

FILM NOIR

August 3-23

the Cinematheque
JULY + AUGUST 2018



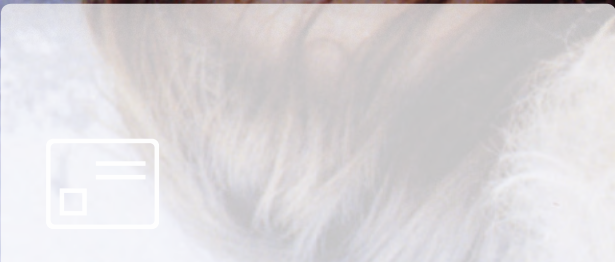
FILM CLUB
BERGMAN 100
WEREWOLF
DESIGN CANADA
FILM NOIR
JIRI TRNKA
PHILIPPE GARREL

1131 Howe Street | Vancouver | theCinematheque.ca

JUL + AUG 2018

I CAN NO LONGER HEAR THE GUITAR

EXPERIENCE ESSENTIAL CINEMA



Philippe Garrel: Definitions of Love

“The proverbial underrated genius. He’s the closest thing to a poet functioning today in French cinema.” – *Olivier Assayas*

Regarded in his native France as one of the most indispensable filmmakers of the post-New Wave generation, Philippe Garrel has, over the past 50 years, created an extraordinary body of impassioned, immensely personal work that has gone virtually unseen in North America.

Born to French screen actor (and future collaborator) Maurice Garrel in the Paris suburb of Boulogne-Billancourt in 1948, Philippe Garrel took to the seventh art at a preternaturally young age. Intoxicated by the contemporaneous *nouvelle vague* – especially the films of Jean-Luc Godard, whose brand of introspective cinema the auteur would one day inherit – Garrel wrote and directed his first film in 1964 at just 16, with a quick succession of works to follow. (His 1967 feature *Marie pour mémoire* was seen and praised by none other than Godard, an endorsement of earthshaking import for the teen wunderkind.)

Two key events would play a pivotal role in Garrel’s life and, in turn, form the nucleus of his life-mirroring art for decades to come: the failed revolution of May 1968; and his on- and off-screen relationship with Velvet Underground chanteuse Nico, his lover and collaborator for 10 years. Those twin poles guided his experimental, fringe filmmaking through the late 1960s and most of the 1970s, a period of drug-fueled art production (sometimes under the aegis of the leftist film collective Zanzibar Group) that birthed strange, mythopoetic works starring Nico, Garrel, and other boho scenesters. Then, beginning with 1979’s *L’enfant secret* and his separation from the German songstress – with whom he shared a serious heroin addiction, detailed in the film – Garrel reinvented himself as a director of austere, muted melodramas. This phase, still extant today, represents the best-known Garrel, for whom a fervent fan-base formed and international reputation emerged.

Unabashedly autobiographical, often shot in anachronistic black-and-white, and very much imbued with the ethos of the *nouvelle vague* – whose artisans the director has made a habit of recruiting, Anne Wiazemsky, Jean-Pierre Léaud, and cinematographer Raoul Coutard among them – the latter-day films of Garrel are a constellation of ongoing, interconnected episodes that tackle the boundless dimensions (and contradictions) of love from a nakedly first-person point of view. They are, in the truest sense, “family” films, set in everyday domestic spaces and featuring a rotating troupe of intergenerational kinfolk – father Maurice, son Louis, daughter Esther, onetime wife Brigitte Sy, current wife Caroline Deruas – portraying either versions of themselves, as in 1989’s *Emergency Kisses*, or avatars of others, as in 2005’s *Regular Lovers*, the start of Louis’s tenure as his father’s onscreen alter-ego.

On the heels of major career surveys in New York and Toronto, The Cinematheque presents a select retrospective of Philippe Garrel’s sublime, scandalously underseen cinema. Many of these films have never played Vancouver before; two of the director’s pinnacle avant-garde works, *The Virgin’s Bed* and *The Inner Scar*, will screen from newly struck 35mm prints. Alongside the essentials, the series includes the recently unearthed *Actua 1*, Garrel’s in-the-thick reportage of the May 1968 riots, as well as the Vancouver premiere of his superb new film *Lover for a Day*, his first to feature daughter Esther (*Call Me by Your Name*) in a principal role.

Acknowledgments: For their assistance in making this retrospective possible, The Cinematheque is grateful to Jacob Perlin, The Film Desk; Amélie Garin-Davet, French Embassy and Cultural Services in New York; Anne-Catherine Louvet, Institut Français; Etienne Farreyre, Consulate General of France in Vancouver; and Thierry Garrel.





“As close as teeth are to lips to the idea of natural beauty.” – *Jean-Luc Godard*

“It’s hard to imagine a filmmaker more deserving of major reconsideration by serious students and enthusiasts of film art. So, let’s all be reasonable and demand the impossible: Garrel now!”

– *Michael Chaiken, Film Comment*

Opening Night

Thursday, July 12

Reception, Refreshments & Special Introduction

6:00 pm – Reception

7:00 pm – *Lover for a Day* introduced by Thierry Garrel

8:45 pm – *Emergency Kisses*

Thierry Garrel, a French Chevalier des Arts et des Lettres and Prix des Auteurs de la SCAM 2015, joined the Research Department of French Television (ORTF) at the age of twenty before becoming Head of the Documentary and Junior Authors Division at the Institut National de l’Audiovisuel (INA). He was founder and director from 1987 to 2008 of the Documentary Film Department of La Sept and ARTE France, European cultural channel. Since 2015 he has curated the FRENCH FRENCH series for DOXA Documentary Film Festival. He is the brother of Philippe, and uncle of Louis and Esther.



Opening Night will feature complimentary wine and cheese generously provided by the Consulate General of France in Vancouver.



“Sensuously shot and philosophically potent . . . Perhaps no modern filmmaker has captured romantic anguish as profoundly and movingly as **Philippe Garrel**.” – Yonca Talu, *Film Comment*

“A lithe, splendid picture, dazzling in its clarity, direct emotional resonance, and condensed storytelling.” – Daniel Kasman, *MUBI Notebook*



Vancouver Premiere!

Lover for a Day PG

(*L'amant d'un jour*)

France 2017. Dir: Philippe Garrel. 76 min. DCP

Winner of the SACD prize at Cannes's Directors' Fortnight, Philippe Garrel's exquisite new work is another lyrical, deceptively low-key examination of love, jealousy, and betrayal from the veteran master of those elusive themes. Shot in luminous black-and-white by Swiss cinematographer Renato Berta – DP on '80s essentials by Godard, Rohmer, and Malle – the film is Garrel's first to revolve around his daughter Esther Garrel (*Call Me by Your Name*), before now a bit player in the director's ever-rotating family ensemble. Here she's 23-year-old Jeanne, a love-scorned dumpee who retreats home to discover that her divorced father (Éric Caravaca), a fiftyish philosophy professor, has a live-in girlfriend (newcomer Louise Chevillotte, marvelous) the same age as she. A push-pull of competing desires – romantic, paternal, some Freudian cocktail of both – follows, steeped in cool, detached *nouvelle vague* chic. Co-written with Buñuel scribe Jean-Claude Carrière, Maurice Pialat collaborator Arlette Langmann, and Garrel's wife Caroline Deruas.

THURSDAY, JULY 12 – 7:00 PM WITH INTRODUCTION

FRIDAY, JULY 13 – 8:15 PM

SATURDAY, JULY 14 – 6:30 PM

SUNDAY, JULY 15 – 8:20 PM



Emergency Kisses

(*Les baisers de secours*)

France 1989. Dir: Philippe Garrel. 90 min. 35mm

In an oeuvre typified by its first-person perspectives, Philippe Garrel's 1989 meta-masterpiece, a Godardian rumination on art, love, and life, finds the French cinéaste at perhaps his most self-referential and revelatory. Garrel directs himself as Mathieu, a filmmaker unwilling to cast his wife Jeanne (Garrel's then-wife Brigitte Sy) as a version of herself in a movie based on their lives. He instead offers the role to a better-known actress (played by better-known actress Anémone), an act of infidelity in Jeanne's eyes. At the advice of his father (Garrel's father Maurice), Mathieu uses the couple's five-year-old son (their real-life son and future Garrel stand-in Louis) as a means of marital reconciliation. Trembling heartbeats, picked up by the actors' lapel mics, add to the film's unsparing familial intimacies. The final, operatic crane shot complicates any sense of realism invited by the material's overtly-autobiographical nature. A favourite of fellow post-New Wave filmmaker Leos Carax.

THURSDAY, JULY 12 – 8:45 PM

FRIDAY, JULY 13 – 6:30 PM



The Birth of Love

(*La naissance de l'amour*)

France/Switzerland 1993.
Dir: Philippe Garrel. 94 min. 35mm

Legendary New Wave icon Jean-Pierre Léaud and '70s arthouse thesp Lou Castel (*Beware of a Holy Whore*, *The American Friend*) share top billing in this melancholic, minutely focused study of midlife stagnation from imperipative auteur Philippe Garrel. Léaud is Marcus, a newly dumped, fiftysomething Parisian journalist still sore about his unrealized literary ambitions. Castel is Paul, Marcus's friend and fellow middle-aged discontent who's carrying on a string of affairs with younger women (including Johanna ter Steege, of Garrel's *I Can No Longer Hear the Guitar*) behind his pregnant wife's back. As in much of Garrel's self-referential cinema, the shadow of May 1968's unfulfilled revolution looms large over the characters' incertitude and emptiness. Velvet Underground alumnus John Cale provides the piano score. Renowned *nouvelle vague* cinematographer Raoul Coutard renders the men's respective crises in stunning, high-contrast black-and-white. *Print courtesy Institut Français, thanks to the Cultural Services of the French Embassy in New York.*

SATURDAY, JULY 14 – 8:00 PM
SUNDAY, JULY 15 – 6:30 PM



LOVER FOR A DAY



New 35mm Print!

The Virgin's Bed

(*Le lit de la vierge*)

France 1970. Dir: Philippe Garrel. 95 min. 35mm

Made in the wake of France's May 1968 social uprising, Philippe Garrel's enigmatic, elliptical avant-garde opus, a delirious retelling of the Christ story, was shot without a script and under the influence of LSD. It is the second and most thematically ambitious of Garrel's drug fueled artifacts created as a member of the Zanzibar Group, a collective of politically radicalized artists galvanized by the May '68 events. In Garrel's own (albeit translated) words: "It is a non-violent parable in which Zouzou [iconic '60s model, singer, actress] incarnates both Mary and Mary Magdalene, while Pierre Clémenti [Buñuel, Visconti, Bertolucci actor] incarnates a discouraged Christ who throws down his arms in face of world cruelty. In spite of its allegorical nature, the film contains a denunciation of the police repression of 1968, which was generally well understood by viewers at the time." Filmed in engulfing, monochrome widescreen, and featuring music by Garrel's then-partner Nico.

MONDAY, JULY 16 – 6:30 PM
FRIDAY, JULY 20 – 8:15 PM



New 35mm Print!

The Inner Scar

(*La cicatrice intérieure*)

France 1972. Dir: Philippe Garrel. 60 min. 35mm

The chief collaboration between then-lovers Philippe Garrel and Nico is a transfixing fever-dream hallucination of the finest, freakiest vintage. Conceived by Garrel while Nico was writing and recording material for her landmark 1970 record *Desertshore* – the album's ethereal music scores the film – this long unavailable, of-the-era art object features the songstress, the director, and a full-frontal Pierre Clémenti (who also appears in Garrel's *The Virgin's Bed*) wandering through a series of barren landscapes in a pre- (or post-) modern world. Garrel and co., filming on location in Sinai, Death Valley, and Iceland, reportedly improvised their (deliberately un-subtitled) dialogue moments before action. The long, austere, exquisitely choreographed tracking shots belie the film's free-form approach. "One mustn't ask yourself questions while watching . . . It should be watched for pleasure, as one can take pleasure from walking in the desert" (Garrel). *Nouvelle vague* godfather Henri Langlois called it a "total masterpiece."

MONDAY, JULY 16 – 8:20 PM
FRIDAY, JULY 20 – 7:00 PM



Liberté, la nuit

France 1983. Dir: Philippe Garrel. 82 min. 35mm

Casualties of the heart weigh heavy in Philippe Garrel's poignant, deeply felt political noir, one of the French director's more mainstream and miraculous achievements. The film, an artisanal, slow-burn thriller set in Paris during the Algerian War, was made in tribute to Garrel's parents, whose support of Algerian independence during the seven-year conflict put them at risk of terrorist retaliation by the right-wing paramilitary group OAS. Fittingly, the director's father Maurice Garrel has the lead as an aging FLN partisan whose estranged wife (the late, luminous Emmanuelle Riva) is murdered. Love is later rekindled with a young French-Algerian woman (Christine Boisson), closely watched by his wife's killers. "The precariousness of the single take, the intuitive filming of events reflected in human faces, the amorous contemplation of looks and bodies: this is what makes Garrel one of the greatest filmmakers of his time" (*Cahiers du cinéma*). *Print courtesy Institut Français, thanks to the Cultural Services of the French Embassy in New York.*

preceded by

Rue Fontaine

France 1984. Dir: Philippe Garrel. 17 min. 35mm

The suicide of Jean Seberg haunts this 1984 short film starring Jean-Pierre Léaud, created by Garrel as part of the omnibus *Paris vu par... 20 ans après*. *Print courtesy Institut Français, thanks to the Cultural services of the French Embassy in New York.*

SATURDAY, JULY 21 – 8:15 PM

SUNDAY, JULY 22 – 8:20 PM



Regular Lovers

(Les amants réguliers)

France 2005. Dir: Philippe Garrel. 183 min. 35mm

An understated, achingly intimate ciné-memoir set against the events of May 1968, Philippe Garrel's Prix Louis-Delluc-winning epic, perhaps his best known work in and outside France, feels like a towering summation of the director's signature obsessions as a film artist. Touted as an answer-song to Bernardo Bertolucci's sexed-up, similarly themed *The Dreamers*, this monochrome masterwork stars Garrel's son Louis (also from Bertolucci's 2003 film) as a Parisian artist and idealist who takes to the barricades during the doomed revolution, then struggles to stave off apathy and remain radical in its aftermath. Louis, playing a version of his father at 20, picked up the César for Most Promising Actor. At Venice, Philippe won a Silver Lion for direction, while his cameraman, the late, great William Lubtchansky (a key collaborator of Godard, Rivette, and Claude Lanzmann), won a Golden Osella for his textural, transpoetic Academy-ratio cinematography. "Sublimely beautiful" (Michael Chaiken, *Film Comment*).

preceded by

Actua 1

France 1968. Dir: Philippe Garrel. 6 min. DCP

Long thought lost, this newly recovered, on-the-ground portrait of May 1968 is composed of 16mm and 35mm footage shot by Garrel and fellow *soixante-huitards*.

This program will include a 10-minute intermission.

MONDAY, JULY 23 – 7:00 PM

MONDAY, JULY 30 – 7:00 PM



L'enfant secret

(The Secret Child)

France 1979. Dir: Philippe Garrel. 92 min. DCP

The films of Philippe Garrel mutated from abstract, underground experiments to full-fledged narrative features with 1979's remarkable *L'enfant secret*, winner of the Prix Jean Vigo for its formal daring and independence of spirit. Shot in the wake of Garrel's split with Nico, his long-time partner and perennial muse, this nakedly autobiographical two-hander features Robert Bresson "models" Anne Wiazemsky (*Au hasard Balthazar*) and Henri de Maubland (*Le diable probablement*) as Elie and Jean-Baptiste, two tightly tethered lovers who gradually, painfully come apart amid poverty, drug addiction, and mental breakdown. Elie's young, fatherless son, modelled after Nico's "secret" son with French actor Alain Delon, is ostensibly the film's titular child, but the open, confessional candor of the material suggests that it might be Garrel's film itself. The casting of Wiazemsky as a romantic stand-in naturally recalls her work with ex-husband Jean-Luc Godard, for whom art and life were inextricable.

SUNDAY, JULY 22 – 6:30 PM

FRIDAY, JULY 27 – 8:30 PM



I Can No Longer Hear the Guitar

(J'entends plus la guitare)

France 1991. Dir: Philippe Garrel. 98 min. 35mm

"Arguably Garrel's masterpiece" (Kent Jones, *Film Comment*), this profoundly personal, self-immolating *film à clef* was made in response to the sudden death of Nico, the Warhol Superstar and Velvet Underground songstress who was Garrel's romantic and creative partner for 10 volatile years, from 1969 to 1979. Johanna ter Steege (*The Vanishing*) and the late Benoît Régent (*Three Colours: Blue*) are bohemian lovers (and Nico and Garrel surrogates) Marianne and Gérard. When their intense, interdependent, heroin-afflicted relationship falls apart, Gérard commits himself to a more stable partner (Brigitte Sy, Garrel's then-wife), with whom he has a child. Then Marianne returns. A raw, realist work in the mold of Jean Eustache's autobiographical fictions, the film deservedly won a Silver Lion at Venice. "One of the Nineties' best movies" (Nick Pinkerton, *Indiewire*).

FRIDAY, JULY 27 – 6:30 PM

SATURDAY, JULY 28 – 8:15 PM

THE PUPPET MASTER: THE FILMS OF JIŘÍ TRNKA



A MIDSUMMER NIGHT'S DREAM



New Restoration!

THE CZECH YEAR
(ŠPALÍČEK)

Czechoslovakia 1947. Dir: Jiří Trnka. 78 min. DCP

Trnka established his reputation as a world-renowned master of puppet animation with his Venice-prize-winning first feature, a kinetic visual symphony bursting with music and dance that celebrates the customs and folklore of the Czech people. Composed of six short episodes – the last of which, *Bethlehem*, was Trnka's first-ever attempt at puppet animation – it traces one year in a country village through the town's traditions, from springtime festivities to feasts to fairs to Christmas-night rituals. Trnka's extraordinary puppet work is a marvel to behold in this new digital restoration by the Czech National Film Archive, but equally impressive is his mastery of the cinematic language, with rhythmic montage editing and swooping camera movements creating a whirling dervish sense of dynamism.

In Czech with English subtitles.

preceded by

THE ANIMALS AND THE BRIGANDS (ZVÍŘÁTKA A PETROVŠTÍ)

Czechoslovakia 1946. Dir: Jiří Trnka. 8 min. DCP

A rooster, a cat, and a goat meet a trio of ignoble characters deep in a night-shrouded forest in this hand-illustrated, Cannes-prize-winning folktale, which showcases Trnka's gift for evoking light and shadow.

THURSDAY, JULY 19 – 6:30 PM
SATURDAY, JULY 21 – 6:30 PM



THE EMPEROR'S NIGHTINGALE
(CÍSAŘŮV SLAVÍK)

Czechoslovakia 1948. Dirs: Jiří Trnka, Miloš Makovec. 72 min. 35mm

Trnka's adaptation of a classic Hans Christian Andersen fairy tale is an enchanting animated jewel box. Framed by live-action sequences – about a lonely boy shut away from fun and play – the story unfolds as a child's dream vision, a tale of illusion versus reality in which a Chinese emperor is ensorcelled first by the song of a nightingale, then by its mechanical replica. Working in a rich red, green, and gold visual palette, Trnka conjures a hallucinatory storybook world of moonlit bamboo forests, softly glowing Chinese lanterns, and bursting fireworks displays, all set to a gorgeous, rhapsodic score by key collaborator Václav Trojan. No dialogue.

preceded by

SPRINGMAN AND THE SS (PÉRÁK A SS)

Czechoslovakia 1946. Dirs: Jiří Brdečka, Jiří Trnka. 13 min. 35mm

Trnka combines 2-D and collage animation to striking effect in this zany offbeat, anti-Nazi lampoon, which crosses Max Fleischer-like absurdism with a biting satirical edge. His first collaboration with Jiří Brdečka.

THURSDAY, JULY 19 – 8:15 PM
SATURDAY, JULY 21 – 4:30 PM

The Cinematheque is pleased to present a major retrospective (the first ever offered in Vancouver) of the works of Czech animation maestro Jiří Trnka (1912-1969).

Revered as the pioneer of a remarkable new genre of animation that utilized puppets, Trnka conveyed the drama and psychology of his characters through his figures' body language, expressive lighting, and camera movement. His approach to puppet film as a serious art form was born out of the lively Czech puppet-theatre tradition, which had played an important role in preserving the Czech language during centuries of Hapsburg rule. A prolific artist and author and a beloved book illustrator before making his first movie, Trnka had enormous impact on the development of Czech animation. His puppet animation studio, founded in 1946, helped lay the groundwork for Czech animation predominance alongside stop-motion masters Karel Zeman, Hermína Týrlová, Jan Švankmajer, and Jiří Barta. His substantial body of work as an animation director, rivaled only by Walt Disney Studios in output, brought him international acclaim and inspired filmmakers around the globe. The likes of Tim Burton and the Brothers Quay have been influenced by Trnka and his collaborators and compatriots.

This essential series comprises 15 Trnka wonders – five feature films and ten shorts – and includes new digital restorations of *The Czech Year* and *Old Czech Legends*, a number of archival 35mm prints, and several newly-translated works.

Acknowledgments: This touring exhibition is produced by Comeback Company and curated by Irena Kovarova. It originated at the Film Society of Lincoln Center (New York) in April. Films provided by the Czech National Film Archive (Prague). Series introduction adapted from Film Society of Lincoln Center. Film descriptions courtesy Film Society of Lincoln Center and written by Andy Lauer and Irena Kovarova.

Please note: While some of Trnka's film may be appropriate for children, most are intended for more mature or adult audiences.

“Trnka – the name is the sum of childhood and poetry.” – JEAN COCTEAU

“Genius . . . Trnka's legacy ultimately rests on his gifts as a world-builder and fabulist. At that, he's simply nonpareil.”

– MICHAEL SRAGOW, *FILM COMMENT*

“Glorious . . . A giant in the history of animation.” – CERISE HOWARD, *SENSES OF CINEMA*

“Not a single screening should be missed.” – PATRICK DAHL, *SCREEN SLATE*



OLD CZECH LEGENDS

(STARÉ POVĚSTI ČESKÉ)

Czechoslovakia 1952. Dir: Jiří Trnka. 91 min. DCP

Trnka's magical puppet work brings a treasure trove of Bohemian myths to life in this folkloric hymn to the Czech land, history, and people, now newly restored by the Czech National Film Archive. Based on a tome by the “Czech Sir Walter Scott” Alois Jirásek and on the famed medieval chronicle written by Cosmas of Prague, it illustrates seven fabled historical episodes, including the settling of an Edenic ancient Bohemia, the tale of an all-female revolt led by a cast-out princess, and the legend of a weak-willed king whose passion for gold nearly destroys his kingdom. It all culminates in a breathtaking climactic battle sequence – a tour de force of editing, music, and stop-motion (employing more than seventy figurines) that plays like puppet Kurosawa. *In Czech with English subtitles.*

preceded by

THE GIFT
(DÁREK)

Czechoslovakia 1946. Dirs: Jiří Trnka, Jiří Krejčík. 15 min. DCP

Trnka reached new heights of modernist abstraction with this innovative, surrealist mini-masterwork, which critic Jean-Pierre Coursodon praised as the *Citizen Kane* of animation.

THURSDAY, JULY 26 – 6:30 PM
SUNDAY, JULY 29 – 6:30 PM



A MIDSUMMER NIGHT'S DREAM

(SEN NOCI SVATOJÁNSKÉ)

Czechoslovakia 1959. Dir: Jiří Trnka. 72 min. 35mm

Richard Burton narrates this bewitching adaptation of Shakespeare's romantic fairy tale, in which the love lives of mortals and forest sprites mingle during one magical moonlit evening.

In his final feature – also the first CinemaScope film made in Czechoslovakia – Trnka deploys the full force of his imagination and technical wizardry to evoke the story's enchanted-woodlands setting, a garlanded, pastel dreamscape awash in starry-night atmosphere, colourful festoons of flowers, and exquisitely wrought fantasy creatures. The graceful puppetry combined with the Václav Trojan score and voiceover work by Burton and members of the Royal Shakespeare Company yields a masterpiece of surpassing, balletic beauty. *English version.*

preceded by

MERRY CIRCUS
(VESELÝ CIRKUS)

Czechoslovakia 1951. Dir: Jiří Trnka. 12 min. 35mm

Trnka brings to life a surrealist circus of tightrope-walking fish, musical monkeys, balancing bears, and high-flying acrobatics in this whimsical feat of cut-out animation made in collaboration with leading Czech painters of the era.

THURSDAY, JULY 26 – 8:35 PM
SATURDAY, JULY 28 – 6:30 PM



THE GOOD SOLDIER ŠVEJK, PARTS I-III

(OSUDY DOBRÉHO VOJÁKA ŠVEJKA I.-III.)

Czechoslovakia 1954. Dir: Jiří Trnka. 74 min. DCP

Adapted from the scathingly funny, hugely influential anti-war classic by anarchist writer Jaroslav Hašek, this three-part satirical farce charts the exploits of the eponymous World War I infantryman, whose antic misadventures continually frustrate his commanding officers – and reveal the absurdity of the entire conflict. Basing his designs on the novel's original, celebrated illustrations by Josef Lada, Trnka mixes his trademark puppetry with striking cut-out animation sequences to accompany the droll, rambling tales that Švejk spins. The result is a subversive anti-authoritarian statement that captures the novel's biting wit and irreverent spirit. *In Czech with English subtitles.*



preceded by

CYBERNETIC GRANDMA
(KYBERNETICKÁ BABIČKA)

Czechoslovakia 1962. Dir: Jiří Trnka. 28 min. DCP

Trnka took a turn into Space Age sci-fi surrealism with this dark, dystopian satire on automation in which a child traverses a forbidding technological wasteland to meet (surprise!) her uncanny new robotic grandmother.

SATURDAY, JULY 28 – 4:30 PM
THURSDAY, AUGUST 2 – 6:30 PM



ROMANCE WITH DOUBLE BASS



SONG OF THE PRAIRIE



THE TWO FROSTS



ARCHANGEL GABRIEL AND MISTRESS GOOSE



THE HAND

THE HAND: FIVE JIŘÍ TRNKA SHORTS

Jiří Trnka's final film, 1965's *The Hand*, is one of his finest, and is frequently cited as one of the best animated films ever made. It anchors this program of five outstanding shorts by the great Czech animator.

Romance with Double Bass (Román s basou) • This dreamily beautiful puppet work adapts a short story by Chekhov into a magical, moonlit reverie about a musician, a princess, and a chance encounter while night-swimming. 1949. 13 min. DCP

Song of the Prairie (Arie prerie) • One of Trnka's most delightfully silly efforts is a slapstick spoof of John Ford's *Stagecoach* and Hollywood singing-cowboy Westerns based on a novel by writer and fellow animator Jiří Brdečka, who later scripted a feature adaptation, the cult favorite *Lemonade Joe*. 1949. 20 min. DCP

The Two Frosts (Dva mrazíci) • Two mischievous frost spirits – voiced by famed comedian Vlasta Burian and author, popular actor, and satirist Jan Werich – make things chilly for a pair of travellers in this wintry comic folktale. 1954. 12 min. DCP

Archangel Gabriel and Mistress Goose (Archanděl Gabriel a paní Husa) • Adapted from a story in Boccaccio's *Decameron*, this irreverent, medieval-set lampoon of religious hypocrisy mixes Christian iconography with bawdy black humour to tell the tale of a lusty Venetian monk who assumes the guise of the angel Gabriel to seduce a married woman. 1964. 29 min. DCP

The Hand (Ruka) • Trnka's final work is a powerful, deeply personal allegory about the plight of the artist toiling under a totalitarian government. The story of a simple sculptor menaced by a giant, disembodied hand that forces him to bend to its will, it was banned by the Communist censors for two decades – but has since taken its place as an acknowledged masterpiece of animation. 1965. 18 min. 35mm

SUNDAY, JULY 29 – 4:30 PM
THURSDAY, AUGUST 2 – 8:30 PM

NEW DOCUMENTARY

Design Canada PG

Canada 2018. Dir: Greg Durrell. 75 min. DCP

"The untold story of the images that shaped Canada's identity." An extraordinary Golden Age of Canadian graphic design is explored in this inspiring and eye-pleasing new documentary, directed by Vancouver-based designer Greg Durrell. In the 1960s and '70s, cutting-edge Canadian graphic designers created a host of enduring symbols that helped create and define modern Canada: the CBC icon, the CN Rail logo, the Centennial maple leaf, the Roots beaver, the Canada wordmark, emblems for Montreal's Expo '67 and '76 Olympics, and many others – including, of course, the Canadian flag! *Design Canada* showcases the work of, among others, Stuart Ash, Julien Hébert, Burton Kramer, Heather Cooper, Rolf Harder, and Georges Huel. A question posed by Toronto designer John Pylypczak, one of the film's interview subjects, summarizes the intriguing central premise: "Did Canadians design these symbols, or did these symbols, in fact, design Canada?"

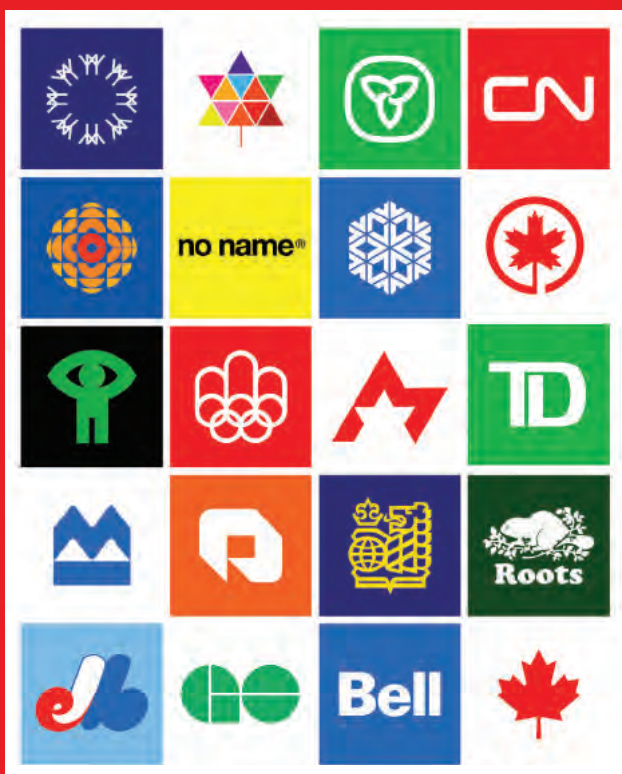
In Person: director Greg Durrell (July 5, 8 & 11)

THURSDAY, JULY 5 – 7:00 PM & 8:45 PM

SATURDAY, JULY 7 – 4:30 PM

SUNDAY, JULY 8 – 3:00 PM

WEDNESDAY, JULY 11 – 7:00 PM



FREE SCREENING!

Technical issues forced the cancellation of The Cinematheque's presentation of Nova Scotian filmmaker Ashley McKenzie's award-winning *Werewolf* on National Canadian Film Day in April. Please join us for this free makeup screening!

Werewolf 14

Canada 2016. Dir: Ashley McKenzie. 78 min. DCP

One of the strongest Canadian debuts in recent memory, Ashley McKenzie's prize-winning first feature is a sobering, documentary-esque account of two recovering junkies making an onerous go of it in New Waterford, Nova Scotia – the writer-director-editor's hometown. Blaise and Nessa are a young, outcast couple existing on the margins of their economically-depressed town. Enrolled in an addiction program that has them hooked on methadone, they fill their days hauling a janky lawnmower door-to-door, attempting to cobble cash together to pay for their opioid doses. The film's intimate close-ups and handheld camerawork bespeak a careful study of the Dardenne brothers' brand of social realism; the striking mise-en-scène, atypical score (by Youth Haunts), and unexpected moments of stylistic deviation, on the other hand, make a compelling case for McKenzie as a director already in command of her own unique aesthetic.

WEDNESDAY, JULY 4 – 7:00 PM



FERRARI

CONTEMPORARY IRANIAN CINEMA

ACCLAIMED AND ACCOMPLISHED NEW FILMS FROM IRAN ARE IN THE SPOTLIGHT IN THIS MONTHLY SHOWCASE PRESENTED BY THE CINEMATHEQUE IN PARTNERSHIP WITH THE PHOENIX CULTURAL CENTRE OF TORONTO AND PACIFIC UNITED PRODUCTIONS, A VANCOUVER-BASED MOTION PICTURE PRODUCTION AND DISTRIBUTION COMPANY.

FERRARI

Iran 2017. Dir: Alireza Davoudnejad. 100 min. DCP

In *Ferrari*, veteran Iranian filmmaker Alireza Davoudnejad (*The Need, Sweet Agony*) returns to tell another compelling coming-of-age story, this time of a teenaged girl from the provinces who travels to Tehran in search of her favourite car. The name "Ferrari" is a pun on the Persian word for "runaway." As expected from the director, *Ferrari* is a frank confrontation with the class struggles and generational differences in contemporary Iran. Mohsen Tanabandeh's terrific performance won him the Best Actor prize at last year's Fajr Film Festival; Kambuzia Partovi's script was named Best Screenplay. Partovi also wrote Jafar Panahi's 2000 film *The Circle*; he and Panahi co-directed 2013's *Closed Curtain*. (Adapted from Cinelran Festival, Toronto).

SUNDAY, JULY 22 – 4:00 PM

WEDNESDAY, JULY 25 – 7:00 PM

NEGAR

Iran 2017. Dir: Rambod Javan. 100 min. DCP

Director Rambod Javan, known for comedies, tries his hand at drama in this mystery-thriller with surreal and supernatural elements, an immediate hit upon its first screening at Tehran's Fajr Film Festival, and an immense box-office success in Iran afterwards. In Javan's hands, and with great help from French-Iranian composer Christophe Rezaï, screenwriter Ehsan Goodarzi's complex, multi-layer narrative becomes a chilling, tense exercise. The film tells the story of titular Negar (namesake actress Negar Javaherian, the director's wife), a young woman who loses her father, a bankrupt real-estate mogul, to suicide. Not believing the official story of her father's death, she embarks on a journey to uncover the truth. Javaherian shines in an unfamiliar role, and stands out in a stellar cast that also includes Mohammad Reza Foroutan and Mani Haghighi. (Adapted from Cinelran Festival, Toronto.)

MONDAY, AUGUST 13 – 7:00 PM

SUNDAY, AUGUST 19 – 4:00 PM



TICKETS

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

HOW TO BUY TICKETS

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

The Cinematheque is recognized as an exempt non-profit film society under the B.C. Motion Picture Act, and as such is able to screen films that have not been reviewed by the B.C. Film Classification Office. Under the act, all persons attending cinematheque screenings must be members of the Pacific Cinémathèque Pacifique Society and be 18 years of age or older, unless otherwise indicated.



ALL SCREENINGS ARE RESTRICTED TO 18+ UNLESS OTHERWISE INDICATED

\$3 ANNUAL MEMBERSHIP
REQUIRED FOR THOSE 18+

VISIT

theCinematheque.ca
FOR MORE INFO

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DIM CINEMA 19

- Rated **G**
- Rated **PG**
- ▼ Rated **14^A**
- ▼ Rated **18^A**
- Rated **R**

SUN

MON

TUES

<p>1 Bergman 100 Summer Interlude - 6:30 pm</p> <p>New Re-Release Mind Game - 8:35 pm ■</p>	<p>2 New Re-Release Mind Game - 6:30 pm ■</p> <p>Bergman 100 Summer Interlude - 8:35 pm</p>	<p>3</p> <p><i>For July 1-2 film descriptions, please consult our previous program guide or visit theCinematheque.ca</i></p>
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<p>8 New Documentary GUEST Design Canada - 3:00 pm ■</p> <p>Bergman 100 The Rite - 5:00 pm</p> <p>Hour of the Wolf - 6:30 pm ▼</p> <p>The Shame - 8:15 pm</p>	<p>9 Bergman 100 The Shame - 6:30 pm</p> <p>The Rite - 8:30 pm</p>	<p>10 Bergman 100 The Rite - 7:00 pm</p> <p>Hour of the Wolf - 8:30 pm ▼</p>
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<p>15 Film Club My Uncle - 11:00 am ●</p> <p>Philippe Garrel The Birth of Love - 6:30 pm</p> <p>Lover for a Day - 8:20 pm ■</p>	<p>16 Philippe Garrel The Virgin's Bed - 6:30 pm</p> <p>The Inner Scar - 8:20 pm</p>
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<p>22 Contemporary Iranian Cinema Ferrari - 4:00 pm</p> <p>Philippe Garrel L'enfant secret - 6:30 pm</p> <p>Liberté, la nuit + Rue Fontaine - 8:20 pm</p>	<p>23 Philippe Garrel Regular Lovers + Actua 1 - 7:00 pm</p>
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<p>29 Jiří Trnka The Hand: Five Jiří Trnka Shorts - 4:30 pm</p> <p>Old Czech Legends + The Gift - 6:30 pm</p>	<p>30 Philippe Garrel Regular Lovers + Actua 1 - 7:00 pm</p>
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<p>5 Film Noir Criss Cross - 4:30 pm ■</p> <p>Dead Reckoning - 6:30 pm ■</p> <p>In a Lonely Place - 8:30 pm ■</p>	<p>6 Film Noir In a Lonely Place - 4:30 pm ■</p> <p>Criss Cross - 6:30 pm ■</p> <p>Dead Reckoning - 8:15 pm ■</p>
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<p>12 Film Noir My Name is Julia Ross - 6:30 pm</p> <p>Pushover - 8:00 pm ■</p>	<p>13 Contemporary Iranian Cinema Negar - 7:00 pm</p>
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<p>19 Film Club The Illusionist - 11:00 am ●</p> <p>Contemporary Iranian Cinema Negar - 4:00 pm</p> <p>Film Noir Macao - 6:30 pm ■</p> <p>Strangers on a Train - 8:15 pm ●</p>	<p>20 Noir Sidebar: Bergman Noir Torment - 6:30 pm ■</p> <p>It Rains on Our Love - 8:30 pm</p>
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26	27	28
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JULY 2018 · indielab.ca

the Cinematheque

SFU SCA SCHOOL FOR THE CONTEMPORARY ARTS

WED

THURS

FRI

SAT

4 Free Screening
Werewolf - 7:00 pm ▼5 New Documentary
Design Canada - 7:00 pm ■
Design Canada - 8:45 pm ■6 Bergman 100
Persona - 6:30 pm ▼
Hour of the Wolf - 8:15 pm ▼7 New Documentary
Design Canada - 4:30 pm ■
Bergman 100
The Shame - 6:30 pm
Persona - 8:30 pm ▼

JULY

11 New Documentary
Design Canada - 7:00 pm ■
Bergman 100
Persona - 8:45 pm ▼12 Philippe Garrel
Opening Night
Reception - 6:00 pm
Lover for a Day - 7:00 pm ■
Emergency Kisses - 8:45 pm13 Philippe Garrel
Emergency Kisses - 6:30 pm
Lover for a Day - 8:15 pm ■14 Philippe Garrel
Lover for a Day - 6:30 pm ■
The Birth of Love - 8:00 pm18 DIM Cinema
Groundwork - 7:30 pm19 Jiří Trnka
**The Czech Year +
The Animals and the
Brigands** - 6:30 pm
**The Emperor's
Nightingale + Springman
and the SS** - 8:15 pm20 Philippe Garrel
The Inner Scar - 7:00 pm
The Virgin's Bed - 8:15 pm21 Jiří Trnka
**The Emperor's
Nightingale + Springman
and the SS** - 4:30 pm
**The Czech Year + The Animals
and the Brigands** - 6:30 pm
Philippe Garrel
**Liberté, la nuit + Rue
Fontaine** - 8:15 pm25 Contemporary Iranian Cinema
Ferrari - 7:00 pm26 Jiří Trnka
**Old Czech Legends +
The Gift** - 6:30 pm
**A Midsummer Night's
Dream + Merry
Circus** - 8:35 pm27 Philippe Garrel
**I Can No Longer Hear
the Guitar** - 6:30 pm
L'enfant secret - 8:30 pm28 Jiří Trnka
**The Good Soldier Švejk,
Parts I-III + Cybernetic
Grandma** - 4:30 pm
**A Midsummer Night's Dream
+ Merry Circus** - 6:30 pm
Philippe Garrel
**I Can No Longer Hear
the Guitar** - 8:15 pm1 DIM Cinema
**One Day Pina
Asked** - 7:30 pm2 Jiří Trnka
**The Good Soldier Švejk,
Parts I-III + Cybernetic
Grandma** - 6:30 pm
**The Hand: Five Jiří
Trnka Shorts** - 8:30 pm3 Film Noir
Opening Night
Reception - 6:00 pm
Out of the Past - 7:00 pm ●
Criss Cross - 9:00 pm ■4 Film Noir
In a Lonely Place - 6:30 pm ■
Out of the Past - 8:30 pm ●

AUGUST

8 Bergman 100
To Joy - 6:30 pm
Dreams - 8:30 pm9 Bergman 100
Dreams - 6:30 pm
To Joy - 8:15 pm10 Film Noir
**The Postman Always
Rings Twice** - 6:30 pm ■
**My Name is Julia
Ross** - 8:45 pm11 Film Noir
Dead Reckoning - 6:30 pm ■
**The Postman Always
Rings Twice** - 8:30 pm ■15 Film Noir
Pushover - 6:30 pm ■
**The Postman Always
Rings Twice** - 8:15 pm ■16 Noir Sidebar: Bergman Noir
**It Rains on Our
Love** - 6:30 pm
**A Ship Bound for
India** - 8:20 pm17 Film Noir
**Strangers on a
Train** - 6:30 pm ●
Pushover - 8:30 pm ■18 Film Noir
Crossfire - 6:30 pm ■
Macao - 8:15 pm ■22 Noir Sidebar: Bergman Noir
**A Ship Bound for
India** - 6:30 pm
Torment - 8:30 pm ■23 Film Noir
**Strangers on a
Train** - 6:30 pm ●
Crossfire - 8:30 pm ■

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25

29

30

1

2

VANCOUVER LATIN AMERICAN FILM FESTIVAL
AUG 24 - SEPT 2
VLAFF.ORG

SEPTEMBER



FILM NOIR OPENING NIGHT

Courtyard Wingding! FRIDAY, AUGUST 3TICKETS: \$18 Includes admission to the courtyard wingding and *Out of the Past*, a drink ticket, hors-d'oeuvres, live entertainment, and programmer's remarks!

BERGMAN 100

NEW RESTORATIONS



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

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

Format note: *The Rite* (July 8, 9 & 10) and *Torment* (August 20 & 22) screen from existing 35mm prints and are not new restorations.



BERGMAN TRIPLE BILL: Sunday, July 8

The Rite + Hour of the Wolf + The Shame

Triple Bill Price: \$24 Adults / \$22 Students & Seniors
Regular single and double bill prices otherwise in effect.
Annual \$3 membership required.



PERSONA ¹⁸

Sweden 1966. Dir: Ingmar Bergman. 84 min. DCP

Ingmar Bergman's first film with actress Liv Ullmann is a certifiable masterpiece and a key work of modernist cinema. It is certainly the great director's most formally innovative work: a disturbing, endlessly fascinating rumination on art, identity, personality, and cinematic reality. Ullmann plays a prominent stage actress suddenly stricken mute. Bibi Andersson is the talkative nurse tasked with her care at a remote seaside cottage. The personalities of the two women begin to break down and merge: occasional Godardian devices break down conventional cinema's fourth wall. Sven Nykvist's cinematography, employing intense close-ups to radical effect, is extraordinary. "*Persona* is to film what *Ulysses* is to the novel" (John Simon). "I feel that in *Persona* – and later in *Cries and Whispers* – I had gone as far as I could go . . . I touched wordless secrets that only the cinema can discover" (Bergman).

FRIDAY, JULY 6 – 6:30 PM
SATURDAY, JULY 7 – 8:30 PM
WEDNESDAY, JULY 11 – 8:45 PM

HOUR OF THE WOLF ¹⁸

(VARGTIMMEN)

Sweden 1968. Dir: Ingmar Bergman. 90 min. DCP

Bergman followed up the masterful "modernist horror" of *Persona* with a horror film proper. Shot on the director's favourite island of Fårö, and originally titled "The Cannibals," *Hour of the Wolf* is a harrowing, hallucinatory account of an artist's descent into madness. Max von Sydow is Johan, a tormented painter overwhelmed by his creative demons. Liv Ullmann is Alma, the loving wife powerless to prevent his decline. An invitation to dinner at a nearby castle turns into a macabre night of terror – rendered with some of Bergman's (and cameraman Sven Nykvist's) most startling images. The film's wealth of references and allusions include Hitchcock, E.T.A. Hoffmann, Tod Browning's *Dracula*, and Mozart's *The Magic Flute*. David Lynch was an admirer. "Brilliant . . . A dazzling flow of surrealism, Expressionism, and full-blooded Gothic horror" (Tom Milne, *Time Out*).

FRIDAY, JULY 6 – 8:15 PM
SUNDAY, JULY 8 – 6:30 PM
TUESDAY, JULY 10 – 8:30 PM



THE SHAME (SKAMMEN)

Sweden 1968. Dir: Ingmar Bergman. 103 min. DCP

"One of Bergman's greatest films" (Pauline Kael), *The Shame* is a devastating dystopian drama set in an unnamed country in the throes of civil war. Liv Ullmann and Max von Sydow are married musicians living a relatively peaceful existence on an island that has so far escaped the violence engulfing the mainland. When the island is invaded, the tensions in their marriage erupt, and they react in very different ways to the difficult moral choices confronting them. Bergman's shattering portrait of war is lent a harsh documentary authenticity by Sven Nykvist's stark black-and-white cinematography. The film was a major influence on Tarkovsky's *The Sacrifice*, also shot by Nykvist. *The Shame's* haunting final images inspired the watery conclusion of Alfonso Cuarón's *Children of Men*. "Bergman's definitive apocalyptic vision, painful and powerful" (Judith Crist, *New York Magazine*).

SATURDAY, JULY 7 – 6:30 PM
SUNDAY, JULY 8 – 8:15 PM
MONDAY, JULY 9 – 6:30 PM

TO JOY (TILL GLÄDJE)

Sweden 1950. Dir: Ingmar Bergman. 98 min. DCP

Beethoven's "Ode to Joy" provides the title and central musical motif of Bergman's semi-autobiographical eighth feature, which begins with a concert violinist (Stig Olin) learning of the tragic death of his wife (Maj-Britt Nilsson), also a musician. In flashback, the protagonist recalls the ups and downs of their troubled relationship, and confronts his shortcomings as a musician and a husband. Bergman based this drama of creative life, domestic strife, and the consolations of art on the failure of his own second marriage. Filmmaker Victor Sjöström, later the star of Bergman's 1957 masterpiece *Wild Strawberries*, plays the orchestra conductor (Sjöström's only other onscreen role for Bergman). "Bergman is beginning to formulate what will later emerge as his overriding philosophy: that there are brief instances in life which are of such exquisite beauty that they compensate for all the misery and unhappiness" (Peter Cowie).

WEDNESDAY, AUGUST 8 – 6:30 PM
THURSDAY, AUGUST 9 – 8:15 PM



THE RITE (AKA RITUAL) (RITEN)

Sweden 1969. Dir: Ingmar Bergman. 72 min. 35mm

Bergman's psychosexual chamber drama, a nightmarish exploration of artistic responsibility (and humiliation), was originally made for Swedish television, then released theatrically with an ad campaign promising: "A world event! A masterpiece that shocks!" Recalling earlier Bergman tours-de-force such as *Sawdust and Tinsel*, *The Magician*, and *Hour of the Wolf*, the provocative film has a trio of actors – husband (Gunnar Björnstrand), wife (Ingrid Thulin), and wife's lover (Anders Ek) – called up before a magistrate (played by the appropriately named Erik Hell) on charges of obscenity. Their examination becomes a cruel, sadistic inquisition, and culminates in a chilling re-creation of "The Rite," their allegedly pornographic play. Watch for Bergman in a black-robed, *Seventh Seal*-like cameo. The rarest film from Bergman's most innovative period, *The Rite* screens here in a 35mm print.

SUNDAY, JULY 8 – 5:00 PM
MONDAY, JULY 9 – 8:30 PM
TUESDAY, JULY 10 – 7:00 PM

DREAMS (AKA JOURNEY INTO AUTUMN) (KVINNODRÖM)

Sweden 1955. Dir: Ingmar Bergman. 87 min. DCP

Bergman's fifteenth feature is an enjoyable work in a trademark mode: the insightful, well-acted "women's picture." *Dreams* ("Women's Dreams" in the original Swedish) has two stylish Stockholm women travelling to a fashion shoot in Gothenburg, where each has a Bergmanesque encounter with the vicissitudes of desire and romance. Susanne (Eva Dahlbeck), the chic head of a fashion agency, hopes to rekindle an affair with a married man. Doris (Harriet Andersson), a young model, is being wooed by a much-older diplomat (Gunnar Björnstrand). Bergman parallels the two affairs, detailing in serio-comic fashion the disappointment and disillusionment of his two heroines. The director's next feature was *Smiles of a Summer Night*, his international breakthrough. "Bergman uses his cinema of reflection – self and other are met and merged in mirrors, windows – to show love as a function of projection" (Bergman Foundation).

WEDNESDAY, AUGUST 8 – 8:30 PM
THURSDAY, AUGUST 9 – 6:30 PM



More Bergman!

BERGMAN NOIR: August 16, 20 & 22!

Three additional Bergman 100 films – *It Rains on Our Love*, *A Ship Bound for India*, and *Torment* (the latter directed by Alf Sjöberg and written by Bergman) – screen as a sidebar to August's Film Noir series. See p.17 for more information.

FILM

"Sometimes, chum, you go soft-headed. I'd like to see any blonde do that to me."

There are blonde dames and soft-headed saps galore in The Cinematheque's annual season of Film Noir, a celebration of one of the American cinema's richest and most creative (and most jaded and cynical) periods. Join us for three sizzling weeks of crime, corruption, greed, cruelty, and despair; of dark city streets, double-crossing broads, doomed anti-heroes, cold-blooded killers, and two-bit heels – all served up with lavish helpings of menacing Expressionist style and marvelous hard-boiled dialogue. This year's lineup – ten torrid titles from noir's 1940s/1950s heyday – includes greatest hits, rarely-revived treasures, and a trio of RKO classics (*Out of the Past*, *Crossfire*, and *Macao*) long out of commission in Canada (due to rights issues). And, in this year's Noir Sidebar, we spotlight the perhaps-surprising connections between this most influential of American film styles and the moody, angst-ridden cinema of Swedish maestro (and noir fan) Ingmar Bergman.



OPENING NIGHT

Courtyard Wingding!

FRIDAY, AUGUST 3

6:00 pm - Reception & Entertainment

7:00 pm - *Out of the Past* with Intro

9:00 pm - *Criss Cross*

TICKETS: \$18

Price includes admission to courtyard wingding and *Out of the Past*, a drink ticket, hors-d'oeuvres, live entertainment, and programmer's remarks.

Buy in advance and be entered for a chance to win a pass for two to the entire 2018 Film Noir series!

No passes will be accepted for this event.

Film Noir Triple Bills!

AUGUST 5 & 6

Triple Bill Price:

\$24 ADULTS / \$22 STUDENTS & SENIORS

Regular single and double bill prices otherwise in effect. Annual \$3 membership required.

NOIR



OUT OF THE PAST ^{PG}

USA 1947. Dir: Jacques Tourneur. 97 min. DCP

"It was the bottom of the barrel and I scraped it. But I didn't care. I had her." Jacques Tourneur's hallucinatory, haunting *Out of the Past* ranks with *Double Indemnity*, *The Postman Always Rings Twice*, and *The Killers* as one of noir's seminal works. Like those films, it employs a central noir premise: the told-in-flashback tale of an ill-fated sap's downfall at the hands of a lethal femme fatale. Robert Mitchum is private-eye Jeff Bailey, hired by gangster Whit Sterling (Kirk Douglas) to find Kathie Moffett (Jane Greer), Sterling's treacherous runaway mistress. Jeff traces Kathie to a Mexican gin joint and (surprise!) makes the big mistake of falling for her himself. The film was penned, pseudonymously, by Daniel Mainwaring (*Invasion of the Body Snatchers*). 1984's *Against All Odds* was a remake. "The best movie of everyone involved – once seen, never forgotten" (Don Macpherson, *Time Out*).

FRIDAY, AUGUST 3 – 7:00 PM WITH INTRODUCTION

SATURDAY, AUGUST 4 – 8:30 PM



CRISS CROSS ^{PG}

USA 1949. Dir: Robert Siodmak. 87 min. DCP

A moody, fatalistic urban nightmare, *Criss Cross* comes from noir stalwart and stylist Robert Siodmak (*Phantom Lady*, *The Killers*), one of the key contributors to noir's aesthetic. Burt Lancaster plays brooding armoured-car guard Steve Thompson, on a drunken downward spiral since his divorce from Anna (Yvonne De Carlo). Encountering his ex-wife in an old haunt, he learns that she's about to marry no-good gangster Slim Dundee (Dan Duryea). Slim can give Anna the lavish lifestyle Steve never could – but, she hints, he's not nearly as satisfying in the sack! Believing he can still win Anna back, Steve gets involved in a daring robbery scheme. Most of the film's doom-laden, dangerously erotic plot unfolds in flashback. Steven Soderbergh's *The Underneath*, from 1995, was a remake. "One of the most tragic and compelling of film noir" (Alain Silver, *Film Noir: The Encyclopedia*).

FRIDAY, AUGUST 3 – 9:00 PM

SUNDAY, AUGUST 5 – 4:30 PM

MONDAY, AUGUST 6 – 6:30 PM



New Restoration!

IN A LONELY PLACE ^{PG}

USA 1950. Dir: Nicholas Ray. 94 min. DCP

Directed by Hollywood maverick and auteurist favourite Nick Ray (*Johnny Guitar*, *Rebel Without a Cause*), *In a Lonely Place* features Humphrey Bogart in perhaps his finest performance. Bogie is Dixon Steele, a Hollywood screenwriter blacklisted for boozing and bad attitude. When the hatcheck girl he takes home turns up murdered, Steele's the prime suspect – but next-door neighbour Laurel (Gloria Grahame) exonerates him. As romance blossoms between Laurel and Steele, she slowly begins to suspect that this jealous, suspicious, often-violent man may be a killer after all. Ray's film is a masterfully directed, darkly haunting portrait of disaffection and distrust. "The noir atmosphere of deadly paranoia frames one of the screen's most adult and touching love affairs . . . Never were despair and solitude so romantically alluring" (Geoff Andrew, *Time Out*).

SATURDAY, AUGUST 4 – 6:30 PM

SUNDAY, AUGUST 5 – 8:30 PM

MONDAY, AUGUST 6 – 4:30 PM



DEAD RECKONING ^{PG}

USA 1947. Dir: John Cromwell. 100 min. 35mm

"Sometimes, chum, you go soft-headed. I'd like to see any blonde do that to me." Humphrey Bogart plays Rip Murdock, a war hero investigating the disappearance of an army buddy, in director John Cromwell's complexly plotted and claustrophobic noir thriller. At the centre of the mystery is sultry songstress and aforementioned blonde Coral (Lizabeth Scott), the missing buddy's old girlfriend. She's now secretly married to Martinelli (Morris Carnovsky), a gangster. Rip's importunate snooping makes him a target for Martinelli's sadistic henchman, while seductive Coral's allure makes the hard-boiled hero go soft-headed in spite of himself. "A particularly noir vision of love . . . The film is structured as a confession of guilt, and Rip feels compelled to retell the story as a doomed romance . . . A sometimes brutal yet oddly sensitive film" (Carl Macek, *Film Noir*).

SUNDAY, AUGUST 5 – 6:30 PM

MONDAY, AUGUST 6 – 8:15 PM

SATURDAY, AUGUST 11 – 6:30 PM



THE POSTMAN ALWAYS RINGS TWICE ^{PG}

USA 1946. Dir: Tay Garnett. 113 min. 35mm

Hollywood's first version of James M. Cain's torrid novel stands with *Double Indemnity* (also based on a Cain story) as one of the quintessential examples of amour fou turned murderous in the tangled, treacherous noir universe. A handsome drifter (John Garfield) arrives at a shabby roadside café, where he is drawn into the seductive web of platinum-blonde Cora (Lana Turner), beautiful young wife of the aging proprietor, and joins with her in a deadly plot. As in *Double Indemnity* and *Out of the Past*, the action is recounted in fatalistic flashback. The Production Code Administration had previously opposed any Hollywood adaptation of Cain's 1934 book, deeming it "unwholesome and thoroughly objectionable." Bob Rafelson's glossy 1981 remake, starring Jack Nicholson and Jessica Lange and shot by Bergman's Sven Nykvist, was more explicit sexually but less compelling.

FRIDAY, AUGUST 10 – 6:30 PM

SATURDAY, AUGUST 11 – 8:30 PM

WEDNESDAY, AUGUST 15 – 8:15 PM



MY NAME IS JULIA ROSS

USA 1945. Dir: Joseph H. Lewis. 65 min. 35mm

"She went to sleep as a secretary . . . and woke up a madman's 'bride!'" B-movie stylist Joseph H. Lewis (*Gun Crazy*, *The Big Combo*) made his first foray into film noir with this tense, fast-paced thriller (remade by Arthur Penn in 1987 as *Dead of Winter*). Nina Foch is hard-up heroine Julia Ross, hired as live-in secretary to a wealthy English matron (Dame May Whitty). Days later, waking up out of a drugged sleep and finding herself in a remote Cornish mansion, Julia is told that her name is actually Marion and she's the mentally-ill wife of the matron's creepy son Ralph (George Macready). "A small, dark gem in the *Rebecca* tradition . . . Lewis repeatedly displays his ability to convey mood and meaning through visuals" (Geoff Andrew, *Time Out*).

FRIDAY, AUGUST 10 – 8:45 PM
SUNDAY, AUGUST 12 – 6:30 PM



PUSHOVER PG

USA 1954. Dir: Richard Quine. 88 min. 35mm

"You can have the money and me . . . just pull the trigger!" Fred MacMurray revisits *Double Indemnity* and Kim Novak (*Vertigo*) has her first credited role in this first-rate, finely acted noir suspense drama, ably directed by Richard Quine. MacMurray is Paul Sheridan, a no-longer-young police detective investigating a bank heist in which a guard was killed. Kim Novak (here being groomed for Sex Goddess stardom) is Leona, beautiful blonde girlfriend of the robbery ringleader. Paul quickly becomes obsessed with the alluring dame, and is drawn into a dangerous scheme to win both her and the stolen loot. Screenwriter Roy Huggins later created *The Fugitive* and *The Rockford Files*, among other TV hits. "An engrossing and poignant nail-biter . . . Novak brings a sleek modernity to the noir vixen" (Steve Eifert, *Film Noir of the Week*).

SUNDAY, AUGUST 12 – 8:00 PM
WEDNESDAY, AUGUST 15 – 6:30 PM
FRIDAY, AUGUST 17 – 8:30 PM



STRANGERS ON A TRAIN G

USA 1951. Dir: Alfred Hitchcock. 101 min. DCP

Hitchcock's 1951 classic is a nifty, nasty noir thriller with a great hard-boiled pedigree: it's based on a Patricia Highsmith novel, with a screenplay co-credited to Raymond Chandler. Unhappily married tennis star Guy (Farley Granger) chitchats with charming stranger Bruno (Robert Walker) on a train trip, and the two jokingly agree to "exchange murders": Bruno will slay Guy's troublesome wife in return for Guy killing Bruno's hated father. When Bruno later fulfils his end of the mock bargain, Guy is horrified – and in a trainload of trouble. Walker's extraordinary performance as diabolical Bruno is one of the most celebrated in the Hitchcock canon; the movie's merry-go-round climax is also famed. Cinematographer Robert Burks was Oscar-nominated. "Intensely enjoyable – in some ways the best of Hitchcock's American films . . . with some of the best dialogue that ever graced a thriller" (Pauline Kael).

FRIDAY, AUGUST 17 – 6:30 PM
SUNDAY, AUGUST 19 – 8:15 PM
THURSDAY, AUGUST 23 – 6:30 PM



CROSSFIRE PG

USA 1947. Director: Edward Dmytryk. 85 min. DCP

Noir icons Robert Mitchum, Robert Ryan, and Gloria Grahame headline Edward Dmytryk's Oscar-nominated mix of noir thriller and message movie, one of the first studio pictures to address anti-Semitism. After a man is murdered while socializing with a group of drunken soldiers, a police detective (Robert Young) and an army sergeant (Mitchum) conduct separate investigations into the crime. Richard Brooks's source novel dealt not with anti-Semitism but homophobia, a topic too taboo for Hollywood at the time. B.C.-born Dmytryk also directed the 1944 noir classic *Murder, My Sweet*. Shortly after completing *Crossfire*, he was one of the "Hollywood Ten" blacklisted and jailed during the era's anti-Communist purges. "One of the most daring thrillers of the 1940s . . . Dmytryk's portrait of postwar America is as dank and wayward as a drugged nightmare" (Richard Armstrong, *The Rough Guide to Film*).

SATURDAY, AUGUST 18 – 6:30 PM
THURSDAY, AUGUST 23 – 8:30 PM



MACAO PG

USA 1952. Dirs: Josef von Sternberg, Nicholas Ray. 81 min. DCP

Mixed-up identities, shifting alliances, jealous dames, and murderous gangsters propel the plot of this steamy, ultra-stylish noir thriller, produced by Howard Hughes at RKO, with direction credited to master of exotica Josef von Sternberg. When three American strangers – a chanteuse (Jane Russell), an ex-serviceman (Robert Mitchum), and a salesman (William Bendix) – disembark at the Far East port of Macao, it arouses the suspicions of a local crime boss (Brad Dexter), who's been tipped off that an undercover cop is coming from the States to nab him. Gloria Grahame plays the gangster's girlfriend. Hughes fired von Sternberg late in production and brought in the uncredited Nicholas Ray (*In a Lonely Place*) to mop up and do re-shoots. "An underrated noir classic . . . Russell, with the possible exception of *Gentlemen Prefer Blondes*, was never better" (Bruce Eder, *AllMovie.com*).

SATURDAY, AUGUST 18 – 8:15 PM
SUNDAY, AUGUST 19 – 6:30 PM

BERGMAN NOIR

"At that time the film noir directors were my gods."

In a 1968 interview, Swedish master Ingmar Bergman acknowledged the influence of American film noir on his formative years as a filmmaker in the 1940s. The stylish methods and fatalistic moods of noir, and of German Expressionism, noir's stylistic antecedent, are much in evidence in early Bergman movies such as *It Rains on Our Love* and *A Ship Bound for India* – and, before that, in *Torment*, the dark psychological drama, directed by Alf Sjöberg but scripted by Bergman, that launched Bergman's career in cinema. Expressionist tendencies remained pronounced in many of Bergman's mature works. In turn, Bergman's own particular Weltanschauung of existential angst and pessimism, of deeply troubled human relations, is one likely influencer of the "Nordic noir" crime genre so globally popular today.



IT RAINS ON OUR LOVE

(AKA MAN WITH AN UMBRELLA) (DET REGNAR PÅ VÅR KÄRLEK)

Sweden 1946. Dir: Ingmar Bergman. 95 min. DCP

The influence of American film noir and French poetic realism is apparent in Bergman's moody, symbol-laden second feature, an early example of a favourite Bergman subject: the couple under siege. Two unhappy outsiders meet by chance at Stockholm's train station and fall in love. Maggi (Barbro Kollberg) is a woman with a past, now pregnant; David (Birger Malmsten) is an ex-con with barely a *krona* to his name. Holing up in an abandoned cottage, the couple takes a stab at happiness, but a hostile, hypocritical society continues to treat them as outcasts. A playful twist has events related by an omniscient Man with an Umbrella – a guardian angel? – who later figures prominently in the proceedings. The film marked Bergman regular Gunnar Björnstrand first role for the director (although Björnstrand had earlier appeared in Alf Sjöberg's *Torment*, Bergman's screenwriting debut).

THURSDAY, AUGUST 16 – 6:30 PM

MONDAY, AUGUST 20 – 8:30 PM



TORMENT PG

(AKA FRENZY) (HETS)

Sweden 1944. Dir: Alf Sjöberg. 101 min. 35mm

Ingmar Bergman, launching his film career, was screenwriter and assistant director of *Torment*, a sordid tale of passion and murder directed by then-reigning Swedish master Alf Sjöberg. Evocatively shot in Expressionist fashion, this moody harbinger of Bergman movies to come concerns Jan-Erik (Alf Kjellin), a senior-year student tormented by a sadistic Latin teacher (Stig Järrel) known as "Caligula." Jan-Erik finds solace in the bed of boozy bad-girl Bertha (future director Mai Zetterling, in her breakout role), only to discover that she too is being victimized by an abusive older man. Near the end of production, Bergman was asked to shoot some final exterior scenes in Sjöberg's absence, and was exultant: "I made my debut as a movie director . . . They were my first professionally filmed images. I was more excited than I can describe." "An ultra-neurotic film noir in its allegory of fascism" (Austrian Film Museum).

MONDAY, AUGUST 20 – 6:30 PM

WEDNESDAY, AUGUST 22 – 8:30 PM



A SHIP BOUND FOR INDIA

(AKA THE LAND OF DESIRE) (SKEPP TILL INDIALAND)

Sweden 1947. Dir: Ingmar Bergman. 98 min. DCP

Bergman's third feature is a sordid melodrama that makes claustrophobic use of space and centres on a strange quartet of characters: a cruel salvage-ship captain losing his sight, his neglected wife, their hunchbacked son, and the alluring cabaret performer who precipitates a vicious father-son rivalry. The film's flashback form and moody atmosphere take inspiration from Marcel Carné's 1939 poetic-realist masterpiece and influential proto-noir *Le jour se lève*, a work much admired by Bergman. *A Ship Bound for India* was sent to Cannes in 1947, where it received favourable attention from French critics; André Bazin praised the work for its "Northern mystery and intensity" and "world of blinding cinematic purity." It was also the first Bergman-directed film exhibited in America, receiving an exploitation-style release under the title *Frustration*, complete with lurid poster.

THURSDAY, AUGUST 16 – 8:20 PM

WEDNESDAY, AUGUST 22 – 6:30 PM



A matinée film program for children and their families

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

Kid-friendly start time: **11:00 am!**

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

Summer with Tati!

"I want children to have fun at the cinema as I did at the circus when I was little . . . One must create a truly festive climate." – Jacques Tati



My Uncle G

(Mon oncle)

France/Italy 1958. Dir: Jacques Tati. 110 min. Blu-ray Disc

A marvellous satire in the spirit of Chaplin's *Modern Times*, Jacques Tati's comedy classic was originally shot in both French and English versions, each edited in slightly different ways. *Mon oncle*, winner of the Jury Special Prize at Cannes and the Oscar for Best Foreign Language Film, is the version most know. *My Uncle*, screening here, is nine minutes shorter, and was mostly forgotten until it was rediscovered in Tati's archives in 2004 and restored. There's actually little spoken dialogue in either version of this ingenious, visually inventive work. Made with the painstaking perfectionism for which the director is legendary, *My Uncle* has Tati's accident-prone Monsieur Hulot tangling with modern life while visiting the minimalist, modernist home of his sister, brother-in-law, and nephew. The family's haute abode is filled with hilarious labouring-saving gizmos and gadgets, allowing Tati some of his best gags. "Slapstick heaven" (Anthony Lane, *The New Yorker*).

SUNDAY, JULY 15 – 11:00 AM



The Illusionist G

(L'illusionniste)

France/Great Britain 2010. Dir: Sylvain Chomet. 80 min. 35mm

French comic-book artist and animator Sylvain Chomet's follow-up to the irresistible *Triplets of Belleville*, a worldwide sensation, is another triumph of glorious hand-drawn animation. Based on an unproduced script by French comic legend Jacques Tati, and starring an animated version of Tati himself, the Oscar-nominated film is set in Scotland in the late 1950s, where down-on-his-luck French magician Tatischeff (Tati's real surname) lands a modest gig in a pub. There, he meets Alice, a naïve lass who believes Tatischeff's tricks are genuine magic. The aging conjurer doesn't have the heart to tell Alice the truth, and a tender father-daughter-like relationship develops between them. À la *Triplets*, *The Illusionist* is poignant, gorgeously drawn, and employs (à la Tati also) an ingenious aural design using next-to-no dialogue. "An intricate jewel . . . It will be admired and loved as much as Hayao Miyazaki's *Spirited Away*" (Peter Bradshaw, *The Guardian*). Print courtesy TIFF's Film Reference Library.

SUNDAY, AUGUST 19 – 11:00 AM

Film Club is sponsored by





Groundwork

In equestrian culture, "groundwork" consists of exercises that mature a horse's response to their rider's cues and the environment. This program of landscape films from the 1960s through 1980s similarly demonstrates structural and formal methods used by artists to finely tune their perception of natural phenomenon. In *The Sky on Location*, French cinematographer Babette Mangolte focuses her camera on seasonal light and its variegation of the American West's colour palette. American avant-garde filmmaker Marie Menken uses stop-motion capture to slow down the wonder of night sky gazing in *Moonplay*. Using optical-printing techniques, feminist artist Barbara Hammer explores the proximity and distance between the human body and the natural world in Puget Sound, Yosemite, and the Yucatán. This selection of 16mm works reflects the visual and linguistic iconography of conceptual art, feminist art, and land art that Feminist Land Art Retreat draws on in their new 3-channel video work *No Man's Land*, on display May 31-August 4 at SFU's Audain Gallery.

The Sky on Location | Babette Mangolte/USA 1982. 78 min.
Element | Amy Greenfield/USA 1973. 12 min.
Moonplay | Marie Menken/USA 1964. 5 min.
Place Mattes | Barbara Hammer/USA 1987. 8 min.
Western Gothic | Sandra Meigs/Canada 1985. 11 min.

Format: all titles 16mm

WEDNESDAY, JULY 18 - 7:30 PM

Co-presented with SFU Galleries as a parallel event to Feminist Land Art Retreat's exhibition *Free Rein* at the Audain Gallery, May 31 to August 4, 2018. sfugalleries.ca

One Day Pina Asked

Before Wim Wenders's *Pina*, there was Chantal Akerman's – shot on tour with Pina Bausch's legendary dance company in 1982. Midway through – interrupting the rehearsals and performances, the rituals of costume and make-up – Akerman herself appears on screen to confide to a friend, to us: "When I watched one of Pina's performances for the first time a couple of years ago, I was overcome by an emotion I can't quite define . . ." Plunging fearlessly into the realm of memory and emotions, in particular the tangled quest for love, Bausch's choreography – a mixture of movement, monologue, and narrative – often drew inspiration from answers to questions she posed to her dancers (hence the title, *One Day Pina Asked*). Further exploring the power to express lives lived in large movements and small gestures, this program also includes classic performance works by Bausch's contemporaries Yvonne Rainer and Joan Jonas. "A work of modestly daring wonder, of exploration and inspiration . . . Akerman's film is of a piece with Bausch's dances" (Richard Brody, *The New Yorker*).

Hand Movie | Yvonne Rainer/USA 1966. 5 min. DCP
Songdelay | Joan Jonas/USA 1973. 19 min. DCP
One Day Pina Asked | Chantal Akerman/France-Belgium 1983. 57 min. Digibeta

WEDNESDAY, AUGUST 1 - 7:30 PM

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IMAGE
Feminist Land Art Retreat, *No Man's Land* (production still), 2018. Courtesy the artist.

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