

1982

CO-OP cinema cinema

42 Gloucester Avenue NW1 01-586 4806

january

- Tue 12 Open Screening
- Wed 20 Films by Mike Leggett
- Thu 21 Jerry Lewis Night
- Tue 26 Open Screening
- Wed 27 Nosferatu + 'Plot' Films
- Thu 28) The World of Gilbert &
- Fri 29) George + Shorts

Tue 12, 26 Jan 7.00
OPEN SCREENINGS (adm. free)

Anyone can bring their film for viewing at an Open Screening, even if it is unfinished (a 16mm double-head projector is available for prints with separate magnetic soundtracks), although it is useful for the projectionist to have details of what is required before the screening. Films vary, audiences vary week by week but the cinema is available to both and there is usually time for discussion.

The institution of the Christian family as a basic social unit within society created the demand for representational evidence of this practice as proof of its cohesion and ascendancy.

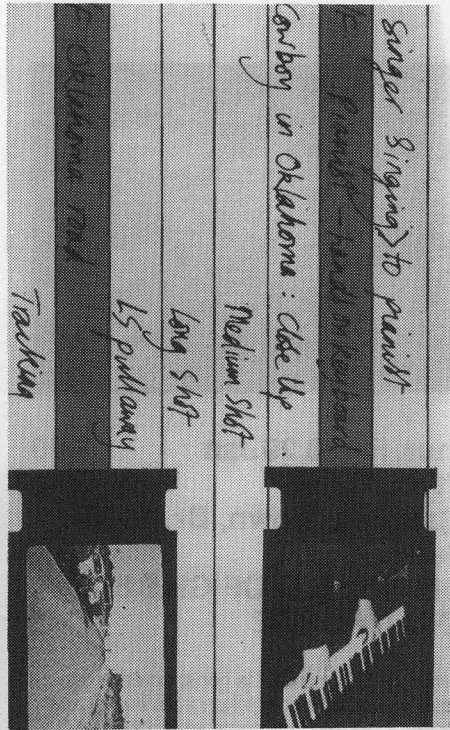


Wed 20 Jan 7.30
IMAGE con TEXT (adm. £1.25)
Presentation by Mike Leggett

For the first time at a public venue in London and for the last time as a live performance this lecture presentation, first used in 1978, incorporated tape, slide, 8mm and 16mm film including *Tender Kisses* (1972) and part of Chris Garratt's *Filmusic* project. The lecture analyses 'avant-garde' attitudes and practice concerning film in relation to the processes by which it is financed and distributed.

'Very shortly after films first began showing in Japan, it became general practice to have a *benshi*, a live commentator in the theatre to accompany the film with vocal, explanations. There is every reason to believe that this was not based on a simple calculation that 'people aren't going to understand'; it was a natural, culturally and historically determined development. (As a footnote, during the first decade or so of film-making in France, England, America and elsewhere, when screenings were held mainly in a (presentational) amusement-park context, this practice also held sway. The outside barker would often step inside to continue his spiel during the screening as *lecturer*.' Noel Burch *To the Distant Observer*

**Break: BRISTOL BANDS
NEWSREEL 80 (Video) +
Exhibition in Palm Court**



**SOUND IMAGE AND
VISUAL IMAGE
FRIDAY FRIED (Mike Leggett,
BR, 1980/1) 15 min
plus
VISTASOUND (Mike Leggett,
Br, 1981) 45min Featuring
Tim Bentinck and Alex
Jennings**

Friday Fried mixes sound images in a strictly procedural manner relating to the picture track which itself is structured around a sequence of 16 slide images. Four voices narrate a series of descriptions which refer to the visual detail while cross-relating with one another.

The shooting of *Vistasound* commenced in 1977 and centred on a holiday postcard upon the surface of which was pressed a recording of a popular 50s song. This object-trove was seen as being analogous with film, in combining a picture and a sound record physically on a cellulose acetate base.

The film raises questions around the associations between the words in songs and particular places, such as the holiday resort on the card. Within dominant cinema music if often used to manipulate the audience emotionally and *Vistasound* attempts to oppose this by opening a critical space for the relation between the various sound images (music, sound effects, spoken words, etc) and visual images (that of the film-on-the-screen, the photographs, people and places shown in it) to be consciously understood in relation to the film's overall construction.

Thur 21 Jan 7.00
**THE STOOGE (Norman
Taurog, US, 1951) 98min**

Jerry Lewis and Dean Martin teamed up in 1949 because neither of them was doing very well on their own and went on to make 16 films together between then and 1956. The partnership was based on the contrast between the two characters which manifest themselves in *The Stoooge* as Martin's smarmy, big-headed singer who exploits Lewis's pitiable, grimacing office boy for his own success. Reviews of the film weren't exactly favourable: 'Martin, the serious one, sings like a poor man's Bing Crosby and Lewis is loud, simian and pathetic. The interest here is to study a style of comedy which has swept America off its feet. You have to be able to cry at grotesqueness to like it.' Nevertheless, in 'The Nutty Professor' Lewis comes to embody both 'the loony boffin, timid, inept, sentimental but inventive, and Buddy Love, the caricature of the Dean Martin 'Dino' figure, a blase stud, relaxed, insolent and decadent' in a version of the Dr Jekyll and Mr Hyde story, ten years later.



plus 9.00
UPA Commercials from '56/'57
plus
THE NUTTY PROFESSOR
(Jerry Lewis, US, 1963) 107min

'Lewis has maintained the American pre-occupation with the little man beset by an incomprehensible, heartless or intractable world and his response is as novel as it is alarming: he becomes demented. In part, this is a clever exaggeration of a disposition towards cross-eyed goofiness, a tongue tied in knots and a shambling walk. But no other performer has gone so far in suggesting a man animated by machinery or by the processing of human instincts implicit in advertising.'

Wed 27 Jan 7.30
NOSFERATU (F.W. Murnau, Ger, 1922) 62min

A film which is based on the Dracula story by Bram Stoker but which uses its source in order to convey the filmmaker's personal, complex and extremely pessimistic view of the world. Bourgeois society is seen by Murnau as restrictive and grotesque and the supernatural is not a means of escape from it but as a threatening force, as something at once very close at hand and very dangerous. Nosferatu is not like a vampire story because appearances are used to connect the 'beyond' very closely with the here and now, and the effects used are not over-theatrical.



plus 9.00
THE FALL OF THE HOUSE OF USHER (David Finch, Br, 1981) 30min
ILLUSIVE CRIME (Richard Woolley, Br, 1976) 33min
ROSE HOBART (Joseph Cornell, US, 1939) 19min

Three films in which the content skirts around the idea of a central plot or source, evading rather than relying upon it.

The Fall of the House of Usher is based on Poe's tale in which Roderick, the last of the male line of Ushers, buries his sister Madeline when she falls into a cataleptic trance; he hears her struggles to escape once she recovers but 'dared not speak'. Madeline bursts into the room and collapses, dead on her brother who dies of fear. The Narrator, a friend of Roderick's, escapes as the house collapses. Just as Madeline is buried alive in the tale, so the place from which 'woman' could speak is buried by Poe's use of a 1st person male narrator. Madeline is unknown to him and hence to the reader, as she would not be in a 3rd person narrative. The mystery of the story does not lie in the motivations of the characters, but in the requirements of the tale itself, to which logic is subordinated. The film splits the narrator's monopoly of the telling of the story between seven voices. There is a story, but it is not a detective story; it is full of uncertainties and there is no solution or end to it.

Thur, Fri 28,29 Jan 7.30
SONG OF THE PRAIRIE (Jiri, Trnka, CZ, 1949)
plus
THE WORLD OF GILBERT AND GEORGE (Br, 1981)

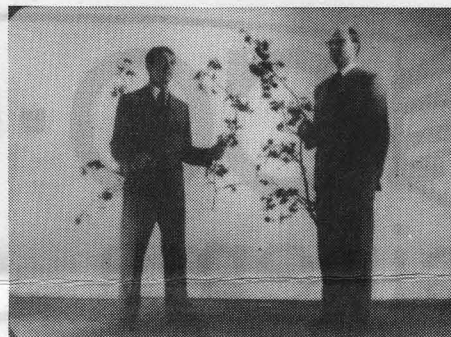
Gilbert & George have used the form of film in a distinctive and artistic way to give a damning and hopeful picture of our world.



Thur, Fri 28,29 Jan 9.00
WRESTLING (adm. £1.25)
(Gabrielle Bown, Br, 1980)
plus
THE WORLD OF GILBERT AND GEORGE

In *Illusive Crime* a plot is constructed around a sequence of ten shots taken from inside and outside a house. The shots varied by length and different camera movements repeat themselves ten times. The plot moves forward mainly on the soundtrack as, apart from the 'husband', no other character actually appears on the screen. Sometimes the plot is narrated on the sound track in the manner of an excerpt from a novel, sometimes noises/effects carry the story forward. The viewer is continually tantalised with what is happening off screen as well as in the visual manner wondering what is going to happen next. The predictability of the shots gradually concentrates the viewer's attention on the soundtrack. The dialogue is increasingly interspersed with remarks from the woman which have nothing to do with the 'standard plot, but which criticise the ideological oppression of the mass media. The manipulated tension in the film is part of this oppression.

Rose Hobart is a collage film which uses a 1931 Hollywood potboiler, *East of Borneo* (d. George Melford) as source material. In throwing two thirds of it away Cornell eliminates any obligation to the linear time and causality of Melford's film. Instead we have an oneiric re-reading of the original and a homage to a favourite actress, Rose Hobart (first cousin, perhaps, of that other Rose). The new narrative describes the disorientation of a desirous, rather boyish young woman, confounded by her ambivalent paramours, in search of epistemological enlightenment in an exotic, chaotic, largely nocturnal landscape. Even though Cornell affirms many of the Hollywood cinematic codes he subverts seamless continuity by poetising, *overdetermining*, rendering problematical the relation between shots in a sequence and the relation between one sequence and the next.



With a few exceptions, the art world has been slow to react to the racist and fascistic overtones in the recent work of Gilbert and George who have maintained exactly the same public personae since they first appeared in the late '60s as 'the living sculptures'. If in those days they looked like quaint antiquities from a bygone age, they begin now, as ZG magazine put it, to look like a sinister prototype for a new order.

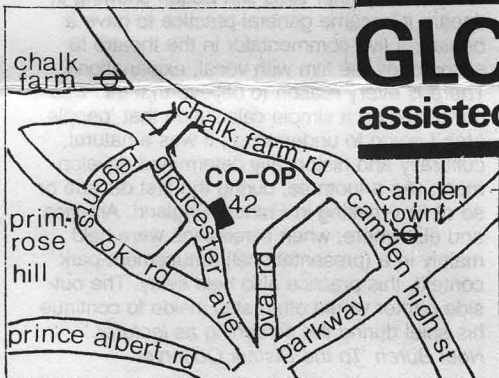
In *THE WORLD OF GILBERT & GEORGE*, their first film, they frankly reveal their hopes, despairs, feelings, thoughts, views and passions.



WRESTLING - Not so much about male bodies coming into forcible contact as about relations between voyeurism and documentary film making.

Tickets £1.50 or £1.00 single show plus membership £1.00 (60p students, claimants, OAPs) per year. One guest per member.

Photosetting by Windhorse, printed at Calvert's North Star Press.



GLC assisted
Tubes: Chalk Farm or Camden Town
Buses: 3, 53, 74