To reveal much more would do a disservice to the ludicrous inner logic of this silly-veiled smart movie – but trust, by closing credits, Brexit-like EU separatism, sci-fi experimentation, and breasts will have played prominent parts. "The freshest blast of gonzo comic energy at this year's Cannes" (Guy Lodge, *Variety*).

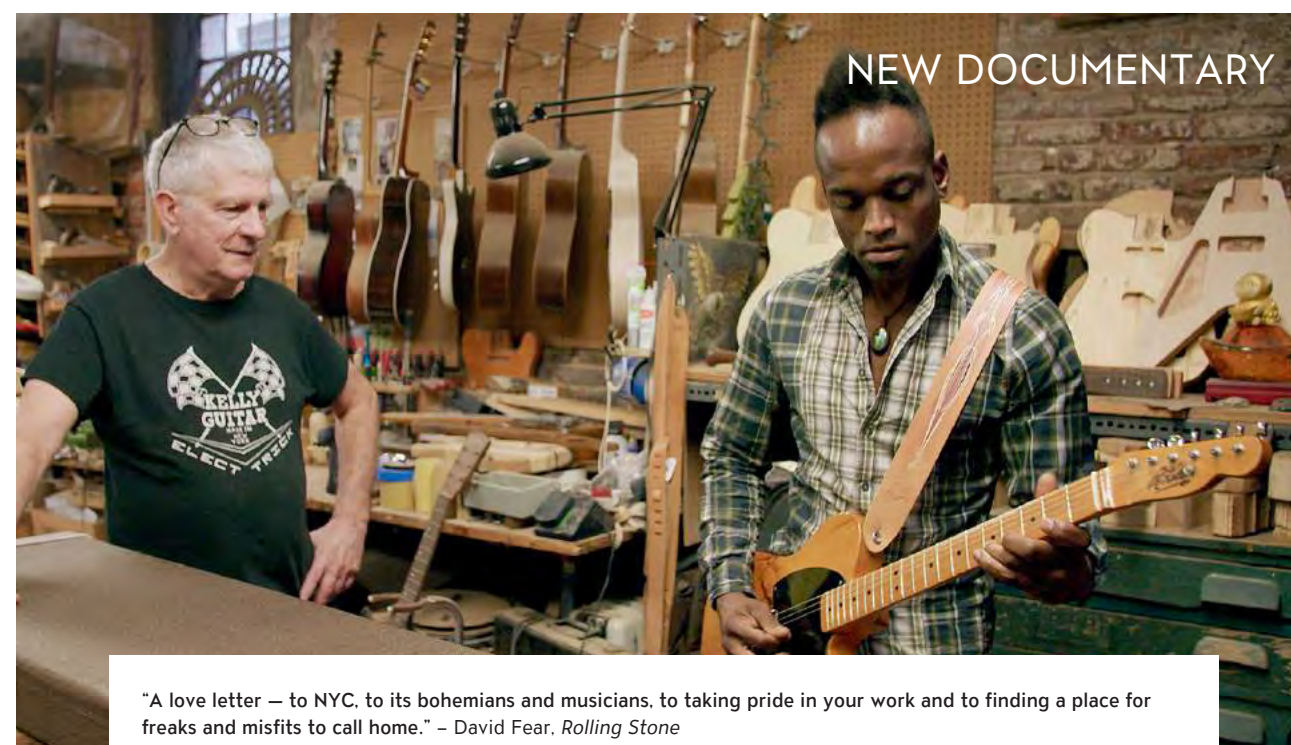
THURSDAY, APRIL 4 – 6:30 PM & 8:15 PM

FRIDAY, APRIL 5 – 8:15 PM

SATURDAY, APRIL 6 – 6:30 PM

SUNDAY, APRIL 7 – 8:15 PM

NEW DOCUMENTARY



"A love letter – to NYC, to its bohemians and musicians, to taking pride in your work and to finding a place for freaks and misfits to call home." – David Fear, *Rolling Stone*

"Unassuming and melodious . . . Mann's simple ode makes a case for creativity, community, and the magic of old ways." – Brad Wheeler, *Globe and Mail*

"Wonderful . . . Mann affectionately observes the last of a dying breed." – Pat Mullen, *POV Magazine*

Carmine Street Guitars PG

Canada 2018. Dir: Ron Mann. 80 min. DCP

Spend an heavenly summer week hanging out at an artisanal guitar shop in Manhattan's Greenwich Village in this charmer from director and pop-culture chronicler Ron Mann (*Comic Book Confidential*, *Twist*, *Grass*), one of Canada's most dependable documentarians. Ron Kelly crafts exquisite custom guitars using old wood salvaged from historic Gotham buildings. His shop is an outpost of vintage New York bohemia and character in an area of rampant gentrification and homogenization. Prominent musicians and artists – including Lenny Kaye (Patti Smith Group), Bill Frisell, Eleanor Friedberger, Nels Cline (Wilco), Charlie Sexton, Kirk Douglas (The Roots), and filmmaker Jim Jarmusch – drop by to check out Kelly's wares, swap stories, and share a song. Meanwhile, Kelly's 93-year old mom keeps the books and answers the phone, and his young apprentice, Cindy Hulej (a rare woman in the field), hones her skills. Toronto's The Sadies provide the score (and make an appearance).

FRIDAY, APRIL 5 – 6:30 PM

SATURDAY, APRIL 6 – 8:20 PM

SUNDAY, APRIL 7 – 6:30 PM

TUESDAY, APRIL 9 – 8:00 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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- Rated PG
- ▼ Rated 14A
- ▲ Rated 18A
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SUN	MON	TUES	WED	THURS	FRI	SAT
				<h1>MARCH</h1>		<p>1 VANCOUVER INTERNATIONAL MOUNTAIN FILM FESTIVAL FEB 23 - MAR 1 VIMFF.ORG</p>
<p>3 Essential Cinema Seven Samurai - 7:00 pm</p>	<p>4 BC Film History A Night of Animation - 7:00 pm</p>	<p>5 Contemporary Iranian Cinema We Like You, Miss Yaya - 6:30 pm</p>	<p>6 Contemporary Iranian Cinema We Like You, Miss Yaya - 6:30 pm</p> <p>Buster Keaton The General - 8:15 pm ●</p>	<p>7 Buster Keaton The Great Buster - 6:30 pm ■ Steamboat Bill, Jr. - 8:30 pm ●</p>	<p>8 Buster Keaton The General - 6:30 pm ● The Great Buster - 8:10 pm ■</p>	<p>9 Buster Keaton Steamboat Bill, Jr. - 4:00 pm ● The Great Buster - 6:30 pm ■ The General - 8:30 pm ●</p>
<p>10 Contemporary Iranian Cinema We Like You, Miss Yaya - 4:00 pm</p> <p>Buster Keaton Steamboat Bill, Jr. - 6:30 pm ● The Great Buster - 8:00 pm ■</p>	<p>11 BC Film History Luk'Luk'I - 7:00 pm</p>	<p>12 Chris Marker The Owl's Legacy: Program I - 6:30 pm</p> <p>The Owl's Legacy: Program II - 8:30 pm</p>	<p>13 Chris Marker The Owl's Legacy: Program I - 6:30 pm</p> <p>The Owl's Legacy: Program II - 8:30 pm</p>	<p>14 Chris Marker The Owl's Legacy: Program III - 6:30 pm</p> <p>The Owl's Legacy: Program IV - 8:15 pm</p>	<p>15 François Truffaut The 400 Blows - 6:30 pm ■ Jules and Jim - 8:30 pm</p>	<p>16 François Truffaut Jules and Jim - 6:30 pm The 400 Blows - 8:30 pm ■</p>
<p>17 Film Club A Little Princess - 11:00 am ●</p> <p>Chris Marker The Owl's Legacy: I - 2:00 pm The Owl's Legacy: II - 3:30 pm The Owl's Legacy: III - 5:30 pm The Owl's Legacy: IV - 7:00 pm</p>	<p>18 BC Film History Chi + BONE WIND FIRE - 7:00 pm</p>	<p>19 New Cinema The Sower - 6:30 pm</p>	<p>20 Frames of Mind That Way Madness Lies - 7:30 pm</p>	<p>21 Chan Centre Connects The Music of Strangers: Yo-Yo Ma and The Silk Road Ensemble - 7:00 pm</p>	<p>22 New Cinema The Sower - 6:30 pm</p> <p>New Restoration The Juniper Tree - 8:30 pm</p>	<p>23 New Restoration The Juniper Tree - 6:30 pm</p> <p>New Cinema The Sower - 8:10 pm</p>
<p>24 New Cinema The Sower - 6:30 pm</p> <p>New Restoration The Juniper Tree - 8:30 pm</p>	<p>25 BC Film History The Broadcast Tapes of Dr. Peter + Glowing in the Dark - 7:00 pm</p>	<p>26 New Cinema The Sower - 6:30 pm</p>	<p>27 DIM Cinema Standard Time + La région centrale - 7:00 pm</p>	<p>28 New Restoration The Juniper Tree - 6:30 pm</p> <p>New Cinema The Sower - 8:10 pm</p>	<p>29 François Truffaut Jules and Jim - 6:30 pm The 400 Blows - 8:30 pm ■</p>	<p>30 24 Hour Movie Marathon - 10:00 am</p> <p>Tickets: \$60 19+</p>

<h1>APRIL</h1>						
<p>31 Chris Marker The Owl's Legacy: Program I - 6:30 pm</p> <p>The Owl's Legacy: Program II - 8:15 pm</p>	<p>1 BC Film History Obāchan's Garden - 7:00 pm</p>	<p>2 The Cinematheque's 46th Annual General Meeting - 6:00 pm</p>	<p>3 Chris Marker The Owl's Legacy: Program III - 6:30 pm</p> <p>The Owl's Legacy: Program IV - 8:15 pm</p>	<p>4 New Cinema Diamantino - 6:30 pm Diamantino - 8:15 pm</p>	<p>5 New Documentary Carmine Street Guitars - 6:30 pm ■</p> <p>New Cinema Diamantino - 8:15 pm</p>	<p>6 New Cinema Diamantino - 6:30 pm</p> <p>New Documentary Carmine Street Guitars - 8:20 pm ■</p>
<p>7 New Documentary Carmine Street Guitars - 6:30 pm ■</p> <p>New Cinema Diamantino - 8:15 pm</p>	<p>8 BC Film History Hard Core Logo - 7:00 pm</p>	<p>9 Contemporary Iranian Cinema As I Lay Dying - 6:30 pm</p> <p>New Documentary Carmine Street Guitars - 8:00 pm ■</p>	<p>10 DIM Cinema Signals in the Sea - 7:30 pm</p>	<p>11 Poverty Row by UCLA The Vampire Bat + Hearst Metrotone News + Jack Frost - 6:30 pm</p> <p>The Sin of Nora Moran + Hearst Metrotone News + Balloon Land - 6:30 pm</p>	<p>12 Andrew Bujalski Funny Ha Ha - 6:30 pm</p> <p>Mutual Appreciation - 8:15 pm</p>	<p>13 Andrew Bujalski Mutual Appreciation - 6:30 pm Funny Ha Ha - 8:40 pm</p>
<p>14 Film Club Harry Potter and the Prisoner of Azkaban - 11:00 am ■</p> <p>Contemporary Iranian Cinema As I Lay Dying - 4:00 pm</p> <p>Andrew Bujalski Funny Ha Ha - 6:30 pm Mutual Appreciation - 8:15 pm</p>	<p>15 Poverty Row by UCLA The Sin of Nora Moran + Hearst Metrotone News + Balloon Land - 6:30 pm</p> <p>The Vampire Bat + Hearst Metrotone News + Jack Frost - 8:15 pm</p>	<p>16 National Canadian Film Day The Grey Fox - 7:00 pm □</p>	<p>17 National Canadian Film Day The Grey Fox - 7:00 pm □</p>	<p>18 Poverty Row by UCLA False Faces + Hearst Metrotone News + Snow White - 6:30 pm</p> <p>Damaged Lives + Hearst Metrotone News + Dancing on the Moon - 8:30 pm</p>	<p>19 Jackie Chan Police Story - 6:30 pm ■ Police Story 2 - 8:30 pm ■</p>	<p>20 Jackie Chan Police Story - 6:30 pm ■ Police Story 2 - 8:30 pm ■</p>
<p>21 Jackie Chan Police Story - 6:30 pm ■ Police Story 2 - 8:30 pm ■</p>	<p>22 Poverty Row by UCLA Damaged Lives + Hearst Metrotone News + Dancing on the Moon - 6:30 pm</p> <p>False Faces + Hearst Metrotone News + Snow White - 8:15 pm</p>	<p>23 New Cinema Museo - 6:30 pm</p>	<p>24 Frames of Mind The Raft - 7:30 pm</p>	<p>25 Poverty Row by UCLA Mamba + Hearst Metrotone News + Me and the Boys - 6:30 pm</p> <p>Strange Illusion + News of the Day + Grampy's Indoor Outing - 8:30 pm</p>	<p>26 New Documentary The Raft - 6:30 pm</p> <p>New Cinema Museo - 8:30 pm</p>	<p>27 New Cinema Museo - 6:30 pm</p> <p>New Documentary The Raft - 8:50 pm</p>
<p>28 New Cinema Museo - 4:00 pm</p> <p>New Documentary The Raft - 6:30 pm</p> <p>New Cinema Museo - 8:30 pm</p>	<p>29 Poverty Row by UCLA Strange Illusion + News of the Day + Grampy's Indoor Outing - 6:30 pm</p> <p>Mamba + Hearst Metrotone News + Me and the Boys - 8:30 pm</p>	<p>30 New Cinema Museo - 6:30 pm</p> <p>New Documentary The Raft - 8:50 pm</p>	<h1>MAY</h1>			

SPLINTER REEDS
SAT 16 MAR 2019 8PM

"Splinter Reeds...reveals the richness of color inherent in a small, all-reed ensemble."
- AVANT MUSIC NEWS

Lo-fi R&B gong punk collective that combines kulintang traditions of the Southern Philippines and synth-based electro grooves.

PANTAYO
SAT 27 APR 2019 8PM

ANNEX
823 SEYMOUR STREET 2ND FLOOR
NEWMUSIC.ORG

“These ‘orphan films’ are worthy of restoration and presentation. They visualize many of the repressed or forbidden themes that preoccupy the nether regions of the American psyche. Get ready for a wild ride!”

– Jan-Christopher Horak, Director, UCLA Film & Television Archive

Down and Dirty in Gower Gulch: Poverty Row Films Preserved by UCLA

Lurid, low-budget treasures from the fringes of the Dream Factory are on display in this UCLA-curated program of newly restored features, most dating from Hollywood’s more permissive, less-censorious pre-Code era, and all produced on Hollywood’s so-called Poverty Row, a strip of Gower Street in Los Angeles between Sunset Boulevard and the Paramount lot. There, small, fly-by-night studios churned out inexpensive pictures – genre films, typically – for the B-movie (bottom half of a double bill) and secondary theatrical markets (in those vertically-integrated days, the major studios also controlled the primary exhibition chains). Most were shot quickly, in five to ten days, and made for less (often much less) than \$100,000. These bargain-basement stakes made for a certain artistic freedom: controversial or risqué subjects the big studios wouldn’t touch could be explored; and directors creatively inclined (most weren’t) enjoyed a degree of licence. Poverty Row auteurs, such as Edgar G. Ulmer and Lowell Sherman, emerged – or, at least, were “discovered” decades later by film critics and fans of disreputable cinema.

The six-pack of selections presented here emphasizes film noir, horror, and sheer Poverty Row audacity. Included are *The Sin of Nora Moran*, a hallucinatory harbinger (and, perhaps, influencer) of *Citizen Kane*; *Damaged Lives* and *Strange Illusion*, two movies by the aforementioned B-master Ulmer (best known, of course, for his no-budget noir classic *Detour*); and *Mamba*, an early Technicolor feature that was Hollywood’s first all-colour non-musical. In a throwback to how movies used to be presented in those bygone, pre-TV days, each feature will be preceded by an era-appropriate newsreel and a short subject. Among the latter are several vintage gems by animation legends Dave Fleischer and Ub Iwerks.

Acknowledgements: The Cinematheque is grateful to Jan-Christopher Horak, Steven K. Hill, and Marisa Soto 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



THE SIN OF NORA MORAN



The Vampire Bat

USA 1933. Dir: Frank R. Strayer. 65 min. DCP

Vampirism is suspected when residents of a picturesque German village start showing up dead and drained of blood in this stylish, spooky horror thriller made by the unusually ambitious Poverty Row studio Majestic Pictures (whose audacious *The Sin of Nora Moran* also screens in this series). Shot on sets left over from Universal’s *Frankenstein* and *The Old Dark House*, the film features a cast of notable 1930s Hollywood (and 1930s horror) talent, including Lionel Atwill as a mad doctor, Melvyn Douglas as a police inspector, Fay Wray (*King Kong*) as the scream-queen love interest, and Dwight Frye as the creepy town fool. “It’s foolish fun, mercifully brief, and probably the best-remembered film from the prolific Frank Strayer, auteur of umpteen *Blondie* movies for Columbia. UCLA’s restoration recreates the sensational Gustav Brock color sequence, unacknowledged and unseen since first run” (UCLA).

preceded by

Hearst Metrotone News, Vol. 4, No. 250 (1933) • Short newsreel. 9 min.

Jack Frost (1934) • Iwerks Studio ComiColor Cartoons short.
Dir: Ub Iwerks. 9 min.

THURSDAY, APRIL 11 – 6:30 PM
MONDAY, APRIL 15 – 8:15 PM



The Sin of Nora Moran

USA 1933. Dir: Phil Goldstone. 65 min. DCP

A head-spinning highlight of our Poverty Row series, this lurid melodrama has a feverish and surprisingly complex narrative structure that allegedly influenced *Citizen Kane*! The film relates the tawdry, told-in-flashback tale of fallen woman Nora (Zita Johann), a circus performer who becomes the lover of an ambitious politician, then winds up on death row for a murder she didn’t commit. The movie may be best known for its risqué theatrical poster, featuring art by Alberto Vargas, later famous for his “Vargas Girls” pin-ups for *Esquire* and *Playboy*. “Has the cracked logic of a dream, with subjectivity and chronology shifting underfoot . . . One of the most formally daring films to come out of Hollywood in the early sound era” (Imogen Sara Smith, *Film Comment*). “Haunting, hallucinatory, artistic, exploitive – this may be the best B-film of the 1930s” (UCLA).

preceded by

Hearst Metrotone News, Vol. 4, No. 269 (1933) • Short newsreel. 9 min.

Balloon Land (1935) • Iwerks Studio ComiColor Cartoons short.
Dir: Ub Iwerks. 7 min.

THURSDAY, APRIL 11 – 8:15 PM
MONDAY, APRIL 15 – 6:30 PM



False Faces

USA 1932. Dir: Lowell Sherman. 81 min. DCP

An unscrupulous and unqualified plastic surgeon wreaks havoc in *False Faces*, a delirious mix of sophisticated comedy and grotesque horror inspired by a real-life charlatan whose clients included legendary performer Fanny Brice (Barbra Streisand’s character in *Funny Girl*). Professional screen cad Lowell Sherman directs and stars as quack surgeon and chronic seducer-of-women Silas Benton; Peggy Shannon, Lila Lee, Nance O’Neil, and Geneva Mitchell appear among his harem of conquests and victims. “*False Faces* has it all: drunken showgirls spilling out of their dresses; doctors too stoned to operate safely; shady detectives on the lookout for easy marks; jaded reporters, slutty secretaries, and patients crippled for life. A natural ham, Sherman powers through every scene, dripping with oily charm . . . For sheer jaw-dropping incredulity, *False Faces* can’t be beat” (Daniel Eagan, *Film Journal International*).

preceded by

Hearst Metrotone News, Vol. 4, No. 226 (1932) • Short newsreel. 9 min.

Snow White (1933) • Fleisher Studios Betty Boop cartoon.
Dir: Dave Fleischer. 7 min.

THURSDAY, APRIL 18 – 6:30 PM
MONDAY, APRIL 22 – 8:15 PM



Damaged Lives

USA/Canada 1933. Dir: Edgar G. Ulmer. 61 min. DCP

"Shocking! Sinful! Scandalous!" The first American movie made by Austrian émigré and future Poverty Row auteur Edgar G. Ulmer (director of 1945's B-noir masterpiece *Detour*) did long service on the exploitation circuit as something of a venereal-disease counterpart to *Reefer Madness*. Ostensibly a sex-education film – and underwritten by the Canadian Social Hygiene Council, which touted it as the first Canadian picture produced in Hollywood – it tells the melodramatic tale of a young shipping tycoon who contracts VD during a debauched night on the town, and then unwittingly passes it on to his innocent new bride. *Damaged Lives* was banned or censored in many U.S. jurisdictions, and circulated in various versions and under different titles. UCLA has restored the original pre-Code release version.

preceded by

Hearst Metrotone News, Vol. 4, No. 252 (1933) • Short newsreel. 9 min.

Dancing on the Moon (1935) • Fleisher Studios *Color Classics* cartoon. Dir: Dave Fleischer. 8 min.

THURSDAY, APRIL 18 – 8:30 PM
MONDAY, APRIL 22 – 6:30 PM



Mamba

USA 1930. Dir: Albert S. Rogell. 78 min. DCP

"The First All Technicolor Drama!" *Mamba*, a crazed colonialist drama set in pre-WWI German East Africa (now Tanzania), was Hollywood's first all-colour feature-length talkie that wasn't a musical. Made in two-strip Technicolor, it headlines Jean Hersholt – for whom Oscar's Jean Hersholt Humanitarian Award is named – as a sadistic plantation owner who mistreats his African workers, sexually abuses native women, and is shunned by other European settlers. He "buys" the beautiful daughter of a destitute German aristocrat in a stab at respectability, but soon has a rival for his bride's affections. This fast-paced film, representative of Old Hollywood's racist depictions of "the Dark Continent," was uncommonly extravagant and ambitious for a Poverty Row production. (Tiffany Pictures, its maker, would soon go bankrupt.) It was thought lost, except for fragments, until an intact print was located in Australia a decade ago.

preceded by

Hearst Metrotone News, Vol. 1, No. 269 (1930) • Short newsreel. 9 min.

Me and the Boys (1929) • Musical short with Estelle Brody and Ben Pollack's jazz band. Dir: Victor Saville. 9 min.

THURSDAY, APRIL 25 – 6:30 PM
MONDAY, APRIL 29 – 8:30 PM



Strange Illusion

USA 1945. Dir: Edgar G. Ulmer. 87 min. DCP

Detour director Edgar G. Ulmer's Freudian film noir is an hallucinatory version of *Hamlet* set partly in an L.A. asylum. Its Oedipal tale has a wealthy college student (James Lydon) haunted by disturbing dreams about his prominent father's recent death and the slimy suitor (Warren William) now wooing his widowed mother (Sally Eilers). Ulmer's characteristically stylish movie, unfolding in shadowy black-and-white images, was made, quickly, for the ultra-low-rent Producers Releasing Corporation. (His VD drama *Damaged Lives* also screens in this series.) "Ulmer made several films for PRC, a film studio at the bottom of the Poverty Row heap, it was so cheap. Nevertheless, Ulmer always got stellar performances from his cast, while utilizing the camera to aesthetic effect. . . [He creates] a sense of delirium throughout the story" (UCLA).

preceded by

News of the Day, Vol. 17, No. 288 (1945) • Short newsreel. 8 min.

Grampy's Indoor Outing (1936) • Fleisher Studios *Betty Boop* cartoon. Dir: Dave Fleischer. 7 min.

THURSDAY, APRIL 25 – 8:30 PM
MONDAY, APRIL 29 – 6:30 PM

NEW RESTORATIONS

"Of the American independent filmmakers who have emerged during the nought decade, Andrew Bujalski has the most decisive and distinctive voice."
– Amy Taubin, *Sight & Sound*

Funny Ha Ha

USA 2002. Dir: Andrew Bujalski. 89 min. DCP

The debut feature of 25-year-old Harvard alum Andrew Bujalski (*Computer Chess*, *Support the Girls*) spawned a short-lived and hotly contested new wave in American indie cinema in the mid-to-late-aughts. Coined Mumblecore after its naturalistic, stumbling style of dialogue, the micro-movement quickly gained traction for its no-budget ingenuity and naked observations on quarter-life ennui for the postcollegiate set. *Funny Ha Ha*, the movement's earliest and arguably best entry, is a Rohmerian treat that charts the relationship woes of rudderless Boston college-grad Marnie (Kate Dollemayer). She's crushing on her newly single pal; her temp-job workmate (a charmingly neurotic Bujalski) is crushing on her. Bujalski, whose advisor at Harvard was Chantal Akerman, plumbs caverns of cringeworthy realism over the film's modest runtime. Completed in 2002, it wouldn't receive a proper release until after Mumblecore's christening at SXSW in 2005. "One of the most influential films of the '00s" (A.O. Scott, *New York Times*).

FRIDAY, APRIL 12 – 6:30 PM
SATURDAY, APRIL 13 – 8:40 PM
SUNDAY, APRIL 14 – 6:30 PM



Andrew Bujalski x 2

Mutual Appreciation

USA 2005. Dir: Andrew Bujalski. 110 min. DCP

Though *Funny Ha Ha* can lay claim to Mumblecore's beginnings, it was Andrew Bujalski's stellar follow-up that first brought attention to the budding, auteur-centric film movement. Premiered alongside debut features by 'core affiliates Jay and Mark Duplass and Joe Swanberg at SXSW 2005, *Mutual Appreciation* was at the centre of discussion around a fresh DIY ethos in American cinema that put a premium on non-actors, messy dialogue, and verisimilitude of the awkwardly "been there" variety. Bishop Allen frontman Justin Rice stars as a twentysomething musician who arrives in New York in search of a new band and life direction. Writer-director Bujalski steals the show as a grad student whose girlfriend is losing interest. The film's grainy B&W aesthetic and unguarded honesty elicited comparisons to indie luminaries John Cassavetes and Jean Eustache. "Bujalski is making what may prove to be the defining movie about a generation" (Scott Foundas, *LA Weekly*).

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



the Cinematheque

46th Annual General Meeting

APRIL 2 - 6 PM All members welcome!

www.theCinematheque.ca | 1131 Howe Street | 604.688.8202



NEW RESTORATION

警察故事 POLICE STORY

&

NEW RESTORATION

警察故事續集 POLICE STORY 2

POLICE STORY

“One of the great 1980s action films . . . Chan exists to impress us, and impress he does.” - Matt Zoller Seitz, *RogerEbert.com*

“Police Story 2 confirmed Chan’s status as a performer of unparalleled grace and daring.” - Janus Films

PG

Hong Kong 1985. Dir: Jackie Chan. 100 min. DCP



Legendary Hong Kong martial-arts megastar Jackie Chan secured his spot in the action-movie pantheon with this jaw-dropping classic, a veritable sizzle reel of acrobatic fight choreography, Keatonesque slapstick, and absurdly dangerous stunts performed by its star/director/death-courter. Chan is officer Chan Ka-Kui, an honest cop tasked with protecting a drug lord’s secretary (Chinese screen icon Brigitte Lin) long enough for her to testify in court. When the case gets thrown out and Ka-Kui is framed for murder, he must single-handedly (fists, mostly) take on the kung-fu-proficient crime syndicate and clear his name. A young Maggie Cheung (*In the Mood for Love*, *Irma Vep*) plays Ka-Kui’s bubbly girlfriend, a breakout role she’d reprise over the next two instalments of the wildly popular series. The climactic rumble in a demolition-doomed shopping mall, a melange of shattering glass, bending bodies, and a multi-story pole slide through exploding lights, is utterly astounding. *In Cantonese with English subtitles.*

FRIDAY, APRIL 19 – 6:30 PM
SATURDAY, APRIL 20 – 6:30 PM
SUNDAY, APRIL 21 – 6:30 PM

PG

Hong Kong 1988. Dir: Jackie Chan. 122 min. DCP



Supercop Chan Ka-Kui returns – as do the pyrotechnics and life-imperiling stunts – in this smash sequel to the box-office hit *Police Story*. Jackie Chan again directs himself as the affable and unreasonably athletic Hong Kong officer, now demoted to traffic duty as punishment for the mountain of collateral damage caused in the first film. A scrappy run-in with some familiar baddies results in Ka-Kui quitting the force, elating his vacation-ready girlfriend (Maggie Cheung, flexing some serious comedic muscles). But Ka-Kui is soon baited back to the job when an extortion ring starts blowing up buildings. Pre-CGI mayhem, goofball gags, and an expertly choreographed brawl in a playground are all in store, along with a big-top finale in a warehouse rigged with way too many explosives. Chan, no stranger to injury, famously mistimed a jump from atop a moving bus in the movie, overshooting the prop glass and crashing head-first through an actual window! *In Cantonese with English subtitles.*

FRIDAY, APRIL 19 – 8:30 PM
SATURDAY, APRIL 20 – 8:30 PM
SUNDAY, APRIL 21 – 8:30 PM



FREE ADMISSION!

NATIONAL CANADIAN FILM DAY APRIL 17

In 2017, The Cinematheque, in partnership with TIFF, Library and Archives Canada, and the Cinémathèque québécoise, proudly presented **Canada on Screen**, a year-long national program that celebrated Canada’s 150th birthday by selecting and showcasing Canada’s 150 essential moving-images works, based on a countrywide poll of critics, scholars, and industry professionals.

Canada on Screen was designed to be a living list: every year, one additional masterwork will be selected for inclusion. The first new addition is *The Grey Fox*, director Phillip Borsos’s much-loved revisionist Western, one of the most acclaimed films to emerge from British Columbia and one of the great debut features of our national cinema.

To mark **National Canadian Film Day 2019**, The Cinematheque is pleased to present a free screening of Borsos’s classic film.

National Canadian Film Day is an annual, one-day, coast-to-coast-to-coast celebration of Canadian cinema. Launched in 2014 and organized by REEL CANADA, it is held each year in April.

reelcanada.ca

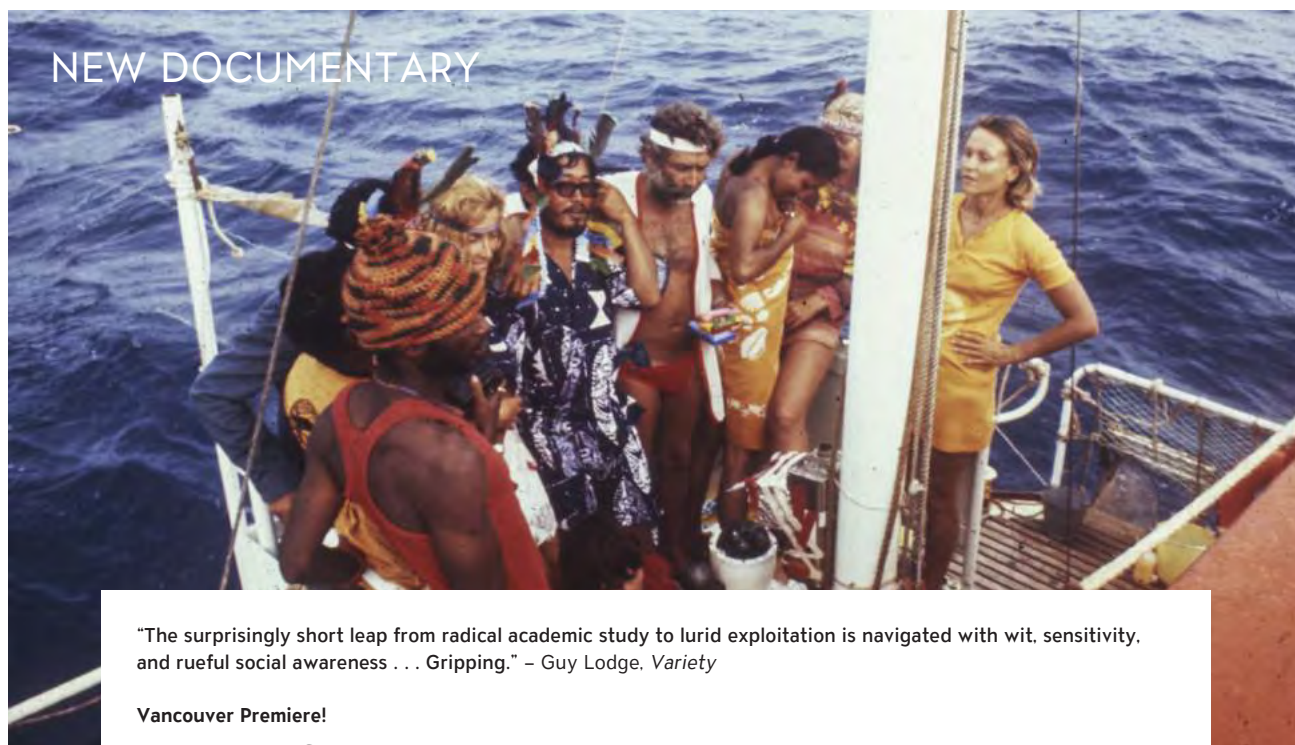


The Grey Fox PG

Canada 1982. Dir: Phillip Borsos. 110 min. 35mm

Gifted Vancouver filmmaker Phillip Borsos (1953-1995) made good on the promise of his award-winning shorts (including *Cooperage*, *Spartree*, and the Oscar-nominated *Nails*) with his remarkable first feature, one of Canadian cinema’s most revered works. Richard Farnsworth is gentleman bandit Bill Miner, an aging Old West stagecoach robber released into the 20th century after decades in prison. His introduction to modernity includes his first exposure to the movies: Edwin Porter’s 1903 classic *The Great Train Robbery*, which inspires old-fashioned Miner to attempt some new-fangled larceny. Jackie Burroughs co-stars as feminist and photographer Kate Flynn. Shot by Frank Tidy and written by John Hunter, Borsos’s beautiful movie offers a charming evocation of place and an elegiac, film-smart take on the Old West and Old Westerns. It won seven Genies, including Best Film, Director, and Original Screenplay, and solidified B.C.’s reputation as a film centre in Canada. *Print courtesy TIFF Film Reference Library.*

WEDNESDAY, APRIL 17 – 7:00 PM



NEW DOCUMENTARY

"The surprisingly short leap from radical academic study to lurid exploitation is navigated with wit, sensitivity, and rueful social awareness . . . Gripping." – Guy Lodge, *Variety*

Vancouver Premiere!

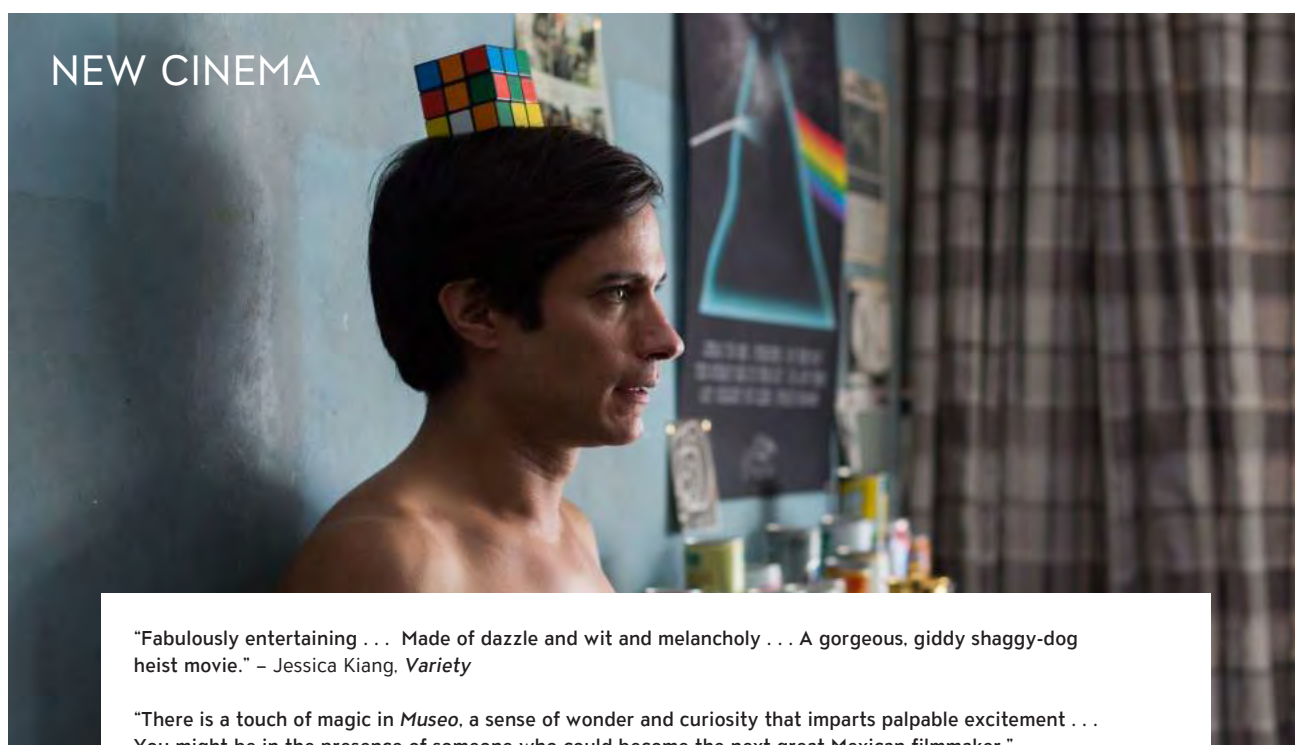
The Raft (Flotten)

Sweden/Denmark/USA/Germany 2018. Dir: Marcus Lindeen. 97 min. DCP

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

WEDNESDAY, APRIL 24 – 7:30 PM
(FRAMES OF MIND MENTAL HEALTH FILM SERIES – SEE PAGE 22)

FRIDAY, APRIL 26 – 6:30 PM
SATURDAY, APRIL 27 – 8:50 PM
SUNDAY, APRIL 28 – 6:30 PM
WEDNESDAY, MAY 1 – 8:50 PM



NEW CINEMA

"Fabulously entertaining . . . Made of dazzle and wit and melancholy . . . A gorgeous, giddy shaggy-dog heist movie." – Jessica Kiang, *Variety*

"There is a touch of magic in *Museo*, a sense of wonder and curiosity that imparts palpable excitement . . . You might be in the presence of someone who could become the next great Mexican filmmaker." – A. O. Scott, *New York Times*

"Brisk, wry, inventive . . . *Museo* has the mark of a true original – at least, of a film-maker discovering his own voice through fearlessly trying whatever works." – Jonathan Romney, *Screen Daily*

Vancouver Premiere!

Museo

Mexico 2018. Dir: Alonso Ruizpalacios. 126 min. DCP

Is writer-director Alonso Ruizpalacios (*Güeros*) Mexican cinema's Next Big Thing? His sophomore feature *Museo* nabbed Berlin's Silver Bear for Screenplay and was last year's best-received Latin American film – at least, until Alfonso Cuarón's *Roma* came along! The stylish comedy-drama is based, very loosely, on a notorious theft of Mayan and Mesoamerican artifacts from Mexico City's National Museum of Anthropology on Christmas Eve, 1985. Gael García Bernal and Leonardo Ortizgris play thirtysomething semi-slackers and old pals Juan and Benjamin, who devise a half-baked scheme to rob the museum, counting on holiday-season distractions to provide cover. Amazingly, the two amateurs pull off a near-perfect heist. But what they hadn't planned for was how difficult it would be to unload such treasures afterwards, particularly with the entire nation outraged by their crime. Rambunctious and poetic both, *Museo* mixes caper film, family drama, buddy movie, and social satire into a satisfying and irresistible whole.

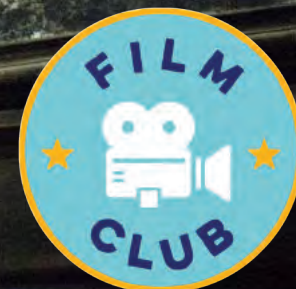
FRIDAY, APRIL 26 – 8:30 PM
SATURDAY, APRIL 27 – 6:30 PM
SUNDAY, APRIL 28 – 4:00 PM & 8:30 PM
WEDNESDAY, MAY 1 – 6:30 PM

A matinée 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



HARRY POTTER AND THE PRISONER OF AZKABAN

Cuarón for Kids!

"Irresistible . . . A bright, beautiful, and enchantingly childlike vision." – Janet Maslin, *New York Times*

"Director Alfonso Cuarón finally decants the essence of J.K. Rowling's work and brings us one of the greatest fantasy films of all time." – Stephanie Zacharek, *Salon*

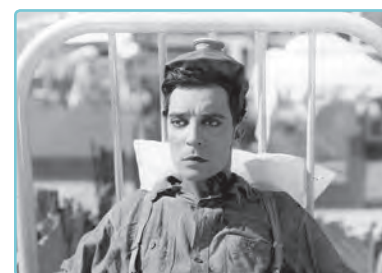


A Little Princess G

USA 1995. Dir: Alfonso Cuarón. 97 min. 35mm

Mexican auteur Alfonso Cuarón, one of contemporary cinema's most gifted and critically adored studio directors, had a banner year in 2018 with *Roma*, his masterpiece. The ten-time Oscar-nominated film was a culmination of the themes, styles, and humanist sensibilities the artist has been grooming over his diverse filmography, which includes not one, but two movies made for children – both among the genre's absolute best! *A Little Princess*, based on Frances Hodgson Burnett's cherished novel, was Cuarón's first Hollywood picture, and first foray into family entertainment. It tells of a plucky girl whose British father, a widower and military man, is posted to France from India at the onset of WWI. Placed in a haute boarding school in New York, she forms a close-knit friendship with a young black servant, her lifeline when tragedy occurs. An extraordinary work of warmth and magic, with oodles of imagination – not unlike Cuarón's other kids' film, *Harry Potter and the Prisoner of Azkaban*, screening in Film Club in April!

SUNDAY, MARCH 17 – 11:00 AM



Junior Cinephiles!

Show your "Film Club" badge at our 4:00 pm matinée screening of Buster Keaton's *Steamboat Bill, Jr.* on Saturday, March 9 and receive a free kid-sized popcorn! Keaton's great silent comedy is one of the wonders of slapstick cinema. See pages 4-5 for more details. And see you there!

Harry Potter and the Prisoner of Azkaban PG

Great Britain/USA 2004. Dir: Alfonso Cuarón. 142 min. DCP

Of the now ten (!) movies in the ever-expanding *Potter*-verse, *Prisoner of Azkaban* is wands down our favourite! Hats should be tipped to visionary Mexican auteur Alfonso Cuarón (*Roma*), who settled into the director's chair vacated by family-film ace Chris Columbus (*Home Alone*) and guided the series into more sophisticated, more emotionally resonant, more rapturously visual – more, well, Cuarónian territory! Harry's third year at Hogwarts gets off to a bumpy start when he learns that his uncle Sirius Black (Gary Oldman), a convicted associate of He Who Must Not Be Named, has escaped from Azkaban prison. Add to that hordes of ghastly Dementors, a whack of animal (er, Animagi) shapeshifting, and some nifty time looping, and you've got a doozy of an entrée into teendom for the 13-year-old wizard! Cuarón was offered the reins after impressing Warner Bros. with his brilliant book-to-screen adaptation of *A Little Princess*, screening in Film Club in March.

SUNDAY, APRIL 14 – 11:00 AM

Film Club is sponsored by



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the Cinematheque

SFU SCA SCHOOL FOR THE ARTS

FRAMES of MIND

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

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!

That Way Madness Lies

USA 2018. Dir: Sandra Luckow. 101 min. DCP

Filmmaker Sandra Luckow's brother Duanne was well into his forties before he started obsessively following conspiracy theories, fell victim to extortionate internet scams, and stormed the U.S.-Canada border intending to marry a woman he'd never met. Involuntarily committed for six months to the Oregon State Hospital (setting for *One Flew Over the Cuckoo's Nest*), he is discharged with a hefty bill and a diagnosis of late-onset paranoid schizophrenia – a designation he rejects. As Duanne spirals downward through a seemingly endless cycle of incarceration, hospitalization, and homelessness, his sister struggles to help him. Increasingly frustrated, she comes to believe that the system meant to protect him is the very thing that stands in the way of his recovery. "An unblinking assessment of the failures of the health, judicial, and penal systems to effectively address what is a growing national problem . . . A powerful true-life tale" (Frank Scheck, *Hollywood Reporter*).

Post-screening discussion with **Sandra Luckow** and **Dr. Randall F. White**.

Based in New York City, **Sandra Luckow** teaches film production at Columbia University, Barnard College, and Yale School of Art. Her previous documentaries include *Sharp Edges*, about Tonya Harding; *Belly Talkers*, which premiered at Sundance; and *A World Within: A Miniature Portrait*.

Dr. Randall F. White is a clinical professor of psychiatry at UBC; Medical Director of the B.C. Psychosis Program at UBC Hospital; and Medical Director, Vancouver Community Mental Health Services.

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

WEDNESDAY, MARCH 20 – 7:30 PM



Vancouver Premiere!

The Raft (Flotten)

Sweden/Denmark/USA/Germany 2018. Dir: Marcus Lindeen. 97 min. DCP

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

Post-screening discussion with **Dale Beyerstein** and **Jennifer Gibson**.

Dale Beyerstein is a philosopher who has taught at Malaspina College, Douglas College, Kwantlen College, UBC, and Langara College. He is a co-founder and director-at-large of the B.C. Skeptics.

Jennifer Gibson is a clinical ethicist at Providence Health Care. Her soon-to-be-completed PhD work, on the context of heart failure and end of life in acute practice settings, includes a particular sensitivity to ethics, culture, language, and moral distress.

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

WEDNESDAY, APRIL 24 – 7:30 PM

Additional Screenings • Exclusive First Run

See page 20 for more information.

FRIDAY, APRIL 26 - 6:30 PM

SATURDAY, APRIL 27 - 8:50 PM

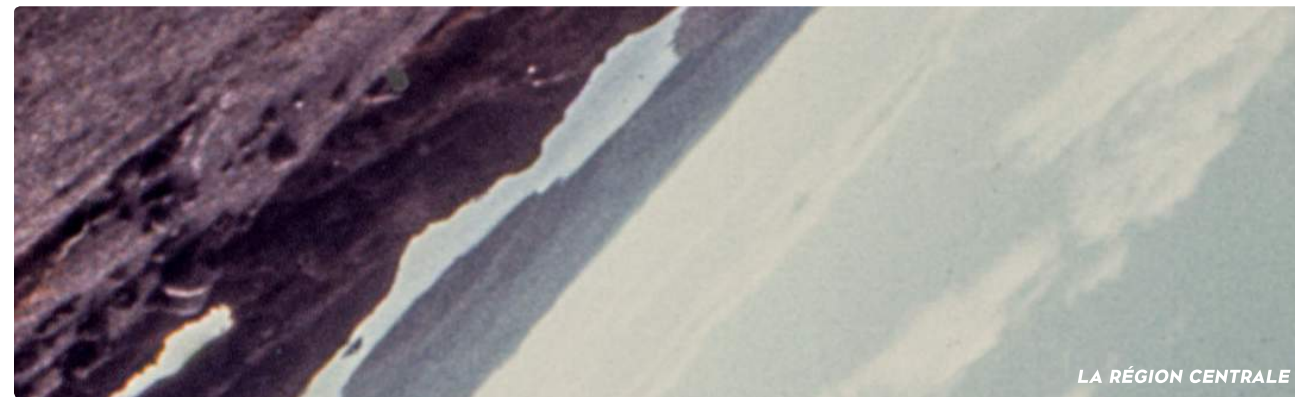
SUNDAY, APRIL 28 - 6:30 PM

WEDNESDAY, MAY 1 - 8:50 PM

DIM CINEMA

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

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



Automated Camera Motion: Inspired by Michael Snow

Vancouver artist Judy Radul presents Toronto artist Michael Snow's *Standard Time* (1967) and *La région centrale* (1971), along with a recorded discussion between her and Snow, as part of the launch of the new location of Catriona Jeffries Gallery. Its inaugural exhibition on Cordova Street is structured as an *Unexplained Parade*, with each gallery artist inviting a companion artist to exhibit work. Radul's invitation was to Snow, who has worked for decades at the leading edge of experimental film and visual art. His remarkable works with automated camera motion are particularly relevant to Radul's recent video installations. Her research into Snow's oeuvre has led to a new sculptural work, *Reading Pavilion for Cover to Cover*, a built environment reflecting on the recto-verso media specificity of Snow's 1975 artist book *Cover to Cover*.

In *Standard Time*, Snow's short, hypnotic "home movie," a waist-high camera pans around a living room. His spectacular *La région centrale* – "unequivocally the Canadian avant-garde great's crowning achievement" (Barbara Goslawski, *Canada on Screen*) – was shot in a remote, otherworldly region of northern Quebec, using a pre-programmed robotic camera apparatus capable of moving in any direction.

Standard Time | Michael Snow/1967. 8 min.

La région centrale | Michael Snow/1971. 180 min.

WEDNESDAY, MARCH 27 – 7:00 PM

Screening in conjunction with the exhibition *Unexplained Parade*,
February 9–May 11, 2019, Catriona Jeffries Gallery, 950 East Cordova Street.



Signals in the Sea

Programmed by Jayne Wilkinson

This selection of artists' films looks at bodies of water through technologies of seeing, sensing, and investigation to help us imagine different ecologies and less visible, even alien environments. Exploring various approaches to "remote sensing," these works frame life on an increasingly unliveable planet through militarized and infrastructural forms of oceanic space. What can the relationship between the visibility of a watery surface and the invisibility of what exists below it tell us about possible futures – on and beyond our own environments?

In Emilija Škarnulytė's *Sirenomelia*, one of humanity's oldest mythic creatures, the mermaid, appears at a Cold War-era submarine base, while cosmic signals and white noise traverse ocean depths and the far reaches of space. Christina Battle's *Water once ruled* links satellite imagery with planetary colonization in a pseudo-documentary exploring water, Mars, and Earth's past, present, and future. Susan Schuppli's *Trace Evidence* examines the geological, meteorological, and hydrological appearance of evidence, at the molecular level, of significant nuclear events, including the journey of radioactive elements from Fukushima to the B.C. coast. For each of these artists, narratives of science fiction and material fact converge in surprising ways.

Sirenomelia | Emilija Škarnulytė/Lithuania 2017. 12 min.

Water once ruled | Christina Battle/Canada 2018. 6 min.

Trace Evidence | Susan Schuppli/Great Britain-Canada 2016. 53 min.

WEDNESDAY, APRIL 10 – 7:30 PM

Co-presented with Capture Photography Festival, in parallel with the Pattison Outdoor Billboards Public Art Project, sited on seven billboards along the Arbutus Greenway between Fir and Burrard and on four billboards at 5th and Quebec for the month of April.



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presents
2018-19
SERIES

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Cristina Pato
Quartet



SAT APR 27 2019 / 8PM
Anoushka
Shankar



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the Cinematheque

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Front Cover Image: *Police Story*

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And a special thanks to all our spares!

THE CINEMATHEQUE PROGRAM GUIDE

Program Notes: Jim Sinclair, additional program notes by Shaun Inouye
Advertising: Lizzie Brotherston
Proofreading: Shaun Inouye
Design: Lizzie Brotherston

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

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