

September/October 2024

The Cinematheque



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

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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.

Support

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 \$60 or more. support@thecinematheque.ca

Venue Rental

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

Advertising

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

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Cover image: *I Married a Witch*, René Clair, 1942

Contents image: Michèle Smith, DIM Cinema series curator 2014–2024

The Cinematheque is situated on the unceded, ancestral homelands of the x̱məθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and səliwətaʔ (Tsleil-Waututh) Nations.

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Frames of Mind notes: Selina Crammond
Our Stories to Tell notes: Akira lahtail
Additional program notes: Jim Sinclair

Design and layout: Gerilee McBride

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:

- Suitable for all ages
- Parental discretion is advised
- Viewers under 14 years of age must be accompanied by an adult
- Viewers under 18 years of age must be accompanied by an adult
- Restricted to viewers 18 years of age and over

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 a special discounted ticket price for parent/guardian and child under 13 (\$16).

Free admission for Indigenous Peoples.

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There is a series conspicuously absent from the table of contents above—one that, apart from a pandemic-forced hiatus or two, has gone uninterrupted since its inception in 2008. DIM Cinema, our beloved monthly exhibition of moving-image art in dialogue with cinema, will be on pause throughout the remainder of 2024 while we undergo the frankly daunting task of finding a successor to Michèle Smith, the brilliant curator of the series since 2014, who passed away in May of this year. (Our DIM screening of *Museum Hours* in June served as a tribute to her, with proceeds donated to the BC Cancer Foundation.) While not appearing under the banner proper, October's *The Human Surge 3*, a singular experimental work by Argentine artist Eduardo Williams, was programmed with the discernment of a DIM audience in mind. Likewise, plans are already afoot to present a program, in our next cycle, featuring a filmmaker whose work Michèle had wanted to curate. We hope these offerings will appeal to our dedicated DIM Cinema regulars until the series resumes in the new year.

Shaun Inouye
Artistic Director



New Restorations

September 16 (Monday)	6:30 pm
September 20 (Friday)	6:30 pm
September 21 (Saturday)	1:30 pm
September 22 (Sunday)	6:30 pm
October 9 (Wednesday)	6:30 pm
October 14 (Monday)	1:30 pm



Seven Samurai PG

七人の侍

Japan 1954
Kurosawa Akira
207 min. DCP

In Japanese with English subtitles

“It is not only Kurosawa’s most vital picture, it is perhaps the best Japanese film ever made.”

Donald Richie

Celebrating 70 years, Kurosawa Akira’s stirring epic receives an anniversary restoration befitting its status as one of international cinema’s immovable masterworks. The film is set in 16th-century Japan, where seven unemployed swordsmen are hired to defend a village against marauding bandits. Over a year in the making, *Seven Samurai* became the most expensive movie ever produced in Japan, nearly bankrupting Toho Studios. Its debt to the Hollywood Western (the films of John Ford in particular) was openly acknowledged by Kurosawa; *Seven Samurai*, in turn, influenced a wide range of non-Japanese cinema, from the Spaghetti Westerns of Sergio Leone to the Star Wars cycle of George Lucas, and was remade in America as *The Magnificent Seven*. Kurosawa pioneered the use of multiple cameras and the telephoto lens for the tour-de-force battle sequences. This brilliant, kinetic movie invented the modern action film. Kurosawa mainstays Mifune Toshiro and Shimura Takashi head the large cast.

Seven Samurai will be presented with a 10-minute intermission.

September 19 (Thursday)	8:45 pm
September 21 (Saturday)	6:00 pm
September 23 (Monday)	8:45 pm



Moving PG

お引越し

Japan 1993
Somai Shinji
125 min. DCP

In Japanese with English subtitles

Though deservedly lauded for his hyperkinetic youth-in-revolt movies of the 1980s (three of which screened here last November), the pinnacle of Somai Shinji’s cinema wouldn’t arrive until *Moving* the following decade. A work of astonishing assurance of vision, anchored by a dazzling child performance from Tabata Tomoko, this coming-of-age odyssey distills the strong points of Somai’s filmmaking—actor-as-athlete physicality, improbable single-take choreography, surges of emotional ferocity—while folding a subtler, more restrained poeticism into its approach. The film concerns Renko (Tabata), a bright, bubbly sixth-grader navigating the hurt and confusion of her parents’ separation and an uncharted future suddenly set out before her. As domestic dramas ensue, Somai shrinks the distance between the film’s perspective and Renko’s, culminating in a miraculous final act that grants us access to the protagonist’s lyrical inner life. This beautiful restoration, marking *Moving*’s 30th anniversary, won Best Restored Film at last year’s Venice Classics.

“*Moving* marks a period of the highest refinement in Somai Shinji’s career.”

Hamaguchi Ryusuke (*Drive My Car*)

New Cinema

October 12 (Saturday)	8:30 pm
October 21 (Monday)	6:30 pm



The Human Surge 3

El auge del humano 3

Argentina/Portugal/Brazil/Netherlands/
Taiwan/Hong Kong/Sri Lanka/Peru 2023
Eduardo Williams
121 min. DCP

In Spanish, Tamil, Mandarin, English, and Sinhala with English subtitles

Vancouver Premiere

“[Williams] is at the bleeding edge of modern art cinema.”

Jordan Cronk, *Film Comment*

For *Sight and Sounds*’s “Films of the Century” snapshot, critic Erika Balsom was tasked with identifying the film of the moment—the film representative of our still-unspooling 2024. Her inspired choice: Eduardo Williams’s *The Human Surge 3*, a work as equally attuned to the present as to future presents imminent but not yet arrived. Expansive in every sense, this quasi-sequel (not threequel) to the Argentine’s 2016 *Human Surge* tracks the desultory connections between young, multiethnic wayfarers—an indiscernible confluence of real people, characters, and avatars—across three far-flung locales (Peru, Sri Lanka, and Taiwan) collapsed into a single, fluid, virtual realm. Undergirding this open-world effect is Williams’s medium-pushing stratagem: footage was captured using a 360-degree camera, then edited in VR to determine the final field of vision. The result is akin to an ethnographic tour of augmented reality, a lucid dream by way of Google Earth or a massively multiplayer online simulacra. The evolution of cinema, in other words.



JLG Forever Continued from August

September 19 (Thursday) 6:30 pm
September 23 (Monday) 6:30 pm
September 25 (Wednesday) 8:45 pm

September 21 (Saturday) 8:35 pm
September 25 (Wednesday) 6:30 pm



Masculin féminin

France 1966
Jean-Luc Godard
104 min. DCP
In French with English subtitles

Godard is in full Godardian glory in the marvellous *Masculin féminin*, a disquisition on youth, sex, politics, sexual politics, and pop culture presented as a 15-point investigation into “the children of Marx and Coca-Cola” during “the era of James Bond and Vietnam.” Centring on young Left Bank Parisians in the winter of 1965, the film has Jean-Pierre Léaud (in a Berlin Silver Bear-winning performance) as Paul, just out of the army and in love with Madeleine, an aspiring pop singer played by real-life pop singer Chantal Goya. Paul’s attempts to remain true to his youthful ideals prove difficult in a consumer society in which everything is commodified. Godard’s lively, inventive, eternally fresh film mixes cinéma vérité-style analyses of male-female relations, a wicked parody interview with a teenage beauty queen, random urban violence, a Brigitte Bardot cameo, philosophy, advertising, and youthful awkwardness and ennui. *Masculin féminin* screens here in its 2016 digital restoration.

“Timeless... More prophetic than ever... Godard’s insight into the moods and idioms of coming-of-age in the metropolitan West remains unsurpassed.”

A.O. Scott, *The New York Times*



Hail Mary

Je vous salue, Marie
France/Switzerland/United Kingdom 1985
Jean-Luc Godard
107 min. DCP
In French with English subtitles

“Composed like a brilliant mosaic, Godard’s film gives fresh meaning to everyday images; makes us listen to Dvořák with new appreciation; and shows the female nude as though never filmed before.”

David Thompson, *Time Out*

No Godard film was more controversial. This startling modernization of the Annunciation and Nativity stories, depicting the Virgin Mary as the basketball-playing daughter of a gas-station manager, and Joseph as her jealous taxi-driver boyfriend, was met with bans, bomb threats, protests, and a papal condemnation! Not that the detractors had actually seen the film. *Hail Mary*, far from being sacrilegious, approaches its subject with a palpable sense of reverence and awe—*The New Yorker*’s David Denby called it “one of the most radiant and tenderly religious movies ever made.” The film now seems very much in keeping with the spiritual, transcendental bent of Godard’s work in the 1980s and ’90s. Some critics of the day were left wondering “if Godard is yet another iconoclast with the wits scared out of him by the approach of the abyss” (Harlan Jacobson, *Film Comment*).

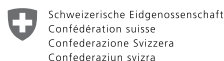
“Godard is to his medium what Joyce, Stravinsky, Eliot, and Picasso were to theirs: rule-rewriting colossi after whom human expression would never be quite the same.”

Michael Atkinson, *Village Voice*

Film culture is still wrestling with the loss of Jean-Luc Godard (1930–2022), the unrelentingly innovative director and radical film thinker whose influence can be felt in every frame of modern cinema.

Throughout 2024, The Cinematheque pays tribute to the singular Franco-Swiss auteur with a retrospective traversing the gamut of his voluminous, endlessly explorable corpus. Rather than move chronologically through his oeuvre (a standard-issue path taken for our 2014 Godard exhibition), “JLG Forever” progresses simultaneously forward and backward, coupling films from the front and back halves of his career as we advance toward the middle as the year marches on. In this more elliptical and, we believe, apropos approach—“a beginning, a middle, and an end, but not necessarily in that order”—we hope to arrive at a deeper understanding of the full purview of Godard’s unabated artistic continuum, and gain a deeper appreciation of the imprint he has left on cinema, now as forever. RIP, JLG.

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



Consulate General of Switzerland in Vancouver

September 22 (Sunday) 1:00 pm
October 20 (Sunday) 1:00 pm



Histoire(s) du cinéma

France 1988–98
Jean-Luc Godard
266 min. DVD
In French with English subtitles

“A signal event, and one that every Godardian and cinephile must see at least once.”

James Quandt, TIFF

This massive, meditative, mosaic history of cinema is undeniably one of Godard's supreme achievements—for many, his magnum opus. The formidable work can be traced to a series of lectures delivered by Godard at Montreal's Concordia University in 1978, published two years later as *Introduction à une véritable histoire du cinéma*. *Histoire(s) du cinéma*, produced for French television, was conceived as the video-essay counterpart, though its tendrils would extend far beyond. Indeed, few could have predicted the scope and ambition of Godard's finished project: a four-and-a-half-hour interrogation of the 20th century's defining artform, densely assembled from untold media clippings (movie, music, painting, literature) foraged by the culturally omnivorous philosopher-cineaste, presented in eight installments over a ten-year period. Its trenchant thesis concerns cinema's failure to forestall the Holocaust, a blight that, not unlike in Gilles Deleuze's twin *Cinema* treatise, cleaves film history into pre- and postwar epochs. A staggering summa.

Part 1(a): Toutes les histoires (All the [Hi]stories) (51 min. 1988)
Part 1(b): Une histoire seule (A Single [Hi]story) (42 min. 1989)
Part 2(a): Seul le cinéma (Only the Cinema) (26 min. 1997)
Part 2(b): Fatale beauté (Fatal Beauty) (28 min. 1997)
Part 3(a): La Monnaie de l'absolu (The Coin of the Absolute) (26 min. 1998)
Part 3(b): Une vague nouvelle (A New Wave) (27 min. 1998)
Part 4(a): Le Contrôle de l'univers (The Control of the Universe) (27 min. 1998)
Part 4(b): Les Signes parmi nous (The Signs Among Us) (38 min. 1998)

There will be a 15-minute intermission between Parts 2(b) and 3(a).

October 7 (Monday) 6:30 pm
October 13 (Sunday) 8:20 pm
October 19 (Saturday) 6:30 pm
October 21 (Monday) 8:50 pm



2 or 3 Things I Know About Her ⁶

2 ou 3 choses que je sais d'elle

France 1967
Jean-Luc Godard
87 min. DCP

In French with English subtitles

Amy Taubin calls *2 or 3 Things* “the greatest film by the greatest post-1950s filmmaker.” She's not alone in considering it the auteur's chef-d'oeuvre. Inspired by a newspaper article on sex work amongst suburban Parisian housewives, Godard's movie is a kaleidoscopic treatise on consumer society as brothel, offering a damning yet wildly exuberant indictment of systemic sexism and wanton materialism. Marina Vlady plays Juliette, a homemaker in an ugly suburban housing complex who begins moonlighting as a sex worker in order to afford more consumer goods. Colossal (now legendary) close-ups of coffee and cigarettes contend with giddy colours, graphic intertitles, numerous quotations, fourth-wall breaks, and the director's whispery, self-scrutinizing voice-over. Typical of Godard's work of the period, sexual exploitation is equated with capitalist oppression—more pointedly, American capitalism and imperialism. Juliet Berto, a key player in subsequent Godard films, makes her screen debut.

“One of the ten best films in the history of cinema.”

J. Hoberman, *Village Voice*

October 7 (Monday) 8:30 pm
October 15 (Tuesday) 6:30 pm



First Name: Carmen ¹⁵⁺

Prénom Carmen

France 1983
Jean-Luc Godard
84 min. Blu-ray
In French with English subtitles

“[This] is Godard back at his most nouvelle vague in years.”

Tom Milne, *Time Out*

Godard took top prize at Venice for this erotically charged tragicomedy, gorgeously lensed by his New Wave cinematographer Raoul Coutard in their final collaboration. A barely-there screen adaptation of Georges Bizet's opera *Carmen* (the music, in fact, is late Beethoven), *First Name: Carmen* delivers one of Godard and partner Anne-Marie Miéville's most lucid meditations on gendered power relations, doomed romanticism, and the plight of artistic creation in a world bereft of culture. Dutch-born Maruschka Detmers, Godard's last-minute replacement for a dropped-out Isabelle Adjani, is the titular Carmen, a self-possessed twentysomething who convinces her institutionalized uncle—a washed-up film director, played by Godard—to lend her his beachside apartment to shoot a movie. Instead, she flees there with her hostage-turned-lover (Jacques Bonaffé) when a bank heist goes sideways and a bigger job beckons. Godard dedicates the film, in memoriam, to small movies.

Format note: *First Name: Carmen* screens from Kino Lorber's 2019 Blu-ray edition.

JLG Forever Fabrice Aragno

October 10–11

“Galvanizing... Far from being declarative final works, [*Scénarios* and *Phony Wars*] seem like Godard’s gift to future audiences and future filmmakers.”

Daniel Kasman, *MUBI Notebook*



Exposé du film annonce du film “*Scénario*,” Jean-Luc Godard, 2024

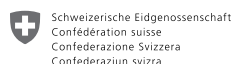
During his final era of artmarking, Jean-Luc Godard’s principal collaborator and right-hand man was Fabrice Aragno. The multitasking Swiss filmmaker, born in Neuchâtel in 1970, was hired by Godard as a production manager on 2004’s *Notre musique* shortly after Aragno completed his studies at the prestigious École cantonale d’art de Lausanne. His career has been interlocked with Godard’s ever since. It is he who shot the satiny Costa Concordia passages for *Film Socialisme*; who developed the image-rupturing stereoscopy for *Goodbye to Language*; who accepted the first-ever Special Palme d’or on behalf of Godard for *The Image Book*. And it is he who has now assumed the daunting but imperative role of being the de facto spokesperson for Godard’s posthumous work, which commenced with *Phony Wars* and continues with *Scénarios*, the latter completed the day before the director’s last.

With the support of Swiss Films and the Consulate General of Switzerland in Vancouver, The Cinematheque is honoured to welcome Fabrice Aragno for a two-night engagement. This program, which serves as the culmination (though not yet conclusion) to our year-spanning “JLG Forever” series, will

open with the Vancouver premiere of Godard’s latest “last” film *Scénarios*, alongside its making-of companion *Exposé du film annonce du film “Scénario.”* The following evening will be devoted to Godard and Aragno’s medium-expanding 3D innovations, with a screening of *Goodbye to Language* preceded by its proof-of-concept short *Les trois désastres*.

In advance of Aragno’s arrival, we have worked with the artist to curate a small exhibition in the vestibule behind our theatre doors. Titled *Flamboient d’automne*, it draws from a series of still photographs Aragno took during the autumn of 2021, featuring Godard and his dog Roxy. Also on display is a JLG selfie, too good (and Godardian) to pass up.

Acknowledgements: For their assistance in bringing Fabrice Aragno to Vancouver, The Cinematheque is grateful to Consul General Thomas Schneider and Public Diplomacy Officer Stefanie Wunderlin, Consulate General of Switzerland in Vancouver; and Marcel Müller, Swiss Films. Thanks also to the Swiss Film Club for supporting the exhibition *Flamboient d’automne*.



Consulate General of Switzerland in Vancouver

SWISS FILMS



October 10 (Thursday)

7:00 pm



Scénarios

France/Japan 2024
Jean-Luc Godard
18 min. DCP

In French with English subtitles

Vancouver Premiere

In French, “scénario” is cinema’s name for how it tells stories. This is the title Jean-Luc Godard chose for his final film, which was literally completed the day before his death. *Scénarios* is twofold: DNA, a biological signature, and MRI, medical imagery and the distress felt by a weakened body. Between these two polarities, which evoke genesis and decline, a person’s story unfolds, one made up of a jumble of notes and images, condensed into 18 minutes. It is a singular yet shared narrative of a life haunted by death, as this film is also a farewell. The second segment ends on a self-portrait of JLG—his last images—sitting on his bed, bare-chested, transcribing a witty apologue of Jean-Paul Sartre. —Official synopsis

followed by

Exposé du film annonce du film “Scénario”

France/Japan 2024
Jean-Luc Godard
36 min. DCP

In French with English subtitles

Vancouver Premiere

“Watching this and *Scénarios*, you can’t but walk away buzzing with the desire to carry Godard’s vision forward.”

Daniel Kasman, *MUBI Notebook*

In October 2021, Jean-Luc Godard presented his idea for *Scénario*, a six-chapter feature film combining still and moving images, halfway between reading and seeing. —Official synopsis

—intermission—

Quod erat demonstrandum

Switzerland 2012
Fabrice Aragno
26 min. DCP

In French with English subtitles

Asked by Swiss television to make a documentary on Godard, Aragno instead enlisted the director to co-author the film with him. The station requested 26 minutes; Godard suggested 26 one-minute sequences, each made up of four shots recycled from his oeuvre.

Fabrice Aragno will introduce both halves of the program and take part in post-screening discussions.

October 11 (Friday)

7:00 pm



Goodbye to Language

Adieu au langage

Switzerland/France 2014
Jean-Luc Godard
70 min. DCP

In French with English subtitles

3D Presentation

“The best 3D film I’ve ever seen.”

David Bordwell

JLG plus 3D adds up, little wonder, to one of the most radical, rule-bending reimaginings of the technique in its sputtering history of deaths and resurrections. Having previewed the yields of his stereoscopic experimentations in the 2013 omnibus *3x3D*, Godard unveiled the full scope of his ambitions with *Goodbye to Language*, a characteristically allusion-dense and elliptically rendered tale of an extramarital affair—twice told with two sets of actors—and a canine named Roxy. Doctorates could be devoted to conquering the film’s surfeit of citations and ideas, but it’s the quantum leap in stereoscopy, achieved with cinematographer Fabrice Aragno, that eclipses any intellectual gold-mining. Shot on lo-fi, blown-out digital, *Goodbye* repurposes 3D’s routine application toward realism, embracing instead its nonfigurative capabilities and the astonishing what-if potential of dislocating its illusory effects.

preceded by

Les trois désastres

Portugal 2013
Jean-Luc Godard
17 min. DCP

In French with English subtitles

3D Presentation

Godard’s contribution to the *3x3D* portmanteau (segments by Edgar Pêra and Peter Greenaway round out the triptych) was a rapturous test run for what *Goodbye to Language* would bear out: the untold limits of stereoscopy in the hands of a master nonconformist.

“[A] masterpiece, the first movie of the cinematic future.”

Amy Taubin, *Film Comment*

Fabrice Aragno will introduce the program and take part in a post-screening discussion.

Presented in partnership with Basically Good Media Lab,
Emily Carr University of Art + Design

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UNIVERSITY
OF ART + DESIGN

B G]
[M L



“A giant. His talent and originality are stupefying.”

Orson Welles

October 12–21

“Ernst Lubitsch’s work has never needed reappraisal more than it does today,” David Bordwell wrote in 2018. Given that Lubitsch’s reputation has never left pantheon status for critics and audiences alike, this is a curious statement. It isn’t an exaggeration to say that Lubitsch helped invent the Hollywood studio comedy, that he was one of the most popular directors in the world during his lifetime, and that his place in film history remains assured. (Fifteen of his films earned votes in the most recent *Sight and Sound* “Greatest of All Time” poll.) What more could Bordwell have wanted?

The problem might begin with the tagline that introduces many a celebration: the unified theory of the so-called “Lubitsch touch,” a term that covers marketing materials and critical appreciations alike, despite the fact that nearly no one can agree on what it actually means. Charitably viewed, the term is capacious, allowing one to say that the innuendo of a closed door, the ambiguity of a smile, and the collision of a verbal and visual gag could become the height of sophistication under Lubitsch’s control.

While this might describe who Lubitsch was at a glance, it fails to cover not only the farther reaches of his art (he didn’t only work in sound-era comedies, for instance) but also the distilled power of his images. How, for example, can we trace a link between the way that objects and actions are constantly, emphatically redefined in both a silent-era comedy like *Lady Windermere’s Fan* and a screwball scenario like *Cluny Brown*, to cite two films at nearly opposite ends of the director’s career?

Writers as distinct as Gilles Deleuze and Andrew Sarris have isolated key elements of Lubitsch’s unique and innovative approach to cinema, and a behind-the-scenes dossier could very well spell out the historical or technological factors that enabled his command of form. (He was the rare Hollywood studio director with the freedom to choose his own projects, and to complete them with final cut.) Yet the task that Bordwell, an academic by reputation but a moviegoer at heart, knew lay ahead of any critical reevaluation was not so much a change to Lubitsch’s status, as a change to how much of his body of work can be properly reckoned with.

For this series, The Cinematheque has chosen to go slightly outside the canon of regularly screened Lubitsch films, paying special attention to works that attest to the full range of the director’s skill: his silent era in both Germany and America; his pre-Code musicals with Maurice Chevalier and Jeanette MacDonald; and his defining masterworks, including the underrated *Angel*, his best-loved film *To Be or Not to Be*, and his final completed feature *Cluny Brown*.

This series is timed to coincide with the finale of local filmmaker and lecturer Devan Scott’s comprehensive podcast series on Lubitsch, “How Would Lubitsch Do It?,” which draws on recent restorations and new scholarship to broaden public awareness of Lubitsch’s work. Scott will introduce the newly restored *Lady Windermere’s Fan* to kick off the series, and return to contextualize the unique production of arguably his greatest musical, *One Hour with You*.

Only Lubitsch Could Have Made It

“I first saw Lubitsch playing the part of a clown in February 1911. Naturally, one had no idea of what this clown was to become ... Like his great colleagues F.W. Murnau, Fritz Lang, and Arthur Robison, [he] was a man of ‘pure Cinema.’”

Alfred Hitchcock

October 12 (Saturday) **Opening Matinee**

2:00 pm



Lady Windermere's Fan

USA 1925
Ernst Lubitsch
88 min. DCP

New Restoration

Ernst Lubitsch's version of Oscar Wilde's play is one of the boldest literary adaptations of the silent era. Wilde's source material is built out of a series of coy and amusing epigrams, which generalize a drama of societal judgment into delightful commentary. Lubitsch didn't touch the text (not even for his film's intertitles) and instead created a film where one's ability to read a situation—for his cast of characters and audience alike—counts for everything. Lady Windermere, her husband, her extramarital suitor, and (unknown to her) her disgraced mother, all possess partial insights into the other parties' behaviour. Lubitsch applies his gifts of revelation to the life-altering action of very small differences, whether set in the bright social exposure of the racetrack or the deep, secreted shadows of a garden party. Here, the blocking and staging of glances and other silent intimations reign in ways only possible during cinema's first decades.

Restored by The Museum of Modern Art, with the financial support of Matthew and Natalie Bernstein.

“Maybe [Lubitsch's] best silent ... Arguably one of the best films of his entire career.”

Kristin Thompson



preceded by

I Don't Want to Be a Man

Ich möchte kein Mann sein

Germany 1918
Ernst Lubitsch
45 min. DCP

German intertitles with English subtitles

“An eye-opening early comedy of sexual identity [that] showcases Lubitsch's witty direction of actors.”

Carson Lund, Harvard Film Archive

Legend has it that Joan of Arc and Hua Mulan adopted a male presentation to lead a nation's military, but Ossi Oswalda takes on the task of gender performance for much more important reasons: smoking, flirting, and shaking off the moralistic gaze of the older generation in this early, amazingly contemporary mid-length feature.

Lady Windermere's Fan and *I Don't Want to Be a Man* will each be introduced by Devan Scott, creator and host of the “How Would Lubitsch Do It?” podcast.

October 12 (Saturday)
October 15 (Tuesday)

6:30 pm
8:25 pm



Angel G

USA 1937
Ernst Lubitsch
91 min. DCP

Compared to Lubitsch's laugh-filled comedies, *Angel*, his underappreciated masterwork, might look stark and foreboding. Its principals, played to chilly perfection by Marlene Dietrich, Herbert Marshall, and Melvyn Douglas, seem frightfully capable of never letting their masks slip, and in the film's intractable plot, nothing is quite as it seems. Marshall and Douglas play diplomat Sir Frederick and the strangely unattached Tony, two old friends—or opponents, once they learn that Frederick's wife and the woman of Tony's Paris tryst are the same person. Dietrich's character goes by many names (Angel among them), but all three characters carry the baggage of unknowable histories. Love is paradoxically constant and absent in this love triangle laced with espionage, and one might call this Lubitsch's deepest undercover work: everything is related in pure hypotheticals and productive ambiguity, leaving romance and reality in suspense.

“A terse, elliptical, comedy-tinged yet pain-seared romance ... With suavely piercing touches of erotic wit, he points ahead to the modern audacities of *Belle de jour*.”

Richard Brody, *The New Yorker*

“Every shot in a picture is the most important shot in a picture.”

Ernst Lubitsch

October 13 (Sunday) 6:30 pm
October 19 (Saturday) 8:30 pm



One Hour with You G

USA 1932
Ernst Lubitsch
78 min. DCP

“Underrated ... [Lubitsch] livens things up with rhymed dialogue and direct addresses to the audience, not to mention an opening evocation of marital bliss as humorously suggestive as anything in the pre-Code canon.”

Geoffrey O'Brien, *New York Review of Books*

The musicals that Ernst Lubitsch made with major stars Maurice Chevalier and Jeanette MacDonald—five in total—might have once looked like the wave of the future, a key link between the operetta and the popular songbook-incorporating film musicals to follow. Today, they're a sui generis cycle of heavy entendre, light amorality, and romantic competition, less widely seen than his later comedies but essential to any full consideration of the director. *One Hour with You* might be the most formally audacious of the pack. A rare tinted talkie, it includes scenes delivered in couplets and audience-complicit asides that shatter the fourth wall. Lubitsch, in returning to the plot of his silent *The Marriage Circle*, saw a way to clarify and amplify a very simple set-up: happy couple Andre (Chevalier) and Colette (MacDonald) are deeply attracted to each other, and seriously committed to the idea that a marriage license needn't negate the thrill of an affair or two.

The October 19 screening of *One Hour with You* will be introduced by Devan Scott.

October 14 (Monday) 6:30 pm
October 20 (Sunday) 8:40 pm



Cluny Brown G

USA 1946
Ernst Lubitsch
100 min. DCP

New Restoration

Ernst Lubitsch's final film sets two social misfits loose in pre-WWII London, a class-stratified city happy to let its working class worry about the future. After meeting over a clogged kitchen sink, writer Adam Belinski (Charles Boyer) and plumbing apprentice Cluny Brown (Jennifer Jones) find themselves at the mercy of a wealthy family. Lubitsch grants his heroes the space to deliver private twists of language intelligible only to each other, in the form of explicit entendres, colloquial wisdom, and sheer nonsense. Unlike the romantic universes of most Lubitsch films, here the upper and working class exist on completely separate planes of comedy, a dynamic that renders a marriage plot the height of triviality, and the sparks between Cluny and Adam an uninhibited riot of kitten purrs, secret pacts, and seismic plumbing repairs. Lubitsch's closing images, rendered sans dialogue, exemplify his art, containing a joke, an artistic statement, and a personal, private meaning.

“Lubitsch's late series of masterworks, [including] *To Be or Not to Be* and *Cluny Brown*, stand as one of the enduring glories of the American cinema.”

Dave Kehr, *The New York Times*

October 14 (Monday) 8:40 pm
October 20 (Sunday) 6:30 pm



To Be or Not to Be PG

USA 1942
Ernst Lubitsch
99 min. DCP

“[Reveals] a profound understanding of the actor's art and its possibilities ... In the end, Lubitsch is talking about serious things.”

Jean Eustache

The deeply serious and profoundly ridiculous mingle in what is surely one of Ernst Lubitsch's finest, most spectacular comedies. Hamlet's suicidal quandary of “to be or not to be” functions in the film as both an existential prompt for a troupe of actors and an invitation to—what else—a potential love affair. Stage star Maria Tura (Carole Lombard) opens the picture balancing that invitation with the ego of her husband Joseph (Jack Benny), until Hitler's invasion of Warsaw destroys all sense of material stability. What follows is a high-momentum adventure plot full of suspenseful dread and gallows humour. Lubitsch's film might look perfect now, but it was deemed in poor taste in 1942, perhaps because, true to the filmmaker's worldview, fascism here is a social game of flattery, small talk, and idle chatter. Though filmmakers from Chaplin to Tarantino have imitated Lubitsch's mannered treatment of the führer, none have equalled *To Be or Not to Be*'s unflappable sophistication.

Sunday

Monday

Tuesday

Wednesday

Thursday

Friday

Saturday

7

6

The Cinematheque

Images from top to bottom: *Sirocco and the Kingdom of Winds*, 2023; *Seven Samurai*, 1954; *Moving*, 1993; *Hail Mary*, 1985; *Lady Windermere's Fan*, 1925; *Håxan*, 1922.

Vancouver Latin American
Film Festival
September 6–15

8

9



11

12

13

14

15

Film Club
10:30 am
*Sirocco and
the Kingdom
of Winds* **G**

16

New Restoration
6:30 pm
Seven Samurai **PG**

17



18

Frames of Mind
7:00 pm
*The Hearing
Guests* **PG**

19

JLG Forever
6:30 pm
Masculin féminin
New Restoration
8:45 pm
Moving **PG**

20

New Restoration
6:30 pm
Seven Samurai **PG**

21

New Restorations
1:30 pm
Seven Samurai **PG**
6:00 pm
Moving **PG**
JLG Forever
8:35 pm
Hail Mary **TV**

22

JLG Forever
1:00 pm
Histoire(s) du cinéma
New Restoration
6:30 pm
Seven Samurai **PG**

23

JLG Forever
6:30 pm
Masculin féminin
New Restoration
8:45 pm
Moving **PG**

24



25

JLG Forever
6:30 pm
Hail Mary **TV**
8:45 pm
Masculin féminin

26

27

28

Vancouver International Film Festival
September 26–October 6

29

30



2

3

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5

Sunday

Monday

Tuesday

Wednesday

Thursday

Friday

Saturday

6	JLQ Forever 6:30 pm 2 or 3 Things I Know About Her	7	 JLQ Forever 6:30 pm 2 or 3 Things I Know About Her	8	New Restoration 6:30 pm Seven Samurai	9	JLQ Forever: Fabrice Aragno 7:00 pm Scénarios + Exposé + Quod erat demonstrandum Guest	10	JLQ Forever: Fabrice Aragno 7:00 pm Goodbye to Language + Les trois désastres Guest 3D	11	JLQ Forever: Fabrice Aragno 7:00 pm Goodbye to Language + Les trois désastres Guest 3D	12	Ernst Lubitsch Opening/Matinee 2:00 pm Lady Windermere's Fan + I Don't Want to Be a Man Guest 6:30 pm Angel New Cinema 8:30 pm The Human Surge 3
13	Ernst Lubitsch 6:30 pm One Hour with You JLQ Forever 8:20 pm 2 or 3 Things I Know About Her	14	New Restoration 1:30 pm Seven Samurai Ernst Lubitsch 6:30 pm Cluny Brown 8:40 pm To Be or Not to Be	15	JLQ Forever 6:30 pm First Name: Carmen Ernst Lubitsch 8:25 pm Angel	16	Frames of Mind 7:00 pm After Work Guest	17	PELAN Presents 7:00 pm Exodus Guest	18	Small File Media Festival 2024 7:00 pm Series 1	19	Small File Media Festival 2024 11:00 am Series 2 2:00 pm Series 3 4:30 pm Awards Ceremony Free JLQ Forever 6:30 pm 2 or 3 Things I Know About Her Ernst Lubitsch 8:30 pm One Hour with You Guest
20	Film Club 10:30 am Fleischer Cartoons x 10 JLQ Forever 1:00 pm Histoire(s) du cinéma Ernst Lubitsch 6:30 pm To Be or Not to Be 8:40 pm Cluny Brown	21	New Cinema 6:30 pm The Human Surge 3 JLQ Forever 8:50 pm 2 or 3 Things I Know About Her	22		23	Our Stories to Tell 7:00 pm Lyana Patrick: People of the Land Guest	24	Celluloid Witches Opening Night 8:00 pm Häxan Live Score	25	Celluloid Witches 6:30 pm I Married a Witch 8:20 pm The Witches of Eastwick	26	Celluloid Witches 6:30 pm Inferno 8:45 pm The Blair Witch Project + Under Land
27	Celluloid Witches 6:00 pm The Witches of Eastwick 8:30 pm The Witches	28	Celluloid Witches 6:30 pm I Married a Witch 8:20 pm Inferno	29	Celluloid Witches 6:30 pm The Blair Witch Project + Under Land 8:40 pm The Witches	30	Celluloid Witches 6:30 pm Inferno 8:45 pm The Witches of Eastwick	31	Celluloid Witches 6:30 pm Häxan + Witch's Cradle 9:00 pm The Blair Witch Project + Under Land				
							Scan the QR code to see our calendar online, read more about the films, and purchase tickets.						

Small File Media Festival 2024

October 18–19

Saving the world, one pixel at a time!

It's the Small File Media Festival's fifth anniversary! We're partnering with The Cinematheque once again to raise awareness about the environmental impact of streaming media. Streaming comprises a significant chunk of the world's digital carbon footprint, but consumers continue to stream all kinds of media in high definition—video on demand, video chat, video conferencing, high-resolution online games, TikToks, Instagram Reels, and energy-sucking AI “utopias.”

Our festival challenges media makers to intervene in the 4K dystopia of bandwidth imperialism by creating original small-file movies of any length, proving once again that small files are *the* sustainable cinematic avant-garde. Watching small-file media together on a big screen brings the democratic potential of cinema into the digital age by showcasing artworks made with eco-friendly practices, affordable equipment, and minimal processing time. How small is a small-file movie? No more than 1.44 megabytes per minute, the storage size of a floppy disk. Small-file creators use ingenious techniques to make these tiny movies beautiful and effective.

Join us Thursday, October 17 at 7:00 pm for our anniversary party and opening celebration at The Lido (518 E. Broadway), featuring the premiere screening of *Wormhole, October 11, 2022* by Vancouver composer and media artist Stefan Smulovitz. A dance party will follow, with guest DJs Ian Prentice and Grey Paul of Dandelion Records! Tickets will be available at the door for a suggested donation of \$5. Our festival continues October 18 and 19 at The Cinematheque with 60 films by local and international filmmakers, with artists in attendance for post-screening discussions. At Saturday's award ceremony we'll announce the winner of the coveted Small File Golden Mini Bear and other bespoke awards! As always, the festival will stream online at smallfile.ca after the live events.

The 2024 Small File Media Festival continues our partnership with our future-forward friends at VIVO Media Arts, the Cairo Video Festival and The Hmm Amsterdam. We're most grateful to the Canada Council for the Arts, BC Arts Council, Social Sciences and Humanities Research Council of Canada, and SFU School for the Contemporary Arts.



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CONTEMPORARY ARTS

VIVO
Media Arts Centre

مهرجان القاهرة للفيديو
CAIRO VIDEO FESTIVAL

The Hmm

October 18 (Friday)

7:00 pm

SFMF Series 1

Never Gonna Fall for (Modern Love)
49 min.

Twelve short films open the festival, starting with a frustrated keystroke execution extracting an endless feed of stray thoughts, entrenched narratives, and analogue connections that stretch out before collapsing into infinity. The number 18 is sent to hell. A sledgehammer of a metaphor breaks the mirror as we consume compartmentalized versions of ourselves. A hand touches a screen in a mediated attempt at navigating resilience in fraught times. —Joey Malbon

Playpausesong

France 2024 | Valentin Sismann | 4 min. 4.9 MB

Out of this world

Canada 2024 | Martha Dzhenganin | 3 min. 4.2 MB

Be Brave

Canada 2024 | Mehvish Rather, Francesca C. DiBona
2 min. 2.8 MB

A Story of Snow

Canada 2024 | Liam Riley, Will Riley | 9 min. 9.6 MB

Jesus' Blood Never Failed Me Yet

Canada 2020 | Aryo Khakpour | 8 min. 10.7 MB

We Hate Stuff

Canada 2024 | Tewehigan Bluesky | 3 min. 3.5 MB

I Do Not Have Enough Money to Buy New Underwear

Canada 2024 | Jayson Sloan | 2 min. 0.7 MB

What Am I Holding Up to the Camera?

Canada 2024 | Deanna Peters | 5 min. 6.3 MB

The Real, Virtual, and the Fold

Canada 2024 | Layla Chen | 2 min. 1.2 MB

Self

Canada 2024 | Akira Mikoshiba | 3 min. 3.3 MB

What My Heart Wanted

Canada 2023 | Emma Ciprian | 5 min. 6.5 MB

N'oubliez pas la Crème / Don't forget the Cream

Canada 2024 | Monique Motut-Firth | 3 min. 3.1 MB

—intermission—

Its Tail, Placed in Its Own Mouth
51 min.

The ouroboros, biting its tail, transforms its body into a continuous flow that moves from strength to erosion, yet continuously returns to its own beginning. This selection of films explores methods that sustain by way of one's own endlessly regenerating body, inviting cycles of renewal and rebirth. —Yani Kong

Coneus Longissimus
Canada 2024 | Sunny Nestler | 4 min. 6.4 MB

Ici Loin / Here Afar
Lebanon 2024 | Ghada Seyegh | 8 min. 11.1 MB

All Bread Is Made of Wood
Canada 2024 | Leah Connop | 3 min. 3 MB

A Cinema to Remember
Switzerland 2024 | Johannes Binotto | 6 min. 3.6 MB

Hormone Rejection Therapy
Canada 2024 | Dev Petrovic | 5 min. 6.5 MB

Rockstar Reduced
Canada 2013–24 | Julie Andreyev | 6 min. 8.4 MB

Essence of a Parted Heart
Canada 2024 | Germán Camou | 5 min. 2.4 MB

Small Beautiful Things
Canada 2024 | Skye Callow | 4 min. 2.4 MB

Restore
Canada 2024 | Minoo Iranpour Mobarekeh | 5 min. 4.7 MB

THE RIVER
France 2024 | Anabela Costa | 4 min. 4 MB

In Spirit
Canada 2024 | Mozdeh Bashirian | 1 min. 2.8 MB

October 19 (Saturday) 11:00 am

SFMF Series 2
A Crystal That Extends Endlessly Within
43 min.

Krzysztof Zanussi's *The Structure of Crystal* (1969) staged a reunion between two scientist friends as an oscillation between two faces of a crystal: opaque and transparent, finite and infinite, molecular and cosmic, science and philosophy, cold pragmatism and affective poetics, the city and the country. In 1976, a group of Sudanese conceptualists—in their visionary "Crystalist Manifesto"—saw reality as "a crystal that extends endlessly within." Films selected for this program share both Zanussi's and the Crystalists' intuition, foregrounding procedural operations between different orders of magnitude while endlessly crystallizing surfaces and framing devices as forms of life. —Radek Przedpełski

SOAP
Canada 2024 | Diana de Leyssac | 3 min. 4.1 MB

Noise Study 02 (Compressed)
USA 2024 | Rachel Efruss | 3 min. 1.5 MB

ONEIROS
Canada 2023 | Tyler Nykilchyk | 4 min. 4.7 MB

Underpass Dream for Pillar 13
United Kingdom 2024 | Bernard Stolnitski | 4 min. 4.4 MB

Nihelious
Ukraine 2017 | Yuri Yefanov | 11 min. 14 MB

Walking Through a Nile Codex
Egypt 2021–24 | Mena El Shazly, Omnia Sabry
6 min. 7.3 MB

Inter-frame Allegations
Austria 2024 | Georg Eckmayr | 3 min. 3.4 MB

Where No One Else Can See
Lebanon 2024 | Nasri Sayegh | 6 min. 8 MB

Webb
Canada 2024 | Chad Townsend | 3 min. 4.2 MB

—intermission—

The Spectre Is the Future
54 min.

The films in this series are hazy diaries and fragmented pixel-visions, a collection of personal and political dispatches that linger like spectral remnants from another life. They reveal presents haunted by memory, shaped by what has been lost and what never came to be. —Joni Schinkel

Recuardo
Iran 2024 | Aida Hashemi | 4 min. 5.3 MB

Papa Is in the Garden Excerpt
Canada 2021 | MilleFeuille | 5 min. 6.6 MB

TAT—Experimental Political Animation
United Kingdom 2024 | Dominic Todd | 5 min. 3.2 MB

notes on sanity
Lebanon 2022 | Mahdi Awada | 7 min. 7.5 MB

The Persistence
Canada 2024 | Victoria Zhuang | 1 min. 1.4 MB

Heart Rate
Canada 2024 | Jelena Markovic | 3 min. 4.4 MB

Lifeline
Canada 2024 | Anne Maureen McKeating
3 min. 4.6 MB

Liquid Snake Dance
Greece 2024 | Ioannis Karalis | 2 min. 1.2 MB

Forgetting Films
USA 2024 | Zebulon Zang | 2 min. 1.4 MB

Candid(e)
Canada 2024 | Darren Dominique Heroux | 3 min. 3 MB

Brackish
USA 2023 | Vincent DeZutti | 5 min. 5 MB

Still Creek
Canada 2024 | Ian Prentice | 8 min. 9 MB

In corpus
Spain 2023 | Ignacio Rodó | 3 min. 4.2 MB

∖Eclipsed
United Kingdom 2015 | Nicole Baker Peterson
3 min. 3.9 MB

October 19 (Saturday) 2:00 pm

SFMF Series 3
Spacetime Revolution
49 min.

These works are memories migrating in cyclical harmony with the sun. Drifting off into space but longing for the earth, these films evoke peripheral visions, sacred distortions, and supernatural intimacies of the everyday. —Mena El Shazly

Is Every Republic Constructed on Flat Earth?
USA 2024 | Clint Sleeper | 4 min. 4.2 MB

8mm of Melancholy
France 2024 | Golnaz Moghaddam | 1 min. 1.5 MB

'2004'
Australia 2023 | Naomi Oliver | 5 min. 6.3 MB

The Faith Healer
Canada 2024 | Karen Remoto | 2 min. 1.3 MB

Maybe I'm Looking in the Wrong Place, Maybe I'm Not
Japan 2023 | Asao Raku | 1 min. 141 KB

What Took You So Long?
Canada 2024 | Marlon Wiebe, Andrea Kampen
2 min. 2.2 MB

in the weeds
USA 2021 | Hiba Ali | 4 min. 7.1 MB

Can't Reach the Angel of Love
Sweden 2024 | Sami Kesikallio | 3 min. 4.2 MB

crapper
Canada 2024 | Pablo García García | 7 min. 6.7 MB

Chance of Rain
USA 2020 | Bennett Holgerson | 8 min. 10.2 MB

Panyen Banbou
USA 2024 | Laïssa Alexis | 12 min. 8.1 MB

—intermission—

App 666
Canada 2024 | William Brown | 42 min. 55.5 MB

Inspired by Wim Wenders's *Room 666*, this collaborative project asks 17 filmmakers about the current state of cinema. Selfie-style confessionals explore divides in the contemporary media landscape—from the powerful small-scale images presently emerging from Gaza to the distorted escapism of Hollywood blockbusters—and ask whether there is still a place for independent filmmaking.

App 666 will be followed by a Q&A with filmmakers William Brown and Mila Zuo.

October 19 (Saturday) 4:30 pm

Awards Ceremony

Free Admission

All attendees, filmmakers, and guests of the Small File Media Festival are invited to our final celebration where we will award the coveted Small File Golden Mini Bear and other bespoke prizes!

Admission will be on a first-come, first-served basis starting at 4:00 pm.



Watch Out, That Woman Has Evil Eyes

Witches have occupied the silver screen since its inception, and our collective imagination since the dawn of civilization. The myth is present in almost every culture in the world.

As Benjamin Christensen observes in *Häxan*, his groundbreaking 1922 film thesis on witchcraft: “When primitive man is confronted with something incomprehensible, the explanation is always sorcery and evil spirits.”

Häxan is one of the first moving-image works to lay out a visual language for occult cinema as we know it. Over time, witches have seen an array of interpretations on screen—defying expectations, eluding classification, and transcending genre, storytelling technique, and narrative conventions. What these depictions have in common, however, is that they feed our insatiable craving for the spiritual and the mystical, thus keeping alive the notion that maybe there is, indeed, magic at our fingertips.

This series represents a small path through these variations on a theme, featuring works by celebrated auteurs, as well as cult classics, each adding their singular twist on the lore. Grounded by the historical snapshot of the witch in *Häxan*, from which this

series takes its title, “Watch Out, That Woman Has Evil Eyes” also encompasses the delightful mysteries of the great feminine in *I Married a Witch*, *The Witches (Le streghe)*, and *The Witches of Eastwick*. No such overview would be complete, of course, without a healthy serving of evil eye and the most depraved flashes of dark magic, as seen in Dario Argento’s *Inferno* and turn-of-the-century game changer *The Blair Witch Project*, marking its 25th anniversary.

Augmenting our series is a side of short-form witchery, featuring Maya Deren’s hypnotizing *Witch’s Cradle* and Sebastian Duque R.’s *Under Land*, a Colombian documentary about two warring women whose long-standing grudge and hateful gossiping unwittingly give power to the very sinister force they are trying to excise.

Sonja Baksa
Series Curator

Film notes written by Sonja Baksa

Celluloid Witches

October 24–31

October 24 (Thursday) **Opening Night**
October 31 (Thursday)

8:00 pm
6:30 pm



Häxan

Sweden/Denmark 1922
Benjamin Christensen
105 min. DCP
Swedish intertitles with English subtitles

Live Score on October 24

One of the earliest depictions of witches in the history of cinema, Benjamin Christensen's silent era masterpiece was in fact an attempt to demystify superstitions by rooting them in mental illness. Divided into seven acts, *Häxan* stages an exaggerated retelling of the practice of witchcraft through the ages, piecing together original writings, paintings, illustrations, and witness accounts to bring to life the essence of the witch myth, while at the same time serving as a deeply disturbing record of centuries of female oppression. Playing in the realm of hybrid, surrealist filmmaking, Christensen, himself in the role of Satan, combines stop-motion animation and live-action dramatizations, bolstered by impressive set designs and practical effects. In the process, *Häxan* conjures something that is at once mystifying, ludicrous, terrifying, and endlessly entertaining. Cinema alchemy at its finest.

The opening-night screening of *Häxan* on October 24 will be introduced by series curator Sonja Baksa and feature a live improvised score by pianist Noah Franche-Nolan and violinist Meredith Bates.

Special ticket price: \$20

No passes or Ticket Pack vouchers will be accepted for this event.

The October 31 screening of *Häxan* will be presented with a recorded score composed and performed by the Matti Bye Ensemble.



preceded by (October 31 only)

Witch's Cradle

USA 1943
Maya Deren
13 min. DCP
Silent

Filmed at Peggy Guggenheim's gallery and posthumously pieced together, Maya Deren's witchy collaboration with Dada master Marcel Duchamp yields a hallucinatory concoction that sees a young woman caught up in an occult reverie.

"The vision is crystal-clear, the sense of ritual, dance, and painterly visual composition. It's remarkable."

Austin Film Society

"Sheer terror and sheer poetry ... *Häxan* is the filmic equivalent of a hellish engraving by Bruegel or a painting by Bosch."

Guillermo del Toro

October 25 (Friday) 6:30 pm
October 28 (Monday) 6:30 pm



I Married a Witch

USA 1942
René Clair
77 min. DCP

New Restoration

“A delightful, creative romantic comedy [and] mordant ribbing of a distinctly American atrocity: the Salem witch trials.”
Chris Cabin, *Slant Magazine*

“I’ve married a witch. What am I going to do?” There are love hijinks galore in this witty romantic comedy based on the novel *The Passionate Witch* by Thorne Smith. Keeping with his flair for fantasy, René Clair brings signature charm to the story of a father-daughter witch duo whose meddling in other people’s love lives starts backfiring in delightfully cheeky ways. With their spirits freshly released from centuries-long tree confinement, the pair’s first order of business is to find suitable human hosts and take revenge on the family that played a role in their unceremonious fates. But their ideas of mischievous payback do not exactly align. Veronica Lake is irresistible as the coquettish young witch caught up in a magical mess of her own making.

Digital restoration by the Library of Congress and The Film Foundation, with funding provided by the Hobson/Lucas Family Foundation.

October 25 (Friday) 8:20 pm
October 27 (Sunday) 6:00 pm
October 30 (Wednesday) 8:45 pm



The Witches of Eastwick

USA 1987
George Miller
118 min. 35mm

35mm Print

Mad Max’s very own George Miller flexes his witch muscle with this deliciously twisted adaptation of John Updike’s 1984 novel, starring some of the biggest Hollywood names of the time. Cher, Michelle Pfeiffer, and Susan Sarandon are showstoppers in their roles as three small-town women who inadvertently conjure up what they believe is their ideal partner. He arrives in the form of an utterly eccentric but unquestionably charismatic newcomer—the Devil himself (a pitch-perfect Jack Nicholson)—who manages to seduce them into his coven one by one. There they experience sexual and magical awakenings of the highest order. But once they realize he’s more trouble than it’s worth, they find that removing him from their lives is easier said than done. A staple of pop culture’s witch repertoire, this lush and wickedly funny supernatural comedy is peak ’80s extravaganza and a certified good time.

“Rowdy, vulgar, impolite, and ultimately very seductive and entertaining ... Filmmaking of a very high order; it’s also a great time at the movies.”

Dave Kehr, *Chicago Tribune*

October 26 (Saturday) 6:30 pm
October 28 (Monday) 8:20 pm
October 30 (Wednesday) 6:30 pm



Inferno

Italy 1980
Dario Argento
106 min. Blu-ray
In Italian and Latin with English subtitles

“*Inferno* is a masterpiece ... Perhaps the most underrated horror movie of the 1980s.”

Kim Newman, *The Penguin Encyclopedia of Horror and the Supernatural*

Part two of Dario Argento’s witch trilogy, this follow-up to giallo classic *Suspiria* expands the myth of *The Three Mothers* and reimagines the parameters of the horror cycle’s visually slick, surrealist universe. Set in New York, where Mater Tenebrarum, the Mother of Darkness, wields her power, *Inferno* follows a young poet who starts noticing strange smells around her building and uncovers a book suggesting sinister forces at play. Featuring witchcraft in its evillest form, this often-overlooked installment of Argento’s witch saga delivers all the occult thrills of its predecessor—and then some. Whereas dance was the magical conduit in *Suspiria*, here it is architecture that becomes the physical extension of the witch. Horror lurks in secret passages, walls, and cellars as characters explore the apartment building’s strange allure. Amplified by Keith Emerson’s chilling score, *Inferno* is the stuff of nightmares.



October 26 (Saturday) 8:45 pm
October 29 (Tuesday) 6:30 pm
October 31 (Thursday) 9:00 pm



The Blair Witch Project

USA 1999
Daniel Myrick, Eduardo Sánchez
81 min. DCP

Daniel Myrick and Eduardo Sánchez's Sundance breakout marked a new trend in genre filmmaking, making a case for low-budget productions fuelled by pure inventiveness. The found-footage faux documentary follows a film crew of three as they go in search of a legendary witch said to be haunting the woods of Maryland. Relying on local gossip and superstition, the ill-prepared trio find their paranoia peaking when they realize they're lost. Once the rustling in the dark starts, there's no escape. One of the eeriest horror films ever, this structurally simple yet devastatingly effective take on the power of suggestion and fear of the unseen makes for a truly bone-chilling watch.

"The actors never put a foot wrong; the video diary form allows no artifice, so that as terror mounts, the dread is infectious."

Tom Charity, *Time Out*

preceded by

Under Land

Tierra encima
Colombia 2024
Sebastián Duque R.
18 min. DCP

In Spanish with English subtitles

Vancouver Premiere

Sebastián Duque R.'s sharply calibrated lo-fi documentary traces in chilling detail a long-standing feud between two neighbours whose grudge-holding ways fan some dark flames.

October 27 (Sunday) 8:30 pm
October 29 (Tuesday) 8:40 pm



The Witches

Le streghe
Italy 1967
Luchino Visconti, Mauro Bolognini, Pier Paolo Pasolini, Franco Rossi, Vittorio De Sica
111 min. Blu-ray
In Italian with English subtitles

"Charming, goofy, and sometimes poignant, *The Witches* is a delightful confection featuring the underrated Silvana Mangano."

Nicholas Bell, *IONCINEMA*

Led by the legendary producer Dino De Laurentiis, *The Witches* brings together five renowned Italian auteurs—Visconti, Bolognini, Pasolini, Rossi, and de Sica—asking them to serve up their best witch. Each vignette stars the magnetic Silvana Mangano, and presents a filmmaker's idea of the witch within the context of cultural tradition and their own film language. In turn, the witch becomes a kaleidoscopic reflection of female personas (wife, mother, mistress, object of love) and emotions bound up in the director's approach (lust, awe, joy, longing, but also fear, envy, and endless male frustration). Blurring the line between fantasy and reality, *The Witches* invites the viewer to discern between the witch and the bewitched. This underseen gem comes complete with a prancing Clint Eastwood and his best Italian rendition of "Giovanna, to the movies! To the movies!"

One of the Ten Greatest Films of All Time
Alice Rohrwacher (*La chimera*), *Sight and Sound* 2022 poll

Format note: *The Witches* screens from Arrow Academy's 2018 Blu-ray edition, sourced from a 2K restoration.



Ongoing Series

PELAN Presents

A bimonthly series organized in partnership with PELAN, a nonprofit and nonpartisan media organization spotlighting independent documentaries by Iranian and non-Iranian directors about Iranian people.

October 17 (Thursday)

7:00 pm



Exodus

اکسدوس

Iran 2019

Bahman Giarostami

77 min. DCP

In Farsi with English subtitles

“**[With] Wiseman-esque fly-on-the-wall observation ... Kiarostami paints a kaleidoscopic, empathetic, and often humorous picture of the Afghans’ place in Iranian society and their reasons for leaving it.**”

Charlotte Selb, Hot Docs

Over 2.5 million Afghans, many undocumented, have sought refuge in Iran since the Soviet–Afghan War. However, renewed US sanctions in 2018 deepened the recession in Iran and devalued the country’s currency, compelling many Afghan migrants to return home. *Exodus*, set in an immigrant processing centre, examines the bureaucratic processes faced by Afghan migrants attempting to leave Iran amidst economic collapse. Director Bahman Kiarostami (son of Abbas Kiarostami) captures the absurdity of the exit interviews, highlighting the migrants’ desperate yet hopeful narratives. The film resonates deeply in the current global context, where stricter immigration policies in North America and Europe, along with economic sanctions on countries in the Middle East and Africa, further complicate the plight of vulnerable populations. *Exodus* portrays the impact of political decisions on human life, navigating bureaucratic and geopolitical challenges in the pursuit of survival and hope.

Post-screening audience discussion moderated by PELAN.

Ongoing Series

Our Stories to Tell

Our Stories to Tell is a monthly series dedicated to showcasing the new wave of inspired Indigenous storytelling in film, as well as spotlighting up-and-coming Indigenous artists across Turtle Island and beyond. Programmed and hosted by Akira lahtail, film curator and filmmaker of Cree and Swampy Cree descent.

Series advisor: Lyana Patrick, filmmaker, assistant professor in the Faculty of Health Sciences at Simon Fraser University, and member of the Stellat’en First Nation.

October 23 (Wednesday)

7:00 pm



Lyana Patrick: People of the Land

Program runtime: 84 min.

To mark one year of Our Stories to Tell, we’re celebrating series advisor Lyana Patrick. She is Acadian/Scottish on her mother’s side, Yinka Dene on her father’s, and a member of the Stellat’en First Nation. Yinka Dene translates to “people of the land,” an orientation key to the films in this program, three of which are directed by Patrick. *A Place to Belong*, made with Rosemary Georgeson (Coast Salish and Sahtu Dene), documents a Vancouver Aboriginal Friendship Centre event and the origin of the friendship centre movement. *The Tomahawk* profiles the oldest family-run restaurant in BC, blurring the line between appropriation and appreciation. *The Train Station* explores survivance through the experiences of Patrick’s family at Lejac Indian Residential School. *DƏNE YI’INJETL – The Scattering of Man*, by Luke Gleeson (Tsay Keh Dene), tells of the displacement of the Tsay Keh Dene people due to the WAC Bennett Dam project and subsequent flooding, events connected to Patrick’s upcoming feature documentary *Nechako*.

After the program, there will be a Q&A and discussion with Lyana Patrick.

A Place to Belong
Canada 2020
Lyana Patrick,
Rosemary
Georgeson
4 min. DCP

The Tomahawk
Canada 2020
Lyana Patrick
3 min. DCP

The Train Station
Canada 2020
Lyana Patrick
2 min. DCP
In English and Carrier with
English subtitles

DƏNE YI’INJETL – The Scattering of Man
Canada 2021
Luke Gleeson
75 min. DCP
In English and Sekani with
English subtitles

Ongoing Series

Frames of Mind

A mental health film series.

The Cinematheque is pleased to join with the Institute of Mental Health, UBC Department of Psychiatry, in presenting Frames of Mind, a monthly event utilizing film to promote professional and community education on issues pertaining to mental health and illness. Screenings are accompanied by presentations and audience discussions.

Series directed by Dr. Harry Karlinsky, clinical professor, Department of Psychiatry, University of British Columbia. Panel discussions moderated by Dr. Harry Karlinsky.

Programmed by Selina Crammond, a film curator and cultural worker based in Vancouver on the unceded xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and səiləlwətaʔ (Tsleil-Waututh) territories.

Programmer emeritus: Caroline Coutts, film curator, filmmaker, and programmer of Frames of Mind from its inception in September 2002 to September 2023.

September 18 (Wednesday)

7:00 pm



The Hearing

Die Anhörung

Switzerland 2023

Lisa Gerig

81 mins. DCP

In English, Dari, French, German, and Tamil with English subtitles

Vancouver Premiere

The Hearing explores the hidden world of asylum hearings—the process that millions of refugees worldwide experience when applying for citizenship in a new country. Through carefully crafted reenactments by real-life asylum seekers and employees of the State Secretariat for Migration in Switzerland, director Lisa Gerig vividly portrays the emotional stakes of these life-changing encounters. Each asylum seeker shares deeply personal stories of fleeing their home country; their vulnerability is underscored in stark contrast to the bureaucratic office setting in which the meetings take place. In a powerful role reversal, those seeking refuge challenge State interrogators with questions of their own, poignantly exposing the unbalanced power dynamics at play. Gerig's social experiment not only sheds light on the asylum process but also raises critical questions about how best to reduce mental health stigma and encourage trauma-informed practices when working with those who are seeking refuge.

Post-screening discussion with Dr. Kirby Huminuik, director of Counselling Services at UBC, and Lesley Stalker, staff lawyer at the Immigration and Refugee Legal Clinic in Vancouver.

October 16 (Wednesday)

7:00 pm



After Work

Sweden/Italy/Norway 2023

Erik Gandini

80 min. DCP

In English, Italian, Korean, and Arabic with English subtitles

Vancouver Premiere

Weaving together expert analysis by sociologists and philosophers with testimonials from everyday workers worldwide, *After Work* explores the existential and material paradoxes of modern work culture. In a medley of vignettes spanning class status, cultural norms, and generations, director Erik Gandini exposes the ethical and psychological implications of a life ruled by notions of work—from a gardener finding solace in his labour and an Amazon delivery driver reflecting on her social purpose, to an Italian heiress with numerous hobbies and a Kuwaiti government tech worker lamenting the boredom of his job. Exquisitely composed cinematography and an evocative orchestral score offer a playful yet sophisticated tone that invites viewers to consider the root causes of workaholicism, the impact of burnout, and a future shaped by AI and automation.

Post-screening discussion with Dr. Brian Worth, a registered psychologist in the Vancouver area.

*"In 1958, the philosopher Hannah Arendt wrote the following lines in her book *The Human Condition*: 'What we are confronted with is the prospect of a society of labourers without labour, that is, without the only activity left to them. Surely, nothing could be worse.' *After Work* is a timely, highly necessary, contemporary update on Arendt's warning."*

Dimitri de Preux, Visions du Réel

Ongoing Series

Film Club



Film Club is a family-friendly movie matinee series held at The Cinematheque on the third Sunday of each month. By way of carefully selected all-ages titles, balancing classics and new favourites, our programming team extends a welcome to the next generation of cinemagoers—and anyone who wants to revisit a treasured film.

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

New for 2024

Special discounted ticket price for parent/guardian and child under 13 (\$16), plus free coffee and tea! We've also nudged our start time a half-hour earlier in response to feedback to our recent Film Club survey.

September 15 (Sunday)

10:30 am



Sirocco and the Kingdom of Winds G

Sirocco et le Royaume des courants d'air

Belgium/France 2023

Benoît Chieux

80 min. DCP

English dubbed version

Vancouver Premiere

"Fabulous... This eye-catching, dimension-traveling adventure might be aimed at kids, but there's plenty here for adults who grew up believing the possibilities of animation might be endless."

Damon Wise, *Deadline*

This new and slightly surreal tale from directing-writing duo Benoît Chieux and Alain Gagnol (*A Cat in Paris*) is a hand-drawn wonder over ten years in the making! Young sisters Juliette, five, and Carmen, eight, are left in the care of their mother's novelist friend Agnès for the weekend, a plan that starts to tilt off axis when Agnès, having completed an all-nighter for the latest entry in her fantasy book series, leaves Juliette and Carmen to their own devices. The two girls, naturally, slip into Agnès's dreamworld across two consecutive stories, which mix stormy, colourful fantasies with the narrativized pangs of adulthood and its regrets. Chieux's stunning animation style—completely two-dimensional—is clearly indebted to the masterworks of Paul Grimault (*The King and the Mockingbird*) and Miyazaki Hayao (*Howl's Moving Castle*), but there is also room for inventions, including a mysterious songbird and an assortment of wonderland transformations.

Audience Award

Annecy Animation Festival 2023

October 20 (Sunday)

10:30 am



Fleischer Cartoons × 10 G

Program runtime: 77 min.

New Restorations

The Fleischer brothers Max (producer) and Dave (director) made many of the wildest technical leaps in the early years of animation. Their patent of the rotoscope enabled fluid, exaggerated movement based on model actors, and their studio laid claim to making the first-ever sound cartoon. Yet what truly set the Fleischers apart was their surreal, no-holds-barred ideas. Why shouldn't a cartoon evoke the crowded cities, popular culture, and chaotic change of the 1920s? Why not integrate three-dimensional models into two-dimensional planes, making for some of the most stunning tracking shots in any film of the era? And why not push animation to the point of animism? Here, any stone, building, or creature can shape-shift, sing, dance, or stammer in fear while the world transforms before their eyes. No small wonder that artists from Tashlin to Miyazaki found endless inspiration in these shorts, which star Betty Boop, Popeye the Sailor, and Clark Kent!

Bimbo's Initiation • 1931 • 6 min. • DCP
 Mother Goose Land • 1933 • 7 min. • DCP
 A Dream Walking • 1934 • 8 min. • DCP
 Minnie the Moocher • 1932 • 8 min. • DCP
 The Kids in the Shoe • 1935 • 7 min. • DCP
 Stop That Noise • 1935 • 6 min. • DCP
 Hold It • 1938 • 8 min. • DCP
 Poor Cinderella • 1934 • 10 min. • DCP
 The Mechanical Monsters • 1941 • 9 min. • DCP
 Musical Memories • 1935 • 8 min. • 35mm

"If it can be done in real life, it isn't animation."

Dave Fleischer

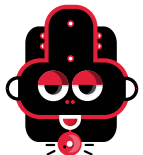
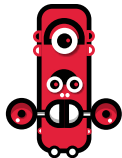
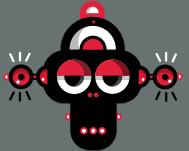
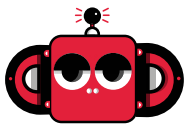
VIFF

26 Sept – 06 Oct

Vancouver International Film Festival

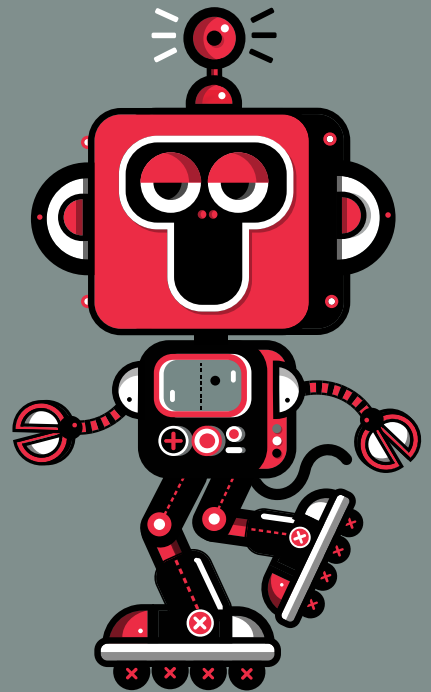
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