

July / August 2023

The Cinemathèque



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.

Buying Tickets

The Cinematheque box office opens 30 minutes prior to the first screening of the day. Tickets can be purchased in advance online at thecinematheque.ca or during screening hours at our box office.

By purchasing a ticket to a screening at The Cinematheque, you automatically become a member of the Pacific Cinémathèque Pacifique Society.

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The Cinematheque is a not-for-profit society incorporated in the province of British Columbia and a registered Canadian charity. We rely on financial support from public and private sources. Donations are gratefully accepted. A tax receipt will be issued for all donations of \$50 or more. support@thecinematheque.ca

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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.

theatre@thecinematheque.ca

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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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Jo B.

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Frames of Mind notes: Caroline Coutts

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Classification Information

Screenings are restricted to 18+ unless the film has been classified by Consumer Protection BC. This is indicated in our program guide and/or on our website by the inclusion of one of the following ratings:

G Suitable for all ages

PG Parental discretion is advised

14+ Viewers under 14 years of age must be accompanied by an adult

18+ Viewers under 18 years of age must be accompanied by an adult

Ticket Rates

\$14 General (18+), \$12 Senior (65+), \$10 Student

Multi-film ticket packs are available for purchase at a discounted rate from our gift shop. Ticket rates may vary for special events.

Film Club, our family matinée series, has the reduced admission rate of \$6 for ages 13 and under.

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July/August 2023

- 2 **A Summer Long Since Passed:
Three Films by Kurt Walker**
- 4 **The Image Before Us**
- 8 **Dardenne Brothers × 3**
- 10 **New Restoration**
- 10 **New Cinema**
- 11 **New Documentary**
- 11 **Double Solitaire Book Launch**
- 12 **When the Camera Is On, Cinema Is Happening:
The Complete Works of Jean Eustache**
- 18 **Calendar**
- 20 **I See A Darkness: Béla Tarr & György Fehér**
- 21 **Radiograph of a Family**
- 22 **Film Noir**
- 27 **Deep Focus: Understanding Film Noir**
- 28 **Suzuki Seijun 100**
- 34 **Film Club**
- 36 **DIM Cinema**

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For more information (and to sign up!), email Gerilee McBride at gerilee@thecinematheque.ca with "Distribution Volunteer" in the subject line.



A Summer Long Since Passed

Three Films by Kurt Walker

July 6

Vancouver-born filmmaker Kurt Walker first came to cinema by a path only possible in this second century of the medium. Experimenting within the spaces of massively multiplayer online games like *World of Warcraft*, he began making machinima (a portmanteau of machine and cinema): movies that take game worlds, with their polygonal architecture, props, and model actors, as ready-made film sets.

Video and film artists of a certain inclination have always gravitated toward low-cost, new tech tools: 8mm, 16mm, Pixelvision, consumer-level digital cameras. Using these formats, as Walker does—nearly all of them show up in his films—means being bound up in their counter-histories, both as image-capture devices and distribution methods, which has led his work to be categorized with non-fiction, melodrama, new media, and experimental works.

These labels may appear contradictory, which is often the case when an artist exists outside a commercially ascendent look or format. Yet the core of Walker's work is straightforward. The three films screening as part of "A Summer Long Since Passed," Walker says, all pay tribute to the artistic community and resulting friendships Walker forged in Vancouver. These are films that hold the ephemerality of IRL and virtual existence in a careful balance, out of a desire, as Blanchot wrote to Bataille on the subject of friendship and finality, "[to] let images come, to appeal to an absence that we will imagine to be our own."

All of Walker's films have a retrospective angle, an engagement with nostalgia that sees each film reconfigure records of the past as something that has a life beyond any single person. Most powerfully, text is used in a way that's equally reminiscent of early cinema intertitles and private messages. Walker's cinema latches

onto these chains of memory, recognizing that these types of images and sounds—obsolete tech and distant voices—are often the first things to fade away when describing, for example, what it meant to be in Vancouver in the 2010s as gentrification pushed friends and artists further apart.

Walker's films fit into an alternate Canadian cinema. Most recently, *I Thought the World of You* was programmed in TIFF's avant-garde Wavelengths section. More broadly, Walker's films bring to mind the *In Memorium* (Mark LaPore) series by American filmmaker Phil Solomon, which memorializes his friendship with LaPore by shooting within the environs of PS2-era *Grand Theft Auto*, or the chat logs in Iwai Shunji's *All About Lily Chou-Chou*. In both of those digital works, there is an emotional and textural specificity to their uses of technology.

Walker's films likewise are acts of transformative re-creation informed by the time spent *there*, behind cameras and within games, knowing both the physical world and the digital one are marked by similar forces of dissolution, yet that the gaps opened up by these shifts allow a small and nimble cinema to chart its own course.

"A Summer Long Since Passed" will include a screening of *s01e03* and *I Thought the World of You* followed by a discussion with filmmaker Kurt Walker. There will then be a short break before a screening of *Hit 2 Pass*.

“Lyrical ... I’ve yet to see another [film] that so effectively expresses the inner turmoil and emotional poignancy of instant text communication the way *s01e03* does.”

Eddie Vargas, *Fanbyte*

July 6 (Thursday)

7:00 pm

preceded by

—Intermission—



s01e03

Canada 2020
Kurt Walker
57 min. DCP

In Person: Kurt Walker

An echo from deep within a secret archive of dreams, video memories, private messages, and atomized, emptied-out Vancouver living spaces, Kurt Walker’s luminously sprawling second feature is a film like no other made about this city. Tracing connections between long-distance friends in New York and *Final Fantasy XI*’s world of Vana’diel, the film covers a single summer day, the final one before a server shutdown in the MMO game. *s01e03* (TV code for entering a narrative midseason) has the feel of a work guided by pure intuition: an ambient collage of the overlap, rather than the hierarchy, of digital and physical presence. But the design here is deliberate. Faced with endings and barriers, Walker builds out an anatomy of lingering possibilities for art and affection, which multiply rather than resolve. It’s not quite an elegy: you could just as confidently say this film belongs to *FFXI* players circa 2009 as to the unknown Vancouver artists of the future.

“Works like this are rare...More than any film I’ve seen since Phil Solomon’s *Grand Theft Auto* series, *s01e03* provides a clear image of how identity and sociality have radically changed since the advent of online gaming and social media.”

Michael Sicinski



I Thought the World of You

Canada 2022
Kurt Walker
17 min. DCP

“A truly beautiful lyrical essay.”

Guy Maddin

Where did the outsider musician Lewis come from? Was he born straight from the ether, fabricated by ’00s music blogs, or was it true that his out-of-time work had really been unknown until a Calgary record shop made the crate-find to end all crate-finds? Kurt Walker’s latest elegantly structured film takes on this legend, its threads leading to ardent explosions of internet amateur discovery, as well as the shadows of 1980s Vancouver. Refining his approach and shooting, for the first time, on film—Ryan Ermacora and Jessica Johnson act as DPs—Walker lets loose a roving consciousness through time. As in his previous films, neither the modern, speculative world of text exchanges nor the “classical” one that the artist inhabits is positioned above the other. Instead, the film searches for links between Lewis’s persona, listener’s rooms, and the music itself—a plangent voice of unguarded romanticism—and the way it brings people and a bricolage of ideas together.



Hit 2 Pass

Canada 2014
Kurt Walker
74 min. DCP

Rather than a portrait, chronicle, or diary film about the Prince George auto event that gives Kurt Walker’s first feature its name, *Hit 2 Pass* is a reflection on all three of those non-fiction forms. While Tyson Storozinski, Walker’s friend and connection to the area, initially acts as guide to the process of stripping and preparing a vehicle for entry in the community pastime (a cross between a collision derby and a rally race), the film quickly finds room for a medley of voices and camera formats, allowing the film’s attention to pivot elsewhere: to rituals, hidden histories, and the codes and responsibilities of filmmaking with friends. While never far from gearhead talk and engine revs, the film’s animating curiosity continually points outwards, a risk-taking approach that was awarded in its premiere at Doclisboa.

“*Hit 2 Pass* is a neighbourhood fireworks show of a film: small, spirited, and lightly disreputable, gearheaded and bighearted as they come. It fits into Truffaut’s prescription about the joys and agonies of making cinema, with an emphasis on the former.”

Jim Gabriel

The Image Before Us: A History of Film in British Columbia —The Finale

Concludes in August

Curated by Harry Killas

This is our seventh and final season of “The Image Before Us.” We are calling this season “The Finale” to put an exclamation point on the series. In it, we will rescreen many of the most memorable and significant films from the first six seasons. To answer the question, “What is the image or what are the images before us?,” we need the opportunity to actually see them, to show films—*our* films, *our* films from *our* community—that are hard to see, except at an institution like The Cinematheque. While we had never intended for this series to go past a single year, it has become a modest contribution to community building, perhaps nation building, as our culture and community here in British Columbia continues to evolve, define itself, and reflect itself through film and media, to ourselves and to others. —Harry Killas

Harry Killas is a Vancouver filmmaker and associate professor in Film + Screen Arts at Emily Carr University of Art + Design.

Acknowledgement: Harry Killas is grateful to Colin Browne for his curatorial assistance on this season of “The Image Before Us.”

July 5 (Wednesday)

6:30 pm



Carnal Knowledge

USA 1971
Mike Nichols
98 min. DCP

New Restoration

Mike Nichols’s caustic sex drama, a blunt portrait of male chauvinism starring Jack Nicholson opposite Art Garfunkel, ignited controversy upon release after a print was seized, under obscenity laws in Georgia, and criminal charges laid. When the high court overturned the ruling, the savvy studio re-released the film with the tagline: “The United States Supreme Court has ruled that ‘Carnal Knowledge’ is *not* obscene. See it now!”

“Gutsy directing by the great Mike Nichols, coming off *The Graduate*, *Who’s Afraid of Virginia Woolf?* and *Catch-22*, with a great ensemble, especially Jack Nicholson near the start of his great decade in ’70s New Hollywood films. *Carnal Knowledge* was famous in its day for breaking through barriers of sex and swearing in American cinema, and for popularizing the catchphrase ‘bullshit artist.’ Shot partly in Vancouver at Panorama Studios and the Austin C. Taylor estate, it is, along with Altman’s *McCabe and Mrs. Miller*, one of the classic films shot in Hollywood North. Lensed by the great Italian cinematographer Giuseppe Rotunno (*The Leopard*, *Fellini Satyricon*, *All That Jazz*), *Carnal Knowledge* features impressive long takes and precise performances.”

Harry Killas

“*The Corporation’s* radical and troubling diagnosis of what ails the corporation, controversial on its release, has now become a commonplace and accepted idea. A well-recognized high point within the contemporary genre of entertaining yet critical social-justice documentaries, which continues to serve as a flashpoint for community engagement, protest, and action.”

Harry Killas

July 5 (Wednesday)

8:40 pm



Excited TV-14

Canada 2009
Bruce Sweeney
85 min. 35mm

In Person: Bruce Sweeney

“As close to ‘feel good’ as it gets in the Sweeney-verse, the neo-romcom *Excited* expands the celebrated Sweeney company of players, while interrogating masculinity, male sexuality, and the comforts of Lotus Land.”

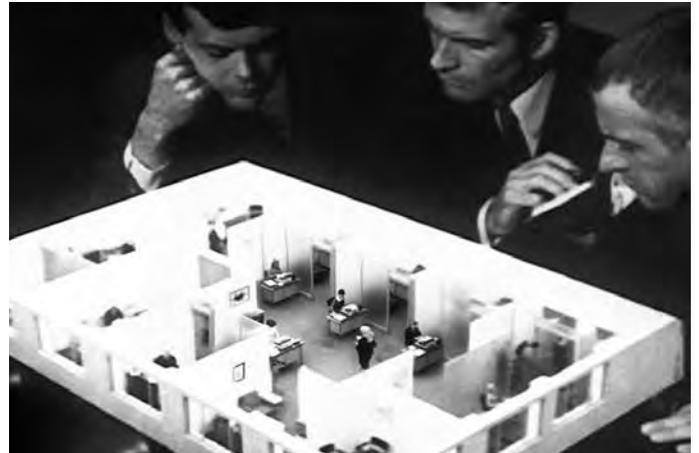
Harry Killas

“A romantic comedy about going off half-cocked.” Masculinity goes under the knife in Vancouver indie auteur Bruce Sweeney’s revisionist rom-com, which earned four Leos including Best Director and Best Dramatic Feature. Thirtysomething Kevin (Cam Cronin) is a successful golf-course owner whose love life is kaput; in the eight years since his divorce, he hasn’t so much as hit on another woman, let alone braved a date. The nagging reason, on which he pins the failure of his marriage, is that Kevin suffers from premature ejaculation. When his brother sets him up with an attractive shoe-sales clerk (Lara Sadiq), and sparks unexpectedly fly, Kevin’s inadequacy rears its emasculating head as the couple starts rounding the sexual bases. Egoan mainstay Gabrielle Rose, superb in the Leo-winning role, plays Kevin’s overbearing, grandkids-deprived mother.

After the screening, actor Gabrielle Rose will moderate a Q&A with Sweeney.

July 19 (Wednesday)

7:00 pm



The Corporation PG

Canada 2003
Mark Achbar, Jennifer Abbott
145 min. 35mm

Guests in Attendance

A sensation at the Canadian box-office, this rabble-rousing social documentary traces the history and psychopathology of the most dominant institution of our times. Once it was Church, once it was State, but in this age of globalization, privatization, and free markets run amok, we owe ultimate fealty to the Corporation. If you apply standard diagnostic tests used by mental health professions—as *The Corporation* does, with hilarious, alarming thoroughness—you discover that the dominant institution of our times shares all the personality traits of a psychopath! Based on Vancouver law professor Joel Bakan’s book *The Corporation: The Pathological Pursuit of Profit and Power*, and co-directed by Vancouverites Mark Achbar and Jennifer Abbot, *The Corporation* assembles a lively, entertaining, and thought-provoking mix of interviews (Michael Moore, Noam Chomsky, Naomi Klein) and great, often campy archival footage to make its mad-as-hell case.

After the screening, Cineworks Executive Director Dan Small will moderate a discussion with co-director Jennifer Abbott, author Joel Bakan, and the film’s educational distributor Katherine Dodds.

This 20th anniversary screening of *The Corporation* is co-presented with Cineworks Independent Filmmakers Society.





August 2 (Wednesday)

6:30 pm

Potlatch: A Strict Law Bids Us Dance

Canada 1975
Dennis Wheeler
54 min. Digibeta

“If anything deserves to be called a British Columbia classic, it is this film.”

Harry Killas

Directed by the late Vancouver filmmaker Dennis Wheeler, a distinct and promising artistic voice of the early 1970s, and created in collaboration with the Kwakwaka'wakw First Nations of Alert Bay, BC, this acclaimed documentary focuses on the Northwest Coast practice of the potlatch, a traditional ceremony in which surplus wealth is given away. The film documents two potlatches. One, given by Chief Dan Cranmer in 1921, during a period when the ceremony had been banned by the Canadian government, resulted in the prosecution of 45 people. The other, in 1974, was given by Dan Cranmer's family, including his daughter Gloria Cranmer Webster, who narrates. The film was restored in 2007 by the Audio Visual Heritage Association of BC, with support from the U'mista Cultural Society of Alert Bay. Wheeler passed away from leukemia in 1977.

preceded by

Now Is the Time

Canada 2019
Christopher Auchter
16 min. DCP

When internationally renowned Haida carver Robert Davidson was only 22 years old, he carved the first new totem pole on Haida Gwaii in almost a century. On the 50th anniversary of the pole's raising, Haida filmmaker Christopher Auchter steps easily through history to revisit that day in August 1969, when the entire village of Old Massett gathered to celebrate the event that would signal the rebirth of the Haida spirit. —NFB

Bill Reid Remembers

Canada 2021
Alanis Obomsawin
24 min. DCP

A beautiful tribute from Alanis Obomsawin to her friend's remarkable life and rich legacy. Despite spending his early life away from his nation's culture, renowned Haida artist Bill Reid always kept Haida Gwaii close to his heart. While working for CBC Radio, he started learning how to make jewelry, then later sculpture, using Haida techniques and images. Reid's powerful narration—interspersed with Obomsawin's own—recounts his complex childhood, his emergence as an accomplished artist, and his profound connection to his homeland. —NFB

August 2 (Wednesday)

8:30 pm



Finding Dawn

Canada 2006
Christine Welsh
73 min. DCP

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

“Another revelation from this series, *Finding Dawn* is an important, powerful, pungent, and ultimately moving film. Deserves to be revisited on the big screen.”

Harry Killas

“Colin Browne’s wistful tribute to his family’s roots in the interior of British Columbia.”

Harry Killas

August 16 (Wednesday)

7:00 pm



KONELINE: Our Land Beautiful PG

Canada 2016
Nettie Wild
96 min. DCP

In Person: Nettie Wild

“Nettie Wild, recipient of the 2023 Governor General’s Award in Visual and Media Arts, is one of our most fearless documentarians. With *KONELINE: Our Land Beautiful*, she aspires to cinematic poetry.”

Harry Killas

Veteran Vancouver filmmaker Nettie Wild has documented political revolutions, land blockades, and the fight for safe injection sites with a nuanced understanding of complex issues and a refusal to reduce them to “us/them” binaries. In *KONELINE*, her sixth feature, Wild turns this curious lens to the controversial Red Chris mine development in Tahltan territory, northwestern British Columbia. *KONELINE*’s spectacular cinematography emphasizes the dynamic forces at play in this fraught landscape, from the kinetic power of workers installing electrical towers to the muscular resistance of horses pulled across a rushing river. Opinions on the mine development are as varied as the landscape: Wild interviews Tahltan both opposed to and working for the mine, as well as a range of settlers and visitors. *KONELINE* never tries to reconcile these differences under a simplistic call to action, but instead views them as interrelated forces in BC’s complex ecology. *KONELINE* is as beautiful and haunting as the landscape it portrays. —Chelsea Birks

After the screening, The Cinematheque’s Learning & Outreach Director Chelsea Birks will moderate a Q&A with director Nettie Wild. Birks’s award-winning book *Limit Cinema: Transgression and the Nonhuman in Contemporary Global Film*, features a chapter on *KONELINE*.

August 30 (Wednesday) **Closing Night**

7:00 pm



Strathyre

Canada 1979
Colin Browne
25 min. 16mm

In Person: Colin Browne

In Colin Browne’s confident and freewheeling first film, he and friend Colin Ritchie go in search of a homestead near Kamloops called Strathyre, looking for evidence of an event that occurred more than six decades earlier, on the last weekend of October 1914.

—Intermission—

My American Cousin PG

Canada 1985
Sandy Wilson
89 min. DCP

In Person: Sandy Wilson

Now a classic of our national cinema, writer-director Sandy Wilson’s charming *film à clef* is both an affecting coming-of-age tale and a witty meditation on Canadian-American cultural tensions. Sandy Wilcox (Margaret Langrick) is a preteen growing up in the 1950s in the Okanagan, where she’s bored and also tired of being treated like a child. Everything changes with the arrival of Butch (John Wildman), her dreamy, red-convertible-driving cousin from California, who seems to embody everything exciting Sandy’s been longing for. *My American Cousin* was a popular hit at home and abroad, and won six Genie Awards—Best Picture, Director, Screenplay, Actress (Langrick), Actor (Wildman), and Editing (Haida Paul). Arriving on the heels of *The Grey Fox*, it also solidified BC’s ascendance as an important filmmaking hub, and was a rallying cry for women directors everywhere.

A Film That Is Also Dardenne Brothers × 3

July 7–18

In September 2020, The Cinematheque mounted its first retrospective dedicated to Belgian fraternal filmmakers Jean-Pierre and Luc Dardenne. Titled “A Film That Is Also a Handshake” after a maxim set down in Luc’s published diary, the series showcased six features from the distinguished, philosophically inclined social realists, but excluded (for pandemic-related reasons) two of their most exemplary works: 1999’s Palme d’Or winner *Rosetta*, one of the final masterpieces of the last century, and 2002’s *The Son*, one of the first masterpieces of the new century. We are delighted to present those films, newly restored, in a series-addendum program that also includes the brothers’ much-lauded latest, *Tori and Lokita*, a picture that hearkens back, in ethics and aesthetics, to those seminal earlier works.



“The quintessential poetic social realists of the age... Their influence is felt everywhere.”

Nick James, *Sight and Sound*

July 7 (Friday)	6:30 pm
July 9 (Sunday)	8:45 pm
July 14 (Friday)	8:45 pm
July 17 (Monday)	6:30 pm



Tori and Lokita (Tori et Lokita)

Belgium/France 2022
Jean-Pierre Dardenne, Luc Dardenne
88 min. DCP
In French with English subtitles

New Cinema

“One of their greatest.”

Martin Scorsese

Widely hailed as a return to form for two-time Palme d’Or winners Jean-Pierre and Luc Dardenne, *Tori and Lokita* ranks among the best and most vitriolic works by the veteran auteurs. The film, set in the brothers’ customary moral universe of Liège, Belgium, centres on the inseparable bond between two African immigrants—12-year-old Tori (Pablo Schils) and 17-year-old Lokita (Joely Mbundu)—whose hardscrabble lives include extortion by smugglers and peddling drugs for an abusive trattoria chef (Alban Ukaj). When Lokita is faced with deportation, she ups her involvement in the underworld to pay for counterfeit papers, inadvertently siloing herself from Tori. Told with narrative economy and a degree of formal rigour not seen since the high-water marks of the directors’ turn-of-the-aughts filmmaking, this harrowing portrait of a beyond-blood siblingship is at once an aching testament of love and a trenchant indictment of society’s apathy toward those it renders Other.

a Handshake

July 8 (Saturday)
July 9 (Sunday)
July 18 (Tuesday)

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

July 7 (Friday)
July 10 (Monday)
July 18 (Tuesday)

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



The Son (Le fils)

Belgium/France 2002
Jean-Pierre Dardenne, Luc Dardenne
103 min. DCP
In French with English subtitles

New Restoration

A virtuosic work of formal austerity and secular parable, the Dardennes' blistering drama, made between Palme d'Or winners *Rosetta* and *L'Enfant*, is "probably the brothers' masterpiece" (J.R. Jones, *Chicago Reader*). Olivier Gourmet, awarded Best Actor at Cannes for his devastatingly somatic performance, is namesake Olivier, a carpentry teacher at a vocational school for troubled youth, whose spare, solitary existence hints at past injury. When teenage Francis (Morgan Marinne) is paroled to the workshop, Olivier's strange fascination with the boy soon lays bare a tragedy binding their former lives together. As ever in the brothers' laconic cinema, psychology is eschewed and motivations are unclear, even to the characters themselves. The visceral 16mm camerawork is the product of a *corps-caméra* technique designed to imbue the image with embodied subjectivity. Philosopher Emmanuel Lévinas's face-to-face ethics guide the film's moral underpinnings.

"As assured and flawless a telling of sadness and joy as I have ever seen ... *The Son* is a great film."

Roger Ebert, *Chicago Sun-Times*



Rosetta PG

Belgium/France 1999
Jean-Pierre Dardenne, Luc Dardenne
93 min. DCP
In French with English subtitles

New Restoration

"The most visceral filmgoing experience of the past year ... It makes just about every other form of movie 'realism' look like trivial escapism."

Jonathan Rosenbaum, *Chicago Reader*

Jean-Pierre and Luc Dardenne's tour-de-force, a watershed work in social realist cinema, was the upset winner of top prize at the 1999 Cannes Film Festival. (It would be the first of two Palme d'Ors for the Belgian masters.) Refining the already bare, *vérité* aesthetic of breakout feature *La promesse*, the brothers' incendiary drama is an unflinching portrait of Rosetta (powerhouse Émilie Dequenne, crowned Best Actress at Cannes), a near-destitute young woman fighting tooth-and-nail to eke out an existence for herself and her alcoholic mother. The stark, soulful story achieves eminence thanks to veristic performances by Dequenne, Olivier Gourmet, and Fabrizio Rongione (in his first Dardenne collaboration), and a camera practically tethered to the nape of the heroine's neck. In its crystalline portrayal of suffering and grace, the work bears resemblance to Robert Bresson's transcendent *Mouchette*.

New Restoration

July 8 (Saturday) 6:30 pm
July 10 (Monday) 8:30 pm
July 14 (Friday) 6:30 pm
July 16 (Sunday) 4:00 pm
July 20 (Thursday) 8:30 pm



Contempt

(Le mépris)

France/Italy 1963

Jean-Luc Godard

103 min. DCP

In French with English subtitles

Lionized by *Sight and Sound* critic Colin MacCabe as “the greatest work of art produced in postwar Europe,” the ingeniously self-reflexive *Contempt*, turning 60 this year, is the first and finest of many Godard films about the making of a film. Both an obituary for Hollywood cinema and a genuinely moving portrait of the breakdown of a marriage, the film features Michel Piccoli as Paul, a hired-gun screenwriter brought in to rewrite a big-budget adaptation of *The Odyssey*. The director of this movie-within-the-movie is no less than the great Fritz Lang, playing himself; Jack Palance is the project’s crass, interfering producer; while Brigitte Bardot is Paul’s bored wife Camille, who has grown to despise her husband. Godard, who appears as Lang’s assistant, described the characters as “survivors of the shipwreck of modernity.” Based on a novel by Alberto Moravia, magnificently shot by Raoul Coutard, with a bold colour scheme of Mondrian reds and blues.

Be on the lookout for more Godard in 2024 when we launch “JLG Forever,” a year-long tribute to the iconic French auteur.

“Brilliance and Bardot, all in one...A multi-layered odyssey of intelligence and sensuality...One of the masterworks of modern cinema.”

Philip Lopate, *The New York Times*

New Cinema

August 29 (Tuesday) 6:30 pm
September 1 (Friday) 8:30 pm
September 4 (Monday) 6:30 pm



Nobody's Hero

(Viens, je t'emmène)

France 2022

Alain Guiraudie

100 min. DCP

In French with English subtitles

Vancouver Premiere

“A wonderfully humanist film in the end, for the great generosity it has towards everyone who steps into its frame... [Reminiscent] of 1930s Renoir like *Le crime de Monsieur Lange*.”

Edo Choi, *Film Comment*

Since the breakthrough of *Stranger by the Lake* in 2013 (a “Best of the Decade” selection here), Alain Guiraudie has done everything in his power to maintain, rather than smooth away, the edges of his taboo-breaking cinema. His latest is no exception. A disarmingly casual shuffle of genres, *Nobody's Hero* takes on some serious subjects: the flux of national identity, the media-fuelled paranoia that trails terrorist attacks, the liberatory power and gendered control of sex—all in the shape of a comedy! Across a wildly modulated cast of characters—a jogging-suit-clad tech consultant, the two social pariahs he attracts into his life, plus his neighbours and a list of enemies—Guiraudie reshapes a community, one built on the uneven ground of charity mixed with prejudice. Made in the spirit of the early social satires of Renoir and Almodóvar, this is a film with the energy of Freud’s invitation to recognize dreams filled with distressing content as possible sources of wish-fulfillment.

One of the Top Ten Films of 2022

Cahiers du cinéma

New Documentary

August 31 (Thursday)
September 3 (Sunday)
September 6 (Wednesday)

7:00 pm
6:30 pm
7:00 pm



Our Body (Notre corps)

France 2023
Claire Simon
168 min. DCP
In French with English subtitles

Vancouver Premiere

Owing to DOXA and its discerning “French French” program, the exquisite oeuvre of London-born French documentarian Claire Simon is uniquely familiar to Vancouver filmgoers. Simon fans, take note (all others, you too): the veteran auteur’s latest is a major work, a culmination of a career-long fascination with institutions and the diversity of experiences they foster. A standout at this year’s Berlinale, *Our Body* is a tender and intelligent portrait of women and their bodies, told through the day-to-day operations of a public gynecological ward in Paris. With care and admirable candor, Simon captures intimate, sometimes difficult doctor-patient encounters—around fertility, abortion, gender affirmation, and much else—as well as scenes of childbirth and moments at life’s end. It is a testament to Simon’s upstanding sensibilities that when she unexpectedly becomes a patient herself, she affords her body no greater significance than any other in this tremendous, tellingly titled gift of a documentary.

“An intimate, moving, intelligent doc.”

Jessica Kiang, *Variety*

The August 31 screening will include an introduction by Dorothy Woodend, culture editor for *The Tyee* and former programming director of DOXA Documentary Film Festival.

Double Solitaire: The Films of Charles Brackett and Billy Wilder

Book Launch with Donald Brackett

September 7 (Thursday)

7:00 pm



Ball of Fire

USA 1941
Howard Hawks
111 min. 35mm

35mm Print

Barbara Stanwyck was Oscar-nominated for her fast-talking turn in this stellar screwball comedy directed by Howard Hawks and scripted by Charles Brackett and Billy Wilder. Stanwyck plays Sugarpuss O’Shea, a saucy cabaret singer on the lam from her gangster boyfriend. She takes refuge with eight eggheads compiling an encyclopedia. The professors have become stuck on the entry for “slang”; Sugarpuss is just the person to teach them a thing or two on the subject! The great cast includes Gary Cooper (an Oscar winner the same year for *Sergeant York*) as a fusty linguist, and Dana Andrews and Henry Travers in supporting roles. Cinematographer Gregg Toland shot *Citizen Kane* the very same year. The 1948 musical *A Song is Born*, also directed by Hawks, was a *Ball of Fire* remake. Billy Wilder would hereafter become a Hollywood director himself, debuting with *The Major and the Minor* the next year.

This screening of *Ball of Fire* is occasioned by the publication of Donald Brackett’s new book, *Double Solitaire: The Films of Charles Brackett and Billy Wilder* (Applause, 2023). Brackett will introduce the screening and be on hand to sign copies of the book, available to purchase in the lobby.

Donald Brackett is a Vancouver-based culture critic, film curator, and journalist with an extensive history of art and literary media activity covering a diverse field of interests. He is the author of several books on popular culture, most recently *Yoko Ono: An Artful Life* (2022). In 2013, Brackett curated our series “Strange Magic: The Films of Charles Brackett and Billy Wilder.” He is a relative of Charles Brackett, who was his great great grandfather’s cousin on his father’s side.



Varyingly described as one of the last bastions of the *nouvelle vague*, one of the earliest icons of the post-New Wave, or some liminal player shuttling between the two, Jean Eustache, whatever the designation, is the legendary French filmmaker best known on our shores for his brazen three-hour-and-forty-minute opus *The Mother and the Whore* (1973) and appallingly little else. The reason is plain: for decades, Eustache's catalogue has been notoriously unavailable in North America, gaining an almost mythical reputation for its outsized influence yet paradoxical invisibility. (Claire Denis, Pedro Costa, Hong Sangsoo, Jim Jarmusch are among the auteurs who have hailed its importance.) In truth, save for the exceptionally rare touring retrospective (the last was in 2001, and it skipped Vancouver) or the procuring of a bootlegged VHS, you would be hard-pressed to even see an Eustache movie without an institution ferrying a 35mm print from overseas—as we did, with a consortium of other cinemas, in 2016 for *The Mother and the Whore*. Until now, that is. Following Les Films du losange's historic acquisition and remastering of the director's entire library, The Cinematheque is honoured to present the complete works of Jean Eustache, a miracle by any measure.

Born in provincial Pessac in 1938, Jean Eustache was raised by his grandmother until his early teenage years, when he was uprooted and made to work in small-town Narbonne. (It is a chapter of his life fastidiously reenacted in his 1974 film *My Little Loves*.) Eventually finding his way to Paris and into the *Cahiers du cinéma* fraternity

(his wife Jeanette Delos was the magazine's secretary), he so impressed Jean-Luc Godard with his 1963 mid-length *Robinson's Place* that JLG produced his next project and furnished the director with leftover stock from *Masculin Féminin*. Like that 1966 classic, Eustache's novella-sized *Santa Claus Has Blue Eyes* (1967) starred New Wave poster boy Jean-Pierre Léaud and earned acclaim out of the gate, seemingly securing a paved path for its director to feature filmmaking.

But funding stalled, the industry froze him out, and Eustache turned to the economic and creative liberties of nonfiction filmmaking instead. This recourse, a reversal of the customary film-career trajectory, signalled a new telos for the artist. Drawing inspiration from the earliest *actualités* of the Lumières, in which the faithful recording of an event was the objective and arbiter of form, Eustache fashioned a cinema in the mold of primitive moviemaking, before the “point of departure” cleaved the medium into binaristic—and in Eustache's view, bogus—documentary/fiction modes. His rejection of this distinction, and resolve in underscoring its arbitrariness, would be a fulcrum and distinct intellectual pleasure of his practice henceforth.

Eustache's “neo-Lumièrian” tendencies can be traced throughout his sinuous career. They show up, most patently, in his exacting, anthropological-like portraits of rural traditions in decline: the twice-told chronicle of his birth town's anachronistic virtue

When the Camera Is On, Cinema Is Happening: The Complete Works of Jean Eustache



Opening Night

July 13 (Thursday) 7:00 pm

50th Anniversary Screening of
The Mother and the Whore

Introduced by Thierry Garrel

pageant (*The Virgin of Pessac*, 1968/1979); the documenting of the pre-industrial practice of hog farming in the southern highlands (*Le cochon*, 1970). But they also account, less obviously, perhaps, for the autobiographical nature of his work. He was, after all, “an ethnologist of his own reality” (Serge Daney, *Libération*), and that encompassed his personal life too. (A similar claim could be made of fellow New Wave/post-New Wave straddler Philippe Garrel.)

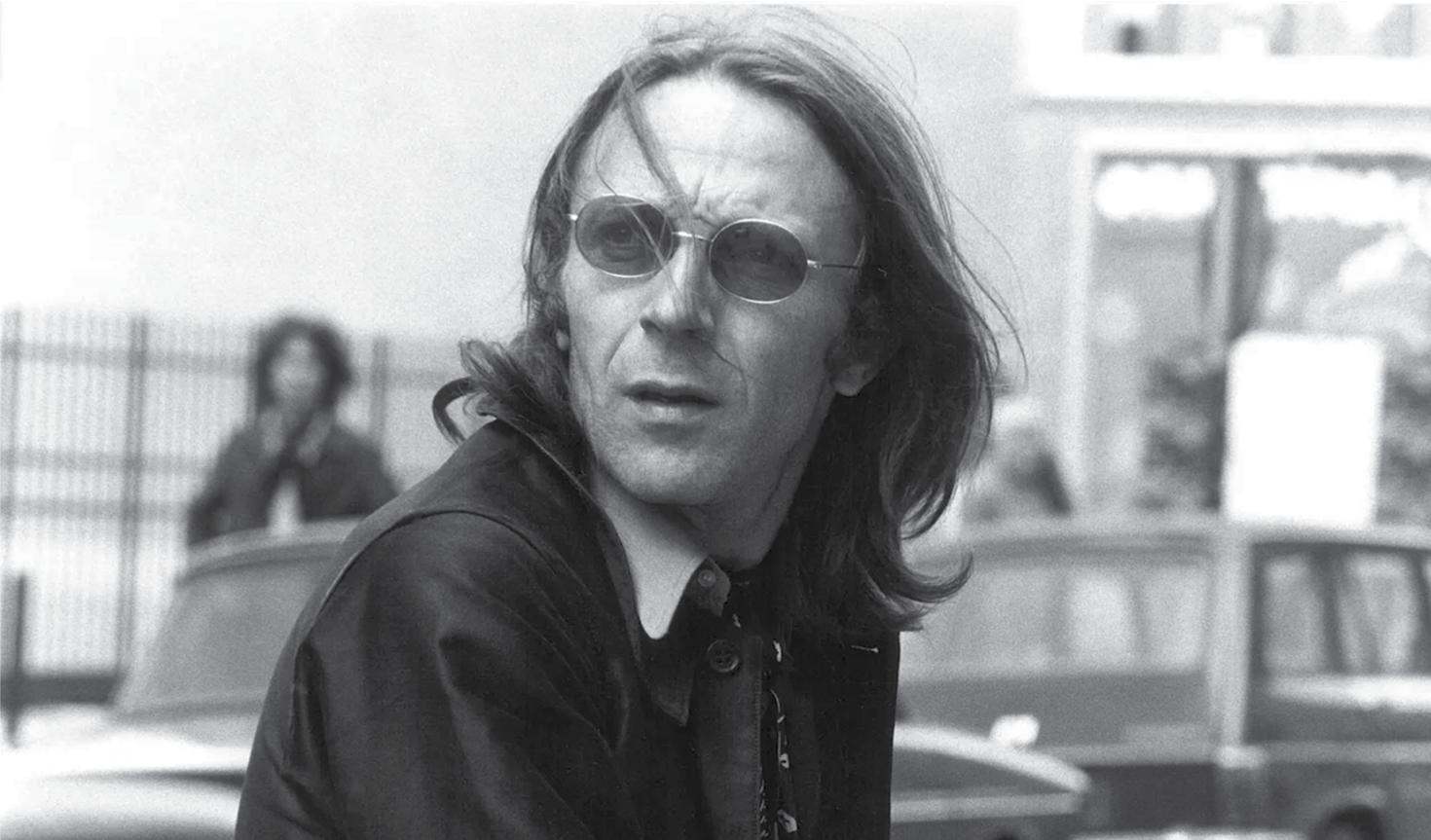
Nowhere is Eustache’s self-archiving impulse more apparent, or brazenly employed, than in his trio of feature films. *Numéro zéro* (1971), his stark full-length debut, is, on the surface, little more than an extended interview with his elderly grandmother, while his teenage sexual awakening serves as wellspring for his final long-play film, *My Little Loves*. Between those poles sits Eustache’s epic (and epochal) landmark: the sprawling, shocking *My Mother and the Whore*. Filmed in his Parisian apartment, plumbed from his own messy love life, and wielding dialogue purportedly drawn from surreptitiously recorded conversations, the director’s *coup de maître* administers a savage interrogation of post-1968 gender relations—and led to charges of Eustache being either a puritanical provocateur or a merciless registrar of a generation’s atrophying counterculture. A *succès de scandale* at Cannes and surprise recipient of its runner-up prize (despite jury president Ingrid Bergman reputedly loathing it), the film was a lightning bolt that jump-started Eustache’s mainstream credibility. The commercial failure of its follow-up, the altogether dissimilar *My*

Little Loves, saw him banished to the margins once again. He would stay there for the remainder of his career, creating sophisticated shorts and television “documentaries” that slyly distort the thresholds between realism and reality.

In 1981, following a prolonged bout of depression and an injury in Greece that left him disabled, Eustache killed himself. He was just shy of his 43th birthday.

“When the Camera Is On, Cinema Is Happening,” its name taken from a telling Eustache adage, offers a comprehensive survey of the august yet obscure French filmmaker’s revelatory oeuvre. The retrospective includes all 12 of the director’s newly restored films, a *mélange* of features, mid-lengths, shorts, and made-for-TV works, as well as Spanish filmmaker Angel Diaz’s exquisite 1997 tribute, *The Wasted Breath of Jean Eustache*, and speaking engagements with Thierry Garrel, who worked with Eustache at the Institut national de l’audiovisuel (INA).

Presented with the support of the Consulate General of France in Vancouver



July 13 (Thursday) **Opening Night**

July 16 (Sunday)

July 28 (Friday)

7:00 pm

6:30 pm

6:30 pm



The Mother and the Whore

(La maman et la putain)

France 1973

Jean Eustache

220 min. DCP

In French with English subtitles

New Restoration

Voted the second greatest French film of all time (after Renoir's *The Rules of the Game*) in a poll conducted by *Time Out Paris*, Jean Eustache's monumental masterpiece was a *succès de scandale* for its devastating dissection of sexual mores and social disenchantment in post-1968 Paris. Few films have caught the tempo of their times with more ferocious brilliance. New Wave icon Jean-Pierre Léaud is Alexandre, a narcissistic young man involved in a wrenching *ménage à trois* with live-in girlfriend Marie (Bernadette Lafont) and sexually liberated nurse Veronika (Françoise Lebrun). Shot in the cramped flats and crowded bistros of the Left Bank, this remarkable three-hour-and-forty-minute film has a lively, improvisational feel that belies Eustache's tightly scripted, highly disciplined shooting methods. Conversational and confrontational, erotic and obsessive, with utterly naked performances, it probes the social, psychological, and sexual dynamics of its characters with a depth rare in the cinema.

The opening-night screening on July 13 will include an introduction by Thierry Garrel.

Thierry Garrel, a French Chevalier des Arts et des Lettres and 2015 recipient of the Prix des Auteurs de la SCAM, is former head of the Documentary and Junior Authors Division at France's Institut national de l'audiovisuel (INA). He was founder and director from 1987 to 2008 of the Documentary Film Department of La Sept and ARTE France, the European cultural channel. From 2015 to 2022, he curated the FRENCH FRENCH series for Vancouver's DOXA Documentary Film Festival.

"A film that deserves to be in perpetual repertory... It is more shocking than *Last Tango*, or nearly any other 'sexy' film you can think of."

David Thomson

July 15 (Saturday)

July 20 (Thursday)

6:30 pm

6:30 pm



Bad Company: Robinson's Place + Santa Claus Has Blue Eyes

New Restorations

"Its tone of emotional, material, and sexual deprivation [confirms] Eustache's singular place within the New Wave galaxy."

Jean-Michel Frodon, MoMA, on *Santa Claus Has Blue Eyes*

Jean Eustache's directorial debuts, two mid-length works that positioned the cinéaste as a gifted latecomer to an already cresting *nouvelle vague*, were billed together under the joint title *Bad Company*. The first of the pair, 1964's *Robinson's Place*, chronicles two suburban skirt-chasers who glob onto a young mother and chaperone her to a dance. When she ditches them for another guy, they exact cruel revenge. Shot on 16mm under the influence of Godard (who loved it), it teases at the transgressions for which the director will later gain renown. *Santa Claus Has Blue Eyes*, its salacious 1966 follow-up, casts New Wave frontman Jean-Pierre Léaud as a lecherous public-square Santa whose disguise allows him to get up close and inappropriate with female passersby. The buzzed-about film, winner of Critics' Week Prize at Cannes, should have clinched Eustache an *entrée* into the industry; the invitation wouldn't arrive until his next Léaud picture, *The Mother and the Whore*.

Robinson's Place

(Du côté de Robinson)

France 1964

Jean Eustache

40 min. DCP

In French with English subtitles

Santa Claus Has Blue Eyes

(Le Père Noël a les yeux bleus)

France 1966

Jean Eustache

47 min. DCP

In French with English subtitles

July 15 (Saturday)
July 23 (Sunday)

8:30 pm
6:00 pm



Numéro zéro

France 1971
Jean Eustache
112 min. DCP

In French with English subtitles

New Restoration

Jean Eustache's remarkable first feature was a self-professed starting over, a ground zero for a new paradigm of film-thinking for the director. A family portrait of the filmmaker's elderly grandmother Odette—a pivotal figure in his life and principal caregiver in his youth—*Numéro zéro* is, essentially, a bare-bones interview with the septuagenarian by Eustache, who empties the film of any creative adornments in an effort to return cinema to its primal, Lumière-ian state. "What I want is for cinema to be a pure and simple recording of reality," he observed. "This banality represents more than all the 'artistic' research I had thought about." Composed of long, stationary takes of Odette seated opposite her grandson at his kitchen table, it presents at once an engrossing (and by design, unabridged) account of a woman's abundant life story, and a transparent record of its own spare production, clapperboard markers and all. In 1980, for financial reasons, Eustache cut a digest version for broadcast.

"One of the greatest films about the history of France, as great as Renoir's *La Marseillaise*. Perhaps the only film ever that you can call an important piece of sociology, without trashing the words film and sociology."

Jean-Marie Straub

July 17 (Monday)
July 27 (Thursday)

8:30 pm
8:20 pm



The Virgin of Pessac '79 & '68

New Restorations

"The beauty of these films lies in Eustache's enthusiastic acceptance of the contradictions at play."

Jared Rapfogel, *Senses of Cinema*

Jean Eustache's first "documentary" (a mode the director would devote his career to delegitimizing) is a hilariously deadpan portrait of his provincial hometown's annual *rosière* contest. Shot in 1968 with the mayor's permission, the ethnographic almost-comedy profiles the surreal, community-consuming campaign to crown the most "virtuous" woman in the village. The criteria: be of marriageable age, a virgin, and a paragon of modesty and moral upstanding. The proceedings, captured with unfussy, observational directness, reveal the petty hypocrisies and political high-handedness of the centuries-old tradition, made especially anachronistic against the tumult of May '68. Despite appearing as comic relief, the bumbling mayor loved the film. Ten years later, Eustache returned to film a colour sequel, which unfolds in roughly the same manner, only now in a Pessac contending with modernity. The passage of time is reversed in Eustache's preferred ordering—"a way of telling people: if you want to know how it was before, stay, you'll see" (Eustache).

The Virgin of Pessac '79

(La rosière de Pessac 79)

France 1979
Jean Eustache
71 min. DCP

In French with English subtitles

The Virgin of Pessac

(La rosière de Pessac)

France 1968
Jean Eustache
66 min. DCP

In French with English subtitles

July 22 (Saturday)
July 31 (Monday)

4:30 pm
6:30 pm



Le cochon (The Pig)

France 1970
Jean Eustache, Jean-Michel Barjol
52 min. DCP
In French with English subtitles

New Restoration

Held in high regard by Eustache admirers, *Le cochon* is both an unflinching record of a vanishing rural tradition and the outcome of an experiment to smudge the signature of its creator. As in Eustache's twice-made *The Virgin of Pessac*, a French custom is observed with almost ethnographic precision; here it is the passed-down method of slaughtering and processing a pig in the southern highlands of Massif Central. Wary of the chic, *Cahier*-espoused doctrine of film authorship, Eustache invited director Jean-Michel Barjol to simultaneously document the event, then stitched the footage together to mark the invisibility of difference. "What happened with *Le cochon* had at least one result: you can no longer, I believe, talk about a filmmaker's 'point of view' after this film" (Eustache). The dialect of the farmhands, a thick patois of onomatopoeic phrasing, makes the dialogue amusingly incomprehensible to non-speakers.

followed by

Offre d'emploi (Employment Offer)

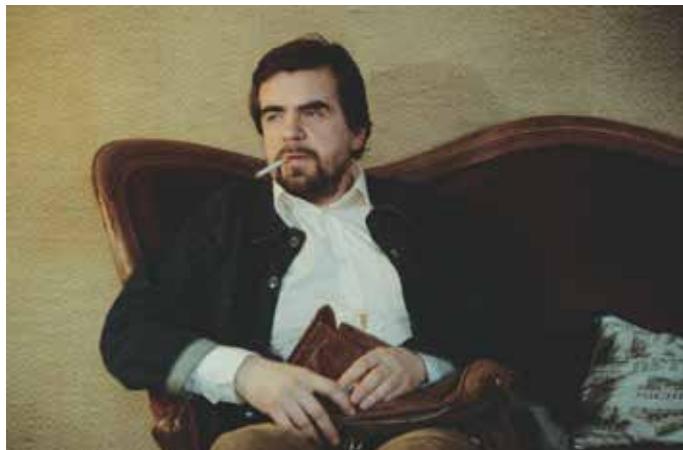
France 1982
19 min. DCP
In French with English subtitles

New Restoration

Shot in 1980 but aired posthumously in 1982, Eustache's superb contribution to the TV anthology series *Contes modernes* is a snapshot of an employment process, shot in customary unadorned fashion but boasting a clever structural fold. We observe a middle-aged man interview for a sales job; only after are we privy to the internal mechanisms of hiring.

July 22 (Saturday)
July 30 (Sunday)

6:30 pm
8:30 pm



A Dirty Story (Une sale histoire)

France 1977
Jean Eustache
50 min. DCP
In French with English subtitles

New Restoration

A veritable skeleton key for unlocking Eustache's sophisticated designs, *A Dirty Story* repeats the telling of the same ribald story in two outwardly incompatible modes. The first part, shot in 35mm colour, features actor Michael Lonsdale as a guest at a social gathering, recounting a voyeuristic escapade he engaged in years earlier. Made aware of a peephole in the women's washroom of a cafe, he joined a coterie of local perverts queuing up to spy on vulvas. The next portion, shot in 16mm black-and-white, is the "documentary" account of the same event, this time with Eustache's friend Jean-Noël Picq telling the anecdote supposedly from experience. The diptych's peculiar sequencing—the refined fictionalized version preceding the ostensibly unscripted original—muddies the believability of either. French censors slapped an X rating on the film, despite it depicting nothing more than a man talking.

followed by

Le jardin des délices de Jérôme Bosch (Hieronymus Bosch's Garden of Delights)

France 1981
34 min. DCP
In French with English subtitles

New Restoration

Commissioned by the INA in 1979 to direct an episode of its omnibus series *Les enthousiastes*, Eustache invited his friend Jean-Noël Picq (the scopophilic raconteur of *A Dirty Story*) to interpret a panel from Bosch's iconic triptych. In a thoroughly Eustachian framing maneuver, Picq describes what he remembers seeing in the painting a few years earlier. Increasingly, the reading becomes obtuse and incongruous with the artwork itself.

July 22 (Saturday)
July 24 (Monday)
July 30 (Sunday)

8:30 pm
6:00 pm
6:00 pm



My Little Loves (Mes petites amoureuses)

France 1974
Jean Eustache
123 min. DCP
In French with English subtitles

New Restoration

Jean Eustache's feature follow-up to his blistering opus *The Mother and the Whore* is a coolly detached coming-of-age tale plumbed from the filmmaker's own remembrances of youth. Honest in ways few portraits of adolescents are or try to be—Eustache's frankness in matters of sex remains unshaken—the film chronicles the uprooting of a 13-year-old boy (Martin Loeb), from his bucolic life in provincial France to a stifled, lonely existence with his mother (Ingrid Caven) in Narbonne. Kept from school and made to work in a dreary bike-repair shop, he begins navigating the orbit of older boys and the rules and rituals of sexual courtship. Though Eustache supposedly reconstructed his childhood with scrupulous fidelity to memory, the Bressonian approach to performance here undercuts any adherence to naturalism. The gorgeous colour cinematography is by master Néstor Almendros. Director Maurice Pialat, whose films are routinely bracketed with Eustache's, features in a small but memorable role.

“Compassionate but never sentimental, *My Little Loves* is an essential entry in the coming-of-age canon, a film that ennobles adolescence by so truthfully portraying its attendant indignities.”

Melissa Anderson, *Village Voice*

July 27 (Thursday)
July 31 (Monday)

6:30 pm
8:10 pm



Alix's Pictures (Les photos d'Alix)

France 1982
Jean Eustache
18 min. DCP
In French with English subtitles

New Restoration

Jean Eustache's final film before his suicide in 1981 is a playful distillation of his customary obfuscation of documentary and fiction forms. The spartan setup has photographer Alix Cléo Roubaud discussing her pictures with Eustache's young-adult son Boris. What starts out as a rather routine show-and-tell soon yields discord as the descriptions become nebulous and contradictory to the images shown. (A similar gambit occurs in Eustache's made-for-TV short *Le jardin des délices de Jérôme Bosch*.) The result is a cunning litmus test for our threshold of belief, and a fitting swansong for a director's fascination with exposing the counterfeit boundaries between fact and fiction in art.

followed by

The Wasted Breath of Jean Eustache aka The Lost Sorrows of Jean Eustache (La Peine perdue de Jean Eustache)

France 1997
Angel Diaz
52 min. Beta SP
In French with English subtitles

Spanish filmmaker Angel Diaz's tribute to, and treatise on, the enigmatic Jean Eustache offers a richly complex portrait of the artist some fifteen years after his death. The French-made documentary, shot by Eustache cinematographer Philippe Théaudière, marries clips from the filmmaker's then hard-to-access oeuvre with voice-over excerpts of his writing and the recollections of collaborators (Jean-Pierre Léaud, Françoise Lebrun, and *Le cochon* co-director Jean-Michel Barjol among them). *The Wasted Breath of Jean Eustache* serves as an exemplary postscript to our series.

The July 27 screening will include an introduction by Thierry Garrel, who is thanked in the credits of *The Wasted Breath* for his role at ARTE France, co-financier of the film.

July

Sunday

Monday

Tuesday

Wednesday

Thursday

Friday

Saturday

The Cinematheque

Images from top to bottom: *Contempt*, 1963; *Radiograph of a Family*, 2020; *Shadow of a Doubt*, 1943; *KONELINE*, 2016; *My American Cousin*, 1985.

9
Dardenne Brothers
6:30 pm
The Son
8:45 pm
Tori and Lokita

10
Dardenne Brothers
6:30 pm
Rosetta **PG**
New Restoration
8:30 pm
Contempt **TV**



11
DIM Cinema
7:00 pm
Species of Spaces

12
Jean Eustache
Opening Night
7:00 pm
The Mother and the Whore
Guest

13
New Restoration
6:30 pm
Contempt **TV**
Dardenne Brothers
8:45 pm
Tori and Lokita

14
Jean Eustache
6:30 pm
Robinson's Place + Santa Claus Has Blue Eyes
8:30 pm
Numéro zéro

16
Film Club
11:00 am
Hugo **E**
New Restoration
4:00 pm
Contempt **TV**
Jean Eustache
6:30 pm
The Mother and the Whore

17
Dardenne Brothers
6:30 pm
Tori and Lokita
Jean Eustache
8:30 pm
The Virgin of Pessac '79 & '68

18
Dardenne Brothers
6:30 pm
Rosetta **PG**
8:30 pm
The Son

19
The Image Before Us
7:00 pm
The Corporation **PG**
Guests

20
Jean Eustache
6:30 pm
Robinson's Place + Santa Claus Has Blue Eyes
New Restoration
8:30 pm
Contempt **TV**

21
Tarr & Fehér
6:30 pm
Twilight
8:45 pm
Werckmeister Harmonies

22
Jean Eustache
4:30 pm
Le cochon + Offre d'emploi
6:30 pm
A Dirty Story + Le jardin des délices de Jérôme Bosch
8:30 pm
My Little Loves

23
Jean Eustache
6:00 pm
Numéro zéro
Tarr & Fehér
8:20 pm
Werckmeister Harmonies

24
Jean Eustache
6:00 pm
My Little Loves
Tarr & Fehér
8:30 pm
Twilight



25
PELAN
7:00 pm
Radiograph of a Family

26
Jean Eustache
6:30 pm
Alix's Pictures + The Wasted Breath of Jean Eustache
Guest
8:20 pm
The Virgin of Pessac '79 & '68

27
Jean Eustache
6:30 pm
The Mother and the Whore

28
Tarr & Fehér
6:30 pm
Twilight
8:45 pm
Werckmeister Harmonies

30
Jean Eustache
6:00 pm
My Little Loves
8:30 pm
A Dirty Story + Le jardin des délices de Jérôme Bosch

31
Jean Eustache
6:30 pm
Le cochon + Offre d'emploi
8:10 pm
Alix's Pictures + The Wasted Breath of Jean Eustache

1
Tarr & Fehér
7:00 pm
Werckmeister Harmonies

2
The Image Before Us
6:30 pm
Potlatch + Now Is the Time + Bill Reid Remembers
8:30 pm
Finding Dawn

3
Film Noir
Opening Night
6:00 pm
Courtyard Shindig
6:45 pm
The Maltese Falcon **PG**
9:00 pm
The Big Heat **PG**

4
Film Noir
6:30 pm
The Naked City
8:40 pm
Shadow of a Doubt

5
Learning & Outreach
12:00 pm
Deep Focus: Understanding Film Noir
Film Noir
6:30 pm
The Big Combo
8:30 pm
The Maltese Falcon **PG**

August

<p>6</p> <p>Film Noir 6:30 pm The Big Heat PG</p> <p>8:30 pm The Naked City</p>	<p>7</p> <p>Film Noir 4:00 pm The Maltese Falcon PG</p> <p>6:30 pm Shadow of a Doubt</p> <p>8:50 pm The Big Clock</p>	<p>8</p> 	<p>9</p> <p>Film Noir 6:30 pm The Naked City</p> <p>8:30 pm The Killing</p>	<p>10</p> <p>Film Noir 6:30 pm The Big Combo</p> <p>8:30 pm Shadow of a Doubt</p>	<p>11</p> <p>Film Noir 6:30 pm The Big Heat PG</p> <p>8:30 pm Human Desire</p>	<p>12</p> <p>Film Noir 6:30 pm Odds Against Tomorrow</p> <p>8:40 pm Angel Face</p>
<p>13</p> <p>Film Noir 6:30 pm The Killing</p> <p>8:30 pm Shadow of a Doubt</p>	<p>14</p> <p>Film Noir 6:30 pm Human Desire</p> <p>8:30 pm Odds Against Tomorrow</p>	<p>15</p> <p>Film Noir 6:30 pm The Big Clock</p> <p>8:40 pm The Maltese Falcon PG</p>	<p>16</p> <p>The Image Before Us 7:00 pm KONELINE: Our Land Beautiful PG</p> <p>Guest</p>	<p>17</p> <p>Suzuki Seijun 100 Opening Night</p> <p>6:30 pm Tokyo Drifter</p> <p>8:30 pm Branded to Kill</p>	<p>18</p> <p>Film Noir 6:30 pm Angel Face</p> <p>8:30 pm Out of the Past</p>	<p>19</p> <p>Suzuki Seijun 100 6:30 pm Eight Hours of Terror</p> <p>8:20 pm Satan's Town + Love Letter</p>
<p>20</p> <p>Film Club 11:00 am Georges Méliès x 6 Suzuki Seijun 100 3:30 pm Zigeunerweisen</p> <p>Film Noir 6:30 pm Odds Against Tomorrow</p> <p>8:40 pm The Big Clock</p>	<p>21</p> <p>Suzuki Seijun 100 6:30 pm The Incorrigeable One</p> <p>8:40 pm Eight Hours of Terror</p>	<p>22</p> 	<p>23</p> <p>DIM Cinema 7:00 pm Everything Everywhere Again Alive</p>	<p>24</p> <p>Film Noir 6:30 pm Out of the Past</p> <p>8:40 pm The Strange Love of Martha Ivers</p>	<p>25</p> <p>Suzuki Seijun 100 6:30 pm Carmen from Kawachi</p> <p>8:20 pm The Incorrigeable One</p>	<p>26</p> <p>Suzuki Seijun 100 6:30 pm Branded to Kill</p> <p>8:30 pm Detective Bureau 2-3: Go to Hell Bastards!</p>
<p>September</p>						
<p>27</p> <p>Suzuki Seijun 100 3:30 pm Kagero-za</p> <p>Film Noir 6:30 pm The Strange Love of Martha Ivers</p> <p>8:50 pm Human Desire</p>	<p>28</p> <p>Suzuki Seijun 100 6:30 pm Detective Bureau 2-3: Go to Hell Bastards!</p> <p>Film Noir 8:30 pm Odds Against Tomorrow</p>	<p>29</p> <p>New Cinema 6:30 pm Nobody's Hero</p> <p>Suzuki Seijun 100 8:40 pm Branded to Kill</p>	<p>30</p> <p>The Image Before Us Closing Night</p> <p>7:00 pm Strathyre + My American Cousin PG</p> <p>Guests</p>	<p>31</p> <p>New Documentary 7:00 pm Our Body</p> <p>Guest</p>	<p>1</p> <p>Suzuki Seijun 100 6:30 pm A Tale of Sorrow and Sadness</p> <p>New Cinema 8:30 pm Nobody's Hero</p>	<p>2</p> <p>Film Noir 6:30 pm The Strange Love of Martha Ivers</p> <p>8:50 pm The Killing</p>
<p>3</p> <p>Suzuki Seijun 100 3:30 pm Yumeji</p> <p>New Documentary 6:30 pm Our Body</p>	<p>4</p> <p>Suzuki Seijun 100 4:30 pm Branded to Kill</p> <p>New Cinema 6:30 pm Nobody's Hero</p> <p>Film Noir 8:40 pm The Strange Love of Martha Ivers</p>	<p>5</p> 	<p>6</p> <p>New Documentary 7:00 pm Our Body</p>	<p>7</p> <p>Double Solitaire Book Launch</p> <p>7:00 pm Ball of Fire</p> <p>Guest</p>		<p>Scan the QR code to see our calendar online, read more about the films, and to purchase tickets.</p>

I See a Darkness

Béla Tarr & György Fehér

July 21
–August 1

The magisterial, eerily apocalyptic films of “slow cinema” godhead Béla Tarr have guaranteed the retired (though not inactive) Hungarian master a pantheonic place beside fellow movie metaphysicians like Tarkovsky, Angelopoulos, and Sokurov. Inglorious by comparison are the directorial works of collaborator György Fehér, a producer on *Sátántangó* and dialogue writer on *Werckmeister Harmonies*. His virtually forgotten debut feature *Twilight*, for which Tarr was a consultant, is as haunting as anything found in his countryman’s cast-iron oeuvre. Indeed, you’d be forgiven for thinking it is a Tarr picture, so kindred is its devotion to a Tarr-like coagulation of time and doomsday vision of humanity edging toward oblivion.

“I See a Darkness” presents Fehér’s tremendous first film, never before released in North America, alongside Tarr’s aforementioned *Werckmeister Harmonies*, one of the milestones of modern cinema. Both arrive in stunning new restorations.

July 21 (Friday)
July 24 (Monday)
July 29 (Saturday)

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



Twilight (Szürkület)

Hungary 1990
György Fehér
101 min. DCP

In Hungarian with English subtitles

New Restoration

Inexplicably relegated to obscurity following its Locarno debut (where it scored a cinematography award), the first of just two features by György Fehér, better known as a collaborator of Béla Tarr, is finally getting its due as an unsung masterwork of Hungarian cinema. Based on Friedrich Dürrenmatt’s crime novella *The Pledge* (also the basis for Sean Penn’s eponymous 2001 film), *Twilight* follows an end-of-career detective in his obsessive pursuit of a child killer, eerily dubbed “the giant” by village children. The crepuscular film, rendered with glacial camera moves in ghostly black-and-white, closely resembles the saturnine works of doom-and-gloom high priest Tarr—little wonder, Miklós Gurbán (*Werckmeister Harmonies*) shot the film while Tarr serves as consultant. Thick with atmosphere and affectless, almost somnambulistic performances (Herzog’s *Heart of Glass* is also a touchstone, not least because the films share a Popol Vuh soundtrack), Fehér’s chilling *policier* is less a serial-killer whodunnit than a slow-motion tour of a purgatorial nightmare.

“Those initial cultish whispers about a Hungarian hidden relic can finally become shouts of Hosanna as Fehér’s masterpiece rises from the dead.”

Z. W. Lewis, *The Film Stage*



July 21 (Friday) 8:45 pm
 July 23 (Sunday) 8:20 pm
 July 29 (Saturday) 8:45 pm
 August 1 (Tuesday) 7:00 pm



Werckmeister Harmonies

(Werckmeister harmóniák)

Hungary/Italy/Germany/France 2000

Béla Tarr, Ágnes Hranitzky

145 min. DCP

In Hungarian with English subtitles

New Restoration

“Béla Tarr’s films remind us of the strange and beautiful potential of narrative cinema.”

Jim Jarmusch

Werckmeister Harmonies, Béla Tarr’s transfixing follow-up to his seven-hour epic *Satantango*, is one of the Hungarian auteur’s signature achievements and a benchmark work of contemporary art cinema. Based, like *Satantango*, on a novel by László Krasznahorkai, the film is set in a dreary, wintry East European village, where the arrival of a strange travelling circus, and a sinister zealot known as The Prince, unleashes destructive forces that plunge the community into madness, murder, and revolution. In distinctive, dreamlike Tarr fashion, the monochrome film is composed of mesmerizing long takes (by a sextet of cinematographers, *Twilight*’s Miklós Gurbán among them), and enveloped in mournful, melancholic atmosphere. The title refers to Andreas Werckmeister, a 17th-century German composer whose theories of harmony (and cosmological order) are disputed by one of the characters. Ágnes Hranitzky, Tarr’s longtime editor and wife, would from here on be acknowledged as co-director on their pictures.

“An elegantly composed mosaic of real events and artfully restaged memories... In our polarized times, Khosrovani’s finely crafted chronicle of enduring love strikes a gracious, moving, uplifting note.”

Stephen Dalton, *The Hollywood Reporter*

July 26 (Wednesday) 7:00 pm



Radiograph of a Family

Iran/Norway/Switzerland 2020

Firouzeh Khosrovani

82 min. DCP

In Farsi and French with English subtitles

Firouzeh Khosrovani’s autobiographical documentary offers a glimpse into the life journey of an Iranian family amid significant changes, including immigration to Europe, Iran’s 1979 revolution, and the Iran-Iraq War. It follows Khosrovani, the film’s narrator and the family’s only child, as she observes her parents’ interactions and the impact of the revolution on their relationship. Her mother, a traditional woman, becomes a religious activist after the revolution, while her father, a radiologist educated in Switzerland, finds solace in his favourite chair and the music of Bach, longing for a different future. Through their evolving dynamics, the documentary portrays the profound consequences the revolution had on middle-class Iranians, and skillfully captures the fractures within families, a prevailing occurrence during that tumultuous period. —PELAN

Best Feature-Length Documentary, Best Creative Use of Archive
 IDFA 2020

Co-presented with PELAN, a nonprofit and nonpartisan media organization screening independent documentaries by Iranian and non-Iranian directors about Iranian people.



Film Noir 2023

August 3
–September 4



The forecast is calling for a sweltering, sweaty summer in our corner of the warming globe. Lucky for you, we've got the perfect balm for the blistering sun—though nothing, mind you, for the big heat (zing!). This August, wrap yourself in the nocturnal embrace of The Cinematheque's annual film noir season, our routine deep-dive into that deliriously dark and fertile period of hardboiled, high-body-count American cinema. Our 2023 edition is one of our finest yet, a 12-film rogues' gallery of Tinseltown crime pictures spanning the length of the classic noir cycle—from its earliest archetype (1941's *The Maltese Falcon*, boasting a brand-new restoration) to its final outpost (1959's *Odds Against Tomorrow*). In between, we've assembled a hit list of heavies. Some (*The Naked City*, *Angel Face*, *The Strange Love of Martha Ivers*) have never before featured in our series; others (*The Big Combo*, *The Killing*, *Human Desire*) circle back for the first time in many years. We also raise a glass (martini, most likely) to golden-age screen siren Gloria Grahame, whose centenary we toast with a trio of the Oscar winner's noir essentials. The showpiece of that spotlight, Fritz Land's savage *The Big Heat*, also serves as the fulcrum for our noir-themed "Deep Focus" interactive lecture, presented by Learning & Outreach and featuring a screening of that merciless masterwork.

Before the opening-night screening of *The Maltese Falcon*, join us for a courtyard shindig featuring vinyl jazz, tasty treats, Luppolo beer, and your first shot at scoring our 2023 noir merch!

Opening Night

August 3 (Thursday)

6:00 pm – Courtyard Shindig

6:45 pm – *The Maltese Falcon*

9:00 pm – *The Big Heat*

"Film noir has a mood that everyone can feel. It's people in trouble, at night, with a little bit of wind and the right kind of music. It's a beautiful thing."

David Lynch

“Film noir was waiting to be born... Sam Spade set the stage for a decade in which unsentimental heroes talked tough and cracked wise.”

Roger Ebert, *Chicago Sun-Times*

August 3 (Thursday) **Opening Night**

August 5 (Saturday)

August 7 (Monday)

August 15 (Tuesday)

6:45 pm

8:30 pm

4:00 pm

8:40 pm

August 3 (Thursday) **Opening Night**

August 6 (Sunday)

August 11 (Friday)

9:00 pm

6:30 pm

6:30 pm



The Maltese Falcon PG

USA 1941

John Huston

100 min. DCP

New Restoration

“The first great film noir.”

Raymond Borde and Etienne Chaumeton, *A Panorama of American Film Noir*

John Huston’s directorial debut established the now-legendary Bogie persona: the snarling, cynical, self-reliant anti-hero whose tough-guy exterior masks the bittersweet soul underneath. French critic Nino Frank categorized *The Maltese Falcon* as one of four horsemen of what he termed noir, a series of films that had broken with “run-of-the-mill police dramas” to plunge into an oneiric mixture of anxious innuendo and violent candour. Humphrey Bogart is “Spade, Sam Spade,” a San Francisco private eye caught up in a deadly search for the missing statuette of the title. Mary Astor, Sydney Greenstreet, Peter Lorre, and Elisha Cook Jr. orbit the solid gold prize, “the stuff dreams are made of.” Huston, as would become his trademark, exhaustively charts the lures of greed and grotesque betrayal—just to mock its ultimate insignificance. This re-release, the most extensive restoration of the film to date, is sourced from the original nitrate negative.

Tickets for the opening-night screening of *The Maltese Falcon* (August 3) include admittance to the courtyard shindig at 6:00 pm.



The Big Heat PG

USA 1953

Fritz Lang

90 min. DCP

Gloria Grahame Centenary

Fritz Lang’s nihilistic 1950s noir raised screen violence to new heights—with, among other things, a notorious scene involving Lee Marvin as a psychopathic gangster, Gloria Grahame as a gun moll, and a pot full of scalding coffee! Glenn Ford is family-man Bannion, a homicide detective serving on a corrupt police force in a city controlled by the syndicate. Investigating the death of a fellow officer, Bannion is ordered off the case by his superiors; his decision to ignore that order will imperil his family, and turn him into an avenging angel whose ferocious methods mirror those of his adversaries. Lang opts for a spare, stripped-down, hard-as-nails approach, with stark cinematography, an economical narrative, terse dialogue, and minimal use of music. Grahame’s much-lauded performance is almost certainly a career-best.

“The movie is all of a piece; it’s designed in light and shadows, and its underworld atmosphere glistens with the possibilities of sadism—this is definitive film noir, with a few stunningly choreographed nasty scenes.”

Pauline Kael

The Big Heat also screens as part of our “Deep Focus: Understanding Film Noir” interactive lecture on August 5 at 12:00 pm.

August 4 (Friday) 6:30 pm
August 6 (Sunday) 8:30 pm
August 9 (Wednesday) 6:30 pm



The Naked City

USA 1948
Jules Dassin
96 min. DCP

New Restoration

American neorealist Jules Dassin, a champion of on-location shooting and social drama, brought new levels of naturalism to the seedy noir universe in *The Naked City*, his hard-hitting follow-up to *Brute Force*. The film, inspired by New York photojournalist Weegee's landmark book *Naked City*, concerns the murder of a model and the police investigation that follows. Shot in the sweltering streets of New York with the cooperation of the NYC Homicide Squad, this gritty summer-nights procedural is a virtual walking map of the Big Apple circa 1947, with over a hundred real locations serving as backdrop to the action. *The Naked City* won two Oscars (B&W cinematography and editing) and spawned a successful '50s TV series; each episode signed off with the film's iconic catchphrase: "There are eight million stories in the naked city. This has been one of them." Producer Mark Hellinger, a former beat reporter, narrates.

"A first-rate police thriller directed by Jules Dassin when he was still in his prime."

Jonathan Rosenbaum, *Chicago Reader*

August 4 (Friday) 8:40 pm
August 7 (Monday) 6:30 pm
August 10 (Thursday) 8:30 pm
August 13 (Sunday) 8:30 pm



Shadow of a Doubt

USA 1943
Alfred Hitchcock
108 min. DCP

New Restoration

"Hitchcock's first indisputable masterpiece... Remains one of his most harrowing films, a peek behind the facade of security that reveals loneliness, despair, and death."

Dave Kehr, *Chicago Reader*

For all his associations with the warp and weft of criminal psychology, Alfred Hitchcock only rarely organized his films around the mind of a killer. Enter *Shadow of a Doubt*, which invades the domestic drama wearing a mirthless smile. Hitchcock's sixth in America, but his first to shed gothic shadings and spies for something more perverse, the film quickly shuttles between two ends of a nearly telepathic link shared between adolescent Charlie (Teresa Wright) and her namesake, urbane uncle Charlie (Joseph Cotten). With the law on his trail (he's suspected to be the "Merry Widow Murderer"), Uncle Charlie brings the acid tongue and ruthlessness of noir to the safety of Santa Rosa. His niece, drawn to his spirit of malevolence, takes on the roles of both imperilled investigator and curious student. This 80th anniversary restoration is presented following its selection at this year's TCM Festival.

"Like *Blue Velvet*'s fever dream of transcendental perversity, *Shadow of a Doubt* is about awakening, the simultaneous darkening and enlarging of the world."

Fernando F. Croce, *Slant Magazine*

August 5 (Saturday) 6:30 pm
August 10 (Thursday) 6:30 pm



The Big Combo

USA 1955
Joseph H. Lewis
89 min. 35mm

35mm Print

The B-movie stylist Joseph H. Lewis is best known for the cult film and noir classic *Gun Crazy*; his *My Name is Julia Ross* and *So Dark the Night* have also screened in past Cinematheque noir seasons. *The Big Combo*, from 1955, is an excellent—and exceptionally dark and violent—late noir, demonstrating Lewis's great flair for the genre. Cornel Wilde plays Leonard Diamond, a police detective obsessed with thwarting the relationship between sadistic crime boss Brown (Richard Conte) and young society woman Susan (Jean Wallace). When Diamond's overzealous, extralegal methods finally push Brown too far, the mobster resolves to exact revenge—and a savage, ever-escalating vendetta plays out to a deadly end. This 35mm engagement marks a homecoming for *The Big Combo*, which hasn't screened in our series since 2013.

"A film structured by viciousness and pain... It's a dark night of several souls perfectly visualized in John Alton's extraordinary camerawork. Even better than Lewis's earlier—and remarkable—*Gun Crazy*."

Tom Milne, *Time Out*

35mm restored print courtesy of the UCLA Film & Television Archive; restoration funding provided by The Film Foundation.

August 7 (Monday) 8:50 pm
August 15 (Tuesday) 6:30 pm
August 20 (Sunday) 8:40 pm

August 9 (Wednesday) 8:30 pm
August 13 (Sunday) 6:30 pm
September 2 (Saturday) 8:50 pm

August 11 (Friday) 8:30 pm
August 14 (Monday) 6:30 pm
August 27 (Sunday) 8:50 pm



The Big Clock

USA 1948
John Farrow
95 min. DCP

“Strong performances ... evocative direction ... and marvelous high contrast photography, portraying a world in which nothing is as it seems.”

Geoff Andrew, *Time Out*

Hollywood veteran John Farrow directs a slick, suspenseful noir thriller propelled by head-spinning plot twists and centering on a big frame-up. Ray Milland is George, a crime journalist with a troubled marriage (Maureen O'Sullivan plays his wife) and a tyrannical publishing-tycoon boss (Charles Laughton). Neglecting his matrimonial obligations in order to investigate the murder of a young woman, George soon makes a shocking discovery: all clues point to George himself as the prime suspect in the case! The film's title refers to its central set-piece, a mammoth corporate clock ticking off George's frantic race against time, and suggestive of the cold, mechanistic universe in which the action unfolds. Elsa Lanchester has a memorable supporting role as an eccentric artist. 1987's *No Way Out* remodeled the film as a Cold War thriller.



The Killing

USA 1956
Stanley Kubrick
85 min. DCP

Stanley Kubrick's third feature—the legendary director's breakthrough work—is a marvelously assured hard-boiled noir thriller centering on the classic criminal caper. Sterling Hayden, in one of his most memorable turns, stars as mastermind Johnny Clay, an ex-con who assembles a team of small-time losers and dreamers in order to pull off the “perfect” robbery of a racetrack. The film was adapted from the novel *Clean Break* by American pulp-fiction writer Lionel White; the screenplay was co-written by another noted noir author, Jim Thompson. *The Killing* brought Kubrick considerable critical attention for its extraordinary performances, claustrophobic compositions, and complex, innovative use of time. Influenced by John Huston's *The Asphalt Jungle* (which also starred Hayden), it would later serve as inspiration for Quentin Tarantino's *Reservoir Dogs*.

“Arguably Kubrick's most perfectly conceived and executed film ... Not to be missed.”

Jonathan Rosenbaum, *Chicago Reader*



Human Desire

USA 1954
Fritz Lang
91 min. DCP

Gloria Grahame Centenary

“Grahame [is] *Human Desire*'s most self-possessed figure, the one who best understands how the world of the film works... ‘Most women are unhappy,’ Grahame tells Ford during their affair. ‘They just pretend they aren’t.’”

Duncan Gray, *MUBI Notebook*

Fritz Lang's follow-up to *The Big Heat* reunites stars Gloria Grahame and Glenn Ford in a noir tale full of pessimism and dread, adapted from Emile Zola's *La Bête humaine* (also the source for Jean Renoir's 1938 film). The railyards are the only home for Korean War vet Jeff Warren (Ford). Despite returning with the spoils of war, he plays innocent, fending off the advances of young family friend Ellen (Kathleen Case) and posing as a hero next to the despairing Vicki (Grahame), a woman blackmailed and abused by her jealous husband Carl (Broderick Crawford). One might expect the apocalyptic violence from *The Big Heat*, but Lang and cinematographer Burnett Guffey (*In a Lonely Place*), trapping these doomed, unsatisfied characters with the omnipresent sound of train whistle blasts and their reminder of single-track destinations, give us something more disquieting: “human solitude in an ironclad world” (Borde and Chaumeton, *A Panorama of American Noir*).

“A neglected masterpiece... The genius of [*Odds Against Tomorrow*] is that its Greek tragedy is rooted in the here and now of a racially divided 1950s America.”

Paul Tickell, *Sight and Sound*

August 12 (Saturday) 6:30 pm
 August 14 (Monday) 8:30 pm
 August 20 (Sunday) 6:30 pm
 August 28 (Monday) 8:30 pm



Odds Against Tomorrow

USA 1959
 Robert Wise
 95 min. Blu-ray

Gloria Grahame Centenary

Moody noir locations and nasty racial tension are combustible stuff in this taut thriller, one of the last films of the noir cycle (it appeared more than a year after Orson Welles's *Touch of Evil*). Harry Belafonte is Johnny Ingram, a nightclub singer with a gambling problem. Dangerously in debt, he reluctantly agrees to join disgraced ex-cop Burke (Ed Begley) in a bank heist. Burke's other recruit is racist ex-con Slater (Robert Ryan), whose hatred of Johnny threatens to derail the scheme. Gloria Grahame plays Slater's mistress; she's "the ultimate black widow femme fatale ... [begging] Robert Ryan to excite her before they make love by relating how it feels to kill someone" (Robert Porfirio, *Film Noir: The Encyclopedia*). The marvellous score is by John Lewis of the Modern Jazz Quartet, while the direction is by the versatile Robert Wise (*Born to Kill*, *The Day the Earth Stood Still*). Belafonte, who died in April, produced the film under his Harbel Productions banner.

“A hidden noir gem... [*Odds Against Tomorrow*] is an incisive, gorgeously constructed exploration of racial hatred and greed, using a genre that is always at its best when examining the ills at the heart of American identity.”

Angelica Jade Bastién, *Vulture*

August 12 (Saturday) 8:40 pm
 August 18 (Friday) 6:30 pm



Angel Face

USA 1953
 Otto Preminger
 91 min. DCP

“*Angel Face* [is] to Preminger what *The Big Heat* is to Lang and *Woman on the Beach* to Renoir: the most conclusive proof of the talent, or the genius, of a director.”

Jacques Rivette, *Cahiers du cinéma*

A high watermark for stripped-back noir, *Angel Face* was a return to studio control for director Otto Preminger after the censorship scandal of his independently produced *The Moon Is Blue*. Handed a bad script by producer Howard Hughes (unpromisingly titled “The Murder”), Preminger oversaw early-hours revisions each day of production to render a blistering final statement on the genre he helped inaugurate with *Laura*. From the first notes of a piano playing, the Premingerian poles of fascination and detachment are in place. Frank (Robert Mitchum) is the driver—of race cars, then tanks, and now ambulances. He meets Diane (Jean Simmons), the piano player who asks too many questions (“a very bad habit of mine”) and always gets her way. While coded as a femme fatale, she's just as scarred by the war as Frank, and just as likely to change her mind—and by that token, transform the film. The rhythm of vehicles, violence, and quiet domestic sets wouldn't get picked up again in American cinema until David Lynch arrived.

August 18 (Friday) 8:30 pm
 August 24 (Thursday) 6:30 pm



Out of the Past

USA 1947
 Jacques Tourneur
 97 min. DCP

“It was the bottom of the barrel and I scraped it. But I didn't care, I had her.” Jacques Tourneur's hallucinatory, haunting *Out of the Past* ranks with *Double Indemnity*, *The Postman Always Rings Twice*, and *The Killers* as one of noir's seminal works. Like those films, it employs a central noir premise: the told-in-flashback tale of an ill-fated sap's downfall at the hands of a lethal femme fatale. Robert Mitchum is private-eye Jeff Bailey, hired by gangster Whit Sterling (Kirk Douglas) to find Kathie Moffett (Jane Greer), his treacherous runaway mistress. Jeff traces Kathie to a Mexican gin joint—Greer's mesmerizing first appearance is “one of the great entrances in film history” (James Monaco)—and (surprise!) makes the big mistake of falling for her himself. The film was penned, pseudonymously, by Daniel Mainwaring (*Invasion of the Body Snatchers*). 1984's *Against All Odds* was a remake. Cronenberg's *A History of Violence* pays homage.

“Quintessential film noir... Directed with supreme skill by Tourneur... and brilliantly photographed by Nicholas Musuraca.”

James Monaco, *The Movie Guide*

Deep Focus: Understanding Film Noir

August 5 (Saturday)

12:00 pm



You do know how to whistle, don't you? You just put your lips together and... blow.

Do you love the shadows cast by venetian blinds? Are you thrilled by a brutal double-cross? Do you consider taking up smoking (again) whenever you watch Bogie light a cigarette? We invite you to dig into the details of Hollywood's most breathtakingly cynical film cycle with our sophomore "Deep Focus" event on understanding film noir. "Deep Focus" is an interactive lecture series presented by Learning & Outreach at The Cinematheque. Co-hosts Chelsea Birks and Christine Evans will be your Joe Gillis and Max von Meyerling for the afternoon (you get to be Norma Desmond), and will guide you through the history, cultural influences, and aesthetic markers of film noir. Participants will then hone their analytical skills by watching and discussing Fritz Lang's *The Big Heat* (1953). Whether you are a noir newcomer or a seasoned aficionado, we guarantee you will learn something new!

Top of the world, Ma!

Standard ticket rates apply for this "Deep Focus" lecture and screening.

August 24 (Thursday) 8:40 pm
August 27 (Sunday) 6:30 pm
September 2 (Saturday) 6:30 pm
September 4 (Monday) 8:40 pm



The Strange Love of Martha Ivers

USA 1946
Lewis Milestone
116 min. DCP

"A gripping film noir, all the more effective for being staged by Milestone as a steamy romantic melodrama."

Tom Milne, *Time Out*

Iverstown, Pennsylvania, a coal company town filled with gothic spectres of high American tragedy, is ruled by two masters. At the top, heiress Martha Ivers (Barbara Stanwyck) oversees its monopolistic expansion, and under her heel, husband Walter (Kirk Douglas, in his first onscreen role) puppets an army of police officers and assorted mercenaries from his DA office. Into this closed system crashes army vet Sam Masterson (a breezily amoral Van Heflin) and ex-con Toni Marachek (Lizabeth Scott). A horrific murder from the past links Martha, Walter, and Sam, who grew up together; Toni is the exception: a wounded romantic who means what she says. Drunk on plot and power-lust, this A-list production comes by its noir credibility via director Lewis Milestone's unfazed treatment of bottomless, eroticized self-destruction. The film's rotten heart manifests in blazing torchlight, unlit cigarettes, and Edith Head's unforgettable costume design. Judith Anderson (Mrs. Danvers in *Rebecca*) also makes an appearance; she called it "the meanest part I've ever done."

Suzuki Seijun 100

August 17
–September 4

Suzuki Seijun contains multitudes. In 1991, at the first-ever North American retrospective of his films, arranged by Tony Rayns at VIFF, he was an underrated firebrand in need of discovery and canonization. At a travelling series that landed here in 2016, curator Tom Vick described Suzuki in terms of coronation, by that time the patron saint of genre acolytes Tarantino and Jarmusch. Now, on the occasion of Suzuki's centenary and a new publication by William Carroll—the first in the English language to take all of Suzuki's directorial works into consideration—we can say that there are still new things to see across his five decades of filmmaking.

For one, as Carroll provocatively points out, print-the-legend pronouncements have obscured Suzuki's daring feats. "I made movies that made no sense and made no money," a headline quote with a lot of mileage, wasn't in fact a case of Suzuki deprecating his own work, but his recollection of a producer's condescension. And while the non-sequitur is a powerful tool in Suzuki's cinema, what Carroll demonstrates in *Suzuki Seijun and Postwar Japanese Cinema* is that its use need not detract from our appreciation of his work—there is intelligence, not just randomness, at play here.

Carroll has selected six representative films across Suzuki's career, which the Japan Foundation has provided on 35mm prints. We've added six more. Only three overlap with our previous retrospective, all the better to appreciate the way Suzuki could reconfigure his modernist approach across genres and eras. When Suzuki was fired and blacklisted after the production of *Branded to Kill*, it wasn't just because he was making free-associative yakuza pictures: everyone at Nikkatsu, more or less, was. Suzuki by that time had become a truly central figure, embraced by his crew (the so-called "Suzuki Group"), leftists and student activists, cinephiles, and other champions of his work. With the industry in decline the studio needed to slash costs and Suzuki was the fall guy.

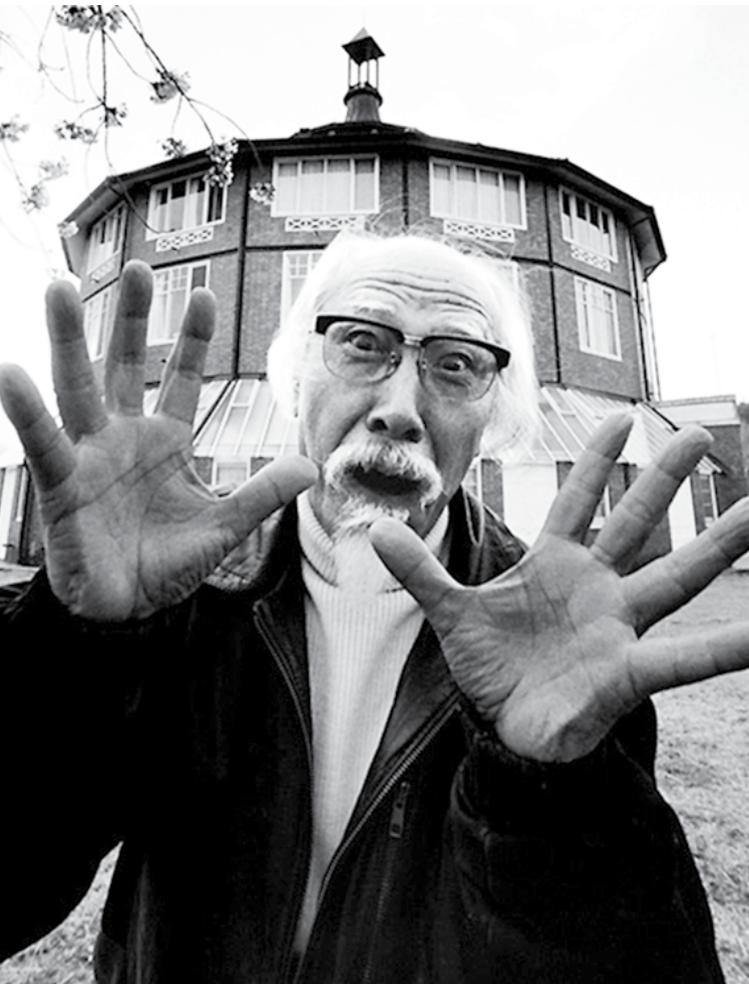
That so many of his collaborators stuck with him through a fallow decade to emerge on the other side triumphant in *A Tale of Sorrow and Sadness* and the Taisho trilogy (presented here in full for Vancouver audiences for the first time since Rayns's 1991 series), is a testament to Suzuki's commitments, and an image that clashes with the lone outsider status his performance in interviews could winkingly invite.

Suzuki's work blazed a trail that we're only now catching up to. Consider how far his influence reaches: Suzuki Akira, his (unrelated) longtime editor, continued from strength to strength, working on and imprinting some measure of Suzuki's tendencies on the early films of the next generation of Japanese film artists, like Itami Juzo (*Tampopo*) and Somai Shinji (*P.P. Rider*). The work of a studio filmmaker is always difficult to exhaust—absent here are his teen comedies, late musicals, and TV work—but it isn't quantity that assures Suzuki's place in cinema history, rather the precise reinterpretations of his films in both legends and verified sources, art and criticism.

Carroll will introduce this centenary series by video on opening night, followed by the one-two *fin-de-Nikkatsu* punch of *Tokyo Drifter* (screening on 35mm) and *Branded to Kill*.

Acknowledgements: "Suzuki Seijun 100" is generously supported by the Japan Foundation, Toronto. 35mm prints of Suzuki's films were imported and provided by the Film Library of the Japan Foundation's headquarters in Tokyo.

Supported by



“Why make a movie about something one understands completely?
I make movies about things I do not understand, but wish to.”

Suzuki Seijun

August 17 (Thursday)

6:30 pm



Tokyo Drifter

東京流れ者

Japan 1966

Suzuki Seijun

83 min. 35mm

In Japanese with English subtitles

35mm Print

Tasked with making a vehicle for actor-singer Watari Tetsuya to croon the title song, Suzuki concocted this yarn about a reformed yakuza on the run from his former comrades. The film is mainly an excuse to stage an escalating series of playful musical numbers and over-the-top fight scenes. Popping with garish colours, self-parodic style, and avant-garde visual design, *Tokyo Drifter* embodies a late-1960s zeitgeist in which trash and art joyfully commingle. “With influences that range from Pop Art to 1950s Hollywood musicals, and from farce and absurdist comedy to surrealism, Suzuki shows off his formal acrobatics in a film that is clearly meant to mock rather than celebrate the yakuza film genre” (Nikolaos Vryzidis, *Directory of World Cinema: Japan*). —Tom Vick

“If you see only one Suzuki, this should be it—a whacked-out yakuza thriller.”

Tom Charity, *The Rough Guide to Film*

This opening-night screening of *Tokyo Drifter* will include a video introduction by William Carroll.

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JAPAN FOUNDATION
財団法人 日本国際交流協会

August 17 (Thursday)

8:30 pm

August 26 (Saturday)

6:30 pm

August 29 (Tuesday)

8:40 pm

September 4 (Monday)

4:30 pm



Branded to Kill

殺しの烙印

Japan 1967

Suzuki Seijun

91 min. DCP

In Japanese with English subtitles

“One of [Suzuki’s] greatest movies ... Rivals Orson Welles’s *Lady from Shanghai* in its harsh eroticism and cruel humour, not to mention its visual fireworks.”

Tony Rayns

Suzuki Seijun was fired by Nikkatsu after completing this fractured film noir, cementing his reputation as a provocateur and turning him into a counterculture hero. After the dust settled on the lawsuit filed in his defense—which he won—Suzuki was blacklisted by the other major film studios for a decade. An anarchic send-up of B-movie clichés, *Branded to Kill* stars Shishido Jo as an assassin who gets turned on by the smell of cooking rice, and whose failed attempt to kill a victim (a butterfly lands on his gun) turns him into a target himself. Perhaps Suzuki’s most famous film, it has been cited as an influence by filmmakers such as Quentin Tarantino, Jim Jarmusch, Park Chanwook, and John Woo, as well as the composer John Zorn, who called it “a cinematic masterpiece that transcends its genre.” —Tom Vick

August 19 (Saturday)
August 21 (Monday)

6:30 pm
8:40 pm



Eight Hours of Terror

8時間の恐怖

Japan 1957
Suzuki Seijun
78 min. DCP

In Japanese with English subtitles

Even when he was a powerless Nikkatsu studio cog, Suzuki Seijun loved cinema. So much so that after receiving the assignment for the bus-hostage thriller *Eight Hours of Terror*, he saw something more than another three-week shoot and three-day edit: a chance to invoke and rework one of his favourite films, John Ford's *Stagecoach*. Cramming faces, ideals, and reversible identities of criminal and citizen into a single Tokyo-bound bus on a narrow trucking route, Suzuki, rather than merely reminding us of a classic, comes into his own. The tension comes not from guns—though gangsters do show up—or cliffsides—though they are a constant reminder of the stakes of this deathly commute—but from a central question in Suzuki's cinema: will the appearance of authority rule the day, or is there the possibility of rebellion among a collagist section of society? Suzuki doesn't make speeches out of this business—this is a film built out of cool observation and fierce reframings of action.

“As pitch-perfect a distillation of pulp cinema as the best works of Samuel Fuller, Andre De Toth, or Anthony Mann.”

Marc Walkow, *Film Comment*

August 19 (Saturday)

8:20 pm



Satan's Town

悪魔の街

Japan 1956
Suzuki Seijun
79 min. 35mm

In Japanese with English subtitles

35mm Print

After getting out of prison, a gang boss decides to pull off a heist, but the team he assembles has multiple competing ambitions and scant loyalty. To viewers who are familiar with only Suzuki's late Nikkatsu work, *Satan's Town* may be the earliest work of recognizable Suzuki style. Here his formal experiments extend to a sequence shot upside down in the reflection of a swimming pool and another constructed from freeze-frames, while his trademark black humour shows itself in the numerous murders depicted, and in the film's climactic moments. —William Carroll

followed by

Love Letter

らぶれたあ

Japan 1959
Suzuki Seijun
40 min. 35mm

In Japanese with English subtitles

35mm Print

A pianist goes to visit her forest ranger boyfriend when he stops replying to her letters. Shot on location in the Japanese Alps and Yamaguchi, this haunting film features elaborate tracking and crane shots of snowy vistas and a turn by the popular singer Frank Nagai, who sings the film's title track. Gorgeous landscape shots and scintillating subjective devices are evidence of Suzuki's versatility as a filmmaker. —William Carroll

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August 20 (Sunday)

3:30 pm



Zigeunerweisen

ツイゴイネルワイゼン

Japan 1980

Suzuki Seijun

145 min. DCP

In Japanese with English subtitles

“A film of twilit mahogany sitting rooms that slowly ratchets up the tension to an unnerving climax ... [Suzuki] never returned to the frenzied, electrified creative pace of his mid-'60s creative outburst—but neither would he be tamed.”

Nick Pinkerton, *Artforum*

Emerging from a decade-plus exile from feature filmmaking, Suzuki Seijun held nothing back in three enigmatic, phantasmagoric movies set in the Taisho era, the culturally rich period of his childhood. Freely adapted from the stories of Uchida Hyakken, *Zigeunerweisen*, in its simplest shape, is a decade-spanning love triangle of two men, former university colleagues, and one woman, a geisha. Doppelgängers, disease, and riddles aren't just complications but the very fuel of the performances, which position each character as a ghost of desire for another. Early English-language reviewers, unfamiliar with kabuki conventions, called it “impenetrable,” but Suzuki provides a frame of bawdy commentary via a linked trio of music performers. The tonal shifts are sudden—cruel, even—yet necessary to achieve the film's ultimate design: a forward-vaulting play of memory, dream, and embedded narration haunted by war and its shattering epochal change around the corner.

Best Film of the Year (1981)

Kinema Junpo

“A beautiful, eerie and erotic tale [that] blurs the line between life and death... A major work.”

Kevin Thomas, *Los Angeles Times*, on *Zigeunerweisen*

August 21 (Monday)

August 25 (Friday)

6:30 pm

8:20 pm



The Incorrigible One

aka The Bastard

aka The Young Rebel

悪太郎

Japan 1963

Suzuki Seijun

95 min. DCP

In Japanese with English subtitles

Suzuki critics are split on when the director made his first unfettered *cri de cœur*. But Suzuki himself was certain: it was this first film he made with art director Kimura Takeo, who shared his affinity for bold and transformative ways of crossing and commingling spaces. Nikkatsu approved, but they must have missed how blatantly this portrait of an artist as a young man courts only to defy convention. In the Taisho era, brash and mentorless student Konno, newly expelled and expecting to rush to Tokyo, is instead deposited in the backwater school operated by his traditionalist uncle. A modernist fish in a conservative pond, Konno turns truant, begins a romance coded through a banned Strindberg text, and rebounds the scolds of local morality police into Platonic dialogues. Suzuki uses these confrontations as occasions to break continuity, demolish the fourth wall, and flirt with potentialities that arrive in full force in his later Taisho films.

“Prefigures the mood of the later [Taisho trilogy]...Recalls the early romantic melodramas of Ozu and Naruse—and it's a measure of Suzuki's exceptional talent that his film isn't diminished by the comparison.”

Tony Rayns

August 25 (Friday)

6:30 pm



Carmen from Kawachi

河内カルメン

Japan 1966

Seijun Suzuki

89 min. 35mm

In Japanese with English subtitles

35mm Print

“Carmen from Kawachi doesn’t disappoint in delivering Suzuki’s signature goods: pulp, melodrama, satire, and style galore.”

Jessica Smith, TIFF

A 1960s riff on the opera *Carmen* (including a rock version of its famous aria “Habanera”), this picaresque tale sends its hero from the countryside to Osaka and Tokyo in search of success as a singer. Her journey is fraught with exploitation and abuse at the hands of nefarious men—until Carmen seeks revenge. Mixing comedy, biting social commentary, and Suzuki’s customarily outrageous stylistic flourishes, this fast-paced gem is an overlooked classic from his creative late period at Nikkatsu Studios. “One of Suzuki’s trilogy of women-centered films from the mid-’60s ... Nogawa Yumiko, Suzuki’s favourite actress, [gives] a wide-eyed yet weary performance ... True to form, Suzuki adds plenty of black humour and a surreal, ironic edge” (Ted Shen, *Chicago Reader*). —Tom Vick

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“[Suzuki’s] interest is in non-conformists—in what was, in his heyday, one of the most conformist societies in the world—whether they are intellectuals (*The Incurable One*) or murderous good-time girls (*Carmen from Kawachi*).”

Tony Rayns, *Sight and Sound*

August 26 (Saturday)

August 28 (Monday)

8:30 pm

6:30 pm



Detective Bureau 2–3: Go to Hell Bastards!

aka *Detective Bureau 23: Down with the Wicked*
探偵事務所23 くたばれ悪党ども

Japan 1963

Suzuki Seijun

89 min. DCP

In Japanese with English subtitles

Before reaching his outré apex in the genre with *Tokyo Drifter* and *Branded to Kill*, Suzuki crafted this freewheeling yakuza picture that serves as an on-ramp to the glorious insurrections to come. Nikkatsu tough-guy Shishido Jo, in his first top billing for Suzuki, plays an undercover PI caught up in a turf war over a cache of stolen US firearms. From this ho-hum setup Suzuki spins an irreverent pulp thriller, bursting with splashes of formal daring, bubbly jazz, pop-art colour palettes, and delirious tonal shifts. If the goofy musical number isn’t worth the price of admission, the stunning title sequence—a maelstrom of graphic typography and flaming metal—surely is! Shishido, whose iconic chipmunk cheeks were surgically augmented to scotch his pretty-boy image, is mesmerizing in the lead. The film was intended to launch a *Detective Bureau* series but petered out after a DOA sequel.

“Effervescent pulpiness and patented eye-Pop pizzazz... One of the lightest, loosest entertainments of [Suzuki’s] early colour period.”

Chuck Stephens, *Film Comment*

August 27 (Sunday)

3:30 pm



Kagero-za

aka Heat-Shimmer Theatre
陽炎座

Japan 1981
Suzuki Seijun
139 min. 35mm

In Japanese with English subtitles

35mm Print

“At [its] best, achieves something of the concrete yet mysterious feel of a Parajanov tableau.”

Alexander Jacoby, *Sight and Sound*

In Suzuki Seijun's Taisho trio, the trees can be so dazzling that it's hard to glimpse the forest's shape, or that there even is one. The most vertiginous and discontinuous of the three, *Kagero-za* might also be the masterstroke of the cycle—no one will forget its epiphanic, purgatorial vision. Yet there is a shape to this vision. The opening scene presents wandering playwright Matsuzaki (Matsuda Yusaku) with *alkekengi*, cherries that contain, or at least symbolize, the souls of the dead, and which links his fate with the said-to-be-married Shinako (Okusu Michiyo). Together, they are the target of a plot from upper-class, shotgun-toting Tamawaki (Nakamura Katsuo): while he watches, the two of them are compelled to play out roles in a cyclical game of attraction—one that is doomed to culminate in double suicide. Suzuki daringly eschews a linear progression; each encounter between the two exists as an out-of-time reconfiguration of locations, parries, and supernatural effects.

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September 1 (Friday)

6:30 pm



A Tale of Sorrow and Sadness

悲愁物語

Japan 1977
Suzuki Seijun
93 min. 35mm

In Japanese with English subtitles

35mm Print

Listed on *Kinema Junpo's* “Best Films of 1977,” *A Tale of Sorrow and Sadness* was Suzuki's first feature after his dismissal by Nikkatsu, but it was released before his emergence as an international art house filmmaker in the 1980s. Pointedly critical of the homogenizing effects of television and consumerist, bourgeois, suburban existence, the film focuses on Reiko, a pretty, young golfer who is selected by textile executives to be the new face of their brand. Reiko manages the grueling schedule of training and modeling required by the contract, but her success and popularity leave her dangerously vulnerable to an unhinged fan.
—William Carroll

“[A] little-known masterpiece... One of Suzuki's most successful fusions of his chaotic style with a script that supports those visual ambitions.”

Marc Walkow, *Film Comment*

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September 3 (Sunday)

3:30 pm



Yumeji

夢二

Japan 1991
Suzuki Seijun
129 min. DCP

In Japanese with English subtitles

“Has the visual intensity of a mirage and the narrative ambiguity of a [cryptic] puzzle... *Yumeji* finds Suzuki still reinventing himself.”

Tony Rayns

Yumeji Takehisa, the enormously influential outside-the-system painter and illustrator, decidedly does not get the standard biopic treatment in Suzuki Seijun's last look at the Taisho era. *Yumeji*, when he wasn't embroiled in scandal or facing charges of vulgarity, was incredibly prolific—his work could be seen in daily papers, and is today collected in six art museums dedicated to his legacy in Japan. But Suzuki fashions his life as a kaleidoscope that only locks into focus to regard his completion of a masterpiece that will be lost to time. Duels, spectres, and other challenges to *Yumeji's* ego are matched by Suzuki's grandest flourishes as an image-maker—including a chase sequence arguably more astonishing than in any of his crime pictures. Suzuki sees the art of the Taisho period as hauntingly contained within a strict frame, which we can endlessly rove through, but never fully comprehend. *Yumeji's* theme, by Umeyayashi Shigeru, was memorably repurposed for Wong Kar-wai's *In the Mood for Love*.

Ongoing Series Film Club



Film Club is a movie matinée series for kids and their families, an early introduction to cinema as a public artform, and a way to connect young artists and art appreciators to a century-plus tradition of grappling with the power of the imagination. By way of carefully selected titles, balancing classics and new works, our programming team extends a welcome to the next generation of cinemagoers—and anyone who wants to revisit a treasured favourite.

Free popcorn and Film Club badge for junior cinephiles (ages 13 and under).
Discounted ticket price (\$6) too!

July 16 (Sunday)

11:00 am



Hugo

USA 2011
Martin Scorsese
125 min. DCP

“Hugo [is] an enchantment from Martin Scorsese ... It’s serious, beautiful, wise to the absurdity of life and in the embrace of a piercing longing.”

Manohla Dargis, *The New York Times*

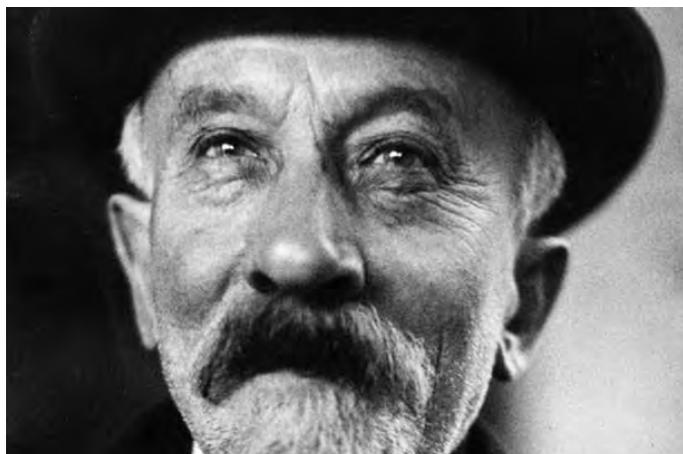
Hugo Cabret, orphaned, friendless, and hunted by the Montparnasse station inspector (his office has a special cell just for abandoned boys!), is also the only reason the clocks in the train station run on time. In this unexpectedly personal children’s film by Martin Scorsese—who himself spent a childhood largely indoors, dreaming of scenarios from behind a window due to serious asthma—Hugo finds himself involved in the family story of bankrupted filmmaker Georges Méliès. Méliès’s bookish goddaughter Isabelle—who frequents a grand bookshop managed by Monsieur Labisse (one of Christopher Lee’s finest late-career roles)—welcomes Hugo into a world where adults and children alike are responsible for the keeping and appreciating of beautiful art. Scorsese, marked forever by his meeting with the filmmaker Michael Powell after the British director’s success had waned—not unlike Hugo meeting Méliès—offers here his most kid-friendly reflection on the dangers and glories of popular appeals to entertainment.

Hugo was shot with the Fusion Camera System and originally released in 3D. It screens here in its 2D version.

Hugo will be preceded by *Harry*, a short film created as part of Cinelab 2022 by Silas

August 20 (Sunday)

11:00 am



Georges Méliès × 6

84 min. DCP

The films of Georges Méliès allowed the conjuror and caricaturist to dispense with the stately rise and fall of a theatre curtain. Within the world of the camera, the marvellous tricks, elaborate tableaux, and devilish brio of his imagination could meet an audience in sudden, overwhelming immediacy—there’s a reason his most iconic image is of a vehicle flying through space to hit the moon in its eye! Méliès came to film production after two failed careers. As a student, he was a poor performer, filling his notebooks with sketches. As a partner in the family business of boot-making, he was disinterested—as soon as he could, he sold his share to his brothers and oversaw the construction of a film studio, where his theatrical knowledge fused with the possibilities opened up by editing. His stylistic reveries, filled with smoke, trick-shots, and fire, link to both the traditions of studio effects wizardry (*The Wizard of Oz*) and the artisanal avant-garde (Maya Deren’s *The Very Eye of Night*) that would follow. Briefly glimpsed in Scorsese’s *Hugo* (screening in July), in full they retain their impish humour and mystical splendour, not least through their restored, hand-painted colour.

“Méliès approached [cinema] with a playfulness that hasn’t been matched since; every filmmaker owes him everything.”

Ignaty Vishnevetsky, *Cine-File*

Note: Before intertitles came into vogue in early cinema, *bonimenteurs*, or narrators, would provide commentary while films were showing, similar to the *benshi* in early Japanese cinema. These restorations include English-language narrations that recreate what those early-20th century film screenings would have been like.

“For me, the most heart-warming thing about Méliès is that he was both an experimental filmmaker and a people’s filmmaker.”

Norman McLaren

The Pillar of Fire

(La danse du feu)

France 1901

1 min. DCP

No dialogue



A Trip to the Moon

(Le voyage dans la lune)

France 1902

15 min. DCP

With English “bonimenteur” narration



The Merry Frolics of Satan

(Les quat’cents farces du diable)

France 1906

22 min. DCP

With English “bonimenteur” narration



The Impossible Voyage

(Voyage à travers l’impossible)

France 1904

21 min. DCP

With English “bonimenteur” narration



The Fiendish Tenant

(Un locataire diabolique)

France 1909

8 min. DCP

No dialogue

The Kingdom of the Fairies

(Le royaume des fées)

France 1903

17 min. DCP

With English “bonimenteur” narration

Ongoing Series

DIM Cinema

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

DIM Cinema is a monthly series that presents Canadian and international moving-image art in dialogue with cinema. The series was initiated in 2008 by local curator Amy Kazymerchyk to draw attention to artists and experimental filmmakers whose practices engage with cinema as a medium, social context, formal structure, or architectural space. The name of the series is inspired by the diffused Vancouver sky, the darkness of the cinema, and a quote from James Broughton's *Making Light of It* (1992): "Movie images are dim reflections of the beauty and ferocity in mankind." DIM Cinema has been curated by Michèle Smith since 2014.

July 12 (Wednesday)

7:00 pm



Species of Spaces

Filmed in 15 hours with cinematographer Babette Mangolte, Chantal Akerman's structuralist masterpiece travels from foyer to rooftop, from night into day, in a succession of silent, beautifully framed shots that linger in the common areas, crowded elevators, dim corridors, and mostly vacant rooms of a run-down SRO hotel in New York's Upper West Side. By contrast, Emily Richardson's day-to-night sequence, composed of several months' footage captured in and around a South London tower block, uses a combination of time-lapse, jump cuts, and long takes to create a viewing experience not unlike the "all-seeing-but-seeing-nothing" CCTV monitors in the building's security office, which flick randomly from one view to another, missing pieces of the inhabitants' actions. Similarly *MIA* is Elizabeth Price's narrator, presented instead as on-screen script, luxuriating in administrative, curatorial, and commercial slogans. It guides us on a meandering tour, punctuated by percussion and song, through the preserved-in-aspic home of an anonymous 1960s art collector.

Hotel Monterey

USA/Belgium 1972
Chantal Akerman
62 min. DCP
Silent

Block

United Kingdom 2005
Emily Richardson
12 min. DCP

At the House of Mr X

United Kingdom 2007
Elizabeth Price
20 min. DCP

August 23 (Wednesday)

7:00 pm



Everything Everywhere Again Alive

Canada 1975
Keith Lock
72 min. DCP

New Restoration

Selected by AGO film curator Jim Shedden as one of the "100 Best Canadian Films of All Time," Keith Lock's seminal underground film returns to The Cinematheque, in a brand-new restoration, nearly fifty years after first debuting here. "In the early 1970s, Toronto filmmaker Keith Lock moved to Buck Lake, near Orillia, Ontario, where members of the Toronto art scene were undertaking an experiment in communal living. Lock filmed the achievements and daily rituals of his fellow communards, his camera bearing witness as a community assembled and dispersed. The resulting film uses poetic strategies, including logograms and other graphic disruptions, to extend its themes of renewal and rebirth, and to mark the encounter between reason and imagination, the concrete and the abstract" (Stephen Broomer). In 2022, Lock received the inaugural Fire Horse Award, presented by Reel Asia to an Asian Canadian individual who has made an extraordinary contribution to the film and media-arts community.

"Through its formal experiments and homey depictions of life outside, *Everything Everywhere Again Alive* channels freedom—it gives you a taste of life through its gentle, alluring images, and leaves you wanting more."

Joshua Minsoo Kim, *Cinema Scope*



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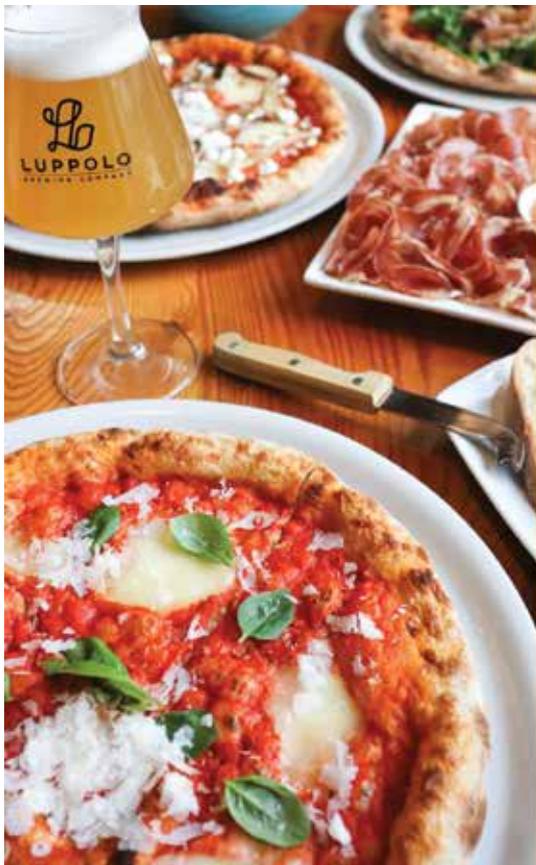
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