



Nashville

Nashville **The Exorcist** **A Woman Under the Influence** **American Graffiti**
One Flew Over the Cuckoo's Nest **All the President's Men** **Charley Varrick**
The Taking of Pelham One Two Three **Dog Day Afternoon** **Network** **Carrie**
Phantom of the Paradise **Shampoo** **The Parallax View** **The Long Goodbye** AND MORE

SUN

MON

TUE

WED

THU

FRI

SAT

29 JULY

My Old School • VCT

3:00 PM

Ali & Ava • STU

3:30 PM

A Woman Under the Influence • VCT

5:30 PM

Ali & Ava • STU

6:00 PM

My Old School • STU

8:00 PM

The Exorcist • VCT

8:40 PM

30

American Graffiti • VCT

2:45 PM

Ali & Ava • VCT

5:00 PM

My Old School • STU

5:30 PM

Nashville • VCT

7:00 PM

Ali & Ava • STU

7:40 PM

31 Nashville • VCT 2:00 PM My Old School • STU 2:30 PM One Flew Over the Cuckoo's Nest • VCT 5:00 PM Ali & Ava • STU 5:15 PM Ali & Ava • STU 7:10 PM A Woman Under the Influence • VCT 7:40 PM	1 AUG My Old School • STU 5:30 PM Ali & Ava • VCT 6:30 PM The Exorcist • STU 7:30 PM American Graffiti • VCT 8:30 PM	2 Ali & Ava • VCT 5:40 PM Chinatown • STU 6:00 PM One Flew Over the Cuckoo's Nest • VCT 7:40 PM The Long Goodbye • STU 8:30 PM	3 Nashville • VCT 3:00 PM Bring Me the Head of Alfredo Garcia • STU 6:00 PM Charley Varrick • VCT 6:20 PM Pat Garrett and Billy the Kid • STU 8:10 PM The Taking of Pelham One Two Three • VCT 8:30 PM	4 One Flew Over the Cuckoo's Nest • VCT 3:00 PM My Old School • STU 6:00 PM Night Moves • VCT 6:30 PM Ali & Ava • STU 8:10 PM The Yakuza • VCT 8:30 PM	5 The Lake / n̄x̄aʔx̄aʔitkʷ • VCT 1:30 PM	
7 Dog Day Afternoon • VCT 5:10 PM The Yakuza • STU 5:50 PM Network • VCT 7:40 PM The Lake / n̄x̄aʔx̄aʔitkʷ • STU 8:00 PM	8 Shampoo • VCT 6:20 PM Carrie • STU 7:40 PM Phantom of the Paradise • VCT 8:30 PM	9 Network • VCT 4:20 PM Night Moves • STU 5:30 PM Cinema Salon: Broadcast News • VCT 7:00 PM The Lake / n̄x̄aʔx̄aʔitkʷ • STU 7:30 PM	10 The Taking of Pelham One Two Three • VCT 1:30 PM Charley Varrick • VCT 3:35 PM The Parallax View (35mm) • VCT 5:50 PM Carrie • STU 6:10 PM All the President's Men • VCT 8:00 PM Phantom of the Paradise • STU 8:15 PM	11 Shampoo • STU 6:00 PM Mikey and Nicky • VCT 6:20 PM The Parallax View • STU 8:10 PM Taxi Driver • VCT 8:30 PM	<div> <div>First Look Fridays</div> <div> <div>Enjoy \$10 tickets + free tea & coffee at these Friday matinee screenings:</div> </div> </div> <div> <div> <div>My Old School</div> <div>July 29, 3:00pm</div> </div> <div> <div> <div>The Lake / n̄x̄aʔx̄aʔitkʷ</div> <div>August 5, 1:30pm</div> </div> </div> </div>	

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The Exorcist

WILLIAM FRIEDKIN, USA, 1973, 132 MIN.

FRI JUL 29	8:40PM	VCT
MON AUG 1	7:30PM	STU

50 years ago (next year), William Friedkin's *The Exorcist* redefined screen terror with its slow but atmospheric build up mounting to a sustained crescendo of graphic, visceral horror. Audiences had never seen special effects like these before, and reacted with panic and revulsion—as if Satan himself was at loose in this film. Thirteen-year-old Linda Blair is Regan, the movie star daughter who is possessed by a demon, and whose body becomes a spiritual battleground.

“Some movies aren’t just movies. They’re closer to voodoo—they channel currents larger and more powerful than themselves.” OWEN GLEIBERMAN, *ENTERTAINMENT WEEKLY*

In English

CAST Linda Blair, Ellen Burstyn, Max von Sydow, Lee J. Cobb



A Woman Under the Influence

JOHN CASSAVETES, USA, 1974, 155 MIN.

FRI JUL 29	5:30PM	VCT
SUN JUL 31	7:40PM	VCT

John Cassavetes’ most popular and probably greatest film is a working class melodrama about the tensions roiling within marriage. Gena Rowlands is extraordinary—it’s one of the most devastating performances in all cinema—as housewife and mother Mabel Longhetti. Her eccentricity is pushed remorselessly into a full-blown breakdown by the man who professes to love her best: her husband Nick (Peter Falk). The climax is an unforgettably painful and compassionate trial of love.

“Along with *Raging Bull* (1980), made by Cassavetes’s old friend Martin Scorsese, *A Woman Under the Influence* is the toughest of all great American films. It takes conflicts and dynamics that we all know—all of us—and writes them uncomfortably large... Cassavetes takes us from level to level of Mabel’s withdrawal from reality, and the two passages of her madness are among the most harrowing in movies.” KENT JONES

In English

CAST Gena Rowlands, Peter Falk, Katherine Cassavetes



American Graffiti

GEORGE LUCAS, USA, 1973, 113 MIN.

SAT JUL 30	2:45PM	VCT
MON AUG 1	8:30PM	VCT

“Where were you in 62?” asked the ads for this irresistible jukebox nostalgia trip. In 1962 George Lucas was 18 and about to leave Modesto, California. *American Graffiti* taps into the loss, anxiety and exhilaration of moving on, as well as waxing nostalgic for teenage courtship and early rock n roll. Even if the idea of cruising Main Street in a souped up hot rod grooving to Wolfman Jack seems like a galaxy far, far away, this is easily Lucas’s warmest film, and one of the funniest comedies of the 70s.

“This superb and singular film catches not only the charm and tribal energy of the teen-age 1950s but also the listlessness and the resignation that underscored it all, like an incessant bass line in of the rock-n-roll songs of the period.” JAY COCKS, *TIME MAGAZINE*

In English

CAST Richard Dreyfuss, Ron Howard, Paul Le Mat, Candy Clark, Cindy Williams, Charles Martin Smith, Harrison Ford



Nashville

ROBERT ALTMAN, USA, 1975, 160 MIN.

SAT JUL 30	7:00PM	VCT
SUN JUL 31	2:00PM	VCT
WED AUG 3	3:00PM	VCT

Robert Altman was the hippest director in Hollywood when he took on the capital of Country. This was 1975. America was gearing up for the Bicentennial celebrations. Altman imagined a grassroots Presidential campaign in the C&W constituency—thus supplying a focal point to his satiric panorama. But with 26 actors getting more-or-less equal screen time and half of them singing their own tunes, it’s a bit like an open mic night at the Opry. Of all Altman’s movies this is the richest in embarrassments.

“It’s a musical, it’s a political parable, it’s a docudrama about the Nashville scene. But more than anything else, it is a tender poem to the wounded and the sad.” ROGER EBERT, *CHICAGO SUN-TIMES*

In English

CAST David Arkin, Barbara Baxley, Ned Beatty, Karen Black, Ronee Blakley, Timothy Brown, Keith Carradine, Geraldine Chaplin, Lily Tomlin

Best Song (Keith Carradine), Academy Awards 1976



One Flew Over the Cuckoo's Nest

MILOS FORMAN, USA, 1975, 133 MIN.

SUN JUL 31	5:00PM	VCT
TUE AUG 2	7:40PM	VCT
THU AUG 4	3:00PM	VCT

Czech emigre Forman carried off a remarkably forceful and authentic movie, fluctuating between antic liberation and harrowing repression built around what is probably the essential Jack Nicholson performance as congenital rebel Randle P. McMurphy. Alternately wildly funny—when McMurphy takes his fellow asylum inmates for some recreation, for example—and harrowing (when Louise Fletcher’s nurse Ratchett reasserts her control), the film puts you through an emotional wrangler, and doesn’t soften any pills.

“A powerful, smashingly effective movie... Forman doesn’t let the McMurphy character run away with the picture and it’s Nicholson’s best performance... One hell of a good film.” PAULINE KAEI, *NEW YORKER*

In English

CAST Jack Nicholson, Louise Fletcher, Will Sampson, Christopher Lloyd, Brad Dourif

Best Picture, Best Director, Best Actor, Best Actress, Best Screenplay, Academy Awards 1976



All the President's Men

ALAN J. PAKULA, USA, 1976, 138 MIN.

WED AUG 10	8:00PM	VCT
MON AUG 15	5:50PM	VCT

This gripping account of Washington Post reporters Bob Woodward and Carl Bernstein’s investigation into the Watergate break-in, that eventually led to the resignation of President Richard Nixon, is a master class of cinematic craft from director Alan J Pakula (*Klute*; *The Parallax View*) and DP Gordon Willis (*The Godfather*).

“Remarkably intelligent, working both as an effective thriller (even though we know the outcome of their investigations) and as a virtually abstract charting of the dark corridors of corruption and power.” GEOFF ANDREW, *TIME OUT*

In English

CAST Robert Redford, Dustin Hoffman, Jason Robards, Jack Warden, Hal Holbrook, Martin Balsam, Jane Alexander

Best Screenplay, Best Actor in a Supporting Role (Jason Robards), Academy Awards 1977



Charley Varrick

DON SIEGEL, USA, 1973, 111 MIN.

WED AUG 3	6:20PM	VCT
WED AUG 10	3:35PM	VCT

The Taking of Pelham One Two Three

JOSEPH SARGENT, USA, 1974, 104 MIN.

WED AUG 3	8:30PM	VCT
WED AUG 10	1:30PM	VCT

Not your typical action hero then or now, Walter Matthau epitomizes a crumpled, world weary cynicism which chimed with audiences in the 70s. In Don Siegel’s ingenious rural heist movie *Charley Varrick* is a crop-dusting pilot who drops in on small town banks—but accidentally scores big bucks from a mob money laundering operation. That spells big trouble. *The Taking of Pelham One Two Three* may be the quintessential 70s urban crime thriller. A NY subway train is hijacked. But what’s the exit plan?



Dog Day Afternoon

SIDNEY LUMET, USA, 1975, 125 MIN.

SUN AUG 7	5:10PM	VCT
TUE AUG 16	5:50PM	STU

Network

SIDNEY LUMET, USA, 1976, 121 MIN.

SUN AUG 7	7:40PM	VCT
TUE AUG 9	4:20PM	VCT

Two NYC dramas from director Sidney Lumet. Based on the true story of a robbery which turned into a hostage siege, *Dog Day Afternoon* showcases a bravura performance from Al Pacino as the homosexual, unhappy, confused robber. In *Network*, TV newscaster Howard Beale (Peter Finch) has a breakdown under the push for ratings, but the execs realize his rants are in fact ratings gold... A red hot screenplay by Paddy Chayefsky becomes a burning, angry satire which tells it like it (still) is.



Carrie

BRIAN DE PALMA, USA, 1976, 100 MIN.

MON AUG 8	8:00PM	STU
WED AUG 10	6:10PM	STU

Phantom of the Paradise

BRIAN DE PALMA, USA, 1974, 92 MIN.

MON AUG 8	8:30PM	VCT
WED AUG 10	8:15PM	STU

Brian De Palma’s delirious mash-up of *Phantom of the Opera*, *Faust* and 70s glam-rock is a musical/horror/comedy freak-out. His rock opera stolen by Machiavellian record producer Swan (Paul Williams), disfigured songwriter Winslow Leach (William Finley) spreads terror through Swan’s rock palace The Paradise. *Carrie* takes Stephen King’s novel about a troubled telekinetic teen and weaves it into a purely cinematic rhapsody of angst and revenge, what Pauline Kael termed “a terrifyingly lyrical thriller”.



Shampoo

HAL ASHBY, USA, 1975, 110 MIN.

MON AUG 8	6:20PM	VCT
THU AUG 11	6:00PM	STU

The Parallax View

ALAN J. PAKULA, USA, 1974, 102 MIN.

WED AUG 10	5:50PM	VCT
THU AUG 11	8:10PM	STU

Taking place over 48-hours as Richard Nixon becomes President, *Shampoo* plays its sexual politics as farce, though this frothy comedy of Beverly Hills manners views its hairdresser hero’s bed-hopping with a certain sadness. Directed by Hal Ashby, this was a passion project for Warren Beatty. The most lucid and ingenious, the most deeply, creepily satisfying of paranoia thrillers, *The Parallax View* posits an assassination corporation. Reporter Joe Frady (Beatty again) is on to Them, or so he believes...

CRIME SCENES

Our series celebrating mobsters, sociopaths and private dicks continues with repeat screenings of gumshoe classics *The Long Goodbye* and *Chinatown* (Aug 2), Arthur Penn’s superb *Night Moves*, with Gene Hackman as the hapless sleuth Harry Moseby (introduced by Vancouver crime novelist Sam Wiebe, Aug 4), and then Robert Mitchum heads to Japan in *The Yakuza*, the first produced screenplay by Paul and Leonard Schrader (intro by *Rolling Thunder* author AJ Devlin, Aug 4). On August 11 John Cassavetes and Peter Falk crisscross the city all night to evade a hired killer in Elaine May’s *Mikey and Nicky* (intro by Tom Charity), and Robert De Niro drives himself crazy in Scorsese’s *Taxi Driver*, from another Paul Schrader screenplay (intro by Mike Archibald).

The Long Goodbye

ROBERT ALTMAN, USA, 1973, 112 MIN.

TUE AUG 28:30PMSTU

Chinatown

ROMAN POLANSKI, USA, 1974, 130 MIN.

TUE AUG 26:00PMSTU



Night Moves

ARTHUR PENN, USA, 1975, 100 MIN.

THU AUG 46:30PMVCT

TUE AUG 95:30PMSTU

The Yakuza

SYDNEY POLLACK, USA/JAPAN, 1974, 112 MIN.

THU AUG 48:30PMVCT

SUN AUG 75:50PMSTU

Mikey and Nicky

ELAINE MAY, USA, 1976, 106 MIN.

THU AUG 116:20PMVCT

SAT AUG 138:30PMSTU

Taxi Driver

MARTIN SCORSESE, USA, 1976, 114 MIN.

THU AUG 118:30PMVCT

FRI AUG 125:50PMSTU

SAT AUG 136:10PMSTU

VCT = Vancity Theatre / STU = VIFF Studio Theatre

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Ali & Ava

CLIO BARNARD, UK, 2021, 95 MIN.

FRI JUL 29	3:30PM, 6:00PM	STU
SAT JUL 30	5:00PM	VCT
SAT JUL 30	7:40PM	STU
SUN JUL 31	5:15PM, 7:10PM	STU
MON AUG 1	6:30PM	VCT
TUE AUG 2	5:40PM	VCT
THU AUG 4	8:10PM	STU

Bradford, West Yorkshire. Ali (Adeel Akhtar) is a music nut, and undoubtedly the most sympathetic landlord you will meet in a movie this year. Ava (Claire Rushbrook) is a teacher, a widow, and a grandmother. These are two warm, generous individuals and they take an instant liking to each other. But cultural forces—and family—ensure their relationship will be tested. The latest from Clio Barnard (*The Selfish Giant*) is a joyful, exuberant and hopeful love story flying in the face of bigotry and prejudice.

In English

CAST Adeel Akhtar, Claire Rushbrook



The Lake / n̓x̓aʔx̓aʔitkʷ

JOHN BOLTON, CANADA, 2022, 115 MIN.

FRI AUG 5	1:30PM	VCT
SUN AUG 7	8:00PM	STU
TUE AUG 9	7:30PM	STU

An opera based on the diaries of a 19th century settler who lived in the Okanagan, *The Lake / n̓x̓aʔx̓aʔitkʷ* was rediscovered by singer Heather Pawsey, who championed the piece in several iterations for years. An encounter with Delphine Derickson, a gleefully charismatic slyx elder and singer, shed light on problematic aspects of the work, and the two women began to collaborate musically and politically. John Bolton's layered, absorbing film shows that while the road to Reconciliation is long, it's a rewarding journey.

*In English and nq̓ilx̓*cn with English subtitles.*

FEAT Heather Pawsey, Delphine Derickson



My Old School

JONO MCLEOD, UK, 2022, 104 MIN.

FRI JUL 29	3:00PM	VCT
FRI JUL 29	8:00PM	STU
SAT JUL 30	5:30PM	STU
SUN JUL 31	2:30PM	STU
MON AUG 1	5:30PM	STU
THU AUG 4	6:00PM	STU

Well... this is a jaw-dropper of a documentary, and a vastly entertaining movie too. In 1993, when 16-year-old Canadian Brandon Lee enrolled in Bearston Academy, a secondary school in one of the posher parts of Glasgow, everyone knew he was different: smarter, hipper, more focussed than the rest. He took the school by storm, winning over teachers and pupils alike. One things for sure: he would never be forgotten.

In English

CAST Alan Cumming



Cinema Salon: Broadcast News

JAMES L. BROOKS, USA, 1987, 133 MIN.

TUE AUG 9	7:00PM	VCT
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Globe and Mail arts correspondent Marsha Lederman has selected this witty 1987 comedy as her Cinema Salon pick. It's a fascinating look at the TV news business, illuminated through a romantic triangle: diligent reporter Aaron (Albert Brooks) is best friends with his producer, Jane (Holly Hunter), who is serious, driven, but crushing on Tom (William Hurt), ambitious, handsome, and dim. Aaron is appalled... Pin-sharp dialogue gives this great film its punch.

Guest speaker: Marsha Lederman, *The Globe and Mail*

CAST Holly Hunter, William Hurt, Albert Brooks, Joan Cusack, Lois Chiles, Jack Nicholson