



Ontario Cinémathèque (Can.)
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**In « THE ZANZIBAR FILMS AND THE DANDIES OF MAY '68 -
FILM SELECTION »**

« La Révolution... »

(The Revolution Is Only A Beginning: Let's Continue)

Recently discovered, the first film by actor-director Pierre Clémenti is a brash and stylized manifesto for a “permanent revolution,” “spontaneous creation,” and “poetry of the streets.” Its use of filters and superimpositions creates a trippy, psychedelic salvo quite the opposite of Garrel's form of attenuated hallucinations. Parallels with Warhol's Factory films can be discerned in LA RÉVOLUTION N'EST QU'UN DÉBUT, in which appear many key Zanzibar figures and their band, Les Fabuleux Loukoms, later known as Les Jeunes Rebelles. It's both a diary of sorts and an important historical document whose reappearance has been met with much excitement.

Le lit de la vierge

(The Virgin's Bed)

Director: Philippe Garrel

Year: 1968

Cast: Pierre Clémenti, Zouzou, Tina Aumont.

A major rediscovery at this year's Berlin film festival, LE LIT DE LA VIERGE is Philippe Garrel's haunting and hallucinatory fifth feature film, made when he was just twenty-one years old. A minimalist-psychedelic retelling of the Christ story shot in Brittany, Morocco, and Rome in black-and-white Scope, with bleached-out *mise en scènes*, bewildering but also bewitching ritualistic exchanges, entropic dialogue, and LSD-fueled performances, the film feels like a modern miracle. The rawness of Pierre Clémenti's depiction of the reluctant Christ figure is unnerving, even to non-believers. VIERGE was edited by Françoise Colin, who worked on Godard's frenetically-paced PIERROT LE FOU; she admitted she had very little to do on the two-hour film as it consists of a mere thirty shots. Summed up by Garrel: “I believe my point of view on the Christian myth is quite clear in LE LIT DE LA VIERGE . . . It is a non-violent parable in which Zouzou incarnates both Mary and Mary Magdalene while Pierre Clémenti incarnates a discouraged Christ who throws down his arms in face of world cruelty. In spite of its allegorical nature, the film contains a denunciation of the police repression of 1968, which was generally well understood by viewers at the time. ”Features music by Nico, Garrel's muse, and his Zanzibar band, Les Jeunes rebelles.