INTRODUCTION

1 Mark Shiel, “Cinema and the City in History and Theory,” 2.
2 Ibid., 3.
4 The state-funded NFB was not the only factor that undermined fictional film production in Canada, but its philosophy and practice both reflected and reinforced a cultural atmosphere that remained fundamentally colonial and was dominated by Anglo-Canadian elites, for whom the project of manufacturing a sense of national unity was paramount. In this atmosphere, the notion that narrative film might contribute to the development of cultural identity was discounted. Narrative films were assumed to be, at best, trivial and largely harmless entertainment. Insofar as such films relied on the free exercise of imagination, however, and thus offered scope for diverse and possibly dissenting voices, their content was potentially subversive and not readily subject to control. Moreover, because such films appealed primarily to the emotions, they were incapable of promoting social advancement the way the documentary could, with its appeal to the faculties of reason and its aim of educating, and thus bettering, the world. The documentary was thus perceived to exert a salutary influence on the young, whereas narrative films, which often contained violence and adult subject matter, were deemed to lack both moral and educational value.

5 Jim Leach, Film in Canada, 12.
6 For a discussion of the NFB, its alliance with the state, and its role in nation building, especially during World War II, see Peter Morris, ed., The National Film Board of Canada: The War Years, and Jim Leach and Jeanette Sloniowski, eds., Candid Eyes: Essays on Canadian Documentaries.
8 Justin D. Edwards and Douglas Ivison, eds., Downtown Canada: Writing Canadian Cities, 6.
9 Edwards and Ivison, Downtown Canada, 7.
10 Margaret Atwood, Strange Things: The Malevolent North in Canadian Literature, 5. Atwood goes on to explain: “I said I thought the English had quite a lot of urban life themselves, and that they didn’t need to hear about it from me.” The assumption would seem to be that urban experience is essentially uniform—that urban life in Canada is fundamentally indistinguishable from urban life in England (or anywhere else).
11 Regarding the term postmodern, I refer to Fredric Jameson’s warning: “As for postmodernism itself, I have not tried to systematize a usage or to impose any conveniently coherent thumbnail meaning, for the concept is not merely contested, it is also internally conflicted and contradictory.” Postmodernism, or, The Cultural
Logic of Late Capitalism, xxii. I use postmodern as a general descriptor of the historical period that I will be discussing. The distinction between modernism and postmodernism seems to me to dovetail well with the shift from the mid-twentieth century nationalist-realist documentaries of the NFB to the narrative film of the late twentieth century, with its focus on urban settings and culture.


13 Frye discusses the prevalence of the garrison mentality in early Canadian literature in his well-known essay “Conclusion to a Literary History of Canada.” The essay originally appeared as the conclusion to Carl F. Klinck’s three-volume Literary History of Canada: Canadian Literature in English (Toronto: University of Toronto Press, 1965), 821–49.

14 This opposition underscores the status of Euro-Canadians as invaders of territory not their own. The “outside” was inhabited by Aboriginal peoples, who, when they visited trading posts, generally set up camp beyond the fortress walls. In Euro-Canadian eyes, they were an element of nature, and hence not part of the civilized world. At the same time, like nature itself, the “Indians” were romanticized: they were “noble savages,” at once intriguingly exotic and potentially dangerous. They therefore needed to be tamed and subdued, just as the wilderness itself cried out for cultivation. The history of First Nations under Canadian colonialism attests to the horrific consequences of this attitude.

15 Leach, Film in Canada, 2.

16 In 1966, the figure stood at 74 percent; by 1971, it had risen to 76 percent. Today, a little over 80 percent of Canadians are urban dwellers. Statistics Canada, “Population, Urban and Rural, by Province and Territory,” http://www.statcan.gc.ca/tables-tableaux/sum-som/l01/cst01/demo62a-eng.htm.

17 The “tax shelter” era refers to the period following the 1974 introduction of the Capital Cost Allowance (CCA), which allowed investors to deduct 100 percent of the capital they invested in Canadian films from their taxable income and to avoid paying taxes until a film began to turn a profit. The CCA created a boom in Canadian film production, which lasted until 1982, when the tax laws were revised.

18 For a discussion of the low penetration of theatrical releases for Canadian feature films, see Charles R. Acland, “From the Absent Audience to Expo-Mentality: Popular Film in Canada.” The most often quoted figure for both English and Québec film is a total of 3 percent. According to “The Canadian Feature Film Distribution Sector in Review,” a report prepared by Maria De Rosa in September 2012 for the Canadian Association of Film Distributors and Exporters, “Canadian films’ share of the box office in Canada’s French-language market was 13.4%, well ahead of the market share of Canadian films in the English-language market at 1%” (7). In spite of its marginal position, however, the influence of English Canadian cinema on the articulation of identity is an issue that warrants further exploration.

19 Peter Wollen, Signs and Meaning in the Cinema, 78.

20 Burton Pike, “The City as Image,” quoted in Richard T. LeGates and Frederic Stout, eds., The City Reader, 246. (“The City as Image” is an excerpt from Pike’s The Image of the City in Modern Literature [1981].)
21 Siegel, “After the Sixties,” 142.
22 The term *gaze*, which derives from Lacanian psychoanalysis, can also be understood in a Foucauldian sense, as referring to the power relations inherent in the way that the camera frames a character, event, or space. Much has also been written about the gendered aspects of gaze. In her influential essay “Visual Pleasure and Narrative Cinema” (1975), Laura Mulvey argued that, owing to the traditional domination of the film industry by heterosexual men, the default subjectivity in films is male. The camera captures the action from the perspective of the (typically male) protagonist, with whom the audience naturally identifies, and women are presented chiefly as objects to be gazed upon by the (male) spectator.

23 Stephen Barber, *Projected Cities: Cinema and Urban Space*, 181, 188.
25 Ibid., 128, 139.

THE CITY OF FAITH

1 Bill Marshall, “Cinemas of Minor Frenchness,” 94.
2 Ibid., 89, 91.
4 I am thinking here of Hollywood epics like *The Ten Commandments* or *Ben Hur*. Later works like the musical *Jesus Christ Superstar* carried on this culture of historical realism. One European example is Pier Paolo Pasolini’s *Il vangelo secondo Matteo* (*The Gospel According to St. Matthew*) from 1964. The latest version of the historical Christ is *The Passion of the Christ* (2004), an independent production by Mel Gibson using a script written by Gibson in English and translated into Latin, Hebrew, and reconstructed Aramaic.
5 The historical and ideological context for the Quiet Revolution and the separatist movement for Québec independence was national liberation, a struggle and a rhetoric that overthrew European colonialism in the post–World War II period.
6 Réal La Rochelle, *Denys Arcand: A Life in Film*, 44.
7 Scott MacKenzie argues that both *Le déclin de l’empire américain* and *Jésus de Montréal* are examples of the internationalization of Québec cinema and identity. *Le déclin* was the first Québec film to be nominated for an Oscar, giving it an international profile. Arcand’s new reputation meant that *Jésus* also attracted international attention, when, for example, it was screened at Cannes. See Scott MacKenzie, *Screening Québec: Québécois Moving Images, National Identity, and the Public Sphere*, 173.
9 Quoted in MacKenzie, Screening Québec, 64.
10 Marshall acknowledges the power of the film when he comments that Jésus de Montréal is characterized by “the raising of a specific urban place to the status of mythological space.” Marshall, “Montréal Between Strangeness, Home, and Flow,” 208.
11 Quoted in ibid., 66.
12 La Rochelle, Denys Arcand, 192.
13 Ibid., 190.
14 I make the argument for considering the three films a trilogy in One Hundred Years of Canadian Cinema (142). La Rochelle also believes that Jésus de Montréal forms a diptych with Le déclin—and a triptych with Les invasions (Denys Arcand, 190). The initial script for Les invasions was written in 1991, a year after the release of Jésus de Montréal. Ibid., 200.
15 La Rochelle, Denys Arcand, 192.
16 Quoted in ibid., 274.
17 Bill Marshall, Quebec National Cinema, 294.
18 Ibid.
19 Ibid., 297.
20 “Montréal isn’t everything, but it may be the image of everything.” Pierre Nepveu and Gilles Marcotte, eds., Montréal imaginaire: Ville et littérature, 7; my translation.
21 Ibid.
22 MacKenzie, Screening Québec, 5.
24 Harel claims that the immigrant writer creates a space of potentiality in order to deal with being a stranger. It is the place where conflicting identities are resolved (398). The ironic reality is that this idealized resolution for place—a dreamed place of happiness—is only a dream, a fantasy.
25 Quoted in La Rochelle, Denys Arcand, 273.
26 Jim Leach, Film in Canada, 114.
27 Leach considers Arcand’s trademark approach as being one of a “double vision,” or presenting things in a dual way. Ibid., 118.
29 La Rochelle, Denys Arcand, 281.
31 My Canadian-film students in Calgary continue to be moved by the film twenty years later, and that includes those without a Christian background.
32 Kevin Pask, “Late Nationalism: The Case of Quebec,” 289.
33 Leach, Film in Canada, 114.

THE CITY OF DREAMS

1 See, for instance, Mathew Ogonoski, “Queering the Heterosexual Male in Canadian Cinema: An Analysis of Jean-Claude Lauzon’s Léolo,” and Alain

Notes
Chouinard, “Queering the Québécois and Canadian Child in Jean-Claude Lauzon’s Léolo.” Both argue for a queer interpretation of the figure of Léo Lozeau/Lauzon.

2 C. G. Jung, *Dreams*, 120.

3 Ibid., 39.


5 The rational act of meaning begins on a superficial level but descends from there. The date of 1909 means something to an audience in the 1990s. It implies old. That can represent the positiveness of tradition or the negativity of decrepitude. The building can be read as a ghetto or tenement or as an example of pregentrified working-class Montréal. The list goes on. To those who see the date, the precision of dates is irrelevant to their meaning.

6 There appears to be some confusion about the Léolo character’s original name. In the English-narrated version of the video released soon after the film itself, the narrator seems to be saying that his name is “Léo Lozeau,” but in the French-narrated version of the DVD, the English subtitle states that the narrator is saying in French that his name is “Léo Lauzon.”

   I have researched the English language reviews from 1992, and they refer to Léo Lozeau. So does a French-language interview with Jean-Claude Lauzon: the interviewer, Claude Racine, uses the name “Léo Lozeau,” which Lauzon evidently accepts, and one of the photo stills in the article is captioned “La famille Lozeau . . .” (Racine, “Entretien avec Jean-Claude Lauzon,” 6, 9). However, as late as 2012, a Montréal journalist, writing about a new release of the film on its twentieth anniversary, refers to “12-year-old Léo Lauzon.” Jeff Heinrich, “A Cinemative Treasure Restored: After 20 Years, Léolo Is Available on TV in a New Digital Version,” *Montreal Gazette*, August 31, 2012. This confusion, based on various versions of the film, is “resolved” in an article in *Revista medicina y cine*, in which the author identifies “a kind of phonetic anagram made up by the triad ‘Lauzon-Lozeau-Lozone.’” Miguel Abad Vila, “Léolo (1992): An Insane Family Portrait,” 93. The author means that whichever name is used, it always references Jean-Claude Lauzon himself. I leave the last word to Lauzon, whose original screenplay reads “Léo Lozeau” and “Léolo Lozoné.” The screenplay is reproduced in full in Isabelle Hébert, *Lauzon Lauzone: Portrait du cineaste Jean-Claude Lauzon*.

7 This image is in stark contrast to the liberating waters in which he swims earlier in the film. He is now entombed in waters that freeze his “fevered brow” and its libidinous urges. He cannot swim; he cannot move; he is comatose in a universe parallel with the toilet bowl of his potty-training phase or the useless blow-up swimming ring for which he is too big (shown earlier in the film). The water of his dreams is liberating, while the waters of reality are imprisoning.

8 “Je voulais que mon film soit une sorte d’hommage au rêve. . . . Aussi, je voulais faire un film qui rende hommage à la créativité.” Quoted in Claude Racine, “Entretien avec Jean-Claude Lauzon,” 6; translation courtesy of Jim Leach.

9 Lauzon died tragically and unexpectedly on August 10, 1997, while flying his small plane in northern Québec. Since August 10 is my birthday, I feel a certain connectedness to him.

See André Petrowski and Nathalie Petrowski, *Jean-Claude Lauzon: Le poète*, 12. The autobiographical nature of *Léolo* is confirmed by André Petrowski, who says in an interview that the “gross pathology” of the family is represented in the film in a “very, very personal” way. Ibid., 18.

The theme of love is explored in great depth by George Toles in “Drowning for Love: Jean-Claude Lauzon's *Léolo*.”

The film is dedicated to André Petrowski, and the Word/Worm Tamer may be a representation of Petrowski, who was Lauzon's mentor and friend. Petrowski was the first person to read the script after Lauzon wrote it, so one might say it was Petrowski who saved it from the garbage can.

In a 1992 interview with Claude Racine about *Léolo*, Lauzon likens art to a sacred calling. Two years earlier, he had told Racine that because (at the time) he had made only a single full-length film, he didn’t consider himself a filmmaker: “Je n’ai fait qu’un long mètre, je ne me considère pas comme un cinéaste.” Enlarging on this remark, Lauzon commented: “Je ne me considère toujours pas comme un cinéaste. Ce n’est pas que je nie une réalité, c'est simplement que le statut d'artiste est un statut extrêmement fragile que tu peux perdre en 24 heures. ... Pour moi, un artiste c’est quelqu’un ... qui comme un prêtre, consacre sa vie à son art” (“I still don’t consider myself a filmmaker. It’s not that I’m in denial; it’s simply that the status of artist is an extremely fragile status, one that can be lost in 24 hours. ... For me, an artist is someone ... who, like a priest, consecrates his life to his art”). Quoted in Claude Racine, “Entretien avec Jean-Claude Lauzon,” 11; translation courtesy of Jim Leach.

There has been an ongoing debate about the proper description of the Worm or Word Tamer. Most English-language critics call him the “Word Tamer” but in the film, he is described as the Worm Tamer and is so named in the interview referenced in the previous note. In the remainder of this chapter, he will be referred to as the Tamer. The Tamer appears in the “historical” narrative as a figure who interacts with the boy's mother and teacher. He also appears in a dream sequence, when he takes the boy fishing and then builds a campfire fed with burning books. Lauzon is saying in this sequence that words that turn to ash have first kept us warm and illuminated the darkness of existence.

For an extensive discussion of the concept of a Christ-figure in this film, see Bill Scalia, “Refiguring Jesus: Christ and Christ-Figures in *Jesus of Montreal*.” Scalia sees Arcand's Christ-figure, in the actor-character Daniel Coulombe, as suited to “a modern, rationalist era” (85). By the end of the film, Daniel becomes transcendent: he is no longer an actor playing Christ but a Christ-figure.


Ibid., 276.

The boy’s name is Lozeau—*l’eau* meaning “water.”


Lauzon’s mother was of Abenaki descent, giving him a window on Québec’s Aboriginal history.


Petrowski and Petrowski, Jean-Claude Lauzon, 120.


Lauzon’s father had only a grade two education and worked as a labourer. Various members of his family were institutionalized for mental illness. And it was during Lauzon’s attendance at a film festival in Sicily that he began writing the script for this film. The imaginative potential of his own life and experience is the grounding on which the magical realism of the film rests. André Petrowski claims that Jean-Claude’s mother told him that her husband once tried to gas the whole family while they slept. Petrowski and Petrowski, Jean-Claude Lauzon, 18–19.


When, for example, I interviewed filmmaker Guy Maddin in 2006 for my book The Young, the Restless, and the Dead: Interviews with Canadian Filmmakers (2008), he described Léolo as fundamental.

Alain Chouinard, “Queering the Québécois and Canadian Child in Jean-Claude Lauzon’s Léolo.”

Quoted in Heinrich, “A Cinemative Treasure Restored.”

THE GENDERED CITY

1 See George Melnyk, One Hundred Years of Canadian Cinema, 174–77, 182.

2 Desperanto was written and directed by Patricia Rozema, and Rispondetemi was written and directed by Léa Pool, while the films directed by Michel Brault and Jacques Leduc were co-written with female screenwriters, and Denys Arcand directed a story by Paule Baillargeon.

3 In one of the film’s intertextual postmodernist touches, the Ann Stewart character watches Arcand’s Le déclin de l’empire américain before she decides to go out; she then discovers the same types of people at the party as she saw in Le déclin, and of course, Arcand himself plays the role of a paramedic who comes to save her.

4 It is not a great stretch to suggest that Rozema’s negative treatment of the cultural elite in the party scene copies Arcand’s treatment of the academic elite in Le déclin. His appearance as a paramedic in the film raises this possibility of linkages between the two films. The insider identity of francophone Québécois who have no use for those outside their circles is something that Rozema can take a jab at, being an anglophone Ontario filmmaker who does not belong to the francophone community.

5 The fact that paramedics play crucial roles in both films is worth noting. The ambulance and the siren are integral parts of street scenes in urban centres, and the appearance of paramedics as “salvatory” figures in both Rozema’s and Pool’s films is part of urban culture.

6 For the term “urban non-spaces,” I am grateful to Florian Grandena, who uses the term in her essay “Léa Pool: The Art of Elusiveness.”
8 The English title of the film is 32nd Day of August on Earth.
9 Cynthia Amsdem, “Denis Villeneuve’s Maelstrom: Much Ado About a Fish.”
10 Ibid.
11 Maurie Alioff, “Denis Villeneuve’s Un 32 août sur terre: Lost in the Desert.”
16 Ibid.
17 I am reminded of the gender and sexual pedigree of the contemporary film Brokeback Mountain, based on a short story by Annie Proulx and directed by Ang Lee, which portrayed a love affair between two male “cowboys” in the 1950s. The film was heralded by the media as a breakthrough for mainstream cinema’s portrayal of homosexuality. However, as a straight viewer of the film, I found the construction of the two protagonists, their relationship and dialogue, to be primarily expressive of social forces at play in the period rather than something distinct and self-determining. The characters seemed suspended in their time.
18 Alioff, “Denis Villeneuve’s Un 32 août sur terre.”
19 Amsden, “Denis Villeneuve’s Maelstrom.”
20 Ibid.
21 “I see this film as a dark comedy,” said Villeneuve. “A dark comedy that is not funny.” Ibid.
23 Among Léa Pool’s significant films that foreground lesbian desire are Strass Café (1979), Anne Trister (1985), and Set Me Free (1999).

4 THE CITY MADE FLESH

3 Donato Totaro, “Le Confessionnal Ten Years Later: A Québec Classic Revisited.”

Notes
4 The best discussion of the innovative acting style that Egoyan encouraged in the film can be found in Peter Harcourt, “Imaginary Images: An Examination of Atom Egoyan’s Films.” Harcourt argues that this style was meant to distance the audience from the characters and disconnect them from the film so that they would not suspend their disbelief.


6 Scott MacKenzie, Screening Québec: Québécois Moving Images, National Identity, and the Public Sphere, 175.

7 I use the term philosophical as a reference to Lepage’s consciousness of cinema’s languages, especially in relationship to colour and how its omnipresence in contemporary cinema (one exception being the work of Guy Maddin, discussed in chapter 6) has changed cinematic language.

8 MacKenzie, Screening Québec, 176.

9 Kevin Pask, “Late Nationalism: The Case of Quebec,” 301.

10 Lepage was born in 1957, and Egoyan in 1960. They share the same generational but different national spaces.

11 Quoted in Katherine Monk, Weird Sex and Snowshoes: And Other Canadian Film Phenomena, 177.

12 Christopher Gittings makes the point that in Lepage’s film “the cinema screen . . . becomes a field of doubled representation where an anterior [modernist] cultural text is re-evaluated” through the filmmaker’s own postmodern deconstruction. Canadian National Cinema: Ideology, Difference and Representation, 133.

13 Jim Leach, Film in Canada, 151.

14 Gittings, Canadian National Cinema, 134.


16 Quoted in Leach, Film in Canada, 153.

17 Tschofen states that Lepage “turns blindness into its opposite.” “Le Confessionnal/The Confessional,” 213.


19 Ibid., 11, 13, 55.

20 I am indebted for this insight to Katlin James, a student in my senior seminar in film studies at the University of Calgary.

21 The film won the FIPRESCI award (International Critics Prize) at Cannes in 1994 and Best Picture, Best Director, and Best Original Screenplay at the Genies. Catherine Russell describes Exotica as “probably the most extensively reported Canadian film of all time.” “Role Playing and the White Male Imaginary in Atom Egoyan’s Exotica,” 341.


24 Egoyan authored and directed two films specifically about being Armenian: Calendar (1993) and Ararat (2002).

25 In describing Egoyan, I prefer the term ethnicity to transnationality because Egoyan has stayed close to “home” in his filmmaking and often speaks in
nationalist terms about the Canadian film community to which he belongs. In contrast, the peripatetic filmmaker Deepa Mehta, also of Toronto, who came to Canada as an adult, sees herself as primarily transnational because of her Indian films and the lack of Canadian state funding for these films (Water and Earth, for example). Ethnicity is an identity that is both self- and other-generated. It suggests an acknowledgement of otherness in a particular community to which one is bound, while transnationality suggests a greater sense of bicultural formation and holistic identity. The term *ethnicity* has an overtone of subordination within a national framework, which *transnationality*, with its implied equality, does not. I believe it is important to acknowledge hierarchy within nationality and the power that it gives to ethnicity to develop an outsider’s critique of the dominant culture. Transnationality is a concept associated with globalization and its importance to postmodernism, while ethnicity is an older concept associated with nationality.

27 Ibid., 186, 195.
28 Ibid., 182, 183.

29 I use the term *persona* in a particular way. I see it as one aspect of a tripartite designation of the self, consisting of person, personality, and persona. The person is the equivalent of Freud’s id, or the emotional self; the personality is the equivalent of his concept of the ego, which tries to balance inner and outer selves; and the persona is the equivalent of the superego. Our persona is our public face, role, or identity, constructed by ourselves and others to fit stereotypes or the attributes associated with certain roles. Personas are encoded by social norms and attitudes. Personality is our balancing of our emotional private selves with our public personas, while the person is the secret self that includes all the hidden aspects of one’s thinking and doing. Egoyan works to expose the faces behind the personas and the biographies that give rise to the person and personality.

33 The otherness in *Le Confessionnal* is symbolized by the exotic places (China and Japan) where the two brothers originate or travel to.
35 The interview with Egoyan in Naficy, “Accented Style,” is highly revealing of the identity conflicts that Egoyan (as of the mid-1990s) had to negotiate within himself.
42 Ibid.
5 THE DIASPORIC CITY

1 For a discussion of the African sources of migration to Canada and the community’s socioeconomic identity, see Korbla P. Puplampu and Wisdom J. Tettey, eds., The African Diaspora in Canada: Negotiating Identity and Belonging.
2 John Berger, Ways of Seeing, 129.
5 Rinaldo Walcott, ed., Rude: Contemporary Black Canadian Cultural Criticism, 7.
6 Rinaldo Walcott, “‘Who Is She and What Is She to You?’ Mary Ann Shadd Cary and the (Im)possibility of Black/Canadian Studies,” 44.
7 Ibid., 37.
8 David Sealy, “‘Canadianizing’ Blackness: Resisting the Political,” 91.
9 Dionne Brand, A Map to the Door of No Return: Notes to Belonging, 71.
10 Sheila J. Petty, Contact Zones: Memory, Origin, and Discourses in Black Diasporic Cinemas, 228.
12 Brand, Map to the Door, 36.
13 There is no common national Caribbean identity since the Caribbean is a geographic space with numerous national identities tied to certain islands. Nevertheless, all of its inhabitants share a common history of slavery and colonialism, which is part of the Caribbean’s regional identity.
15 Robyn Gillam, “Holding onto the Core: Althea Prince,” 129.
17 Cecil Foster, A Place Called Heaven: The Meaning of Being Black in Canada, 5.
18 John McCullough, “Rude and the Representation of Class Relations in Canadian Film,” 246.
19 Paula J. Massood, “Mapping the Hood: The Genealogy of City Space in Boyz N the Hood and Menace II Society.”
20 Katherine Monk, Weird Sex and Snowshoes: And Other Canadian Film Phenomenon, 207.
21 Ibid.
23 McCullough, “Rude and the Representation of Class Relations,” 263.
The metaphoric power of that phrase is confirmed by Marc Glassman’s use of the phrase as the title for his article on the film: “Where Zulus Meet Mohawks,” *Take One* (Fall 1995): 16–21.

For a more detailed discussion of the Rude figure, see Gittings, *Canadian National Cinema*, 258–60.

Ibid., 257.

Ibid., 258.

Petty, “Contact Zones,” 234.


Ibid., 257. Regarding diaspora communities, Burman argues that, in the 1990s, Toronto had a more fundamentally diasporic character than Montréal. Whereas Montréal’s ethnic and racial minorities maintained a strong sense of a common history rooted in the city, Toronto’s communities tended to identify more with their original nationalities than with the city itself (Virgo’s comment notwithstanding) (ibid., 258).


A typical example of this attitude can be found in Christina Stojanova’s appraisal of Mehta’s North American films as “artistically less successful.” Stojanova, “Beyond Tradition and Modernity,” 225.


Ibid., 75.


Ibid.

Jacqueline Levitin, “Deepa Mehta as Transnational Filmmaker, or You Can’t Go Home Again,” 286.

Ibid.

Craig MacInnis, “*Sam and Me* See a Different Toronto,” *Toronto Star*, September 20, 1991.


Ibid., 11.

Ibid., 12.


Ibid.


53 Desai, Beyond Bollywood, 46.

54 Ibid., 113.

55 Ibid., 165.

56 Ibid., 184.

6 THE CITY OF TRANSGRESSIVE DESIRES

1 Jason Woloski, “Guy Maddin.”

2 A curious parody of Maddin’s work is the crudely imitative East of Euclid (2006) by Jeff Solyko, who worked on Maddin’s earlier films. This black-and-white film is set in Winnipeg in the 1970s but is done in a retro film-noir style.

3 Quoted in Robert K. Elder, The Film That Changed My Life: Thirty Directors on Their Epiphanies in the Dark, 134.


6 A good example of a documentarist’s sensibility can be found in the work of the Winnipeg filmmaker John Paskievich, particularly in his autobiographical film about stuttering, Unspeakable (2006). In the film, Paskievich presents his growing up in Winnipeg in a more sociological way than does Maddin in his fantasy-documentary My Winnipeg, which engages with truth in a mythological way.

7 Woloski, “Guy Maddin.”

8 Will Straw, “Reinhabiting Lost Languages: Guy Maddin’s Careful,” 309.

9 After Maddin’s success with My Winnipeg, the television network CTV announced, in 2008, that it was commissioning Canadian filmmakers Atom Egoyan, Gary Burns, Don McKellar, Patricia Rozema, and Thom Fitzgerald to do something similar for their own cities. The project never went ahead because of the recession in 2009. This made Maddin the undisputed king of the pseudo-documentary urban genre in Canada.


11 Quoted in Elder, The Film That Changed My Life, 141.

12 Beard, Into the Past, 232.

13 Quoted in Denis Seguin, “Winnipeg, Mon Amour: Guy Maddin’s Hometown Homage.”

14 William Beard makes the point that George Toles wrote all the dialogue for Saddest Music and that the film must be considered a “serious warm-up” to My Winnipeg. Beard, Into the Past, 234.

15 Geoff Pevere, “Foreword,” xii; “Guy Maddin: True to Form,” 53.

17 A contemporary example of this glamorization of the nondescript and banal is the endless postings of video clips on YouTube, where fame can happen on any day. These postings are primarily by regular people outside the film or entertainment industry.

18 Straw, “Reinhabiting Lost Languages,” 314.


20 Ibid., 60.


22 Wershler, *Guy Maddin’s My Winnipeg*, 103.

23 Woloski, “Guy Maddin.”

24 Straw, “Reinhabiting Lost Languages,” 314.


26 David Church, “Bark Fish Appreciation: An Introduction,” 2.


28 Maddin used Rossellini again in his noir gangster thriller *Keyhole*, released at the Toronto International Film Festival in 2011.


31 Beard, *Into the Past*, 256.


34 Lacey, “The Best Thirties Musical of 2,005.”

35 Church, “Bark Fish Appreciation,” 4.


39 Maddin used the term “docu-fantasy” to describe the genre of *My Winnipeg*. Such a genre is not common, although the mockumentary is recognized. The docu-fantasy is a Maddin creation. Matthew Coutts, “Winnipeg Captured in ‘Docu-fantasia,’” *National Post*, August 12, 2,009. The other films in Maddin’s trilogy are *Brand upon the Brain* (2,007) and *Cowards Bend the Knee* (2,004).

40 Beard, *Into the Past*, 356.

41 Ibid., 315.

42 The script is available in Guy Maddin, *My Winnipeg*. This excerpt appears on page 10. The film was made around the time of Maddin’s fiftieth birthday, which Maddin took to be an omen of entrapment. In a 2,007 interview, he expressed the desire to move to Toronto, to leave his mother behind (meaning both maternal city and his aged mother). See George Melnyk, “‘I’m Shockingly Unchanged Since I Picked Up a Camera’: Guy Maddin Interviewed by George Melnyk.”

43 Seguin, “Winnipeg, Mon Amour.” In a pleasant irony of postmodernism, *My Winnipeg* opened the International Forum on New Cinema at the 2,009 Berlin Film Festival. Retro was now avant-garde, just as Ruttman’s film was hailed as an expressionist statement of urban speed and drone life existence.
44 Ibid.
45 Coutts, “Winnipeg Captured in ‘Docu-fantasia.’”
46 Eric Volmers, “A Glimpse Inside Maddin’s Brain,” Calgary Herald, March 4, 2010. The comment was made about his 2,007 autobiographical film Brand upon the Brain, but it also fits My Winnipeg.
50 Ibid.
52 Jay Stone, “This Winnipeg’s Got Ultra-Vixens: Guy Maddin’s Latest Film Brings Mythology to City,” Calgary Herald, September 6, 2009.
55 Rodney LaTourelle, “The Lap, the Fur: In My Winnipeg (2,008) Guy Maddin Takes Autobiographical Film to a Whole New Level of Uncertainty,” 1.
56 Melnyk, “I’m Shockingly Unchanged,” 53.
57 John Semley, “Still Mining His Winnipeg: An Interview with Guy Maddin,” 70.
59 Notes taken by the author during the presentation.
60 This term is used by La Tourelle in “The Lap, the Fur.”
61 Maddin, My Winnipeg, 70.
62 Winnipeg’s contemporary inner core is very much in the hands of First Nations people, who occupy it and are a significant urban minority. The older European immigration as migrated to the suburbs. So Winnipeg became the first major Canadian city to serious consider an “urban reserve” structure because of the ghettoization of the Aboriginal population.
63 I must confess à la Maddin that as a young man I worked as a clerk in the mighty Eaton’s store in Winnipeg and that before that, as a child, I attended the Eaton’s Santa Claus parade through downtown Winnipeg and waited in line to tell Santa what I wanted for Christmas. Obviously, this experience has Maddinized me.
64 Beard, Into the Past, 358.
65 There is also a fourth river (adding up to Maddin’s mythic four rivers) named the La Salle, but it enters the Red River in St. Norbert, a southern community that only recently was amalgamated into the city boundaries.
66 The great struggle over the Centennial statue of a naked and twisted Louis Riel could have been fodder for his satirical mind.
67 Umberto Eco, Turning Back the Clock: Hot Wars and Media Populism, 77, 84.

Notes
THE CITY OF ETERNAL YOUTH

7 Mayes, “Calgary Director.”
8 It is not surprising that after George Bush Jr. ended his two-term presidency in 2008, the first city outside the United States that he visited on the lecture circuit was Calgary. The links between Stephen Harper, the Calgarian (prime minister from 2006 to the time of writing), and Bush, the Texan, were close and fraternal.
10 Karen Virag, “From West Edmonton Mall to West End Shopping Centre: Canadians and Hungarians Shop Till They Drop.”
12 Longfellow, “Counter-Narratives,” 79.
13 Ibid., 83.
14 Ibid., 71, 72.
15 Ibid., 78.
17 Gary Burns was quoted as saying that the downtown shopping mall where the film was shot is “a pretty sterile, weird environment.” Heath Jon McCoy, “Filmmaker Feared the Big 4-0,” Calgary Herald, September 26, 2000.
24 Ibid., 299.
26 George Melnyk, “‘It’s a Job and You Have to Do It Every Day’: Gary Burns Interviewed by George Melnyk,” 91.


28 This redeemer theme is alluded to in the Bradley character, who staples slogans on his body and bleeds from his wounds, evoking the idea of crucifixion. The allusion is further accentuated when Tom offers the suicidal and sweating Bradley a cooling cloth, just as the Roman soldier offered Christ a balm for his thirst.


30 Ibid.


33 Quoted in ibid.

34 Ibid.


37 Quoted in ibid.


39 Ibid.

8 THE CITY OF DYSFUNCTION

1 These include Drive She Said (1997), Long Life, Happiness and Prosperity (2002), and Mob Princess (2003).


3 See the graph of foreign versus Canadian production spending from 1990 to 2000 in Mike Gasher, Hollywood North: The Feature Film Industry in British Columbia, 92.

4 Ibid., 118.

5 Ibid.; for a partial list of such films, see pages 116–17.

6 Ibid., 118.


8 Sweeney’s Vancouver films include Live Bait (1995), Dirty (1998), and Excited (2009).

9 McDonald has developed a penchant for female leads, including Picture Claire (2002) and The Tracey Fragments (2005). It should be noted that Angus Fraser
was also the screenwriter on Lynne Stopkewich’s acclaimed Kissed (1996), which was a strong feminist statement based on the work of Barbara Gowdy. Fraser simply adapted Gowdy’s short story for the screen. It was Stopkewich and Gowdy who were responsible for its feminist ideology.

10 The film’s trajectory is mimicked in the title of Mina Shum’s 2004 inaugural UBC Lecture on Multiculturalism, titled “New Day Rising: The Journey of a Hyphenated Girl.”


13 Quoted in Steven Mazey, “Double Happiness: Director and Star Are Thoroughly Tickled by Their Comedy-Drama’s Warm Reception,” The Record (Kitchener, ON), November 9, 1995.

14 Shum said that she broke down in tears when she saw herself described as the first Chinese Canadian filmmaker. “I didn’t go to film school to learn how to become Chinese,” she commented. Chris Dafoe, “Happiness Hasn’t Spoiled Mina Shum,” Globe and Mail, October 6, 1994.

15 Peter Fend, the pre-eminent Asian American scholar of the Asian American film phenomenon, includes Double Happiness in that category, alongside such American examples as The Joy Luck Club and The Wedding Banquet. He considers these films thematically centred on generational conflict. See Peter Fend, “Decentering the Middle Kingdom.”

16 For a detailed discussion of the term and its history, see Burgess, “Air Bud and Stickgirl,” esp. 149–57.


18 For an example of postmodern criticism that was contemporary with the release of the film, see Lisa Lowe, “Heterogeneity, Hybridity, Multiplicity: Marking Asian American Differences,” and Laura Marks, “A Deleuzian Politics of Hybrid Cinema.”

19 Hong Kong is curiously bilingual and bicultural because of its British colonial history, in which the English language played an important role.


22 Kay Armatage, “Fetish and Fashion in Canadian Film,” 69.


24 Tomáš Pospíšil, “Sam and Me, Masala and Double Happiness: Multicultural Experience in Canadian Film of the Early 1990s,” 186.

25 The post-1980s Chinese immigration has made the suburb of Richmond the focal point of Chinese Canadian identity in Vancouver. Toronto now contains multiple “Chinatowns,” including distant new suburbs. The racism that the Chinese
migrants faced in Canada after their employment in the building of the Canadian Pacific Railway in the 1880s was tied to such racist laws as the Exclusion Act and the payment of an exorbitant “head tax” in order to be allowed in the country. The head tax was not repealed until after World War II.

27 Ibid.
28 Ibid., 195.
29 Quoted in Pospíšil, “Sam and Me, Masala and Double Happiness,” 195.
32 Ibid., 206.
33 Levitin, “Mina Shum,” 275.
36 Austin-Smith links these contrasting “phobic” spaces with the “unhomeliness” of the outside in Homi Bhabha’s theories of transnational filmmaking. Austin-Smith, “Women, Liminality, and ‘Unhomeliness,’” 209.
38 For a description of the differences between Toronto New Wave and Pacific New Wave, see Burgess, “Air Bud and Stickgirl,” 150–53.
40 Quoted in Peranson, “Riding the Pacific New Wave” (emphasis added).
41 Ibid.
42 Quoted in ibid.
43 Quoted in Geoff Pevere, “Romance in Reverse: Bruce Sweeney’s *Last Wedding* Is a Date Move That Dreads the Morning After,” *Toronto Star*, September 6, 2001.
44 Ibid.
46 Ibid.
In an extensive interview with McDonald about the film, Greg Burliuk quotes McDonald as taking credit for some of the more outlandish parts of the film, including the Bollywood dance sequence in a McDonald’s restaurant, the replaying of the original murder as a comic-book animation, and the driving sequences shot in a studio as they were done in older films. See Greg Burliuk, “Bruce McDonald’s Shot,” *Kingston Whig-Standard*, March 12, 2005.


Burliuk, “Bruce McDonald’s Shot.”


Quoted in Burliuk, “Bruce McDonald’s Shot.”

Tomahawk claims in the film that he is “the everyman” as he pursues his inquisitorial attack on Guess and makes a mockery of the public’s right to know. See George Melnyk, “Bruce McDonald on the West Coast: The Love Crimes of Gillian Guess (Canada 2004),” 56–58.

When I tried to get a DVD of the film in 2011 for a course I was teaching, the producer had to make a special individual copy.


**CONCLUSION**

1 Anne Friedberg, *Window Shopping: Cinema and the Postmodern*, 157.
2 Ibid., 174.
4 Quoted in Kania Lou, “A Love Affair with Toronto.”
5 Quoted in ibid.
8 Christine Kim, Sophie McCall, and Melina Baum Singer, eds., *Cultural Grammars of Nation, Diaspora, and Indigeneity in Canada*, 9.
10 The argument for a director-driven cinema is made in the editorial introduction to George Melnyk, ed., *Great Canadian Film Directors*. 