

# 21<sup>st</sup> Annual European Union Film Festival

★ ----- Europe without the Jetlag! ----- ✈



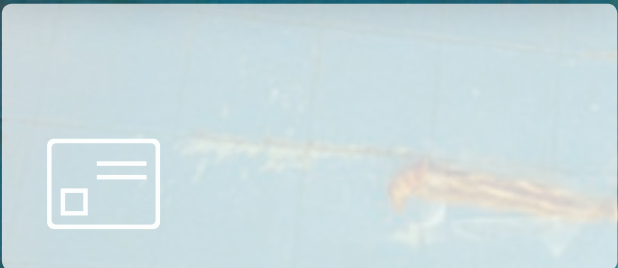
JEAN VIGO  
BERGMAN 100  
NEW DOCUMENTARY  
CONTEMPORARY IRANIAN CINEMA  
ESSENTIAL CINEMA // HAPPY HOLIDAYS  
HARMONY KORINE  
EUFF 2018

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# THE CINEMATHEQUE FILM SCHEDULE



Cinematheque staff members pause briefly in their busy day!

JIM SINCLAIR (FAR RIGHT) IN THE SEPT + OCT 1988 PROGRAM GUIDE

## Congratulations to Jim Sinclair on 30+ years with The Cinematheque!

Jim Sinclair began at The Cinematheque as a Theatre Manager in 1987, became the Artistic Director in 1988, and Executive Director in 1991. 2018 marks an impressive 30 years at the artistic helm of our organization! Over those three decades, Jim has made an indelible impression on cinema culture in Vancouver, bringing both little-seen and widely celebrated films from across the globe to generations of film lovers. His passion for – and encyclopedic knowledge of – cinema is unparalleled. In 2011, he was made a Knight of France's *Ordre des Arts et des Lettres* (the Order of Arts and Literature) for his tireless dedication to the art form.

The Cinematheque's Staff and Board are deeply grateful to Jim for his continued leadership, and commend him on this remarkable milestone.



FILM NOIR OPENING NIGHT 2018



**the Cinematheque** presents

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# 21<sup>st</sup> Annual★ European Union Film Festival

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★ Nov 23 - Dec 4, 2018 ★ [eufilmfestival.com](http://eufilmfestival.com) ★

The Cinematheque's annual celebration of new cinema from the European Union is proudly presented with the Vancouver consulates and the Ottawa embassies of the member states of the European Union and the Delegation of the European Union to Canada. This year's festival showcases entries from 27 EU members.



City



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**Acknowledgments:** For assistance in making Vancouver's European Union Film Festival possible, The Cinematheque is grateful to Diodora Bucur, Press Officer, Delegation of the European Union to Canada (Ottawa); Tom McSorley, Executive Director, Canadian Film Institute (Ottawa); and the Embassies and Consulates of all European Union member states. For its kind support in organizing this year's festival celebration during the current Austrian presidency of the European Union, we are grateful to the Consulate General of Austria in Vancouver.  
**Program subject to change.**

Austria



## Mademoiselle Paradis

(Licht)

Austria/Germany 2017. Dir: Barbara Albert. 97 min. DCP

This sumptuous, sensuous historical drama from acclaimed Austrian filmmaker Barbara Albert (*Northern Skirts*, *Free Radicals*) tells the extraordinary story of an unusual musical prodigy in late-18th-century Vienna. Maria Theresia von Paradis, a gifted young harpsichordist, is gaining notice in high-society music circles, but is also something of a curiosity – as a female artist and as a blind person. Her arriviste parents, seeking a cure for her disability, place Maria in the dubious care of the dandyish Dr. Franz Mesmer – whose unorthodox theories and methods would give us the word “mesmerize.” Albert’s intelligent, ironic, fact-based film uses the era’s cruel sexual and social-class politics, and the eternal conflict between art and science, to dramatize Maria’s plight. Romanian actress Maria Dragus (*Mungiu’s Graduation*, Haneke’s *The White Ribbon*) is exquisite in the lead.

FRIDAY, NOVEMBER 23 – 6:30 PM

Malta



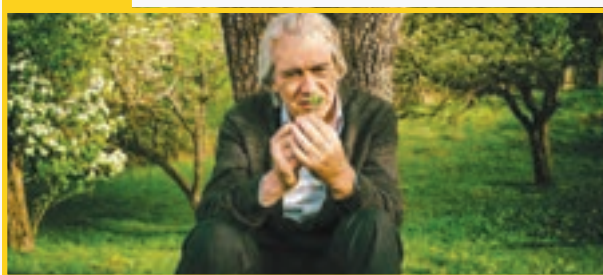
## Gozo

Malta/United Kingdom 2016. Dir: Miranda Bowen. 80 min. DCP

Only twice before (the first time in 2015) has tiny Malta, the European Union's smallest country, had an entry in our Vancouver EUFF. London filmmaker Miranda Bowen's first feature, a Malta-UK co-production, is a stylish psychological thriller set on titular Gozo, Malta's second-largest island. There, Lucille (Ophelia Lovibond) and boyfriend Joe (Joseph Kennedy), a sound recordist, have settled after a recent traumatic event. The couple are madly in love, but the past proves difficult to escape, and their idyllic new life unravels in the face of several strange and troubling occurrences. Bowen, slowly ramping up the tension, creates a potent sense of isolation, claustrophobia, and paranoia. Nicolas Roeg's Venice-set chiller *Don't Look Now* was an acknowledged inspiration. *Gozo* was named best UK film at the Raindance Film Festival in London.

FRIDAY, NOVEMBER 23 – 8:30 PM

Romania



## Octav

Romania 2017. Dir: Serge Ioan Celebidachi. 100 min. DCP

Director Serge Ioan Celebidachi's beautifully wrought drama – last year's most popular homegrown film in Romania – is a nostalgic tale of lost love and lost causes recalling Bergman's *Wild Strawberries*. Deliberately departing from the aesthetics of today's Romanian New Wave to embrace a more classical style of filmmaking, *Octav* features noted Romanian actor Marcel Iureş (aged two decades for the part) as an elderly man returning to the countryside of his childhood to reclaim and sell the family home that had been seized by the Communists. Encountering the ghost of his first beloved and a flood of memories, he relives the key events of his youth. Celebidachi's lush, big-budget movie was shot on 35mm film by veteran Italian cinematographer Blasco Giurato, who also lensed Giuseppe Tornatore's Oscar-winning *Cinema Paradiso*.

SATURDAY, NOVEMBER 24 – 4:30 PM

Hungary



## Aurora Borealis: Northern Lights

(Aurora Borealis: Északi fény)

Hungary 2017. Dir: Márta Mészáros. 104 min. DCP

Prominent Hungarian filmmaker Márta Mészáros (*Diary for My Children*) – one of the foremost female directors to emerge from Eastern and Central Europe – has been making movies for more than sixty years, exploring family, gender, the denial of the past, and the traumas of Hungary's postwar Stalinist period. Her latest is a superbly acted, beautifully shot drama set in two time periods. Olga, a successful lawyer in Vienna, learns that her elderly mother has fallen into a coma, and hastens to her bedside in Hungary. There, the discovery of a dark family secret, rooted in the Soviet occupation of the 1950s, changes everything Olga knows about her family's past. Mészáros's film won the Audience Award (foreign film) at 2017's Chicago IFF. With Mari Töröcsik, Ildikó Tóth, and Franciska Töröcsik.

SATURDAY, NOVEMBER 24 – 6:30 PM

# Europe without the Jetlag!

France



## Life Beyond Me

(Une vie ailleurs)

France/Uruguay 2017. Dir: Olivier Peyon. 96 min.

French writer-director Olivier Peyon returns to the difficult subject of child abduction – also at the heart of his debut feature, *Stolen Holidays* – in this affecting, immersive transcontinental drama, a rare co-production between France and Uruguay. “Its story hinges on the abduction of a mother’s five-year-old son, Felipe, by his father, Pablo. Four years and a few hiccups by social services later, Felipe’s mother Sylvie (Isabelle Carré), tipped off by Pablo’s death and the work of a private detective, has finally picked up her son’s trace in the Uruguayan countryside – Pablo’s home country. Mehdi, a social worker who’s lost faith in his job, is moved by Sylvie’s struggle and abandons everything to help her. Together, they set out to Uruguay to kidnap Felipe and bring him back to France” (*Cineuropa*).

SATURDAY, NOVEMBER 24 – 8:40 PM

Estonia



## Rodeo: Taming a Wild Country

Estonia/Finland 2018. Dirs: Kiur Aarma, Raimo Jõerand. 77 min. DCP

In 1992, less than a year after the collapse of the Soviet Union, Estonia held its first free election since World War II. This compelling political documentary, a highlight of Hot Docs’ “Changing Face of Europe” platform, focuses on the chaos that surrounded that historic event, and the unlikely 32-year-old idealist who emerged victorious, becoming Europe’s youngest prime minister in the process. Featuring archival footage and newly conducted interviews with high-profile politicians at the centre of the storm, *Rodeo* offers absorbing, entertaining insights into the course correction of a country eager to erase its Soviet past. “This is a story about gaining and losing trust, about the widening conflict between idealists and a rising economic elite, when a prime minister’s good options grow fewer by the day” (Institute of Documentary Film, Prague).

SUNDAY, NOVEMBER 25 – 8:30 PM

Netherlands



## Tonio

Netherlands 2016. Dir: Paula van der Oest. 100 min. DCP

The agony of losing a child is handled with sensitivity and formal sophistication in Oscar-nominated Dutch director Paula van der Oest’s moving, impressionistic drama. Based on renowned author Adri van der Heijden’s memoir of surviving the death of his adult son, the film employs a fragmented, non-linear approach to reflect the destabilizing, psyche-shattering effects of trauma. The story, told through a prism of time-skipping memories, is of the grief two parents experience when their 21-year-old son is fatally struck by a motorist one night. *Tonio* is van der Oest’s third feature to be submitted to the foreign-language Oscar race – 2001’s *Zus & Zo* was nominated; 2014’s *Accused* made the shortlist – cementing her reputation as one of the Netherlands’ preeminent directors. “Ambitious . . . A frequently intense and stirring drama” (Boy van Hoeij, *Hollywood Reporter*).

SUNDAY, NOVEMBER 25 – 4:30 PM

Portugal



## Mother Knows Best

(A Mãe é que Sabe)

Portugal 2016. Dir: Nuno Rocha. 89 min. DCP

A box-office smash in its native Portugal, the feature debut of writer-director Nuno Rocha is a fantastical family comedy about regrets, do-overs, and the not-to-be-questioned counsel of mothers! During a family get-together to celebrate the birthday of her father, housewife Ana (Maria Joao Abreu), reminiscing about her salad days, realizes the enormous impact her now-deceased mother had on her life choices. Ana is musing about what could have been – the paths not taken, the things left unsaid – when, due to some bizarre, astrophysical occurrence, a bend in space-time gives her the ability to *literally* remake her past. A crowd-pleasing throwback to ‘80s time-travel staples like *Back to the Future* and *Peggy Sue Got Married*, Rocha’s clever comedy was Portugal’s most-watched European theatrical film of 2016.

MONDAY, NOVEMBER 26 – 6:30 PM

Belgium



## The Ardennes

(D’Ardennen)

Belgium 2015. Dir: Robin Pront. 96 min. DCP

With visual panache and surprise tonal shifts, Belgian first-time feature director Robin Pront crafts a taught, twisting tale of criminal life and fraternal dysfunction in *The Ardennes*, Belgium’s official submission to last year’s Oscars. Brothers Dave (Jeroen Perceval, *Borgman*) and Kenny are crooks of the Antwerp underworld. When a home-burglary job gets botched, Dave, in a panic, abandons his brother at the crime scene. Four years later, Kenny is released from prison and reunited with Dave, now sober and gone-straight – and who, unbeknownst to Kenny, has been carrying on an affair with the volatile ex-con’s girlfriend, the getaway driver on that fateful night. “This is storytelling as lean and unpredictable as a fighting dog; it’s one of the strongest first features I have seen this year” (Wendy Ide, *The Guardian*).

SUNDAY, NOVEMBER 25 – 6:30 PM

Finland



## Wonderland

(Joulumaa)

Finland 2017. Dir: Inari Niemi. 92 min. DCP

“Joulumaa,” a perennially popular Finnish Christmas song, supplies the original Finnish-language title of writer-director Inari Niemi’s *Wonderland*, a female-centred relationship comedy. For miserable, middle-aged Helena, whose husband has left her for a younger woman, the upcoming Christmas season isn’t likely to be any wonderland. Best friend Ulli, riding to the rescue, talks Helena into spending Christmas together in the country, on a farm – pretty much the only place that is affordable and still available. Their hosts, wife Unna and husband Tuure, are recent refugees from the city trying to restart their lives and find happiness as organic farmers. As events take an unexpected turn over the course of the holidays, all the women find themselves facing life’s Big Questions.

MONDAY, NOVEMBER 26 – 8:20 PM

Spain



## Hopelessly Devout

(*Mi querida cofradía*)

Spain 2018. Dir: Marta Díaz de Lope Díaz. 90 min. DCP

"Marta Díaz de Lope Díaz's debut feature is a hilarious screwball comedy that presents a fresh perspective on female empowerment. Carmen (Gloria Muñoz, *The Flower of my Secret*), a devout Catholic woman, is about to be chosen leader of her local religious guild. But it all goes up in smoke when her biggest rival is chosen instead: Ignacio (Juan Gea), a ridiculous, arrogant man who is also hell-bent on demoting Carmen from her post. After an unfortunate 'accident,' Ignacio is left unconscious in the bathroom and Carmen is forced to keep him hidden in her home while she receives a series of unexpected visitors. What at first seems like a terrible predicament could turn into Carmen's chance to fulfill her dream" (Film Factory). Winner of the Audience Award at the Málaga Spanish Film Festival.

TUESDAY, NOVEMBER 27 – 6:30 PM

Lithuania



## Master and Tatyana

(*Meistras ir Tatjana*)

Lithuania 2015. Dir: Giedre Zickyte. 84 min. DCP

Vitas Luckus, a major photographic artist nearly lost to the dustbin of history, is profiled in Lithuanian filmmaker Giedre Zickyte's award-winning documentary. Luckus was a man of bohemian impulses and hard-partying excesses living in a rigid Communist state. He kept a lion cub in his Vilnius apartment; took extraordinary photographs capturing life across the USSR; and was hounded and censored by Soviet authorities. He jumped to his death in 1987, at the age of 43, after an encounter with KGB agents took a terrible turn. His work, once largely forgotten, is now gaining international attention. *Master and Tatyana* traces Luckus's fascinating life and masterly art from the perspective of Tatyana Aldag, his wife and muse. It won Silver Cranes (Lithuania's national film awards) for best director, cinematography, editing, and documentary feature.

TUESDAY, NOVEMBER 27 – 8:20 PM

Cyprus



## Sunrise in Kimmeria

(*Kimmeria*)

Cyprus 2018. Dir: Simon Farmakas. 100 min.

The idiosyncrasies of modern Cypriot society – the confused sense of cultural identity, the intractable political divisions – are wittingly satirized in writer-director Simon Farmakas's screwball comedy-drama, the veteran filmmaker's first feature. Skevos (Athos Antoniou), the movie's protagonist, is a naïve, mild-mannered villager in hock to the local loan shark. When an unidentified flying object tracked by a foreign intelligence agency crashes into Skevos's potato field, inside the UN-controlled buffer zone separating Cyprus's southern and northern regions, our hero sees an opportunity to escape indebtedness. But digging up the mysterious sphere will set off a chain of unexpected events. *Sunrise in Kimmeria* was named Best Cypriot Film at this year's 16th Cyprus Film Days in Nicosia.

WEDNESDAY, NOVEMBER 28 – 6:30 PM

Greece



## Success Story

Greece 2017. Dir: Nikos Perakis. 110 min. DCP

Greece's financial crisis is fodder for acerbic satire in seasoned Greek filmmaker Nikos Perakis's dark ensemble comedy, featuring a cast of the country's popular actors. "Success Story revolves around psychiatrist and author Panagis Pandoras (Constantine Markoulakis), who, while attending the inauguration of his family's cultural centre, meets a young, ambitious actress (Fiona Georgiadi). This encounter kindles an 'unequal' love affair between the two, controlled by passion and power struggle. Friends and family try to intervene, but things take an unexpected turn when Pandoras's life is put at risk following the announcement of his political candidacy" (Vassilis Economou, *Cineuropa*).

WEDNESDAY, NOVEMBER 28 – 8:30 PM

Croatia



## Quit Staring at My Plate

(*Ne gledaj mi u pijat*)

Croatia/Denmark 2016. Dir: Hana Jušić. 105 min. DCP

Family is a prison in Croatian writer-director Hana Jušić's stellar debut feature, winner of the Federa prize for Best Euro-Mediterranean Film at Venice. Raw and at times uncomfortably realist – but dappled with moments of disarming comic levity – *Quit Staring at My Plate* follows the stifling domestic life of Marijana (alluring newcomer Mia Petričević), a 24-year-old living in squalor and too-close quarters with her domineering father, careless, crass mother, and mentally disabled older brother. When the patriarch suffers a debilitating stroke, Marijana becomes the family's sole breadwinner, and the autonomy it affords her awakens an unexpected appetite for sex and control. A delayed-coming-of-age story with feminist potency, Jušić's first foray into feature filmmaking was Croatia's official submission to this year's 90th Oscars.

THURSDAY, NOVEMBER 29 – 6:30 PM

Denmark



## Walk with Me

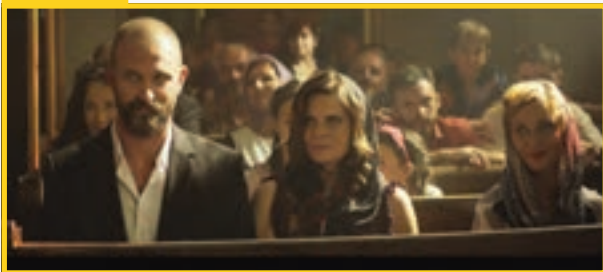
(*De standhaftige*)

Denmark/Sweden 2016. Dir: Lisa Ohlin. 105 min. Blu-ray Disc

A Danish serviceman seriously wounded in Afghanistan and a rising-star ballerina with the Royal Danish Ballet form an unlikely bond in *Walk with Me*, an affecting, slow-burning romantic drama directed by Swede Lisa Ohlin. Thomas (Mikkel Boe Følsgaard) lost two limbs to a landmine and is desperately impatient with the pace of his recovery. Sophie (Cecilie Lassen) is visiting a hospitalized relative when she meets Thomas and offers to help him with a more intensive rehabilitation plan. Følsgaard played mad King Christian in the Oscar-nominated arthouse hit *A Royal Affair*, for which he won Best Actor honours at Berlin. Lassen, here making her screen acting debut, is herself a former Royal Danish Ballet ballerina. The film was inspired by the real-life collaboration between the Danish Wounded Warrior Project and the RDB.

THURSDAY, NOVEMBER 29 – 8:40 PM

Slovakia



## The Line

(Čiara)

Slovakia/Ukraine 2017. Dir: Peter Bebjak. 112 min. DCP

In 2007, the Slovak Republic joined the European Union, making its border with Ukraine one of the most heavily guarded and scrutinized in all of Europe. In Peter Bebjak's brawny, breakneck crime thriller – for which he was named Best Director at Karlovy Vary – Slovakia's lawless borderland in the lead-up to EU accession sets the stage for a family saga that takes inspiration from archetypes *The Godfather* and *The Sopranos*. Adam, operating on the Slovak side of the frontier, is the leader of a gang of smugglers funneling contraband into the EU. Disciplined and high-principled, Adam maintains a strict separation between his two worlds: one criminal, one familial. That coexistence is shaken with the news of his daughter's engagement to a Ukrainian gangster's son, and the appearance of narcotics on the border, a cargo Adam refuses to traffic. Emília Vášáryová (*Eva Nová*, EUFF 2016) plays the family matriarch.

FRIDAY, NOVEMBER 30 – 6:30 PM

Italy



## I Can Quit Whenever I Want

(Smetto quando voglio)

Italy 2014. Dir: Sydney Sibilia. 100 min. DCP

"Like an Italian mash-up of *Breaking Bad* and *Ocean's Eleven*, this smartly written comedy marks a strong feature debut for director Sydney Sibilia" (Leslie Felperin, *Hollywood Reporter*). A band of underemployed academics, struggling with budget cuts and dismal prospects, enters the lucrative designer-drug trade in Salerno-born Sibilia's crowd-pleasing caper comedy, a substantial hit at home in Italy. Heading the terrific ensemble cast is Edoardo Gero as broke neurobiologist Pietro, whose sudden brainstorm leads to the unlikely venture. Soon Pietro and his scholarly crew are living the drug-kingpin high life. DOP Vladan Radovic's flashy, energetic visuals employ an eye-popping palette of oversaturated candy colours. "Impressively funny . . . One of the most exportable Italian entertainments in recent memory" (Felperin).

FRIDAY, NOVEMBER 30 – 8:40 PM

Sweden



## A Serious Game

(Den allvarsamma leken)

Sweden 2016. Dir: Pernilla August. 115 min. DCP

Hjalmar Söderberg's 1912 novel *Den allvarsamma leken*, often called Sweden's greatest romance, gets an unabashedly old-school adaptation (complete with old-fashioned 1.33 aspect ratio) in this evocative, understated costume drama, the second feature directed by noted actress Pernilla August. Its early-20th-century tale of thwarted love and consuming passion has aspiring journalist Arvid (Sverrir Gudnason) and artist's daughter Lydia (Karin Franz Körlof) falling in love upon meeting. Circumstances lead them into marriages with others, but their desire for each other persists through the years. Söderberg's classic has twice before received Swedish screen adaptations, in 1945 and 1977. Director August played Ingmar Bergman's mother in Bille August's *The Best Intentions* and Anakin Skywalker's mother in George Lucas's *Star Wars – Phantom Menace*, and appeared in Bergman's *Fanny and Alexander* (also screening at The Cinematheque in December).

SATURDAY, DECEMBER 1 – 4:00 PM

Germany



## Stefan Zweig: Farewell to Europe

(Vor der Morgenröte - Stefan Zweig in Amerika)

Germany/Austria/France 2016. Dir: Maria Schrader. 106 min. DCP

German actress-turned-filmmaker Maria Schrader (star of 1999's *Aimee & Jaguar*) directs a handsome, thoughtful dramatization of the tragic final years of Austrian writer Stefan Zweig, one of the world's most popular authors in the pre-WWII period (and, recently, the inspiration for Wes Anderson's *The Grand Budapest Hotel*). Zweig, a secular Jew and pacifist, loved life in cosmopolitan Vienna. With the coming of Hitler, he fled Europe for an unhappy exile in the Americas, finally settling in Brazil. Austrian actor Josef Hader impresses in the title role; Fassbinder star Barbara Sukowa plays Zweig's first wife and moral conscience. Schrader's film represents Germany in our EUFF but was Austria's official submission to last year's Oscars. "This is Hader's movie. His is one of the great performances of recent years" (Ali Arikian, *Village Voice*).

SATURDAY, DECEMBER 1 – 6:30 PM

Ireland



## The Drummer and the Keeper

Ireland 2017. Dir: Nick Kelly. 92 min. DCP

Writer-director Nick Kelly, frontman for '90s Irish band The Fat Lady Sings, brings his rock 'n' roll know-how to bear on this poignant tale of friendship and mental health set against the Dublin music scene. Gabriel, a talented but self-destructive drummer for an about-to-break Dublin band, has just been diagnosed with bipolar disorder – the same disease that destroyed his mother. Medicated and enrolled in a mixed-ability soccer league, Gabriel meets Christopher, a 17-year-old with Asperger's. A reluctant bond is forged between them, one that opens horizons for both. Kelly, whose own son is on the spectrum, colours the film with warmth, affection, and organic, lived-through humour. Winner of Best Irish First Feature at the Galway Film Fleadh. "Heralds the arrival of a very impressive new talent" (Brian Ó Tiomáin, *Film Ireland*).

SATURDAY, DECEMBER 1 – 8:40 PM

Latvia



## The Pagan King

(Nameja gredzens)

Latvia/United Kingdom 2018. Dir: Aigars Grauba. 110 min. DCP

A lavish, big-canvas historical epic from Latvian writer-director Aigars Grauba (whose *Dream Team 1935* screened in EUFF 2013), *The Pagan King* was a box-office behemoth in the Baltic state, as well as one of its priciest productions. Co-written with British novelist and screenwriter Max Kinnings, Grauba's medieval blockbuster, based on the popular "Namejs Ring" legend, is set in 13th-century Semigallia during the Northern Crusades. There, the last pagan stronghold is being insidiously undone by the nefarious actions of Max von Buxhoeveden (*Dunkirk*'s James Bloor), a crusader vying for the heirless throne. When the king, on his deathbed, unexpectedly bestows power to his nephew Namejs (Edvin Endre), learned in the ways of pagan theology, it's incumbent on the new, inexperienced monarch to mobilize his people for impending war.

SUNDAY, DECEMBER 2 – 4:00 PM



Poland



## Breaking the Limits

(aka *The Fastest*)

(*Najlepszy*)

Poland 2017. Dir: Łukasz Palkowski. 108 min. Blu-ray Disc

A longtime heroin addict turns his life around and becomes a world-champion triathlete in director Łukasz Palkowski's inspiring drama, based on the remarkable true story of Polish Ironman Jerzy Górski. Jakub Gierszał, in the lead role, is Górski, who spent 13 desperate years, including time in jail, as an addict and petty criminal in socialist Poland. Promising Polish newcomer Anna Próchniak plays Górski's girlfriend and fellow addict Grażyna, the daughter of a Communist Party official. The film is set to soundtrack of 1970s classic rock. Palkowski's previous feature was the domestic hit *Gods*, a biopic about a pioneering Polish heart surgeon, which screened in our 2015 EUFF.

SUNDAY, DECEMBER 2 – 6:30 PM

Bulgaria



## Omnipresent

(*Vezdesushtiyat*)

Bulgaria 2017. Dir: Ilian Djevelevkov. 120 min. DCP

Bulgarian director Ilian Djevelevkov's debut feature and domestic hit *Love.net*, a drama about online dating, screened in 2013's EUFF. Our perilous digital age offers more provocative subject matter in Djevelevkov's follow-up, Bulgaria's official submission to next year's Oscars. "Ad agency owner Emil rigs up a spy camera in his invalid dad's living room to catch a thief, presumed to be the caregiver, but the camera proves otherwise. The process is intoxicating, and soon Emil has planted cameras at work and throughout his home, reveling in catching co-workers and friends, his wife, his father-in-law, and more in plans and plots, secret liaisons, betrayals, and bad habits. It's the ultimate reality TV, until it all goes wrong . . . *Omnipresent* is a hilarious cautionary tale" (Siskel Film Center, Chicago).

TUESDAY, DECEMBER 4 – 6:30 PM

Luxembourg



## Rusty Boys

Luxembourg 2017. Dir: Andy Bausch. 107 min. DCP

"When adult children insist on treating their parents like naughty toddlers, four gentlemen of a certain age mount a rebellion that is comic fodder for director Andy Bausch, foremost native chronicler of Luxembourg's humorous side through a career-long string of comedies. Nuckles, a seventy-something security guard at a retirement home, joins with Fons, a resident who rigs up clandestine TV porno channels for his friends, to bust out and restart life on their own terms. Soon it's a movement of feisty fed-up seniors ripe to explore a plan to buy a house and found their own co-op colony. Luxembourg's status as an international banking centre comes in for spoofing when the plan starts to run off the rails when the group goes looking for a loan" (Barbara Scharres, Siskel Film Center, Chicago).

MONDAY, DECEMBER 3 – 6:30 PM

Slovenia



## Slovenia, Australia and Tomorrow the World

(*Slovenija, Avstralija in jutri ves svet*)

Slovenia/Macedonia 2017. Dir: Marko Naberšnik. 116 min. DCP

Growing economic inequality and the disappearing middle class are the topical backdrop of Slovenian writer-director Marko Naberšnik's fourth fiction feature, a social drama with comic elements set in the filmmaker's native city of Maribor. Boris (Jure Ivanušič), a factory worker facing financial problems, gets involved with a network marketing scheme in an effort to improve his family's standard of living. He joins Cosmica, a sales and investment company promising professional prosperity and personal growth. Boris proves to be an adept salesman, but his dogged pursuit of material success and all its trappings begins to imperil his marriage. Naberšnik's debut feature *Rooster's Breakfast*, a massive box-office hit at home in Slovenia, was presented in our 2009 EUFF.

TUESDAY, DECEMBER 4 – 8:45 PM

Czech Republic



## The Nagano Tapes: Rewound, Replayed & Reviewed

USA 2018. Dir: Ondřej Hudeček. 73 min. DCP

The Czech Republic's historic upset win in the men's ice hockey tournament at the 1998 Olympic Winter Games is chronicled in this slick, rousing sports documentary from the Olympic Channel and Sundance-fêted Czech director Ondřej Hudeček (*Peacock*). Utilizing never-before-seen IMAX footage and archived International Olympic Committee (IOC) material, *The Nagano Tapes* offers a riveting, 360° account of Team Czech Republic's stunning gold-medal run at the Nagano-hosted Winter Olympiad – the first Games to lift the embargo on NHL players. Animating the underdog story are interviews with Czech hall-of-famers Dominik Hašek and Jaromír Jágr – who led the Olympic team to glory – plus all-star opponents Theo Fleury and Eric Lindros (Team Canada), and Brett Hull (Team USA). "A gritty tale of courage and perseverance in the face of adversity . . . *The Nagano Tapes* are worth their weight in gold." (Matthew DiBiase, *Inside Hockey*).

MONDAY, DECEMBER 3 – 8:40 PM



"HARMONY KORINE HAS MADE A CAREER OUT OF WRITING AND DIRECTING FILMS THAT CONFOUND AND OFFEND – surreal and often violent excursions through the forever-teenage American id that explode the holy values so many (supposedly) hold so dear." – Marc Hogan, *Pitchfork*

"NOBODY ELSE IS AS YOUNG, AS BRIGHT, AS ORIGINAL, AS INSPIRED . . . Korine belongs on the list with Godard, Cassavetes, Herzog, Warhol, Tarkovsky, Brakhage, and others who smash conventional movies and reassemble the pieces." – Roger Ebert

"ONE OF THE 50 BEST FILMMAKERS UNDER 50 . . . Harmony Korine has made at least three indisputable masterpieces of modern American cinema." – Olivier Père, *Cinema Scope*

## OPENING NIGHT

**Thursday, November 8**

Reception, Refreshments & Programmer's Remarks

7:00 pm – Reception

8:00 pm – *Gummo* with introduction



# HARM

## A HARMONY KORINE RETROSPECTIVE

**T**he films of Harmony Korine (b. 1973), American cinema's ageless *enfant terrible*, are a polarizing lot. Gleefully provocative, formally challenging, morally oblique, and chock-full of transgressions most filmmakers wouldn't dare dream of putting onscreen – let alone dream up in the first place – Korine's one-of-a-kind oeuvre has drawn outrage and adulation in *almost* equal measure. (Ringing endorsements from arch-auteurs Bernardo Bertolucci, Jean-Luc Godard, and Werner Herzog help tip the scale in Harm's favour.)

A punch-drunk chronicler of America's outcast caste – a rogues' gallery of misfits, delinquents, weirdos, and trash humpers – Korine has stayed alarming true to his truly alternative vision ever since his teenage-riot script for Larry Clark's *KIDS* (1995), written when he was just 19, catapulted him into the booming '90s indie-sphere. His directorial debut *Gummo* (1997), an elliptical, absurdist masterpiece of Southern anomie, was largely reviled by critics but hailed by fellow cinéastes as a revolution in film grammar. (Errol Morris vowed to vote for it as Best Picture on his Oscar ballot.) Two decades and four feral features later, Korine has done little to buck the love/loathe reputation he's earned and (let's be honest) invited – this despite the surprise box-office appetite that made his still-latest film, the Day-Glo teensploitation flick *Spring Breakers* (2012), his most over-ground success by some margin.

With Korine's long-awaited *The Beach Bum* finally set for release in 2019, and his recent exhibition of paintings at Gagolian Gallery in New York bringing renewed attention to his wider aesthetic project – which also includes videos, books, fanzines, and music collaborations with Björk, Will Oldham, and Lana Del Rey, respectively – The Cinematheque is proud to present a complete retrospective of Harmony Korine's corrosive, cult-adored cinema, the first of its kind in Canada. Included are all five of the bad-boy *wunderkind's* feature films, a quintet of brazenly deviant works that obfuscate the term "commercial cinema." His three most exemplary affronts – *Gummo*, *Julien donkey-boy* (1999), and (gulp) *Trash Humpers* (2009) – screen from rarely exhibited 35mm prints.

– Shaun Inouye, Programming Associate



**"Problematic, troubling, dangerous even, but breathtakingly original, and absolutely true to the times. The cutting edge doesn't get any sharper than this."** – Tom Charity, *Time Out*

**"A true science-fiction film . . . The entertainment of the future."**  
– Werner Herzog

### GUMMO

USA 1997. Dir: Harmony Korine. 89 min. 35mm

Few American film debuts have incited such polarity (and ferocity) of opinion as Harmony Korine's incendiary first feature. Met with a maelstrom of contempt when it premiered at Telluride – *New York Times* critic Janet Maslin called it the "worst film of the year" – it was defended by a handful of controversy-hardened auteurs who recognized its formal brilliance and willingness to reify new, sometimes unsavory things onscreen. ("A revolution in the language of cinema," as Bernardo Bertolucci put it.) Named after the neglected Marx Brother, Korine's calling-card masterpiece is a surreal, exhilaratingly nonlinear, non-judgemental snapshot of suburban ennui set in a strange, post-apocalyptic Xenia, Ohio – but really, the recesses of Korine's own Nashville, Tennessee. Jean-Yves Escoffier, handpicked for his pyrotechnic camerawork for Leos Carax, captures the film's punkish nihilism – and overlooked beauty –with impromptu, vérité-style aplomb. The angular, unforgettable cast features local non-actors as well as Chloë Sevigny and a magnetic Linda Manz (*Days of Heaven*).

**THURSDAY, NOVEMBER 8 – 8:00 PM WITH INTRODUCTION**

**FRIDAY, NOVEMBER 9 – 6:30 PM**

**THURSDAY, NOVEMBER 15 – 8:20 PM**



**"The future of cinema . . . May be the first brilliant, incandescent burst of the next decade of films to come."** – Ray Pride, *IndieWire*

**"A film of piercing beauty and pain . . . So steady is Korine's gaze, and of such a depth of compassion and understanding, that *Julien donkey-boy* acquires a spiritual dimension that allows it ultimately to become an act of redemption."** – Kevin Thomas, *Los Angeles Times*

### JULIEN DONKEY-BOY

USA 1999. Dir: Harmony Korine. 100 min. 35mm

Rendered in a vulgar aesthetic befitting its at-times ugly ideas, Korine's sophomore film is a deeply affecting, feverish portrait of mental illness and family trauma based on – and dedicated to – the writer-director's schizophrenic uncle. Ewan Bremner (*Trainspotting*) is Julien, a paranoid, possibly violent schizophrenic living with his dysfunctional family in Queens, New York. His tyrannical, deranged father (a ferocious Werner Herzog) heads the suffocated household, which also includes Julien's elderly grandmother, his self-loathing brother, and his sister (a radiant Chloë Sevigny), pregnant with what might be Julien's child. Created in compliance with the Dogme 95 manifesto (at the urging of Dogme's Danish co-founders Lars von Trier and Thomas Vinterberg, ardent admirers of *Gummo*), it was shot and fitfully edited by alumni of Dogme #1, Vinterberg's *The Celebration*. The film's distorted, hyper-granular look is the result of video footage being transferred to 16mm, then blown up to 35mm.

**FRIDAY, NOVEMBER 9 – 8:20 PM**

**SATURDAY, NOVEMBER 10 – 6:30 PM**

**MONDAY, NOVEMBER 12 – 6:30 PM**



"A Dadaist delight, Harmony Korine's *Trash Humpers* is a direct descendant of Jack Smith's *Flaming Creatures*, perhaps the first and only."

– Amy Taubin, *Film Comment*

"The home movie from hell . . . An exercise in experimental provocation and in pure insolence." – Peter Bradshaw, *The Guardian*

## TRASH HUMPERERS

USA 2009. Dir: Harmony Korine. 78 min. 35mm

Harmony Korine's utterly confounding follow-up to *Mister Lonely* – a work supposedly indicative of a "maturing" filmmaker – was an almost indescribably perverse, garbage-heap artifact made in the vein of crude, no-fi home video. Shot on VHS and purportedly edited on two VCRs, *Trash Humpers* chronicles, via disjunctive, single-shot vignettes, the puerile pastime of four sociopathic "seniors" as they perform abhorrent acts in their Nashville haunt – including, you bet, humping trash. The geriatric masks the actors don, which straddle the nightmarish line between authenticity and artifice, recall the living-dead visage of Grandpa Sawyer in 1974's *The Texas Chainsaw Massacre*, a close cousin. Perhaps most disturbing – and ingenious – are the shrill, disembodied voices that terrorize the soundtrack, laughing, cawing, heaving, groaning in abject delight. Awarded top prize at Copenhagen's CPH:DOX by a gutsy jury, Korine's "found footage" freak show is a tour de filth to the nth degree. Proceed with extreme caution!

SATURDAY, NOVEMBER 10 – 8:30 PM

SUNDAY, NOVEMBER 11 – 8:45 PM



The best film of 2013 – John Waters, *Artforum*

"A fever dream of teenage kicks, a high-concept heist movie with mesal in the fuel tank . . . Korine's most fully realized, purely satisfying feature film since *Gummo*."

– Xan Brooks, *The Guardian*

## STRING BREAKERS

USA 2012. Dir: Harmony Korine. 94 min. DCP

A hyper-stylized, subversive take on YOLO hedonism, pop-culture consumerism, and *Girls Gone Wild* sexploitation, Korine's decidedly family-unfriendly fifth feature sent parents into a tizzy when its tween-idol dream cast – including Disney YA starlets Selena Gomez (*Wizards of Waverly Place*) and Vanessa Hudgens (*High School Musical*) – appeared bikini-clad and pistol-toting in promo material. The end result, among the best films of the decade, indulged those scandalous hooks to almost camp levels of absurdity. Its nominal plot, peripheral to the film's fluid, oneiric tone and phosphorescent photography (by Gaspar Noé DP Benoît Debie), centres on a clique of broke college girls who rob a diner to fund their spring break in Florida. After hard partying results in their arrest, they enter into a drug war involving the local gangster who bails them out (a lecherous James Franco, in his best role). Skrillex scores, but a Britney Spears piano ballad is the barn burner.

SUNDAY, NOVEMBER 11 – 4:30 PM

MONDAY, NOVEMBER 12 – 8:30 PM

THURSDAY, NOVEMBER 15 – 6:30 PM



"*Mister Lonely* is enigmatic, its moods and meanings sometimes elusive in the way that dreams can be, but nearly every frame is an image of arresting clarity and beauty." – A.O. Scott, *New York Times*

"The film is damn near a masterpiece." – Don R. Lewis, *Film Threat*

## MISTER LONELY

France/Great Britain/Ireland/USA 2007. Dir: Harmony Korine. 112 min. DVD

After an eight-year absence from feature filmmaking (full of aborted projects and substance abuse), Korine returned with this off-kilter exploration of celebrity culture, co-written with brother Avi. An unusually tame offering from the otherwise anarchist aesthete, Korine's biggest price tag to date weaves a pair of seemingly disparate tales into its lopsided structure. Its somber, central story follows a Michael Jackson impersonator (Diego Luna) who's barely scraping by as a street performer and old-folks'-home entertainer in Paris. Upon meeting a faux Marilyn Monroe (Samantha Morton), he relocates to the Scottish Highlands to join a commune of celebrity stand-ins led by her monstrous husband, Charlie Chaplin (Denis Lavant). The film's parallel story, odd and enthralling, involves a convent of missionary nuns who freefall from airplanes, sans chutes. Bavarian madman Werner Herzog plays a priest; neo-New Wave stalwart Leos Carax, a talent agent. Spiritualized's J. Spaceman and the Sun City Girls share soundtrack duties.

**Please note:** Due to its unavailability in a theatrical screening format in North America, *Mister Lonely* will be shown from DVD.

SUNDAY, NOVEMBER 11 – 6:30 PM

MONDAY, NOVEMBER 12 – 4:00 PM

"A majestic and powerful work . . . Lynch and Booth lead the audience to strange and terrific places."  
– David Tasman, *Frieze Magazine*

"Beguilingly beautiful." – Joshua Oppenheimer, director of *The Act of Killing* and *The Look of Silence*

Co-presented by The Cinematheque and the Contemporary Art Gallery

Filmmakers in Attendance!

## Gray House

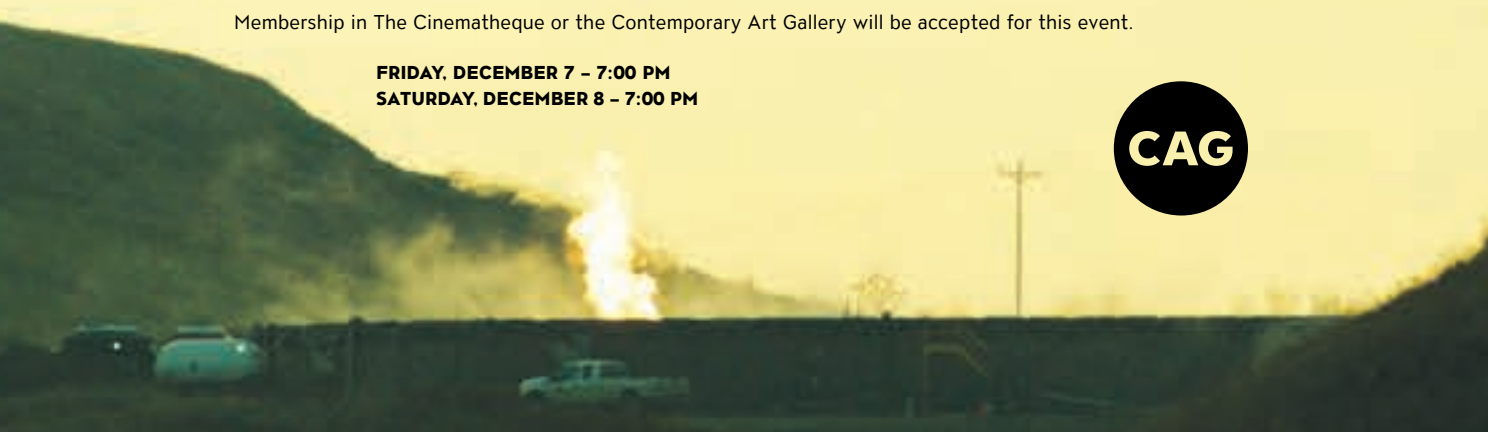
USA 2017. Dirs: Austin Lynch, Matthew Booth. 75 min. DCP

Poised somewhere between documentary, fiction, and gallery installation, the debut feature of Austin Lynch (David's son) and former Vancouver-based visual artist Matthew Booth is a haunting, five-part meditation on solitude and the American psyche. Shot over four years in five disparate U.S. states – Texas, North Dakota, Virginia, Oregon, California – *Gray House* unfolds over a series of exquisitely photographed, mysteriously linked chapters that juxtapose direct-address interviews with muted, meditative micro-narratives starring Denis Lavant (*Beau travail*), Aurore Clément (*Paris, Texas*), and artist Dianna Molzan. The talking-head profiles – on isolated oil-field labourers; on incarcerated women – are by turns heartrending and revelatory. Booth's glacial zooms and magic-hour cinematography bring an uncanny elegance to the film's solemn subject matter, as does the sophisticated 7.1 sound design by Terrence Malick collaborator Joel Dougherty. Selected for Art of the Real (New York), Cinéma du Réel (Paris), and CPH:DOX (Copenhagen), where it received a jury Special Mention "for its astonishing use of cinematic language."

**Nigel Prince**, Executive Director of the Contemporary Art Gallery, will introduce the screening on December 7.

Membership in The Cinematheque or the Contemporary Art Gallery will be accepted for this event.

FRIDAY, DECEMBER 7 – 7:00 PM  
SATURDAY, DECEMBER 8 – 7:00 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.



## I WANT TO DANCE (Delam mikhad)

Iran 2014/2018. Dir: Bahman Farmanara. 95 min. DCP

The tale of an aging novelist who can no longer hear his muse – but starts hearing music – this comedy-drama from veteran Iranian filmmaker and former Vancouverite Bahman Farmanara (*Smell of Camphor*, *Scent of Jasmine*) was denied release in Iran for four years before finally debuting earlier this year (with the word "Dance" excised from its Farsi-language title). "The dancing spirit is contagious in this infectious Iranian comedy . . . *I Want to Dance* follows Mr. Farzaneh (Reza Kianian), who is grappling with writer's block when he's involved in an accident that fills his head with Persian dance music. Under the incessant spell of the rhythm, Mr. Farzaneh finds himself consumed by the irrepressible desire to dance. His family thinks that he's gone mad" (Australian Centre for the Moving Image, Melbourne).

SUNDAY, NOVEMBER 18 – 4:00 PM  
MONDAY, NOVEMBER 19 – 6:30 PM



## DRESSAGE

Iran 2018. Dir: Pooya Badkoobeh. 95 min. DCP

Director Pooya Badkoobeh's superb debut – Best First Film at 2018's Fajr IFF – is a moral drama addressing social divisions and the soulless pursuit of wealth and status by the well-off classes in contemporary Iran. When alienated suburban teen Golsa (newcomer Negar Moghaddam, impressive) and her more-affluent friends decide to rob a grocery store just for kicks, it sets in motion a chain of unexpected events. "Badkoobeh's ambitious, beautifully acted, and gorgeously shot work belies the fact that this is his first film. The moral ambiguity at its centre – Golsa is never particularly sympathetic and her actions have damaging consequences – demonstrates the maturity of focus and the thematic consistency of a veteran filmmaker" (VIFF). "An ethical tale for a new era . . . A provocative look at power, money, hypocrisy, and the gap between generations" (Alissa Simon, *Variety*).

SUNDAY, DECEMBER 16 – 4:00 PM  
MONDAY, DECEMBER 17 – 6:30 PM

**TICKETS**

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

**HOW TO BUY TICKETS**

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

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

● Rated **R**

**SUN**

**MON**

**TUES**

**NO**

**4** Bergman 100  
**Music in Darkness + Bergman's Bris soap ads** - 6:30 pm  
**Thirst** - 8:30 pm

**5** Bergman 100  
**Prison** - 6:30 pm  
**Music in Darkness** - 8:10 pm

**11** Harmony Korine  
**Spring Breakers** - 4:30 pm ▼  
**Mister Lonely** - 6:30 pm  
**Trash Humpers** - 8:45 pm

**12** Harmony Korine  
**Mister Lonely** - 4:00 pm  
**julien donkey-boy** - 6:30 pm  
**Spring Breakers** - 8:30 pm ▼

**18** Film Club  
**The Last Unicorn** - 11:00 am ●  
Contemporary Iranian Cinema  
**I Want to Dance** - 4:00 pm  
New Documentary  
**Searching for I. Bergman** - 6:30 pm  
Bergman 100  
**From the Life of the Marionettes** - 8:30 pm

**19** Contemporary Iranian Cinema  
**I Want to Dance** - 6:30 pm  
New Documentary  
**Searching for Ingmar Bergman** - 8:20 pm

**25** EUFF 2018  
**Tonio** - 4:30 pm  
**The Ardennes** - 6:30 pm  
**Rodeo: Taming a Wild Country** - 8:30 pm

**26** EUFF 2018  
**Mother Knows Best** - 6:30 pm  
**Wonderland** - 8:20 pm

**27** EUFF 2018  
**Hopelessly Devout** - 6:30 pm  
**Master and Tatyana** - 8:30 pm

**2** EUFF 2018  
**The Pagan King** - 4:00 pm  
**Breaking the Limits** - 6:30 pm

**3** EUFF 2018  
**Rusty Boys** - 6:30 pm

**4** EUFF 2018  
**Omnipresent** - 6:30 pm  
**Slovenia, Australia and Tomorrow the World** - 8:45 pm

**9** Jean Vigo  
**Zéro de conduite + À propos de Nice + Paris** - 6:30 pm  
**L'Atalante** - 8:20 pm ■

**10** Jean Vigo  
**L'Atalante** - 6:30 pm ■  
**Zéro de conduite + À propos de Nice + Paris** - 8:20 pm

**16** Film Club  
**The Secret of NIMH** - 11:00 am ●  
Contemporary Iranian Cinema  
**Dressage** - 4:00 pm  
Essential Cinema  
**Irma Vep** - 6:30 pm ■  
**The Rise and Fall of a Small Film Company** - 8:30 pm

**17** Contemporary Iranian Cinema  
**Dressage** - 6:30 pm  
Essential Cinema  
**Irma Vep** - 8:20 pm ■

**23** Bergman 100  
**Fanny and Alexander - The Complete Version** - 4:00 pm ●



**30** Essential Cinema  
**Picnic at Hanging Rock** - 4:00 pm ■  
**Wings of Desire** - 6:30 pm ■



ROBIN  
**FOX** SINGLE ORIGINAL

WED

THURS

FRI

SAT

# NOVEMBER

**1** New Restorations  
**Andrei Rublev** - 7:00 pm  
*For November 1-2 film descriptions, please consult our previous program guide or visit theCinematheque.ca*

**2** New Restorations  
**Andrei Rublev** - 7:00 pm

**3** Bergman 100  
**The Seventh Seal** - 6:30 pm  
**Prison + Bergman's Bris soap ads** - 8:30 pm

**7** Bergman 100  
**Thirst + Bergman's Bris soap ads** - 6:30 pm  
**Wild Strawberries** - 8:30 pm

**8** Harmony Korine  
 Opening Night  
**Reception** - 7:00 pm  
**Gummo** - 8:00 pm ▼

**9** Harmony Korine  
**Gummo** - 6:30 pm ▼  
**julien donkey-boy** - 8:20 pm

**10** Harmony Korine  
**julien donkey-boy** - 6:30 pm  
**Trash Humpers** - 8:30 pm

**14** DIM Cinema  
**Where I Am Is Here: Margaret Tait at 100** - 7:30 pm

**15** Harmony Korine  
**Spring Breakers** - 6:30 pm ▼  
**Gummo** - 8:20 pm ▼

**16** New Documentary  
**Searching for Ingmar Bergman** - 6:30 pm  
 Bergman 100  
**From the Life of the Marionettes** - 8:30 pm

**17** New Documentary  
**Searching for Ingmar Bergman** - 5:00 pm  
 Bergman 100  
**From the Life of the Marionettes** - 7:00 pm  
 New Documentary  
**Searching for Ingmar Bergman** - 9:00 pm

**21** Frames of Mind  
**Goliath** - 7:30 pm



**22**

**23** EUFF 2018  
**Mademoiselle Paradis** - 6:30 pm  
**Gozo** - 8:30 pm

**24** EUFF 2018  
**Octav** - 4:30 pm  
**Aurora Borealis: Northern Lights** - 6:30 pm  
**Life Beyond Me** - 8:40 pm

**28** EUFF 2018  
**Sunrise in Kimmeria** - 6:30 pm  
**Success Story** - 8:30 pm

**29** EUFF 2018  
**Quit Staring at My Plate** - 6:30 pm  
**Walk with Me** - 8:40 pm

**30** EUFF 2018  
**The Line** - 6:30 pm  
**I Can Quit Whenever I Want** - 8:40 pm

**1** EUFF 2018  
**A Serious Game** - 4:00 pm  
**Stefan Zweig: Farewell to Europe** - 6:30 pm  
**The Drummer and the Keeper** - 8:40 pm

# DECEMBER

**5** Reaching Out 2018  
**Community Screening** - 6:00 pm

**6** Jean Vigo  
**L'Atalante** - 6:30 pm ■  
**Zéro de conduite + À propos de Nice + Paris** - 8:20 pm

**7** Contemporary Art Gallery  
**Gray House** - 7:00 pm

**8** Contemporary Art Gallery  
**Gray House** - 7:00 pm

**12** DIM Cinema  
**Messiah** - 7:30 pm

**13** Essential Cinema  
**The Rise and Fall of a Small Film Company** - 6:30 pm  
**Irma Vep** - 8:20 pm ■

**14** Essential Cinema  
**The Rise and Fall of a Small Film Company** - 6:30 pm  
**Irma Vep** - 8:20 pm ■

**15** Jean Vigo  
**L'Atalante** - 6:30 pm ■  
 Essential Cinema  
**The Rise and Fall of a Small Film Company** - 8:20 pm

**19** Frames of Mind  
**Keep the Change** - 7:30 pm

**20** Essential Cinema  
**The Mystery of Picasso** - 6:30 pm ●  
**The Rise and Fall of a Small Film Company** - 8:10 pm

**21** Essential Cinema  
**French Cancan** - 6:30 pm ●  
**The Mystery of Picasso** - 8:30 pm ●

**22** Bergman 100  
**The Magic Flute** - 3:30 pm ●  
 Essential Cinema  
**The Mystery of Picasso** - 6:30 pm ●  
**French Cancan** - 8:10 pm ●

**26** Essential Cinema  
**French Cancan** - 4:30 pm ●  
 Bergman 100  
**The Magic Flute** - 6:30 pm ●

**27** Essential Cinema  
**The Mystery of Picasso** - 4:00 pm ●  
 Bergman 100  
**Fanny and Alexander - The Complete Version** - 6:00 pm ●

**28** Bergman 100  
**The Magic Flute** - 6:30 pm ●  
 Essential Cinema  
**Picnic at Hanging Rock** - 9:00 pm ■

**29** Essential Cinema  
**Wings of Desire** - 4:00 pm ■  
**Picnic at Hanging Rock** - 6:30 pm ■  
**Wings of Desire** - 8:40 pm ■

**2** Essential Cinema  
**Picnic at Hanging Rock** - 6:30 pm ■  
**Wings of Desire** - 8:40 pm ■

# JANUARY

# EN

"The distortion of space and reality is awe-inspiring."  
 — NEW YORK THEATRE REVIEW

**17 NOV 8PM**  
 SCOTIABANK DANCE CENTRE  
 NEWMUSIC.ORG  
 straight

# BERGMAN 100



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

Our November-December calendar, which includes the final cycle of our Bergman 100 program, also features the Vancouver premiere of *Searching for Ingmar Bergman* (2018), a new documentary on Bergman's life, art, and influence by the acclaimed German filmmaker Margarethe von Trotta (*Marianne and Juliane*, *Sheer Madness*, *Rosa Luxemburg*). See page 16 for more information.

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



## THE SEVENTH SEAL (DET SJUNDE INSEGLET)

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

*Bergman 100 Encore.* Bergman's very modern meditation on our search for meaning, presented in the guise of a medieval morality play, is one of cinema's most famous (and parodied) works. Max von Sydow is Antonius Blok, a battle-weary knight who returns from the Crusades to find his native Sweden ravaged by plague and overtaken by religious zealotry. Observing the horrors around him, this once-pious man begins to doubt the existence of a God who would permit such suffering. When the white-faced, black-robed figure of Death comes to claim him also, Blok challenges the spectre to a fateful game of chess. *The Seventh Seal* has achieved iconic status in the popular imagination and contains some of film's most unforgettable images. It was also a milestone in "intellectual" or "serious" cinema, and instrumental in creating the art-house vogue for Bergman's remarkable work. "One of the most beautiful films ever" (Eric Rohmer).

**SATURDAY, NOVEMBER 3 – 6:30 PM**



## PRISON (AKA THE DEVIL'S WANTON) (FÄNGELSE)

Sweden 1949. Dir: Ingmar Bergman. 78 min. DCP

"Human life is an inferno." Originally released in English as *The Devil's Wanton*, the first film Bergman directed from his own original screenplay tackles many central Bergman themes (illusion and reality, evil, suffering, God, faith) and impresses with its stylistic and structural experimentation. A filmmaker (Hasse Ekman), encouraged by a former teacher to make a movie about hell on earth, discusses the idea with an alcoholic writer (Birger Malmsten), who proposes the life story of a troubled young prostitute (Doris Svedlund) he knows. *Prison's* eclectic visual style mixes naturalistic detail with Expressionistic excess; its surrealist dream sequence and self-reflexive film-within-a-film structure point the way to Bergman's later, mature work. "Bergman's first important film . . . imprinted with many of the expressive means that were to become identified as the director's personal style" (Ephraim Katz, *The Film Encyclopedia*).

**SATURDAY, NOVEMBER 3 – 8:30 PM** (preceded by Bris soap ads)  
**MONDAY, NOVEMBER 5 – 6:30 PM**



## BERGMAN KILLS BACTERIA! THE BRIS SOAP COMMERCIALS

Sweden 1951. Dir: Ingmar Bergman. 12 min. DCP

In 1951, Ingmar Bergman, with bills to pay (the Swedish film industry was on hiatus in a tax dispute with the government; the filmmaker, by then twice divorced, had three families to support), wrote and directed nine commercials for a new anti-bacterial soap called Bris (Breeze, in English.) He was given substantial resources (they were Sweden's most expensive ads to that time) and considerable latitude: the spots, made with a full film crew, and shot by Gunnar Fischer, Bergman's great cinematographer of the 1950s, were meant to be screened in cinemas. Bergman, years later, described them as "miniature films in the spirit of Georges Méliès," and said, "I had a lot of fun challenging stereotypes of the commercial genre."

**SATURDAY, NOVEMBER 3 – 8:30 PM** (preceding *Prison*)

**SUNDAY, NOVEMBER 4 – 6:30 PM** (preceding *Music in Darkness*)

**WEDNESDAY, NOVEMBER 7 – 6:30 PM** (preceding *Thirst*)



## MUSIC IN DARKNESS

(AKA NIGHT IS MY FUTURE)

(MUSIK I MÖRKER)

Sweden 1948. Dir: Ingmar Bergman. 88 min. DCP

Bergman's first popular success came with his fourth feature, a moody melodrama adapted by writer Dagmar Edqvist from her own best-selling novel. Birger Malmsten, an early Bergman regular, plays Bengt, a young pianist combatting bitterness and self-pity after being blinded – in an accident involving a puppy! – during his military service. Rising star and future director Mai Zetterling, in her only role for Bergman (excepting the Bergman-penned *Torment*, directed by Alf Sjöberg), shines as Ingrid, the young servant hired to care for him. Class differences provide an obstacle to Bengt and Ingrid's burgeoning romance. Striking Expressionist images, and a delirious dream sequence as Bengt undergoes surgery, anticipate the Bergman to come. Like much of the director's work of the time, the influence of American film noir is also apparent. Watch for Bergman in a Hitchcock-style cameo as a train passenger near the film's end.

**SUNDAY, NOVEMBER 4 – 6:30 PM** (preceded by Bris soap ads)

**MONDAY, NOVEMBER 5 – 8:10 PM**



## WILD STRAWBERRIES

(SMULTRONSTÄLLET)

Sweden 1957. Dir: Ingmar Bergman. 92 min. DCP

*Bergman 100 Encore.* An intensely moving, highly lyrical drama of affirmation and reconciliation. *Wild Strawberries* is one of Bergman's pinnacle works. Victor Sjöström, Sweden's pre-eminent director before Bergman, gives a memorable performance as Isak Borg, a distinguished professor travelling by car from Stockholm to Lund, where he is to receive an honorary degree. Accompanying him is daughter-in-law Marianne (Ingrid Thulin), whose marriage to Borg's son Evald (Gunnar Björnstrand) is troubled. A flood of memories, daydreams, and nightmares assails the aging protagonist along the way, forcing him to take stock of his life, confront his shortcomings, and accept his mortality. The film's dream sequences are striking, as are the poignant reveries in which past merges with present. In tandem with *The Seventh Seal*, released the same year, *Wild Strawberries* established the international vogue for Bergman's cinema. Golden Bear, Berlin 1958.

**WEDNESDAY, NOVEMBER 7 – 8:30 PM**



## THIRST

(AKA THREE STRANGE LOVES)

(TÖRST)

Sweden 1949. Dir: Ingmar Bergman. 84 min. DCP

Hell is other people – spouses definitely included! – in Bergman's ambitious seventh feature, a merciless matrimonial drama in the tradition of Strindberg, but likened by one French critic to Rossellini's *Voyage to Italy* revised by Sartre. Based on short stories by Swedish actress-writer Birgit Tengroth, the film casts Eva Henning and Birger Malmsten as a couple trapped in wedded torment. Their journey across war-ravaged Europe in a claustrophobic train compartment enhances the film's sense of no-exit confinement. In a parallel story, the husband's ex-lover (played by author Tengroth) finds herself sexually victimized by an evil psychiatrist. An early example of Bergman's metaphoric use of the journey, and his interest in the female perspective, *Thirst* was made shortly after the failure of the second of Bergman's five marriages. "On balance, Bergman's strongest offering of the 1940s" (Trevor Johnston, *Time Out*).

**SUNDAY, NOVEMBER 4 – 8:30 PM**

**WEDNESDAY, NOVEMBER 7 – 6:30 PM** (preceded by Bris soap ads)

## FROM THE LIFE OF THE MARIONETTES

(AUS DEM LEBEN DER MARIONETTEN)

West Germany 1980. Dir: Ingmar Bergman. 104 min. DCP

No surprise that Michael Haneke (*Benny's Video*, *Funny Games*) admires this much-neglected, German-language Bergman feature, made just before *Fanny and Alexander*: *From the Life of the Marionettes*, a work of devastating psychological violence, could be a prototype for much of the Austrian director's own transgressive work. Bergman's film opens with a shocking crime: an affluent young businessman's brutal murder of a prostitute in a tawdry Munich peepshow parlour. It then proceeds to analyze the background to this seemingly inexplicable act, detailing the protagonist's superficially happy marriage to a successful fashion designer, his relationship with his wife's gay business partner, and the emotional aridity and alienation of their comfortable, materialistic lives. "One of Bergman's most powerful and troubling explorations of this atomic fission in the human soul. He should be the first filmmaker to win the Nobel Prize" (Jack Kroll, *Newsweek*).

**FRIDAY, NOVEMBER 16 – 8:30 PM**

**SATURDAY, NOVEMBER 17 – 7:00 PM**

**SUNDAY, NOVEMBER 18 – 8:30 PM**



## THE MAGIC FLUTE

(TROLLFLÖJTEN)

Sweden 1975. Dir: Ingmar Bergman. 135 min. DCP

Bergman once declared that he would rather lose his sight than lose his hearing, so great was his love of music. His sumptuous screen version of Mozart's *The Magic Flute* (a project he long dreamed of realizing) is a pure joy – and one of the great opera films. Sung in Swedish (here with English subtitles), and shot in an impressive studio reconstruction of Stockholm's historic Drottningholm Palace Theatre, Bergman's radiant movie relates the bewitching tale of Tamino, a young prince who sets out to rescue Pamina, daughter of the Queen of the Night, from the clutches of the sorcerer Sarastro. The film deftly adds audience reaction shots and ironic backstage scenes to its staging of Mozart's romantic fantasy; Bergman respects the theatricality of the original while also making effective use of cinema's sense of intimacy. "A marvel . . . Mozart's opera was the perfect vehicle for Bergman's combination of symbolism, seriousness, and mischief" (Peter Bradshaw, *The Guardian*).

**SATURDAY, DECEMBER 22 – 3:30 PM**

**WEDNESDAY, DECEMBER 26 – 6:30 PM**

**FRIDAY, DECEMBER 28 – 6:30 PM**

Vancouver Premiere!

## FANNY AND ALEXANDER

THE COMPLETE VERSION  
(FANNY OCH ALEXANDER)

Sweden 1983. Dir: Ingmar Bergman. 312 min. DCP

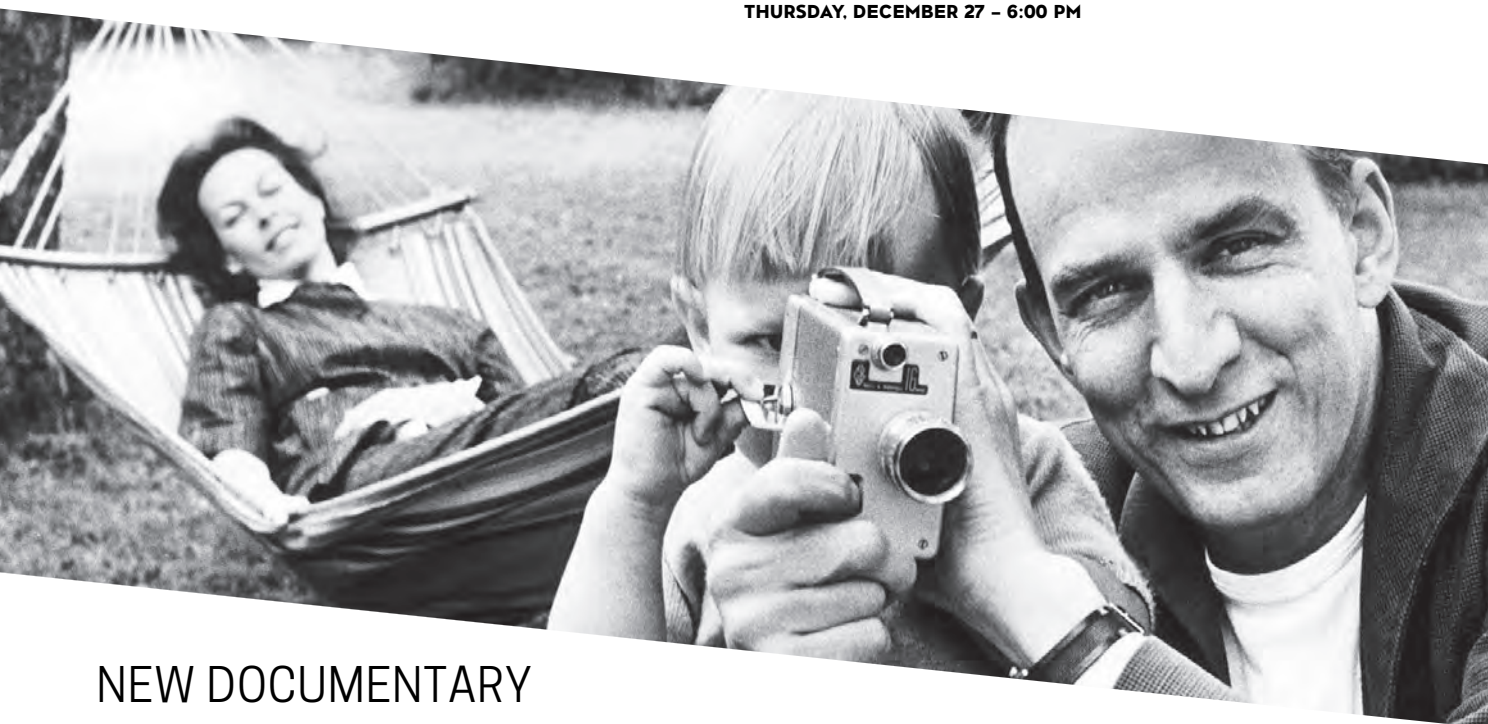
The three-hour theatrical cut of Bergman's *Fanny and Alexander* that won four Academy Awards (including the director's third Oscar for Best Foreign Language Film) was Bergman's truncated version. The Cinematheque is pleased to present, in a new restoration, the Vancouver premiere of the complete, uncut, five-hour version of Bergman's late-career triumph – the "original" edit intended for television and preferred by Bergman. Its sprawling saga begins at Christmas 1907, with ten-year-old Alexander and younger sister Fanny enjoying the warmth and good humour of their ebullient, eccentric extended family. Their lives soon take a less happy turn, however, with the death of their actor father and the remarriage of their mother to a puritanical Protestant minister. An enchanting, wonder-filled evocation of childhood and the magic of theatre, Bergman's semi-autobiographical tale is shot in gorgeous, glowing images by long-time collaborator Sven Nykvist. Bergman described it as "the sum total of my life as a filmmaker." It may also be the Swedish maestro's most opulent and optimistic work – an unexpected surprise, perhaps, from an artist long synonymous with Scandinavian austerity and angst! Already a perennial audience favourite and the perfect arthouse Christmas movie, *Fanny and Alexander* in its full glory proves an even richer and more rewarding experience.

This restoration of the 312-minute *Fanny and Alexander* is structured in four episodes. There will a 15-minute intermission between Episodes 2 and 3.

**Please note:** Double bill prices in effect for this presentation.

**SUNDAY, DECEMBER 23 – 4:00 PM**

**THURSDAY, DECEMBER 27 – 6:00 PM**



## NEW DOCUMENTARY

"Essential viewing for cinephiles . . . A treasure trove of insight, telling details, and great stories . . . Von Trotta's many personal connections to Bergman lend it a fresh, distinctive flavour." – Allan Hunter, *Screen Daily*

"Von Trotta's personal essay, complete with key interviews and a multitude of film clips, is an affectionate portrait that rekindles the flame of one of cinema's towering figures." – Paul Ennis, *Now Magazine*

"A wonderful appreciation of Bergman's work . . . What a treat it is to watch one master of world cinema honour another." – Patrick Mullen, *POV Magazine*

Vancouver Premiere!

## SEARCHING FOR INGMAR BERGMAN

Germany/France 2018. Dir: Margarethe von Trotta. 99 min. DCP

When Ingmar Bergman selected his 11 favourite films for a special program at the 1994 Göteborg Film Festival, *Marianne and Juliane*, German director Margarethe von Trotta's bold 1981 drama, was on the list. Von Trotta's latest work, debuted at Cannes this year, is a pleasingly personal documentary exploring the late Swedish master's life and legacy. Her fond appreciation includes a generous sampling of clips from Bergman's films; the frank reminiscences of Bergman family members and collaborators; and interviews with leading filmmakers (Olivier Assayas, Mia Hansen-Løve, and Ruben Östlund among them) who speak of Bergman's influence. "On the occasion of Bergman's centenary comes this lovely, personal film from one of his greatest admirers. This is a tribute from an artist with such a deep affinity for the subject that it opens to genuine and sometimes disquieting inquiry . . . A rich and quietly absorbing portrait of an immense artist" (New York Film Festival).

**FRIDAY, NOVEMBER 16 – 6:30 PM**

**SATURDAY, NOVEMBER 17 – 5:00 PM & 9:00 PM**

**SUNDAY, NOVEMBER 18 – 6:30 PM**

**MONDAY, NOVEMBER 19 – 8:20 PM**

# ESSENTIAL CINEMA



"Diverting and substantial . . . Léaud's performance is a marvel, both manic and meticulously controlled"  
– Glenn Kenny, *New York Times*

"An extraordinarily personal, painful, and revealing work . . . A film noir, of sorts, about the making of a film."  
– Richard Brody, *Everything Is Cinema: The Working Life of Jean-Luc Godard*

"A movie about making a movie, but *Rise and Fall* goes further into that territory than anyone (including Godard) has gone before." – Rupert Smith, *Time Out*

Vancouver Premiere! New Restoration! A Rediscovered Godard!

## The Rise and Fall of a Small Film Company (Grandeur et décadence d'un petit commerce de cinéma)

France 1986. Dir: Jean-Luc Godard. 92 min. DCP

An overlooked Godard? *Ce n'est pas possible!* "Appearing not long after his return to commercial filmmaking, Jean-Luc Godard's *Rise and Fall of a Small Film Company* is a unique work even within his astonishingly experimental and ever-morphing career. Commissioned by the French TV series *Série Noire* to direct a made-for-TV film noir, Godard in fact delivered a typically dense, philosophical, and formally freewheeling meditation on the cinema, acting, and the paradoxical relationship between truth and deception in art. Jean-Pierre Léaud is Gaspard Bazin, an ambitious, volatile, and womanizing director; filmmaker Jean-Pierre Mocky is Jean Almereyda, a down-on-his-luck producer attempting to finance Bazin's adaptation of a James Hadley Chase novel. *Rise and Fall* is one of Godard's most playful and frankly funny films (thanks in large part to Léaud's flair for comedy), as well as a profoundly thought-provoking and at times deeply moving work" (Anthology Film Archives, New York).

**THURSDAY, DECEMBER 13 – 6:30 PM**

**FRIDAY, DECEMBER 14 – 6:30 PM**

**SATURDAY, DECEMBER 15 – 8:20 PM**

**SUNDAY, DECEMBER 16 – 8:30 PM**

**THURSDAY, DECEMBER 20 – 8:10 PM**



## Irma Vep

France 1996. Dir: Olivier Assayas. 97 min. DCP

French luminary Olivier Assayas (*Cold Water*, *Personal Shopper*) followed the storied *Cahiers du cinéma*-critic-to-cinéaste career path of his celebrated forebears Godard, Truffaut, Chabrol et al. In this quicksilver comedy, his international breakthrough, Assayas lovingly lampoons the pretensions and pratfalls of making movies, takes satirical shots at the contemporary state of French cinema, and pays fond tribute to Truffaut's own valentine to filmmaking, *Day for Night*. Truffaut icon Jean-Pierre Léaud plays a has-been auteur directing a remake of a classic French silent serial (Louis Feuillade's *Les vampires*). His crew holds him in contempt; his lead actress – Hong Kong star Maggie Cheung, clad in skin-tight latex, and playing herself – can't speak a word of French. The doomed production descends into chaos. Canadian Arsinée Khanjian appears. "Wildly inventive . . . One of the great movies about what happens before 'action' and after 'cut'" (Film Society of Lincoln Center).

**THURSDAY, DECEMBER 13 – 8:20 PM**

**FRIDAY, DECEMBER 14 – 8:20 PM**

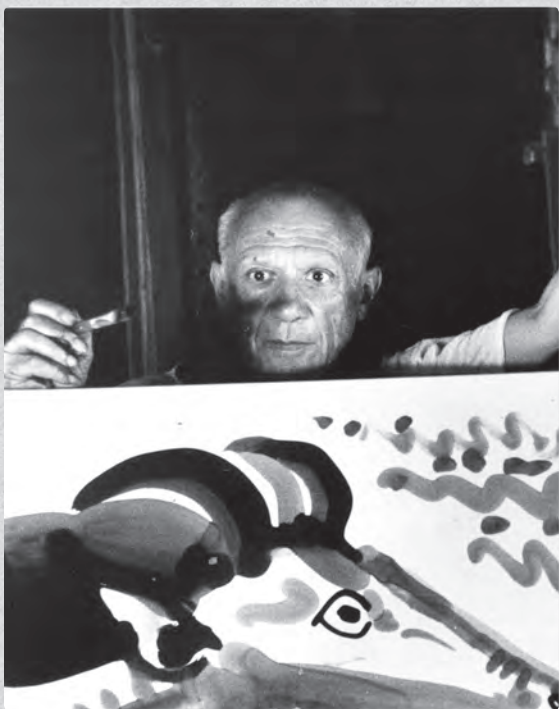
**SUNDAY, DECEMBER 16 – 6:30 PM**

**MONDAY, DECEMBER 17 – 8:20 PM**

# ESSENTIAL CINEMA

## ESSENTIAL BIG SCREEN // HAPPY HOLIDAYS

From *The Magic Flute* to *The Mystery of Picasso*, there's magic, mystery and must-see cinema at The Cinematheque through the festive season. Join us for a special selection of much-loved classics, all films of sensational beauty, all best appreciated on the big screen. Happy holidays and happy viewing!



New Restoration!

### The Mystery of Picasso

(Le mystère Picasso)

France 1956. Dir: Henri-Georges Clouzot. 78 min. DCP

With: Pablo Picasso

This extraordinary collaboration between Pablo Picasso and French master of suspense Henri-Georges Clouzot (*The Wages of Fear*, *Les diaboliques*) may be the most startlingly original documentary ever made about a great painter. Awarded the Jury Prize at Cannes in 1956, and declared a national treasure by France in 1984, the film employs some remarkable cinematic innovation. Clouzot and cinematographer Claude Renoir (grandson of Auguste and nephew of Jean) filmed from behind special transparent "canvases" on which the artist drew with bleed-through inks; Picasso, in effect, is painting directly onto the screen before our very eyes. Twenty original works (most destroyed afterwards) are created in the film; certain sequences use time-lapse to animate the process. Picasso is a fascinating and volatile presence throughout. At one point, he complains that his canvas is too small – and, in a startling technical coup, the film bursts into the wider frame of CinemaScope. "A miracle" (François Truffaut).

THURSDAY, DECEMBER 20 – 6:30 PM

FRIDAY, DECEMBER 21 – 8:30 PM

SATURDAY, DECEMBER 22 – 6:30 PM

THURSDAY, DECEMBER 27 – 4:00 PM



Imported 35mm Print!

### French Cancan

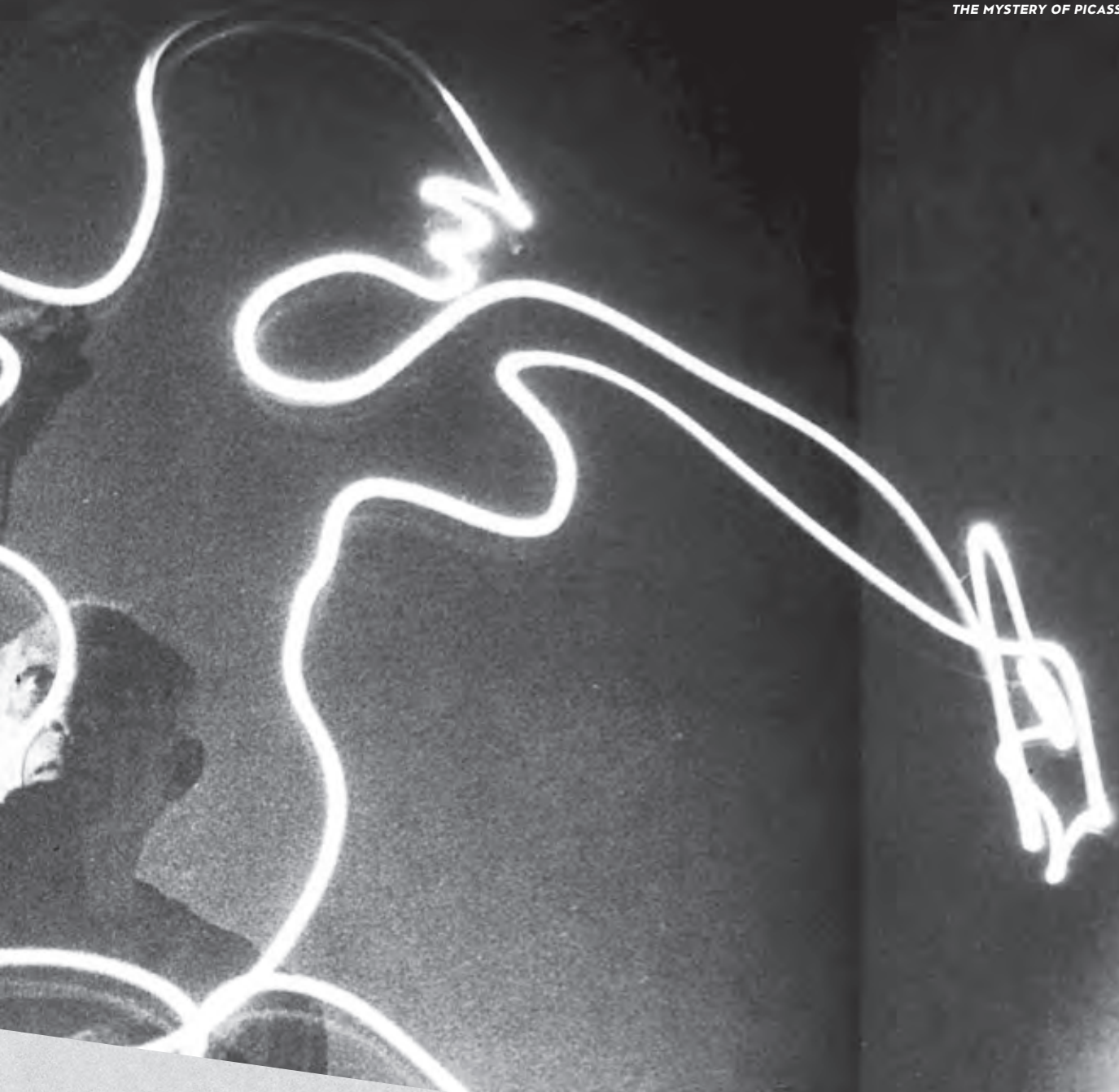
France 1955. Dir: Jean Renoir. 102 min. 35mm

Jean Renoir's first made-in-France movie after a 15-year exile abroad was a feast-for-the-eyes re-creation of *Belle Époque* Paris and a dazzling tribute to the art of his renowned father, painter Auguste Renoir, and the other Impressionists. Described by the director "as a piece of tapestry, a composition in colour," the film is a high-kicking backstage musical set against the founding of the famed Moulin Rouge cabaret in the 1880s. Jean Gabin plays Danglard, an aging impresario who falls for Montmartre laundress Nini (Françoise Arnoul) and sets out to make her a star, over the jealous objections of Lola (Maria Félix), his fiery mistress. Edith Piaf and several other well-known French music-hall performers have cameos. Noted American critic Andrew Sarris called *French Cancan* "the most joyous hymn to the glory of art in the history of cinema."

FRIDAY, DECEMBER 21 – 6:30 PM

SATURDAY, DECEMBER 22 – 8:10 PM

WEDNESDAY, DECEMBER 26 – 4:30 PM



New Restoration!

## The Magic Flute

(Trollflöjten)

Sweden 1975. Dir: Ingmar Bergman. 135 min. DCP

*The Magic Flute* also forms part of our **Bergman 100** program. See page 16 for film description.

**SATURDAY, DECEMBER 22 – 3:30 PM**

**WEDNESDAY, DECEMBER 26 – 6:30 PM**

**FRIDAY, DECEMBER 28 – 6:30 PM**



Vancouver Premiere! New Restoration!

## Fanny and Alexander – The Complete Version

(Fanny och Alexander)

Sweden 1983. Dir: Ingmar Bergman. 312 min. DCP

*Fanny and Alexander* (The Complete Version) also forms part of our **Bergman 100** program. See page 16 for film description.

This restored, full-length version is structured in four episodes. There will a 15-minute intermission between Episodes 2 and 3.

**Please note:** Double bill prices in effect for this presentation.

**SUNDAY, DECEMBER 23 – 4:00 PM**

**THURSDAY, DECEMBER 27 – 6:00 PM**



## Picnic at Hanging Rock

Australia 1975. Dir: Peter Weir. 107 min. DCP

Peter Weir's dreamy, mystical film, one of the breakout works of the Australian New Wave, adapts Joan Lindsay's acclaimed 1967 novel (recently adapted again as a six-part TV miniseries). In the state of Victoria on Valentine's Day 1900, students of an elite school for young women embark on an outing to Hanging Rock, an unusual geological formation with spiritual significance to the area's Aboriginals. There, three students and a teacher mysteriously disappear. Author Lindsay's haunting book slyly hints at a basis in actual events, but is probably entirely fictive – although on that point some mystery lingers! Weir's disquieting film has existential menace and sexual hysteria simmering beneath its hypnotically beautiful surface, and a supernatural suggestiveness that takes it tantalizingly close to horror-movie territory. Weir's 1998 director's cut, presented here, trimmed eight minutes off the original running time.

**FRIDAY, DECEMBER 28 – 9:00 PM**  
**SATURDAY, DECEMBER 29 – 6:30 PM**  
**SUNDAY, DECEMBER 30 – 4:00 PM**  
**WEDNESDAY, JANUARY 2 – 6:30 PM**

**“Vigo is cinema incarnate in one man.”**

– Henri Langlois

NEW RESTORATIONS!

## THE COMPLETE JEAN VIGO



Known as the Rimbaud of the cinema, Jean Vigo's reputation as one of film's greatest poets and most influential talents rests on a legacy of but one feature and three shorter works – barely an evening's viewing. Two of these, *Zéro de conduite* (1933) and *L'Atalante* (1934), are among cinema's most extraordinary masterpieces. Striking in their ethereal beauty, offering a lyrical blend of realism and surrealism, and infused with a mischievous anarchic spirit, they are lasting testaments to Vigo's status as a film artist of rare genius, and have inspired generations of filmmakers in France and elsewhere – including, significantly, the major talents of French poetic realism and the French New Wave.

Vigo was born in Paris in 1905. His parents were prominent anarchists. His father died in prison, under mysterious circumstances, when Vigo was 12. Afterwards, Vigo was sent off to boarding school under an assumed name, for his own protection. He was sickly much of his short life, and died of tuberculosis in 1934, at the age of 29, soon after completing *L'Atalante*. An award in his name, the Prix Jean Vigo, honouring “independence of spirit and quality of directing,” has been given out annually in France since 1951.

This is The Cinematheque's first presentation of Vigo's complete body of work since 1995.

“Riveting . . . An inexhaustible source of cinematic magic.”  
– Kristin Jones, *Wall Street Journal*

“One of the most beautiful and haunting movies ever made . . . It defines what is meant by the poetry of cinema.” – Philip French

“One of cinema's greatest masterpieces . . . The loveliest, least maudlin study of human desire ever committed to film.”  
– Geoff Andrew, *Time Out*

## L'Atalante

France 1934. Dir: Jean Vigo. 89 min. DCP

Jean Vigo's only feature is one of cinema's most intoxicating and suggestive masterpieces – a simple tale of love and loss imbued with astonishing poetry. When hopeful young bride Juliette (Dita Parlo) joins new husband Jean (Jean Dasté) aboard his river-faring barge, the exciting adventures she's dreamed of prove elusive, and she must contend with a crusty first mate, a dimwitted cabin boy, and a herd of many cats. Vigo's wonderful film evocatively blends realism and surrealism and has an infectious anarchic spirit. Celebrated character actor Michel Simon shines as Père Jules, the mate, whose cluttered quarters are a surrealist treasure trove. *L'Atalante* was mutilated by its distributors and a commercial shipwreck upon release; it would be years before the film received its due or could be viewed in a version matching Vigo's original vision. “If you have never seen *L'Atalante*, one can only envy the experience you are about to have” (TIFF).

**THURSDAY, DECEMBER 6 – 6:30 PM**  
**SUNDAY, DECEMBER 9 – 8:20 PM**  
**MONDAY, DECEMBER 10 – 6:30 PM**  
**SATURDAY, DECEMBER 15 – 6:30 PM**





New Restoration!

## Wings of Desire

(Der Himmel über Berlin)

West Germany/France 1987. Dir: Wim Wenders. 128 min. DCP

Angels perched atop the buildings of Berlin listen in on the innermost thoughts of mere mortals in Wim Wenders's lovely, lyrical *Wings of Desire*, a soaring high-point of the director's cinema and a moving, melancholic elegy to the then-still-divided German city. Damiel (Bruno Ganz) and Cassiel (Otto Sander) are brooding, compassionate angels who eavesdrop on the secret pains and fears of ordinary people. When Damiel falls for a beautiful trapeze artist (Solveig Dommartin), he renounces his immortality to return to earth as a human, hoping for a love that transcends life in the heavens. The stunning cinematography — crisp black-and-white, lurid Technicolor — is by French great Henri Alekan, whose many credits include Cocteau's *Beauty and the Beast*. Wenders won Best Director honours at Cannes. "Few films are so rich, so intriguing, or so ambitious" (Geoff Andrew, *Time Out*).

SATURDAY, DECEMBER 29 – 4:00 PM &amp; 8:40 PM

SUNDAY, DECEMBER 30 – 6:30 PM

WEDNESDAY, JANUARY 2 – 8:40 PM



## Zéro de conduite

(Zero for Conduct)

France 1933. Dir: Jean Vigo. 45 min. DCP

One of the cinema's most loved, most quoted, and most influential works. Jean Vigo's immortal classic can count amongst its progeny François Truffaut's *The 400 Blows* and Lindsay Anderson's *If...* Offering a lyrical, joyously anarchic account of youthful rebellion, *Zéro de conduite* is set in a provincial boys' boarding school, where four young co-conspirators, chafing under the hypocritical, dictatorial discipline, foment a revolt. Celebrated sequences include a dormitory pillow fight that becomes a balletic blizzard of feathers, and the bombardment of a group of pompous dignitaries with rubbish. Vigo's wonderfully subversive film deeply offended bourgeois sensibilities and was banned for 12 years as "anti-French"! This new restoration, running five minutes longer than other versions, includes sequences previously shortened or cut. "One of the most poetic films ever made" (Pauline Kael).

preceded by



and



## À propos de Nice

France 1930. Dir: Jean Vigo. 23 min. DCP

A key work of French avant-garde cinema. Vigo's debut is an iconoclastic portrait of the resort city of Nice, made in the "kino-eye" style of Dziga Vertov's *The Man with the Movie Camera*. Shot by Boris Kaufman, Vertov's brother, it uses black humour and biting sarcasm to subvert the conventions of the travelogue, becoming an angry critique of bourgeois decadence and indifference to suffering. Said Vigo, "Nice is, above all, a town living a game: the great hotels, the tourists, the roulette, the paupers. Everything is doomed to die."

## Taris

(Jean Taris, champion de natation)

France 1931. Dir: Jean Vigo. 10 min. DCP

A documentary with a debt to the Surrealists, Vigo's rarely-seen second film is a beautiful, whimsical study of French champion swimmer Jean Taris – and a dreamlike meditation on water and weightlessness.

THURSDAY, DECEMBER 6 – 8:20 PM

SUNDAY, DECEMBER 9 – 6:30 PM

MONDAY, DECEMBER 10 – 8:20 PM

## A matinee film program for children and their families

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

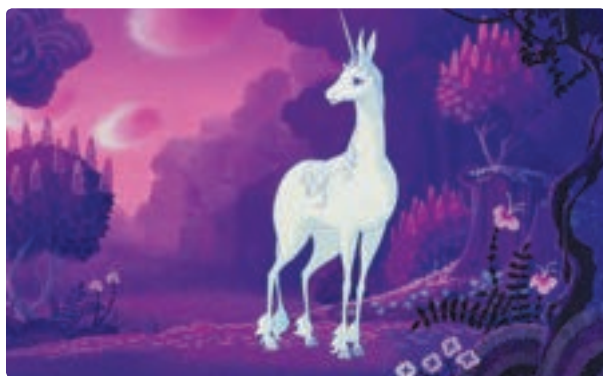
Kid-friendly start time: 11:00 am!

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



THE LAST UNICORN

## Two Animated Jewels from 1982!



### The Last Unicorn

USA/Japan 1982. Dirs: Arthur Rankin Jr., Jules Bass. 92 min. Blu-ray Disc

A held-dear classic for kids of a certain era, this animated version of Peter S. Beagle's fantasy novel – adapted for the screen by the American author himself – brims with enchanting hand-drawn animation and emotionally resonant storytelling that doesn't talk down to its smart, junior-aged audience. It chronicles the quest of a young unicorn in search of her lost kin, rumoured to have been driven away by a fabled Red Bull. On her journey she meets a bumbling wizard, who, in an act of compassion, transforms her into a human. The stylish, contra-Disney animation is by Japanese studio Topcraft, later recruited by Hayao Miyazaki to form Studio Ghibli. Legendary dad-rock band America performs the songs; top-tier actors Alan Arkin, Jeff Bridges, Mia Farrow, Angela Lansbury, and Christopher Lee voice the characters. Hampered by decades of subpar releases, *The Last Unicorn* screens here in its definitive 2015 edition. "An unusual children's film in many respects, the chief one being that it is unusually good" (Janet Maslin, *New York Times*).

SUNDAY, NOVEMBER 18 – 11:00 AM



### The Secret of NIMH

USA 1982. Dir: Don Bluth. 82 min. Blu-ray Disc

A beautiful, much-loved but oft-overlooked children's film from the 1980s, *The Secret of NIMH* was directed and produced by celebrated animator Don Bluth, who had a much-publicized exit from the Walt Disney Company prior to its making. Disney's rejection of *NIMH*'s story – too dark, in their view – was the final straw in a series of events that prompted Bluth and a team of animators to leave Disney and form their own company. The resulting film – a return to traditional animation techniques that Disney was in the process of abandoning – tells the story of Mrs. Brisby, a widowed mouse, and her courageous mission to save her home and her desperately ill son from destruction. Her quest leads her to a group of hyper-intelligent escaped lab rats, lead by the mystical and wise Nicodemus. They agree to help her as part of their own quest for independence. "*The Secret of NIMH* is an artistic success. It looks good, moves well, and delights our eyes" (Roger Ebert, *Chicago Sun-Times*).

SUNDAY, DECEMBER 16 – 11:00 AM

Film Club is sponsored by



## Reaching Out

Presented by **the Cinematheque**



**Reaching Out** empowered young activists in Metro Vancouver Pride Clubs and Gender & Sexuality Alliances (GSAs) to produce and share videos aimed at making change and building networks of allies within their local communities. The project engaged youths in Vancouver, Coquitlam, and Burnaby, providing them with extensive professional support and mentorship from filmmakers and educators.

LGBTQ+ youth are a group that regularly reports exclusion, harassment, and bullying, and that experiences higher levels of mental-health concerns such as anxiety and depression, and higher rates of suicide, than the general population. Through this project, young people created videos to help their support networks recruit members, to communicate important social justice messages, and to engage their school communities. Inspiring and exciting, these videos will screen at The Cinematheque in a special evening celebrating diversity and creativity.

Reaching Out, presented by The Cinematheque and Out In School, was realized in partnership with the School Districts of Vancouver, Coquitlam, and Burnaby. The project was generously supported by Coast Capital Savings and the TELUS Vancouver Community Board.

**Please note:** This free admission presentation is an RSVP event. If you are not a project participants or an invited guest but you are interested in attending, email us at [education@thecinematheque.ca](mailto:education@thecinematheque.ca)

WEDNESDAY, DECEMBER 5 – 6:00 PM

Supported By:



# 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!

## Goliath

Switzerland 2017. Dir: Dominik Locher. 85 min. DCP

Life in a dreary Zurich suburb is enlivened for young couple David (Sven Schelker) and Jessy (Jasna Fritzi Bauer) by the fact they're very much in love. But an unplanned pregnancy shatters their easy intimacy, and David's anxiety around becoming a father consumes him with panic. Coming home together on the train one night, Jessy is harassed by some drunken louts: when David steps in, the head-butt he receives lands him in hospital. Jessy assures him he did "everything right," but David's feelings of inadequacy drive him first to obsessive power-lifting and then to excessive doses of anabolic steroids – the effects of which endanger everything he sought initially to protect. Writer-director Dominik Locher's film is an engrossing exploration of traditional male and female gender roles, and a sobering account of toxic masculinity. "Suspenseful and ultimately moving . . . Suggests a major Swiss talent" (Boyd van Hoeij, *Hollywood Reporter*).

Post-screening discussion with **Dr. John Oliffe**, Professor in UBC's School of Nursing, and founder and lead investigator of UBC's Men's Health Research program. His work focuses on masculinities and their influence on men's health, relationships, and quality of life.

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

Co-sponsored by **UBC's Men's Health Research**, a suite of programs, projects, and resources to promote men's mental and physical health.

WEDNESDAY, NOVEMBER 21 – 7:30 PM



## Keep the Change

USA 2018. Dir: Rachel Israel. 93 min. DCP

David (Brandon Polansky) is a thirtysomething Manhattanite whose penchant for telling inappropriate jokes (sometimes to police officers) results in a court mandate to attend a social program for adults with autism. Convinced he doesn't belong, David (who falls on the high-functioning end of the spectrum) initially refuses to participate, or even to remove his sunglasses. But things start to change when he meets irrepressibly confident Sarah (Samantha Elisofon), who declares him "really, really smoking hot and so sexy." Taking the noteworthy step of casting people with ASD to portray characters with ASD, Rachel Israel has crafted an endearing, authentic, and often very funny love story of two adults on the spectrum negotiating the complexities of romance. "An ode to self-discovery and acceptance that's as funny as it is sweet" (Nick Schager, *Variety*). "A landmark motion picture . . . Deserves to be widely seen" (Glenn Kenny, *New York Times*).

Post-screening discussion with **Shannon Muir**, a Registered Speech Language Pathologist who for over 25 years has worked with children and adults with autism to develop their communication skills, including speech, language, and social interaction. She also serves on the Advisory Council for ACT - Autism Community Training.

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

WEDNESDAY, DECEMBER 19 – 7:30 PM

DIM  
CINEMA

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

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



Courtesy of LUX, London

## Where I Am Is Here: Margaret Tait at 100

Programmed by Sarah Neely and Matt Lloyd

Margaret Tait (1918-1999) stands out as one of Scotland's most innovative and stridently independent filmmakers. Although her work was relatively unknown during her lifetime, recent years have heralded a more widespread acknowledgement of her significance across several areas of the arts in Scotland – film, art, and poetry. Marking the centenary of Tait's birth, this program showcases part of the body of work she referred to as her "film poems." Made in Edinburgh and Orkney, the two places she lived and worked for most of her life, the films, shot on 16mm, capture the people and places she was most familiar with. Celebrations of the everyday, they approach their subjects with great intimacy, unravelling the mystery of the commonplace through details often overlooked.

**Three Portrait Sketches** | 1951. 10 min.

**A Portrait of Ga** | 1952. 5 min.

**Where I am Is Here** | 1964. 35 min.

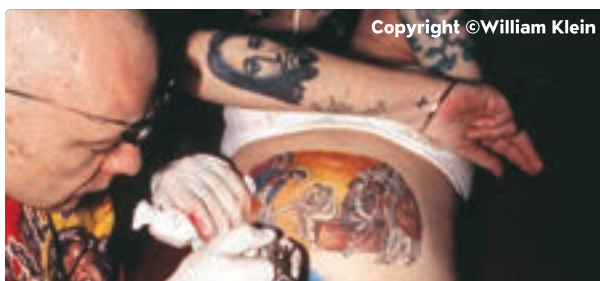
**Aerial** | 1974. 4 min.

**Colour Poems** | 1974. 12 min.

**Tailpiece** | 1976. 10 min.

Screening format: 16mm film converted to DCP

WEDNESDAY, NOVEMBER 14 – 7:30 PM



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"Anybody who pretends to be objective isn't realistic."  
– William Klein

## Messiah

(Le Messie)

France 1999. Dir: William Klein. 117 min. DCP

Although best known in the last century for his rule-breaking street photography – he's been called "the poet of the epoch of McCarthy and the Bomb" (Max Kozloff) – William Klein became a prophet of the 21st century through his filmmaking. Klein's iconoclastic fiction films and expressionist documentaries transported "the apocalyptic dreams and demagogic humours of the 1950s into the [mediascape] of the three subsequent decades" (Jonathan Rosenbaum). Who was better, then, to usher in the millennium? Juxtaposing Handel's *Messiah* with the everyday lives of people around the globe who sing it, Klein's last film, first released in December 1999, is a state-of-the-world documentary for the new century, a message in a bottle that has at last reached our shore.

WEDNESDAY, DECEMBER 12 – 7:30 PM

CALLING ALL CINEPHILES



**PUSH COMMISSION**  
**BICYCLE THIEVES**

Composer Joelysa Pankanea guides a group of six musicians and four actors as they provide live musical and voice accompaniment to the landmark neorealist film *Bicycle Thieves*.

**ZVIZDAL**

(CHERNOBYL – SO FAR SO CLOSE)

A documentary portrait about two people living in a ghost town is intercut with live images of maquettes of their home through different seasons. What emerges in the work is a portrait of loneliness, survival, poverty, hope and unconditional love.



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Front Cover Image: *The Drummer and the Keeper*

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