

# COMPILATION THEME SHOWS

(REVISED SEPTEMBER 2009)

One of four catalogs from the Jack Stevenson Film Archive

[Jack.stevenson@mail.dk](mailto:Jack.stevenson@mail.dk)

**ABOUT THIS CATALOG LIST:** For 20 years the Denmark-based Jack Stevenson Film Archive has specialized in among other things assembling 16mm short films into feature-length theme packages for rental. These programs cover a broad range of subject matter within American popular culture and film history, from banned animation to historic war propaganda, from vintage erotica to jukebox movies and beyond. Our programs explore topics as diverse as drugs, jazz, psychosis, teenagers, revolution, terrorism, rock-and-roll, religion, the future and psychedellia by juxtaposing short film formats (trailers, music shorts, cartoons, ed films, underground oddities etc.) in unique and inventive ways. The titles and contents of some of these shows have varied over the years, creating some confusion, and our 40-page shortfilm catalog was also hopelessly disorganized. All of this and the fact that we've added new shows has created the need for an definitive up-dated catalog listing of these "compilation theme shows."

**THIS IS THE TOTALLY UNIQUE SERVICE WE CAN PROVIDE:** carefully curated theme programs that come complete with stills, text and in some cases poster and ad art. The spools of film will arrive at your theatre carefully checked and spliced together, ready to clip on the projector and run. Could the individual films be rented separately from other sources in America like MG Films or Canyon or the NY Film Co-op or Anthology (almost none of them *can* be) the gathered transport costs, rental fees and logistics of editing them together on spools and dismantling them again for the return trip would be far beyond the time, energy and financial reach of most cinemas. Sadly the 16mm format is becoming increasingly inaccessible as every day rental companies go out of business, but this kind of programming in its scope and uniqueness is *only* available on 16mm.

**Note** that some of the individual films appear in 2 or more programs, but that should not be a cause for concern unless you are renting multiple shows from us at the same time.

**Of further note:** (1) In some cases it is a good idea if I present the shows in person to give audiences context, but most of these shows can be screened without me in person. As to whether my presence is necessary or not is noted at the end of each synopsis. (2) All the short films we have can be rented individually if not booked for other engagements, although as I say it's much cheaper to rent them in packages. (3) Keep in mind we have 3 other catalog

lists: "Illustrated Lectures," "Indie / Underground" and "Commercial Features." These can be e-mailed to you upon request.

**Finally**, the idea here with the synopsis you will find below is not to describe in detail each component film of a package but to convey the general theme and tone and to mention just a few of the highlights. Shows *can* be described more thoroughly if desired, just ask.

## **THE NAKED TRUTH: A Century of American Erotic Cinema**

Via the employment of a variety of film formats (trailers, shorts, pitch-films, jukebox movies, home-sale only items, etc) the history of American erotic cinema unfolds. By turns innocent, charming, humorous, glamorous, tawdry, sleazy & in brief moments pornographic, it advances in chronological order through the decades. The general chapters include: Stag films (Teens & 20's), Naughty War-time novelties (late 30s to mid-40s), The innocent and not so innocent 50's, The dirty 60's, The explicit early 70's, The 'women-in-a-bamboo-Hell' mid-70's. (Show contains some brief moments of X-rated material but the dominant tone is one of humor).

***Duration: approx 90 min, Format: all 16mm, My Presence: recommended***

## **DONALD DUCK GOES NAZI: A Sampling of Extreme Animation**

*Alternative title: PERVERSE & PUGNACIOUS ANIMATION: Shunned, Banned & Suppressed Cartoon Classics*

This selection of cartoons all have sexual, racial or political agendas which made them controversial for different reasons and in some cases led to them being banned or suppressed. They feature excellent animation techniques and striking musical themes but are also full of violence, perversion, gun-play and racism and touch on a host of disturbing issues that at times might startle or offend audiences. We have the playfully perverse sexual high jinks of the silent-era *Buried Treasure*, the sadism-lite of *Betty Boop* and jazz-fuelled if racially insensitive masterpieces like *Jungle Jive* and *Coal Black and De Seben Dwarves*. Anti-Nazi propaganda is served up with a surreal and patriotic twist in *Der Fuehrer's Face* and then conveyed in a more ominous and embittered fashion in *Education in Death*, which along with Jiri Trnka's

puppet-mation masterpiece *The Hand* conjectures on the soul destroying effects of fascism and how individuals are crushed by systems. The show ends on a more modern note with a couple of two minute pieces from the late 90's by Baltimore's mistress of mayhem, Martha Colburn, who contributes with *Evil of Dracula* and *There's a Pervert in our pool*.

***Duration: 67 min. / Format: all 16mm / My Presence: not necessary***

## **FALL OF THE WALL:**

### **Communism remembered twenty years on**

In this program we pay homage to the end of Communism by recalling the most rabid forms of *anti-Communism* that flourished in America through the 50s and 60s, films that reek of paranoia and apocalypse ... films not so much about the reality of Communism but rather about the hallucinations and hysteria it provoked in the West in the darkest days of The Cold War.

**RED PLANET MARS** /1952 / D: Harry Horner / 16mm print is in good condition. Philosophical preachments bearing on religion, science, family life and the evil of Communism form a tangled web in this astonishing artefact from America's deep Cold War period. It's so fiercely ideological that one would think it was produced by some cult religion, but it was made in Hollywood! On the other hand it is anything but a simplistic anti-Commie rant. Rather it is an imaginative fable about the clash of economic and spiritual movements that guide the fates of individuals as well as nations, and points out the perils of unregulated venture capitalism (familiar?) as well as Communism. Mixed up in this stew of ideologies and bizarre plot twists are a number of radical concepts still being embraced today on the far Right. Part melodrama, part angry manifesto, it functions as a time capsule back to the early 50s, but as we know from hysterical attacks against Obama's "socialist" policies we don't need a time capsule to go there because the 50's are never far away in American politics. This film should be seen by every political-science and theology student today. Simply put; amazing.

Also can include the 55 minute package of short films that include:

**COMMUNISM COMES TO CHINA / SURVIVAL UNDER ATOMIC ATTACK / RED NIGHTMARE/ GERMANY / RED SPY TARGET**

***Duration: 87 & 55 minutes / Format: al 16mm / My presence: helpful***

## ***obSExtion:*** **6 contemplations on carnal desire from the Underground.**

*(The title: a word play on “obsession” that also vaguely recalls the Danish term for autopsy – obduction – which seemed appropriate since a few of the films have a somewhat pathological take on sexuality.)*

This is an eclectic assortment of shorts from the American underground that deal with various forms of sexual obsession. They are stand-alone works, positioned apart from any identifiable trend or genre and also very different from each other. As a whole it is a raw, intense, personal, stylish and hallucinogenic experience. The show begins in a contemplative vein with the personal engagement of the gloriously low-tech *Behind Every Good Man* and the hypnotic obsessiveness of *Swelter in Vogue*, then turns humorous with the retro stylings of *Swinger’s Serenade*. The last three films offer a more intensely experimental take on sexual themes with *Bump and Grind* putting the peep-show booth experience through a psychic grinder and Martha Colburn assaulting us with the mutant freneticism of her hand-made animation in *Lift-off* and *Spiders in Love*. This is a one hour program that charts new territory, provokes, challenges, entertains and surprises in the best tradition of that renegade art form called the underground short film.

***Duration: approx. 60 min / format: all 16mm / My presence: not necessary ...*** (Note: this is our current touring package of underground films. Search our “Indie / Underground” catalog list for individual films which can also be rented in feature-film packages if desired)

## **WHEN HORMONES COLLIDE: Sex Education Films for Teens**

This collection of American education films were made to be shown in the classroom to audiences of older children and teenagers. They deal with sensitive subject matter such as the physical aspects of sexual maturity and social interaction. Topics such as dating etiquette, bodily changes and sexual abuse are dealt with by approaches popular during the 60’s and 70’s. By turns charming, awkward, embarrassing, alarming and absurd. Films include some combination of *All Women Have Periods*, *Red Light – Green Light*, *Getting Closer*, *Boys Beware* and *For Time or Eternity*.

***Duration: feature length / Format: all 16mm / My presence: not necessary***

## **DANCING IN THE STREETS:**

### **A Motion History of American Popular Music**

This action-packed collection of trailers, musical shorts, short subjects and outtakes from feature films weaves together an ultra-entertaining history of American popular music, from the obscure to the famous, from early jazz and novelty acts to the beginnings of rock-n-roll and 60's MoTown ... from Buddy Rich, Les Paul and Elvis to The Temptations, Martha and the Vandellas and beyond, this is guaranteed to delight any audience.

**Duration: feature length / Format: all 16mm / My presence: not necessary**

**Related Programs:** we have a lot of scopitone films – movies that were played in jukeboxes in the 60's - and can rent out a short-feature length package that includes the likes of Juliette Gréco, Danyel Gérard, Francoise Hardy, Sylvie Vartan, Johnny Hallyday, Vivi Bak, The Kessler Sisters, Claude Francois, Dalida, John William and more. These are wildly entertaining. See *It Came Before MTV – The History of Music Video* in “Illustrated Lectures” list)

## **FREAK SHOW FLICKERS:**

### **Films About Freaks & Circus Culture**

This program is a look back at diverse aspects of circus culture and the changing role of the “freak” down through the decades. It begins with 3 outtakes of Tod Browning's 1932 classic, *Freaks*. They are followed by the highly acclaimed 1953 'free cinema' short by Lindsay Anderson, *O'Dreamland* which takes a playfully absurdist look at postwar British carnival culture, much in the same way that Tom Palazzolo's *Tattooed Lady* seeks to convey the atmosphere of a Chicago circus approx. 20 years later. Yet by now it was no longer considered decent for freaks to display themselves for profit. A freak became instead a "disadvantaged person" – disadvantages to be conquered as they are in *A Day in the Life of Bonnie Consolo*, an Oscar-nominated documentary from the same year (1975) about a woman born without arms... a woman who once would have been considered a freak but is now a well-adjusted housewife. As a closing tribute to all that was lurid and in bad taste about the classic freak show, we conclude with Curt McDowell's bizarre 6-minute underground short from 1972, *Siamese Twin Pinheads*, in which he

and friend found their "inner idiots" long before Lars von Trier came up with the same idea (in his 1998 film *The Idiots*.)

**Duration: 63 min. / Format: all 16mm / My presence: helpful but not necessary**

## **BARKING MAD:**

### **A tribute to the Psycho, B-movie archetype**

(Alternative titles: "Mental" and "Psychotic Celluloid") Maniac, psycho, madman, loon or whatever we chose to call him, this stock archetype of B-movie film culture as laid waste to our nerves down through the decades in the guise of mad scientist, peeping-tom pervert and brain-damaged LSD casualty to name but a few incarnations. This entertaining one-hour compilation of trailers, cartoons, outtakes and an educational film is a fittingly unhinged, free-association tribute to this enduring prototype of the silver screen, but also inevitably reflects on deeper issues bound up with mental illness. The program contains among other items a rare complete trailer of Dwain Esper's 1934 classic *Maniac*, various musical shorts, an old *Woody Woodpecker* cartoon, outtakes from the obscure grindhouse title *Blue Sunshine* and the educational film *Mental Hospital*.

(**Note:** This theme can also be expanded upon with a screening of the 1965 film noir classic *Brainstorm* (114 min.) in which a man attempts to get away with murder by feigning insanity only to *become* insane. This would make the perfect double-feature, and I can also supply this print.)

**Duration: 60 min. of film time plus approx. 20 min introductory talk / Format: all 16mm / My Presence: necessary.**

## **CULT OF CAMP**

### **The Camp Aesthetic Reconsidered 45 Years On**

This program highlights various historic genres that employ the exaggeration and exotica of the Camp aesthetic, a sensibility that came into the world 45 year ago when Susan Sontag published her famous essay, "Notes on Camp," in 1964. The program contains rare archive prints and features some of the silver screen's most outrageous movie stars including early Camp icon Maria Montez (6 Technicolor trailers), Earth Kitt (her entire episode of the Batman TV show from 1966) and Corinna Mura (pagan "soundie" song performance).

The program also contains a selection of Scopitone films featuring the likes of such European divas as Dalida, Françoise Hardy and the Kessler Sisters.

***Duration: approx feature length / Format: all 16mm but requires both optical (light) and magnetic (no light) sound / My presence: recommended***

## **MOVIES WITH ROOTS IN HELL:**

### **The Effects of Drugs on American Cinema**

Experience 60 hair-raising years of sin and sensation in this historical retrospective that shows how drugs were depicted in American cinema from the Teens to the start of the 70's. From the giddy silent-era slapstick of ***Mystery of the Leaping Fish*** to the preachy mid-50's morality of ***The Pusher*** to the psychedelic excess of ***Rockflow***(1968), it shows how filmmakers have used humor, comedy, fear, sensationalism and occasionally realism in their treatments of the drug experience. Via a selection of short-films, trailers and outtakes, we experience the diversity of approaches employed by preachers, educators, entertainers, fear-mongers and hippies who all found drugs to be great subject matter for the movies. Drugs could be used to entertain, titillate and scare, they could be used as a dramatic device and a way to slip some skin past the censors (for many years in American cinema a woman could only be shown in a state of undress when she was smoking marijuana). How movie depictions of drug use corresponded to the ways these drugs were dealt with at the time in America in a legal and cultural sense will also be touched upon.

***Duration: feature length / Format: all 16mm / My presence: recommended but not necessary***

## **ROAD TO RUIN:**

### **Classroom Drug-Scare Dramas**

This feature-length package of films - aimed to scare high school students away from drug use – covers somewhat similar territory as our other drugs related package, *Movies With Roots in Hell*, but unlike the fragmentary and eclectic nature of that show, these movies are self-contained dramas and the show in its entirety has somewhat more continuity if less historical scope. It's composed of three educational films: In *LSD-25* narration that purports to be the voice of LSD itself leads us through a catalog of that drug's horrors and

temptations (and potential joys), while in the intense *NARCOTICS: PIT OF DESPAIR* we follow the rapid descent into drug addiction of an average high school student. *THE PILL-POPPERS* for its part is composed of three separate stories of teens dealing with drug temptation.

***Duration: feature length / Format: all 16mm / My presence: not necessary***

## **PEOPLE'S PARK And Other Protest Films of the 60's**

In May of 1969 – 40 years ago – People's Park in Berkeley erupted into deadly protest, bringing into focus issues such as the “fraudulent” concept of private property, civil disobedience and police brutality. We mark this anniversary by presenting the film *PEOPLE'S PARK* and three other short films that more broadly reflect the spirit of protest and alienation that characterized the decade, many of these same issues still relevant today.

Although not all the films are from that pivotal year of 1969, they all reflect on it, sounding out various aspects of this ‘decade of disillusion’ in a broader sense. From the brooding working-class existentialism of *Assembly Line* to the hyper-patriotism of a society in deep conflict with itself in *America's in Real Trouble* ... from the bloody riots of *People's Park* to the social and political turmoil captured in the impressionistic *Love it / Leave it*, they impart a feel for the attitudes and ambiguities of the times and form a telling portrait of a disenchanted generation, a generation that 40 years ago was on the brink of exploding into pieces...

***Duration: feature length / Format: all 16mm / My presence: not necessary***

## **ATTACK CINEMA: CAMERA AS WEAPON Radical Newsreel cinema of the 60's & 70's**

This program recaptures a forgotten era of fiercely partisan political filmmaking represented by the radical Newsreel Group. Formed in 1967 in a New York City basement, this motley brigade of activists, photographers and underground filmmakers set out to report on social and political events that were either being ignored or distorted by the corporate mainstream media. They were fuelled by a sense of anger and urgency and wanted to make films

that would show another side to the news. "Our cameras were used as weapons as well as recording the events," recalls a participant. The group exported its activism to other American cities and the 16mm films they produced into the 70's as a loose collectivist network were shown in schools and progressive enclaves around the world. In light of resurgent global activism today (anti-war, environmental, etc.), this fascinating slice of hands-on political history is increasing relevant. The 3 films contained in this program are about **BOBBY SEALE**, **PEOPLE'S PARK** and **THE YOUNG LORDS**. *Duration: 80 minutes / Format: 16mm / My presence: not necessary*

## **ATTACK OF THE FLYING KUNG-FU MONSTER MOVIE SHOW**

**(35MM TRAILER SHOW):** Grindhouse, horror, Euro-trash, supernatural kung-fu and blaxploitation all collide in this 65 minute package of 25 rare and sensational trailers. Included is the original "banned" Exorcist trailer as well as trailers for Alien, C.H.U.D., The Demon Seed, Vampire Kids, Twins of Evil, The Bug and Flash Gordon among others. This show comes on 4 spools, 3 at 1:1.85 and one in Cinemascope and can be played in one go or, for example if it's rented in conjunction with a festival, in 4 parts throughout the proceedings. It has proven *extremely* popular at horror/FFF festivals in Edinburgh, London, Lund (Se) and elsewhere.

*Duration: 65 minutes / Format: all 35mm! / My presence: not necessary*

## **BUSTER KEATON SAMPLER**

This program contains four "2-reelers" (20 minutes each) of films that are considered among Buster's greatest hits. On-screen texts explain his historical significance and each film also comes with a musical soundtrack (optical sound): The titles are: *THE BALLOONATIC* (1923), *THE BLACKSMITH* (1922), *ONE WEEK* (1920) and *COPS*. All 16mm.

*Duration: 80 min. / Format: all 16mm / My presence: not necessary*

## KNOW YOUR ENEMY: A Sinister Sampling of American War Propaganda: 1942-1962

This selection of war propaganda reaches from WW2 into the Cold War and illustrates the tactics that were employed to persuade average Americans to hate and fear their enemies. A centerpiece of this presentation is the 1942 cartoon *Der Führer's Face*, that stars Donald Duck as an average German suffering the brutal deprivation and endless indoctrination of Hitler's Germany. With clear reference to Chaplin's *Modern Times* (1936) and *The Great Dictator* (1940), Donald is forced to slave overtime in a weapons factory, collapsing from exhaustion and falling into a surrealistic dreamland of Nazi symbolism. He finally awakens to discover that it was *all* just a dream and that he is still living in the good old U.S. of A. In addition to *Der Führer's Face* the show features another amazing WW2 cartoon, *Education For Death* (1943). Additionally there is *Your Job In Germany* (1945) and *Our Job in Japan* (1946) by the Frank Capra film unit, and *Red Nightmare* (1962), a cult classic that tells the story of an average American family man who awakens one morning to discover that his small town has turned Communist overnight. Seen with modern eyes, the films are at once hilarious, chilling and in some cases still extremely ...effective! They are also today, in light of the current wars in Iraq and Afghanistan, still 'frighteningly relevant' as the Danish Daily, *Information*, wrote on the program.

**Duration: feature length / Format: all 16mm / My Presence: helpful but nor necessary**

**(Note:** We also have a feature-length program of films that deal specifically with Vietnam: *Vietnam News Report 1968*, *Know Your Enemy: the Viet Cong* and *Army Medicine in Vietnam*)

## GIANTS OF JAZZ

Some of the great jazz musicians of all time are featured in this program. Among the selections are DEXTER GORDON performing live at Copenhagen's Club Montmartre (28 min) in 1971 ...COUNT BASIE knocking out a version of *Choo Choo Swing* on the piano while various other acts such as THE BOBBY BROOKS QUARTETTE, THE DELTA RHYTHM BOYS and JIMMY RUSHING vocalize. ARTIE SHAW is represented with the short subject "CLASS IN SWING" while next on stage is MARY OSBOURNE,

possibly the best female Jazz guitarist of all time. THE DELTA RHYTHM BOYS are back singing *Take The A-Train*. This short takes place on a subway platform and in a Harlem nightclub. Two classic jazz cartoons, JUNGLE JIVE and COAL BLACK AND DA SEBEN DWARVES set the screen aflame followed by smoking sets from the likes of BUDDY RICH and LES PAUL & MARY FORD performing at home. (From 1953 to 1960 Les Paul – inventor of the electric guitar - and wife Mary Ford made a series of short 5-minute TV shows in which they sang 2 songs in the cosy confines of their home.

***Duration: feature length / Format: all 16mm / My presence: not necessary***

## **BEAUTY MEETS THE BEAST: Paul Anka Versus G.G. ALLIN in a Rock'n'Roll Death Match**

Experience the two extremes of rock'n'roll madness as early-60's pretty-boy Paul Anka squares off against the scum king of the punk rock gutter, G.G. Allin in these duelling rock documentaries: *Lonely Boy* and *Hated: G.G. Allin & The Murder Junkies* by Todd Phillips. ...As teenage girls fall to pieces while heartthrob Anka croons velvety nothings, a naked and bloodied G. G. Allin rages amok amongst his depraved followers, showering them with various bodily fluids and showing just how far rock as mutated since its ever-oh-so-innocent beginnings. And yet startling similarities emerge: a sense of tribal submission pervades in both instances as each rock star puts his disciples through emotional torment, and, in the end it is the rock star who torments himself...to death. ...These two award-winning rock-docs are both worth seeing on their own but create a very special chemistry when shown together in this feature-friendly running time of 80 minutes. The program is fascinating as pure spectacle and affords much raw material for social commentary on the nature of the phenomenon of rock and roll.

***Duration: 82 min. / Format: all 16mm / My Presence: not necessary***

## **THE WEIRD WORLD OF TOMORROW: Warped Visions of the Future**

This package is composed of three films: *FUTURE SHOCK*, 45 min. 1972 43min., color. Produced by McGraw-Hill, hosted & narrated by Orson Welles. This dated look into the future from an early-70s perspective predicts amazing advances in technology, science and medicine, but the effect these new inventions and technologies have on human beings can be frightening, adding up to a sense of "future shock." This film conveys the excitement implicit in imagining the future, as well as the fear of it. ... *YEAR 1999 A.D.*, 20 min. 1967, produced by the Ford-Philco Corporation to celebrate their 75th anniversary, this prediction of how the oh-so-white middle-class family would live in 1999 (!) focuses on the home technologies of 'the future' that would make family life effortless as well as mindless. The family is seemingly controlled by computers, and one can't help feeling that this prophecy came true. By turns fascinating as well a little creepy, the film is a product of a lost era of optimism when we all believed machines would make our lives better but (from all evidence here) succeeded only in imprisoning us inside our high-tech dwellings. ... *CHRISTMAS 2025*, 20 min. 1977, In the most bizarre performance of his career, a young James Cromwell stars as a Christ-like figure named George who seeks to introduce spontaneity and love into a future society oppressed by a soulless big-brother government that sentences death anyone foolish enough to utter the phrase "Merry Christmas" out loud. ***Duration: 85 min. / Format: all 16mm / My presence: not necessary***

## **FIT TO BE TIED:**

### **An Outlaw Sampling of Historic gay male film culture**

(Alternative title: *Fit to Be Tied: Gay Male Presence in Popular Film Culture*) This is a mixture of both gay films and gay *representations* on film, and these unlikely juxtapositions of genre and tone provide an uncanny synergy. By starting with two quaint and campy AMG wrestling films from the 50's and ending with four XXX trailers from early-70's gay porn the show traces the arch of post-war gay liberation. In between we are made to understand the difference between homosexuals and transvestites – explained to us by no less an expert than Ed Wood. The short documentaries *Behind Every Good Man* and *Gay for a Day* offer respectively the heartbreak of a drag queen's love affair begun in an LA donut shop, and queer renditions of our founding fathers in the 1976 (Bicentennial) Chicago gay pride parade. The children's educational film *Red Light – Green Light* telegraphs homophobic messages about potential child molesters to our nation's youth while Curt McDowell, rebel leader of San Francisco's 70's gay underground scene (*Loads*,

*Thundercrack!* etc.), performs his idiot act in the 6 minute oddity from 1972, *Siamese Twin Pinheads*.

**Duration: feature-length / Format: all 16mm / My Presence: not necessary**

**Note:** To extend this into a longer 2-part presentation (with intermission) add **THE HOMOSEXUALS** - 1967, 45 min., b/w, This CBS television report on homosexuality, narrated by the well known Mike Wallace, was a pioneering event in the history of American gay consciousness.. Says an online source: "March 7, 1967 CBS Special 'The Homosexuals' reported by Mike Wallace was very controversial for its time. The show contained extensive interviews with Dr. Charles Socarides, a homophobe and reparative therapist, a closeted gay man seated behind a potted plant, conservative members of the clergy, scenes from dark bars labelled the "homosexual underworld", and representatives from the Mattachine Society (including Jack Nichols who was fired from his hotel job the day after the program aired)The show represented homosexuality as an illness, the traditional view at the time, but did suggest that other viewpoints were possible. It exposed large television audiences to the subject and to openly gay people. Commercial time was filled with 'public service announcements' because no sponsors wanted involvement with the piece." ... the program inventories the range of prejudices, stereotypes and myths about gay men and leads us into the shadowy realm of gay bars, encounters in public toilets, etc. A quaint yet still shocking document of another time and mentality

**Gay-related feature films** that can be found in our "Commercial Features" listing include **Zorro The Gay Blade**, **The Killing of Sister George** and 'gay friendly' films that have played at gay fests include **The Queen of Outer Space**, **Thundercrack!**, **Viva** and **Sirens of the 23<sup>rd</sup> Century**. Also check **Highway of Heartache** in our "Indie / Underground" listings)

## **GREATEST HITS OF AMERICAN UNDERGROUND CINEMA FROM THE 60's: VOLUME ONE**

This package includes Kenneth Anger's *Scorpio Rising*, George Kuchar's *Hold Me While I'm Naked*, Mike Kuchar's *Sins of the Fleshapoids* and Tom Palazzolo's *Love it / Leave it*. See our independent/Underground catalog list for detailed descriptions of those specific films.

## **PLAN 9 FROM CHURCH:**

### **The Frightening World of Religious Science-Fiction**

Films made by religious organizations have some of the most supernatural and other-worldly qualities about them but are rarely thought of as proper science-fiction. They present a basic paradox; using science-fiction imagery and concepts while actively preferring spiritual solutions to technological ones, while favoring the old world to the new. But maybe their relationship to science-fiction should be reconsidered. Even though they deviate from standard genre conventions, and despite the fact that they are created to inspire rather than entertain, the use of science-fiction elements in some of these films is extraordinary.

These films provide answers to the following questions you might have asked yourself: Does God live on Mars? Did I really come into existence on another planet and was then transported to Earth to find a human body? Why do I feel so bad – is it because in a previous life as a spaceship commander I once destroyed a planet of 4 billion people? Ask for specific contents.

**Related feature Film: RED PLANET MARS**

***Duration: feature length / Format: all 16mm / My Presence: not necessary***

---

## **DOUBLE-SCREEN PROJECTION PERFORMANCES:**

### **(1) EROTIC HOME MOVIES: AN AMBIENT COMPOSITION IN 4 ACTS**

Composed of shorts from 1968, in total runs approximately 70 to 80 min.

*Synopsis:* This program celebrates the armature soft-core sex cinema that briefly flourished in San Francisco at the end of the 60's. It was a fleeting point in time when censorship barriers were falling and anyone with a 16mm camera who could get their friends or lovers to disrobe could make films and get them shown in theatres to a paying public. Shot in living rooms, backyards and on a secluded stretch of beach, they represented the nexus between risqué home movies and the commercial hardcore fiction features that would soon follow and render them obsolete. Infused with a playful, armature spirit and the awkwardness of real life, they take on added charm

when accompanied by the lush lounge and pop-music soundtrack that we have custom designed to heighten the sense of pure mood & atmosphere. This is a historical look back 40 years ago to a more innocent time and what was truly a “people’s cinema.”

*Synopsis of individual films follows:*

**A DAY AT THE BEACH**, 6 min. Two naked girls spend a day on a beautiful California beach exploring the possibilities... **COSMETICS SALES LADY COMES A CALLING**, 8 min, A lesbian drama unfolds as a sales lady drugs unsuspecting housewife and ties her up. In the end it appears our victim wasn’t so unsuspecting after all... **A GIFT FOR SANTA**, 8 min. A lady wakes up to find Santa has arrived. He plies her with sexual aids and suggestive food goods like bananas and salami. Great 60’s home decor is on display along with one of the tackiest Santa’s in memory... **PUMPKIN AT THE HALLOWEEN PARTY**, 48 min. A large cast of guys and gals celebrate Halloween at a backyard pool party. They bob for apples and dance and goof around, quickly shedding their bizarre costumes to engage in nude swimming and amorous interactions that eventually lead to simulated sex acts. Fluid camera work, lurid colors, and good looking go-go dancing girls make this film stand out. The double-screen format, (see *technical specs* below) imbues the film with a free-floating and at times kaleidoscopic quality while the music turns it back into the “party film” that it actually was to start with. An authentic document of the liberal attitudes of the period that oozes with a 60’s vibe.

**The Music:** The first 3 films are scored with lounge music simply to enhance mood. The last film (*Pumpkin...*) features a cast of about 10 guys and gals and has more of a danceable party vibe. For this we have chosen the kind of rock, pop and movie music of that very same late 60’s period that we imagine these groovy semi-hippie (biker-chick? go-go dancer?) gals and guys might have been listening to anyway.

**Previous Screenings:** cinemas and galleries in London (Horse Hospital), Birmingham (7-Inch Cinema), Copenhagen (CPH documentary festival), San Francisco (Yerba Buena Arts Center) & Los Angeles (The Silent Movie Theater) with upcoming shows scheduled at The Nova cinema in Brussels and at Rotterdam’s WORM multi-media gallery in October of 2009.

**Technical specifications:** show starts with one image full screen, then after about 35 minutes a second image appears of about 1/3<sup>rd</sup> screen size, centered/ lower, and both play in this combination until the original image ends, and then the second smaller image is enlarged to take up the full screen. All sound is loose-sync music on CD.

## **(2) RUMINATIONS ON LSD**

Main film is from 1968, total duration of program is about 40 min.,

**Synopsis:** In 1968 the U.S. Navy filmed a sergeant lecturing to (unseen) sailors about the perils of LSD. Our “expert” drones on. He knows little about his subject. He quickly seems to lose concentration and interest and drifts off into an absurd monologue. This plays on screen left with sound. ...On screen right a diverse onslaught of found-footage plays, including a condensed version of the puppet-toon classic *Karius and Baktus*, volcano eruptions, the grinning visage of a smoking test-dummy, surgical films, monster movie outtakes and much more. All of this speaks to screen right in some intuitive and completely happenstance fashion, at times complimenting the confused state of mind of the lecturer and at times creating new unrelated associations. This loose stream of footage also mercifully gives the viewer something else to concentrate on when needed, and at times perhaps hints in free associative fashion at the absurdity, horror and wonder that might (or might not) be bound up in the LSD experience. The horror movie footage is not without precedent in this context, echoing Roger Corman’s *The Trip* where a drugged Peter Fonda wanders amongst the sets of campy old horror movies, discovers his own corpse, etc. The metaphor is all too obvious: while in a drugged state people become possessed, they change into Frankenstein’s and Wolfman’s and they become zombies, enslaved by evil unseen forces.

**Technical Specifications:** Two equal sized images play side-by-side on the screen with sound coming only from machine projecting screen left.

**END OF “COMPILATION THEME SHOW” CATALOG**