

1972 • TWENTY YEARS • 1992

P A C I F I C CINEMATHEQUE

1131 HOWE ST. (between Helmcken & Davie)

24-HOUR FILM INFO: 688-FILM

March/April 1992



THE COMPLETE
TARKOVSKY

NEW INDIAN
CINEMA

DENYS
ARCAND

FILMMAKERS
IN PERSON



Andrei Tarkovsky's Andrei Rublev

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

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 recent films that have brought Arcand and the Québécois 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 FILMS OF DENYS ARCAND



Jesus of Montreal

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,

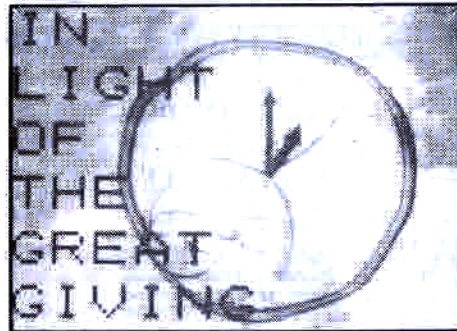
FILMMAKERS IN PERSON



MICHAEL GITLIN 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 ambiances." 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.



BRUCE ELDER FLESH ANGELS: NEW WORKS MARCH 18 & 19

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 SACHS FASCISM AND THE FANTASTIC MARCH 25

"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 FLEMING DIRECTOR'S CHOICE APRIL 1 & 2

See program notes inside for more on each filmmaker's screenings.



their existence on an apparatus of cultural fictions. For Canadians, the idea of the nation has exerted a powerful fascination. The perception that Canada lacks "nationness" is our collective symbolic blockage. Because of it, our past seems impoverished, our future continuously in peril, and our (national) identity a desire never fulfilled. Canada is presently at a critical juncture in which its essence is being redefined, its existence questioned. 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



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

Bolivia, the U.S.) and of different genres (auteur, action, experimental, documentary), will attempt to demonstrate the variety of constructs, their multitude of uses, and the tension between utopia and oppression contained in "The Nation." — José Arroyo

Talking Pictures, the Pacific Cinémathèque's 20th Anniversary Lecture Series, was organized by José Arroyo, Chair of the Pacific Cinémathèque's Education Committee.

EVERY SECOND THURSDAY BEGINNING MARCH 9.

NEW INDIAN CINEMA

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

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,



Suddenly One Day

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

Screening
of independent film makers
highlighting some of our best local talent

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

Thrusday, April 23
Friday, April 24
Saturday, April 25
Sunday, April 26
VANCOUVER Free Press FESTIVAL PHONE: 876-8746

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...

PLATES

An experimental farce in which Bill Rice serves plates to Taylor Mead. "A sort of underground Mutt and Jeff" (Village Voice).

TAMPAX

Die deutsche Frau winning the heroic struggle for Democracy and Hygiene. (Darcy Herberick/1990. 1 min.)

TRUE MICHIGAN

Part portraiture and part travelogue, decentered and inverted. A series of monologues as possible dialogues.

NIGHTCLUB

A comic knows he dying "out there," but hasn't yet figured out where "out there" is.

PLOT

An essay film on the landscape of paranoia, on an America sliding into the abyss of war.

DUPLICATING THE COPY FROM MEMORY

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 Pym."

Filmmakers in Person

FLESH ANGELS: NEW WORKS BY BRUCE ELDER

7:30 pm

FLESH ANGELS

In Person: Bruce Elder
A beatific vision of the imaginary landscapes of paradise, inspired by the poetry of William Blake.

7:30 pm

NEWTON AND ME

In Person: Bruce Elder
A dazzling exploration of Isaac Newton's thought -- and a corrective to our positivist predilection to remember him as "the father of modern physics" while ignoring his fascination with the supernatural.

Filmmakers in Person

Pacific Cinematheque and the Goethe Institute/Vancouver present

FASCISM AND THE FANTASTIC: EXPERIMENTAL FILM WORKS BY STEPHAN SACHS

7:30 pm

In Person: Stephan Sachs

Please see series introduction on front page for details.

This program of Stephan Sachs' award-winning work includes: Fal(h)r(welt) (1982), Satourme (1983), The Island (1984), Soria Maria Slott (1985), Le Dauphin (1986), Paramount (1988), and Ou A Fleur De Peau (1990).



Soria Maria Slott

(La Ley del Deseo)

TALKING PICTURES: An example of the outre Almodóvar 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 lesbian transsexual brother-turned-sister of a famous homoerotic filmmaker...

Précis: "Pedro Almodóvar is more than the most successful Spanish film export since Carlos Saura. At home, Almodóvar'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."

"In this lecture I will focus 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?"

José Arroyo wrote his MA thesis on Pedro Almodóvar. His work has appeared in various publications, including Jump Cut, CinemaAction, Noise, and Angles. A former editor of the Montreal Mirror and Cinema Canada, Arroyo is presently working on his PhD at Simon Fraser University...

7:30 pm

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

TALKING PICTURES: Directed by Michael Cimino (his first feature since the Heaven's Gate fiasco), and written by Oliver Stone, this (partly) shot-in-Vancouver thriller has Mickey Rourke as a hard-boiled, racist Vietnam vet-turned-police captain who declares war on the criminal tongs and triads running rampant in New York's teeming, steaming Chinatown.

plus

... 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.

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 threaten individualism and democracy."

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.



7:30 pm

IVAN'S CHILDHOOD

(Ivanovo Detstvo)

TARKOVSKY: Enthusiastically praised by Jean-Paul Sartre as a work of "Socialist surrealism," Tarkovsky's lyrical debut feature won the Golden Lion at Venice in 1962, and suggested that the most important Soviet filmmaker since Eisenstein may have emerged -- a judgement later confirmed by Andrei Rublev.



Ivan's Childhood

9:20 pm

THE MIRROR

(Zerkalo)

TARKOVSKY: Tarkovsky's visually sumptuous fourth feature offers an idiosyncratic history of twentieth-century Russia, in the form of a poet's fragmented reflections on three generations of his family.

7:30 pm

Rare Screening!

Vancouver Premiere of Tarkovsky's Diploma Film

THE STEAMROLLER AND THE VIOLIN

(Katok i striпка)

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 films as the epic Siberiade and the long-banned Asya's Happiness...

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.

7:30 pm

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 format -- Tarkovsky's monumental second feature is now available again in a fully restored, full-length 35mm print.

Please note: Due to the high cost of importing the film, double bill prices (\$6.00 Regular / \$5.00 Students & Seniors) will be in effect for Andrei Rublev.



La maudite galette

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 film of 1989, and, like Arcand's The Decline of the American Empire, its immediate predecessor, a genuine international sensation (among other honours, Jesus topped a Jury Prize at Cannes).

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 homage to the American B film.

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 in cotton" but which connotes "we are fed 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 inaccuracies and misleading information...