

August 2022

The Cinemathèque 50



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.

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 \$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.

rentals@thecinematheque.ca

Advertising

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

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Cover image: *Sunset Boulevard*, Billy Wilder, 1950
Contents image: *The Long Goodbye*, Robert Altman, 1973

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The Cinematheque's program guide is published six times a year with a bi-monthly circulation of 9,000-11,000.

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The Cinematheque at 50

A photograph of the Cinematheque building, a curved structure with a brick facade. In the foreground, a sign is visible with the text 'Experience Essential Cinema' and the website 'thecinematheque.ca'. The sky is blue with some clouds.

Well, how about that? In August, the month of our incorporation, our fine film institute turns 50. To mark the milestone—or, ahem, golden jubilee—The Cinematheque is serving up a cornucopia of specialty programming and events, not to mention a return to printed matter (hear, hear!) and an anniversary essay written by award-winning culture critic Dorothy Woodend.

Our annual film noir season, an indispensable summer staple, will be the cornerstone of the month-long hurrah. Besides regular screenings of our nasty new lineup, there'll be a one-dollar matinée of noir paragon *The Big Sleep* (last seen on our screen in 2016), a noir-themed filmmaking workshop with our Learning & Outreach team, and a cork-popping 50th Anniversary Film Noir Party at Performance Works on Granville Island. Plus: a Thursday-night series guest programmed by former Cinematheque curators; an “Image Before Us” salute to Cinematheque founding director Kirk Tougas; and birthday-bash editions of our monthly series, including free films from Film Club and Frames of Mind (itself celebrating 20 years) and a quartet of projector performances courtesy of DIM Cinema. Huzzah!

As we ring in a half-century of The Cinematheque, we want to extend our deepest gratitude to all those who have supported us over the (many) years. Our longevity is a testament to your ongoing appreciation of what it is we truly love and feel fortunate to do—be it curating films for our screen or yours, creating the next wave of auteurs through movie-making camps, teaching youth to think critically about media culture, or publishing resources (like this one) to stoke the fire of cinephilia. Thank you for making The Cinematheque part of your life. It means the world to us.

Kate Ladyshevsky, Executive Director
Shaun Inouye, Artist Director



The Next 50 Years of Essential Cinema

Since The Cinematheque's founding in August 1972, we have served as a leading cultural and educational institution that excites and educates our community about the art, impact, and legacy of cinema and screen-based media. We believe in the power of cinema as a transformative art form, and remain committed to excellence in our programming and organization. As a charitable institution, The Cinematheque relies on the support of its donors. We invite you to celebrate our 50th anniversary (and support the next 50 years of Essential Cinema) by becoming a monthly donor or making an annual gift. Your donation will support the innovative year-round film programming and award-winning education programs of Western Canada's largest film institute.

To make a donation today, visit thecinematheque.ca/about/donate



50 Years of Cinematheque Volunteers

All the billions of popcorn kernels served, all the hundreds of thousands of tickets sold, all the tens of thousands of program guides distributed, all of it done by an exemplary group of devoted cinephiles who know the value and importance of cinema and The Cinematheque.

To all volunteers, past and present, near and far (some of whom have been with us over twenty years!), The Cinematheque thanks you for your many years of support.

Without you none of this would be possible.





The Long Goodbye
Robert Altman, 1973

This year marks The Cinematheque's 50th lap around the sun. What better way to celebrate our joyous jubilee than by plummeting mug-first into the nihilistic, nocturnal underworld of film noir! Oh yes, morbid moviegoers, our annual dose of summer despair returns this August in a super-sleazy Cinematheque anniversary edition, lousy with crime, chaos, and ludicrous levels of cinematic style and lead poisoning. Eight pitch-black jewels from the heyday of American film noir will screen, including six in brilliant new restorations, two (*I Wake Up Screaming* and *The Flame*) never-before shown in our series. Plus, a one-shot sidebar featuring Robert Altman's bong-hit take on pulp PI Philip Marlowe. And that ain't all, doll. Pay our 1972 ticket price—a measly buck!—for a 35mm revival of *The Big Sleep* (speaking of Marlowe...); shoot a noir-inspired movie with our Learning & Outreach crew; and make merry at our moody, boozy 50th Anniversary Film Noir Party. So get into the spirit, darken your disposition, and come join us for a truly wicked season of film noir!

Film Noir

August 3–22

August 3 (Wednesday) 6:30 pm
August 7 (Sunday) 8:15 pm
August 13 (Saturday) 6:30 pm



Thieves' Highway

USA 1949
Jules Dassin
95 min. DCP

New Restoration

“Slots sleazy eroticism and rigorous action seamlessly together into a high-grade trucking melo. Nothing more, but nothing less, which in the '40s was the most triumphant kind of American success.”

Time Out

A California trucker seeks revenge against the racketeer who crippled his father in this high-octane, hard-as-nails noir from American neo-realist Jules Dassin (*Brute Force*, *The Naked City*, *Night and the City*), a champion of on-location shooting and social drama. Richard Conte is war veteran and rig driver Nick. Lee J. Cobb is ruthless San Francisco fruit-and-vegetable dealer Figlia. Hollywood newcomer Valentina Cortese is streetwalker Rica, with whom Nick has a steamy relationship. Dassin's feverish film was made from a novel and screenplay by noir writer A.I. Bezzerides (*Desert Fury*, *On Dangerous Ground*).

August 3 (Wednesday) 8:30 pm
August 15 (Monday) 6:30 pm
August 20 (Saturday) 8:45 pm



Nightmare Alley

USA 1947
Edmund Goulding
110 min. DCP

New Restoration

Thank Guillermo del Toro and his slick, star-studded remake for drawing overdue attention to this high-end noir shocker, set against the freaks-and-geeks lower depths of showbiz. Romantic lead Tyrone Power, cast against type, plays hick Stan Carlisle, huckster at a sleazy, second-rate carnival. Obtaining the secrets of Zeena (Joan Blondell), the midway's fake psychic, Carlisle enjoys a precipitous rise in status as “The Great Stanton,” spiritualist to—and swindler of—Chicago's wealthy and privileged, before fickle providence consigns him to a suitably nasty fate. Based on a cult pulp novel by William Lindsay Gresham, *Nightmare Alley* ranks as one of the most unjustly neglected Hollywood films of the 1940s. “The characterizations in *Nightmare Alley* are studies in film noir...venal, gullible, and obsessed with success at any price” (Joan Cohen).

“Excitingly tawdry...A rancid Oz forever stuck in Kansas...Once seen, not easily forgotten.”

J. Hoberman, Village Voice

August 5 (Friday) 6:30 pm
August 7 (Sunday) 6:30 pm
August 13 (Saturday) 8:30 pm



Force of Evil

USA 1948
Abraham Polonsky
78 min. DCP

New Restoration

“A world of sleaze and greed imploding before your eyes.”

Martin Scorsese

Writer-director Abraham Polonsky's dark, disturbing drama deserves its reputation as a high point of Hollywood noir and one of the most important American movies of the 1940s. John Garfield (*The Postman Always Rings Twice*) impresses as Joe Morse, a corrupt, ambitious New York lawyer working for a big-time gambling syndicate. When his monopoly-minded mobster bosses plot to rig the numbers racket on July 4th, thereby bankrupting all small independent operators, Joe finds his loyalties dangerously divided: the scheme, he knows, will ruin his kindly older brother Leo (Thomas Gomez), a small-time bookie who blames himself for Joe's big-time corruption. What follows is a remarkably complex tale of moral conflict and Cain-and-Abel rivalry—and, not incidentally, an incisive, *Godfather*-like indictment of amoral American capitalism run amok. Polonsky, here making his directorial debut, was one of the great casualties of Hollywood's anti-communist witch-hunts. He wouldn't direct another film until 1969.

DCP restored by the UCLA Film & Television Archive and The Film Foundation with funding provided by The Hobson/Lucas Family Foundation

“Film noir was an immensely creative period—probably the most creative in Hollywood's history.”

Paul Schrader

50th Anniversary Film Noir Party

Gussy up for our noir-themed 50th birthday shindig, featuring drinks, canapés, music, prizes, and a yarn or two! Hosted by the CBC's smooth-talking Stephen Quinn.

Price: Sliding scale (\$15–\$100)

When: August 19 (Friday) 7:00 pm

Where: Performance Works, 1218 Cartwright Street, Granville Island

Pony up a paltry buck to see *The Big Sleep* on August 13, part of our month-long 50th anniversary celebration. Purchase your \$1 ticket—the price of Cinematheque-going in 1972—online or at our box office. A select number of tickets will be available at the door on a first-come, first-served basis starting at 1:30 pm on Saturday, August 13.

August 5 (Friday) 8:15 pm
August 8 (Monday) 6:30 pm
August 20 (Saturday) 6:30 pm



Sunset Boulevard PG

USA 1950
Billy Wilder
110 min. DCP

New Restoration

“That rare blend of pungent writing, expert acting, masterly direction, and unobtrusively artistic photography, which quickly casts a spell over an audience and holds it enthralled to a shattering climax... A great motion picture.”

New York Times

A mordant, macabre film noir that really ups the ante on the genre's doom-laden determinism and fatalism—heck, the movie is narrated by a corpse!—*Sunset Boulevard* was the final collaboration between Billy Wilder and long-time writing partner and producer Charles Brackett. The famed opening of this acid account of Hollywood decadence has a dead man floating face down in a swimming pool. William Holden's off-screen voice identifies itself as that of the deceased, and proceeds to relate the sordid events that led to his demise. Holden is Joe Gillis, a down-at-the-heels Hollywood screenwriter who takes a wrong turn onto the run-down estate of Hollywood has-been Norma Desmond (Gloria Swanson), an aging, embittered former silent star living in a mausoleum-like mansion. Joe allows himself to become a kept man in Norma's smothering clutches and is soon in way, way over his head. Wilder's classic is noir at its most brittle, bizarre, and baroque.

“Certainly the blackest of all Hollywood's scab-scratching accounts of itself.”

Geoff Andrew, *Time Out*, on *Sunset Boulevard*

August 6 (Saturday) 6:30 pm
August 8 (Monday) 8:45 pm
August 21 (Sunday) 4:00 pm



I Wake Up Screaming

aka Hot Spot

USA 1941
H. Bruce Humberstone
82 min. DCP

New Restoration

H. Bruce Humberstone's top-shelf early noir is a sordid, shadowy whodunnit boasting a trio of Hollywood heavyweights—Victor Mature, Betty Grable, and Carole Landis—and one doozy of a final-reel twist. Mature plays Frankie, a big-shot sports promoter who, on a lark, decides to turn a bombshell hash-slinger (Landis) into a star. When she turns up dead after ditching him for Hollywood, Frankie becomes the subject of incessant screw-turning by a crazed cop obsessed with nailing him for murder. Helping matters not at all is Frankie's growing affections for Jill (Grable), sister of the dead. Told in noir-customary flashback from the hot seat of a police interrogation, this seedy box-office success reassured Fox that doom-and-gloom was good business. The source novel is by pulp author Steve Fisher, screenwriter of noir staples *Lady in the Lake* and *Dead Reckoning*.

“A fine thriller in which the familiar situation of the man wrongly accused of his girl's murder is given a number of brilliant twists...Its mood becomes increasingly murky as the hero plumbs the depths of nightmare.”

Tom Milne, *Time Out*

August 6 (Saturday) 8:20 pm
August 12 (Friday) 6:30 pm
August 22 (Monday) 8:45 pm



The Flame

USA 1947
John H. Auer
97 min. DCP

New Restoration

“Some extravagant noir stylings from director John H. Auer.”

Museum of Modern Art, New York

Held in high regard by Martin Scorsese, whose film preservation project, The Film Foundation, helped rescue and restore it, this lurid lust-triangle noir from B-movie auteur John H. Auer delivers a who-got-popped mystery with heat! A higher-end production for lower-rung studio Republic, *The Flame* stars John Carroll as George McAllister, pariah of a well-heeled family and mastermind of a nasty swindle that has his Parisian doll marrying his dying billionaire brother (Robert Paige). Things get messy—and murderly—when she falls for the chump. Like many a noir yarn, the fatalistic story is told in flashback by a character giving up the ghost. The film took a critical drubbing upon release; its stock has since risen after being included in Scorsese’s “Republic Rediscovered” series, presented at MoMA in 2018. *City That Never Sleeps*, also by Auer, featured in our 2021 noir season.

August 12 (Friday) 8:30 pm
August 15 (Monday) 8:45 pm
August 22 (Monday) 6:30 pm



Touch of Evil PG

USA 1958
Orson Welles
110 min. DCP

A “Goya-like vision of an infected universe” (Peter Bogdanovich), Orson Welles’s spectacularly seedy 1958 noir (screening here in its 1998 reconstruction) is one of the great director’s major masterpieces. Adapted from a pulp novel by the pseudonymous Whit Masterson, *Touch of Evil* is set in a town along the California-Mexico border, where a murder investigation brings Mexican narcotics agent Vargas (Charlton Heston), honeymooning with his American wife Susan (Janet Leigh), into conflict with corner-cutting Hank Quinlan (Welles), the local American lawman. Employing his characteristic baroque compositions, director Welles weaves a tour-de-force tapestry of the grotesque out of flea-bag motels, pot-smoking delinquents, butch bikers, and sweaty backwater hoodlums. Marlene Dietrich appears as the madam of a Mexican bordello. The swooning, three-minute, single-take opening sequence “may be the greatest single shot ever put on film” (James Monaco, *The Movie Guide*).

“Expressionistic in the extreme, filled with shadows, angles, and cinematic flourishes, the film raises the usual brooding nightmare ambiance of film noir to a level few other pictures have attempted.”

Kenneth Turan, *Los Angeles Times*

August 13 (Saturday) \$1 admission 2:00 pm
August 19 (Friday) 6:30 pm
August 21 (Sunday) 8:20 pm



The Big Sleep PG

USA 1946
Howard Hawks
114 min. 35mm

35mm Print

“The movie’s disturbing labyrinthine story of murder and betrayal now looks like a fable by David Lynch... No screen couple, before or since, had as much chemistry as Bogart and Bacall.”

Peter Bradshaw, *The Guardian*

Many of the best films noir were made-on-the-cheap B-movies, but some favourites (*Double Indemnity*, for instance) were prestigious productions. *The Big Sleep* is big-budget noir with a big-time pedigree—a William Faulkner script, based on a Raymond Chandler novel, directed by Howard Hawks, with Bogart and Bacall in the leads. And, of course, a legendarily convoluted plot that even director, novelist, and screenwriter professed themselves unable to follow! Bogart is tough-talking private dick Philip Marlowe; Bacall is seductive socialite Vivian Sternwood, older sister of the mixed-up young woman Marlowe is hired to protect. The sexual attraction between Marlowe and Vivian sizzles; the cynical, slangy dialogue astounds. “The film catches the lurid Chandler atmosphere. The characters are a collection of sophisticated monsters... All of them talk in innuendoes, as if that were a new stylization of the American language” (Pauline Kael).

Raymond Chandler’s hard-boiled and -boozing gumshoe Philip Marlowe got a ’70s SoCal makeover in Robert Altman’s sun-bleached neo-noir *The Long Goodbye*, scripted by *Big Sleep* co-writer Leigh Brackett. See it in a double feature with *The Big Sleep* August 19 & 21.

August 19 (Friday)
August 21 (Sunday)

8:50 pm
6:00 pm



The Long Goodbye PG

USA 1973
Robert Altman
112 min. DCP

Noir Sidebar

“Nothing says goodbye like a bullet.” Robert Altman serves up an ironic revision/critique of the private-eye genre in the long underrated *The Long Goodbye*, now esteemed as one of the director’s crowning achievements. Transplanting Raymond Chandler’s hard-boiled 1950s novel to the 1970s, the film angered some by replacing film-noir darkness and rain with SoCal sunshine and hippie-stoner sensibility! Elliott Gould, in an inspired (and subversive) performance, plays Chandler’s private eye Philip Marlowe as a somewhat bumbling, oft-bewildered eccentric. The complicated plot has Marlowe attempting to clear a friend accused of murder. Screenwriter Leigh Brackett also co-wrote the famously convoluted 1946 Hawks/Bogart screen version of Chandler’s *The Big Sleep*. The cinematography by Vilmos Zsigmond (*McCabe & Mrs. Miller*) is glorious.

“An elegant, chilly, deliberately heartless movie [and] a masterpiece of sorts.”

Philip French, *The Guardian*

Film Noir 2-Day Filmmaking Workshop August 13–14

Embrace your inner Billy Wilder or Ida Lupino and make a short, noir-inspired film with The Cinematheque! In celebration of The Cinematheque’s 50th anniversary, we invite you to pay homage to Hollywood’s most stylish era by creating your own sordid tale of hard-boiled detectives and double-crossing dames—and oh yeah, don’t forget the Venetian blinds! Filmmaking instructors from The Cinematheque’s Learning & Outreach team will guide participants through the process of making original, silent short films from start to finish, including pre-production, shooting, lighting, and editing.

Saturday’s workshop will cover the key artistic features of film noir and introduce the steps involved in pre-production. Participants will then have the chance to watch our anniversary screening of *The Big Sleep* for inspiration. Sunday will introduce participants to the basics of camera and low-key lighting before we shoot and edit the projects. The Cinematheque will add any necessary finishing touches to the films before they debut at our 50th Anniversary Film Noir Party on August 20!

All levels of experience are welcome!

Dates:

August 13 (Saturday) 11:30 am – 1:00 pm
(*The Big Sleep* at 2:00 pm)

August 14 (Sunday) 10:00 am – 5:00 pm

Location:

We will meet in the lobby of The Cinematheque on both days. Filming on August 14 will take place next door at the Cineworks studio.

Cost: \$30

Ages: 19+

Price includes participation in both days of the workshop, plus admission to the 50th Anniversary Film Noir Party on August 20.



50 Years of Essential Cinema

Not Reconciled
Jean-Marie Straub, Danièle Huillet, 1965

The Cinematheque has long prided itself on the strength of its programming. Since our inception in 1972, born from an alchemy of avant-garde art makers and curators seeking a serious home for film culture in Vancouver, we have stayed steadfast and steely-eyed in our efforts to showcase the myriad faces of film as art. As we look back on a half-century of “essential cinema”—a fluid, shapeshifting term if ever there was—we wish to celebrate those Cinematheque programmers of yore who nourished generations of cinephiles still tumbling through our doors.

On Thursday evenings throughout August, join us in raising a glass to former Cinematheque curators Jeff Wall, Tony Reif, Mark Harris, and Jim Sinclair. Each has been invited to guest program a film (or two or four) that harkens back to their tenure with our time-honoured institution—the only caveat being that their selections don’t postdate the years they worked for us. In the case of the late, beloved Mark Harris, who died in 2013, former UBC colleague Brian McIlroy has chosen a film—one of Mark’s most cherished—on his behalf.

Programming note: Kirk Tougas, The Cinematheque’s first program director, will be fêted on Wednesday, August 10 in an “Image Before Us” evening dedicated to his experimental film practice and career as one of Canada’s preeminent documentary cinematographers.

Jeff Wall Selects

Jeff Wall is an artist whose work synthesizes the essentials of photography with elements from other art forms—including painting, cinema, and literature—in a complex mode that he calls “cinematography.” He was a film programmer at The Cinematheque from 1975 to 1976.

August 4 (Thursday)

7:00 pm



“One of the most intense, challenging, and controversial collaborations in the history of cinema.”

Joshua Siegel, Museum of Modern Art, New York

Introduction by Jeff Wall (TBC)

Not Reconciled

(Nicht versöhnt oder Es hilft nur Gewalt, wo Gewalt herrscht)

West Germany 1965

Jean-Marie Straub, Danièle Huillet

55 min. DCP

“Long live dynamite!” Straub-Huillet attempt to unmoor their audience by denying them the soothing reassurances of conventional storytelling, spatial continuity, or psychological explanation as they hopscotch across the chronologies of Heinrich Böll’s novel, moving freely between the Kaiser autocracy of the 1910s and the Adenauer economic miracle of the 1950s. In doing so, they chart the origins and legacy of Nazism, and the moral demands of obedience and sacrifice within the German bourgeois family.

preceded by

Machorka-Muff

West Germany 1963

Jean-Marie Straub, Danièle Huillet

18 min. DCP

Relishing his political and sexual prospects in postwar Germany, a former Nazi colonel muses on the stupidity of the bourgeoisie, who can be easily duped in the voting booth and in the bedroom. Straub-Huillet’s first released film is a powerful, almost surreal distillation of Heinrich Böll’s story, skewering the German soul through gallows humour, an interior monologue of calculation and cynicism, and a montage of jingoistic newspaper headlines.

Film notes courtesy of Grasshopper Pictures



Tony Reif Selects

Tony Reif owns and operates Songlines, a Vancouver-based record label that produces modern and avant jazz. He was a film programmer at The Cinematheque from 1973 to 1979.

August 11 (Thursday)

7:00 pm



A Tribute to Dore O. (1946–2022)

Jüm-Jüm

West Germany 1967
Dore O., Werner Nekes
9 min. DCP

Alaska

West Germany 1968
Dore O.
18 min. DCP

Kaldalon

West Germany 1971
Dore O.
45 min. DCP

Kaskara

West Germany 1974
Dore O.
21 min. DCP



“With their multilayered imagery and stream-of-unconsciousness logic, Dore O.’s films are a feminist European counterpart to the likes of Stan Brakhage.”

Dana Reinoos, *Hyperallergic*

In 1972, I visited the Hamburg Film Co-op and screened works by several young filmmakers. Dore O.’s stood out for their filmic innovation and personal qualities. In 1977, I welcomed the opportunity to bring Dore O. and her then husband Werner Nekes to The Cinematheque. Sadly, Dore O. died this March, after helping with the digital restorations of her early films. Masha Matzke, collaborator on this program, writes: “In the 1960s, the painter Dore O. became the first woman to work consistently and independently in German experimental cinema ... meticulously crafting a filmic reality that is captured and experienced foremost as a sensuous and evocative flow of multilayered images and sounds, which induce a state in-between hypnosis and lucidity. Dore O. transformed painterly concepts into a distinctly cinematic language, using complex in-camera editing and rephotographing techniques, rhythmic alternations between depth and surface, stillness and motion, to ‘create new architectures of old forms’ (Dore O.). Going beyond the strictly personal or formalistic, her work thwarts those categories in its highly enigmatic and elusive poetics, by conveying new modes of introspection, states of consciousness, and vaguely evoked stories from inside the layers of celluloid film.”

Tony Reif

Video introduction by Masha Matzke, film restorer and scholar at Deutsche Kinemathek, Berlin, and editor of the forthcoming publication *Figures of Absence: The Films of Dore O.* (Archive Books)

In Honour of Mark Harris

Mark Harris (1951–2013) was senior film critic for *The Georgia Straight* and a film studies instructor at the University of British Columbia. He was a film programmer at The Cinematheque from 1985 to 1986.

August 18 (Thursday)

7:00 pm



Jules and Jim

(Jules et Jim)

France 1961
François Truffaut
106 min. DCP

“Almost every scene is shot through with such casual stylistic brilliance ... *Jules and Jim* is a movie that enters viewers’ lives like a lover—a masterpiece you can really get a crush on.”

John Powers, *The Criterion Collection*

Mark’s MA thesis in the film studies graduate program at UBC was entitled “The Origins and Uses of Love in the Cinema of François Truffaut.” One of his favourite films to discuss and analyse was *Jules et Jim*, which deftly explored romantic love, a famous ménage à trois, and the particular love found in friendship.

Brian McIlroy

François Truffaut’s much-loved third feature is a lyrical, nostalgia-suffused exploration of the impossibility of living à trois and, like much of his work, a fond *hommage* to cinema itself. The film charts the shifting fortunes of a romantic triangle over the course of two decades. It begins in Paris in 1912, where bohemian buddies Jules (Oskar Werner) and Jim (Henri Serre) both fall in love with free spirit Catherine (the radiant Jeanne Moreau). WWI finds the two men fighting on opposite sides; after the armistice, they resume their friendship and continue their shared interest in Catherine. Raoul Coutard’s beautiful CinemaScope compositions, Georges Delerue’s memorable score, and Truffaut’s *nouvelle vague* panache make for a multitude of pleasures. For many, this is Truffaut’s best film.

Introduction by Brian McIlroy, former UBC colleague of Mark Harris



Jim Sinclair Selects

Jim Sinclair was Executive & Artistic Director of The Cinematheque from 1991 to (March) 2022. In 2011, France bestowed the honour “Knight of the Order of Arts and Letters” on him for his work promoting French and European cinema in British Columbia.

August 25 (Thursday)

7:00 pm



The Rapture 📌

USA 1991
Michael Tolkin
100 min. 35mm

“Visionary with a breathtaking audacity ... It’s one of the most terrifying of religious films; an astounding synthesis of style and subject.”

Richard Brody, *The New Yorker*

Ah yes, the End Times! Gabriel’s Trumpet. The Four Horsemen of the Apocalypse. David Duchovny with a mullet. And a career-best performance by the woman who introduced Tom Cruise to Scientology. The daring directorial debut of screenwriter Michael Tolkin (later an Oscar nominee for penning Robert Altman’s *The Player*) travels to utterly unexpected places in its consideration of faith, suffering, spiritual ennui, evangelical eschatology, and the Book of Revelation. Mimi Rogers plays an L.A. telephone operator seeking relief from her end-of-the-millennium malaise in meaningless sex, then finding deeper purpose in fundamentalist Christianity. Tolkin’s provocative, pop-horror approach to the material is fearless and fully committed. This overlooked gem may be the most unhinged American film of its time. Back in 2000, in my curatorial notes for The Cinematheque’s “Ten Best Films of the 1990s” program, I cited *The Rapture* as “my giddiest guilty pleasure of the decade,” but also confessed to being “too much of a scaredy-cat” to actually include it (and so didn’t include it) on our top-ten list. A strange, striking, and sometimes truly shocking film.

Jim Sinclair

Introduction by Jim Sinclair



August

Sunday Monday Tuesday Wednesday Thursday Friday Saturday

Pony up a paltry buck to see *The Big Sleep* on August 13, part of our month-long 50th anniversary celebration. Purchase your \$1 ticket—the price of Cinematheque-going in 1972—online or at our box office.

A select number of tickets will be available at the door on a first-come, first-served basis starting at 1:30 pm on Saturday, August 13.



2
 Film Noir
 6:30 pm
Thieves' Highway
 8:30 pm
Nightmare Alley

3
 Film Noir
 6:30 pm
Thieves' Highway
 8:30 pm
Nightmare Alley

4
 50 Years of Essential Cinema
 7:00 pm
Early Films of Straub–Huillet
 Guest

5
 Film Noir
 6:30 pm
Force of Evil
 8:15 pm
Sunset Boulevard PG

6
 Film Noir
 6:30 pm
I Wake Up Screaming
 8:20 pm
The Flame

7
 Film Noir
 6:30 pm
Force of Evil
 8:15 pm
Thieves' Highway

8
 Film Noir
 6:30 pm
Sunset Boulevard PG
 8:45 pm
I Wake Up Screaming



9
 B.C. Film History
 7:00 pm
Hommage à Kirk Tougas
 Guest

10
 50 Years of Essential Cinema
 7:00 pm
A Tribute to Dore O.
 Guest

11
 Film Noir
 6:30 pm
The Flame
 8:30 pm
Touch of Evil G

12
 Learning & Outreach
 11:30 am
Film Noir Filmmaking Workshop (Day 1)
 Film Noir
 2:00 pm
The Big Sleep PG
 6:30 pm
Thieves' Highway

13
 Learning & Outreach
 11:30 am
Film Noir Filmmaking Workshop (Day 1)
 Film Noir
 2:00 pm
The Big Sleep PG
 6:30 pm
Thieves' Highway
 8:30 pm
Force of Evil

14
 Learning & Outreach
 10:00 am
Film Noir Filmmaking Workshop (Day 2)

15
 Film Noir
 6:30 pm
Nightmare Alley
 8:45 pm
Touch of Evil G



16
 DIM Cinema
 7:00 pm
Live and Expanded
 Guests

17
 50 Years of Essential Cinema
 7:00 pm
Jules and Jim
 Guest

18
 Film Noir
 6:30 pm
The Big Sleep PG
 8:50 pm
The Long

19
 Film Noir
 6:30 pm
Sunset Boulevard PG
 8:45 pm

20
 Film Noir
 6:30 pm
Sunset Boulevard PG
 8:45 pm



Frames of Mind
 3:00 pm
 One Flew Over the Cuckoo's Nest

 7:00 pm
 Completely Cuckoo

7:00 pm
 50th Anniversary Film Noir Party (Granville Island)

21

Film Club
 11:00 am
Panda!
Go Panda!
 Film Noir
 4:00 pm
 I Wake Up Screaming
 6:00 pm
 The Long Goodbye
 8:20 pm
 The Big Sleep

22

Film Noir
 6:30 pm
 Touch of Evil
 8:45
 The Flame

23



24

B.C. Film History
 6:30 pm
 Determinations

 8:30 pm
 Portraits from a Fire
 + The Horses
 + The Blanketing

25

50 Years of Essential Cinema
 7:30 pm
 The Rapture

26

Vancouver Latin American Film Festival
 August 26–September 4
 viaff.org

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Sunday

28

Monday

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Tuesday

30

Wednesday

31

Thursday

Friday

Saturday



Embrace your inner Billy Wilder or Ida Lupino and make a short, noir-inspired film with The Cinematheque! August 13–14

The Cinematheque's Learning & Outreach team will guide participants through the process of making original, silent short films from start to finish, including pre-production, shooting, lighting, and editing.

The Cinematheque 50

Images from top to bottom: *Thieves' Highway*, 1949; *Nightmare Alley*, 1947; *Force of Evil*, 1948; *Sunset Boulevard*, 1950; *I Wake Up Screaming*, 1941; *The Flame*, 1947; *Touch of Evil*, 1958; *The Big Sleep*, 1946; *The Long Goodbye*, 1973

Film Time

by **Dorothy Woodend**



On the eve of any significant anniversary, it is natural to reflect back and think “how the heck did I, you, all of us, get here?”

The Cinematheque turns 50 this year, so let's return to 1972 and what cinema and the city were like at the time. I was only four years old, so not really paying much attention, but other folks were busily causing a ruckus, creating a community, and carving out a place for film as distinct as the city itself.

Like a wandering tribe, the early days of The Cinematheque offered screenings in different locations around town. Vancouver was still finding itself, moving out of the boxy era of the 1950s and early '60s and into the far more freewheeling, freaky-deaky 1970s. From this throbbing moment emerged a film culture informed by the local, the avant-garde, the experimental. Whatever you want to call it, it was unique to this place and it needed a home. It found one in The Cinematheque.

Dorothy Woodend is the culture editor for *The Tyee* and the former director of programming for DOXA Documentary Film Festival. In 2020, she was awarded the Max Wyman Award for Critical Writing. She won the Silver Medal for Best Column at the Digital Publishing Awards in 2019 and 2020, and her work was nominated for a National Magazine Award for Best Column in 2020 and 2021. Woodend is a member of the Broadcast Film Critics Association and the Vancouver Film Critics Circle.

“It was a fitting start. Part *cri de coeur*, part rebel yell, all dusted off with a bit of creative destruction, in keeping with the city in the go-go '80s.”

In 1986, The Cinematheque moved into its current location at 1131 Howe Street. The Cine Centre, as it was then called, was “Canada’s first cultural centre dedicated to the cinematic arts to house under one roof production and distribution facilities for independent filmmakers and exhibition facilities for the community at large.”

The large community crowded in and things kicked off with a bang. On March 28, 1986, at the end of a panel on experimental cinema, filmmaker Al Razutis took a can of spray paint and wrote across the brand-new theatre wall, “Avant-garde spits in the face of institutional art.”

It was a fitting start. Part *cri de coeur*, part rebel yell, all dusted off with a bit of creative destruction, in keeping with the city in the go-go '80s.

Vancouver was a pretty different place back then. Movie houses, rep theatres, and art house cinemas were everywhere. This was an era when people had film programs taped to the front of their fridge, the better to see what was playing. In the pre-internet times, if you wanted to see a film or two, you had to plan it out in advance. Call your friends, agree to meet at a certain location, and then somehow get the details mixed up and miss them.

The Cinematheque was in the centre of all the action.

I don’t even want to hazard a guess at how many films have been screened here in these many years. I can’t count that high anyway. Pretty much every piece of auteur-driven cinema that walks, stalks, and talks has graced The Cinematheque screen at one time or another.

Everyone has their own unique and individual collection of memorable moments—whether they were happening onscreen or in the audience. The first time I ever saw Juzo Itami’s legendary noodle western *Tampopo*, I remember it through a haze of horniness and hunger.

Even now, many decades after, the pungency and immediacy of that first viewing clings like a fading perfume. These experiences are like a brand upon the brain, seared deep into the meat of one’s mind, the specificity of time and place spilling out as vivid as the smell of popcorn, even on the hundredth viewing of a film.



Tampopo
Juzo Itami, 1985



Phantom India
Louis Malle, 1969

While other theatres closed their doors and turned out the lights, The Cinematheque kept on trucking.

In the lifetime of any cultural organization, 50 years is no mean feat. Films have changed. Technology has changed. The city has really changed. But The Cinematheque remains intrinsically, indisputably, itself. So, what makes this place so damn special, so *Cinematheque-ian*, if you will? The most immediate answers are right there, bussing you gently on the nose: the place, the programming, the people. But dig a little deeper and other things begin to emerge.

In thinking about it, I remembered Nathaniel Dorsky's book *Devotional Cinema*, which makes the argument that film, like any great work of art, offers a means of stopping and reassessing both ourselves and the world at large. In one section of his book, Dorsky recounts seeing Roberto Rossellini's film *Voyage to Italy*, an experience that proved so overwhelming that the audience upon leaving the theatre didn't ignore each other but clung together like people on a life raft.

Great films can put us in touch with a greater mystery, what Dorsky describes as "a hidden world, one that has existed all along right in front of us ... Everything is expressing itself as what it is. Everything is alive and talking to us."

The Cinematheque has been keeping the faith with this greater world since the very beginning. The faith that people will always seek out films that contain the harder kernels of life. That, however many times the death knell of cinema has been sounded, it will prevail, championed by a core contingent of dedicated people. In this aspect, The Cinematheque feels even more necessary and more critical than ever. It isn't about corporate profits or the demands of a consumerist market-driven economy, all the stuff that turned movies into widgets. It's about something else. That pesky old thing that we like to call art.

Like life, film is a time-based medium. What Louis Malle once described as "Time's tamer. Time's slave." It is interesting to return to films that marked you. When I think back over the years of film at The Cinematheque, certain experiences resound—*Phantom India*, Malle's six-hour masterwork; the cheeky nastiness of "The Cinema of Cruelty"; the retrospective of director Kelly Reichardt; and those are only the first few to come tumbling out the memory bank.



River of Grass
Kelly Reichardt, 1994

“The Cinematheque feels even more necessary and more critical than ever.”

All the moments that make up the length and breadth of our lives are tangled up with the films that mirrored them, created them, enshrined them. Or as Stanley Cavell so gracefully put it: “Movies are strand over strand with memories of my life.”

There’s a reason that people still go to a theatre to see films with other people. The spirit of community is alive and present in the lobby of The Cinematheque—people arguing, meeting friends, folks running to the bathroom before the film starts. All of it as necessary as air and water. Call it old school, this insistence that people need a place to come together. Audiences will change, seats will get upgraded, and more snacks will hopefully be offered. (Please, never, ever get rid of the nutritional yeast for popcorn!)

Whether it’s taking your kid to see their first Studio Ghibli film or a Hitchcock movie on a sweltering summer night—a theatre becomes a kind of home for people. The same faces popping up again and again. It’s a place of refuge, a sanctuary, a church of sorts.

When I was younger, I would often go to the movies by myself, arriving at least 20 minutes early to sit in the twilight of the theatre, wrapped inside the crepuscular darkness, waiting for the film to start. It was a form of personal ritual that ended, at least, in mainstream theatres when the barrage of ads and pre-show stuff killed the quietude permanently.

It is still quiet in The Cinematheque with people shuffling in, balancing bags of popcorn with different flavoured topping, drinks, and candy, taking their place in their favourite seats and participating in an ancient Platonic rite of watching shadows on a wall, something that we humans have been doing since our earliest days.

The lights go down, the silver screen stirs to life, and inside this shared moment in the movie theatre, we come together, a funny little world of film-loving humans.

Dorothy Woodend



Kiki's Delivery Service
Hayao Miyazaki, 1989



Strangers on a Train
Alfred Hitchcock, 1951



The Hollow Mountain
Alex MacKenzie, 2022

To celebrate The Cinematheque's 50th anniversary, DIM presents a quartet of projector performances by Alex MacKenzie and Lindsay McIntyre with live sound by Clare Kenny and Peter Bussigel. The evening is bookended by experimental works that take place in West Coast forests, opening with MacKenzie's manipulations of a 1920s hand-cranked projector and closing with McIntyre's composition across six projectors. In between, the light performance *Phosphene* shimmers across the screen, uniting "the cosmic with the microscopic" (Marilyn Brakhage), while *Mall Emotions* transforms a promotional film about French mall culture into a dreamlike space traversed by a silhouetted shopper forever seeking an exit from the labyrinth of capital. *Hollow Mountain*, filmed with a 35mm hand-cranked camera atop a mountain overlooking the Salish Sea, uses a variety of lens interference techniques in concert with the projector to translate the topography of the landscape into pure abstraction. In *Worth More Standing*, horizontal and vertical planes shift across footage of the old-growth forest at Fairy Creek on Vancouver Island and of the land defenders facing down developers encroaching on unceded Pacheedaht territory. Exploring the dynamics of tree/human relationships, McIntyre's performance creates a high-contrast portrait of this landscape of ancient, seemingly silent giants whose fate rests in human hands.

"Live and Expanded" will be followed by a Q&A session with the artists.

Live and Expanded

Ongoing Series

DIM Cinema

Moving-image art in dialogue with cinema.
Programmed 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 Kazymierchuk 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.

August 17 (Wednesday)

7:00 pm



Alex MacKenzie is a West Coast-based media artist working with cine film and hand-processed imagery to create expanded cinema performance and light projection installation. His work has toured and screened internationally.

Clare Kenny is a musician working primarily with keyboards and found sound. Her past projects include *Eyelickers*, *Giantess*, *Skiimask*, *What's Hot*, *Electrosonics*, and *Koolatron*. She is based on Lasqueti Island, B.C.

Lindsay McIntyre (MFA/Inuk/settler) is a film artist with a process-based analogue practice and interests in the apparatus of cinema, representation, and bridging gaps in collective experience. She teaches film and screen arts at Emily Carr University of Art + Design, and anywhere else people will listen.

Peter Bussigel is a composer and intermedia artist who builds sound systems that become instruments, performances, sculptures, and videos. He teaches new media and sound arts at Emily Carr University of Art + Design.

The Hollow Mountain

Canada 2022
Alex MacKenzie
20 min. 35mm performance

Phosphene

Canada 2018-ongoing
Alex MacKenzie
10 min. 16mm performance

Mall Emotions

Canada 2019
Alex MacKenzie, Clare Kenny
13 min. 16mm performance

Worth More Standing

Canada 2022
Lindsay McIntyre, Peter Bussigel
40 min. 16mm performance

All works are of variable duration

Advisory: "Live and Expanded" contains strobing effects that may affect photosensitive viewers.



Celebrating 20 Years of Frames of Mind

Although it's come and gone, September 2021 marked the beginning of the 20th year of Frames of Mind as a monthly event at The Cinematheque. We're understandably proud of this achievement, and would like to thank our presenting partners, The Cinematheque and the Institute of Mental Health at the UBC Department of Psychiatry, as well as our many speakers and co-sponsors over the years, too many to count here. A big thank you as well to you, our audience, for your continued commitment to attending our events. We wouldn't be here without you!

Along with a year-long retrospective of our best films of the last ten years (currently playing at The Cinematheque), we've organized this special Sunday, August 14 celebration to mark our 20th year—all offered completely free of charge. We hope you can join us.

Dr. Harry Karlinsky, Series Director
Caroline Coutts, Series Programmer

A select number of tickets for One Flew Over the Cuckoo's Nest and Completely Cuckoo will be available at the door on a first-come, first-served basis starting at 2:30 pm on Sunday, August 14.

“The greatest anti-establishment film ever made... I must've seen this dozens of times, and each time my heart breaks, soars, and fills with anger. The film is cinematic perfection, through and through.”

Alex Saveliev, *Film Threat*



August 14 (Sunday) **Free Admission**

3:00 pm



One Flew Over the Cuckoo's Nest

USA 1975
Miloš Forman
133 min. DCP

Since its release almost fifty years ago, *One Flew Over the Cuckoo's Nest* has gone on to reach iconic significance in the American film canon and consistently rates a place on both critical and audience “Best of” lists. It also remains one of the most influential and impactful films ever made about psychiatry—one whose themes are personified onscreen in the monumental war of wills between irrepressible rule-breaker (and malingering convict) Randal P. McMurphy (Jack Nicholson) and steely, by-the-book authoritarian Head Nurse Ratched (Louise Fletcher). The film was shot on an empty ward at the (then operational) Oregon State Mental Hospital with the blessing of the institution's superintendent Dr. Dean Brooks, who made it a condition that 79 patients were hired to work on the production and who himself was later cast as Dr. Spivey in the film. *One Flew Over the Cuckoo's Nest's* depiction of mental health “treatment” as coercive and punitive helped foment the anti-psychiatry and deinstitutionalization movements of the time and contributed to the negative assessments of psychiatry that remain to this day.

Stay after the film for a complimentary reception and live entertainment!

Ongoing Series

Frames of Mind

A mental health film series.

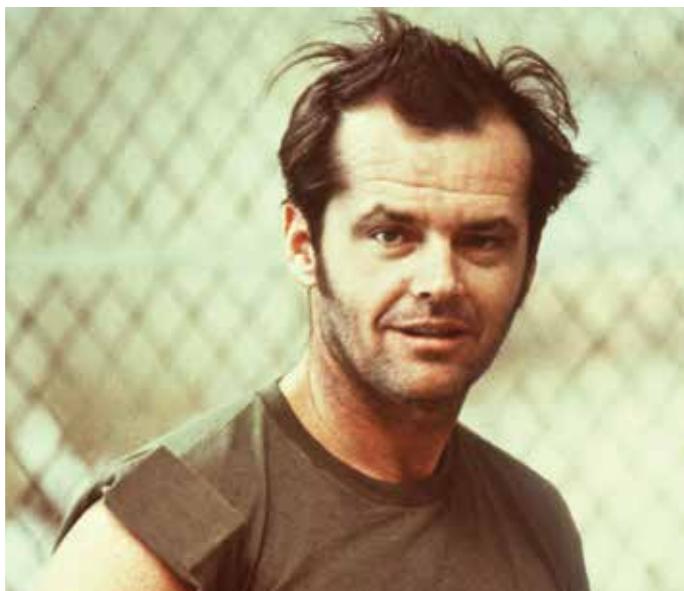
The Cinematheque is pleased to join with the Institute of Mental Health, UBC Department of Psychiatry, in presenting Frames of Mind, a monthly event utilizing film to promote professional and community education on issues pertaining to mental health and illness. Screenings, accompanied by presentations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

Series directed by Dr. Harry Karlinsky, Clinical Professor, Department of Psychiatry, University of British Columbia

Programmed by Caroline Coutts, film curator, filmmaker, and programmer of Frames of Mind since its inception in September 2002

August 14 (Sunday) **Free Admission**

7:00 pm



“Somebody who might have just walked in might have had a difficult time discerning who were the inmates and who were the actors. It was kind of a close call there once and a while.”

Christopher Lloyd, actor, in *Completely Cuckoo*

Dr. MacEwan graduated from UBC in medicine and completed his specialty training in psychiatry at UBC in 1987. Early in his career, he worked at the now-closed Riverview Hospital, the province's largest long-term care psychiatric facility; for the last 19 years, his clinical activities have included work in the Downtown Eastside of Vancouver. He is a Clinical Professor in the Department of Psychiatry at UBC, where his clinical and research interests have always focused on psychosis.

Jonathan Morris is the CEO of the Canadian Mental Health Association, BC Division. He has over twenty years' experience in community-based mental health and addictions services, policy, and advocacy. Previously, he worked for the Ministry of Mental Health and Addictions as Senior Director of Policy and Legislation, responsible for providing advice on a range of complex policy and legislative initiatives, while leading several transformational mental health and addictions programs.

Tamar Hanstke is an M.A. student in Cinema and Media Studies at the University of British Columbia. Her wide range of research interests include mental health representations in film and television. She recently won the Film Studies Association of Canada's student essay prize.

Many thanks to Paul Zaentz and The Saul Zaentz Company for their generous support of this event.

Completely Cuckoo

USA 1997

Charles Kiselyak

87 min. Blu-ray Disc

A fascinating behind-the-scenes look at the making of *One Flew Over the Cuckoo's Nest*, tracing the truly Byzantine path from Ken Kesey's international best-selling 1962 novel (written while he was working in the psychiatric ward of a California veterans' hospital) to a 1963 Broadway play starring Kirk Douglas, to finally, the 1975 film that would sweep that year's Academy Awards. Along the way intriguing details are revealed on the writing process (Kesey was initially hired, and then fired, as the screenwriter), casting (Gene Hackman and Marlon Brando were both offered, and turned down, the role of McMurphy), and production (the actors lived at the hospital for the ten weeks of filming and were encouraged to stay in character at all times). Featuring insightful interviews with producers Michael Douglas and Saul Zaentz, director Miloš Forman, author Ken Kesey, screenwriter Bo Goldman, hospital superintendent Dr. Dean Brooks, and many of the actors including Louise Fletcher, Danny DeVito, Christopher Lloyd, and Vincent Schiavelli (alas, Jack's a no-show).

Post-screening discussion with Dr. Bill MacEwan, Jonathan Morris, Tamar Hanstke, and others TBC

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



The Image Before Us: A History of Film in British Columbia – Take 6

Curated by Harry Killas

After a two-year COVID-era hiatus, we are pleased to reboot our “The Image Before Us: A History of Film in British Columbia” series with a sixth season, which is winding down in August.

We conclude this edition on a number of high notes, including a tribute to experiential filmmaker Kirk Tougas, founding director of The Cinematheque and one of Canada’s top documentary cinematographers, whose many films have threaded through this series since its inaugural year. We are thrilled to show his diptych of films, *Letters from Vancouver*, in new restorations.

We end with *Determinations*, cinema innovator Oliver Hockenull’s first feature, a fragmented narrative with a strong political point of view. And Trevor Mack’s *Portraits from a Fire*, with its truthful performances on Tl’etinqox-t’in territory around the community of Anaham in the Chilcotin, in an evening’s salute to new cinema voices in British Columbia.

This series began, in 2015, by looking at images of this province from the early days of cinema and television. Its focus was on B.C. films, by B.C. filmmakers, about life in B.C. Its inspiration was the *Image Before Us* (1986), a short documentary by poet, scholar, and filmmaker Colin Browne. In that film, Browne urged us to look behind and beyond the screen, to the ideologies presented or suggested, and to the “off-screen side,” to the stories that had been excluded or untold but should be told.

While many films in this series are from the past, ultimately a film series with an historical focus invites us to ask: How can we look forward if we don’t know where we have come from? Look closely and find the connections.

Harry Killas

Harry Killas is a Vancouver filmmaker and Associate Professor, Dynamic Media, Emily Carr University of Art + Design.

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

The sixth season of “The Image Before Us” opened in March 2022 and concludes in this cycle. See our website for previously exhibited films.



The Politics of Perception
Kirk Tougas, 1973



The Framing of Perception
Kirk Tougas, 1973

August 10 (Wednesday)

7:00 pm

10-minute intermission

“This marvellous and historically important diptych reveals Kirk Tougas as an experiential cinema innovator. Each film has a unique narrative gambit that is full of tension, surprise, and finally joy.”

Harry Killas

Hommage à Kirk Tougas

In Person: Kirk Tougas

Kirk Tougas, founding director of The Cinematheque and heartbeat of film culture in 1970s Vancouver, was a key contributor to the historic wave of avant-garde filmmaking that erupted out of our fair city at the turn of the '70s. His heady work, like those of fellow West Coast experimentalists David Rimmer and Al Razutis (to name but two), could variously be described as structuralist, materialist, conceptual—the ontology, the very *what-ness*, of film, his subject par excellence. (McLuhan's “the medium is the message” is here a salient aphorism to invoke.) But it is his sterling career as a documentary cinematographer—one of Canada's foremost—that Tougas is today probably best recognized for. His collaborations with directors Nettie Wild, Linda Ohama, Hugh Brody, and Sturla Gunnarsson have resulted in some of B.C.'s most celebrated, seminal achievements in nonfiction cinema, a distinction of note for this series.

Occasioned by our 50th anniversary, this “Image Before Us” *hommage* to The Cinematheque's first torchbearer showcases his dual *métier* as avant-garde art maker and documentary cinematographer.

Letters from Vancouver

Canada 1973

Kirk Tougas

66 min. DCP

New Restoration

Newly restored and enjoying revival screenings globally, *Letters from Vancouver* twins two of Kirk Tougas's most acclaimed and abrasive avant-garde films—*The Politics of Perception* and its companion, *The Framing of Perception* (originally titled *Letter from Vancouver*), both from 1973. The rigorous, unrelenting *Politics* repeats a 50-second trailer for vigilante thriller *The Mechanic* to the point of audiovisual oblivion, each loop accelerating the entropy of the film and the destruction of the “mechanic” (Charles Bronson), himself a destroyer. Legend has it when the film showed at Oregon State University, a student snapped and attacked the screen! *Framing* builds on *Politics*'s structuralist aesthetic and critique of mass-media culture, here through a caustic meeting of stock footage and counterpoint sloganeering, followed by a psychedelic strobe show that reduces film to its primal figure-ground binary.

Advisory: Letters from Vancouver contains strobing effects that may affect photosensitive viewers.



Gerrie & Louise

Canada 1997

Sturla Gunnarsson

75 min. DCP

Directed by Sturla Gunnarsson (*Air India 182*) and shot by Kirk Tougas, this Emmy-winning documentary tells a harrowing, fascinating, and profoundly touching story. At its centre is a marriage that has to contend with staggering issues of betrayal and trust—a relationship that serves as a microcosm for the moral compromise holding peace together in post-apartheid South Africa. Colonel Gerrie Hugo, a seasoned veteran of covert wars, was brought back to South Africa for the Apartheid Government's “Total Onslaught” against the African National Congress. Louise Flanagan, an acclaimed journalist, wrote stories about South Africa's hit squads, and became the chief investigator of the Truth Commission in the Eastern Cape Province. Gunnarsson's deeply insightful film helps us to examine the human beings behind covert operations against the ANC.

“This potent documentary, full of complexities and contradictions that continue to resonate today, shows Kirk Tougas at the top of his game as a creative collaborator in documentary and cinematography, whose many films as cinematographer have threaded through this series since our first edition.”

Harry Killas

“A driving warp speed dissection of the Squamish Five story, with a soundtrack that alone is worth the price of admission.”

Elizabeth Aird, *Vancouver Sun*, on *Determinations*

August 24 (Wednesday)

6:30 pm



Neo-Godardians

Determinations

Canada 1987
Oliver Hockenhull
70 min. 16mm

In Person: Oliver Hockenhull

“*Determinations* is an exciting and wide-ranging compendium of twenty years of techniques borrowed from subversive cinema, experimental cinema, and new narrative cinema. It is a dense, original, and challenging work—political engagement from the left coast.”

Harry Killas

“In the early 1980s, a Vancouver area group of five men and women bombed a Litton Systems cruise missile guidance plant, a hydroelectric installation, and three Red Hot Video stores. Known as The Vancouver Five, the group became central in a debate amongst left and anarchist circles regarding the legitimacy of violent direct action. Given severe sentences, the group also illustrated the hegemonic power of institutions to suppress resistance. In his film *Determinations*, West Coast filmmaker Oliver Hockenhull examines the parallels between this suppression of resistance and the suppression of construction in documentary film. The documentary cinema regularly claims a privileged relation to ‘reality’ by attempting to suppress its own constructions... *Determinations* incorporates Brechtian dramatic sequences, news footage, and innovative cinematic techniques to explore how the dissemination of information is controlled and manipulated” (Pleasure Dome, Toronto).

Introduction by Harry Killas, series curator

August 24 (Wednesday)

8:30 pm



New Voices

Portraits from a Fire PG

Canada 2021
Trevor Mack
92 min. DCP

In Person: Trevor Mack

Tsilhqot'in director Trevor Mack was named Best BC Emerging Filmmaker at VIFF for his winsome debut feature, a by turns charming and poignant coming-of-ager set on the Tl'etinqox Reserve where he grew up. Quirky 16-year-old Tyler (William Magnus Lulua) is a dogged DIY filmmaker. Undeterred by the crash-and-burn premiere of his latest amateur epic—a sci-fi opus starring Tyler opposite cardboard cut-outs—he is encouraged to tell more inward-looking stories by a mysterious teen (Asivak Koostachin) who turns up on the reservation. As Tyler starts work on a new project drawn from an unearthed home video, he is confronted by family truths long hidden from him. With its deft mix of humour, heart, and visual fair, *Portraits* heralds Mack as a major new talent in our province. *In English and Tsilhqot'in with English subtitles.*

“A spellbinding debut... *Portraits from a Fire* is a film that delivers not only a moving story but also a visual feast, bringing the act of remembering, and all the pain it unearths, to life in a way that few filmmakers have done.”

Alisha Mughal, *Exclaim!*

“An opportunity to celebrate fresh new voices, Trevor Mack and Liz Cairns, that are the next generation of B.C. auteurs and cinéastes.”

Harry Killas

preceded by

The Horses

Canada 2021
Liz Cairns
15 min. DCP

Winner of Best BC Short Film at VIFF 2021, this sensitive, subdued work by Vancouver filmmaker Liz Cairns depicts a young woman tasked with finding a mare for the last remaining gelding on her farm. Writer-director Cairns, also a noted production designer (*The Body Remembers When the World Broke Open*), is currently in production on her feature directorial debut, *Inedia*.

+

The Blanketing

Canada 2013
Trevor Mack
8 min. DCP

Trevor Mack's powerful short is a stirring, time-folding tale of colonial destruction and a nation's will to survive. The period piece, an imagineNATIVE selection, draws on the history of first European contact for the Tsilhqot'in people, who were nearly eradicated by smallpox in the mid-1800s. *In English and Tsilhqot'in with English subtitles.*





Ongoing Series Film Club

A movie matinee series for kids and their families.

Film Club is sponsored by



vancouvermom.ca
makevancouver.com

August 21 (Sunday)

11:00 am



Panda! Go Panda!

(Panda kopanda)

Japan 1972
Takahata Isao
79 min. DCP

New Restoration

“Delightful... You don’t have to be a Ghibli-head to appreciate these lovely little films.”

Dan Schindel, Hyperallergic

The Cinematheque isn’t the only oldie turning 50 this year. *Panda! Go Panda!*, the whimsical anime short by future Studio Ghibli legends Takahata Isao and Miyazaki Hayao, also hits the big five-zero and cartwheels onto our screen in a brand-new birthday restoration! Mimiko, a confident, capable little redhead, is home alone while grandma is away. When two roly-poly pandas—baby Panny and his polite poppa, Papanda—turn up at her home, a jubilant Mimiko decides to make them her new family. Released during Japan’s panda craze of 1972 (set off by the arrival of giant pandas to Tokyo Zoo), *Panda!* delighted audiences, spawning a circus-set sequel the following year. Both super *kawaii* (cute) shorts come gift-wrapped together in this tot-friendly program. *Totoro* fans will notice some striking similarities between that film’s furry fantasy creatures and the puffed-up pandas here—no surprise, Miyazaki dreamed them all up! *In English.*

As a thanks to Film Club families on our 50th anniversary, junior cinephiles (13 and under) can attend *Panda! Go Panda!* for free.

Film Club badge and complementary popcorn for kids too!

UNIT/PITT began in 1975 as the Helen Pitt Gallery. Today, we continue to support the visual art, D.I.Y. publishing, underground music, and arts advocacy projects of emerging artists, artist-curators and writers.



@unitpitt
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Pre-show on our 31' x 16.5' screen
Each slide ad runs for 30 days
On screen for 10 seconds at a time
Guaranteed 8 impressions per screening
32,000 average attendees per year
Exclusively before Cinematheque screenings

Contact: Gerilee McBride
gerilee@thecinematheque.ca | 604 688 8202



WEEKNIGHTS 6

WITH ANITA BATHE

“ There is so much to learn from the people who make up this province and I love being a part of telling those stories.”

  CBCVANCOUVER

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Film Noir
50th Anniversary Party
Film Noir 2-Day
Filmmaking Workshop
50 Years of
Essential Cinema
B.C. Film History
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