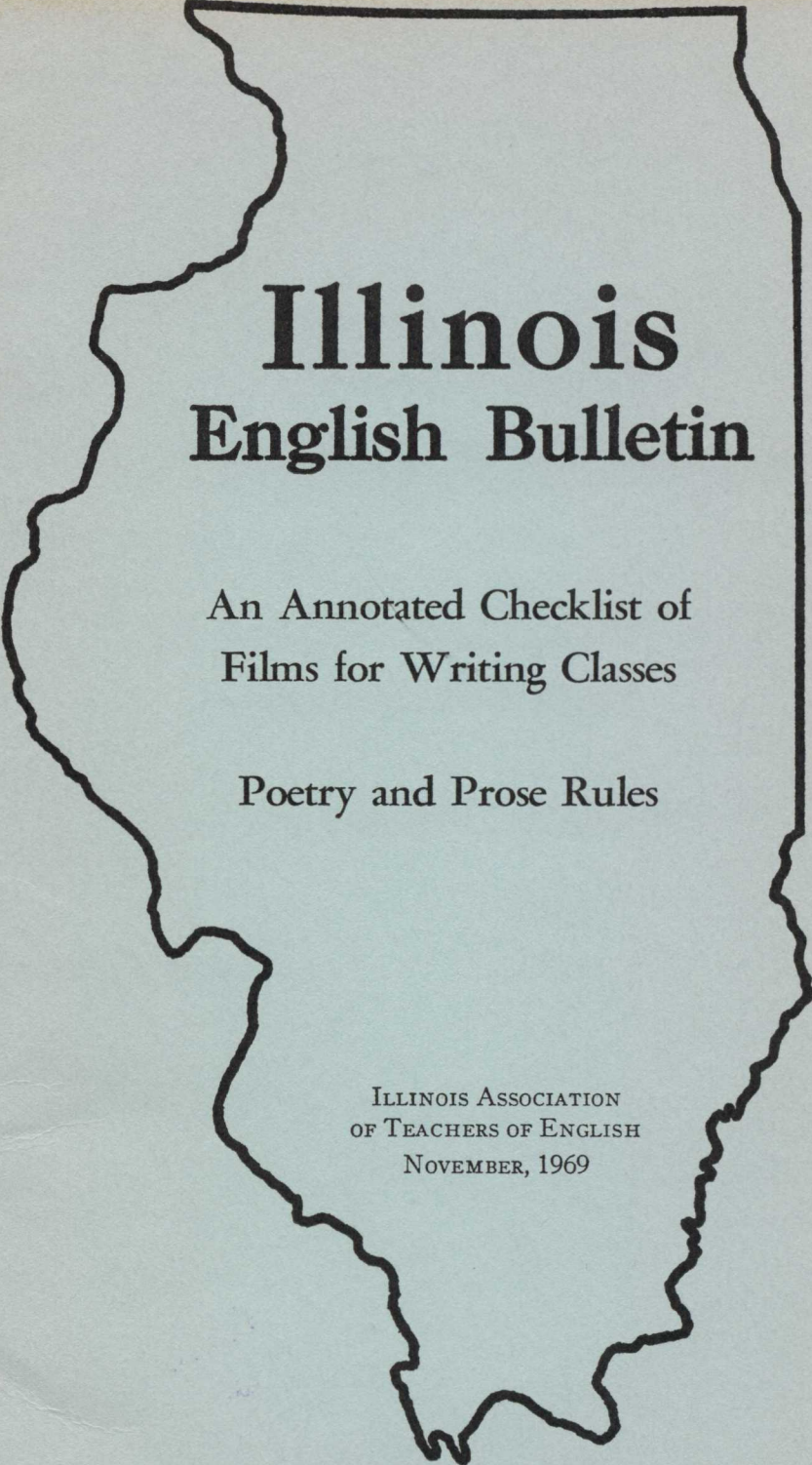




Illinois English Bulletin

An Annotated Checklist of
Films for Writing Classes

Poetry and Prose Rules

ILLINOIS ASSOCIATION
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An Annotated Checklist of 200 Experimental, Student, and Avant-Garde Films for Writing Classes

Compiled and Edited

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The Rhetoric Division of the University of Illinois has recently inaugurated a "Film as Rhetoric" program. Once a month (September and January excepted), students of three different rhetoric courses attend seventy-five- to ninety-minute showings of films centered around specific topics. Teachers and students use the films in a number of ways: (1) to supplement reading assignments; (2) to visualize and better comprehend rhetorical concepts such as *thesis statement*, *voice*, *transition*, and so on; (3) to study the effect of nonliterary media on writing in the twentieth century; (4) to show — through role-playing, mime, and study of rhythms — the importance of auditory and visual literacy in the act of writing; and (5) to broaden the concept of composition as "putting things together to achieve coherent communication," whether the "things" are words, words and pictures, words and music, or multi-media.

In speaking to teachers and administrators of high schools, junior colleges, and four-year institutions, we were pleased to learn of a mutual interest in film as rhetoric, and moved to com-

pile the following list in response to such questions as: "What films do you use?" "What are they about?" "Where do you get them?" "How much do they cost?" From the six hundred-odd films we have studied, we have selected two hundred—all of which, with a few exceptions, have been viewed at least once—that have received some national recognition and found a place in the Illinois program. These are alphabetically arranged, designated color (c) or black and white (b+w), timed, and described (when possible) in terms of theme(s) and technique(s). Prices and distributors are also listed. In three appendices we have grouped films as guidelines for teachers setting up similar programs (Appendix A), listed film distributors and their addresses (Appendix B), and written a sample study guide for one film, *Toys* (Appendix C).

A (b+w, 10 min.). By Jan Lenica. Polish animation using style reminiscent of nineteenth-century engraving. Based on an Ionesco quotation about the power of language. A caustic, clever, and powerful little film. [CF—\$10]

An Aesthetic Quality (c, 4½ min.). By G. Vaughn Obern, UCLA student. A Nazi artifact collector talks about "his thing." A little heavy, the sound track less than clear, it can still move an audience. [CCC, CentCC—\$5]

A La Mode (b+w, 5 min.). By Stan Vanderbeek. A collage satire on modern women, similar in technique (but not impact) to *Schmeerguntz*. [GP, FC—\$10]

Alf, Bill and Fred (c, 8 min.). By Bob Godfrey. A British animation about the friendship of a dog, a duck, and a man. The friendship breaks up when the latter receives an inheritance. A gently done fable with considerable charm. [CF—\$15]

America Is in Real Trouble (c, 16 min.). By Chicago film-maker Tom Palazollo, who mixes a lot of miscellaneous parade footage with a sound track of superpatriotic and spoken records to get an uneven but often funny and generally well-received film. [CentCC, CCC—\$16]

The American Way (b+w, 10 min.). By Marvin Starkman and Bob Feinberg. A somewhat dated (1962) but generally good series of absurdist sight gags, nominally attacking Yankee Stadium and Mothers' Day, but really more parodic of the French "New Wave." A cinematic, rather than a political, spoof. [FC—\$15]

Automania 2000 (c, 10 min.). By Halas and Batchelor. A cartoon that takes the building of more roads and automobiles to its "logical" conclusion. [CF—\$10]

Barber Shop (c, 3 min.). By Ken Nordine (who used to do something called "Word Jazz" and is now making electronic sounds on a Chicago radio station). A man gets a haircut, manicure, shoe-shine, etc., and can still recite W. F. Henley's "Invictus." A very neat little film. [CentCC—\$5]

The Bed (c, 20 min.). By James Broughton. This is one of the great recent short films, but the rental is high, and the extensive nudity may make

its showing impossible in some situations. It covers the history of social and sexual relationships, using the bed as the central metaphor. Has won several festival awards and received praise from the straight press. [GP — \$50]

Below the Fruited Plain (b+w, 9 min.). By Lenny Lipton (film critic for the *Berkeley Barb*). Very funny dialogue improvised by film-maker George Kuchar and Lipton's wife who play newly-married and feuding New York couple on their honeymoon in Mexico. [CCC, CFS — \$9]

Billabong (c, 9 min.). By Will Hindle, probably the "best" of the people now working in the "underground." An extremely artful and moving documentary about a boys' (prison?) camp and the loneliness and frustration of the inmates. It mixes staged with more informal footage. A very "subjective" and beautifully done film. [CCC, CFS — \$18]

Bird (b+w, 1½ min.). By UCLA student Bruce Green. Five years of Lyndon Johnson compressed into about 90 seconds of satiric montage-colage shots. LBJ as cop, soldier, Pope, etc. Very funny: should be seen more than once. [CFS — \$5; USC — \$4]

The Bird (c, 5 min.). By Fred Wolf. An unconventional educational film on modern attitudes toward sex, done in a simple animated style. [CF — \$10]

Black Panther (b+w, 15 min.). By SF Newsreel. The radical view of the Panthers, including interviews with Huey Newton and Eldridge Cleaver and footage of meetings and demonstrations. Sympathetic and competent. [Newsreel — \$25]

Black Power: We're Going to Survive America (b+w and c, 15 min.). Not much of a film, but a rare chance to see Stokeley Carmichael in action. Covers his speech of February, 1968, in which he talked about Huey Newton at the merger of SNCC with the Black Panther Party in the Oakland auditorium. [CentCC, CCC — \$25]

Boiled Egg (c, 5 min.). A French animation in which an egg is continuously tormented by an unseen presence (the camera, the audience, etc.) and is finally trapped in an egg cup. An extremely well-done film that uses surrealistic settings and electronic music. [CF — \$10]

Breadth of the Bones (c, 13 min.). By UCLA students Alan Barker and Dave Wilson. Violence and inter-racial sex are exploited in order to create, in effect, an anti-sex and violence film in terms of audience response. Confusing, original, and very odd. [CFS, UCLA — \$20]

The Bridge (b+w, 11 min.). By Tom Berman and Robert Halper. Two stories — one, of a motiveless killing; the other, of a game of pool — are presented simultaneously. Carefully directed and filmed. [CentCC — \$11]

Brummer's (c, 10 min.). By David Bienstock and available only from the film-maker at: P.O. Box 359, Planetarium Station, New York, New York 10024. A trivial and meaningless conversation between a boy and a girl in a neighborhood restaurant is turned into a visually fascinating experience by the camera. A skillfully-made work that explores the range of perceptions possible through film. [\$15]

Bufferin Experimental (c, 2 min.). By Fred Mogubgub. A group of TV commercial spots that proved a little too hip for the Bufferin people and were never used. [CentCC — \$4]

The Burglars (b+w, 10 min.). By Clifford Soloway. A *cinema verité* documentary with a pair of real N.Y.C. burglars, who complain about the

hit-and-run crooks of today and then stage a burglary for the benefit of the camera. Funny. [FC — \$10]

Burning Ear (b+w and c, 28 min.). By Edd Dundas. Twenty-four hours inside the mind of a young Japanese assassin, alternating between the dream-fantasy world of color, the grainy black-and-white reality of contemporary Japan, and the integrating elements of eroticism, violence, ritual, and fantasy. A well-done if heavy film. [CCC — \$28]

Captain Brezewski (b+w, 15 min.). By UCLA student David Holden. A spoof of a right-wing paramilitary leader whose group is infiltrated by the CIA. Moderately funny. [CFS, UCLA — \$15]

Catching the Asian Carp (c, 3 min.). By William Allan and Bruce Nauman. A funny little spoof of sports documentaries. [CCC — \$5]

A Chairy Tale (b+w, 10 min.). By Norman McLaren and the National Film Board of Canada. A "pixillated" (i.e., where human beings are animated to behave like cartoon figures) film about a man and a chair and a world we too often take for granted. A witty film with a sound-track by Ravi Shankar. [CF, CFS — \$5]

Chiefs (c, 18 min.). By Ricky Leacock. A *cinema verité* documentary on a meeting in the late Summer of 1968 of several hundred police chiefs in Hawaii. They sing patriotic songs, watch demonstrations of mace and other anti-riot weapons, and defend their policies in front of the camera. A cleverly loaded and frightening but funny film. [Available only from: Leacock-Pennebaker, 56 W. 45th Street, New York, New York 10036 — \$60]

Chinese Firedrill (c, 24 min.). By Will Hindle. A schizophrenic young man caught in the prison of his own fantasies. Another of the *great* short films; winner of several festival awards; perhaps the most sophisticated use of film produced by the "underground" to date; but esoteric enough to require several viewings. [CFS, CCC, CentCC — \$40]

Claude (c, 4 min.). By Dan McLaughlin (UCLA Animation Workshop). A parent-pecked little boy builds a machine and vaporizes his mother and father. A nice "generation-gap" animation. [CFS, UCLA — \$8]

Clay (b+w, 10 min.). By Elliot Noyes (Harvard Animation). The best use of modelling-clay animation now available. A free-association history of evolution, with some brilliant moments. Excellent audience film. [CF — \$10]

The Columbia Revolt (b+w, 50 min.). By Newsreel. A radical-student view of the May 1968 Columbia strike. [Newsreel — \$60]

Cosmic Ray (b+w, 4 min.). By Bruce Connors. An early (about 1959) fast-paced montage film: Ray Charles sings "One More Time" while on the screen a girl strips, bombs explode, Mickey Mouse fires a cannon, and so on. [CFS, CCC, FC, GP, A — \$5-8]

Coming Shortly (b+w, 4 min.). By Tony Rose. A primitive but hilarious spoof of movie trailers. Advertises an imaginary feature film, *Mame*, about a poor girl who climbs the ladder of success "sin by sin." [GP — \$5]

Consumer's Report (c, 10 min.). By Bruce Birmelin. Made entirely from the out-takes of TV commercials, the film-maker's ordering and juxtaposing of his materials creates a few insights into the Madison-Avenue mind and what it's doing to us. [CCC — \$15]

The Critic (c, 4½ min.). By Ernest Pintoff. Mel Brooks as an old Jewish man commenting on an abstract short being shown in an art theater.

Released commercially a few years ago. Makes a good opening film. [A, B, CF — \$7.50-\$15]

Dance Chromatic (c, 7 min.). By Ed Emshwiller, one of the two or three best craftsmen in the "underground." The film is a fusion of naked dancer, abstract painting, and a percussion score which, according to the film-maker, create "a hypnotic and strongly rhythmic synthesis." [CCC, FC, GP — \$10]

Dance of Love (b+w, 5 min.). A clever animation about the love affair of a pair of goose-necked lamps. [CentCC — \$5]

Day With Timmy Page (b+w, 18 min.). By David Hoffman. A very funny documentary about an eleven-year-old boy who makes 8 mm films with his friends. [CF — \$15]

De Mortuis Nil Nisi Bonum (b+w, 5 min.). By Joe Guzaitus and Tom Deegan. A heavy but very well-done film on the theme that "slabs of marble are not the measure of man." [CentCC — \$5]

Die (c, 5 min.). By John Schofill. According to the film-maker "*Die* is a continuous flow of imagery undisturbed by cutting. The conclusion states the title as a command: the ego must die." A lovely silent film. [CCC, FC — \$5]

The Diggers (b+w, 11 min.). By UCLA student Attila Domokos. A fairly good documentary showing the Diggers giving away free food, rolling down hills naked, and including some comments on their ideas and life style in the sound-track. [CFS, UCLA — \$15]

Dom (c, 12 min.). By Jan Lenica. An unusual and surreal Polish animation. By the maker of "*A*" and *Rhinoceros*. [CF — \$25]

Dope (b+w and c, 18 min.). By Jere Brian. A spoof of "educational" films on the dangers of marijuana; the announcer gets turned-on by the dealer-cop, and the black and white documentary becomes a color romp over some California hills. About five minutes too long and not always successful, but a generally funny film. [CCC — \$20]

Down These Main Streets (b+w). Satirizes the sentimental view of life and the stereotyped characters of American films in the 1930's and 1940's. A subtly funny film to an audience aware of it's aim. [USC — \$5]

Dream of the Wild Horses (c, 9 min.). By Denys Colomb de Daunant. Perhaps one of the two or three most beautiful short films ever made, it depicts (in slow motion, with a score of electronic music) the capture of a herd of the wild horses of Camargue. [CF — \$12.50]

Early Abstraction (c, 30 min.). By Harry Smith. Seven short animations done by one of the real pioneers of the art. (Not previewed.) [FC — \$40]

Elaine (c, 5 min.). By John Stainton, a UCLA student. A young man's grim fantasies about his wife or mistress; a brilliant little *tour de force*. [UCLA — \$7]

Escalation (c, 3 min.). By Ward Kimball. LBJ's nose grows to great and phallic proportions, only to explode into a montage which begins with Detroit cars and Doris Day and ends with the Bomb, all of which is played out to the accompaniment of "The Battle Hymn of the Republic." All of this in three minutes; done by one of the leading animators at the Walt Disney studios (in his off hours, of course). [CFS — \$7]

Even as You and I (b+w, silent, 12 min.). By LeRoy Robbins and others. Made in 1937, this film spoofs avant-garde film-making, and includes a great scene parodying the eye-cutting sequence in the Dali-Bunuel film, *Un Chien Andalou*. [CFS—\$7]

Excited Turkeys (c. 10 min.). By Willard Maas. A "typical" American family comes to resemble the turkey they're eating in this black comedy aimed at middle-class boorishness. [GP—\$20]

Face (c, 3 min.). By Herb Koswer. A tongue-in-check animation in which a woman's face is made both beautiful and bizarre. [CFS, CCC—\$5]

FFFTCM (c, 5 min.). By Will Hindle. A perfect cameo cinepoem showing symbolically man's struggle to free himself from restraining bonds. The title can be translated as "Fan Fare for the Common Man." [CFS, CCC—\$9]

Fat Feet (c, 20 min.). By Red Grooms. A completely bizarre and exotic comic documentary on city life, using animation, time-lapse photography, and "pixillation" techniques, in which live actors look like animated cartoon characters. Too long and obscure, but often brilliant. [CFS, CCC, FC—\$25]

Filmpiece for Sunshine (c, 25 min.). By John Schofill. The sexual fantasies of a teenage boy in a cement and subdivided California world; done in short sequences with appropriate rock soundtrack. Structurally similar to *Scorpio Rising* (it is dedicated to Kenneth Anger, whose *Fireworks* is described below), this is a sensitive and beautifully done film. [CCC—\$35]

Fireworks (b+w, 16 min.). By Kenneth Anger. Made in the late 1940's (when the film-maker was only seventeen), this experimental psycho-drama deals with a young homosexual and his masochistic fantasies. Tennessee Williams called it "The most exciting use of cinema I have ever seen," although modern audiences are likely to find some of the effects more comic than profound. Still, it is a classic that cannot help but move the viewer. [CFS, FC—\$15-25]

Flatland (c, 12 min.). By Eric Martin. A British animation based on Edwin A. Abbott's short novel. A slick, clever allegory about Square—a resident of two-dimensional Flatland—who discovers the Third Dimension but is jailed as a heretic when he preaches multidimensionality to his rigid countrymen. [CF—\$15]

Fortuna (c, 7 min.). By Woody Garvey. The best use of high contrast positive and negative color of any film on this list, the work is somewhat flawed by the film-maker's inclusion of a lot of people nervously smoking cigarettes to suggest the tensions of the time. It doesn't work very well, but it is visually fascinating. [CFS—\$15]

Fowl is Fare (b+w, 7 min.). By Peter Weiner, NYU. A satiric look at the brutalities of the American duck industry. Grim and clever. [CentCC—\$7]

Fragment of Seeking (b+w, 17 min.). By Curtis Harrington. A teenage boy discovers himself to be a homosexual. Made when Harrington—who is now a Hollywood director—was eighteen, the film begins slowly and gradually gains an intense power. An early (1946) but very artful film. [B, CFS—\$9]

Fugs (c, 13 min.). By Edward English. Not much of a film, the soundtrack could be a little better, but how often do you get a chance to see the

Fugs sing five songs, including "Kill for Peace" and "Wet Dream Over You"? [CCC, FC—\$20]

Genesis (c, 6 min.). By Jana Merglova. Another brilliant little Czech animation; a man is assembled from ready-made parts—lives about 10 seconds, and then loses his head to the sword of fate. [B—\$6]

Georg (b+w, 55 min.). By Stanton Kaye. This is the longest film on this list and is included because it may be one of the most creative and original things done in cinema in the last decade. The narrator is a German immigrant living in the America who just wants to be left alone; the film is his home movie of his life, and ultimately, his death. [FC—\$55]

God is Dog Spelled Backwards (c, 4 min.). By Dan McLaughlin. The first "underground" film to make it on prime-time TV (Smothers Brothers Summer Show), it presents over 2400 works of art (twelve per second) in a rapid montage with Beethoven in the soundtrack. Made as a gag experiment by an animation instructor at UCLA, it proves to be both beautiful and funny and never fails to please audiences. [CFS, UCLA—\$5]

Grateful Dead (c, 8 min.). By Robert Nelson. Captures the nervous, fragmented sound of the grateful Dead in Nelson's equally nervous and fragmented montage style. A well-made film, although some viewers might find it hard to take. [CCC, FC—\$10]

The Gray Unnamable (c, 15 min.). By Michael Stewart. Lenny Lipton, film critic for the *Berkeley Barb*, called this "a work of genius." "This weird film . . . is like taking a deep bite out of the rotten apple of middle-class life, and spitting it in the face of the viewer." Mostly street shots of "straight people," it seems a little too long, though beautifully edited and very strong. [CCC—\$15]

Great Society (c, 2 min.). By Fred Mogubgub. Quick shots of our favorite consumer products with "The Battle Hymn of the Republic" in the soundtrack. Short enough to make its point and get some laughs. [CentCC—\$5]

Griffith Report (b+w, 7 min.). By Tony Davies, USC student. A mock-documentary (with a hilarious lecture by Dr. Frank Baxter) on the presumed discovery of a "previously unknown D. W. Griffith film." Very clever. [GP—\$10; USC—\$4]

Hallucinations (b+w, 6 min.). By Peter Weiss (author of *Marat/Sade*). Twelve 30-second surrealistic sequences, featuring the naked limbs and feet of various characters moving hypnotically across the screen. The best of Weiss's short films, and—along with *Dream of the Wild Horses*—the best modern film that can really be called surrealistic. [GP—\$12]

Hamfat Asar (b+w, 15 min.). By Larry Jordan. A fascinating animation where a series of objects, ranging from clock faces to flying mushrooms, move slowly across a stationary backdrop in a fashion which—perhaps—most resembles an opium dream. [A, CCC—\$15]

The Hand (c, 19 min.). By Jiri Trinka. Another of the *great* short films. Made in Czechoslovakia in 1962 (and appropriately shown on British TV the day after the Russian invasion of 1968), this puppet animation deals with an innocent potter who is harrassed by the mysterious "hand"—through the media, intimidation, etc.—only to die accidentally and be made a hero by the regime. To some audiences, an absolutely terrifying experience. [CF—\$25]

Hangman (c, 12 min.). By Les Goldman. Commercially released in

1964, this animated film based on Maurice Ogden's poem, is really for children, but powerful enough to be shown to most adult groups. A powerful allegory on the complicity of the average man to totalitarianism. [CF—\$15]

Happy Anniversary (b+w, 10 min.). By Pierre Etaix. A very funny slapstick situation-comedy spoofing traffic and parking problems in Paris. [CF, GP, CFS—\$10]

Hey Moma (b+w, 18 min.). By G. Vaughn Obern. An excellent documentary on the Negro subculture of West Venice, California. Some good comic and dramatic sequences. [CFS—\$20]

Hey Stop That (c, 6 min.). By Robert Feldman. An amusing short satire on cops, bomb shelters, and the army. [CentCC—\$6]

Hold Me While I'm Naked (c, 17 min.). By George Kuchar. A minor classic of the "underground." A very sad and very funny film on the sexual frustrations of a film-maker who would like to have affairs like the ones he films, but never does. [CCC, FC—\$20]

Hot Leatherette (b+w, 5 min.). By Robert Nelson. A muscular exercise. A truck drives down an ocean highway at triple speed and rolls down a hill for what seems to be an eternity. Made through the use of speeded-up action and film loops; a very bizarre little film. [CCC, FC—\$6]

How to Eat (b+w, 6 min.). By Michael Siporin. A spoof of educational films, from the series called *How to Live*. Extremely funny. [GP—\$7.50]

Hypothes Beta (c, 7 min.). By Jean-Claude Meunier. A French animation about an isolated perforation in a punch card who tries to join groups of well-behaved perforations, is rebuffed, and finally manages to create complete disorder. The film ends in a holocaust, the result of lack of communication and accident in a nuclear world. A labored but effective film. [CF—\$12.50]

I Change, I Am the Same (b+w, 2 min.). By Shelby Kennedy. A delightful little exercise in which a young man and woman first appear in their own clothes, then each other's, then naked, and none of the changes seems to make any difference. [CCC—\$5]

Imago (b+w, 11 min.). By Richard Stanton, a UCLA student. A sensitive (but sometimes heavy) study of latent homosexuality. The young man, unaware of the nature of his problem, spills out his troubles to a therapist; meanwhile, the images on the screen (his friend, his domineering mother, etc.) tell a more accurate story. Better than it sounds. [CCC, UCLA—\$15]

Interplay (b+w, 8 min.). By Peter Weiss (author of *Marat/Sade*). An experiment in film pantomime, where bodies and faces create an atmosphere of erotic ambivalence. [GP—\$10]

It's About This Carpenter (b+w, 13 min.). By Lewis Teague, NYU student. A Greenwich Village carpenter carries a large wooden cross across New York City. A neat little parable. [CentCC, CFS—\$7]

I've Got This Problem (b+w, 8 min.). By Don Klugman and Ron Clasky. A light and clever satire about a boy and girl who meet and intellectualize their feelings so much that they never communicate. [B—\$10]

Junk Man (b+w, 5 min.). By UCLA student Roberta Ostroff. A partly candid and partly staged documentary about a black heroin addict: "You think your philosophy, I'll shoot mine." Powerful. [CFS—\$8]

Keinholz on Exhibit (b+w, 20 min.). By June Steel, UCLA student. A fascinating and hilarious documentary about the works of one of the most imaginative sculpture-artists of the twentieth century. The film centers around Keinholz's major works (38 *Dodge*, a replica of the waiting room of a 1943 whorehouse, etc.) and the response of a mixture of people who attended an exhibit of his works in Southern California. [CF—\$25]

Knochturm (c, 8 min.). By George Kuchar. Three scenes that apparently spoof 1930's films. Excellent color; the last sequence is especially funny. [CentCC, FC—\$10]

Kustom Kar Kummandoes (c, 5 min.). By Kenneth Anger. The opening sequence of Anger's unfinished film, designed to lovingly depict custom autos and the young men who drive them. A good example of Anger's great craftsmanship, but a meaningless fragment to audiences who have not seen *Scorpio Rising*. [CFS—\$10]

Lapis (c, 10 min.). By James Whitney. A nonobjective animation that uses concentric circles of dots slowly moving forward and backward and changing colors. An excellent meditation film, it has won several awards and is perhaps the most highly acclaimed psychedelic piece produced to date. It follows the general pattern of journey, enlightenment, and birth. (See, also, *Yantra*.) [CFS—\$15]

Lifelines (c, 7 min.). By Ed Emshwiller. An animation film using photographs and paintings. Like all of Emshwiller's works, artfully done. [CCC, FC, GP—\$10]

Lightning Waterfall Fern Soup (c, 10 min.). By Shelby Kennedy. A beautiful and mystical Romantic film, but not without humor, about some people who go into the woods, pick ferns, cure them, and make soup. [CCC—\$15]

Line of Apogee (c, 46 min.). By Lloyd Williams. An episodic "trip" film, composed primarily of short surrealistic sequences. Five years in the making, this film is one of the most ambitious and successful efforts yet to come out of the "underground." [FC—\$80]

Living in a Reversed World (b+w, 11 min.). By Professor Theodor Erismann and Dr. Ivo Kohler. A "scientific" film with unintentionally humorous results. A subject wears special glasses that alter his perception: Left and right and up and down are reversed. [GP—\$15]

Logos (c, 2 min.). By Jane Belson. A short abstract film, using an electronic soundtrack and time distortion effects. [CFS—\$4]

Lonely Boy (b+w, 27 min.). By the National Film Board of Canada. The National Film Board of Canada is obligated to make documentaries about famous Canadians, but the directors don't always go along with the Board's intentions. *Lonely Boy* is a *cinema vérité* film about Paul Anka, and it does not show him at his best. A devastatingly ironic view of show biz. [CF—\$15]

Lost in Cuddihy (b+w and c, 15 min.). By Ira Schneider. An almost impossible film to describe; the film-maker calls it "a socio-ontological study of the charlotte rousse with the medal of the wobbling bubble in its palm in which we all live." [FC, CCC—\$15]

Love-In (c, 3 min.). By Lane Films. A film of a Be-In a few years ago, seen from the point of view of a small boy. Soundtrack: "Windy" by the Association. Artfully made, if a little trite. [CFS—\$5]

The Magician (b+w, 13 min.). By Semafor Films. A Polish allegory about a pair of old soldiers who train young boys in the arts of war and send them off to their deaths. A little slow, but very well-done. [CFS—\$7]

Mainstream (c, 8 min.). By Jerry Abrams. A moment of sexual desire (music, flowers, a naked girl crawling through the glass) is stretched in time and interrupted long enough to make fun of itself. Two views of women. A brilliantly constructed and visually wonderful film. [CFS, CCC—\$15]

Marcello, I'm so Bored (c, 7 min.). A USC animation. A social satire on cycle gangs, hippies, and the like. Muffled soundtrack makes it difficult to follow. [USC—\$5]

Match Girl (c, 25 min.). By Andrew Meyer. A modernization of Hans Christian Anderson's fairy tale. A "superstar" reads for an Andy Warhol film. Guest appearances by Warhol and Gerald Malanga in an otherwise slow film. [CentCC, FC, CCC—\$30]

The Matchseller (c, 12 min.). By David Lewis. A surrealistic and poetic film about a girl at an Easter Fair who fantasies herself married to a carnival worker. [CentCC—\$15]

Messages, Messages (b+w, 25 min.). By Steve Arnold and Michael Weise. A long, surrealistic exploration into a world that's part fantasy, part Freud. Eerie, beautifully photographed, obscure. [FC, CCC—\$35]

Motion Picture (c, 4 min.). By Frank Paine. From the Midwest to New York in 4 minutes, using time-lapse photography and a percussion soundtrack. [GP—\$7.50]

A Movie (b+w, 12 min.). By Bruce Connors. One of the first montage films to collect newsreel and old movie footage of scenes of destruction and pattern them into a form that ends with the Bomb and a picture of a diver disappearing through a hole in the bottom of the sea—the ultimate exit. Although dated and uneven, it is still an important and impressive film on violence. [A, FC, CCC, CFS—\$15]

Muggins (c, 10 min.). By Steve Wax. The memories and fantasies of an old man. An imaginative and sometimes humorous film. [CFS—\$12]

My Neighborhood (c, 11 min.). By IIT student Kurt Heyl. A beautifully photographed, well-edited, but somewhat unpleasant expressionistic documentary showing the tensions, prejudices, and elements of decay in Mayor Daley's Bridgeport neighborhood. Made as an M.A. thesis at the Institute of Design at Chicago's Illinois Institute of Technology. [CentCC—\$15]

Nebula (c, 7 min.). By Bob Frerck of IIT. An interplay of concentric patterns set to raga music. Similar visually to Whitney's *Lapis* and almost as good. One of the best half-dozen "psychedelic" films now in release. [CentCC—\$12]

Neighbors (c, 10 min.). By Norman McLaren of the National Film Board of Canada. Academy Award 1952 for the Best Short Subject. Introduced McLaren's technique of "pixilation," where live actors are made to look like animated cartoon characters through the use of stop-action photography. Story: A flower grows on the line that divides two families, and two men kill each other over its possession. In the original version, the wives and children also clawed each other to death, but the Canadian government thought this was a little too strong and edited these scenes out.

Neighbors remains a brilliant and timeless film that proves effective in almost any context. [CF, A, CFS—\$5]

Night and Fog (partly color, 31 min.). Alain Resnais' 1955 film about Nazi concentration camps with English subtitles. Brilliant and powerful, but very heavy. Not recommended for entertainment-oriented programs. [CF—\$30]

Night Shift (c, 6 min.). From USC. A visually exciting little shock film in which the camera follows around and torments a gas station attendant working alone. [USC—\$5]

Nine O'Clock News (b+w, 2 min.). By Dan McLaughlin. A short animation that comes to the conclusion that Lee Harvey Oswald killed Martin Luther King. A question of individual taste; audiences seem to like it. [CFS, UCLA—\$5]

No Game Today (b+w, 15 min.). By Tom McComas. A young boy wanders into White Sox Park and imagines himself a star player. Sox announcer Bob Elson describes the boy's trip to the plate. Certainly sentimental, but well-done. It has played at three Chicago theaters and the audience response has been good. [CentCC—\$15]

The Nose (b+w, 11 min.). By Alexander Alexeieff and Claire Parker. A French shadow pin-board animation based on Gogol's short story about the nose of Major K found by his baker in a loaf of bread. [CF—\$15]

Not As Yet Decided (b+w, 54 seconds). By Jeff Dell. Scenes of a young white girl and young black girl are juxtaposed with scenes of violence between their respective races to dramatize the message of the title in the time (and method) of a TV commercial. A very effective film. [CentCC—\$4]

Now (b+w, 5 min.). By Santiago Alvarez. Images of the brutal response to nonviolent civil rights activities are set to the words of the song *Now* (banned by U.S. radio stations because of its militancy) sung by Lena Horne. [Newsreel—\$10]

Now That the Buffalo's Gone (c, 7 min.). By Berton Gershfield of UCLA. A film elegy to the American plains Indian, done with use of old film clips, speeches, and positive and negative reverse color. The result is moving and very beautiful. [CentCC, CFS—\$10]

Occurrence at Owl Creek Bridge (b+w, 27 min.). By Roberto Enrico. A French short based on the Ambrose Bierce short story. It has already been shown on TV "Twilight Zone" and commercially in theaters. The fantasies of a man between the time the trap door opens and the moment of his death. A perfectly realized and very professional job. [CFS, CF—\$15]

Odds and Ends (c, 6 min.). By Jane Belson. Narrated by Henry Jacobs. A film-artist presents his own montage and babbles on about art and film-theory. A quiet, clever film. [CFS—\$7]

Off-On (c, 10 min.). By Scott Bartlett. Another of the best half-dozen "psychedelic abstracts" now in release. There are moments in this film that really are beyond verbal description. Winner of several awards. [CFS, CCC, FC—\$15]

Oh Dem Watermelons (c, 12 min.). By Robert Nelson. Originally made as an intermission piece for the San Francisco Mime Troup's *Minstrel Show*, *Watermelons* is perhaps one of the two or three best known

films of the "underground." Composed almost entirely of sight gags, it traces the history of the black (here symbolized by the oft-abused watermelon) to the point where passive acceptance becomes violent protest, as the watermelon — after having been exploded, fondled, cut, bombed, maimed, run-over — puts itself back together and pursues its tormentors. An exceptionally funny, original, irreverent film that deserves its reputation. [CCC, CFS, CentCC, FC, A — \$15]

On the Edge (b+w, 6 min.). By Curtis Harrington. A 1949 avant-garde shocker about a man who runs into a boiling pit carrying a string. Classical macabre. [CFS — \$5]

Opus One (c and b+w, 10 min.). By Colin Higgins of UCLA. A very funny spoof of a student's "first film." [UCLA — \$12.50]

Our Gang (b+w, 10 min.). By UCLA student Krishna Shah. Four boys wearing rubber masks of LBJ, Mao, DeGaulle, and Khrushchev fight over and finally explode a soccer ball — all under the eyes of an observant black boy — the only one without a mask. A neat allegory that makes its point despite its primitive technique. [CentCC — \$10]

People (b+w, 8 min.). By Max Katz. A moderately funny film spoofing a lot of boorish people. Originally made as a fill-in for a San Francisco advertising club luncheon. [A — \$5]

Physical Fitness (b+w, 13 min.). By Gerald Varney. A montage film that uses old newsreels, movies, and segments from TV comedies to produce an ingeniously edited and very powerful protest film on the relation of media violence to the real thing. [CCC, CUFG — \$18]

Picaro (c, 27 min.). By Ian Ewing. A partly satiric, partly serious treatment of a wandering young student-poet and his encounter with a girl who befriends him. Alternatively sentimental, romantic, surrealistic, and comic, it works about as often as it does not. College-age audiences are generally very moved by the film, but older viewers — as a rule — do not like it. [CentCC — \$30]

Pigs! (c, 11 min.). By Dimension Films. Made primarily for younger children (it won an award as Best Education Film: 1967), this is a beautifully photographed and perfectly edited documentary that covers a day at a pig farm. No narration or dialogue, just pig noises in the sound track. Some funny and touching scenes. [CUFG — \$10]

Plastic Blag (b+w, 7 min.). By Judith Wardwell. What begins as a funny but mild satire on our obsession with standards of sanitation turns into an attack on sexual repression and Puritanism. [CCC — \$7]

The Pleasure Garden (38 min., b+w). By James Broughton. Made in England under the aegis of the British Film Institute (and produced by Lindsay Anderson, director of *If*), this 1954 product has won numerous awards and received considerable praise both from the established ("It sings like the lark, and mingles oddity, grace, satire, and laughter without a dead moment" — *Sight and Sound*) and the anti-established ("It's beautiful, it's on the side of the angels" — Allen Ginsberg.) [GP, CCC — \$50]

Pop Show (c, 7 min.). By Fred Mogubgub. An animated pilot for a TV series that was never sold, on what's hip in New York. Generally funny and fast-moving. [CentCC — \$10]

Portrait of Lydia (c, 10 min.). By John Straiton. A succession of sexual images and symbols that combine into parodies of famous paintings

in an extremely clever mock-Freudian animated film that recounts the emotional life of a young girl. An ingeniously-made film. [CentCC—\$15]

Pow Wow (b+w, 7 min.). By Allen Downs and Jerome Liebling. Made in 1960 by two University of Minnesota photography teachers hiding in the bushes photographing the rehearsal of the school's marching band. "Higher education in America has never seemed more ludicrous."—*NY Post*. [B—\$6; USC—\$4]

Pulp (b+w, 8 min.). By USC student Bruce Green. A young man tries to act out a series of masculine and heroic roles while the announcer's voice parodies clichés from old newsreels and pulp magazines. A good idea executed a little more heavily than it might have been. [CFS—\$10; USC—\$4]

Relativity (c, 38 min.). By Ed Emshwiller. Made on a Ford Foundation grant in 1966, this is Emshwiller's best film and one of the most ambitious efforts of the "underground." Although the theme is as old as the first two books of *Gulliver's Travels*, it is handled with such skill and imagination that it always evokes a positive audience reaction. Alternately violent, witty, grotesque, erotic, and poetic, it summarizes modern views on the relationship of man to the universe. *The New York Times* said that it was "perfectly realized . . . a beautifully photographed color montage of insect, animal, man, and galaxy." (NOTE: Although it is basically a hip educational film, there are some erotic scenes that might offend certain audiences.) [CCC, FC, GP—\$50]

Report (b+, 12 min.). By Bruce Connors. An experimental treatment of the murder of John F. Kennedy, using only newsreel footage, old commercials, etc. The film-maker's statement that he revered the late President is helpful in interpreting the point of the work, as it can be taken two ways. A film that is almost *too* powerful. [CCC, FC, CFS, A—\$12-15]

Rhinoceros (c, 11 min.). By Jan Lenica. A cleverly animated abridgment of the Ionesco play. [CF—\$15]

The Rose (c, 25 min.). By Larry Booth. The pregnancy of his wife Sheila, and the birth of his son Erin, in a quiet, romantic film that begins slowly but builds to the beautifully filmed and very moving birth scene. Some people will find the imagery blatantly romantic and the pacing slow, but the film is generally effective and especially popular with younger audiences. [CCC—\$30]

Saturday Symphony (b+w, 8 min.). By David Tucker. A football game and all of its trappings seen through film metaphors of the symphony and ballet. A well-done exercise. [B—\$7.50]

Schmeerguntz (b+w, 15 min.). By Gunvor Nelson and Dorothy Wiley. A wild, gutsy montage film that juxtaposes pregnant women with beauty queens and the gloss of the commercial image of woman with the realities of her everyday life. Ernest Callenbach in *Film Quarterly* said the film is "one long raucous belch in the face of the American home . . . A society which hides its animal films as *Schmeerguntz* shown everywhere—in every PTA, every Rotary Club, every Garden Club in the land." [A, CCC, FC—\$15]

Scorpio Rising (c, 31 min.). By Kenneth Anger. A film so famous and artistically complex that it is hard to talk about. On the surface level, at least, it follows the activities of a small group of motorcyclists as they polish their machines, dress, participate in an orgy, race, and black mass;

at the end, one of them dies as he falls off his cycle. It is shot in a series of about a dozen 2- to 3-minute segments, each with an appropriate 1962-64 rock song in the soundtrack. Intermixed into the montage are Hitler, Superman, Brando, James Dean, and Christ. The ambiguities of the film are perhaps the result of the film-maker's own ambivalent feelings: Idolatry and irony seem to weave in and out of the film with every change of scene or sound. *The New York* called *Scorpio* (a few years back) the "best of the underground," and although audiences sometimes have a hard time following it, and although, to many viewers, "nothing ever happens"—it remains, perhaps, the most fascinating piece of film are to be produced by an American independent film-maker in recent times. [FC—\$40]

The Season (c, 15 min.). By UCLA student Donald MacDonald. A very funny, very pointed satiric documentary on Christmas in Southern California which includes, among other things, a Christmas tree salesman who flocks black trees ("I made 156 of 'em this year; I got just 1 -2 -3 of 'em left") and a rent-a-Santa-Claus service which sends its men out on Christmas Eve routes. First Prize, 1967 NSA contest (documentary category). [CF, UCLA—\$15]

See Saw Seams (b+w, 12 min.) By Stan Vanderbeek. "This film is an experiment in animation, in which the eye of the viewer travels deeper and deeper into each scene, finding new relationships and visual metaphors in what appears, at first sight, a simple scene. . . . Symbolic intention is the mother of symbolic retention."—Vanderbeek. [GP, FC—\$15]

7362 (c, 11 min.). By Pat O'Neil. Probably the most colorful, brilliantly realized abstract film in this list. Words—in no way—can do it justice. An absolute must. (The title, incidentally, refers to the type of Kodak color film used.) [CFS—\$15]

Shadows and Reflections (c, 4 min.). By Seth Hill. A tight, flawlessly made *tour de force* on the self-consciousness of the film-maker in the world he is committed to photograph. [CCC—\$5]

Short Spell (b+w, 3 min.). By S. W. Jones. Each letter of the alphabet flows into a visual pun in a film where *all* images and sounds were drawn directly on the film. No camera or musical instruments were used. The best example of this kind of experiment now available. [GP—\$7.50]

Short Subject (b+w, 1 minute). By Lee Savage. Mickey Mouse goes to Viet Nam and dies with a bullet in his head. [CFS—\$3]

Show and Tell (b+w, 24 min.). By Lenny Lipton. An experimental home movie composed of about ten short sequences, each using a different technique. Some of the sequences are original and exciting; others do not work too well, and the film, as a whole, is a little too long. At any rate, an admirable attempt at a very difficult and personal matter. By the film critic for the *Berkeley Barb*. [CCC, FC—\$30]

Siva (c, 2½ min.). By Charles Levine. The forces of destruction and preservation in a short symbolic battle. [CentCC, CCC—\$5]

Sky (c, 10 min.). By National Film Board of Canada. Compresses 24 hours into 10 minutes through the use of time-lapse photography. The clouds sweep over the mountains, the sun rises and sets at rapid speed, the shadows literally flood over the valleys. The background music is appropriately somber. Like no other nature film ever made. In a class with *Lapis*, *Dream of the Wild Horses*, and *FFFTCM*. [CF\$10]

Smog (b+w, 8 min.). By Mark Eisenstein. A short satiric film on

the smog problem, using the man-on-the-street interview framework. [B—\$5]

Smoke (b+w, 9 min.). By Joseph Kramer. A slightly dated but very funny piece that spoofs conventional educational films and attempts to analyze why people smoke. [GP—\$12.50]

Sonata for Pen, Brush and Ruler (c, 10 min.). By Barry Spinello. A film made entirely without a camera; all words, images and sounds are painted and scratched directly on the film with sometimes beautiful and sometimes very funny results. A virtuoso attempt; the result of 1,400 hours on the drawing board. [CCC—\$20]

Son of Heatwave (b+w, 10 min.). By Jon Fizdale. A quick series of bits and black-outs most of which are very funny. A sort of "Laugh-In" for college students. Made at UCLA. [UCLA—\$12.50]

Sound of the Flesh (b+w, 11 min.). By UCLA student John Stewart. A series of short, symbolic, and surrealistic sequences on lack of communication, alienation, etc. A professor lectures his class from inside a diving suit; a priest in a drugstore sells a woman birth control pills and turns the transaction into a communion ritual; a man and woman rushing towards each other on the beach are separated by a row of manikin parts sticking in the sand. An extremely powerful and provocative film. [CFS, UCLA—\$12]

Star-Spangled Banner (c, 1 min.). By Dan McLaughlin. Images of the American past (Declaration of Independence, etc.) are juxtaposed with a sequence from the Chicago convention showing policemen beating demonstrators and throwing them into a paddy wagon. Very effective. [CFS—\$3]

Streets Belong to the People (b+w, 30 min.). A subjective documentary with some excellent footage on the Chicago Convention of 1968. [CentCC—\$35]

Stretching Out (c, 3 min.). By UCLA student Larry Schulte. An animation about a blob who is finally forced out of his box and into a "liberated" state. Excellent. [CFS—\$6]

Supernova (b+w and c, 3 min.). By Ed Montgomery. The end of the world accompanied by a burst of laughter. [CCC—\$5]

Super Up (c, 12 min.). By Marv Gold. The preceptions and paranoid fantasies of a young black boy in Chicago who grabs a bottle of milk, is pursued by a cop, lured by a white woman with coke bottle tops on her nipples, etc. [CentCC, B—\$15]

Synthesis (c, 5 min.). By Penelope Spheeris, UCLA student. A computer tries to figure out the nature of man and fails. [UCLA—\$6]

The Tempest (c, 7 min.). By Robert Brown and James Olvey. A filmic sonata using Beethoven's Opus 31, No. 2 in the soundtrack with running horses and optically printed color and multiple superimposition. A beautiful film that invites comparison with *Dream of the Wild Horses*. [CCC—\$10]

Thanatopsis (b+w, 5 min.). By Ed Emshwiller. An experimental depiction of fear and death as only the imagination of Emshwiller can create. [CCC, FC, GP—\$7]

Thanks a Lot (b+w, 14 min.). By Howard Kaplan. Using newsreels, home movies, old snapshots, it presents the army as mother, first commanding obedience, and then life sacrifice. An extremely effective attack on the entrenched military structure. [FC—\$28]

That's Me (b+w, 11 min.). With Alan Arkin (when he was with Second City) and Andrew Duncan. Arkan plays a Puerto Rican youth with nothing to do; Duncan, a middle-class social worker who finds his values turned around. A little dated, but still effective. [CF—\$15]

That's Nice (c, 3 min.). By Giorgio. A film of a carousel neatly edited to go along with a Judy Collins vocal. [CFS—\$5]

THX 113 EB (c, 17 min.). By George Lucas. A heavy and over-long narrative about a man who flees from a computerized, totalitarian futuristic world. MGM thought it a commercial enough idea to give Lucas a contract to turn it into a full-length film. Unfortunately, his first version is a little tedious at 17 minutes. Audience response, at any rate, is usually very positive, and the technical aspects are carried off very convincingly. [USC—\$20]

Time Is (c, 30 min.). By Don Levy for the Nuffield Foundation. A British documentary, made in 1964, on several complex concepts of time, including Einstein's thoughts on relativity. A "straight" documentary that makes brilliant use of time-lapse photography and other devices to make its points. [CF—\$20]

Time of the Locust (b+w, 10 min.). By Peter Gessner. An anti-war documentary about Viet Nam made in 1965. Includes some Japanese footage not ordinarily seen on American TV. Despite its datedness, still a very effective film. [USC—\$4]

Time Out of War (b+w, 22 min.). By Denis and Terry Sanders. Academy Award winner (for the Best Short Subject, about 5 years ago) that deals with two Union and one Confederate soldiers who call a truce on a hot day and forget their roles as enemies. Slow and conventional. [CFS, CF—\$10]

Timepiece (c, 8 min.). By Jim Henson. Images of advertising, movies, and modern sex to a heart-beat tempo in a clever and sometimes very funny satire on contemporary man. [CF—\$15]

TM (c, 6 min.). By Jerry Aronsen. An abstract film using super-imposed images of bodies to suggest Hindu figures. Well done, but a little long. [CentCC—\$12]

The Top (c, 8 min.). By Teru Murakami. A clever and sometimes hard-hitting Japanese animation on the pursuit of material wealth—regardless of means. [CF—\$12.50]

Totem (c, 16 min.). By Ed Emshwiller. An experimental dance film with some stunning effects. [CCC, FC, GP—\$20]

Towers Open Fire (b+w, 10 min.). By William Burroughs. The only film by the author of *Naked Lunch*. An experimental and symbolic treatment of Burroughs's ideas on art. The title alludes to the film-maker's command that the "towers" should "open fire" against conventional artistic norms and critics so that new and freer standards can be established. The structure of some of the montage sequences is similar to the technique that Burroughs uses in *Nova Express*, in which he mixes parts of pages in an arbitrary fashion. This film will probably strike general audiences as unintelligible, but people interested in Burroughs should see it. [A—\$10]

Toys (c, 7½ min.). By Grant Munro and the National Film Board of Canada. War toys come to life and destroy each other as a group of children, alternately fascinated and terrified, watch. Very effective. [CF—\$12.50]

Transformation (c, 5 min.). By Ed Emshwiller. Abstract paintings

are animated to completion by the film-maker. Another excellent exercise by Emshwiller. [CCC, FC, GP — \$6]

Trip Down Memory Lane (b+w, 13 min.). By Arthur Lipsett and the National Film Board of Canada. A historical montage with some insightful and clever comments on modern civilization. [CF — \$7]

12/12/42 (c, 11 min.). By Bernard Stone. A free association satiric view of the Great Society, as seen through the eyes of an aspiring young actress. Slick and effective; winner of several awards. [GP — \$25]

21-87 (b+w, 10 min.). By Arthur Lipsett and the National Film Board of Canada. The best of Lipsett's four films (*Trip Down Memory Lane* and *Very Nice, Very Nice* are on this list; *Free Fall* [b+w, 10 min.] is not). A brilliantly edited montage film giving a view of automated people in an automated world. [CF, CFS — \$5]

23 Skidoo (b+w, 8 min.). National Film Board of Canada. The camera investigates a large modern city where the machines still work but where no people are in sight. Finally, the last line on a teletype machine in a newspaper office offers an explanation: the "clean bomb." The ending (in which an empty church is suddenly filled with voices) is a bit sentimental, but the film is still very powerful. [CF — \$5]

Two (c, 9 min.). Written by and starring Rene Taylor. A hilarious spoof of Fellini. A man and a woman on the beach speaking in pig Italian with subtitles. One of the funniest films on this list. [A — \$15]

Two Men and a Wardrobe (b+w, 15 min.). By Roman Pulanski. Made in 1957, this is Pulanski's first film. (His latest, of course, is *Rosemary's Baby*). An avant-garde allegory with a jazz soundtrack. Two men emerge from the water carrying a wardrobe, go through a series of adventures where they are rejected by everyone they meet, and finally return to the water. Most appropriate for older audiences and film societies. [CF — \$25]

The Unanswered Question (b+w, 5 min.). By David Hoffman. Made from the out-takes of a TV spot made for the National Conference of Christians and Jews, this film poses the question "What is brotherhood?" and manages to get answers that are something less than satisfactory. A very slick, extremely funny and provocative short. [B — \$7.50]

Un Chien Andalou (b+w, 16 min.). By Luis Bunuel and Salvador Dali. The classic avant-garde put-on film made in 1929 (a tango soundtrack was later added). Although most of it is unintelligible, possibly intentionally, the famous eye-cutting scene alone makes it worthwhile. It is by far the best and most famous of all the short surrealist films made in the twenties and thirties, and for that reason is included in this list. (Also see *Even as You and I*, an excellent spoof of this film.) [A — \$12]

Unsere Afrikareise (c, 12½ min.). By Peter Kubelka. A film of some boorish Austrians on an African safari, where the montage and soundtracks have been put together in such a way as to bring out the white hunters as insensitive murderers in contrast to the beauties of Africa and Africans. This film (5 years in the editing) is considered a classic and a masterpiece by Mekass and the NY Co-op people, but general audiences are not much impressed. The soundtrack, unfortunately, is in German. [CCC, FC — \$28]

Ursula (c, 13 min.). By Lloyd Williams. A slick and macabre treatment of the short story "Miss Gentibelle" by Charles Beaumont. [FC — \$20]

Venom and Eternity Trailer (b+w, 5 min.). The best five minutes of this odd French film expounding the ideas of the Letterist Movement. Very funny. [A — \$5]

Very Nice, Very Nice (b+w, 10 min.). By Arthur Lipsett and the National Film Board of Canada. A montage social-criticism film similar in content and technique to *21-87*, and almost as good. [CF—\$5]

Viking Women Don't Care (c, 16 min.). From USC. A mobster and a young "grass dealer" have a confrontation on the highway in a strange and funny comment on violence in film. [USC—\$6]

Voyage Optique (c, 8 min.). By Dick Harber, USC student. A montage of live-action and animation footage produced over the years by USC students. A lively, colorful, and sometimes funny film. [CFS—\$10]

The Wall (c, 4 min.). A Czech animation about an opportunist who lets another man expend all his energies to blow a hole in a wall. The opportunist walks through the hole and over the body of the worker and comes to the next wall, where the process begins to repeat itself as the film ends. [CF—\$10]

We Shall March Again (b+w, 8 min.). By Leonard Lipton. An artfully done documentary on a protest march to the Oakland Army Terminal. [CFS, CCC, FC—\$7]

Wholly Communion (b+w, 35 min.). By Peter Whitehead. A film of a 1966 poetry reading in London, featuring Ginsberg, Corso, Ferlinghetti, and others. As a film, it's not much, but this is a rare chance to see these people reciting their own works. [CF—\$35]

Wipeout (b+w, 3 min.). By USC student Paul Golding. A montage protest film; very effective. [CFS, USC—\$6]

Wipes (c, 1½ min.). By Lloyd Williams. A clever and colorful little animation using as its models "wipes" from old movies. [FC—\$4]

Wisp (b+w, 5 min.). By Max Katz. Boy meets girl at a party and their (almost) courtship is told in a series of quickly and brilliantly edited scenes, some comic, some symbolic. Katz is a San Francisco advertising man. [A—\$5]

Wooden Lullaby (b+w, 7 min.). By UCLA student Tom Desimone. A whorish mother, her only little boy who hears all and says nothing, and his wooden rocking horse which inadvertently serves as the only link between them. An excellent film. [CFS—\$10]

X-film (c, 14 min.). By John Schofill. Uses some of the finest photographic effects of any film on this list. A difficult work to describe, it moves from a series of images of quiet beauty to sequences suggesting motion and fury. It is more abstract and even more technically ambitious than *Filmpiece for Sunshine*. A beautiful and imaginative film. [CCC—\$18]

X-ray Film (listed in catalogue as *Untitled*) (b+w, 7 min.). By UCLA student Chris Munger. From birth to conception, mostly through the use of x-ray film footage, and with Bartok in the sound-track. A highly effective *tour de force*. [CFS, UCLA—\$10]

Yantra (c, 8 min.). By James Whitney. Sometimes considered the companion piece to Whitney's other great short film, *Lapis*, *Yantra* is a Hindu meditation film using an electronic score and images of slowly spiraling dots. [CFS—\$10]

You Name It (b+w, 16 min.). An Israeli underground film based on a happening, with a soundtrack that mixes English and Hebrew, and a jump-cut technique that makes the work visually fascinating but completely obscure. [CentCC—\$20]

APPENDIX A

The following groupings are meant to be used as guidelines for teachers or departments setting up programs of short films along thematic lines. Many films appear in more than one category; others in none; some categories overlap each other, and some, of course, are more applicable to academic situations than others. The groupings should not be used, then, as any more than a tentative and partial index of the films on this list.

1. Alienation

Billabong
Chairy Tale
Chinese Firedrill
Elaine
Filmpiece for Sunshine
Fireworks
Fragment of Seeking
Georg
Imago

Junk Man
Line of Apogee
Messages, Messages
Stretching Out
 21-87
Two Men and a Wardrobe
Very Nice, Very Nice
Wooden Lullaby

2. Individual and Society

A
Boiled Egg
Flatland
Genesis
The Hand
Hangman
Hypothese Beta
It's About This Carpenter

Rhinoceros
Thanks a Lot
That's Me
THX 113 EB
Timepiece
 21-87
Very Nice, Very Nice
The Wall

3. The Protest Film

America Is in Real Trouble
Bird
Escalation
Great Society
Hey Stop That!
The Magician
Nine O'Clock News
Physical Fitness

Short Subject
Star-Spangled Banner
Streets Belong to the People
Thanks A Lot
Time of the Locust
23 Skidoo
We Shall March Again
Wipeout

4. Communication (Inter-personal relationships)

I've Got This Problem
Picaro
Sound of the Flesh

That's Me
Wisp

5. Minorities

The Burglars
The Diggers
Dream of the Wild Horses
Now That the Buffalo's Gone

Scorpio Rising
(See also BLACK
REVOLUTION)

6. Black Revolution

Black Panther
Black Power: We're Going to
Survive America
Hey Moma

Not as Yet Decided
Now
Oh Dem Watermelons
Super Up

7. Nature of Violence

Breadth of the Bones
The Bridge
Burning Ear
A Movie
Neighbors
Night and Fog

Physical Fitness
Scorpio Rising
Thanks A Lot
Toys
Viking Women Don't Care

8. Nature of War

Neighbors
Occurrence at Owl Creek Bridge
Time of the Locust

Time Out of War
Toys
23 Skidoo

9. Social and Cinema Satire

A La Mode
America Is In Real Trouble
American Way
Automania 2000
Bird
Captain Brezewski
Chiefs
Consumer's Report
Dope
Escalation
Excited Turkeys
Fowl is Fare
Gray Unnamable
Great Society
Happy Anniversary
How To Eat
Griffith Report
Marcello, I'm So Bored

Nine O'Clock News
Plastic Blag
Portrait of Lydia
Pow Wow
Odds and Ends
Opus One
Schmeerguntz
The Season
Smog
Thanks a Lot
Timepiece
The Top
21-87
Two
Unanswered Question
Very Nice, Very Nice
Viking Women Don't Care

10. Film as History (Experimental treatments of historical events)

Bird
Now That the Buffalo's Gone
Report

Time Capsule
Trip Down Memory Lane
World of 1968

(Last two noted after list was completed; both are 3-4 minutes long and are available for \$8 each from CFS.)

11. Film as Documentary

a. Cinema Verité Technique

Burglars
Chiefs
Keinholz on Exhibit
Lonely Boy
The Season

b. Experimental Techniques

The Diggers
Grateful Dead
My Neighborhood
Now That the Buffalo's Gone

12. Film as Abstract Expression

Lapis
Nebula
Off-On
7362

Sonata for Pen, Brush and Ruler
X-Film
Yantra

13. Film as Parable

It's About This Carpenter
The Magician
Neighbors

On the Edge
Our Gang
Two Men and a Wardrobe

14. Film as Surrealism

Boiled Egg
Dream of the Wild Horses
Even as You and I
Fireworks
Genesis
Hallucinations
Hamfat Asar

Interplay
Messages, Messages
On the Edge
Sound of the Flesh
Thanatopsis
Un Chien Andalou

15. Persona in Film

Aesthetic Quality
Barber Shop
Brummer's
Georg

Odds and Ends
Opus One
Shadows and Reflections

16. Film as Philosophy

The Bed
Relativity
Synthesis

Time Is
X-Ray

APPENDIX B: DISTRIBUTORS

Bookers should be sure to order catalogues and check on rental rates and terms before ordering any films. Most of the distributors listed below will provide catalogues and rental information at no charge. Audio, Brandon, and Contemporary deal primarily with full-length films, but stock several shorts that are generally rented by the day rather than by the showing. Film-makers' Co-op, Center Cinema Co-op, and Canyon Cinema Co-op deal exclusively with independently made shorts, charge by the showing rather than the day, and remit two-thirds or three-fourths of rental fees directly to the film-makers. They operate as nonprofit cooperative clearing houses for film-makers. Grove Press Films and Creative Film Society are privately owned distributors, both specializing in shorts. UCLA and USC are film schools and deal only with the products of their students; they are not always reliable. Newsreel consists of several groups of left-oriented film-

makers who make and distribute documentaries "as catalysts for political discussions about social change in America."

1. Audio Film Center (A)

(West)

406 Clement Street
San Francisco, California 94118
(415) SK 2-4800

(Midwest)

2138 East 75th Street
Chicago, Illinois 60649
(312) MU 4-2531

(East)

34 MacQuesten Parkway South
Mount Vernon, New York 10550
(914) MO 4-5051

2. Brandon Films, Inc. (B)

(East)

221 West 57th Street
New York, New York 10019
(212) CI 6-4868

(Midwest)

Film Center, Inc.
20 East Huron Street
Chicago, Illinois 60611
(312) DE 7-2855

(West)

Western Cinema Guild
381 Bush Street
San Francisco, California 94104
(415) EX 7-4255, EX 7-0568

3. Contemporary Films (CF)

(East)

267 West 25th Street
New York, New York 10001
(212) OR 5-7220

(West)

1211 Polk Street
San Francisco, California 94109
(415) PR 5-6040

(Midwest)

828 Custer Street
Evanston, Illinois 60202
(312) UN 9-5010

4. New York Film-Makers' Cooperative (FC)

175 Lexington Avenue
New York, New York 10016
(212) 889-3820

5. Canyon Cinema Cooperative (CCC)

756 Union Street
San Francisco, California 94133
(415) 871-4719

6. Center Cinema Co-op (CentCC)

540 North Lake Shore Drive
Chicago, Illinois 60611
(312) 644-6824

7. Creative Film Society (CFS)

14558 Valerio Street
Van Nuys, California 91405
(213) 786-8277

8. Grove Press Films (GP)

(Also known as Cinema 16 Film Library)
80 University Place
New York, New York 10003
(212) 989-6400

9. Newsreel

(East)

New York Newsreel
28 West 31st Street
New York, New York 10001
(212) 565-4930

(Midwest)

Chicago Newsreel/Film Co-op
162 North Clinton Street
Room 204
Chicago, Illinois
(312) 641-0932

(West)
 San Francisco Newsreel
 450 Alabama Street
 San Francisco, California 94110
 (415) 431-2404

10. **University of Southern California (USC)**

Division of Cinema
 Film Distribution Section
 University Park
 Los Angeles, California 90007
 (213) 746-2238

11. **UCLA**

c/o Bob Epstein
 School of Performing Arts
 University of California at L.A.
 Los Angeles, California

APPENDIX C

A Study Guide for the Film *Toys*

The study guide below is an example of the individual study guides prepared before each series showing of our "Film as Rhetoric" program at the University of Illinois. It is distributed the day of the showing to all Rhetoric teachers assigning their classes to our auditorium showings and given to every student who attends. The study guide for *Toys* is one of seven such guides prepared for our series entitled "The Nature of Violence." The questions, directions, and methods used — as one can see — relate to the film both as an individual work of expression and in the context of the rest of program. Such guides can, of course, also be geared to reading assignments, class topics, and other forms of communication. The flexibility of the short film makes it an ideal object to be approached from multiple directions.

Toys

(c, 7 min.). Written and directed by Grant Munro. Produced by the National Film Board of Canada.

1. Is it possible to make an effective "antiviolence" film without using violence? The producers of *Toys* apparently felt that brutal scenes were necessary to create an effect of abhorrence

- in the viewer. Compare *Toys* with *The Wild Bunch* or *Bonnie and Clyde*, two recent feature films where the directors faced a similar situation.
2. Discuss the theme of the brutalization of youth as presented in *Toys*. This subject is also handled in *The Magician* and *Thanks a Lot* (two other films in this program), but in rather different ways. What comparisons can be made?
 3. Discuss the use of the musical soundtrack to *Toys*. Why did the film-makers choose a lively, cheerful piece to accompany such a macabre subject? What additions, subtractions, or silent spaces might have made it more effective. Imagine the film with a completely different soundtrack, or none at all. In short, just how important is the soundtrack of the film in relation to the viewer's experience of it.
 4. How do you explain the fact that war films are among Hollywood's most popular and successful "action" genres and that battle scenes in most war films are usually considered their high points? But, would the same viewers who might enjoy scenes of fighting and brutality in Hollywood fiction, be repelled by the same scenes in *Toys*? If so, what basic differences in the natures of the two would best account for this? Make the same comparison using newsreels of Viet Nam.
 5. What is the best method of approaching *Toys* structurally? Sheridan Baker in *The Practical Stylist* discusses the "inverted funnel" and speaks of the common rhetorical form that begins with the general, moves to the specific and exemplary, and returns finally to the general again. Does *Toys* follow this pattern?
 6. The essays of George Orwell — in particular, "Shooting an Elephant," "A Hanging," and "Marrakech" — were greatly influenced by the form of the film, and thus bear some resemblance to *Toys*. Charles Sanders, in his *Writer and Persona: Character into Prose*, discusses Orwell and the modern essay: "Point of view became a collage, a montage, superimposure, juxtaposition, sequences without transition, as a 'humanless' objective eye processed scenes, revealed their 'meaning' through comparison and contrast, flashing frames abruptly or elliptically before an audience without the benefit of explicit editorial comment. The film has hastened the collapse of traditional bridges between exposition and narration as action came to predominate over explanation — indeed, to incorporate explanation — and then replace it (so that, understandably, some critics identify certain works of authors as 'essays,' while

other critics label the same works 'stories'). Wordless action or a series of actions can now contain the meaning, *become* the meaning. . . ." Compare *Toys* to any of the three Orwell essays mentioned above, using Sanders' analysis as a guide.

7. Unlike a conventional essay (or, for that matter, a conventional didactic documentary), *Toys* does not *say* anything; its argument uses a form that we might call "argument by visual analogy," inasmuch as a few minutes into the film a series of realistic scenes becomes a series of surrealist ones; hence, if we are persuaded by the film, it is because we see a truth in scenes meant to be consciously contrived as well as those meant to be representative and "real." Discuss this method and its effectiveness.
8. How does the fact that the viewer, in effect, sees the coming-to-life of the toys through the eyes of the children change our perspective. If all the shots of the children were eliminated, and the audience merely saw a film where animated toys came to life, would the film's effect be changed? If so, how? The "play-within-the-play" and "film-within-the film" have become almost commonplace forms in recent times. How does the inclusion of the children as observers "frame" the action of the animated toys? What function do the children play in distancing the audience from the action?
9. Is *Toys* more concerned with attacking the concept of war or the effect of war toys on children? How can we characterize the reactions of the children, especially in a film where the line between fascination and repulsion is so thin?
10. *Toys* was priced by the National Film Board of Canada, a subsidiary of the Canadian government. They have also produced *23 Skidoo*, *Neighbors*, and other antiwar films. Why, do you think, has the American government never made a film like one of these? Is it because the morality expressed in these films is not shared by the U.S. government, or perhaps that the position of a superpower is too ambiguous to allow it to moralize on points too close to its own situation? Significantly, neither the United States nor the Soviet Union have made many notable "antiwar" films, although the Canadians and the French have produced several in the "free world" and the Poles and the Czechs many in the "Communist Block." What points might be made on the relationship between a nation's position in the world situation, and the kind of films it produces?

Some of the Best Illinois High School Poetry and Prose

This year some of the best poetry written by Illinois students in grades 7 through 12 will be published in the March *Bulletin*, and some of the best prose in the April issue. This is your invitation to submit selected writings of your students.

Please observe the following rules carefully:

1. Please send *poetry* manuscripts to James D. Barry, Assistant Chairman, Department of English, Loyola University, 6525 North Sheridan Road, Chicago, Illinois 60626. Send *prose* to Charles W. Hagelman, Head, Department of English, Northern Illinois University, DeKalb, Illinois 60115.

2. If possible send the manuscripts no later than December 19, in order that they may be judged during Christmas vacation. January 12 is the final deadline; no piece received after that date can be judged.

3. Typed copy is preferred, but is not absolutely essential. Send manuscripts first class. No manuscripts will be returned unless you enclose an addressed envelope of sufficient size and with first-class postage affixed.

4. Each teacher is requested to send no more than five pieces of prose or ten poems. The work should be carefully screened on the local level. Judges can work more effectively if they do not have to screen out manuscripts of inferior quality.

5. It is preferable that each manuscript submitted be typed or written on regular 8½" by 11" paper, or, in the case of works submitted in school publications, that each selection for judging be mounted on 8½" by 11" paper. Interesting and attractive as many of the literary magazines are, handling entries submitted in that form is awkward.

6. Do not hesitate to send writing by your seventh, eighth, and ninth graders. The student's year in school will be considered by the judges so that seventh graders, for instance, will not be competing with twelfth graders.

7. Any writing done during the second semester of the 1967-68 school year or during this year until the deadline for submission of manuscripts is admissible.

8. At the *end* of each selection, include the necessary information in exactly this form:

Henry James, twelfth grade, Blair High School, Lynne Foltz, teacher

9. Make a careful check of the punctuation of the poetry as well as of the prose. Many poems in the past have been disqualified because of inadequate punctuation.

10. Before the submission of manuscripts, check with each student to be sure the work is original. Failure to submit original work can cause embarrassment to the writer, to the teacher, and to the *Bulletin*. Enclose with the writing a statement to this effect: To the best of my knowledge the enclosed manuscripts were written by the students whose names they bear.

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, JULY 2, 1946, AND JUNE 11, 1960 (74 STAT. 208) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF THE *ILLINOIS ENGLISH BULLETIN*.

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Signed: Wilmer A. Lamar, Editor

Sworn to and subscribed before me this 1st day of November, 1969.

SEAL

Katherine H. Peer, Notary Public
(My Commission expires November 5, 1973)

