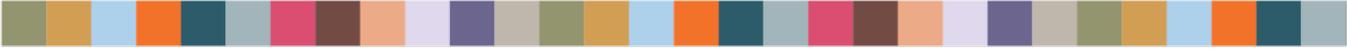




# INDIECOLLECT

A Program of the Laboratory for Icon & Idiom, Inc.



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## APPARATUS FILMS:

### **EARLY WORKS FROM CHRISTINE VACHON, TODD HAYNES and BARRY ELLSWORTH Two-Part Retrospective Receives One-Week Run at The Metrograph, Dec 9 – 15, 2016 New 4K Digital Masters Created by IndieCollect**

December 1, 2016, New York -- Beginning Friday, December 9, and running through Thursday, December 15, Metrograph will present "Apparatus Films: Early Works from Christine Vachon, Todd Haynes, and Barry Ellsworth," a two-part retrospective consisting of ten films digitally re-mastered in 4k by IndieCollect. Apparatus founders, directors and cast members will appear in-person for Q&A dialogues with audiences and fellow artists, with the screenings serving as a week-long reunion for New York filmmakers who pioneered the downtown indie film scene in the 1970s and 80s.

Vachon, Haynes and Ellsworth met at Brown University and moved to New York City in the 1980s to pursue careers in the arts. As Vachon recounts: "We realized filmmaking, unlike painting, required production support, a whole team. So we thought, how about we provide the 'apparatus' that creators will need. That's how Apparatus Productions was born." The resulting films, on which Vachon, Haynes and Ellsworth shared producer credits, were characterized by exuberant experimentation, an embrace of diversity, and a sense of fun.

"What I love about the early Apparatus films is how they represent the spirit of collective filmmaking and shared artistic passion," says Metrograph's Artistic Director Jake Perlin. "It is a pleasure to be able to present these vital films to a new audience."

**Contact: Michael Lieberman at [michael@metrograph.com](mailto:michael@metrograph.com) if interested in scheduling interviews with Christine Vachon and other filmmakers. Press links to preview the films available on request.**

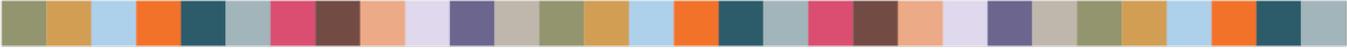
#### About The Digital Preservation & Restoration Process

All films in "Apparatus Films: Early Works from Christine Vachon, Todd Haynes, and Barry Ellsworth," will be seen in new 4K DCP versions created by IndieCollect with funds raised through a Kickstarter campaign and other grants and donations. The best available film elements – five 16mm film negatives and five 16mm film prints -- were digitized using a 5K Kinetta Archival Scanner, which captures each frame with the highest possible fidelity. Imperfections in the original materials are also recorded. To preserve the look and feel of the films and reflect the period in which they were made, the preservation team, in consultation with the filmmakers, did minimal restoration.



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The film scanning and finishing was conducted by IndieCollect's team: Israel Ehrisman, John Custodio, Steve Blakely, Kirsten Larvick, Omchand Gee and Sandra Schulberg, in consultation with Jeff Kreines and David Leitner. DuArt Media Services made sound conversions from 16mm magnetic and optical tracks.

IndieCollect@Laboratory for Icon & Idiom, Inc., a non-profit organization, advocates for preservation and access to American independent cinema, past and present. For more information: [indiecollect.org](http://indiecollect.org).

## "Apparatus Films" is divided into two programs:

Program A (95 minutes)

Program A consists entirely of work directed by women, including three films directed by Christine Vachon – *A Man in Your Room*, *Days Are Numbered*, and *The Way of the Wicked* — before she decided to focus solely on producing.

***A Man in Your Room*** by Christine Vachon (1984, Color, 6 minutes)

A priest wakes repeatedly from a dream in which he sees an attractive, partially-drobed man in his room. The hypnotic repetition and anxiety of his vision gains tension from the minimalist score.

***Days Are Numbered*** by Christine Vachon (1986, Color, 18 minutes)

A dapper and urbane artist, played by Michael Sean Edwards, accidentally steps in a pool of blood and uses his feet to draw faces and figures. The experience leaves him pondering the morality of his actions. One of his imagined confessors is played by Steve Buscemi.

***The Way of the Wicked*** by Christine Vachon (1989, Color, 15 minutes)

A seemingly innocent girl takes her first Communion but then removes the Eucharist from her mouth, with consequences that are both horrific and hilarious.

***Cause and Effect*** by Susan Delson (1988, Color, 11 minutes)

Ordinary people of both sexes, and of varying ages, races, and ethnicities, tell stories that sound familiar. But each is a construct to plumb reality in a considered, theoretical, and, ultimately, playful fashion, as Delson continues the filmic experimentation begun during her collaboration with Jill Godmilow on the genre-bending *Far from Poland*.

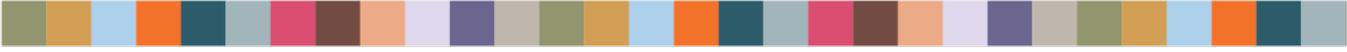
***La Divina*** by Brooke Dammkoehler (1989, B&W, 45 minutes)

Dammkoehler uses gorgeous B&W cinematography to appropriate and comment on Hollywood's



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notions of what constitutes “woman” and glamour as embodied in iconic films of the 1920s and 1930s. But in her film, the gaze is female, and the star – modeled on Greta Garbo – turns her back on Hollywood’s glamour machine.

Program B (107 minutes)

***Tommy’s*** by Barry Ellsworth (1985, B&W, 15 minutes)

A state employee tasked with photographing road conditions tracks a mysterious man, played by Steve Buscemi, who leaves suspiciously large garbage bags along a snowy country road. Writer-director Barry Ellsworth and cinematographer Mike Spiller capture the eerie desolation of a small town, where sultry passions lurk beneath the frozen state of things.

***Natural History*** by Barry Ellsworth (1986, Color, 18 minutes)

The parents of an adult infant named "Child," played by Todd Haynes, attempt to expel him from their home, by casting a magical spell seen in a television documentary about Malaysian rites of passage.

***He Was Once*** by Mary Hestand (1989, Color, 16 minutes)

Art Clokey’s Claymation figures Davey and Goliath serve as inspiration for director Mary Hestand’s characters (one of whom is played by Todd Haynes), but she subverts the homage by adding a dark undertone of Oedipal conflict. With jerky animation movement by live actors, lacquered hair, oversized ears and painted backdrops, this visually brilliant film draws inspiration from *Blue Velvet* and *Superstar*.

***Anemone Me*** by Suzan-Lori Parks & Bruce Hainley (1990, Color, 28 minutes)

In a fishing village on the Maine coast, a father works hard as a fisherman to provide for his wife and their strappingly handsome blind son (Fred Anderson). One day, a beautiful merman (Peter Hermann) rises out of the sea, and a magical romance develops between the two.

***Oreos with Attitude*** by Larry Carty (1991, Color, 31 minutes)

Richard (Keith L. Smith) and Janet (Jackie Roberts) a young black couple desperate to “make it” in the New York City. Inspired by Donald Trump’s “The Art of the Deal,” they take social climbing to new heights. A hit at New Directors/New Films showcase, the film was declared “wickedly funny” by The New York Times.