

March / April 2020

The Cinematheque



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

\$12 General Admission
\$10 Student or Senior (65+)

Multi-film Ticket Packs and Gift Ticket Packs are also available for purchase.

Buying Tickets

Advance tickets and memberships are available for purchase online at thecinematheque.ca at no extra cost! Tickets go on sale at Box Office 30 minutes prior to the first screening of the day.

All screenings are restricted to 18+ unless otherwise indicated. \$3 annual membership required for those 18+ Events, times, and prices are subject to change without notice.

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

Advertising

The Cinematheque offers advertising opportunities in this Program Guide, on-screen in our theatre, and digitally in our weekly e-blast. advertise@thecinematheque.ca

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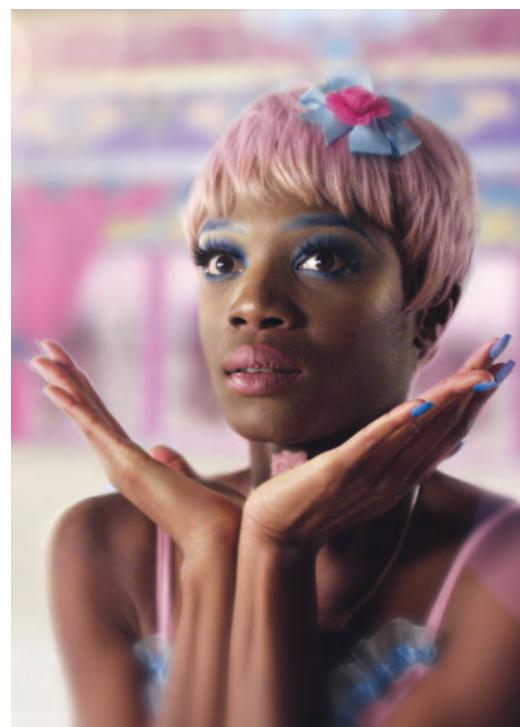
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The Cinematheque 47th Annual General Meeting
March 31 – 6:00 pm, 1131 Howe Street

UCLA Festival of Preservation Tour

Brats

March 5 (Thursday)

6:30 pm



The Mortal Storm

USA 1940
Frank Borzage
100 min. 35mm

MGM films were banned in Germany after the release of director Frank Borzage's stellar anti-Nazi drama, made before the U.S. had entered the war, and headlining Margaret Sullavan, James Stewart, and Robert Young. The film, set in Germany as Hitler ascends to power, has Sullavan as the daughter of a Jewish university professor; Young, as a Nazi party member, and Stewart, as an anti-Nazi activist, are rivals for her affection. Borzage, a master of melodrama, was the great romantic of Hollywood's golden age. His radiant films are known for their pictorial lyricism and their portraits of the transcendent, transformative power of love in the face of adversity. Sullavan (a Borzage favourite) and Stewart were a popular screen pair at the time and co-starred in Lubitsch's *The Shop Around the Corner* the same year.

Restoration funded by The Juanita Scott Moss Estate.

New Digital and 35mm Restorations

As part of our ongoing programming, The Cinematheque takes pleasure in showcasing the important film preservation and restoration work being done by cinema archives, movie studios, and specialty distribution companies around the globe. The UCLA Film & Television Archive, in Los Angeles, is a leading institution in the collection and preservation of motion picture heritage. The archive houses the second-largest collection of films and broadcast programming in the United States and the largest of any university in the world. Its renowned preservation work is spotlighted in the biennial UCLA Festival of Preservation, featuring superb new restorations of time-honoured classics, nearly lost masterworks, neglected treasures, and rediscovered rarities spanning more than a century of film history in the U.S. and beyond.

Highlights from the most recent festival are now on tour and make their sole Canadian stop at The Cinematheque. The program includes rescued films noir; unusual wartime dramas; Laurel and Hardy comedy shorts; landmark independent pictures; milestones of queer cinema; an innovative gangster film and a frothy musical comedy from the early sound period; and a cult science-fiction satire from the 1970s featuring a young Don Johnson and a telepathic dog!

In an era when DCP (Digital Cinema Package) has replaced analogue film as the standard medium for the projection of motion pictures in movie houses, the UCLA Film & Television Archive has remained active in the preservation of film *on film*, allowing institutions such as ours to continue offering the increasingly rare cinematic experience of seeing films *on film*. Half the features and all but one of the shorts in this program will screen from new 35mm film restorations.

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



All titles restored by and sourced from the UCLA Film & Television Archive.

“A deeply satisfying cornucopia of films – forgotten gems and rarely revived classics that never fail to astonish in their diversity and dazzle in their newly restored glory.”

Kenneth Turan, *Los Angeles Times*

March 5 (Thursday)

8:30 pm



The Man Who Cheated Himself

USA 1951
Felix E. Feist
80 min. 35mm

“For a woman like this, a man would go all the way!” Cinematographer Russell Harlan (*Blackboard Jungle*, *To Kill a Mockingbird*), a six-time Oscar nominee, makes atmospheric use of San Francisco settings in this fast-paced noir thriller with a notable cast. Lee J. Cobb, fresh off Broadway success as Willy Loman in *Death of a Salesman*, plays a hard-nosed cop and committed bachelor whose illicit affair with a married socialite leads him to cover up a killing he’s later assigned to investigate. Jane Wyatt is the film’s scheming femme fatale. John Dall, hot off *Gun Crazy* (also shot by Harlan), is Cobb’s younger brother, who’s also a cop – and keen to crack the case! The striking climax takes place in Fort Point, under the Golden Gate Bridge, later the site of a memorable scene in Hitchcock’s *Vertigo*.

Restoration funded by the Film Noir Foundation.

March 10 (Tuesday)

6:30 pm



Laurel and Hardy: Fugues of Destruction

The UCLA Film & Television Archive has undertaken a special mission to restore the Hal Roach-produced films of the beloved comedy duo Laurel and Hardy. “No body of classic comedy has been as badly abused as the Laurel and Hardy negatives, mercilessly pushed through laboratory meat grinders for decades to extract every show-print to garner every last nickel from a relentless audience” (Scott MacQueen, UCLA). In these four gleefully riotous shorts (one dating from the silent era, three from the early days of sound), Stan and Ollie trigger the ultimate pie fight; attempt, without much luck, to head out on a Sunday picnic; struggle to install a rooftop radio antenna; and, in dual roles, prove themselves inept parents but adept brats.

The Battle of the Century

USA 1927. Clyde Bruckman. 19 min. DCP

Perfect Day

USA 1929. James Parrott. 20 min. 35mm

Hog Wild

USA 1930. James Parrott. 19 min. 35mm

Brats

USA 1930. James Parrott. 21 min. 35mm

Restorations funded by the Laurel & Hardy Preservation Fund, except *The Battle of the Century*, restored in conjunction with Jeff Joseph/SabuCat.

March 10 (Tuesday)

8:10 pm



My Lips Betray

USA 1933
John Blystone
76 min. 35mm

Mistaken identity, a love of music, and a high-tech Bing-Bang town car bring together a king and a commoner in the charming pre-Code musical comedy *My Lips Betray*, set in the make-believe Kingdom of Ruthania. There, neglectful monarch Rupert (John Boles) composes love songs while his country faces bankruptcy. An arranged marriage with a wealthy foreign princess will avert the crisis, but misplaced rumours are linking the king romantically with Lili (Lilian Harvey), a waitress and would-be singer His Majesty has never even met. Featuring an unexpected Micky Mouse cameo, *Lips* was one of four Hollywood films made by Harvey, then one of Germany’s biggest stars. She resumed her career in the Reich but, refusing to disavow Jewish friends, ultimately fled the Nazis. (In Tarantino’s *Inglourious Basterds*, Goebbels becomes angry upon hearing Harvey’s name!)

Restoration funded by Twentieth Century Fox Film Corporation.

preceded by

Swing Hutton Swing

USA 1937
Fred Waller
10 min. 35mm

Broadway singer-dancer Ina Ray Hutton led a pioneering all-female big band – Ina Ray Hutton and Her Melodears – for five years in the 1930s, and became known as the “Blonde Bombshell of Rhythm.” Fred Waller, the director of this and other Paramount musical shorts, went on to invent Cinerama.

Restoration funded by David Stenn.

“A corker ... Few American movies have this kind of reach ... I’ve seen no more clear-eyed account of union organizing on film.”

D.E., *Village Voice*

March 12 (Thursday)

6:30 pm



The Killing Floor

USA 1984
Bill Duke
118 min. DCP

The first feature-length work from African-American filmmaker (and actor) Bill Duke dramatizes a little-known episode of U.S. labour and race-relations history. In WWI-era Chicago, Black and White workers in the city’s stockyards attempted to overcome racial antagonisms and organize an interracial union. Duke’s drama, penned by African-American playwright Leslie Lee, takes the perspective of Frank Custer (Damien Leake), a young sharecropper from Mississippi who joins the historical Great Migration of southern Blacks to America’s industrial north in search of a better life. Frank sympathizes with the unionizing efforts, but bridging the gap between class solidarity and racial division proves difficult. The social tensions of the time would ultimately explode in the notorious Chicago race riot of 1919. Duke’s acclaimed film premiered on PBS’s *American Playhouse* before finding life on the festival circuit. With Alfre Woodard.

“As compelling dramatically as its historical analysis is fascinating ... Surprising that a film from the U.S. can be so frank and explicit in its exposure of the class struggle.”

James Leahy, *Sight & Sound*

Preserved as part of the Sundance Institute Collection.

March 12 (Thursday)

8:45 pm



Trapped

USA 1949
Richard Fleischer
78 min. 35mm

“When a killer dreams of millions ... and a girl to spend them on!” Lloyd Bridges is violence-prone master counterfeiter and prison escapee Tris Stewart in this seedy, stylish film noir set in L.A. and made for Poverty Row studio Eagle-Lion. Tris’s bogus bills are so perfect the U.S. Treasury Department seeks his help. The lively plot is full of twists and turns, double-crosses, and unexpected reversals. Barbara Payton – an ill-fated actress whose own short life took tragic noir turns – plays blonde bombshell and nightclub cigarette girl Meg Dixon, Tris’s lover. The electrifying climax is set in an underground trolley-car barn. The film has been beautifully restored from a private collector’s print. Director Richard Fleischer moved on from B-movies to major motion pictures such as *The Vikings*, *Doctor Doolittle*, and *Fantastic Voyage*.

Restoration funded by the Film Noir Foundation.

March 14 (Saturday)

4:30 pm



Alibi

USA 1929
Roland West
90 min. DCP

A gangster tale told with aural and visual flourish, the first talkie released by United Artists was nominated for a trio of Oscars: for best picture, best actor (Chester Morris), and the Expressionist/Deco art direction of legendary production designer William Cameron Menzies (*The Thief of Bagdad*, *Gone with the Wind*, *Invaders from Mars*). Square-jawed leading man Morris (star of 14 *Boston Blackie* films in the 1940s) plays a hardened crook who convinces his sweetheart, a policeman’s daughter, that he’s gone straight. Events prove otherwise. The film made innovative use of sonic effects, including whistles, birdsong, footfalls, and clanging nightsticks. Film historian David Shipman called it “the first film to use sound imaginatively.”

“*Alibi*’s twisty, suspenseful story and striking funhouse imagery still make it look like a lost classic.”

Scott Tobias, *A.V. Club*

Restoration funded by the George Lucas Family Foundation and The Film Foundation.

March 14 (Saturday)

6:30 pm



The Red House

USA 1947
Delmer Daves
100 min. 35mm

Dark secrets. Strange desires. Something evil lurking in the woods. *The Red House*, from writer-director Delmer Daves (*Dark Passage*, *3:10 to Yuma*), serves up a deliciously warped blend of sinister psychological thriller and crazed Gothic fairy tale, capped by a startling performance from Edward G. Robinson and a spine-tingling Theremin score by the great Miklós Rózsa. Robinson is one-legged farmer Pete Morgan, living in rural seclusion with his spinster sister Ellen (Judith Anderson) and their teenaged ward Meg (Allene Roberts), with whom he is oddly obsessed. When Meg becomes sweet on schoolmate Nath (Lon McCallister), who's helping out on the farm, Pete becomes unhinged. Julie London and Rory Calhoun co-star. The film, a Martin Scorsese favourite, is today known only from substandard public-domain copies. This UCLA restoration, from the original camera negative, is a revelation.

Restoration funded by the George Lucas Family Foundation and The Film Foundation.

March 14 (Saturday)

8:30 pm



A Boy and His Dog 📄

USA 1975
L.Q. Jones
93 min. DCP

Definitely not a Disney picture, the ironically titled directorial debut of Peckinpah actor L.Q. Jones is a sardonic, scabrous science-fiction fantasy adapted from stories by Harlan Ellison and starring a pre-*Miami Vice* Don Johnson. A forerunner of *Mad Max* and others of its post-apocalyptic ilk, the film is set in 2024, in the aftermath of a devastating world war. Johnson plays horny teenager Vic, wandering the American wasteland with his misanthropic, much-smarter canine Blood, with whom he can telepathically communicate. The two are in search of scarce commodities like food – and women. The movie – “an R rated, rather kinky tale of survival,” according to its poster – will strike many contemporary viewers as downright misogynistic. It performed poorly upon initial release but subsequently amassed a considerable cult following, along with a Hugo Award for drama.

Advisory: Includes scenes of sexual violence.

Restoration funded by the National Film Preservation Foundation.

March 19 (Thursday)

6:30 pm



Voice in the Wind

USA 1944
Arthur Ripley
85 min. DCP

“A strange new kind of picture!” Made with little money and huge ambition, Arthur Ripley's independent drama is a moody, flashback-told tale of refugees from war-torn Europe stranded on a Caribbean island. The protagonist, played by Francis Lederer, is a half-mad amnesiac known only as El Hombre. He plays piano for drinks in waterfront taverns, unaware that his true love (Sigrid Gurie), also a refugee, languishes somewhere nearby. Ripley's melancholy movie, often described as a film noir, is at the very least an arresting exercise in the European styles – German Expressionism, French poetic realism – that so influenced noir. “A strange little film, filled with romantic angst and closer in spirit to nineteenth century opera than to noir. Yet by any reckoning it is one of the darkest films of the noir cycle” (Robert Porfirio, *Film Noir Encyclopedia*).

Restoration funded by the George Lucas Family Foundation and The Film Foundation.





March 19 (Thursday)

8:15 pm

March 26 (Thursday)

7:00 pm

March 26 (Thursday)

8:15 pm



The Crooked Way

USA 1949
Robert Florey
90 min. DCP

A popular noir premise – the combat veteran with amnesia – propels Robert Florey’s hardboiled drama, much admired for the masterful cinematography of John Alton (*T-Men*, *The Big Combo*), one of noir’s premier cameramen. John Payne plays war hero Eddie Rice, who travels to Los Angeles in search of the past he can’t remember. No one he encounters is particularly thrilled to see him: not the local cops, not nasty mob boss Vince Alexander (Sonny Tufts), and not fetching nightclub singer Nina (Ellen Drew), which whom, it seems, Eddie was once intimately acquainted. Alton’s unsettling Expressionist images amplify the dark, crooked, and notably violent tale, tautly directed by Florey, a prolific French-American filmmaker known for, among other things, the stylish horror classics *Murders in the Rue Morgue* and *The Beast with Five Fingers*.

Restoration funded by the George Lucas Family Foundation and The Film Foundation.

The Hours and Times

USA 1991
Christopher Munch
57 min. DCP

Before English actor Ian Hart impressed as John Lennon in 1994’s *Backbeat*, he played Lennon in this sensitive, speculative 1991 drama, a significant work of the era’s New Queer Cinema. “In the spring of 1963, just prior to the eruption of Beatlemania, working-class Lennon and upper-class Brian Epstein, manager of The Beatles, went on a long-weekend vacation to Barcelona. The gay Epstein (David Angus) clearly has a desire for Lennon; Lennon is curious and playful. Director Christopher Munch presents a hypothetical game of sexual chess between the two men; never exploitative, he delivers a nuanced, non-sensationalized study of a friendship. With beautiful black-and-white photography evocative of *A Hard Day’s Night*, the film almost plays like a documentary. The two actors deliver strong, tension-filled performances as men on the precipice of great changes” (Jillian Borders, UCLA).

Restoration funded by Oscilloscope Laboratories and Sundance Institute.

Gay USA

USA 1977
Arthur J. Bressan Jr.
78 min. DCP

“Filmed in one day, June 26, 1977, in multiple locations throughout the country, *Gay USA* documents the gay pride parades of the time and also offers an overview of the issues facing the gay community. The footage was lovingly compiled and edited by director Bressan, in honour of Robert Hillsborough, a gay man stabbed to death in San Francisco on June 22, 1977. Present at the parades were openly gay men, lesbians, gay and straight families, supportive parents, and drag queens. There were also dissenters, including religious and moral objectors. *Gay USA* gives voice to both sides of the issue, creating almost a debate-like atmosphere. But above all, it is a joyous celebration of gay and lesbian culture. Bressan’s best known work is *Buddies* (1985), the first feature film about AIDS” (Jillian Borders, UCLA).

Restoration funded by Frameline, the Andrew J. Kuehn Jr. Foundation, and the Members of Outfest.

New Cinema

“A plaintive and piercingly beautiful vision ... Pedro Costa is one of our planet’s two or three greatest living filmmakers.”

Christopher Small, *Sight & Sound*

March 6 (Friday) 6:30 pm
March 7 (Saturday) 8:30 pm
March 8 (Sunday) 6:00 pm
March 9 (Monday) 8:30 pm
March 11 (Wednesday) 6:30 pm



Vitalina Varela

Portugal 2019
Pedro Costa
124 min. DCP

At last year’s Locarno Film Festival, jury president Catherine Breillat, upon bestowing the Golden Lion to Portuguese master Pedro Costa’s tremendous *Vitalina Varela*, remarked: “This prize isn’t enough, though we give it unanimously. We were all stunned, overwhelmed, by this film – a major film in the history of cinema from here on out.” Months later, a decennial TIFF poll declared it one of the decade’s finest, the only picture from 2019 with the distinction. Suffice to say, Costa’s latest is a bona fide masterpiece, maybe even his chef d’oeuvre. Set in the slums of Lisbon’s now-dismantled Fontainhas district (a familiar milieu for Costa), the film centres on a Cape Verdean woman lingering in the haunted, derelict home of her dead husband, a man absent from her life for 25 years. The eponymous Varela, a revelation, plays a semi-fictional version of herself. Costa’s ravishing, chiaroscuro compositions, long synonymous with the painterly auteur, have never before contained such sorrow or profound beauty.

“Masterful ... Pedro Costa has made his most beautiful, haunting film yet.”

Jordan Cronk, *Film Comment*

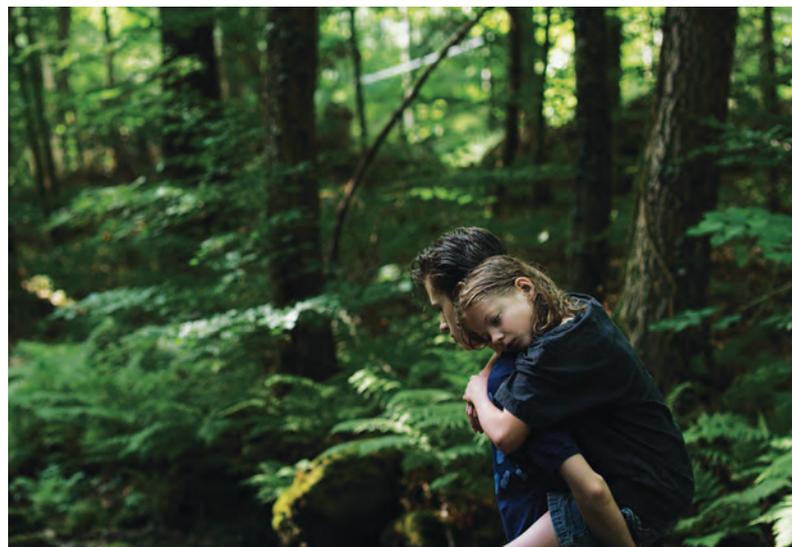
“One of the three best films of 2019.”

James Quandt, *Artforum*

“Classically composed and gorgeously immersive, the new film from Angela Schanelec is a bizarre, mystifying work that is oddly comforting despite its many puzzles.”

Jessica Kiang, *Sight & Sound*

March 6 (Friday) 8:50 pm
March 7 (Saturday) 6:30 pm
March 8 (Sunday) 8:20 pm
March 9 (Monday) 6:30 pm
March 11 (Wednesday) 8:50 pm



I Was at Home, But...

(Ich war zuhause, aber...)

Germany/Serbia 2019
Angela Schanelec
105 min. DCP

German auteur Angela Schanelec was named Best Director at the Berlinale for her enigmatic and characteristically introspective new movie, “a complex, challenging but brilliant work” (Neil Young, *Hollywood Reporter*). Schanelec, an originating figure of the loosely defined Berlin School, has garnered comparisons to Akerman, Antonioni, and Bresson for her formally rigorous, narratively abstract films. In this, her exceptional eighth feature, she delicately brings into focus a family crisis involving a boy’s unexplained disappearance in the woods, and its traumatic effects on his mother (Maren Eggert), still gripped by the death of her husband. Woven into the mystery is a classroom rehearsal of *Hamlet*, a broken-down bicycle, and M. Ward’s mournful cover of David Bowie’s “Let’s Dance,” the film’s emotional centerpiece. The title pays homage to Ozu’s 1932 silent comedy *I Was Born, But...*

“Fractured, elliptical, and highly mannered ... Schanelec’s masterpiece.”

Jordan Cronk, *Film Comment*

New Restorations

István Szabó

× 3



Colonel Redl (Redl ezredes/Oberst Redl)

Perhaps the most acclaimed Hungarian director of his generation, István Szabó (b. 1938) was a leading figure of the new Hungarian cinema that emerged in the 1960s and 1970s, crafting an impressive body of work distinguished by its stylistic virtuosity and narrative complexity, and focused on the personal, individual consequences of the historical events and social upheavals that had shaped modern Hungary. He became a major international filmmaker in the 1980s with a series of elaborate, ambitious, and accessible historical works that further explored politics and identity in twentieth-century Europe. *Confidence* (1980), *Mephisto* (1981), and *Colonel Redl* (1985) introduced wider audiences to Szabó's talents as a meticulous craftsman, acute psychologist, and compassionate humanist. The films also earned some of cinema's highest distinctions: Best Director honours at Berlin and an Oscar nomination for *Confidence*; the Best Screenplay and FIPRESCI (International Critics) prizes at Cannes and the Academy Award for Best Foreign Language Film for *Mephisto*; and the Jury Prize at Cannes and an Oscar nomination for *Colonel Redl*. The latter two films made an international star of the gifted Austrian actor Klaus Maria Brandauer. All three of these works have now been restored and rereleased.

“Few directors have addressed the realities of twentieth-century Europe with such sensitivity and grace.”

Richard Armstrong, *The Rough Guide to Film*

March 27 (Friday)
March 28 (Saturday)
March 29 (Sunday)

6:30 pm
8:45 pm
4:30 pm



Confidence PG (Bizalom)

Hungary 1980
István Szabó
106 min. DCP

New Restoration

Hungarian filmmaker István Szabó was named Best Director at Berlin in 1980 for this moody, restrained wartime drama, which was also nominated for an Academy Award (the first of four Szabó titles to gain Foreign Language Film Oscar nods). The setting is Budapest in late 1944. Fleeing the Gestapo, a man and a woman, strangers to one another, are forced to take refuge together and pose as a married couple. As they play out the charade, each is fearful that the other may actually be a Nazi collaborator, but their mutual mistrust gives way to confidence as their mutual attraction increases. Szabó's intimate, affecting film showcases impressive performances from leads Ildikó Bánsági and Péter Andorai, and subtle, haunting cinematography by Lajos Koltai, who also shot the director's *Mephisto* and *Colonel Redl*.

“Its political-thriller edginess and emotional poignancy intersect absorbingly, and the central performances are flawless.”

Paul Taylor, *Time Out*



March 27 (Friday) 8:45 pm
 March 28 (Saturday) 6:00 pm
 March 29 (Sunday) 7:00 pm
 April 12 (Sunday) 4:00 pm



Mephisto PG

Hungary/West Germany 1981
 István Szabó
 146 min. DCP

New Restoration

The pre-eminent Hungarian filmmaker István Szabó achieved worldwide fame with the great success of *Mephisto*, a powerful, perceptive historical drama whose many honours included the Oscar for Best Foreign Language Film. Austrian actor Klaus Maria Brandauer, in his first of several roles for Szabó, is superb as Hendrik Höfgen, a good-natured, leftist-leaning, but morally weak actor who, under the patronage of a Goebbels-like figure, becomes the leading figure in Nazi-era German theatre. Only too late does he realize that he has sold his soul in the process. *Mephisto* offers a chilling study of how a series of small compromises, betrayals, and careerist self-deceptions can add up to a bargain of Faustian proportions. Adapted from Klaus Mann's 1936 *roman à clef* (Höfgen is a thinly-disguised portrait of prominent actor Gustaf Gründgens, Mann's brother-in-law), the film made Brandauer an international star.

"A startling film ... Klaus Maria Brandauer is a marvel."

David Thomson, *The New Biographical Dictionary of Film*

"A performance of electrifying power ... The film is breathtaking."

Roger Ebert

March 30 (Monday) 7:00 pm
 April 3 (Friday) 7:00 pm
 April 5 (Sunday) 7:00 pm



Colonel Redl PG

(Redl ezredes/Oberst Redl)

Hungary/West Germany/Austria 1985
 István Szabó
 151 min. DCP

New Restoration

István Szabó's much-anticipated follow-up to *Mephisto* marked the director's second collaboration with magnetic actor Klaus Maria Brandauer, and was the third of four Szabó films to receive a Foreign Language Film Oscar nomination. Set in the period before WWI, and based on actual events, the film has Brandauer – in a performance rivalling his brilliance in *Mephisto* – as Alfred Redl, an ambitious Austrian intelligence officer who hides his humble origins, Jewish background, and homosexuality in order to rise through the military ranks of the dying Austro-Hungarian empire. Armin Mueller-Stahl (*Shine*) plays the Machiavellian archduke who is heir-apparent to the Hapsburg throne (and whose subsequent fate will alter the course of European history). Inspired by John Osborne's scandalous 1965 play *A Patriot for Me*, Szabó's film was shot in Berlin, Vienna, Hungary, and Yugoslavia by regular cinematographer Lajos Koltai. Jury Prize, 1985 Cannes Film Festival.

"Visually magnificent ... An extraordinary, chilling, complex account of a man's betrayal of himself."

Jane Edwards, *Time Out*

"A superb performance by Brandauer ... Szabó's best film to date and ample evidence he can handle epic spectacles as well as intimate stories."

Ron Holloway, *Variety*

New Restoration

"Klimov taps into that hallucinatory nether world of blood and mud and escalating madness that Coppola found in *Apocalypse Now*."

Rita Kempley, *Washington Post*

March 13 (Friday) 7:00 pm
 March 15 (Sunday) 7:00 pm
 March 16 (Monday) 8:20 pm



Come and See

(Idi i smotri)

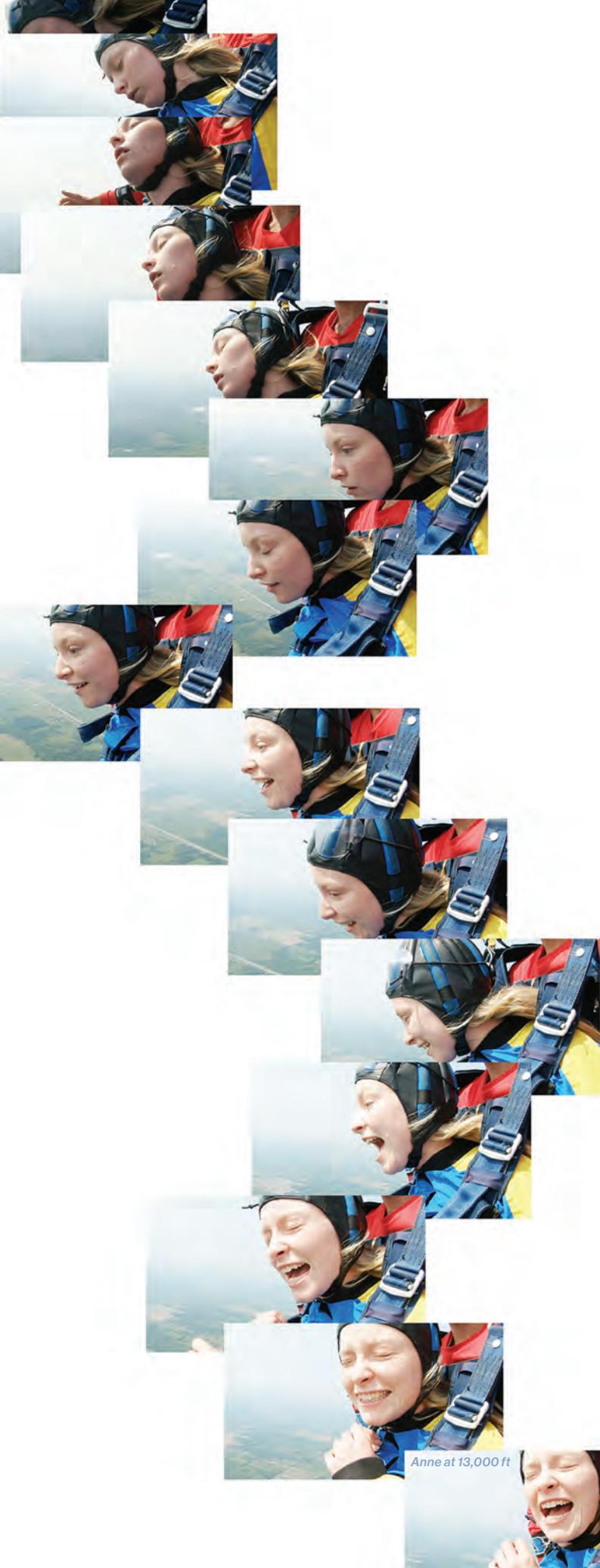
USSR 1985
 Elem Klimov
 142 min. DCP

New Restoration

Russian auteur Elem Klimov's stunning fifth and final film (in a long career often hindered by Soviet censorship) is his crowning achievement: a haunting, harrowing anti-war epic of nightmarish barbarism and hallucinatory beauty. British author J.G. Ballard called it the greatest war film ever made. The title is taken from Revelations, where "Come and see" heralds the appearances of the Four Horsemen of the Apocalypse. The film, shot in muted colours and brimming with baroque imagery, recounts the war against the Nazis in Byelorussia through the eyes of Flyora (Alekssei Kravchenko), a naïve adolescent who, eager for adventure, joins the Soviet partisans. The film's central set piece, an extended Steadicam prowl through the midst of a wartime atrocity in progress, is one of the most powerful and dismaying sequences in cinema.

"A stunning, senses-shattering plunge into the dehumanizing horrors of war ... *Come and See* is perhaps the most visceral, impossible-to-forget anti-war film ever made."

Janus Films



Modern Construction: An MDFF Retrospective

Toronto-based production and distribution company Medium Density Fibreboard Films – better known by its acronym MDFF – is at the crest of a new wave in English-Canadian cinema. Founded in 2007 by Ryerson film-school alumni Kazik Radwanski and Daniel Montgomery as a platform for strong, authorial voices in Canadian cinema (such as Radwanski’s own), the indie outfit has generated no small measure of hype, acclaim, and festival hardware for its catalogue of understated, vérité-hewing character studies directed by Radwanski, Paris-born Vancouver transplant (and recently appointed UBC film prof) Antoine Bourges, and wife-husband duo Andrea Busmann and Nicolás Pereda. (The company also runs a monthly “MDFF Selects” series at TIFF, co-curated with *Cinema Scope*, which has showcased the works of Canadian new-gen luminary Sofia Bohdanowicz, American original Alex Ross Perry, and under-the-radar independents of world cinema.)

Occasioned by the release of Kazik Radwanski’s extraordinary third feature *Anne at 13,000 ft*, a highlight of Canada’s Top Ten 2019, The Cinematheque presents a sampler of MDFF’s impressive and far-reaching oeuvre – ground zero for what the *Globe and Mail* has called “Canadian cinema’s New Hope.” Included are all five of the company’s full-length films to date (three of which feature Toronto it-actress Deragh Campbell), as well as a selection of shorts by MDFF mainstays Radwanski and Bourges.

Antoine Bourges will join us in person on Saturday, March 21 for a screening of his estimable 2017 feature debut, *Fail to Appear*.



Fail to Appear



Anne at 13,000 ft

“There is simply no one else today experimenting with form and character, and succeeding on both fronts, like Radwanski ... If there is justice in the Canadian film world, then *Anne at 13,000 ft* will be the film to launch both its director and star into the international stratosphere.”

Barry Hertz, *Globe and Mail*

March 20 (Friday)	6:30 pm
March 21 (Saturday)	8:30 pm
March 22 (Sunday)	6:30 pm
March 23 (Monday)	8:30 pm
March 24 (Tuesday)	6:30 pm



Anne at 13,000 ft

Canada/USA 2019
Kazik Radwanski
75 min. DCP

Canada's Top Ten 2019

Anchored by a roundly praised, powder-keg performance from MDFF player Deragh Campbell, Toronto writer-director Kazik Radwanski's triumphant new film was one of the strongest offerings of 2019, Canadian or otherwise. This penetrating, close-range character study concerns 27-year-old live-wire Anne (Campbell, VFCC Best Actress), a not-great Toronto daycare worker more engrossed in make-believing with the kids than supervising them. Trying, and failing, to get her adult-life shit together, Anne fumbles through an awkward romance with a sweet, funny guy (*Operation Avalanche* director Matt Johnson) and assuages her anxieties by plummeting from airplanes. Redolent of Cassavetes's *A Woman Under the Influence* in its flitting, handheld vernacular and tender but unsparing depiction of a tempestuous soul, Radwanski's riveting film, his best yet, is a highpoint in Anglo-Canada's noise-making new wave.

“One of the best films of 2019 ... Deragh Campbell is responsible for some of the most painfully honest moments we saw on-screen this year.”

Adrian Mack, *Georgia Straight*

preceded by

Princess Margaret Blvd.

Canada 2008
Kazik Radwanski
14 min. 35mm

Kazik Radwanski's breakout short, an intimate, aesthetically accomplished portrait of a woman gripped by Alzheimer's, collected a bevy of trophies on its festival tour and announced MDFF as a company to watch.

“Radwanski has proven himself a gentler, Southern Ontarian answer to Dardennes-style social realism.”

Angelo Muredda, *Cinema Scope*

March 20 (Friday)	8:15 pm
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How Heavy This Hammer PG

Canada 2015
Kazik Radwanski
75 min. DCP

A stuck-in-a-rut, middle-aged father of two is in danger of letting his life – and his unfailingly patient wife – slip away in this pensive, claustrophobic character study from MDFF co-founder Kazik Radwanski. Apathetic Erwin (Erwin Van Cotthem) can't seem to muster enthusiasm for anything besides the computer game he plays incessantly. Everything else, including his family, is an annoyance. “Radwanski has established himself as one of the most exciting young filmmakers in anglophone Canada with his combination of formal inventiveness and deep sympathy for those on the margins. Now Radwanski raises the bar even higher ... *How Heavy This Hammer* is a funny, forlorn vision of North American masculinity at a crossroads” (Steve Gravestock, TIFF). Deragh Campbell and Matt Johnson, both of Radwanski's follow-up *Anne at 13,000 ft*, cameo.

“Striking, clear-eyed, and very, very funny, it's been justly celebrated as one of the best Canadian films in years.”

Calum Marsh, *Village Voice*

preceded by

Scaffold

Canada 2017
Kazik Radwanski
15 min. DCP

Abstracting close-ups and disembodied voices mark Radwanski's formalist short, a chronicle of two Bosnian labourers renovating a home in Toronto's Greektown. Selected for Locarno, TIFF, New York FF, and BFI London FF.

“An elegantly unembellished style that verges on the Bressonian.”

Art of the Real 2018, Film at Lincoln Center

“A contemporary work in the truest sense ... A fable of existential ennui and alienation that turns quotidian existence into something stranger than any fiction.”

Jordan Cronk, *Cinema Scope*

“One of the year’s most jarring and accomplished debuts.”

Mark Peranson, *Cinema Scope*

March 21 (Saturday)

6:30 pm

March 22 (Sunday)

8:15 pm

March 23 (Monday)

6:30 pm



Fail to Appear

Canada 2017
Antoine Bourges
70 min. DCP

Canadian new wave fixture Deragh Campbell (*Anne at 13,000 ft*, *Never Eat Alone*) shines as an inexperienced Toronto caseworker navigating an arduous and impersonal mental-health system in writer-director Antoine Bourges's understated, formally austere debut feature. Still acclimating to her new job, Isolde (Campbell) is assigned to a despondent, middle-aged man awaiting a court hearing for petty theft (Nathan Roder). As Isolde grapples with inadequate resources, bureaucratic protocols, and professional insecurity, she struggles to foster a trusting bond with her client. Bourges, returning to the frontlines of social safety net services previously explored in his Downtown Eastside trilogy, frames the quiet drama in measured, uninterrupted static shots. Campbell impresses with a remarkably lived-in performance; chief MDFF cinematographer Nikolay Michaylov lenses.

Antoine Bourges will join us in person on Saturday, March 21 to introduce the film and participate in a post-screening Q&A.

“Campbell is a naturalistic revelation.”

Marsha Lederman, *Globe and Mail*

“An effort born of intelligence and boundless curiosity.”

Lawrence Garcia, *MUBI Notebook*

Tales of Two Who Dreamt

Canada/Mexico 2016
Andrea Bussmann, Nicolás Pereda
87 min. DCP

The debut collaboration between emerging Toronto filmmaker Andrea Bussmann (*Fausto*) and her husband, the internationally fêted Mexican-Canadian director Nicolás Pereda (*Summer of Goliath*), is a slippery, alt-documentary dispatch from a housing block for Canadian asylum seekers. Shot in granular B&W, the film centres on a Hungarian Roma family (or a cast of actors playing them) living in a rundown Toronto apartment complex, waiting and rehearsing for a hearing to determine their residency status – and for the film they're starring in to begin. Among the stories they pitch for the already-underway movie is the tale of a boy who woke up as a bird.

“Observational but never cold, this hybrid work offers a look into how a marginalized people construct fiction and their own identities.”

Art of the Real 2016, Film at Lincoln Center

Tower

Canada 2012
Kazik Radwanski
78 min. DCP

After a string of buzzed-about shorts, Kazik Radwanski inaugurated a new school of Canadian art cinema with the Locarno premiered *Tower*, his (and MDFF's) first feature-length film. Named one of the best Toronto movies of all time by *Now Magazine*, Radwanski's big-league debut follows the rudderless routine of 34-year-old Derek (Derek Bogart), a balding, basement-dwelling animator unable (or unwilling) to advance into adulthood. Single, still living at home, and working low-commitment construction for his uncle, Derek finds himself unprepared for the intimacy of a new relationship. Raccoons, meanwhile, get into the family's trash, prompting Derek, in a feeble display of agency, to concoct a plan to capture one. This intimate, unvarnished character portrait, shot handheld in claustrophobic proximity to its principal (a Radwanski hallmark), offers jagged-pill insights into a generation's arrested maturation. A TIFF and New Directors/New Films selection.

“Sandpaper-coarse comedy ... A Sisyphus for the Asperger's era.”

Scott Foundas, *Village Voice*

preceded by

Out in that Deep Blue Sea

Canada 2009
Kazik Radwanski
16 min. 35mm

An unstable real-estate agent suffers corporate burnout and parental crisis in Radwanski's Genie-nominated snapshot of midlife stagnation. Canada's Top Ten Shorts 2009.

“Formally rigorous and, given its clinical subject matter, surprisingly moving.”

Norman Wilner, *Now Magazine*

March 24 (Tuesday)

8:15 pm



East Hastings Pharmacy

Canada 2012
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 portrayed by a professional actor (Shauna Hansen), and a set recreating an actual East Hastings pharmacy. This unique hybrid work, the centrepiece of Bourges’s DTES trilogy (which also includes the two shorts screening in this program), shows the influence of Jeff Wall’s photographic staging techniques of “near documentary” and asserts the beguiling power of verisimilitude in the documentary mode. Recipient of the Colin Low Award at DOXA 2012 and top prize at Kasseler Dokfest, Germany.

preceded by

Woman Waiting

Canada 2010
Antoine Bourges
15 min. DCP

An impoverished, middle-aged woman awaits the next steps in a social housing application in Antoine Bourges’s Beckettian MDPF debut, filmed in Vancouver in 2010. Selected for TIFF, Berlinale, and SXSW.

+

William in White Shirt

Canada 2015
Antoine Bourges
12 min. DCP

William, a young man living in Vancouver’s depressed Downtown Eastside, makes arrangements with his caseworker to visit his son in this sobering, B&W slice of social realism.

New Canadian Cinema

“Heather Young further establishes herself as one of her country’s most promising filmmakers ... The emergence of a bold new voice.”

Ravi Srinivasan, TIFF

April 18 (Saturday)

8:45 pm

April 19 (Sunday)

6:30 pm

April 20 (Monday)

8:15 pm



Murmur

Canada 2019
Heather Young
84 min. DCP

Canada’s Top Ten 2019

Winner of the FIPRESCI Prize at TIFF 2019, the debut feature of Nova Scotian writer-director Heather Young is a sobering, spare account of a woman unable to break her cycle of self-destruction. Donna (Shan MacDonald) is single, in her sixties, and estranged from her adult daughter. On probation for impaired driving, she begins a community service sentence at a local animal shelter and, to ease her loneliness, adopts an elderly dog scheduled to be euthanized. (The canine, like Donna, has a heart murmur.) The newfound companionship fills a chasm in the troubled mother’s life; soon, she’s bringing pets home with disturbing frequency. Young, whose shorts *Fish* (2016) and *Milk* (2017) also graced Canada’s Top Ten editions, makes an effortless, assured transition to full-length filmmaking with this quiet portrait of isolation and the insidious nature of addiction.

“The deserving winner of this year’s prestigious FIPRESCI Prize ... Young is warm and deeply empathetic, and she is adept at finding wit and humour, at locating the spark of life, in everything she’s so patiently observing.”

Calum Marsh, *Maclean’s*

March

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<p>1</p> <p>Agnès Varda 6:30 pm Cleo from 5 to 7 PG</p> <p>8:20 pm The Beaches of Agnès PG</p> <p><i>For March 1-4 film descriptions, please consult our previous program guide or visit theCinematheque.ca</i></p>	<p>2</p> <p>Agnès Varda 6:30 pm Varda by Agnès PG</p> <p>8:45 pm Vagabond 14+</p> 	<p>3</p> 	<p>4</p> <p>Agnès Varda 6:30 pm Cleo from 5 to 7 PG</p> <p>8:20 pm Varda by Agnès PG</p>	<p>5</p> <p>UCLA Festival of Preservation Tour 6:30 pm The Mortal Storm</p> <p>8:30 pm The Man Who Cheated Himself</p>	<p>6</p> <p>New Cinema 6:30 pm Vitalina Varela</p> <p>8:50 pm I Was at Home, But...</p>	<p>7</p> <p>Learning & Outreach 4:00 pm Paper Animation Workshop</p> <p>New Cinema 6:30 pm I Was at Home, But...</p> <p>8:30 pm Vitalina Varela</p>
<p>8</p> <p>New Cinema 6:00 pm Vitalina Varela</p> <p>8:20 pm I Was at Home, But...</p>	<p>9</p> <p>New Cinema 6:30 pm I Was at Home, But...</p> <p>8:30 pm Vitalina Varela</p>	<p>10</p> <p>UCLA Festival of Preservation Tour 6:30 pm Laurel and Hardy: Fugues of Destruction</p> <p>8:10 pm My Lips Betray + Swing Hutton Swing</p>	<p>11</p> <p>New Cinema 6:30 pm Vitalina Varela</p> <p>8:50 pm I Was at Home, But...</p>	<p>12</p> <p>UCLA Festival of Preservation Tour 6:30 pm The Killing Floor</p> <p>8:45 pm Trapped</p>	<p>13</p> <p>New Restoration 7:00 pm Come and See</p>	<p>14</p> <p>UCLA Festival of Preservation Tour 4:30 pm Alibi</p> <p>6:30 pm The Red House</p> <p>8:30 pm A Boy and His Dog 14+</p>
<p>15</p> <p>Film Club 11:00 am Microcosmos G</p> <p>Contemporary Iranian Cinema 4:30 pm African Violet</p> <p>New Restoration 8:20 pm Come and See</p>	<p>16</p> <p>Contemporary Iranian Cinema 6:30 pm African Violet</p> <p>New Restoration 8:20 pm Come and See</p>	<p>17</p> 	<p>18</p> <p>Frames of Mind 7:30 pm As I Fall Guest</p>	<p>19</p> <p>UCLA Festival of Preservation Tour 6:30 pm Voice in the Wind</p> <p>8:15 pm The Crooked Way</p>	<p>20</p> <p>MDFF 6:30 pm Anne at 13,000 ft + Princess Margaret Blvd.</p> <p>8:15 pm How Heavy This Hammer PG + Scaffold</p>	<p>21</p> <p>MDFF 6:30 pm Fail to Appear Guest</p> <p>8:30 pm Anne at 13,000 ft + Princess Margaret Blvd.</p>
<p>22</p> <p>MDFF 6:30 pm Anne at 13,000 ft + Princess Margaret Blvd.</p> <p>8:15 pm Tales of Two Who Dreamt</p>	<p>23</p> <p>MDFF 6:30 pm Tower + Out in that Deep Blue Sea</p> <p>8:30 pm Anne at 13,000 ft + Princess Margaret Blvd.</p>	<p>24</p> <p>MDFF 6:30 pm Anne at 13,000 ft + Princess Margaret Blvd.</p> <p>8:15 pm East Hastings Pharmacy + Woman Waiting + William in White Shirt</p>	<p>25</p> <p>DIM Cinema 7:30 pm Make Me Up</p>	<p>26</p> <p>UCLA Festival of Preservation Tour 7:00 pm The Hours and Times</p> <p>8:15 pm Gay USA</p>	<p>27</p> <p>István Szabó 6:30 pm Confidence PG</p> <p>8:45 pm Mephisto PG</p>	<p>28</p> <p>István Szabó 6:00 pm Mephisto PG</p> <p>8:45 pm Confidence PG</p>
<p>29</p> <p>István Szabó 4:30 pm Confidence PG</p> <p>7:00 pm Mephisto PG</p>	<p>30</p> <p>István Szabó 7:00 pm Colonel Redl PG</p>	<p>31</p> <p>6:00 pm The Cinematheque 47th Annual General Meeting</p>				

April

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<p>István Szabó 7:00 pm Colonel Redl PG</p>	<p>Juraj Herz 6:30 pm The Cremator</p> <p>8:30 pm Sign of Cancer</p>		<p>DJM Cinema 7:30 pm Sky Hopinka: Centres of Somewhere Guest</p>	<p>Juraj Herz 6:30 pm The Cremator</p> <p>8:30 pm Oil Lamps</p>	<p>István Szabó 7:00 pm Colonel Redl PG</p>	<p>Juraj Herz 6:30 pm Oil Lamps</p> <p>8:30 pm The Cremator</p>
<p>István Szabó 7:00 pm Colonel Redl PG</p> <p>New Restoration 7:00 pm Tokyo Twilight</p>	<p>Juraj Herz 6:30 pm The Cremator</p> <p>8:30 pm Sign of Cancer</p>	<p>7</p> 	<p>Juraj Herz 6:30 pm Sign of Cancer</p> <p>8:15 pm Golden Sixties: Juraj Herz + The Junk Shop</p>	<p>Chan Centre Connects 7:00 pm Circus Without Borders</p>	<p>Juraj Herz 6:30 pm Morgiana</p> <p>8:30 pm Beauty and the Beast</p>	<p>Juraj Herz 6:30 pm Beauty and the Beast</p> <p>8:15 pm Morgiana</p>
<p>István Szabó 4:00 pm Mephisto PG</p> <p>New Restoration 7:00 pm Tokyo Twilight</p>	<p>New Restoration 4:00 pm Tokyo Twilight</p> <p>7:00 pm Tokyo Twilight</p>	<p>14</p> 	<p>Frames of Mind 7:30 pm Stretch Marks Guest</p>	<p>Juraj Herz 6:30 pm Caught by Night</p> <p>9:00 pm Ferat Vampire</p>	<p>Juraj Herz 6:30 pm Ferat Vampire</p> <p>8:20 pm The Cremator</p>	<p>Essential Cinema 6:30 pm Holy Motors</p> <p>New Canadian Cinema 8:45 pm Murmur</p>
<p>Film Club 11:00 am Fern Gully: The Last Rainforest G</p> <p>Contemporary Iranian Cinema 4:30 pm Old Men Never Die</p> <p>New Canadian Cinema 6:30 pm Murmur</p> <p>Essential Cinema 8:15 pm Holy Motors</p>	<p>Contemporary Iranian Cinema 6:30 pm Old Men Never Die</p> <p>New Canadian Cinema 8:15 pm Murmur</p>	<p>21</p> 	<p>National Canadian Film Day 7:00 pm Clearcut 18+ Free Guest</p>	<p>Essential Cinema 6:30 pm Holy Motors</p> <p>Yorgos Lanthimos 8:45 pm Kinetta</p>	<p>Yorgos Lanthimos 6:30 pm Kinetta</p> <p>8:30 pm Dogtooth</p>	<p>Yorgos Lanthimos 6:30 pm Dogtooth</p> <p>8:30 pm Alps</p>
<p>Yorgos Lanthimos 6:30 pm Kinetta</p> <p>8:30 pm Alps</p>	<p>Yorgos Lanthimos 6:30 pm Dogtooth</p> <p>8:30 pm Kinetta</p>	<p>28</p> 	<p>DJM Cinema 7:30 pm Zadie Xa</p>	<p>Yorgos Lanthimos 6:30 pm Alps</p> <p>8:30 pm Dogtooth</p>	<p>Yorgos Lanthimos 6:30 pm Kinetta</p> <p>8:30 pm Dogtooth</p>	<p>Yorgos Lanthimos 6:30 pm Dogtooth</p> <p>8:30 pm Alps</p>

The Cinematheque

Images from top to bottom:
Vitalina Varela, 2019; *Anne at 13,000 ft*, 2019; *I'll Remember You as You Were*, not as *What You'll Become*, 2016; *Morgiana*, 1972; *Tokyo Twilight*, 1957; *Clearcut*, 1991; *Dogtooth*, 2009

Juraj Herz: In & Out of the Czechoslovak New Wave

The Cremator (Spalovač mrtvol)

The singular career of the prolific director and occasional actor Juraj Herz is without parallel in the context of the cinema emerging from Czechoslovakia starting in the mid-1960s. Herz entered the Prague scene at the same time as the core filmmakers of the Czechoslovak New Wave, but never truly considered himself one of them. He was a breed apart and decidedly a filmmaker of excess – in his visual style and art direction, as well as in the abundance of horror and eroticism in his genre-bending dark comedies, fairy tales, and dramas. Under the surface of genre, he smuggled in clear-eyed and engaged social and political commentary, while attaining the heights in his mastery of the formal language of cinema. His penchant for the macabre, his gothic style, and his examination of the underbelly of the human psyche made Herz a darling of the fantasy and horror film scene, and his films have now achieved cult status among genre film geeks.

Herz was born in 1934 into a Slovak-Hungarian-German-Jewish family in Kežmarok (now in Slovakia). The horror of the Holocaust – which he experienced as a child, at first living in hiding before being transported with his family to the concentration camps – seeped through into his films, which set him apart from his filmmaking peers. Yet the experience didn't rob him of his joie de vivre, possibly thanks to the fact that everyone in his immediate family was lucky enough to survive.

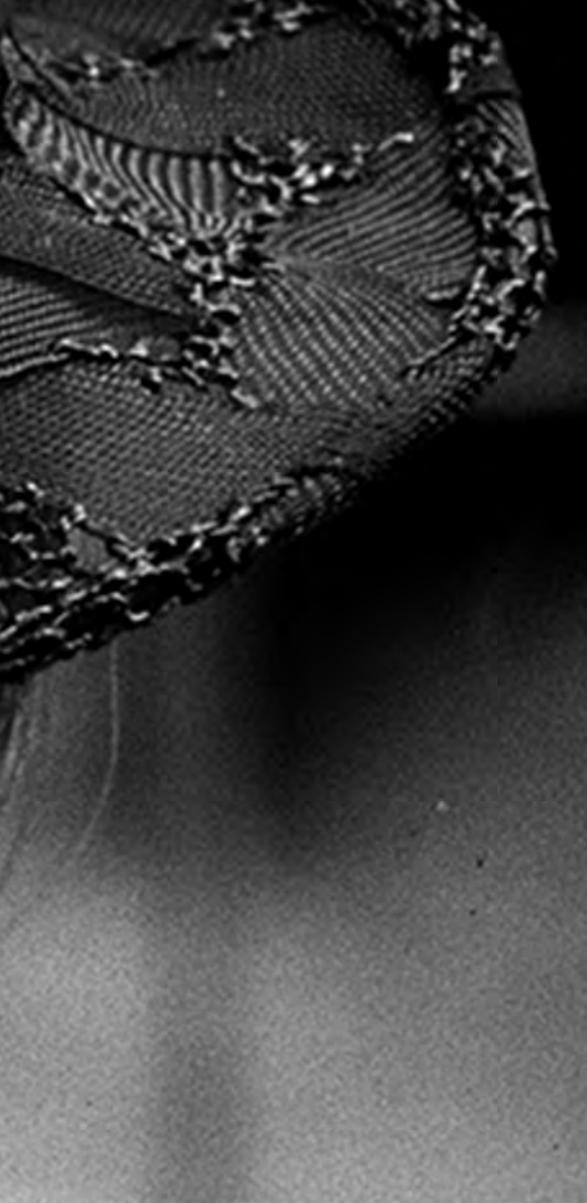
Herz studied puppet theatre at Prague's DAMU, the Theatre Faculty of the Academy of Performing Arts, where he befriended Jan Švankmajer, who was born on the exact same day and shared his dark, wicked humour. Herz's first film-directing opportunity came through Jaromil Jireš, who invited him to take part in *Pearls of the Deep*, the New Wave omnibus project based on Bohumil Hrabal's book. The resulting short, *The Junk Shop*, didn't make it into

the final film, but it opened the door for Herz to direct his first feature, the psychological murder mystery *Sign of Cancer*.

In quick succession, Herz created several of his finest works: the unnerving black comedy *The Cremator*; the fin-de-siècle decadence-themed *Oil Lamps*; and the gothic tale *Morgiana*. After having several of his own projects rejected, he directed a series of comedies and criminal stories that were successful at the box office. That in turn made it possible for him to come back to his own topics in *Beauty and the Beast*, subversively applying horror principles to the more officially palatable genre of the fairy tale. But Herz's *Ferat Vampire* gravely suffered at the hands of censors, who deemed its open sexuality and freely flowing blood inadmissible. After managing to direct a film channelling his experience from the concentration camps – *Caught by Night*, about the Communist journalist Jožka Jabůrková – he immigrated to West Germany. Upon returning to Prague, he made a number of horror films, comedies, and dramas about historical injustice. He died in April 2018, at the age of 83, while this touring retrospective was already in production. Although most of his works were not examples of straight-up horror, with all its kitsch and bloody gore – Herz opted for lightening the mood with humour, adding sarcasm and reflections of society's ills – he nonetheless remains a master of the art.

Irena Kovarova

Acknowledgements: The touring retrospective is produced by Comeback Company (New York) and curated by Irena Kovarova. It originated at Metrograph, New York. Films and photos provided by the Czech National Film Archive and První veřejnoprávní. We are grateful for the use of film notes written by Nick Pinkerton for Metrograph, which have been quoted extensively in our film descriptions.



“Herz’s films always guarantee something artful, bold, and unlike anything else from their time and place ... He has left a rich legacy, which is ripe for discovery by international audiences.”

Kat Ellinger, *Sight & Sound*

“Herz’s personal and ‘decadent’ work was something quite out of place in the post-1968 history of Czechoslovak cinema ... [It] has never attracted the attention it deserves.”

Peter Hames, *The Czechoslovak New Wave*

April 2 (Thursday) 6:30 pm
April 4 (Saturday) 8:30 pm
April 6 (Monday) 6:30 pm
April 17 (Friday) 8:20 pm

April 2 (Thursday) 8:30 pm
April 4 (Saturday) 6:30 pm



The Cremator (Spalovač mrtvol)

Czechoslovakia 1969
Juraj Herz
95 min. DCP

New Restoration

Juraj Herz’s diabolically brilliant blend of black comedy, horror, and socio-political satire is his acknowledged masterpiece. This resplendent restoration debuted at the Karlovy Vary festival last year. Adapting a Ladislav Fuks novel, *The Cremator* is set in the late 1930s, as Czechoslovakia’s Sudetenland is being handed over to Germany under the notorious Munich agreement. The great Czech actor Rudolf Hrušínský shines as Kopfrkingl, a mild-mannered family man and crematorium operator who becomes unhinged by ambition, the corrupting influence of Nazi racial ideology, and a delusional vision of a better future through more efficient crematoria. Herz’s Expressionist wonder, shot by Stanislav Milota, uses extreme close-ups, disorienting tracking shots, and distorting fish-eye lenses to re-create the protagonist’s deranged perspective. The film was banned shortly after its 1969 release and remained shelved until after the fall of Communism.

“A uniquely disturbing experience.”

Peter Hames, *The Czechoslovak New Wave*

“Few movies have shown the capitulation to a totalitarian worldview more mordantly.”

J. Hoberman, *New York Times*

A Janus Films release.

Oil Lamps

aka Kerosene Lamps
(Petrolejevové lampy)

Czechoslovakia 1971
Juraj Herz
101 min. DCP

Juraj Herz’s distinctive, “decadent” works were a rare high point for the besieged and battered Czechoslovak cinema in the period following the 1968 Soviet-led invasion. Fin-de-siècle decadence is pungent in Herz’s atmospheric period drama *Oil Lamps*, adapted from the novel by Jaroslav Havlíček. A psychosexual “romance” set in a provincial Czech town in the final years of the Austro-Hungarian Empire, the film centres on the miserable marriage between two cousins: Štěpa (Iva Janžurová), a vivacious, modern-minded woman who, approaching thirty, is ready for love and happiness, and Pavel (Petr Čepek), a dashing army officer weighed down by debt, cynicism, and syphilis. Herz’s lavish movie, which debuted in competition at Cannes, features superb performances by its two leads and gorgeous work by costume designer Irena Greifová and cinematographer Dodo Šimončíč.

“With *Oil Lamps*, Herz sealed his reputation as a master of the psychological film, and the performances of Iva Janžurová and Petr Čepek became the stuff of legend.”

Karlovy Vary IFF



Juraj Herz (c) SITA Marek Mrviš



The Cremator (Spalovač mrtvol)

April 6 (Monday)
April 8 (Wednesday)

8:30 pm
6:30 pm

April 8 (Wednesday)

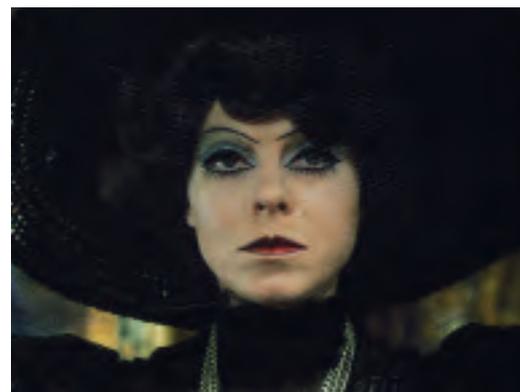
8:15 pm

April 10 (Friday)
April 11 (Saturday)

6:30 pm
8:15 pm



Juraj Herz (L) and Jan Švankmajer (R) 1997 (c) Miloš Fikejz



Sign of Cancer

(Znamení raka)

Czechoslovakia 1967
Juraj Herz
87 min. DCP

Juraj Herz's first feature is an atmospheric mystery set in a state-run hospital beset by incompetence, corruption, and sexual intrigue. The plot pivots on the murder, in a consulting room, of a womanizing physician with more than a few enemies. Herz favourite Iva Janžurová (*Oil Lamps, Morgiana*), in her first role for the director, plays a terminally ill patient. Herz's screenplay was co-written with Hana Bělohradská, adapting her novel *The Last Supper*. Cinematographer Beda Batka also shot František Vlácil's visionary *Marketa Lazarová*, released the same year. "One of the first films touching on the horror tradition to be produced during Czechoslovakia's Communist period ... The implicitly critical depiction of a public service sector overloaded with underqualified Party stooges would land Herz in trouble with censors for what was not to be the last time" (Nick Pinkerton, *Metrograph*).

Golden Sixties: Juraj Herz

(Zlatá šedesátá: Juraj Herz)

Czech Republic/Slovakia 2009
Martin Šulík
57 min. DCP

This insightful documentary portrait of Juraj Herz and his cinema was made for *Golden Sixties*, a 26-part Czech-Slovak television series, directed by Martin Šulík, about the leading talents of the Czechoslovak New Wave of the 1960s. Šulík, an acclaimed Slovak filmmaker born in 1962, was himself the subject of a Cinematheque retrospective back in 2001.

preceded by

The Junk Shop

(Sběrné surovosti)

Czechoslovakia 1965
Juraj Herz
31 min. DCP

Juraj Herz's inventive directorial debut is an absurdist tale set in a paper-recycling facility peopled by eccentric staff and oddball customers, and includes a sequence of Švankmajer-like stop-motion animation. It was originally made for – but ultimately cut (for time) from – *Pearls of the Deep*, a Czechoslovak New Wave anthology film based on stories by literary luminary Bohumil Hrabal (author of *Closely Watched Trains*). Hrabal once worked in the facility in which Herz's short was filmed.

Morgiana

Czechoslovakia 1972
Juraj Herz
99 min. 35mm

Imported archival print

Juraj Herz's opulent, extravagant fin-de-siècle fantasia, based on a novel by Alexander Grin ("Russia's Edgar Allan Poe"), has been called the last film of the Czechoslovak New Wave. Set in the imaginary country of Grinland (site of many a Grin fantasy), the film showcases Iva Janžurová in a challenging dual role as good and bad sisters Klára and Viktoria. Upset with the terms of their late father's will, wicked Viktoria poisons sweet Klára with a slow-acting toxin that induces hallucinations and madness. The gorgeous cinematography is by Jaroslav Kučera, who was encouraged by Herz to continue the dazzling colour experimentation he began in Věra Chytilová's *Daisies*. Much fun derives from the frequent use of the distorted cat's-eye perspective of the titular Morgiana, Viktoria's feline. Grin's original was told from the cat's point of view.

"A florid masterpiece of psychotic cinema ... Though *The Cremator* is described as Herz's masterpiece, *Morgiana* is an equally staggering achievement."

Jon Dieringer, *Screen Slate*

"A delirious gothic fairy tale ... An elegant, beautifully executed, post-'60s essay on sex and repression."

Wally Hammond, *Time Out*



April 10 (Friday)
April 11 (Saturday)

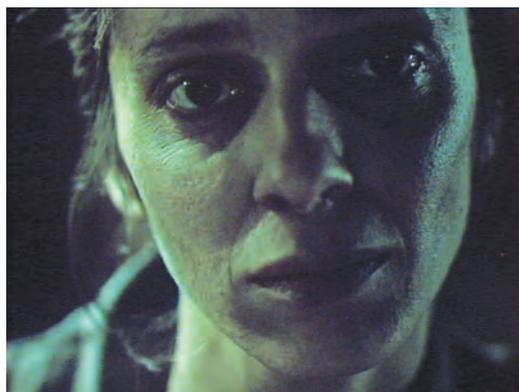
8:30 pm
6:30 pm

April 16 (Thursday)

6:30 pm

April 16 (Thursday)
April 17 (Friday)

9:00 pm
6:30 pm



Beauty and the Beast

(Panna a netvor)

Czechoslovakia 1978
Juraj Herz
84 min. DCP

Herz's richly crafted retelling of the *Beauty and the Beast* fantasy takes a road less travelled, towards full-on Gothic horror. The disturbing film ("The Virgin and the Monster" in its Czech title) is definitely no children's movie – but it is, with its arresting lyricism and striking style, an eminently worthy rival to the classic 1946 version by Jean Cocteau. "A tale you'll know well – innocent girl presents herself as sacrifice to a cursed, freakish beast living in isolation, and learns to live with and love her captor – but turned into something very different in Herz's morbid imagining. Reworking the material for this dark, grimly atmospheric fable, Herz defamiliarizes it, imagining a beaked bird/snake/mammal hybrid Beast unlike any seen on screen before, and overlaying the proceedings with a heavy air of impending doom, real danger, and the possibility of violence missing from better-known versions" (Nick Pinkerton, Metrograph).

Advisory: Contains graphic scenes of animal slaughter.

Caught by Night

(Zastihla mě noc)

Czechoslovakia 1985
Juraj Herz
130 min. 35mm

Imported archival print

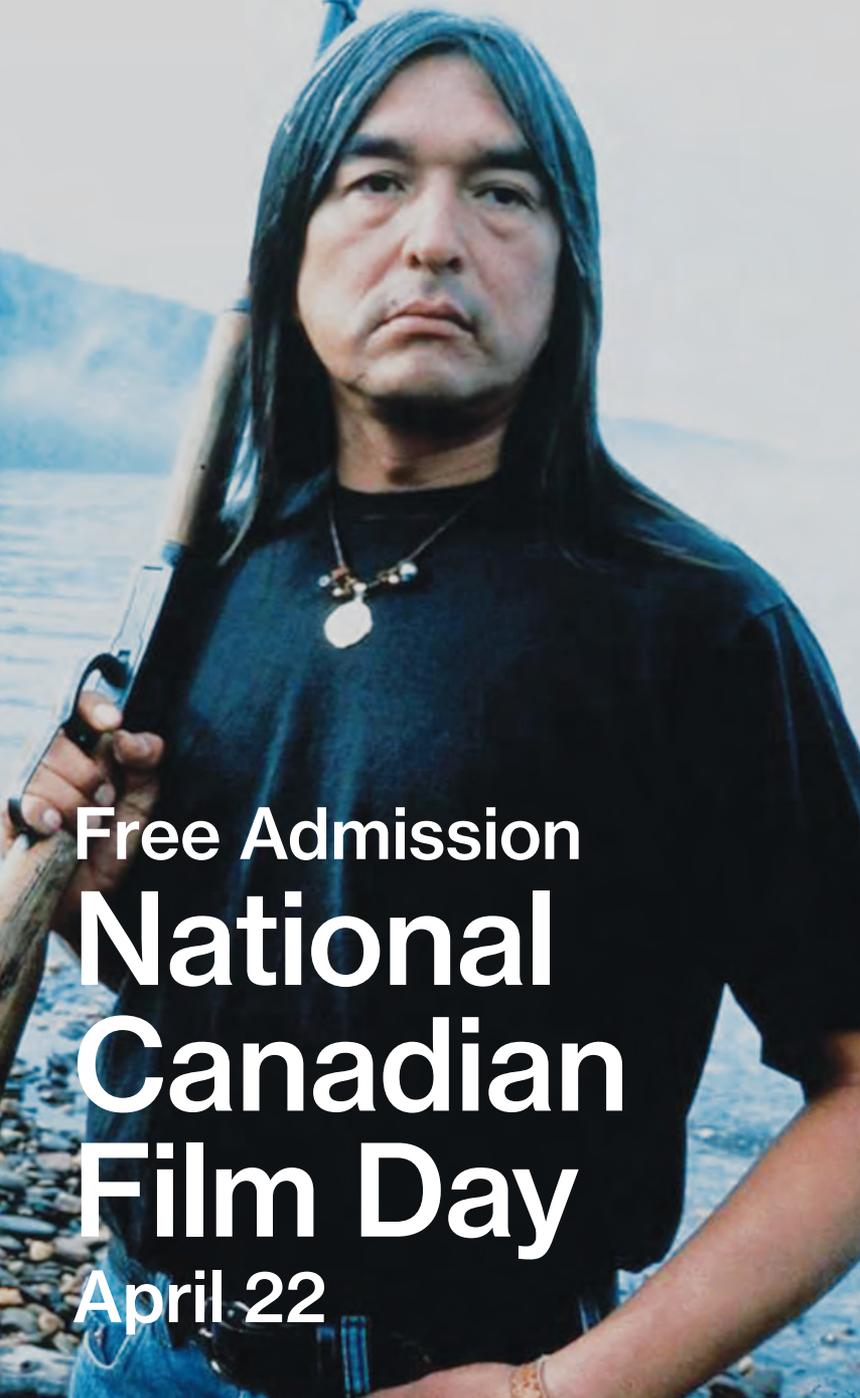
"Born to Jewish parents in Kežmarok in modern-day Slovakia, Herz spent part of his youth in Ravensbrück labour camp, an experience of horror which may have obliquely informed much of his work, and which is directly reflected in *Caught by Night*. Coming to what was conceived as a biography of Communist journalist Jožka Jabůrková, a victim of Ravensbrück, Herz went his own way, creating a nauseously stylized vision of hell on earth that is, with Wanda Jakubowska's *The Last Stage* (1948), one of only two fiction films made by a concentration camp survivor about the experience. Some of Spielberg's possible borrowings in *Schindler's List* had Herz reportedly considering legal action" (Nick Pinkerton, Metrograph).

Ferat Vampire

(Upír z Feratu)

Czechoslovakia 1981
Juraj Herz
93 min. DCP

Juraj Herz's demented shocker has been likened to Cronenberg – *Videodrome* meets *Crash*, more or less. Jiří Menzel (director of the Oscar-winning *Closely Watched Trains*) plays milquetoast medic Marek. Enamoured of his ambulance driver Mima (Dagmar Veškrnová, later the wife of Czech president Václav Havel), he's upset when she leaves him to race for foreign car manufacturer Ferat – and more upset by rumours that Ferat's prized rally car runs on human blood! Famed animator Jan Švankmajer contributed some, uh, *gutsy* art direction. "Assaulted by censors, *Ferat Vampire* still boasts a blood-bathed dream sequence, a disturbing industrial soundtrack, and a piquant performance by Zdenka Procházková as Madame Ferat, a kind of Countess Elizabeth Báthory-as-industrialist. A satire on consumerism, a potent piece of anti-automobile propaganda, and perhaps the purest horror exercise that Herz produced" (Nick Pinkerton, Metrograph).



Free Admission National Canadian Film Day April 22

The Cinematheque is pleased to mark National Canadian Film Day, a one-day, coast-to-coast-to-coast celebration designed to bring Canadians together to watch Canadian films. Launched in 2014 and organized by REEL CANADA, National Canadian Film Day is held each year in April.

"This year's 7th annual NCFD coincides with Earth Day, a powerful reminder that nothing feels more urgent than the fact that we are living in a time of massive change. Our 2020 spotlight theme is 'World on Fire.' The rise of divisive nationalism, economic inequity, misogyny, and xenophobia – all mark a global shift away from values we hold dear, all against the frightening backdrop of the climate crisis ... Movies can carry the emerging voices of youth, Indigenous peoples, new Canadians, and other artists. They can make you think, inspire you to act, and reflect a uniquely Canadian perspective on a world in crisis."

REEL CANADA



reelcanada.ca

"An intense experience ... As unCanadian in tone as it is Canadian in its landscape and subject matter."

Amnon Buchbinder, VIFF

"Radical and completely uncompromising ... The performance by Graham Greene is lethally sarcastic."

Hal Hinson, *Washington Post*

April 22 (Wednesday)

7:00 pm



Clearcut ¹⁸⁺

Canada 1991
Ryszard Bugajski
100 min. DCP

Free Admission

A lost classic of Canadian cinema, Ryszard Bugajski's criminally underseen 1991 thriller has Canadian liberalism and Indigenous mysticism facing off in an explosive confrontation over logging and land rights. Adapted from a Governor General's Award-winning novel by M.T. Kelly, the harrowing tale begins as a seemingly routine social-issue drama about a First Nations blockade, then abruptly veers off into Tarantino-style mayhem. Graham Greene, fresh off his Oscar-nominated turn in *Dances with Wolves*, plays mysterious Arthur, an Indigenous avenging angel who kidnaps and brutalizes a hapless activist lawyer (Ron Lea) and a pulp-mill manager (Michael Hogan). Is Arthur a Guilty White Liberal's worst nightmare come to life? The trickster spirit Wisakedjak? Powerful, provocative, and more timely than ever, this visceral work was the first English-language feature by banned Polish filmmaker Bugajski (*Interrogation*), who spent a decade in Canada.

Clearcut will be introduced by Allan MacInnis

Allan MacInnis is a freelance writer and former video store geek whose writing on film has been published in *CineAction*, the *Georgia Straight*, and elsewhere. He is also a music journalist and record collector. His blog is *Alienated in Vancouver*.

Admission is free of charge. No membership required.

Reserve your ticket online at thecinematheque.ca

A select number of tickets will be available at the door on a first-come, first-served basis on Wednesday, April 22.

New Restoration

“One of Ozu's most profoundly modern works, sounding psychological and sociological depths that Ozu never probed so fearlessly before or since.”

David Sterritt, *Cineaste*

April 12 (Sunday)
April 13 (Monday)

7:00 pm
4:00 pm & 7:00 pm



Tokyo Twilight

(Tokyo boshoku) 東京暮色

Japan 1957
Yasujiro Ozu
141 min. DCP

One of the great Ozu's darkest and most psychologically complex films (and his last in black and white), *Tokyo Twilight* is set in a nocturnal, wintry Tokyo of tawdry bars and seedy mah-jong parlours. Ozu mainstay Chishu Ryu plays aging Shukichi, a single father living with his two adult daughters. His eldest daughter Takako (Setsuko Hara) has recently fled an unhappy marriage. His younger daughter Akiko (Ineko Arima) has been impregnated and abandoned by her boyfriend. The discovery of a shocking family secret will devastate both sisters. “The dialogue and acting are superb ... This is the nearest that Ozu ventured towards Western ideas of melodrama, although he is still more restrained than the plot suggests” (*Bloomsbury Foreign Film Guide*).

Essential Cinema

“Exhilarating ... A gift for moviegoers ... It's cinema reloaded.”

Manohla Dargis, *New York Times*

April 18 (Saturday)
April 19 (Sunday)
April 23 (Thursday)

6:30 pm
8:15 pm
6:30 pm



Holy Motors

France/Germany 2012

Leos Carax
115 min. DCP

Ranking high on many recent “best of the decade” lists, 2012's *Holy Motors* marked the ecstatic return, after a too-long absence, of dazzling French director and notorious provocateur Leos Carax, who hadn't made a feature since 1999's *Pola X*. “Carax has roared back to form, and maybe even surpassed himself. This full-throttle cinematic fever dream stars Carax's longtime muse Denis Lavant as 11 different characters – or maybe one character with 11 different identities – who crisscross Paris in a white stretch limousine over the course of one long, Borgesian, Lynchian day. There's no mistaking the true location of the movie, however, for anywhere but Carax's own feverish, movie-mad imagination ... The film hopscotches wildly from fairy tale to thriller to musical to melodrama, around a nighttime Paris that has scarcely seemed more alive with narrative possibilities” (Scott Foundas, *Film Comment*).

Yorgos Lanthimos

× 3

To celebrate the North American release of Greek Weird Wave flag-bearer Yorgos Lanthimos's first solo feature, the scarcely seen *Kinetta*, The Cinematheque presents a trio of the Oscar-nominated director's earliest homegrown efforts. These savage, absurdist, sort-of comedies – *Kinetta* (2005), *Dogtooth* (2009), and *Alps* (2011) – heralded the Greek filmmaker as an auteur of idiosyncratic vision and exceptional formal talent, and paved the way for his unlikely (and, blessedly, uncompromised) ascendancy in English-language cinema with *The Lobster* (2015), *The Killing of a Sacred Deer* (2017), and *The Favourite* (2018).



Dogtooth (Kynodontas)



“Serious fans will welcome a chance to see this deadpan experiment theatrically.”

John DeFore, *Hollywood Reporter*

“Brilliant, disturbing, and often frighteningly funny ... *Dogtooth* leaves you questioning much about yourself and the world around us.”

Philip French, *The Guardian*

“Once a viewer cracks its code, *Alps* opens up into something expansive and rich. Part of what makes Lanthimos so uniquely masterful is that he remains in control while refusing to point toward any singular interpretation.”

Mark Olsen, *Los Angeles Times*

April 23 (Thursday) 8:45 pm
 April 24 (Friday) 6:30 pm
 April 26 (Sunday) 6:30 pm
 April 27 (Monday) 8:30 pm

April 24 (Friday) 8:30 pm
 April 25 (Saturday) 6:30 pm
 April 27 (Monday) 6:30 pm
 April 30 (Thursday) 8:30 pm

April 25 (Saturday) 8:30 pm
 April 26 (Sunday) 8:30 pm
 April 30 (Thursday) 6:30 pm



Kinetta

Greece 2005
 Yorgos Lanthimos
 98 min. DCP

Before Yorgos Lanthimos ushered in an entire weirdo wave in Greek cinema (the “movement” was, in the end, arguably all but limited to Lanthimos and collaborator Athina Rachel Tsangari’s output), he made this no-less-weird 2005 curio, his first feature as solo director. Shot handheld and set at a seaside resort during off-season, the cryptic, droll, and, until now, mostly unseen comedy concerns a trio of inscrutable oddballs – a plain-clothes cop, a lovelorn photographer, and a hotel chambermaid – who stave off boredom by restaging homicides for a self-made movie. The abuse, humiliation, and violence of the meticulously choreographed reenactments soon give way to actual injury and ambiguous intention. Lanthimos’s fascination with role play, fabricated emotion, and spastic body language – central motifs in both *Dogtooth* and *Alps* – starts here. Fellow Weird Waver Tsangari (*Attenberg*, *Chevalier*) produces.

“Lanthimos’s first solo feature bears, in uncompromisingly lo-fi form, the hallmarks of his singular sensibility.”

Film at Lincoln Center

Dogtooth

(Kynodontas)
 Greece 2009
 Yorgos Lanthimos
 94 min. DCP

Greek Weird Wave figurehead Yorgos Lanthimos’s international breakthrough was a provocative, Cannes-certified shocker – and a surprise Foreign Language Oscar nominee! With shades of Haneke-like distanciation and Noé-esque extremity, *Dogtooth* stages a deranged, domestic nightmare within the suburban home of a nuclear Greek family. (David Lynch, unsurprisingly, is a fan.) There, a couple goes to disturbing lengths to keep their children – a son and two daughters, now in early adulthood – ignorant of the outside world, fabricating lies and enforcing bizarre rules to prevent them from traversing the garden hedge. When a stranger enters the fold, the introduction of sex and pop culture sets catastrophe in motion. A thoroughly perverse, pitch-black parable of family dynamics and walled-in ideology, Lanthimos’s calling-card film catapulted the director to the top rung of the arthouse elite. A decade later, its warped vision still has teeth.

“The most original, challenging, and perverse film of the year ... It can be viewed as absurdist horror or the cruelest of comedies.”

Aaron Hillis, *Village Voice*

Alps

(Alpeis)
 Greece 2011
 Yorgos Lanthimos
 93 min. DCP

The follow-up to Yorgos Lanthimos’s Oscar-nominated *Dogtooth* was another deep dive into group dysfunctionality, featuring mesmerizing performances from Weird Wave players Angeliki Papoulia (*Dogtooth*) and Ariane Labeled (*Attenberg*). Winner of Best Screenplay at Venice, this enigmatic ensemble piece chronicles the activities of a secret society formed to ease the grieving process for bereaved families. Calling themselves the Alps, the outré therapy group – comprised of a gymnast, her coach, and two hospital employees – will, for a price, impersonate a client’s deceased loved one: resurrection by way of bespoke surrogate. The project is endangered when a member goes rogue and can’t dissociate from her role. Lanthimos, shooting in gauzy shallow-focus, wisely withholds crucial pieces of the puzzle. As in *Dogtooth*’s hermetic world, dancing and pop music are imbued with uncanny significance. Original, absurd, and unsettling.

“Puzzling and provocative, *Alps* has a lingering power and an effect that is thrillingly difficult to define.”

Keith Uhlich, *Time Out*

Ongoing Series

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.

March 15 (Sunday)
March 16 (Monday)

4:30 pm
6:30 pm



African Violet

(Banafsheh Afrighaei) بنفشه آفریقایی

Iran 2019
Mona Zandi Haghighi
93 min. DCP

African violets are flowers that require special care and attention. When Shokoo (Fatemeh Motamed-Aria), in her fifties and married for the second time, learns that her first husband Fereydoun (Reza Babak) has been placed in a nursing home by their inconsiderate children, she decides to intervene. With the reluctant consent of her current husband Reza (Saeed Aghakhani), she moves the obstinate Fereydoun into her home, where the awkward cohabitation will unexpectedly transform the relationships between all concerned. Offering an observant, gently humoured look at life for those of middle age and beyond, *African Violet* is the second feature of Mona Zandi Haghighi, director of 2006's award-winning *Friday Evening*.

April 19 (Sunday)
April 20 (Monday)

4:30 pm
6:30 pm



Old Men Never Die

(Piremard'ha Nemimirand) پیرمردها نمی میرند

Iran 2019
Reza Jamali
85 min. DCP

The prospect of immortality is none too appealing for the elderly, infirm protagonists of writer-director Reza Jamali's beautifully shot first feature, a moody comic fable about death – or its absence. In a mountain village of grumpy old men where no one has died in 45 years, Aslan, a former hangman, is now a centenarian, and eager to shuffle off this mortal coil. Has the Angel of Death lost Aslan's file? Is suicide the only solution for him and his crotchety fellows? But that's no easy matter either, since a detachment of soldiers is stationed in their midst to prevent the long-suffering geezers from killing themselves! Jamali's allegorical film had its international debut at last year's Tokyo IFF, where it won the Spirit of Asia Award, given to a promising director expected to cross cultural barriers.

Ongoing Series

Frames of Mind

A 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.

March 18 (Wednesday)

7:30 pm



As I Fall

(Når jeg faller)

Norway 2018

Magnus Meyer Arnesen

91 min. DCP

Vancouver Premiere

Although a heroin addict for years, 29-year-old Joachim (Preben Hodneland) manages to hold down a restaurant job and attend regular appointments with his court-appointed psychiatrist. When the cravings come, it's easy to score, and Joachim's life has become a mind-numbing routine of sleep, work, and drugs. This all changes when he is contacted from prison by ex-girlfriend Maria (Alexandra Gjerpen), who faces drug charges. She desperately needs Joachim to care for their young son Lukas (Marius Aandal Pedersen), whom Joachim abandoned at birth. Resistant to this unwanted responsibility, Joachim comes to value his role as a father, but finds the enduring pull of heroin too strong to withstand for long. In keeping with Norway's evolved attitude towards drug use, writer-director Arnesen eschews the sensational and censorious for a more compassionate view of addiction as a disease that can (and should) be treated.

Post-screening discussion with Dr. Nick Mathew, Clinical Assistant Professor, Department of Psychiatry, UBC. Dr. Mathew is a practicing addiction and forensic psychiatrist, working with patients with severe mental illness and addiction.

Moderated by Dr. Harry Karlinsky, Director of Public Education,
Department of Psychiatry, University of British Columbia.

April 15 (Wednesday)

7:30 pm



Stretch Marks

USA 2018

Gregory Rocco

92 min. DCP

Vancouver Premiere

Following his father's early death from obesity-related causes, Lyle (John Larkin, remarkable) bears his grief the way he's always dealt with his emotions – by eating. Tipping the scale at almost 300 pounds and filled with self-loathing, Lyle suffers endless criticism from his athletic younger brother and feels unsupported by his mostly silent mom. When he throws himself into a relentless schedule of extreme diet and exercise, his addiction to food morphs into an addiction to weight loss. Diet supplements are consumed by the handful; sleep is foregone; friends and family are seen as irritants. Isolated and at risk of losing everything, Lyle's salvation ultimately comes from an unlikely insight. Three years in the making (production halted for 13 months so Larkin could lose 80 pounds), *Stretch Marks* features strong, understated performances, while tackling a difficult subject with raw honesty and intelligence.

Post-screening discussion with Ali Eberhardt and Dr. Josie Geller.

Ms. Eberhardt is a Registered Dietitian in the Provincial Adult Tertiary Specialized Eating Disorders Program at St. Paul's Hospital, and co-host of “Let Us Eat Cake,” a podcast dedicated to ditching diet culture. Dr. Geller is an Associate Professor in the Department of Psychiatry at UBC and Director of Research in the Eating Disorders Program at St. Paul's Hospital.

Moderated by Dr. Harry Karlinsky, Director of Public Education,
Department of Psychiatry, University of British Columbia.

Ongoing Series

DIM Cinema

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

“A brilliantly incendiary feminist satire.”

Suzi Feay, *Financial Times*

March 25 (Wednesday)

7:30 pm



Make Me Up

Great Britain 2018
Rachel Maclean
84 min. DCP

Canadian Premiere

The incomparable Scottish multimedia artist Rachel Maclean “takes a cyber cleaver to art history” in her most ambitious work to date, a weapon made no less dangerous by its pink and purple glitter-coated handle. Siri, the protagonist, “finds herself at the centre of what appears to be an impossible game show, helmed by the Figurehead, an ornately dressed Maclean lip-syncing to Kenneth Clark’s [classic 1960s BBC TV series] *Civilisation*. Constituting a beauty clinic-cum-brainwashing cult, Siri and her fellow cohort are dressed in scant yet elaborately adorned outfits, competing against one another in a heteropatriarchal, capitalist clamour for top place in the symbolic order of a Lacanian nightmare” (Tara Judah, *Sight & Sound*). With the help of Alexa, Siri’s only hope is to sabotage the narrative.

“Your eyes are saturated by Maclean’s oppressively bright computer-rendered universe. Her work would prove bludgeoning if it weren’t so viciously hilarious.”

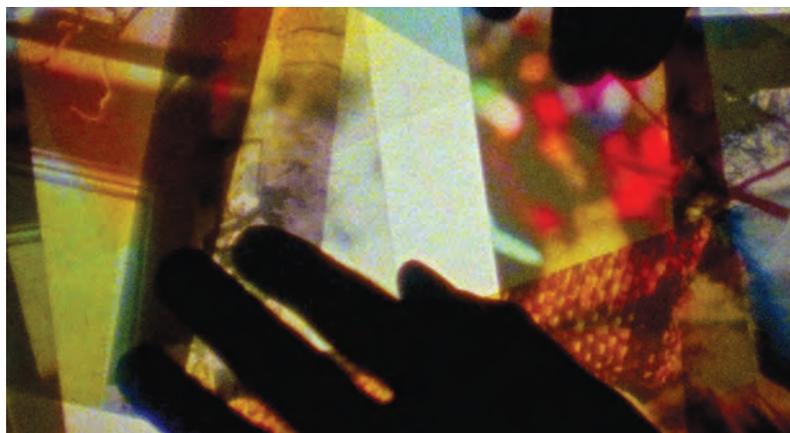
Jamie Dunn, *The Skinny*

“Deeply strange ... A surrealist critique and freaky satirical nightmare, with something of Lewis Carroll [and] Terry Gilliam.”

Peter Bradshaw, *The Guardian*

April 1 (Wednesday)

7:30 pm



Centres of Somewhere

In Person: Sky Hopinka

Ho-Chunk/Pechanga artist and filmmaker Sky Hopinka, whose first feature, spoken mainly in Chinuk Wawa, debuted at Sundance in January, presents a selection of his recent non-fiction films, described by some as ethnopoetic for their multivalent approach to subverting the long history of appropriation of Indigenous representations, a history especially dire in film. As the title he has chosen for the program suggests, his work is rooted in the land, often using language to traverse tangled pasts and presents, observant, in his words, of “the play between the known and unknowable.” “The searching, striking digital films of Sky Hopinka are complex formal arrangements, conceptually and aesthetically dense, characterized by an intricate layering of word and image. But they are also wellsprings of beauty and mystery, filled with surprising confluences of speech and song, colour and motion” (Denis Lim, *Artforum*).

Visions of an Island

2016. 15 min.

When you're lost in the rain

2018. 5 min.

I'll Remember You as You Were, not as What You'll Become

2016. 13 min.

Dislocation Blues

2017. 17 min.

Jáaji Approx.

2015. 8 min.

Lore

2019. 10 min.

Fainting Spells

2018. 10 min.

Total running time: 78 min. Format: DCP

“Movie images are dim reflections of the beauty and ferocity in mankind.”

James Broughton, *Making Light of It* (1992)

April 29 (Wednesday)

7:30 pm



Zadie Xa

Curated by Tobin Gibson

DIM Cinema is pleased to present the premiere Canadian screening of works by artist Zadie Xa. This event introduces video pieces by the artist made between 2016 and 2019, including recent work shot during visits to Vancouver. Through performance, video, painting, and textiles, Xa explores the overlapping and conflation of cultures that inform self-conceptualized identities and notions of self. Xa, born and raised in Vancouver, currently lives in London, UK. She received an MA in Painting from the Royal College of Art in 2014 and a BFA from Emily Carr Institute of Art and Design in 2007.

Child of Magohalmi and the Echos of Creation

2019. 50 min. HD video

Moodrings, Crystals and Opal Coloured Stones

2016. 21 min. HD video

Deep Space Mathematics and the Transfer of Knowledge

2016. 3 min. HD video

Still: Zadie Xa, *Child of Magohalmi and the Echos of Creation*, 2019, HD video, film still, courtesy the artist

Chan Centre Connects

Chan Centre Connects film screenings at The Cinematheque are curated to accompany musical performances in the Chan Centre Presents concert series at the Chan Centre for the Performing Arts at UBC.

For more information on these Chan Centre concerts and other Chan Centre Connects programming, please visit chancentre.com/events and chancentre.com/connects



chancentre.com

April 9 (Thursday)

7:00 pm



Circus Without Borders

Canada/Guinea/USA 2015

Susan Gray
69 min. DCP

“*Circus Without Borders* is a documentary about Guillaume Saladin and Yamoussa Bangoura, best friends and world-class acrobats from remote corners of the globe who share the same dream: To bring hope and change to their struggling communities through circus. Their dream unfolds in the Canadian Arctic and Guinea, West Africa, where they help Inuit and Guinean youth achieve unimaginable success while confronting suicide, poverty, and despair. Seven years in the making, this tale of two circuses – Artcirq and Kalabanté – is a culture-crossing performance piece that offers a portal into two remote communities, and an inspiring story of resilience and joy” (official synopsis).

“Suggests an alternative way of looking at the future ... This *Circus* certainly gets across the notion that art and human connection are our most renewable resources.”

Ken Eisner, *Georgia Straight*

Curated in conjunction with the performance of “Kalabanté: Afrique en Cirque” at the Chan Centre on Saturday, April 18 at 8:00 pm.

Ongoing Series Film Club

In recognition of Earth Day 2020 (April 22) and the legion of young activists around the globe demanding climate action now, Film Club offers up two sensational kids' movies that foreground green themes and the urgency of environmental sustainability.

A movie matinée series for kids and their families.
Free popcorn and "Film Club" badge for ages 13 and under.

\$6 Ages 13 and under
\$10 Everybody else
Cinematheque membership not required

Film Club is sponsored by



vancouvermom.ca
makevancouver.com

March 15 (Sunday)

11:00 am



Microcosmos G

(Microcosmos: Le peuple de l'herbe)

France/Switzerland/Italy 1996
Claude Nuridsany, Marie Pérennou
75 min. Blu-ray Disc

An endlessly fascinating and visually ravishing exploration of the invisible insect kingdom, this Cannes-debuted critter documentary is the real-life *A Bug's Life*! Painstakingly shot over three years using specially developed camera technology, *Microcosmos* zooms in (and in) on the microscopic universe of miniature invertebrates – an equally wondrous and perilous place where days contain lifetimes and raindrops fall like cannonballs. Marvel at stag beetles locked in armoured battle, the mesmerizing transformation of a caterpillar into a butterfly, the passionate (and oozy) embrace of two Burgundy snails, the miraculous birth of a mosquito! Shot entirely in an ordinary (turned extraordinary) country meadow, the near-wordless film, a surprise box-office hit for the not-yet-fashionable "nature" documentary, speaks volumes about the beauty, complexity, and fragility of our cohabitated planet, and our duty to protect it.

Before the film, join our Learning & Outreach department for a fun green-screen activity that shrinks you to the size of a bug!

"A breathtaking reminder that Mother Nature remains the greatest special effects wizard of all."

Janet Maslin, *New York Times*

April 19 (Sunday)

11:00 am



FernGully: The Last Rainforest G

Australia/USA 1992
Bill Kroyer
76 min. Blu-ray Disc

Seventeen years before the eco-epic *Avatar* made box-office history, another film tackled the threat of man-made environmental catastrophe by way of fantasy and cutting-edge animation. Set in an Australian woodland inhabited by magical fairies, Disney-defector Bill Kroyer's green-message movie revolves around a lumberjack (voiced by Christian Slater) accidentally made pint-sized by a well-meaning young sprite (Samantha Mathis). He then joins the fairies' efforts to eradicate a pollution monster (Tim Curry) unleashed by humans clearcutting the forest. Robin Williams, in his first animated role, is the zany voice of a rapping lab bat. Elton John's original song "Some Other World" marked the *Rocket Man*'s first contribution to a cartoon soundtrack. Kroyer, an early adopter of CGI, bucks convention by marrying digital and hand-drawn animation. *FernGully* was screened at the UN General Assembly on Earth Day 1992.

"*FernGully* shaped a generation ... A *Silent Spring* for the playground set, presenting millennials with their first look at eco-disaster."

Chantel Tattoli, *Vanity Fair*

"Funny, pretty, touching, scary, magical stuff ... It's worth planning a family trip to *FernGully*."

Hollis Chacona, *Austin Chronicle*

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