

# March/April 1992



TARKOVSKY

NEW INDIAN CINEMA

ARCAND

FILMMAKERS IN PERSON



PLUS: INTERNATIONAL WOMEN'S WEEK, BRITISH BLACK CINEMA, JFK CONSPIRACY, 20th ANNIVERSARY LECTURE SERIES, AND MORE.

screened in this retrospective: the controversial, polemical, and often suppressed documentaries with which he began feature filmmaking; the muckracking, corrosive, and despairing early fiction features, which rank among the most notable Canadian films of the 1970s, and which first drew international attention to Arcand; and, of course, the two sparkling, sardonic recent films that have brought Arcand and the Ouébécois and Canadian cinemas unprecedented worldwide success and acclaim, The Decline of the American Empire (1986) and Jesus of Montreal (1989). Highlights of the series include newly struck 35mm prints of Réjeanne Padovani (1973) and Gina (1975), two key Arcand films, a rare screening of La Maudite Galette (1972), Arcand's first fiction feature, and newly subtitled prints of Arcand's longbanned On est au Coton (1970). one of the most controversial films ever made in Canada. and Le confort et l'indifférence (1981), an important work on Quebec's May 1980 referendum. The latter two films have never before been available in English versions. Acknowledgements: National Film Board of Canada (Vancouver); National Film Board of Canada Festivals Office (Montreal); James Quandt and the Cinematheque Ontario (Toronto); Robert Daudelin and the Cinémathèque Québécoise (Montreal); Justine Heroux, Cinévidéo Inc. (Montreal); Jean Pierre Lefebvre, Cinak Ltee. (Montreal); Pierre Lamy, Les productions Pierre Lamy (Montreal); Telefilm Canada Festivals Bureau (Montreal).

SUNDAYS & MONDAYS FROM MARCH 22 THROUGH TO APRIL 20

# The Pacific Cinémathèque is pleased to present this retrospective of the films of Denys Arcand, one of the most distinctive and celebrated talents in the Québécois and Canadian cinemas and, in the opinion of many, one of the most important directors working in the world today. All of Arcand's feature work to date will be screened in this retrospective: the controversial, polemical, and often suppressed documentaries with which he began feature filmmaking; the muckracking, corrosive, and despairing early fiction features, which rank among the most notable Canadian films of the 1970s, and which first drew international attention to Arcand; and, of course, the two sparkling, sardonic



Jesus of Montre

# TALKING PICTURES: 20th ANNIVERSARY LECTURE SERIES

# IMAGE(i)NATION

Nations have been described in various ways. To Ernest Renan, a nation is a spiritual principle constituted of a legacy of memories and a will to perpetuate a rich heritage into a common future.

Benedict Anderson describes it as an imagined political community. Timothy Brennan defines nations as imaginary constructs that depend for





time for the Pacific Cinémathèque to present a series of lectures that interrogate the notion of nation. As an eminent apparatus of cultural fictions, the cinema has contributed its

share in imagining nations. What this series hopes to demonstrate is that this contribution is far from singular. "The Nation" is a continuously contested concept. Yasmin Jiwani, Kirsten Emiko McAllister, Elena Feder, and I, through different types of visual narratives (film, video) from different countries (Spain,

# FILMMAKERS IN PERSON



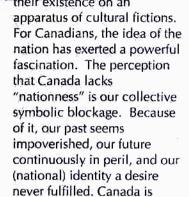
# **MICHAEL**

AND THE FILMS OF DRIFT MARCH 11

Drift, a New York-based independent film and video distribution company founded in 1989, takes its name

from the Situationist term "dérive," defined as "a mode of experimental behaviour linked to the conditions of urban society" and as "a technique of transient passage through varied ambiences." Among the artists handled by Drift are Beth B, Leslie Thornton, Su Friedrich, and other prominent members of the New York avant-garde.

New York filmmaker Michael Gitlin will be in attendance to introduce and discuss a program of Drift films, including three of his own works.



presently at a critical juncture





Clockwise from top left: Year of the Dragon, Blood of the Condor, Law of Desire, Color Scheme

**Talking Pictures, the Pacific** Cinémathèque's 20th

ponvia, me U.S.) and of

different genres (auteur,

documentary), will attempt

to demonstrate the variety

multitude of uses, and the

oppression contained in

"The Nation." — losé

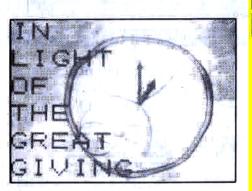
tension between utopia and

action, experimental,

of constructs, their

Anniversary Lecture Series, was organized by José Arroyo, Chair of the Pacific Cinémathèque's Education Committee.

**EVERY SECOND THURSDAY BEGINNING MARCH 9.** 



# BRUCE FLESH ANGELS: NEW WORKS MARCH 18 & 19

ELDER Toronto's Bruce Elder is a prolific critic, theorist, and experimental filmmaker who has been one of the leading

figures of the Canadian and international avant-garde cinemas for well over a decade; his films have been described as "more ambitious and demanding than those made by any other North American film artist during the same period" (Bart Testa). Elder's work continues the tradition of "visionary film" pioneered by diverse experimental artists like Stan Brakhage, Gregory Markopoulos, Harry Smith, Hollis Frampton, and Michael Snow, and shares a similar ambition "for an extended film cycle that would exhaustively bring an entire imaginative world into cinema" (Testa). To that end, Elder has been working since 1975 on a truly mammoth film cycle entitled The Book of All the Dead, inspired by, among others, Dante, William Blake, and Ezra Pound, and described by Elder as "a history of consciousness from the time of Isaac Newton to the present — that is, a history of consciousness in the age of modernity." The cycle is now more than forty hours long, and expected to exceed fifty hours by the middle of the decade. The two films presented here, Flesh Angels and Newton and Me, are the latest instalments in this longest movie ever made. Each continues "Elder's cosmic inquiry into human aspiration" (Robert Haller, Anthology Film Archives), and each can also be appreciated on its own as an autonomous unit.

Bruce Elder currently teaches at Ryerson Polytechnical Institute in Toronto. He is the author of Image and Identity: Reflections on Canadian Film and Culture (1989).



STEPHAN FASCISM AND THE FANTASTIC MARCH 25

SACHS "Stephan Sachs is a 34-year-old experimental filmmaker working in Düsseldorf. After going to art school in France

in the late '70s he began work in film, completing eleven short films over the course of the '80s. His work interrogates romantic myths of masculinity, German identity and the exotic, using methods that are at once expressive and intellectual. A consummate technician, Sachs has made two home-brew optical printers and a circular movie screen for installation work. In 1987 he completed Paramount, which features his friend and fellow filmmaker Klaus Telscher. Paramount replays the German mountain film of the 1930s, a film form whose icy ascents set the psychological stage for Germany's entry into World War Two." — Independent Eye



# ANN MARIE DIRECTOR'S CHOICE APRIL 1 & 2 FLEMING See program notes inside for more on each filmmaker's

# CINEMA

in which its essence is being redefined, its existence

guestioned. In Eastern Europe and Latin America, the idea of nation has been used as a magnetic umbrella which attracts

and gives umbrage to different interests while transforming them into a collective liberatory sword. It seems a propitious

> The Indian film industry is far and away the world's largest. accounting for an astonishing one quarter of the feature films produced annually on the entire planet, but that extraordinary abundance has

not meant that the production of serious cinema is any less of a struggle in India than it is elsewhere. Quite the contrary, in fact: India's commercial cinema is perhaps the most rigidly conventionalized in the world, with the "a star, six songs, and three dances" formula accounting for 90% of the 700 to 800 features made each year in India. This twelve film sample of recent Indian production. indicates that, happily, the battle to produce serious work is occasionally waged and won. That India has even developed a small "parallel cinema" separate from its overwhelmingly commercial mainstream industry is largely due, of course, to Satyajit Ray. His emergence in the 1950s as the first Indian film artist of international stature, and the critical success of artists who followed in his wake Mrinal Sen most prominent among them — meant increased incentive for government funding of small and medium-budget features of quality and integrity. and the growth of a New Indian Cinema which has gradually spawned a "southern new wave," a "Bengali marxist school," and other signs of a healthy and vibrant film culture. There are also indications that a new "middle cinema" has developed over the past decade, one which combines serious concerns with



Suddenly One Day

popular appeal. This series, made up of films from the late 1980s and early 1990s, illustrates many of these trends. It includes works by the masters Ray and Sen; examples of the "southern new wave" flourishing in the Malayalam speaking state of Kerala; award-winning works from young and emerging filmmakers; notable regional and ethnic cinema; and international festival successes. And for those actually seeking "a star, six songs,

and three dances," check out the Hindi language Let There Be a Wee Bit of Romance on April 22nd. Acknowledgements: Directorate of Film Festivals New Delhi, National Film Development Corporation India, Conservatoire d'art cinématographique, Montreal

WEDNESDAYS & THURSDAYS BEGINNING APRIL 8.



Cineworks and Vancouver Free Press Festival present



Saturday April 25 at 12:30pm & 3:30pm at the Cinematheque

Thrusday, April 23

There restival Saturday, April 25 PHONE: Sunday, April 26 876-8746

## THE NATIONAL FILM BOARD OF CANADA in association with the YWCA presents

# **International Women's Week Screenings**

March 3, 4, 5, 6, and 8 at the Pacific Cinémathèque Free Admission! Please see back page for details, or call 666-3838.

1972 • TWENTY YEARS • 1992 1131 HOWE ST. (between Helmcken & Davie) 24-HOUR FILM INFO: 688-FILM

# **ART CONTEST JUDGING!**

Friday, March 15 at 7:00pm

Willard Holmes, Director of the Vancouver Art Gallery, Lincoln Clarkes, Photographer, and Joe Average, Artist, will select the winners of the Pacific Cinémathèque 20th Anniversary Art Contest. First Prize is a 20-year pass to the Cinémathèque! The deadline has been extended to Thursday, March 12 - call Alex MacKenzie at 688-8202 for details.

The end of the British Empire and its colonial system in the postwar period, and the major immigration into Britain of formerly "subject" peoples from the West Indies. Africa and Asia during that same period, was accompanied by governmental and social policies and practices that sought to re-create. directly or indirectly, the systems of territorial/spatial control that had prevalled in "the colonies" -- and thereby keep new immigrants "in their place" in a still traditionally defined "Great Britain (Kohena Mercer). Since the late 1970s. however, this attempt at internal territorialization has been under increasing assault from Britain's Black community. British Black Cinema has been a key site for the mounting of that Through the pioneering work of individual British Black filmmakers in the 60s and

70s, the formation and development of Black film and video workshops and collectives in the 80s (Sankota, Black Audio Film Collective, Non-Aligned, and others), and the parallel development of new forms of sponsorship (Channel Four, for example), British Black illmmakers have acquired the means of cinematic and video production, and have gained or constructed means of access to media representation and exhibition. As a result, they have been able to speak vigorously and eloquently from -- no longer simply for -- the Black community and the Black experience in

In this work, and as evidenced by the films and videos in this series, a variety of themes are present: the overcoming of the old territorialization and the definition of new cultural and political spaces: the ontestation of traditional concepts of "Britishness"; the recovery of history and histories, both personal/individual and communal/collective: the enunciation of the experience, voice and identity of Black women: the role of Black music: the construction of Black images, social, cultural, and with reference to the body and self-image; and the heterogeneity and complexities within the varieties of Black experience.

light of the British experience evidenced in these works. Canadians might do well to ask it we are still replicating the old colonial, now internalized, territorialization - or have we recognized "the political possibility of the end of ethnocentrism" (Marcer and

Maureen Blackwood, a prominent British Black filmmaker and a founding member of the Sankola Film and Video Workshop, will be our special quest fo two of the evenings in the series: Friday, February 28, and Friday, March 6. Ms. Blackwood's visit to Vancouver is sponsored by The School for the Contemporary Arts, Simon Fraser University, and made possible through a grant from the Canada Council's Visiting Foreign Artist Program.

Representation, Memory and Desire: Recent British Black Cinema has been curated and annotated by George Rosenberg, assisted by Selina Williams. It is presented as part of February's Black History Month celebrations. The curators wish to thank June Givanni. Film and Programming Consultant, United Kingdom, for her valued assistance. The Pacific Cinémathèque gratefully acknowledges the generosity of the British Council and the National Film Board of Cariada (Women's Program) in naking this exhibition possible

#### FRIDAY FEBRUARY 28

#### "WHO STOLE THE SOUL?"

In Person: Maureen Blackwood

#### OPENING NIGHT RECEPTION

Please Join us in welcoming our special guest, British filmmaker Maureen Blackwood, as we celebrate the Opening Night of Representation, Memory and Desire: Recent British Black Cinema

Maureen Blackwood will introduce the evening's films and will take questions and discussion afterwards.

#### A LESSON IN HISTORY

Through a skillul combination of animation, images, text and music, history as traditionally taught in British schools is revised, allowing a young black girl to refell her cultural past as the story of colonial slavery and the strength of black resistance to it Maybelle Peters, 1990. Colour, 16mm. 10 mins. (Distributed by West Surrey College of Art and

#### BLACK SKINS WHITE MASKS

An animated film about colonialism, racism, and representation -- and about how a single black person in the spotlight is 9:30 pm often expected to represent, and be a role model for, all black people Maybelle Peters, 1990. Colour, 16mm, 5 mins. (Distributed by West Surrey College of Art and Design)

#### "WHO STOLE THE SOUL?"

A hard-hitting look at cultural Imperialism in the music industry, and the white appropriation of Black musical forms Using Interviews and archival footage, the film traces the history of Black music, its origins in the African oral tradition, and its place in the Black community, and profiles contemporary artists like Public Enemy who have attempted to retain more control over their music. Ngozi Onwurah/Non Aligned Productions, 1991. Colour, 16mm. 26 mins.

#### "SHAKING THE TREE"

A music video of the Yossou N'Dor/Peter Gabriel song, directed by Isaac Julien. Isaac Julien/Sankota, 1989, Video.

#### TERRITORIES

A kaleidoscopic challenge to conventional modes of documentary, focusing on the representation of Black people, and on the social context which has limited that representation. Moving from 1976 to 1984, and from West London to Northern Island, the film traces the spaces -- not only geographical, but also of race, class, and sexuality -- in which the battle for representation, for control, continues to be waged | Isaac Julien/Sankofa, 1984. Colour, 16mm, 30 mins.

#### OMEGA RISING: WOMAN OF RASTAFARI

Shot In Jamaica and in Britain, this engaging documentary is the first to be made on women in the Rastafarian movement. As women of all ages and diverse backgrounds discuss their experiences of Rastafarianism, and share their aspirations, achievements, and struggles, stereotypes are stripped way and myths exploded. An important and inspiring film with a lingering reggae beat. *D. Elmina Davis/Ceddo*, 1988. Colour, 16mm. 50 mins.

#### FRIDAY MARCH 6

Free Admission!

## WOMEN'S QUESTIONS: IMAGE AND **SPEECH**

In Person: Maureen Blackwood

Maureen Blackwood will introduce the evening's films and will take discussion and questions afterwards

#### PERFECT IMAGE?

Perfect Image? leatures two black actresses, one light-skinned and one dark-skinned, in a last and furious satirical look at black and white standards of beauty, the self-image and self-worth of black women, and the pittalls awaiting those who internalize the search for the perfect image. Maureen Blackwood/Sankofa, 1988. Colour, 16mm, 30 mins. (Distributed by Full Frame Film and Video)

#### THE BODY BEAUTIFUL

The profound effects of body image are powerfully explored in the multi-layered relationship between a white mother who undergoes radical mastectomy and a black daughter who embarks on a modelling career. Ngozi Onwurah/Non-Aligned, 1990. Colour, 16mm. 23 mins. (Distributed by BFI Production Board)

#### THE PASSION OF REMEMBRANCE

man, the other the story of a young woman, her family, and their everyday urban social, economic and cultural life. The two narratives are self-reflexively linked; the film treats issues surrounding sexuality and gender, traditional stereotype Maureen Blackwood and Isaac Julien/Sankofa. Colour, 16mm. 80 mins. (Distributed by Full Frame Film and Video)

A mix of magic fable an

Co-sponsored by The National Film Board of Canada, in association with the YWCA, and co-presented with them as part of the International Women's Week Screenings.

Admission is FREE and Pacific Cinematheque membership is NOT required for this Friday, March 8th program.

R egular admission prices and membership requirements are in effect for all other screenings in the "Representation, Memory and Desire: Recent British Black Cinema" exhibition.

#### **SATURDAY FEBRUARY 29**

#### **DESIRE AND HISTORY**

#### **BLUE TOO**

The story of "Little Black Sambo" is placed in a modern urban environment to explore the attitudes and aspirations of a young black man growing up in contemporary Britain, and to challenge racist stereotypes. Peter Harvey/Arts Council of Great Britain, 1989, Colour,

#### **TESTAMENT: THE WAR ZONE OF MEMORIES**

After the 1966 coup deposing the Nkrumah regime in Ghana, Abena, a young student at the Nkrumah Ideological Institute (the first training school for political activists in Africa), fled her native country for England. In 1987 she returned to Ghana as a TV journalist, planning to make a short film on the shooting there of Werner Herzog's Cobra Verde. She began instead a journey into a tragic landscape of myth and memory, encountering an old school friend who had taken a yow of silence since the coup, and recalling childhood tales of Gtiana as a land of redemption and solitude. Abena's voice-over carries much of the narrative; her reflections range from the expository to the poetic from the political to the personal. The soundtrack features a richly percussive, complex collage of modern and traditional music Great Britain/1989. Dir. John Akomfrah/Black Audio Film Collective. Colour, 16mm. 80 mins.

#### BALDWIN'S NIGGER

This Verité record of a 1969 London address has James Baldwin holding forth, with impressive wit and verbal dextenty, on his writing, on what its means to be black, and on the role of the white liberal. A rare opportunity to hear a great writer speak. Horace Ové, 1969. 8&W, 16mm. 46 mins. (Distributed by British Film Institute)

#### THIS IS NOT AN AIDS ADVERTISEMENT

Celebrating and mourning gay desire in our age of New Puritanism, this video attempts to construct positive representations of gay men at a time when others increasingly equate them with illness and disease. Isaac Julien/Sankofa, 1987. Colour, video. 14 mins.

#### LOOKING FOR LANGSTON

A visually stunning, lyrical meditation on the representation of black gay artists, with the life and work of poet Langston Hughes during the Harlem Renaissance of the 30s and 40s serving as focal point. The poetry of Hughes set to blues music, the poetry of Essex Hemphill, and other texts are woven with stylized dramatic sequences and archival material into a rich tapestry celebrating gay desire and the elusive nature of desire and self. "A person does not lightly elect to oppose his society. One would much rather be at home among one's compatriots than be mocked and detested by them . . . It is terrible to watch. People cling to their captivity and insist on their own destruction" (James Baldwin). Issac Julien/Sankoff

#### SATURDAY MARCH 7

#### **WOMEN'S JOURNEYS: MEMORY** AND STORY

7:30 pm

#### **UMBRAGE**

A young black woman's fantasy has her journeying through an imaginary world, armed only with a shredded umbrella and the warnings of nursery rhymes, struggling to understand difference. Amenda Holiday/Arts Council of Great Britain, 1990. Colour, video. 11 mins

#### COFFEE COLOURED CHILDREN

A lyrical, unsettling, autobiographical film about growing up mixed-race in an otherwise all-white neighbourhood. Ngozi Onwurah/Non-Aligned, 1988. Colour, 16mm, 15 mins.

#### DREAMING RIVERS

A poetic, bittersweet film about the experience of immigration. A Caribbean woman dies while returning home from England, where she had not realized all her hopes and dreams. Martina Attilie/Sankofa, 1988. Colour, 16mm, 30 mins.

#### I IS A LONG-MEMORIED WOMAN

Based on the poems of Guyanan writer Grace Nichols, this is the story of a young African woman who is uprooted from her homeland and forced into slavery in the Caribbean. An evocative mix of drama, dance, archival material, and interviews, and a tribute to the legacy of A mosaic of different dimensions of Black experience, as lived and imagined by a new generation of flimmakers in the U.K. The Passion of Remembrance entwines two narratives, one the ritualized confrontation of black warmen and black.

Serene Productions-Yod Video and Arts Council of Great Britain, 1999. Colour, video.

A mix of magic fable and realism, this African journey of rediscovery is based on the ancient Akan belief of ancestral visitation and prophecy, and tells of one family's struggle to acknowledge and accept the palpable reality of its spiritual heritage. Ama, the irrepressible 12-year-old daughter of a contemporary African family living in Britain, finds a mysterious amulei in the English woods. The talisman turns out to be a computer disc, with revelations that will shake the very foundations of her family ... Great Britain-Ghana'1991. Dir: Kwesi
Owusu and Nee Kwate Owoo. Colour, 16mm. 101 mins. (Distributed by Artificial Eye)

#### SUNDAY MARCH 1

## "WHO'S **BATTING FOR** BRITAIN?"

7:00 pm

#### "WHO'S BATTING FOR BRITAIN?"

Intended as a response to Conservative MP Norman Tebbit -- who criticized British South Asians for supporting Indian and Pakistani cricket teams in matches against England - this work explores what it really means to be "British", and suggests that if Black people were made to feel more welcome in Britain, if they could claim their place in British politics and cricket. they might feel more lovalty: Selim Selem 1991. Colour, video. 26 mins. (Distributed by Lloyd Gardner Productions

#### PLAYING AWAY

To celebrate "Third World Week" an attluent middle-class English village invites the Brixton Conquistadores, a team of very urban British West Indians from London, to a "friendly" cricket match on the village green. Culture shock quickly turns into hard-core competition as the match gets under way and the Brixton team begins beading the rules ever so slightly. This bending the rules ever so slightly. wonderful film plays off of and subverts a genre traditional in the British Cinema, the comedy of social manners, refocussing it through the prism of contemporary interracial relations. The result is a spirited, furniy, and revealing work. Great Britain, 1986. Dir. Horace Ové. Colour, 16mm, 100 mins. (Distributed by Channel Four T.V. Festivals)

#### **HANDSWORTH** SONGS

A film essay on the contours of race and civil disorder in contemporary Britain. Archival footage -- colonial labour, 50s immigration -- blends with material shot during the 1985 uprisings in Handsworth (Birmingham) and London to reveal the hidden ruptures and agonies of "race", both historical and contemporary, and to produce new inflections, new meanings, in the re-reading of history. The dominant media's reportage of events is also recast, bringing new images and stories into view. Handsworth Songs is a remarkable innovative documentary; with the Sankola collective's The Passion of Remembrance it first brought Black British cinema to the attention of a wider public. John Akomfrah/Black Audio Film Collective, 1986. Colour, 16mm, 58 mins.

#### TWILIGHT CITY

A young journalist researching "The New London and the Creation of New Wealth\* writes to her mother, who has returned to Dominica after living in London for 35 years, and who now wants to come back to England. This poetic, lictional text, spoken in voice-over, connects interviews, archival footage, stylized dream sequences, and camera tracks through nighttime London Twillight City is a profoundly evocative meditation on a city in a state of transformation, and on the spaces and lives of those who live and have lived there

in a marginality of both belonging and oxilo Reecs Auguiste/Black Film Audio Collective, 1989. Colour, 15mm. 52

#### Double Bill MON MARCH 2 and MONDAY MARCH9

The definitive JFK assassination conspiracy double bill!

7:30 pm

#### **RUSH TO IUDGEMENT:** THE ASSASSINATION OF

**IOHN F. KENNEDY** 

A good 24 years before Oliver Stone's JFK, the leftist American filmmaker Emile de Antonio – known for such radical interrogations of postwar U.S. history as Point of Order, in the Year of the Pig, and Millhouse: A White Comedy -- fashioned this stinging documentary rebuke to the official version of the Kennedy assassination. Made under harassment from the FRI, the Dallas Police Department, and the Dallas County Sheriff's Department. Rush to Judgement raises disturbing questions about the Warren Commission's methods and conclusions. The film includes testimony from numerous witnesses ignored by the Commission, and features lawyer Mark Lane making the case for accused assassin Lee Harvey Oswald's defence -- a case which was never heard in court, because of Oswald's murder, and which Lane was barred from presenting to the Warren Commission. This fascinating film also indicts the mainstream media for its role in shaping a hasty public consensus about the events of mber 1963 USA/1967. Dir. Emile de Antonio. B&W, 16mm. 110 mins. (Distributed by Full Frame Film

#### WINTER KILLS

A perfect blend of black comedy and 1970s paranoid thriller, and one of the most unjustly neglected American films of that decade, Winter Kills offers - in thinly-disguised, film à clef torm - a delirious, delicious send-up of just about every conspiracy theory revolving around the assassination of JFK. Based on by the nove by Richard Condon (The Manchurian Candidate, Prizzi's Honor), it features Jeff Bridges as Nick Kegan, scion of a wealthy and glamorous Kennedy-like clan, and brother of a boyishly handsome U.S. president assassinated on February 22, 1960 in Philadelphia by a gunman officially declared to be acting alone. (The accused assassin was himself promptly and conveniently shot dead by a man named Joe Diamond.) Nineteen years after the assassination, a dying man confesses to Nick that he was the "second rifle" in his brother's killing, sending Nick on the trail of a bizarre conspiracy that implicates everyone from the Philadelphia police to the Mafia to big labour to a Hollywood studio angry about the death of a Marilyn Monroe figure (she committed suicide after Presiden Kegan stopped sleeping with her), John Huston co-stant as the Joseph Kennedy-like family patriarch. "One emerges a little dazed, more than a little amused, and nagged by a worrying sense that it could just all be true vid Thompson, Time Out). USA/1979. Dir. William Richert. Colour, 16mm 'Scope. 96 mins. (Distributed by

Please help us cash in on the JFK hullabaloo by attendin this program

#### MONDAY MARCH 9

The definitive JFK assassination conspiracy double bill is repeated!

7:30 pm RUSH TO IUDGEMENT: THE ASSASSINATION OF JOHN F. KENNEDY

9:30 pm

## WINTER KILLS

See Monday March 2 for details

#### WEDNESDAY MARCH 11

#### Filmmakers in Person

#### MICHAEL GITLIN AND THE FILMS OF DRIFT

A program of Recent Experimental Films from New York In Person: Michael Gitlin

7:30 pm

#### ON SOME CONSEQUENCES OF A PASSAGE BY GUY DEBORD

A situationist-inspired consideration of the Brooklyn Bridge, documenting an attack on the separation between fantasy and everyday life and the resultant legal action (Zack Vinestine/1985, 7 mins.)

An experimental farce in which Bill Rice serves plates to Taylor Mead. "A sort of underground Nutt and Jeff' (Village Voice) (Gary Goldberg/1990, 10 mins.)

#### TAMPAX

Die deutsche Frau winning the heroic struggle for Democracy and Hygiene. (Darcy

Part portraiture and part traveloque, decentered and inverted. A series of monologues as possible dialogues. Rudolf Haffenreffer/1989, 10 mins.)

#### NIGHTCLUB

A comic knows he dying "out there," but hasn't yet figured out where "out there" is. (Michael Gitlin/1986, 4 mins.)

An essay film on the landscape of paranoia, on an America stiding into the abyss of war. (Michael Gittin/1991, 6 mins.)

## DUPLICATING THE COPY FROM

An eviscerated narrative, with two characters and a story that advances by fits and starts, partly based on Poe's "The Narrative of A. Gordon Pyrn." (Michael Gillin/1988

#### WEDNESDAY MARCH 18 THURSDAY MARCH 19

#### Filmmakers in Person

FLESH ANGELS: NEW WORKS BY BRUCE ELDER

#### FLESH ANGELS

In Person: Bruce Elder

A beatific vision of the imaginary landscapes of paradise, inspired by the poetry of William Blake. "Flesh Angels suggests the possibility of hope, beginning with the recognition of the terrible power." of love. Elder provides the viewer with a new experience of this vision by employing appropriation, allusion, quotation, and intertextual references -- and in the process inter own creative powers. Elder is also in love with produced brilliant sequences of mesmenzing beauty and feeling that fuse notions of tical perfection with Dante's medieva cosmology" (Festival of Festivals). Canada 1990.

Dir. Bruce Elder, Colour, 16mm, 113 mins.

WEDNESDAY MARCH 25

Filmmakers in Person

## NEWTON AND ME

#### In Person: Bruce Elder

A dazzling exploration of Isaac Newton's thought -- and a as "the father of modern physics" while ignoring his fascination with the supernatural. To Newton, science and the occult were complementary. "Elder is conduct an inquest of what the West has lost, and what can be preserved among the ruins of philosophy, and morality This may sound abstruse, but it is exhilarating because Elder's method is to shower the spectator with provocative images, printed words, voices, music (Robert Haller), Canada/1991, Dir, Bruce Elder,

#### THURSDAY MARCH 12

#### 7:30 pm

Lecture Presentation: Kirsten Emiko McAllister on "Looking for Canada: the Asian Canadian on Home Turf" YEAR OF THE DRAGON

"Representation, Memory and Desire: Recent British Black Cinema" exhibition

TALKING PICTURES: Directed by Michael Cimino (his first eature since the Heaven's Gate (lasco), and written by Oliver Stone, this (partly) shot-in-Vancouver thriller has Mickey Rourke as a hard-bolled, racist Vietnam vet-turned-police captain who declares war on the criminal longs and triads running rampant in New York's teeming, steaming Chinatown, John Lone (The Last Emperor) co-stars as his Chinese gangland nemesis; fashion model Ariane gets third billion as the Chinese American TV reporter with whom Rourke has a highly-charged affair. The film itself has been denounced by some critics as racist — and sexist, overblown, self-important, and excessively violent. That it also eminently watchable is due to Climino's flair for visual ics and furiously choreographed set pieces: USA/1985. Dir. Michael Cimino. Colour, 16mm. 136 mins.

#### AND THE WORD WAS GOD

TALKING PICTURES: A 1954 manual to aid missionaries working amongst the Cree-speaking peoples of Northern Saskatchewan is the basis for a reflective narrative challenging the appropriateness of fitting aboriginal structures to Judeo-Christian models. Canada/1987. Dir. Ruby Truly Colour, 3/4" video. 10 mins. (Distributed by Video Out)

Précis: "The Asian in Hollywood is quite a different creature than the Asian explored in independent Canadian film and video. Much Chinese and Japanese Canadian work challenges Hollywood's delimiting stereotypes, attempting to, for example, undermine the symbol of Chinatown as a festering sore from the old world entrenched in corrupt traditions that threater individualism and democracy. At the same time these productions work to reposition the Asian Canadian subject in our nation's political landscape, questioning, for example, their relations to Peoples of the First Nation. This presentation will investigate this relatively young work in its cultural and political context, contributing to efforts to explore issues of 'race' and culture in the Canadian terrain, resisting what seems to be a dominant tendency in Canadian writings on 'race': importing theories from Black British and African American critics to define our experience.

Kirsten Emiko McAllister works in cultural production and community development. Over the past two years she has worked in the Japanese Canadian community coordinating an oral history project, organizing panel discussions, and writing articles. She is currently a graduate student studying the role of cultural production in the political development of identity and

#### THURSDAY MARCH 26

#### 7:30 pm

Pacific Cinémathèque and the Goethe Institute/Vancouver present Lecture Presentation: José Arroyo on "Law of Desire: A Gay Seduction"

#### LAW OF DESIRE

#### (La Leu del Deseo)

TALKING PICTURES: An example of the outre Almodovar at his finest and most flamboyant, the raunchy romping Law of Desire features the always astounding Carmen Maura (the director's favourite diva) as the esblan transsexual brother-turned-sister of a famous homoerotic filmmaker; the latter can't shake off his latest one-night stand, a love struck government minister's son confused about his sexual identity -- and given to rages of homophobic self-loathing that erupt into murder. "Almodovar's most successful work.
Stuffed with plots that would do a decade of daytime TV, it is Almodovar's raciest drag and clearest politics. Only in Matador does he embellish and defend desire as forcefully, and Law of Desire has the benefit of being celebratory rather than frightening" (Marcia Pally, Cineaste). Spain 1987, Dir. Pedro Almodóvar. Colour, 35mm, in Spanish with English subtitles. 100 mins. (Distributed by Creative Exposure)

A discussion period will follow the lecture and screening

Précis: "Pedro Almodóvar is more than the most successful Spanish film export since Carlos Saura. At home. Almodovar's films are surrounded by scandal, and the popular press follows his every move with the Interest normally reserved for movie stars and European royalty. Abroad, Almodóvar's films have been halled as prize postmodern pastiches, and his uncompromising incorporation of gay cultural elements into mainstream films with wide appeal has been held up as a model for other gay directors to emulate. The director's films and his carefully cultivated public personae have meshed into "Almodovar" – a singular trademark. The term even embodies the New Spain, as how it would like to see itself; democs, permissive, prosperous, international, irreverent, and otherwise totally different from what it was in the

In this lecture I will locus on Law of Desire and attempt to answer the following questions: How does a romantic, relatively explicit gay film become the most popular film of 1987 in Spain, a country which has recently emerged from forty years of fascism? How does the film negotiate with a gay and heterosexual audience so as to offer each distinct pleasures without alienating either?"

José Arroyo wrote his MA thesis on Pedro Almodóvar. His work has appeared in various publications including Jump Cut, CinémaAction, Noise, and Angles. A termer editor of the Montreal Mirror and Cinema Canada. Arroyo is presently working on his PhD at Simon Fraser University, and is Chair of the Pacific Cinemathèque's Education Committee

#### TRIDAY, SATURDAY, SUNDAY & MONDAY WARCH 13, 14, 15 & 16



7:00 pm (Sunday March 15 only)

#### ART CONTEST JUDGING!

See top of page for details, or call Alex MacKenzie at 688-8202. All submitting artists admitted free this night's screening.

#### Re-released, Full-Length 35mm print ANDREI RUBLEV

TARKOVSKY: Out of circulation for several years — and, before that, usually screened only in severely expurgated 35mm versions or in the unsatisfactory 16mm 'Scope forma' — Tarkovsky's monumental second feature is now available again in a fully restored, full-length 35mm print. Considered by many to be finest Soviet film of the postwar era. Andrei Rublev presents eight imaginary episodes in the file of a 15th century Russian icon painter. Little is known about the historical Rubley; Tarkovsky renders the protagonist as a man clinging desperately to his faith in God and art in a world of overwhelming cruelty and barbarism. The allegorical significance of the work was not lost on the commissars — Rubley's plight could stand for that of any number of modern artists under Soviet rule — and, after stunning Moscow audiences at the end of 1966, the film was promptly banned for five years (on the grounds of "historical inaccuracy"). An edited version won the international Critics Prize at Cannes in 1969. "Andrei Rublev announced the arrival, in indisputable terms, of the most original Russian director since the enforced demise of Eisenstein and the formalists. It remains a shattering and wholly original work ... A plea for the liberation of an from the perversions of doctrine" (Toronto Festival of Festivals). "Towering one of world cinema's most enthrelling films" (Geoff Brown, London Times). USSR/1966, Dir. Andrei Tarkovsky, B&W with colour sequence, 35mm, in Russian with English subtities, 185 mins, (Directed by Kino International

Please note: Due to the high cost of importing the film, double bill prices (\$6.00 Regular / \$5.00 Students & Senjors) will be



#### Double Bill FRIDAY & SATURDAY MARCH 20 & 21

#### 7:30 pm

## **IVAN'S** CHILDHOOD

(Ivanovo Detstvo)

TARKOVSKY: Enthusiastically praised by Jean-Paul Sartre as a work of "Socialist surrealism." Tarkovsky's yrical debut feature won the Golden Lion at Venice in 1962, and suggested that the most important Soviet ilmmaker since Eisenstein may have emerged - a judgement later confirmed by Andrei Rublev, Tarkovsky's follow-up. The eponymous protagonist of Ivan's Childhood is a young war orphan whose zealous desire to avenge the death of his parents spurs him on to increasingly dangerous esplonage missions behind German lines. Tony Rayns has described the film as 'Tarkovsky before his peasant sentimentality and sense of self-importance got the better of him, and it still looks hugely impressive." Most critics agree that Ivan's Childhood is, for Tarkovsky, a relatively simpler and more conventional work, but one in which the director's celebrated aesthetic, although perhaps in germinal form, is still very much in evidence. the philosophical preoccupations, political concerns and symbolic codes that will later develop into it unique cinematic sensibility are strikingly and assuredly apparent The opening, where Ivan soars through the trees in a everie of lost childhood, is a remarkable prophecy of things (from other worlds) to come (Festival of Festivals). USSR/1962. Dir. Andrei Terkovsky. B&W, 35mm, in Russian with English subtities, 9. mins. (Distributed by Astral/Criterion



#### 9:20 pm THE MIRROR

#### (Zerkalo)

TARKOVSKY: Tarkovsky's visually sumptuous fourth feature offers an diosyncratic history of twentieth-century Russia, in the form of a poet's fragmenter reflections on three generations of his family. The poems used in the film were written and read by Tarkovsky's own father: Tarkovsky's mother appears in a small role as the protagonist's elderly mother. In a dual role, actress Margarita Terekhove is both the protanonist's wife and his mother as a younger woman. The Mirror is Tarkovsky's central film and his most personal one, although it might be better described as a transpersonal autobiography. Dreams and memories of an individual proteonnis (who is never seen on screen) blend with dreams and memories of the culture. The generations of one family mingle. The Mirror achieves something which is uniquely possible in cinema but which no other film has even attempted: it expresses the continuity of consciousness across time, in a flow of mages of the most protound beauty' (Amnon Buchbinder). USSR/1974. Colour and B&W, 35mm, in Russian with English sub-titles, 106 mins (Distributed by Kino International)

#### Double Bill FRIDAY & SATURDAY MARCH 27 & 28

#### Rare Screening!

Vancouver Premiere of Tarkovsky's Diploma

## THE STEAMROLLER AND THE VIOLIN

#### (Katok i stripka)

TARKOVSKY: Tarkovsky's rarely-seen diploma film for VGIK (the State Film School in Moscow) was co-written with Andrei Konchalovsky, who would collaborate with Tarkovsky again on Andrei Rublev, and whose own work as director includes such excellent Soviet Illms as the epic Siberiade and the long-barried Asya's Happiness, and such wildly inconsistent Hollywood fare as Runaway Train, Tango and Cash, and the recent The Inner Circle. The tirst-prize winner at New York Student Film Festival in 1960, The Steamrolle and the Violinis the affecting tale of a violin-playing little boy, launted by neighbourhood bullies for his musical proclivities, who befriends and comes under the protection of a worker laying termac in his home countyard. embryonic expression of what was to become Tarkovsky's artistic quest thematically, stylistically and in many other ways. . . In this unassuming little story line we can already find a premonition of the theme of the fate of the artist, which was later to be developed into the vast crowded canves of Andrei Rublev. The Steamroller and the Vialin, for all that it is a short film, and a film for

children, deserves to regarded as an integral part of Tarkovsky's ocuvre" (Maya Turovskava, Tarkovsky: Cinema as Poetry), USSR/1960, Dir. Andrei Tarkovsky, Colour, 16mm, in Russian with English subtitles. 46 mins

#### Full-Length, Subtitled, 35mm print SOLARIS

TARKOVSKY: For years Tarkovsky's Solaris was only been available to North American audiences in an abridged, English-dubbed print, this is a return engagement of the film in the full-length, newly-sublitted version we originally premiered last year. Based on a novel by the noted Polish writer Stanislaw Lem Solaris is often described as a Soviet 2001; Jay Scott recently called it "Star Trek as rewritten by Dostoevsky." The film concerns a troubled, guilt-ridden scientist sent to investigate strange occurrences on a space station orbiting Solaris, a mysterious plane) with an intelligent Ocean capable of penetrating the deepest recesses of the human subconscious. Confronted upon his arriva by the incarnation of a long-dead lover, the protagonist is forced to relive the greatest moral failures of his past. The film is magnificently mounted in widescreen and colour, and offers a inating, felicitous marriage between Tarkovsky's characteristic moral/metaphysical concerns and the popular format of science fiction, a genre for which the director expressed no particular affection, but to which he would return again - more obliquely, just as cerebrally .. in Stalker and The Sacrifice. Solaris won a Special Jury Prize at Cennes in 1972, "The fresco has now been restored to its full glory . The verdict Solaris ranks with the best of Tarkovsky's work, which is to say it ranks with the best movies produced at any time" (Scott, Globe and Mail), USSR/1972, Dir. Andrei Tarkovsky. Colour, 35mm, in Russian with English subtitles, 167 mins. (Distributed by Creative Exposure)

#### Double Bill SUNDAY & MONDAY MARCH 22 & 23

#### 7:15 pm JESUS OF MONTREAL

#### (Jésus de Montréal)

DENYS ARCAND: "Few recent films have been as rich" (Time Out) as Denys Arcand's Jesus of Montreal, the most acclaimed Canadian lift of 1989, and like Arcand's The Decline of the American Empire, its immediate predecessor, a genuine international sensation (among other nours, Jesus copped a Jury Prize at Cannes) This transcomic, free-wheeling send-up of big media, organized religion and modern mores features Lothaire Bluteau (Black Robe) as Daniel, a young Montreal actor asked by the Church to revitalize its moribund annual Passion Play Assembling a rag-tag group of struggling thesplan friends, Daniel mounts a radical version of Christ's suffering that is utterly faithful to the gospels (and a huge commercial and critical success), but which the Church rejects as heretical -- setting the stage for modern day martyrdom and Passion. Arcand himself has provided one of the best descriptions of the work: "Jesus of Montreal refers to the Gosnel according to St. Mark, advertising for eau de cologne. The Brothers Karamazov, the dubbing of pornographic movies, the Big Bang, the formula for Coca Cola Classic, Hamlet's oilloguy, the inconvenience of being born in Burkina Faso, fascists who are dally communicants, organ transplants, and Paul Newman's salad dressing. In short, it touches on everything that is unavoidable." "One of the ten best films of the 80s" (Jay Scott). Canada 1989. Dir. Denys Arcand. Colour, 35mm, in French with English subtities. 120 mins. (Distributed by Cineplex Odeon)

#### 9:30 pm (SUNDAY MARCH 22) One screening only!

## LA MAUDITE GALETTE DENYS ARCAND: Arcand's audacious fiction

feature debut offers a corrosive critique of contemporary consumer society, in the form of a Godard-like hommage to the American B film. The title translates loosely as "the damned loof"; the upside-down thriller plot concerns a poor Montreal plumber and his family who casually turn to larceny torture, and murder upon the surprise visit of a supposedly rich uncle. "Arcand uses thriller conventions only to unmask them. He is less interested in plot and more concerned with presenting, analytically, the life and conditions of the Quebecois and the tragic impact of North American values. The film is shot entirely in long takes, with a fixed camera and frame, and harsh lighting and colour - a style that assists in the distanciation Arcand is trying to achieve" (Peter Morris, The Film Companion). " ... is true 'buried treasure' of the Canadian cinema... not only entertaining but insidiously subversive" (Cinematheque Ontario). Canada/1972. Dir. Denys Arcand. Colour, 35mm, in French with English subtitles. 100 mins. (Print courtesy Pierre Lamy and Telefilm Canada Festivals

#### 9:30 pm (MON MARCH 23) ON EST AU COTON

See March 29 & 30 for description.

#### SUN & MON MARCH 29 & 30

#### 7:30 pm

West Coast Premiere

#### Arcand's Long-Banned Canadian Classic ON EST AU COTON

DENYS ARCAND: One of the most controversial and notorious censorship cases in the history of Canadian cinema involved On est au coton, Arcand's now-legendary social documentary on conditions in Quebec's textile industry. This avowedly Marxist film - the title is a pun which literally means "we are n cotton" but which connotes "we are led up" - was made for the NFB; after a private screening for textile industry leaders, NFB Commissioner Sydney Newman (reputed to have originally liked the film) promptly banned it, citing inaccuracios and misleading information, and stating that "every possible legal means should be taken to prevent the release of the film." After circulating for several years in bootleg video copies. On est au coton was finally released, in the original French version only, in 1976; an English version was finally made available late last year. The documentary is completely structured on a parallel montage of the events and activities in the life of a textile worker and that of the textile boss. The industry is presented as completely exploitative and a pupper of the U.S. capitalist system (Forbidden Films: The Filmmaker and Human Rights). Arcand's experience making On est au Coton inspired, in part, Gina, a later fiction feature in which the reached the same grim conclusion: that alienation "creates resignation and inevitably suppresses any possibility of revoit" (Peter Morris, The Film Companion). Canada/1970. Dir. Denys Arcand. B&W, 16mm, in French with English sublities. 159 mins. (Print courtesy National Film Board of Canada

