

Cinema

Adrift vol. 3

ETIQUETTE PICTURES

KID THING

HIKKOMORI

YEAH!

TOKYO BATSU

MISE-EN-SCENE OF THE COMPUTER SCREEN

SHORT CUTS



Cinema Adrift

Film 'zine for film freaks.

Vol. 3 – 3rd Quarter 2015

In which we watch movies on computer screens on theater screens (pg. 5), revisit a colorful French classic (pg. 11), interview a young filmmaker (pg. 34), Miss Greeny (pg. 10), journey through the world of experimental film (pg. 16), become total snobs (pg. 29), Short Cuts (pg. 24), jump into the transformative bathtub (pg. 35), and randomly generate soundtracks to hypothetical films (pg. 33).

LETTERS ^{FROM} _{THE}

CO-^{EDITOR} _{TOR}S

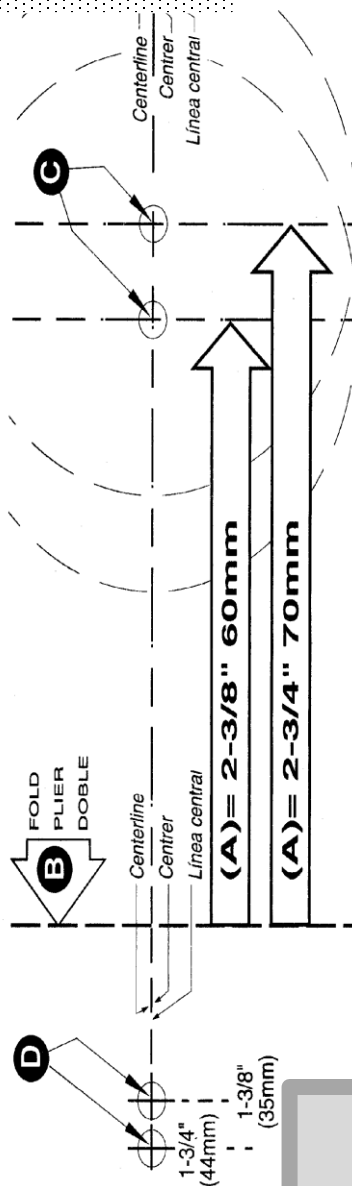
PLANTILLA

Back in June there was a screening of Jacques Tati's *PlayTime* at the Chez Artiste that I helped put on. It was two showings in one day, the 7pm showing having an attendance number of a little over one-hundred people. For an idea on the age range in the crowd a man who probably grew up watching Tati's films bought tickets for his children and his grandchildren. For pretty much everyone who went there was excitement going in and just as much if not more coming out. It's one thing for a film that was trashed upon release to be reevaluated decades later and found to be a masterpiece. That seems to have been the case for a number of films today that are highly regarded. But it's another thing for that film to later find appreciation and adoration with a more general audience of families and students, fans and newcomers, and the couple who went in to see one film but on a whim decided to see *PlayTime* instead. For filmmakers there is an afterlife, and it's through stuff like this. This was a great night for film lovers and I was fortunate to have been a part of it.

We have a wide variety of films covered in this issue. And if you want more, check out www.cinemaadrift.com as we post new stuff on a weekly basis. Let's keep films alive by sharing what we love (Satoshi Kon retrospective anyone?).

Love,
Jason Suzuki

P.S. Next month's issue we welcome a special guest editor.



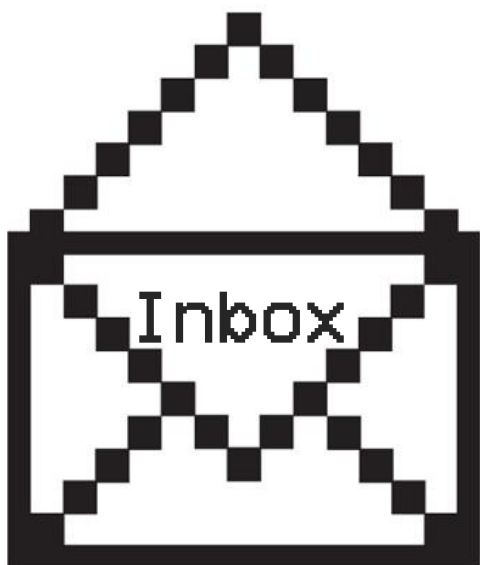
Experiment: Film as an ongoing and growing art form, the ideas are expanded, reinterpreted, enhanced, cut away, reformed, decayed, trashed and smashed. We need to push ourselves as viewers and artists to see things in a variety of ways, to push ideas in new ways which includes looking in many directions, forward and back, onward into a future expanding ideas of expression. Let's let technology in this digital age and the more reasonable cost of filmmaking and availability of tools of self-expression, inspire us not do more of the same but to look back at previous innovations and expressions of form as inspiration to push the form forward.

Quoting Kembra Pfahler on her radio show "performance art 101" on Know Wave Radio, quoting George Kuchar : "You can do good, you can do bad, or you can do nothing."

I am hopeful that we can continue to expand our ideas as learners, viewers, readers and lovers of film. Sending you all best wishes – mara



BIRTHDAY CORNER:
Setsuko Hara – June 17, 1920 (95)



A DIFFERENT POV

Regarding your second volume of your film (maga)'zine: your cover, which was an attempt at a facsimile of a crossword puzzle that featured the title of your publication (Cinema Adrift) read as follows for the hint section at the bottom: "The 'zine you are currently holding." I just wanted to inform you that when I skimmed over the cover of your publication I was not holding it but rather was looking down upon it as it was set on a magazine rack. Maybe next time you shouldn't be so quick to assume that people are holding your publication in their hands.

BRANDON FLYNT

If you feel the urge to get into contact with us about anything (suggestions, submissions, feelings, the order in which to defeat the bosses in *Mega Man 2*) then either find us on Facebook or send us an email directly to:

cinemaadrift@gmail.com.

MISTAKEN IDENTITY

Dear Cinema Adrift LLC.,

I represent a conglomerate of production houses and was hoping to get an estimate on 30 second spots as well as 2 minute spots for my clients. The content has been approved for general audiences and meets SMPTE standards. We are looking at a three run minimum and would like no conflicts with other similar entities.

Awaiting your response,

**MAX NUMBERS,
COO INDEPENDENT UNION**

WHERE'S OUR FUCKING MONEY?

RE: Denver Film Series Ad in Local Magazine

Hi Jason

I don't have check details yet.

I am checking now.


Best,

Mark

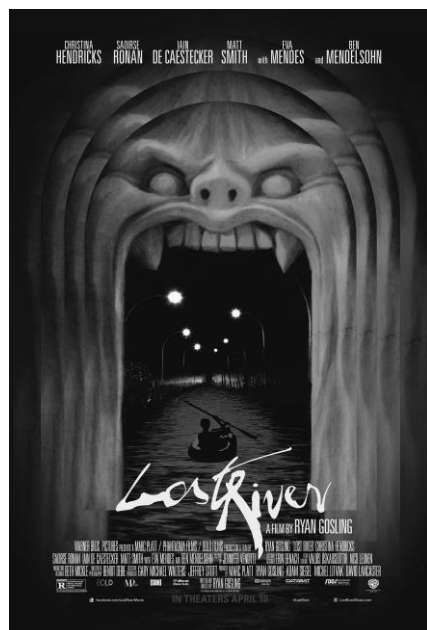
**MARK [REDACTED],
LANDMARK THEATRES**



Corections

In the Hikikomori Yeah! section of Vol. 2, the characters in *I Am Nightmare* are designed and rendered to look like porcelain dolls and not wooden figures. The wooden figures are in *Heart String Marionette*. 

In Vol. 2 the font of the text on page 34 should be Wide Latin instead of Times New Roman.



With characters who bare names like Bones, Rat, and Bully, **Lost River** is a film basic, or rather innocent, in regards to its story which is a desolate fairy tale, but phenomenal in how much mood and feeling is conveyed through its sound and imagery.

Billy (Christina Hendricks) lives in a small town near Detroit that looks like if someone tried to build a suburb in the time frame between **Mad Max** and **Mad Max 2**. She takes up an offer to work at a macabre burlesque owned by seedy bank manager Dave (a phenomenal Ben Mendelsohn), in order to pay off a loan so she can continue to live in her home with her two sons. Meanwhile Bones has his own problems with Bully, a vicious thug who has targeted Bones. Some of the film's most striking images and ideas come from the burlesque Billy works at, where the shows highlight realistic gore rather than skin.

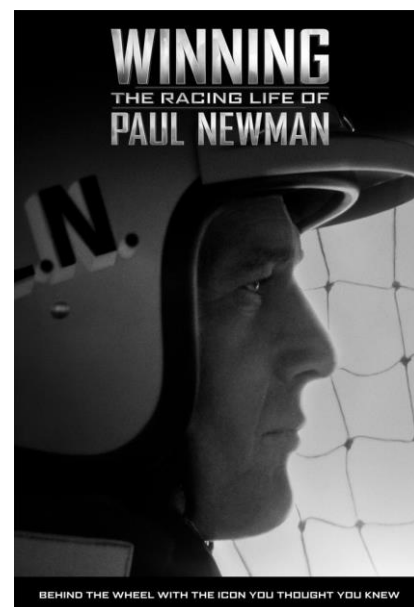
The only aspects of the film that suggest first time director are the opening, which compared to the parts of the film that do work is roughly drawn and almost a warm up for those on both sides of the camera, and the final act which features three climaxes happening simultaneously but not juggled as effectively as could be. These are the stories of people who live in a world that has externalized their anxieties and crumbling senses of security.

RECOMMENDATION: LOST RIVER

Ryan Gosling, 2014, USA

The imagery in the film stands out as it is shot by Benoit Debie, who has worked on other experience oriented films like **Enter the Void** and **Spring Breakers**, but the way in which it is shot is not showy, but at times distant and continuously servicing tone, and the meanings behind these images are clear. The clarity of the narrative shows that Gosling is confident in his use of surrealism and knows the story he wants to tell and how to go about doing it, much more than a shallow Lynch knock off, where bizarre exists solely to exist with no narrative purpose. The real achievement of this film is not that Gosling has moved past the incorporation of his influences but that he has created a film that by the end resonates emotionally.

Documentaries seem to be a dime a dozen, specifically documentaries on a specific person. Usually the subject is an individual who hasn't received their due, according to the doc, despite their genius, also according to the doc. So given that documentaries are a dime a dozen, geniuses are too, apparently. What's so great about **Winning: The Racing Life of Paul Newman** is that the film is not concerned with giving Newman his due, which he certainly has gotten, and it's just as not concerned with proposing genius. Instead the film posits that Newman was the real deal, a guy who wanted to pursue a newfound passion late in his life despite the chagrin from Hollywood friends, and despite this self-involvement in his pursuit of a racing career remained humble and still found time to be a humanitarian.



RECOMMENDATION: WINNING – THE RACING LIFE OF PAUL NEWMAN

Adam Carolla & Nate Adams, 2015, USA

A combination of interviews and archival footage, the form of the film might not be unique to the documentary watcher but the way it treats its subject certainly is, not just for the reasons mentioned above, but also in the way that the film takes Newman's everyman qualities and suggests that people can learn from how he conducted his life. Not everyone can be a genius but everyone is capable of being of good person. His life was a combination of the pursuit of his own happiness through achieving self-made goals and through trying to build better lives for those less fortunate. Just because you've established yourself in one thing does not mean other doors are closed. And just because you dedicate yourself to something that's first and foremost for you, doesn't mean there isn't also time to help others. Interviewees include Robert Redford, Robert Wagner, Mario Andretti, and John Lasseter who puts a nice bow on Newman's life as well as the film.



The viewer has always had the freedom of looking where they want. Any portion of the frame is fair game; attention could even lead a gaze to wander off the screen to someone in the theater, the message on your phone, or some other distraction. But how does a film control, if it does at all, where the viewer is going to look? Do we look towards a master like Hitchcock who easily directed our attention towards objects or people, even if they are purposeful misleadings, or should we look to another master like Tati, whose crowded mise-en-scene allowed for various findings and required multiple viewings? But even Tati wasn't above directing our attention to parts of the frame: in *PlayTime* (1967) the sound of a dropped umbrella directs our attention to a (fake?) Hulot at the Orly airport and Barbara's green dress stands out in the almost monochromatic color scheme of the film's Paris. Mike Figgis' brilliant *Timecode* (2000) divided the frame into four quadrants each focusing on a specific part of stories that intertwine. While all four quadrants are always visible the sound from each one fluctuates in volume, sometimes favoring one quadrant while sometimes letting them all bleed into one another, in other words sound is used again to direct attention in an otherwise "freed attention" space.

A recent style of film has emerged which in theory could give the viewer more power to direct their own experience than ever before. A film that takes place on a computer screen has this potential for a dense frame containing multiple focal points, but beyond that allows for different ways to relay character information and subtleties. While certain films and even TV shows have dabbled in this format there are three films and two short films that take place in its entirety on a computer screen, they all lead up to *Unfriended* which I believe has set the current standard for what can be accomplished with this form of storytelling, both in terms of visuals and how it conveys things about characters. The works that will be discussed will fall into a few different categories but first a simple format categorization: feature length films (*The Den*, *Open*

Windows, and *Unfriended*), short films ("Noah" and Joe Swanberg's segment of *V/H/S* "The Strange Thing that Happened to Emily When She Younger"), and an episode from a popular TV show (*Modern Family*'s "Connection Lost").

Amongst these works we will now separate them into two categories as to how information is presented. While they all take place exclusively on a computer screen, the way in which they do this is different yet two basic types of execution can be found: the Full Screen Mode, in which the entire screen is visible at all times or in other

words, there is a 1:1 ratio between the frame of the film and that of the computer screen we are watching the story unfold within, and the Eye Tracking Mode, in which we get a roaming, zoomed in view of the screen, usually in order to simulate where the protagonist is placing their attention, hardly ever seeing the entire screen if at all. *The Den*, *Unfriended*, and "The Strange Thing that Happened to Emily When She Younger" are all in the Full Screen Mode set while *Open Windows*, "Noah," and "Connection Lost" are in the Eye Tracking set with *Open Windows* differentiating itself within the group by whose view we are being given access to, but more on that later.



Above: The full screen mode of *Unfriended*.

Below: The zoomed in, eye tracking mode of *Open Windows*.

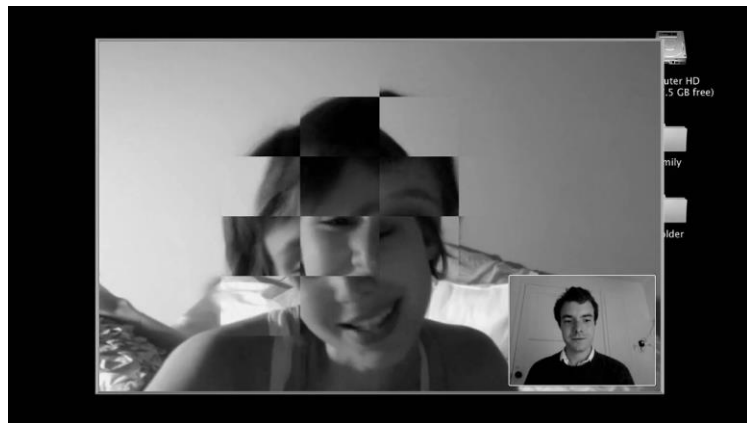
Despite whether we are being given a full screen or having our view be led by a magnified image, the PC screen gimmick lends itself to stories being presented in real time as can be seen in *Open Windows* and *Unfriended*. Even “Connection Lost” lets its episode play out in real time for the most part. The jump-cut heavy, almost montage collection of scenes style is able to be executed using the form. But it’s this call for stories to unfold in real time that hints at the amount of planning that must be done to properly begin to explore the potential.

The stories of the PC screen are essentially chamber pieces as there is a physical containment of the story, the user of the computer. There are still possibilities allowed by incorporation of the internet, making them more chamber pieces with infinite links to other chambers. Characters can drop in and out thanks to Skype and Chatroulette, something that all of the works discussed utilizes. *Open Windows* doesn’t let the technology limit where the character, and his computer, go physically. An internet connection that requires as little wi-fi spots as much as it does suspension of disbelief allows Nick Chambers (Elijah Wood) to go out into his car, along with his laptop, which is the true center of the film as without out it we could not be given the story.

It must be noted that of the six examples of this type of film, four of them would be classified as works of genre. The potential to create suspense is obviously utilized in *Open Windows* and in the use of a pop-up message or blank window sitting in the corner of the frame in *Unfriended*. Even the minimal desktop background of the computer user character in Swanberg’s short allows us to focus on the only folder there, which is named Emily, and therefore hints at possible sinister qualities her boyfriend may have. Beyond the potential for interesting ways to create suspense, in some ways similar to De Palma’s use of the splitscreen in films like *Sisters* as well as the ticking bomb/music video shoot sequence in *Phantom of the Paradise*, the computer screen film has great potential for drama, both mundane and melodramatic.

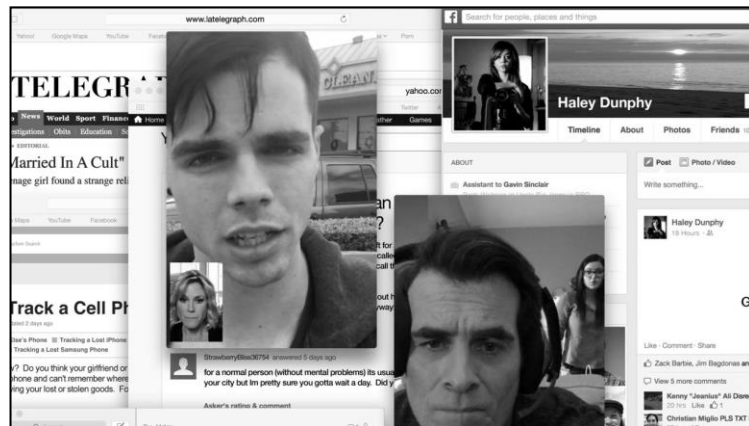
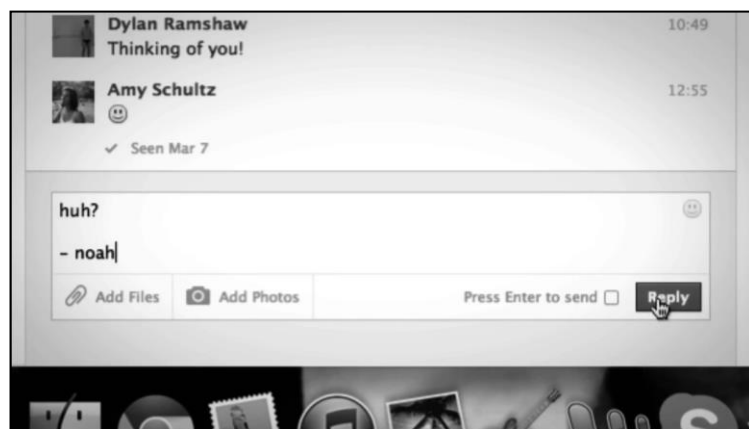


Above: A folder named Emily barley covered by the video feed of Emily herself suggests sinister ulterior motives of her boyfriend whose computer we are looking at.



Above: The distortion of Emily’s video chat connection creates an interesting and subtle foreshadowing to her fate.

Below: Noah hesitates before sending this message after logging onto his girlfriend’s Facebook. We see his kneejerk reaction to his suspicions before following through on a different kneejerk reaction more devastating to his relationship.



Above: During the search for Haley, her profile and more importantly profile picture remains in the frame as multiple characters in multiple windows discuss her potential whereabouts.

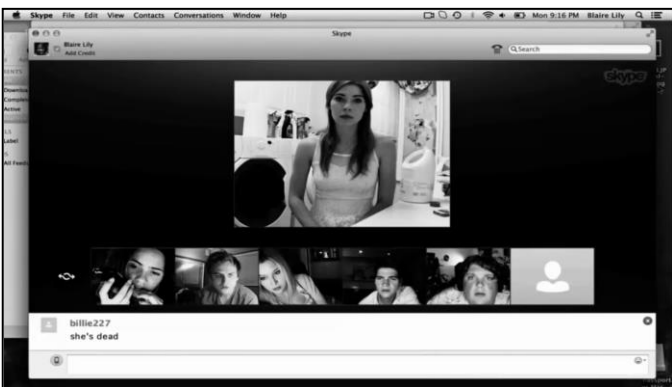


Left: In *Open Windows* not only do we see a scene from multiple angles but also the various parties who are having an effect on the action as well.

Looking at the opening scene of *Unfriended*, in which Blaire (Shelley Hennig) and her boyfriend Mitch (Moses Jacob Storm) have a private conversation over Skype. We see the following frame:



In interviews Levan Gabriadze, Nelson Greaves, and Jason Blum (director, writer, and producer respectively) have stated how they wanted to see how long they could go without anything scary happening. After watching a Youtube video of her fiend Laura who was bullied to suicide, she has this Skype conversation in which both participants in the conversation are always visible; shot-reverse-shot can be mentally edited on one's own or you can purely focus on one character ignoring the other. The clutter of photos in the top right corner of Blaire's desktop can also be a point of interest. So while the frame is open for various paths of viewing, it pales in comparison to a moment later in the film:



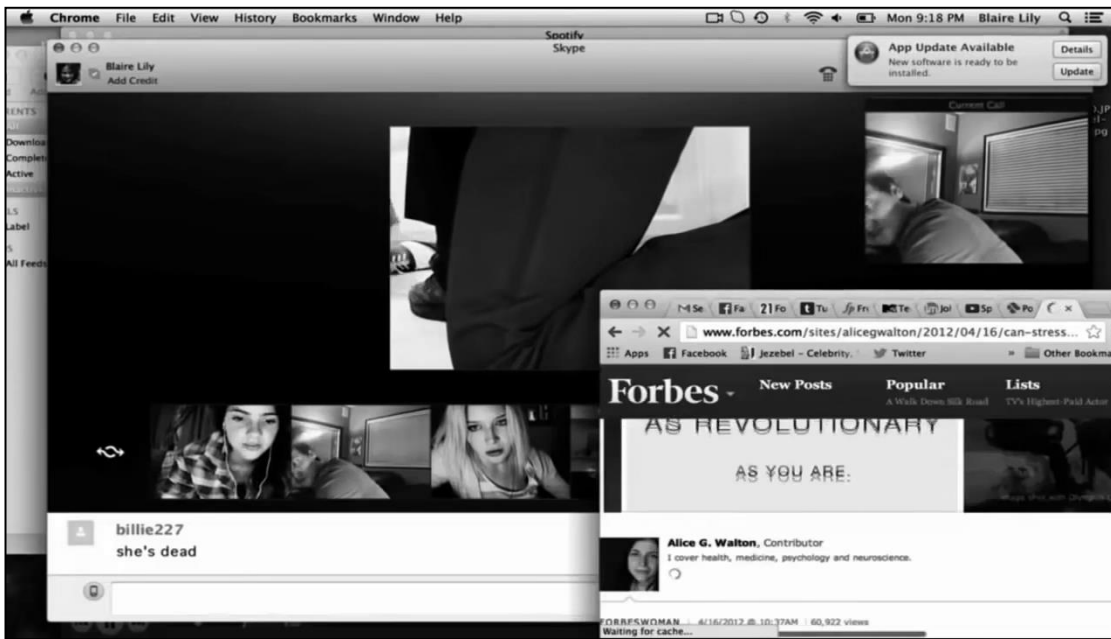
Now we have many more potential focal points. The most obvious being Val, who appears frozen in a timed out connection. Her window being the biggest out of all. We also have all the other principle characters, the mysterious user with just the default Skype user pic providing a constant reminder of tension, as well as the message Blaire receives from the ghost that lingers below all the action, commenting on it. Immediately following this moment is another that raises the frame density yet again (see next page): Blaire searches for both meanings of police codes and where she heard that Val suffers from seizures. In the center frame we see Val's place as the police have arrived. We get the other characters not only near the bottom of the overall frame but their cams alternate in the top right

corner. And finally, a pop-up stating a new app is available may seem innocuous at first but to the careful viewer it should hold attention as the next supernatural attack.

Robert Zemeckis said, "Generally speaking, in blocking and fanning a shot, the most important thing is to make sure the audience is looking where you want them to look." With the computer screen though, there are two levels of blocking: the blocking of the windows within the frame and the blocking within each individual window. Each window can be blocked in the usual way to achieve most direct attention but if there are seven similarly blocked windows it's not so easy to get the audience looking where you want them to look. This realization allows for this open space and the established film grammar is knocked down by the loss of viewer control, but also the film grammar is multiplied by how blocking and framing need to happen on multiple levels simultaneously.

Moving beyond pure mise-en-scene discussion, *Unfriended*, for all its genre trappings and critical ridicule fueled by the film's setting of a computer screen, feels refreshing in so many ways, most of all in the way it uses the frame but also how it treats the internet. Upon its release *Unfriended* stood in the shadow of *The Den* (2013), which was the go-to film for *Unfriended* naysayers thanks to both sharing a genre in horror. Even a film like *Cam2Cam* (2014) which features only seconds at a time of purely computer screen frame were mentioned in discussions of *Unfriended's* lack of relevance/innovation despite the film actually sporting a much more interesting and cynical position. While films like *Cam2Cam* and *The Den* treat the internet as a scary, dangerous place disguised as a new frontier for social interaction thanks to the creeps who may be lurking in its corners, *Unfriended* says something less reactionary and exploitive: that the anonymity provided by the net has turned us all into monsters. When your final girl character turns out to be the most horrible person in the film, you are presenting an incredibly bleak view of youth culture. But beyond that the film has been read as a cautionary tale for the effects cyber bullying can have on an individual. A much more realistic premise than the underground fetish cult terrorizing the protagonist of *The Den*, whose main reason for frequenting a Chatroulette-esque site is for a research project for a board of education. People scoffed at the supernatural aspects of *Unfriended* but found this plausible.

For all the fear these films have of the computer as tool for the hacker voyeur, *Unfriended* goes a step further, in what's now become a classic tradition: the audience as voyeur. We see every tab, every typed message, sent or not. The open nature of what we can choose to focus on at the same time makes us implicit. This participation has in a way foregrounded the density of the frame: our choices in what we see, and implications of what we see. This is much



more than hunching over someone's shoulder while they browse the web. A majority of these films take privacy as main issue, the irony being we are intruding on someone's privacy when we watch, almost more so than your typical film as now the way a person uses their computer and what they look at is what's personal in this day and age. And while we're on the topic of the viewer as voyeur, there comes a point in *Open Windows*, most likely when we see through Nick Chamber's webcam that he is looking away from his computer, yet we are still watching, and even still moving around the screen to other programs' windows. Vigalondo's highly calculated film is now Hitchcockian, he controls what we see aligning our attention with that of a character or taking more of a directorial function and guiding us. What's amazing about the format though is that even though our attention is being guided, the frame is still packed with multiple goings on, and following someone's else's train of sight can be just as visually stimulating as seen in the first half of short film, "Noah" in which the rapid eye tracking replicates both the clichéd teenager's attention span¹ as well as Noah's frantic mood when he suspects his girlfriend is going to break up with him. Which moves us into the realm of how character is handled through the PC screen.

The way we are allowed to see all the revisions an instant message can go through before it is sent is also a device in service to character executed extremely well by "Noah" and *Unfriended*. A non-PC screen film could accomplish a similar effect through the use of voice over: we hear the

character playing with what could be said before we hear what they will finally say. This method lacks in the potential subtlety that typed/backspaced text provides where even a misspelled word or use of punctuation could provide insight to a character or their current state without needing to see or hear them.

Seeing a character's open tabs or their bookmarks is also an easy way to quickly relate character to

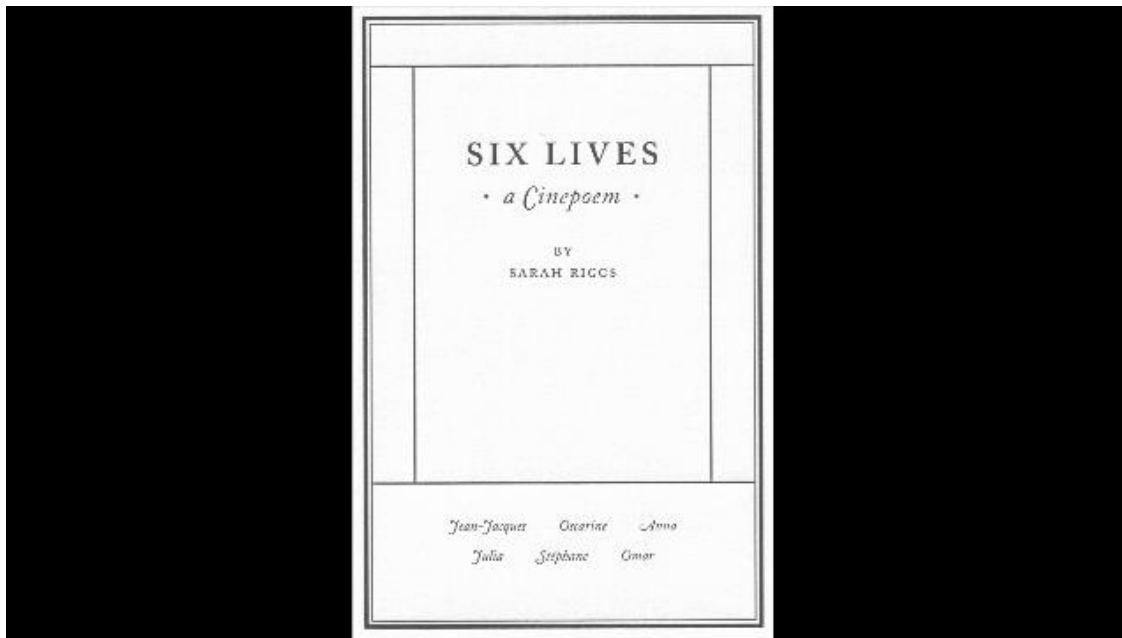
anyone who wants to scope out that info. Something as simple as Blaire's tab for MTV's "Teen Wolf" (also an inside joke as actress Hennig is on the show) functions in the exact same way a poster in a character's bedroom or a t-shirt they wear does in terms of helping us get a sense of the character through their interests.

There is a parallel to be drawn, possibly a small one, to the change in shot composition that occurred following the implementation of CinemaScope and similar widescreen processes. While CinemaScope was a wider format, it didn't have a very big depth of field as compared to earlier films shot in academy ratio. So while there was the ability to still have a dense frame if you keep all players/objects clotheslined in the same area of depth, focus does have an effect on what the viewer will look at. If everything is in focus, the options can be overwhelming. In the computer screen film there is much opportunity to divert from the close-up heavy trends of current filmmaking and create dense frames that give us more information than we can handle. So while the second half of this piece turned into a defense of *Unfriended*, it's because currently *Open Windows* and *Unfriended* stand as the prime examples of what can be done with the format, each belonging to a type of computer screen film but executing its mode in a way unique to itself. They are both films that see the potential and go for the most complicated way that format allows: multiple points of focus at all times, feature length stories set in real time, and embracing the fact that attention can wander².

Jason Suzuki is a contributor to Cinema Adrift and has the greatest potential to become a whore.

¹ In the eye tracking style, the joke of wandering attention is done in both "Noah" and "Connection Lost" (interestingly both to porn, organizational porn in the case of Modern Family's Claire Dunphy).

² As there was nowhere else for this: in *Unfriended*, "Noah," and "Connection Lost" the score is diegetic as it is being played by the protagonist on their iTunes playlist.



I was excited to attend a screening of “Six Lives: a Cinepoem” by Sara Riggs. I knew I wanted to write up a little piece about it for cinema adrift, since our loose topic for vol. 3 was experimental film and that as viewers (unfortunately) we don’t often get an opportunity to watch and talk about cine-poems. It is exciting for me to think in terms of cine-poetics as a way of working with poetic language and ideas in connection with cinema.

After returning home from the film I felt very moved and altered – the wavelike quality of the film and the haunting soundtrack stayed with me deep into the night. The film had a flowing quality to it. Each section builds the story of the six texts, one-by-one. I got to engage with Woolf’s texts and engage more deeply into the visual structure that takes place within the film.



The film embodies Woolf’s work and explores the texts in its own unique way. The cinematic story unfolds within the six sections using a slightly different cinematic style filmed in different locations ranging from New York, France, Scotland, to Morocco. For example, in the second section Riggs explores the text and imagery of Woolf’s *The Waves*. One of my favorite scenes shows sand delicately being washed away and collapsing as small rivers of the tide recede. The section focusing on *Flush: A Biography* explores a playful quality of dog energy, and connections with group interaction in open green spaces. “On being Ill” explores laying down to change perspective. Riggs shows visually differences in perspective with the placement of her camera. The people in the film also engage with the texts, reading excerpts and giving their impressions of the work and how it affects them. The stories flow one into the other gradually building to the final crescendo in the sixth section Woolf’s *Orlando*.



The final section had the biggest impact on me. The characters dance and move in ways that reflect a deeper aspect of my psyche; I was responding to the text, the movements, the music in a deep and meaningful way: the dance movements, the crawling movements, organic movements, the fluidity of the body in relation to the concrete pillars, the splashing waves beyond. The film’s earlier piece of the waves come full circle returning to the water and yet changed by the journey. The content of the texts fleshed out and explored through cinematic finesse. The film began with the waves and returns to them. We are changed by our journey. The journey transforming into moving free objects on the land next to the sea. We have moved from sand to rock, movements more expanded and expressive, guttural movements on concrete pillars and stone walkways. Next to the water the waves, the three together: movement, human form and stone edges, all shifted something in me. Sarah Riggs touched something below the surface of Woolf’s work. She grasped some ethereal quality to it. She touched the language with both the text and the imagery.

by Mara Norman

みどりちゃん

MISS GREENY

Hi, I'm Greeny.

Greeny! Wake up!

Please dont wake me up!

Please ... mom!

mo ... m ... mn ...

Stop ... it ...

おしまい

END

Journey Through the Classics

with Sammy Wright:

***Roubaix's Bicycle for Two* (Francois Delevenue, 1954)**

Ever since I first saw ***Roubaix's Bicycle for Two*** when it first came out (uh-oh, I'm dating myself here aren't I?) it has haunted me with its beauty ever since. I was three years old, sitting in that glorious little place called a movie house, and before my eyes unfolded a heartbreaking tale of young love told with the kind of bittersweet heart that only the French can pull off and us Americans can only dream of. The film is so tragically under seen that it breaks my heart almost as much as it breaks during the scene in which the male half of our star crossed lovers, Ethan, runs after the train that Zoe is a passenger on. It's a moment that the word "iconic" was invented for, loaded with emotion and everything that went unsaid between Ethan and Zoe (my heart, breaking again as I write this). Eat your cold, emotionless heart out

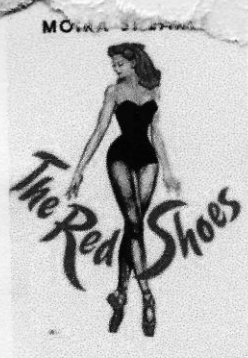
2001: A Space Odyssey.

Tomas Delgado, the actor who plays Ethan, was only sixteen at the time of filming and delivers probably one of the best performances from any newcomer (I won't lie, his boyish good looks is another reason this film haunts me ☺). Ethan is one of those unique kids who is different from his peers and longs for something greater out of life. There's one of these types of kids in every classroom. Trust me, I was one of them. He finds escape from the ignorant people in his life by training for the Paris-Roubaix, a professional bicycle road race that lasts for one day. Down at the corner store the only bike within Ethan's price range is a bright pink tandem bicycle. That doesn't stop Ethan though and we cheer him on every scene and every kilometer traversed!

One day after school he sees new girl Zoe stuck at the top of the school steps, in front of them a road spotted with flooded pot holes. Luckily for Ethan (and us!) there is a second seat on his bike. Watching Ethan and Zoe ride that bike together, dodging puddles is a metaphor for sex that is absolutely magical.

The colors, oh those glorious colors. I've seen this film on actual celluloid numerous times, VHS a copious amount of times, DVD (but no blue ray, boo), and recently on a digital print; and each and every time it's just as exquisite as my three year old self remembers. Every filmmaker has that one film that they hold as a prime example of what can be done with the medium, and for me, that film is ***Roubaix's Bicycle for Two***. My loves for film (specifically French art house cinema), French people, fine cuisine, the music of Michel Polnareff, young Tomas Gelgado (I saw him in last year's ***Fire's Time*** and he looks soooo OLD), the rain, European languages, Dior, and bicycles all started here. Won't you join me on my bicycle for two? There's a seat here just for you, but I get to steer.

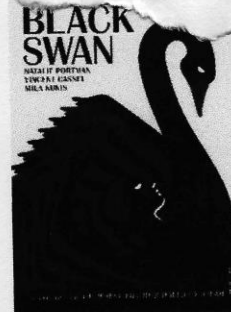
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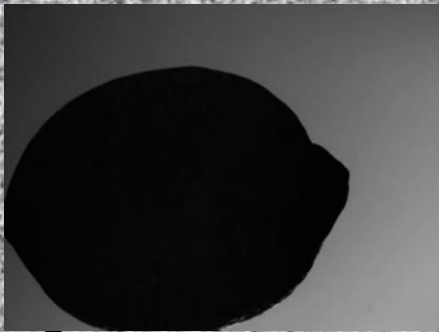
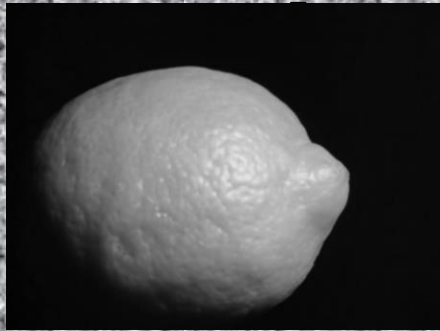
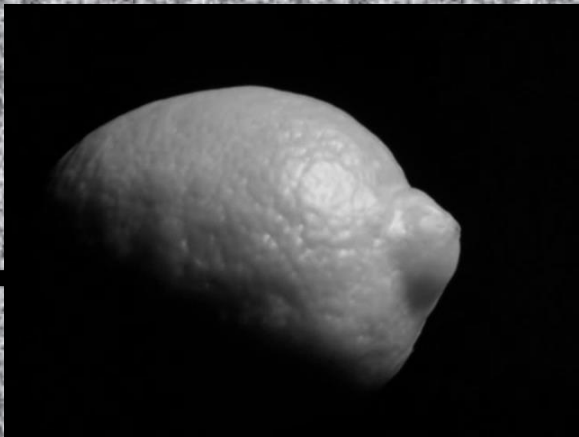
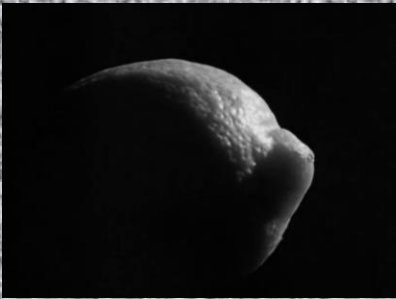
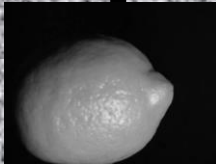
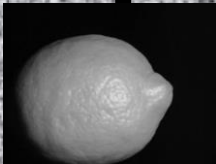
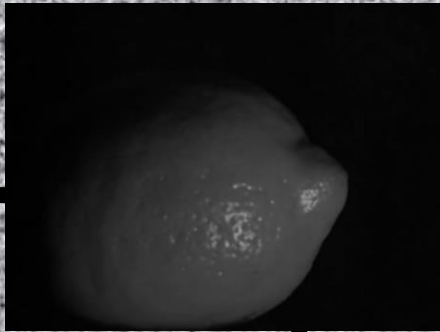
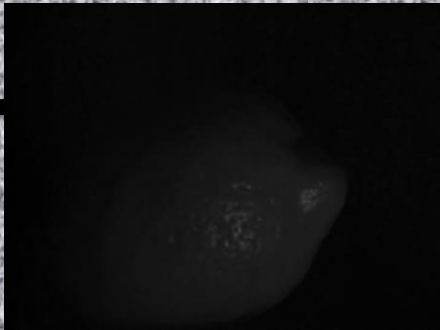
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日本映画のレビュー

The World of Kanako (渇き)

Nakashima Tetsuya, 2014

Where to see it: Coming in Winter 2015 from Drafthouse Films

Finally Nakashima has created a perfect feature to follow up his *Confessions* (2010). Just as in that film, Nakashima has created a film world that is beautiful in its absence of hope. The main narrative skein is a washed up police officer (played with a nasty full commitment by Yakusho Koji) who searches for his missing daughter Kanako (Komatsu Nana). During his search he uncovers that his daughter might be just as horrible a human being as he is. The film does not completely follow Yakusho's drunken search, other characters get to relay their interactions with Kanako most notably a bullied classmate who harbors a love for Kanako, a character whose melancholy makes him a kindred classmate to the kids in *Confessions*. Time is elegantly mangled, scenes are filled with split second flash backs and flash forwards. Despite the unrelenting brutality and pessimism there is an emotionally moving feeling of sorrow that permeates the film. In the hypothetical double-bill *Confessions* is at 10pm while *The World of Kanako* is for the brave souls still there at 12am.

Nikaido Fumi (mentioned in every Cinema Adrift so far!), Kunimura Jun, Nakatani Miki (*Memories of Matsuko*), Odagiri Joe (*Adrift in Tokyo*), and Hashimoto Ai (*Confessions*) have supporting roles.



Over Your Dead Body (喰女クイメ)

Miike Takashi, 2014

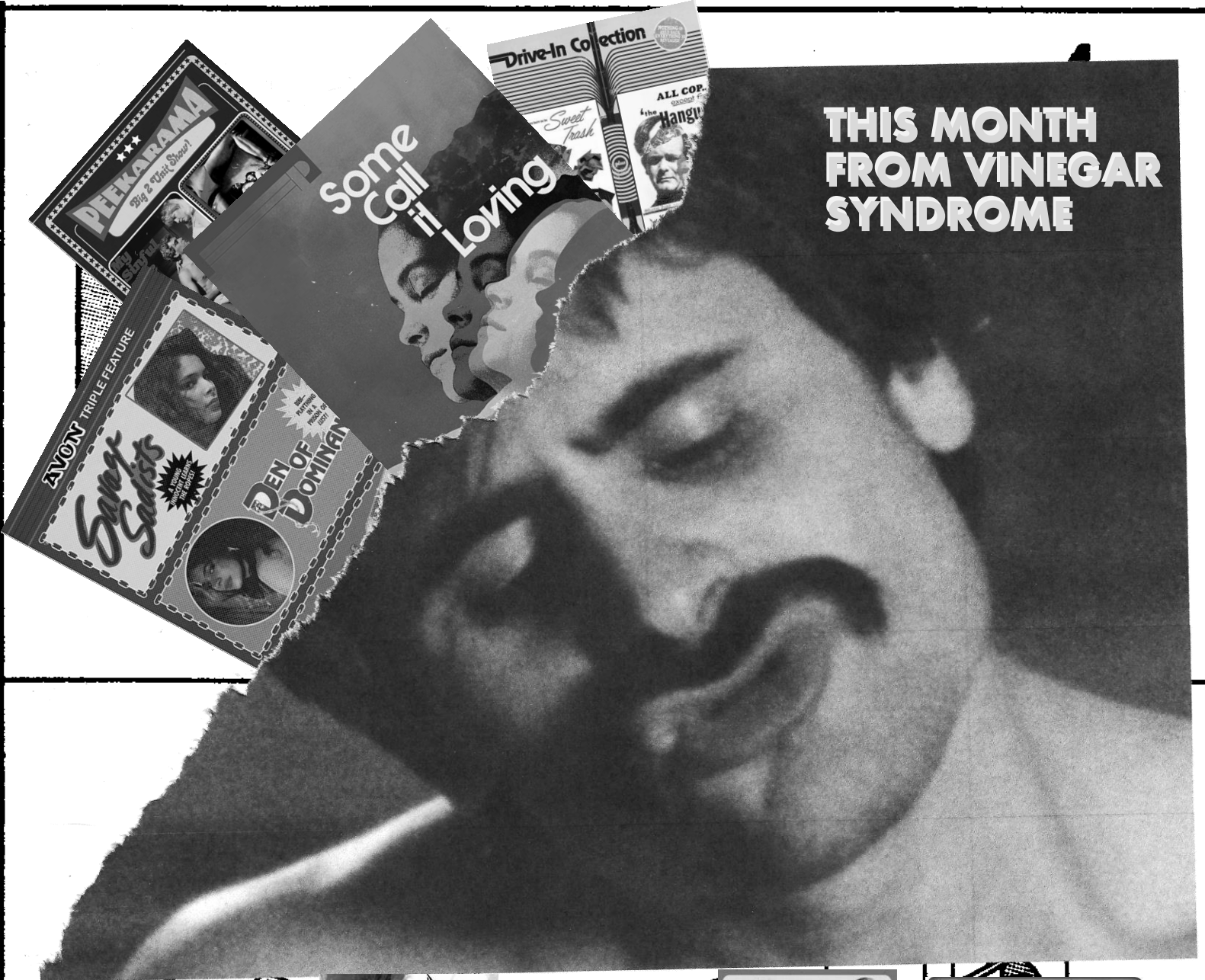
Where to see it: Coming to blu-ray from Scream! Factory

Miike's best film since *Audition* (1999), one of three films from the man in 2014 *Over Your Dead Body* is an adaptation of kabuki play *Yotsuya Kaidan*. Like *Audition*, the film is a showcase for Miike's restraint as well as his disregard of it. A group of actors are putting on an adaptation of the kabuki ghost story, they find that their lives start to mimic that of the characters they are portraying. It may sound like a tired premise until you see that the majority of the film is the play itself. By choosing to devote more time to the performance of the play, Miike invites us to constantly be drawing the parallels ourselves without needing to see confirmation of them in scenes that take place off stage.

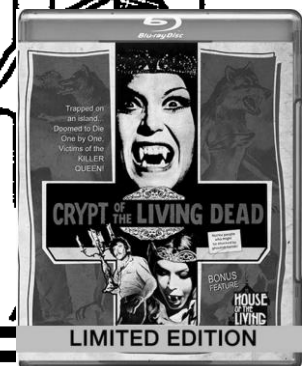
If you fire a machine gun at a target, you will eventually hit a bull's eye. This adage gets applied to Miike when we don't account for the strength of his source material. In 2014 he made three films, all adaptations (two manga and one kabuki). Unlike *The Mole Song: Undercover Agent Reiji*, Miike does not have to adhere to suggestions of a production committee to please fanboys of a manga. With *Over Your Dead Body* he lets his imagination run wild, fully confident in his ability for quiet subtext while every now and then diving fully into his trademark violence. Hopefully there is enough room for his restraint to become a trademark.



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Experimental Film: connections to poetry, film, and music

By Mara Norman

Listening to Sun Ra's poems: 'Strange Worlds in My Mind' from *Strange Worlds In My Mind* (Space Poetry Vol. 1) and 'The Music is a Universal Language', 'Pretense Desires', 'There Is Music Everywhere', 'We Must Not Say No to Ourselves' from *The Sub-Dwellers* (Space poetry Vol.2).

Watching films by: Maya Deren, Bob Dylan, Yoko Ono, George Kuchar, Dennis Hopper, Alejandro Jodorowsky and Kenneth Anger.

In a strange and open moment of warmth and clarity early morning, the summer light bright already. Read in my Sun Ra book essays and interviews and listened to some of his work with poetry and music. As I listened a warmth came into me; thinking about filmmaking, art music and poetry; the idea that the main aspects that make a piece of work have impact, may be happening below the actual art object, an energetic vibe that glows from the piece. Sun Ra's work brought me to a warm light pouring from inside and mirroring out. He uses the structure of music and poetry to share his expansive ideas; the structure creating an equilibrium between his own scientific and spiritual truths. Listening to Sun Ra's poems over his musical compositions expand my hearing opening me to new possibilities. Sun Ra's poems cut into my consciousness and gave me a resting place to be open and listen.

I want my written pieces to be more open, more experimental in form. Watching some experimental films give me an opening, an expanded view that I can take into my daily life and use in my own artistic expression. These are maps, guides, keys, that allow me to get into different ways of feeling into and thinking about my own work. For this piece I explored the poetic and musical space of Sun Ra, the movement studies of Maya Deren, the early concepts of Yoko Ono in her films, the directorial experiment of Bob Dylan's *Renaldo and Clara* (1978) as well as films by George



Kuchar, Dennis Hopper, Alejandro Jodorowsky and Kenneth Anger. What draws me to watching experimental film is thinking about visual language and how it expresses a visual energy, giving me a notion of a perspective of spaciousness. As I research and watch film I am learning about other spaces, other body movements, other realities. In these spaces I can reflect into internal, external and secret spaces of my own psyche and psychology. The spaces I engage with on the screen are at times more open and free, inclusive, creative and funny than my daily life. Unexpected forms come into the cinema space; I can bring the energy out and connect out into my life. Watching films that change and move boundaries is an opening up and cutting through process for me. Watching experimental films is a willingness for the unexpected and cultivating a love for new ideas and expressiveness.



This is not an attempt to rewrite or reinvent the theories involving experimental film. There is already substantial amounts of interesting documentation on the subject. Rather than getting deeply into a more formal theoretical writing about experimental film, I would rather use the ideas to transform how I appreciate film. Actually using the tools and openness of

experimental film/cult/avant-garde/cine-poetics techniques and apply them to my life, my art, and my writing. It is with hope and excitement to explore forms that broaden and expand into unknown visual, poetic, and sonic perspectives.

For research for cinema adrift Vol. 3 I began viewing Sun Ra's ***Space is the Place***: a 1974 film that combines sci-fi elements with Sun Ra's philosophy. The film has four different sections that intermingle through the film: a 1945 jazz club, 1974 (current day at the time of the film), a desert scene with Sun Ra playing a game with another man for the fate of various characters in the story, and a far distant futuristic utopic planet that is free from the racist perspective that dominates the earth. Sun Ra is the key and the transporter, narrator between these four realms. This film shot on 16mm film with the special effects done on the actual film stock. Somehow the film ***Space is the Place*** feels a bit unfinished or unnecessarily cut down, the Sci-fi aspects and Sun Ra's dialogue are the most successful aspects of the film.

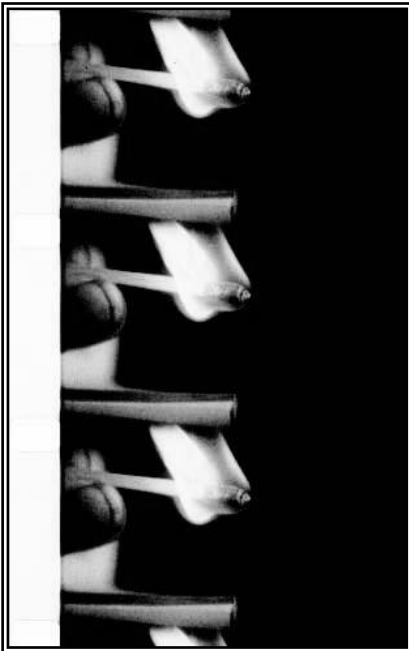
The films of Maya Deren emphasize movement of the body as a form in physical space. Her work explores the connection between time and memory, waking and dream realities using dream imagery and surrealistic techniques. Deren experiments with 16mm films such as ***Meshes of the Afternoon*** (1943), ***A Study in Choreography for Camera*** (1945), ***Ritual in Transfigured Time***

(1946) and ***Meditation on Violence*** (1948). She often used slow motion, jump cuts and silence to amplify a body's movement in space.

Yoko Ono's early experiments with film caught my attention especially her Flux film No.14 ***One*** (1966) shot on high speed black and white film played at normal speed shows the slow motion lighting of a match. The close up shot running the duration of 4:30 min shows a visual example of how an idea bursts into light. Described in catalogues as match striking fire, and in the notes from the DVD ***FluxFilm Anthology*** one description stating "Yoko Ono's films take after her other works, reducible to simple propositions combining Zen Buddhist haiku poems with conceptual art . . .; a simple burning match becomes a poetic source of light, embracing the viewers who contemplate it."

Other films I enjoyed watching this past few months include Kenneth Anger's ***Scorpio Rising*** (1963), Dennis Hooper's ***Easy Rider*** (1969), Bob Dylan's ***Renaldo and Clara*** (1978), and

Alejandro Jodorowsky's ***El Topo*** (1970). This early film, which has gone down in history as one of the first midnight movies, was the beginning of him developing his cinematic ideas. In cinema adrift vol.1 I discussed his film ***The Dance of Reality*** (2014) and it was interesting to view his earlier work. Jodorowsky explains in an interview on the DVD for ***El Topo*** extras, ". . . the world is ill. We need to make therapy pictures. If art is not medicine for a society, it is a poison. . . . when I made my picture (referring to ***El Topo***)



I was a body advancing into a life and now I am a body moving out of life." George Kuchar's *The Weather Diary 1* (1986), is the last thing I watched for this particular study period. Kuchar creates a space I can enter with his friendly observational voice, he invites me into his world. He invites me into his motel room in Oklahoma where he spends his vacation documenting, making his weather diaries. In them he hangs out watching the weather, the people around him, and watching the weather on the local news and the weather channel. In the film he alternates between his personal space of his motel room, shots of the TV, weather updates, movies on the television, dogs barking, kids playing in puddles and streams, grass open fields with focus on the sky; he looks for storms on the horizon, filming blowing trees in front



of dark ominous clouds. At night he focuses on lightning strikes, wind, other rooms and trailer while he watches *Godzilla*, TV on and people watching



heavy rain and wondering about people in their small nearby homes. At one point is watching he looks out sees a wonders if the across the way are it too.

These are the background for a small sample of what I was into watching and studying at this time; a brief snap shot of what I was looking at. These films offer an alternative take on use of lighting, film stock, lens focus, and use of dialogue and sound. I began noticing movement, color, shape, in new ways. I began to notice the importance of the sound design, how the director chooses to handle dialogue; for example, the play of the amplification of fading out of dialogue; perhaps floating in and out of conversations or the technique of a more rambling style of how sound can amplify a particular segment of dialogue as in *Renaldo and Clara*. In Dylan's, film music formed transition points in the story, with the music lyrics actually providing a subtext to the story. In this small sample of experimental film sound, movement, color, shape are augmented or amplified in visual ways that expand the imagination, abstraction can serve as a doorway to new understanding, emotion and perception. Surrealist elements that were used heavily in *El Topo* can offer a surprise or disruption to traditional story line and offer new modes of seeing and experiencing. Self-awareness grows as various filmmaking techniques are introduced. As I watch various films I am able to get to the essence of the film, the unfolding of a deeper emotional state, simply breaking how I watch the film to the elements: sound, color, movement and the juxtaposition of images.





Exploitation.TV &

On the Horizon for

June and July see the inaugural releases of two new lines Vinegar Syndrome is launching: *Some Call it Loving* ushers in sister label Etiquette Pictures which Vinegar Syndrome describes as, “devoted to the preservation and distribution of unique, offbeat, and significant experimental films, documentaries and independent features, as well as some contemporary works,” and a limited edition Blu-ray/DVD combo pack of *Crypt of the Living Dead* and b-side picture *House of the Living Dead* to promote Exploitation.TV, a forthcoming streaming service previously known as VinegarSyndrome.tv and even further back known as Skinaflix, which recently saw an IndieGoGo campaign that surpassed its goal by almost 50%. *Some Call it Loving* and *Crypt of the Living Dead* suggest that we will have much to look forward to from both labels, especially Etiquette Pictures as discovering James B. Harris’ take on sleeping beauty was an absolute joy.



Some Call it Loving

In *Some Call it Loving* (1973) Zalman King plays Robert, a man who lives a privileged and solitary life with two women who he is in a constant state of role playing, the blurred lines between reality and role play are in itself a perverse mind game from which he derives pleasure. While at a carnival Robert comes across and ends up buying the sleeping beauty attraction; a woman drugged for the past 8 years to stay asleep while men pay a few bucks to kiss her and as later alluded to, do much more. Robert takes the sleeping beauty back to his mansion and allows for the drugs to wear off. Once awoken, Jennifer (Tisa Farrow) gets sucked into the games that Robert can’t stop despite wanting for something more between him and Jennifer.

The film is a beautifully shot and carefully paced modern fairy tale that deals honestly and hauntingly with Robert’s longing for a love that is real. The cinematography from Mario Tosi is given a loving treatment from Etiquette, the Blu-ray transfer of the film helps Tosi’s careful pans and the mansion’s elaborate sets be seen clearly. A short video in which Tosi reminisces about the film is one of the supplements included on the disc which also includes a video of director Harris reminiscing about the film and his work as producer to Stanley Kubrick before he went on to direct. The outtakes included on the disc show how much exposition Harris wisely cut, believing in the audience’s intelligence and allowing it to become a much more personal

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Etiquette Pictures

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work for him. The commentary included on the disc with Harris and Sam Prine is a great listen, both providing insights into the film that only the one who made it could and that only a devout fan could as well. Some of the more interesting bits include how Richard Pryor got involved in the film, that Olivia Hussey was considered for the role that ended up going to Farrow, and overall just a great analysis and appreciation for the tragic qualities Zalman King's performance brings to the film. A great way, in terms of both film and the treatment of said film, to introduce Etiquette Pictures.

On the Exploitation.TV side of things we have *Crypt of the Living Dead* (1973). Also known as *Hannah, Queen of the Vampires* this is a vampire film that starts off with shades of *The Wicker Man* before delivering a finale that offers the vampire goods: somehow managing to alternate between the haunting and the hilarious (see photo in bottom right). Chris Bolton (Andrew Prine) arrives on a remote island to give his archeologist father a proper burial. His body happens to be underneath the tomb of the titular vampire queen. Chris' adherence to science gives him the go-ahead to lift up the tomb to get to his father's body and unleash all sorts of evil in the process. The best part for me is whoever dubbed the town blind man, the only character who foresees (of course) the dangers of opening Hannah's tomb, sounds like he got more work in Steve Odekirk's *Kung-Pow Enter the Fist* (2002). This applies to the only two children in the film to get speaking roles. So while *Some Call it Loving* will enrich you, *Crypt of the Living Dead* will do the same, just in a different way.

As usual all films are scanned from the original negatives and look fantastic, save for *House of the Living Dead* which is especially rough looking and at times is hard to see what is happening. Still forgivable as it's a B-side film that probably has never seen its title grace the pages of "films needing the Blu treatment" threads on message boards. I would recommend pushing through just so you can see the insane finale which has so many wacky sci-fi ideas in it you wished

they would have spread some of the love to the first two -

thirds of the film. Nonetheless, the two films do their job getting us excited for what sort of films will be exclusive to the streaming site.



Crypt of the Living Dead

Jason Suzuki is a contributor to Cinema Adrift.



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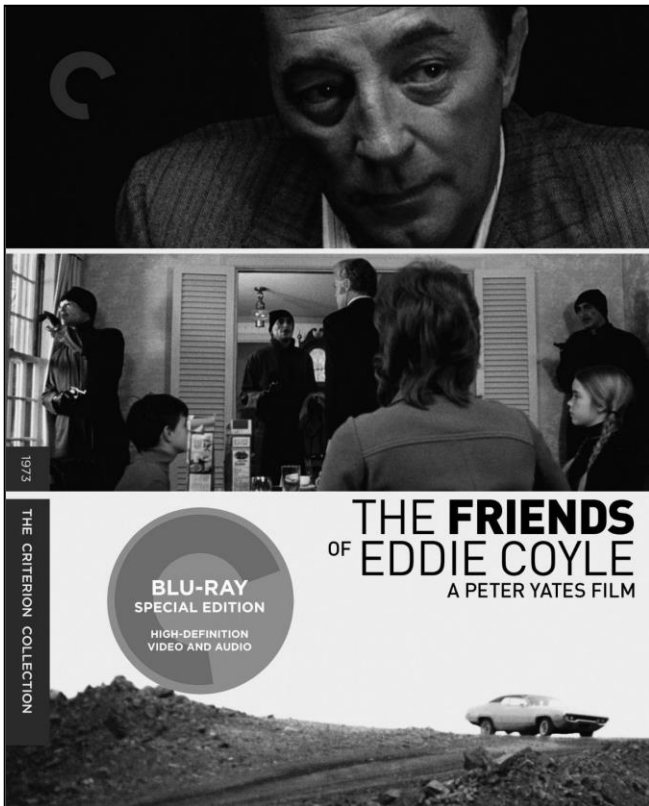
**BIRTHDAY PAGE:
YOUR BIRTHDAY – THIS VERY MOMENT**

A S T R E E T R E V I E W

b y M a t t S t r a c k b e i n

The Friends of Eddie Coyle (1973) – Criterion Collection Blu-ray

This was one of Robert Mitchum's best roles, certainly one of my favorites of his, but I love all his stuff. If you're a fan of Mitchum then I bet you'll like this one too. He plays a blue-collar criminal in Boston caught between going to prison or ratting out his friends, and there's no guarantee he won't suffer unfavorable consequences no matter what he does. The character is vulnerable throughout and (Mega Movie Star) Mitchum shows his greatness as an actor in conveying a sincere sense of hopelessness and desperation. This movie is one of those 1970's jobs that, although at times it may feel - what I'd call beautifully so - imperfect, shouldn't be missed for fear of watching something "dated" by more modern standards. Call it neo-noir, call it crime genre... *The Friends of Eddie Coyle* is just gritty enough to make me want to immediately watch *Taxi Driver*.



Did you see the Brad Pitt film *Killing Them Softly* (2012)? That movie was based on a book called *Cogan's Trade* by a guy named George V. Higgins, his third. *The Friends of Eddie Coyle* was the first novel Higgins wrote. The book was originally published in 1970, and the movie came out in 1973, which is a quick turn if you ask me. Anyway, this particular film was out of print when I first heard about it some years ago, but it was just a matter of time before it was released on DVD. Now it's available from The Criterion Collection on Blu-ray and, I mean, I've yet to buy a Criterion I didn't like. They always go the distance with the packaging and supplemental features, and this one is no exception. With commentary by Peter Yates, this is the "Director-Approved Special Edition" (if that matters to you). Yates also did *Bullitt* (1968) with Steve McQueen, and another one I really dug called *Breaking Away* (1979) with a young Dennis Quaid. If you like Yates you'll probably like *The Friends of Eddie Coyle*, Criterion or not. And check out George V. Higgins too, he wrote a lot of good crime novels, my favorite being his second, *The Digger's Game*. Higgins was known for his use of dialogue, as in he uses a lot of dialogue in his books. I like that for this genre, and I like how it translates to the movie versions. As a result there are some quotable lines, like when Mitchum explains how his character ended up with extra knuckles, "Hurt like a bastard."

One last thing - back to my note about my thoughts turning to *Taxi Driver* - Peter Boyle is in both. Watch these two movies back to back and you tell me...that could be the same guy. A little reinvention (and suspending your own disbelief) and why couldn't Dillon of Boston have become the Wizard of NYC via some kind of poor man's witness-protection program? Maybe that's a big stretch for some, especially Martin Scorsese fans, but you gotta love it when a movie makes you think of another movie that way, as if it's one universe. In the end, this film is a great cinematic addition to the glorified world of Boston city crime. Even if you don't want to root for the bad guys, it can be entertaining to simply watch them unravel.

*Matt Strackbein is an Apparel-Designer working in the Outdoor and Ski industry.
He is also a self-published comic book creator, as well as an accomplished
Letterhack with over 200 hundred printed letters in comic book letter columns.*

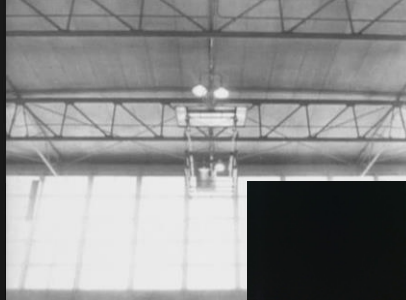


BIRTHDAY CORNER:
The Night of the Hunter – July 26, 1955 (95)

SPACY

1980-1981

DIRECTED BY
TAKASHI ITO



The Truth of Being Naked: Luck, Trust, Ketchup & Gravy in *Short Cuts*



Robert Altman saw life and film as an experiment. Early on, his experimental film style irritated old Hollywood producers. They demanded clear-cut narrative, dramatic-theater style--Act I-Act II-Act III: No variation, same waltz over & over. Hollywood moguls stuck to consistency and happy endings. After all, the US of A thrived on romanticism. Jack Warner fired Altman for using overlapping argumentative

dialogue (see Ron Mann's 2014 EPIX documentary, *Altman*). It's difficult to imagine with today's chaotic action-packed images that such codes ruled "good" old Hollywood dogma days.

Altman would not be boxed in. Just as Carver broke with old forms in fiction, Altman had no desire to belong to the good--old-boys film club. Altman and Carver were kindred spirits; not merely storytellers, but truth tellers. Although they never met, they both served the same muse. Carver (1938 – 1988) died two years before Altman cracked open his stories.

Altman finally read Carver's short stories on his return flight from Europe in 1990. He had been living in Europe for several years and it was the perfect time to dive into Carver- country. "I always keep short stories around...to find film material...but had never read him before...When I got off the plane, I knew I could do this...I see all of Carver's stories as one story...*Short Cuts* is the same...one look...one story."* A particular view of American culture. (Cited material taken from The Criterion Collection, *Short Cuts*, 1993, unless otherwise noted.)*

Altman approached Tess Gallagher, Carver's widow, proposing nine Carver stories and one poem as a catalyst for *Short Cuts*. Gallagher, excited to see Carver's characters on screen, gave him the go ahead. He was clear with her that he would scramble and expand the characters to fit his own eye. Controversy remains from Carver "purists" clucking how Altman treated these "precious" characters, accusing him of taking too many liberties--nasty rants on how he did Carver's work an injustice. But Gallagher defends Altman's take. She approved the project, but it took several years to go into production. She began to worry after several years passed and other Altman films appeared. Wondering if the collaboration had dead-ended, she wrote Altman to ask if he was still interested. He emphatically cleared the air: "Listen, I'm not fickle about this. I want to do this picture. Don't worry...I'm doing everything I can to try to get the money." In a 2004 interview with Tim Robbins, Altman insists, "*Shorts Cuts*...I consider as good as anything I've done...I was just so knocked out when I read the short stories that I would have spent my life trying to put that thing together."*

And, the money did come, after Altman's wild success--*The Player*.

Short Cuts opens in true Altmanesque** fashion: Helicopter sounds hit us before first visual: night-sky far above city lights, as if shot from one of the colorful helicopters appearing, sailing through darkness. Cut to a close-up of a warning sign, white background with bright red letters: "**REMEMBER.**" The next line printed in bold black: "**MEDFLY QUARANTINE**", and in smaller black print, "NO HOMEGROWN FRUITS OR VEGETABLES TO LEAVE THE AREA"* **We're sufficiently forewarned....**

As the cast list floats in pastels, helicopters swoop ballet-like crisscrossing darkness. One lone white limo glides a night highway and as Altman hones in on the limo, the first voice-over words sound. As the camera pulls close, we see Bruce Davison's Howard Finnegan's TV editorial on-air in the limo's backseat. The talking-head drones above a woman's leg shrouded in transparent black stocking, wrinkled below her knee. It's been hastily pulled off and still clings to her exposed calf. As the camera pans out, we see her other naked leg cozied up next to her co-traveler. The camera explores the back seat spying on these sleepy (or are they passed out?) passengers. Tom Waits's Earl Piggot swigs on a bottle as he chauffeurs his all-night fare, sneaking a peek of his own. The only visible restless movement shows the male passenger tugging to remove a stethoscope from his neck. The TV editorial continues issuing its warning:

The time has come to go to war again, not with Iraq, (or) international terrorists...but with the medfly...a potentially devastating insect that has chosen to make California its new home. Despite assurances that spraying poses no significant health risks to the public...the public is not convinced. People sense they're being kept in the dark purposely. Furthermore, there is no consensus as to whether the objectives are even realistic. Is this a war that can be won?

Some say no.

Are we just going through the motions so certain people can cover themselves?

Some say yes.

How is this war fought?

It's like fishing: We use bait. Actually, the bait is spread over our city at nights, like a glaze. This is very discriminate bait like smart bombs that destroy one thing, but nothing else. The bait attracts the hungry, newly hatched medflies and only poisons them.

The war's objective is clear. Destroy the medfly before it has a chance to destroy us.(emphasis added)

Finnegan's words perfectly foreshadow Altman's film--one story synthesized from Carver's characters, all of whom are "bugged,"/attacked by their fate. The medfly war's on. The fate of these poor, naked creatures to protect their skin is on. The truth of being naked in both Altman's and Carver's take on life, is that no matter what good or bad action we take to live in safety, nature contains medflies--medflies that get under our skin, plant their eggs, and "bingo" we're infected.

Short Cuts shows every couple's medfly attack. We see all warnings ignored, not by ignorance or stupidity, but by the sheer nature of life's demands and the havoc it reeks on mere mortals. Altman and Carver don't make fun of their characters, they do not moralize; instead, they examine with precision to show each character's dilemma in detail. We may expect these characters to act differently given the circumstances, but deep down we know what a battle it is. We resonate with their stories and their struggles. We know they are infected, but they aren't good or bad; they are human in every permutation and action, warts and all. Yes, of course, they do rationalize their actions, but that's precisely what makes them human.

Carver's stories and **Short Cuts** show un-extraordinary people, and that's their appeal. Altman insists, "People ask...what are these stories about—I have to look for a common denominator and the common denominator is ketchup...it's in those restaurants and diners across the country...it's on the kitchen tables...of these American people...ketchup is the common denominator." Just ordinary, un-extraordinary ketchup. "Ketchup and a little infidelity, a little self-doubt."*

Luck, Trust and Ketchup: Robert Altman in Carver Country's feature-length documentary on making **Short Cuts**, opens voice-over with Annie Ross, upbeat and caustic, pounding out, *I'm Gonna Go Fishin'* (Peggy Lee & Duke Ellington)*

Woke up this morning; wanted to cry; Then I remembered, oh Yes, I knew why

He's a real good one for havin' his cake; I'm gonna go fishin' or jump in the lake...

The first visual opens on a river. It's a rough, white-water arena full of large boulders. Altman balances on one as he checks out how he's going to film *So Much Water So Close to Home*. It's hard to say which story ranks highest as most grotesque, but this particular Carver may be a winner. Altman shoots the body in the water with an eerie calm; the truth of being naked here is the truth of brutal murder.

Four fishermen, after a long trek (in Carver's story they walk for hours carrying their camping gear and are five miles from their car), discover a young woman's body floating at the foot of sheer rock. The discovery happens when Huey Lewis's character, Vern, pisses into the river while standing on a huge boulder. He likes the sound of his piss hitting the water, even though Buck Henry's Gordon screams not to piss in the river, a warning unheeded by Vern's need to mark his territory. Altman's camera follows Vern's stream into the river. A young woman's body lies in a watery greenish grave, her torn clothing wafting and waving like an imaginary Lady of the Lake. Tess Gallagher says the scene captures *the American Grotesque*:

...these men being brought together with the body... she seems more dead AND more alive...the water moving her so ever slightly as if she might be in some in-between state...it got me to thinking about the "thingness" of American life; how much we love our things. We have this love affair and hatred of things....the body of that girl being set aside like a toaster you can come back to when you get ready to tend to it..."

Altman got a lot of flak for the "pissing off the rock" but defended his take. He knew Vern's behavior fits his character. In fact, all the actions taken by the men are rationalized by their particular circumstance: A long-awaited fishing trip, exhausting hike, **she's already dead**... Carver sums it up in his story narrated from the wife Claire Kane's point of view: *"Is it true," I said. "You didn't leave her there like that?" He [Stuart Kane] turned quickly and said, "What'd I do? Listen to me carefully...I have nothing to be sorry for or feel guilty about. Do you hear me...She was dead, dead, dead..." "That's the point," I say. "She was dead. She was dead. But don't you see? She needed help."* (*Short Cuts: Selected Stories by Raymond Carver*, Vintage Contemporaries Original, September, 1993) (Another excellent film on "So Much Water..." is the Australian, **Jindabyne**, 2006). Stuart Kane (Fred Ward) and his fishing buddies may take a long time to realize there's a different take on their actions...

Naked truth two: A cry for help. Altman wrote Annie Ross's Tess Trainer character for **Short Cuts**. She isn't a Carver creation, but could have been. Annie's jazz renditions showcase the underbelly of all the stories. Her relationship with her cellist daughter Zoe, Lori Singer, reeks with Tess's alcoholism and the damage it does to Zoe. Zoe's constantly ignored and challenged by her mother. Even as Zoe lies face

down in their pool, floating on her belly naked like a drowned corpse, Tess doesn't have the capacity to see Zoe's cry for help. A near-dead woman in the water...

The audience senses the truth behind Zoe's pain, but her mother ignores it. We know she's suffering and our fear for her escalates as the story unfolds. The truth about being naked is a cry for connection with her mother and a suicide warning.

Altman talks about his conscious use of nudity in his films: "I've always used nudity, but it's never been in a sexual way...it's always been that people are naked." We are all naked part of the time, it's a natural part of being human. Frances McDormand's Betty Weathers, is glimpsed naked as she crosses the hall into the bathroom—an almost invisible moment; a double-take leaving the viewer wondering, "Is she naked?" Altman told McDormand to simply walk by naturally in the shot. "It'll be terrific because it's real. And you don't have to stop or do anything, but we'll know you're naked. It's just a shot; it'll never draw any attention or anything but there's truth in it. And the audience senses that truth."*

Madeleine Stowe (Sherri Shepard) wanted to prove to Altman and herself that she could be naked in *Short Cuts*, but not as the character he'd originally asked her to play. He wanted to cast her as Marian Wyman, but gave the role to Julianne Moore when Stowe admitted she couldn't play Marian's nude scene. He sent her the script explaining that she would be naked from the waist down for five minutes in a scene where Marian and Ralph have a heated argument. After reading the part, Stowe admitted she couldn't do it. But, she wanted Altman to know it wasn't about the nudity and to prove it, Stowe asked Altman to write a nude scene for her. He wrote the scene in which Sherri poses for her sister, Marian, a painter, and later titillates her own cheating husband by telling him about her adventure. She baits him by suggesting it would be funny if someone famous buys the painting. The move patches up their problems...temporary medfly reprieve.

Dr. Ralph Wyman (Matthew Modine) and Marian, based on Carver's "Will You Please Be Quiet, Please?" is perhaps runner up for the grotesque award. Marian's naked-from-the-waist-down scene arguing with her husband (remember the stethoscope?) makes for a tragic-comic shock. This particular Truth of Being Naked shows that Ralph can't handle the truth. Like the short story character, the truth breaks him. A wild debacle ensues with a night long party with Claire and Stuart Kane (*So Much Water, So Close to Home*). As Tim Robbins points out in his interview with Altman, the scene is almost Felliniesque—enhanced by Claire's contribution to the party—her clown makeup. In one haunting shot, Ralph, in clown face, squeals a balloon while miming a wide-mouthed scream. (In an interview Modine describes it as "...the strangeness behind the horror...") And, we know it's not about his lost stethoscope. He can't handle Claire's long-ago infidelity, even though he's spent a night in a limo with another woman.

These couples deal with "medfly" attacks and naked truths befitting the struggle around life's inexplicable complications. "Things happened to them...and they are inexplicable...I think that's probably more truthful to the way life really is...I don't think we have an explanation. The critics say, '...why did they do that, you didn't explain why.' Well, I don't know why. If we knew any of that we could probably prevent that sort of thing." (Altman)* Bottom line, it comes down to the human need to answer the question: "Who do you trust? It's a major problem...greed on various levels, personal, local, national is a part of that erosion of trust...in Carver characters, you see it in terms of the infidelities. As Tess Gallagher sees it, "It's a rancid business; it's not the way it should be, but it's the way things are and I think once we start seeing that...maybe that's the beginning of saying 'do we really want to live that way?'"*

Altman opens his lens to show us the way things are; he does so with Altmanesque** grace. He does so trusting how the actors, crew, and every person on the set unfolds the truth of "the strangeness behind the horror." There is no right way or wrong way that the truth unfolds: "It's all about two sides of everything. I'd see something and I'd say 'Oh, that's good.' Then I'd think, 'Now, what if that didn't happen and...the opposite happened?'...And that's what this whole thing's about. One person's lucky. The other person's unlucky"*

So, what's with Gravy? Gravy may be the most important ingredient to sum up *Short Cuts*. The poem "Gravy" appears on Carver's tombstone and details his gratitude for life; the final lines: "Don't weep for me," he said to his friends. "I'm a lucky man. I've had ten years longer than I or anyone expected. Pure gravy. And don't you forget it."* That's what Altman's films are: Pure Gravy...

#

Wm Wilder contributes to Cinema Adrift wondering how many film junkies went to see *Birdman* again after reading last quarter's reviews.

*The Criterion Collection, *Short Cuts*, 1993

**Ron Mann's documentary opens with a definition of Altmanesque: 1. naturalism, social criticism, subversion of genres; 2. Nonconforming to predictable norms; 3. Indestructible. He then asks for a definition from various actors who worked with Altman: Lily Tomlin, "Creating a family"; Keith Carradine, "Showing Americans who we are"; Sally Kellerman, "Playing the Longshot"; James Caan, "Making your own rules"; Elliott Gould, "Life, Liberty and the pursuit of Tricks"; Robin Williams, "Expect the Unexpected..."

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13 Most Beautiful... Songs for Any Warhol's Screen Tests – Reviewed by Bruce – Courtesy of The Video Station

One of the last holy grails not yet released on DVD has been the literally thousands of hours of film that **Andy Warhol** directed. Some of it has leaked out over the years, although none of it has been officially sanctioned by The Andy Warhol Estate – until now.

Maddeningly, no information about future releases can be detected anywhere on this package, so one can only hope. For now, I'll be satisfied with *13 Most Beautiful...* I had never seen any of Warhol's films prior to this, so I was dubious (although I remember having read an admiring article by **Manohla Dargis** a few years ago) since I never really bought into the pop art of soup cans, Marilyn Monroe, et al.

So the effects of Warhol's "screen tests" as seen on *13 Most Beautiful...* were startling to me – film has affected me in many different ways, none quite like this. I found a clue in actress and subject **Mary Woronov**'s comments about the process behind the "screen tests," that what would generally (but not always) transpire was a kind of metamorphosis, in which the subject (having been directed, in general terms by Warhol, to remain still for the four minute duration of the 16-mm film [usually shot by a stationary camera, in close-up]) would maintain a fairly immobile face for the first minute or two, after which we would see the ego involuntarily break free of it's imposed restraints.

Again, I must say the films tended to proceed in this way, but not always, since many of Warhol's subjects sat for multiple tests, and he was loose with his directions. Here, in this small sampling, the prime examples of aberrations are two of the more delightful representations – those of **Lou Reed** (as he drinks a Coke) and **Baby Jane Holzer** (as she brushes her teeth).

Dennis Hopper's test comes off as the paradigm as he phases through placid to cloudy to brooding to smiling to laughing – you can practically see his brain refusing to be tethered, as the inner shadows skip across his face – he's seemingly at the mercy of his own thoughts (aren't we all).

Lou Reed (accompanied by very appropriate music, as newly written and performed by **Dean Wareham** of **Galaxie 500** and **Luna** fame, as are all the films in this collection) naturally looms as the ultimate hipster in an unnatural natural four minutes. As in all the 13, music proves to be essential in defining the mood (although I think it incumbent upon us to also watch them without music, as Warhol shot them. I was going to say as he intended them, but with his fondness for randomness and for rock 'n' roll, I think he would have approved, at least as an option), as Wareham found a little-known **Velvet Underground** song to cover which, coincidentally, also emerges as a beautiful ode to Reed's later guitarist, **Robert Quine**.

The most fully self-aware of Warhol's subjects is **Nico**, who simply radiates an imperious narcissism. One shudders at her cool beauty when armed with the facts of her horrifying, nightmarish private life.

The epiphany of this release, to me, is the third test – that of **Edie Sedgwick**. Sedgwick was Warhol's "Girl of the Year," and really the first star of his "Factory." I've watched this test three times now, and I'm more moved by it with each viewing. Hers is the stillest of the 13, and I found the experience of simply studying her imperfect, yet still pulchritudinous face to be extraordinarily and overwhelmingly touching. If you end up agreeing with me, I would refer you to the film *Factory Girl* (2006), in which **Sienna Miller** gives the performance of her young career as Sedgwick – the movie was not great, and the director wasn't smart enough to hold the camera on Miller's face, but her understanding of the character was so sure, that she makes it worthwhile.

Quick- who has the more beautiful eyes, Edie or Baby Jane?



THE ASSHOLE RATIO: Apu and the Train

by Jason Suzuki

When *The Apu Trilogy* opened here in Denver I figured it best to see the films in the order in which they were made: *Pather Panchali*, *Aparajito*, and concluding with *Apur Sansar* (1959). When I heard people saying that you don't need to see the films in order (most likely due to an individual's time constraints and difficulty scheduling to see all three films) I was the asshole who had to disagree arguing that you would be depriving yourself of the highest level of emotional resonance if you watch them in any other order than *Pather Panchali* followed by *Aparajito* and concluding with *Apur Sansar*. Sure if you've already seen them re-watch them in any order, but if you truly want to re-experience them, I'd say go from first, second, to third. But most important is the first time viewing experience. Would you tell a friend to watch *The Godfather* trilogy or the *Toy Story* trilogy out of order? They would be missing out on the tragic transformation of Pacino's Michael Corleone from a reluctant son just helping out his father to the brutal mob boss that he becomes. And in the conclusion of *Toy Story 3*, when Andy is giving his toys to a new home with a neighbor girl he stops when he gets to Woody saying that, "the thing that makes Woody special, is he'll never give up on you... ever. He'll be there for you, no matter what." It is the memories of the previous films that give that line its weight and meaning.

Back to Apu, apart from the fact that you watch him go from a boy to a man (would you watch *Boyhood* with the chapters on a *Naked Lunch* shuffle play?), what I find to be main reason to watch the films in sequential order is the fact that you become witness to the changing meanings the train has from film to film. It's probably one of the most truthful things the films convey about life: that as it goes on what an object can evoke evolves and changes over time. In the first film the train is connected to Durga, Apu's older sister. After her untimely passing, in just one close up of Apu as he watches the train go by we know what he now sees beyond its tangibility. In *Aparajito* the train is equal parts home/his mother, leaving home/returning from college. We are even allowed to spend time with his mom, as she hears the train coming into town, hoping her son is onboard. And finally it is a toy train that Apu gives his estranged son in the third film when he hopes to reconcile with the boy ultimately failing and having it thrown back in his face. We are watching the creation of an association now, to the boy a train is what will take him to Calcutta to be with his father, but to Apu a passing train has been that and so much more, holding multiple memories that would be unbeknownst to the viewer jumping in with the final film in the trilogy.

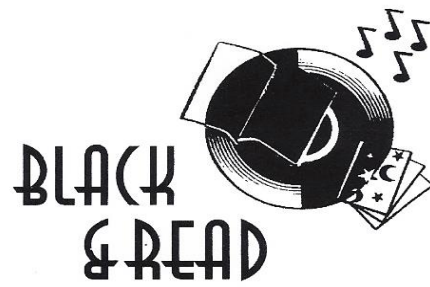
Beyond this though, I would argue that you should see thematic trilogies in the order in which they were released/conceived in order to get the full effect. Park Chan-wook's vengeance trilogy (*Sympathy for Mr. Vengeance*, *Oldboy*, and *Lady Vengeance*) evolves and twists its ideas around as each film goes on. The framework of the films is that revenge is essentially bad. While it may drive reasonable people to knowingly commit unreasonable acts of violence, it creates a cycle of violence and at the end of the day no one ends up feeling better after getting their revenge. Park takes this premise and applies it to three different types of conflicts: from the grey to the mildly grey and then to the ethical simplicity of black and white. With each film in the vengeance trilogy Park not only gets more and more stylish (something that would reach its apex with *Stoker*) but we see him make the situation more cut and dry in terms of who was wronged and who did the wronging. In *Lady Vengeance*, Park's preferred version is the one that slowly desaturates as the film goes on until the final ten or fifteen minutes is actually in black and white to match the film's revenge conflict. It's much more than him packing yet another visual flourish, it's the conclusion of his statement that even as the situation seems to become simple in its justice, revenge does not fulfill you and will not redeem you. For those who have seen only *Oldboy*, as most viewers have, this of course can be derived from the one film. But it's watching this idea grow through its application to simpler situations that gives it its power.

So while to some extent I do agree that these three films, and the ones from other mentioned series, can stand on their own, I think there is a reason they were made as parts of a trilogy. I had seen *Fast Five* and loved it with only having seen *The Fast and the Furious* and *2 Fast 2 Furious* and hating them. I have told people that if they want to get into the films *Five* might be the best place to start, as it's 1: when the films started to get good and 2: it's more of a heist movie than a racing film. But really, I had no previous history with characters and their relationships (given the series loyalty and family are surprisingly important) and the real joy of watching the series evolve was largely lost on me who had skipped on parts 3 and 4 (which are really parts 6 and 3 thanks to the timeline). I was able to quickly pick up on these things though, as pretty much everyone can, but you really have to be there for the highs and lows for a trilogy, in the case of the *Fast* franchise that also means the quality of the films, if you want to get the most out of that emotional height that comes with *The Apu Trilogy's* closing shot.

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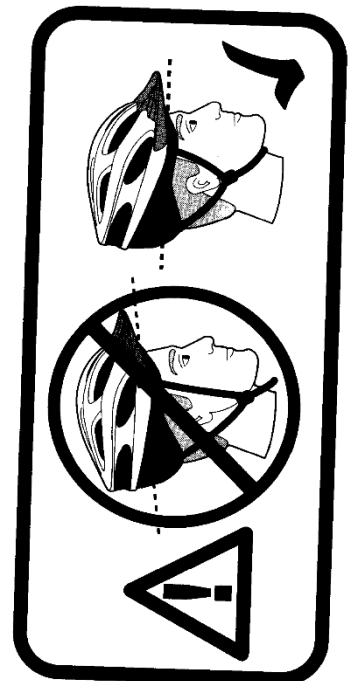


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First and Last Frames: WVLNTH (Wavelength for Those Who Don't Have the Time)
(Michael Snow, 2003)



Birthday Corner:
Shelley Duvall – July, 7 1949





KID-THING (David Zellner, 2012) – 83min

by Mara Norman



Kid-Thing (2012) directed by David Zellner (*Kumiko, the Treasure Hunter*) explores childhood isolation and how it expresses itself in daily life. The camera as witness to the isolation, boredom of the main character Annie, a girl around 10 – 12 years old. Totally disconnected from relating to others and yet participating in culture: she plays soccer, has conflicts on the field, shop lifts from a convenience store, and rides her bike in rural desolate settings. She explores her world of daily life with very little feedback loop from her culture. Several times in the film she shop lifts and gets away with it. The one time she pays she comes out of the store to find that her bike has been stolen. The character is so out of tune with the sync of her life and her connection with others.

She lives with two men who appear to be in their late 20's or early 30's – it is never really clear who they are, uncles, brothers, cousins or even maybe one of them is her father. The only other connection she has with other people is in conversation. The first she makes a crank call on the telephone, the second the voice of what appears to be an elderly woman who has fallen into a pit on a rural path. Annie finds the pit one day on a bike ride. I hope not to give away too many major plot points in hopes viewers are able to watch the film as it unfolds. The thing that stands out for me is the story has resolution but not in the way of a traditional story. The resolution is more abstract. It seems that it is necessary to take it to a mythic level, as if the abyss is the only answer. The only possible reaction to her daily reality of disconnect and isolation. Annie's physical expression shows her relationship to her environment.

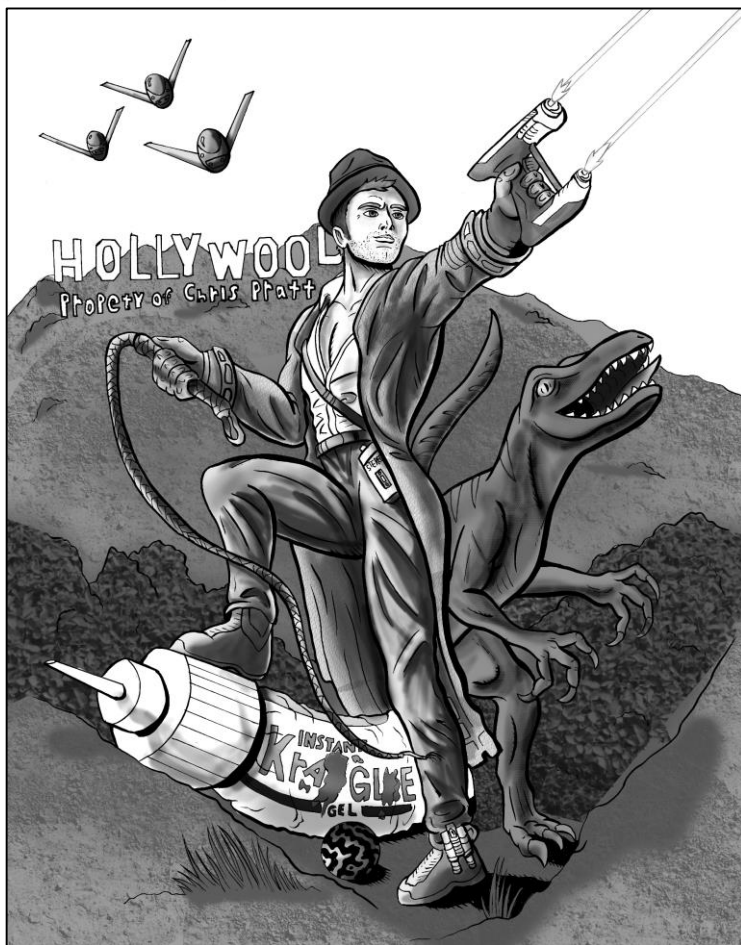
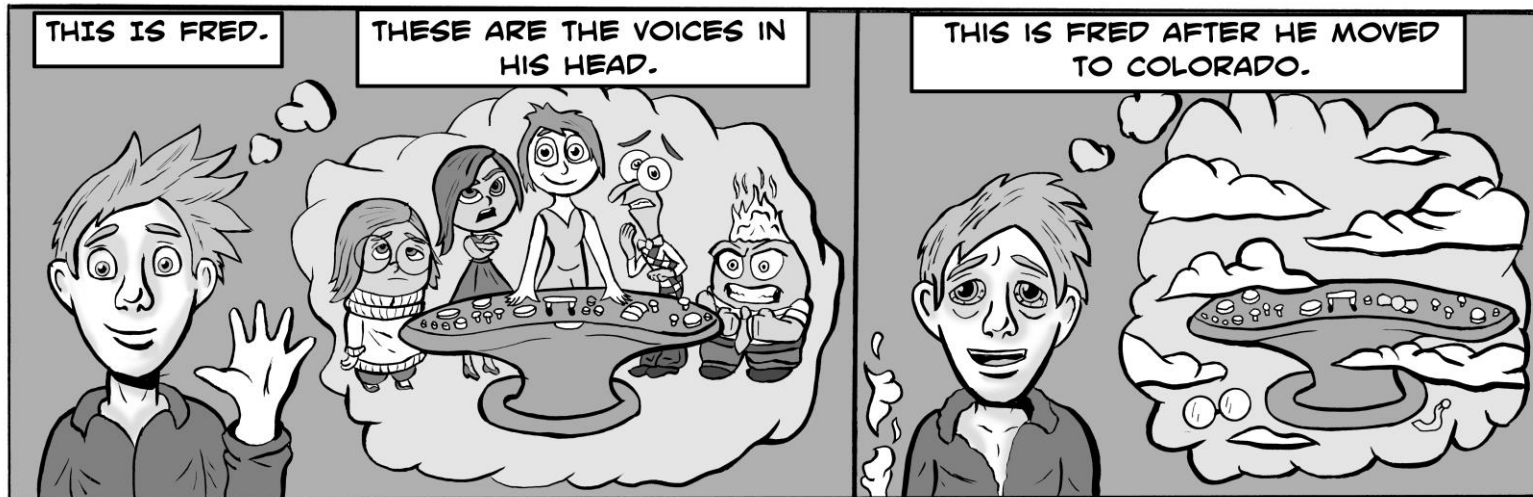
Sydow
Through
the Ages



KID-THING

Most narrative stories use dialogue and character interaction as a way to understand the story. In this film we only get the story as we witness Annie in her daily life. This type of film making style is a slower paced real time unfolding of the story. We are with her as she goes about her life. Either she is not going to school or is on summer break; we see no real social connections. In the rural setting of riding her bike the sun is bright, areas of nature appear lush with deep green shadows that patch her way through a wooded space. This is where Annie encounters the elderly voice-- like a witch in a fairy tale. Here is where she has connection and conflict with the unknown forces of her life. The film has a haunting effect on me which is why I am revisiting it within this text. I wanted to see it again but sadly it has not been released yet on DVD. So this study is an old-fashioned approach. I saw the film once on the big screen and have to trust my memory and impressions made by one single viewing. I usually enjoy watching a film several times before I write about it.

Both *Kumiko* and *Kid Thing* are stories involving isolated female characters at odds and disconnected to their cultural surroundings. As film makers the Zellner brothers are doing interesting things by blending details of the characters' lives (the way in which they interact with the spaces of their daily lives) and more dreamlike mythic images together; to help portray the inner longings of the characters. To search for a deeper connection to hidden and unknown things.



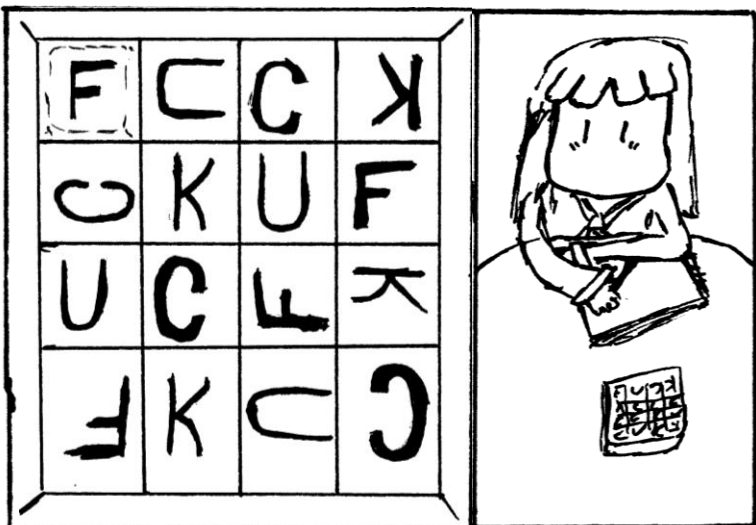
Top and Left: Caleb Harms
www.facebook.com/calebharm1996

Bottom Right: Matt Strackbein
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It's like there's no more originality in cinema. I mean, do we really need a remake of Short Circuit?



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ROM-COM

1. Opening credits, getting ready for the day montage (include shot of main character brushing teeth while taking a shower).
2. Song that comes on the radio while protagonist races to work.
3. The protagonist stops in the middle of conversation with friend character as they are awestruck by romantic interest character walking towards them in slow motion.
4. First date montage between protagonist and love interest.
5. Song that plays as they return to love interest's home, haphazardly kissing and taking clothes off.
6. Protagonist runs through crowded streets, in the rain, to apologize to love interest character.
7. The music that swells in the background during apology of protagonist.
8. Ellipsis forward. Protagonist and love interest are getting married. All characters, major and minor, receive moments to dance to the playing music.
9. End credits music.

ZOMBIE FLICK

1. Opening credits as we go microscopic and watch the virus overtake the red blood cells of a dog.
2. Children playing in park, general shots of pre-outbreak life.
3. Dentist office. Dentist scratches dog bite from earlier. Becomes a zombie mid-cavity filling.
4. Hero character, along with a cute dental hygienist and other survivors fight their way out of the dental office and into nearby mall.
5. Song that villain character puts on the mall's speaker system as he goes mad.
6. Gearing up montage.
7. Final battle as the characters race to the chopper.
8. Scene in which the cute dental hygienist sacrifices herself in order to save hero character. Hero character watches from above in the chopper as cute dental hygienist is engulfed by horde of zombies. Shouts are inaudible over film's soundtrack.
9. End credits music.

W i s h i n g (2015) 24:30 min

PINK Wishing (short version) 12:44 min. for gallery presentation at
PINK CUBE Oslo, Norway July 2015

Viewed on Vimeo from Becca White

W i s h i n g (2015) is a collaboration film directed by Hannah Brookman and Becca White. I had the opportunity to sit down with co-director Hannah on a quick summer break a day before she was heading to Oslo with Becca to present their film at PINK CUBE gallery in Norway.



They made the full length project from Jan-May 2015 during a semester they spent in Denver. The two artists made all the costumes and sets for the film mostly hand sewn, hand drawn and painted. I asked Hannah about the project and how it came about. She explained that she painted the costume of the naked suit for her painting class in the fall which ended up being the first character in the film. When the two arrived in Denver they went on a hike and talked about putting a film together that would have different costumes. The green screen suit, created from a drawing, was the next one they made by piecing bits of fabric together. Other characters soon followed as pieces began to emerge from hanging out sewing and talking; more costumes came along, the fat suit, the angel, purple costume as well as the props for the set, for example, the mirror of tin foil, the cardboard hand drawn stove, a hand sewn ham and pineapple that the naked character gobbles up near the beginning of the film.

Hannah told me that she was interested to show both aspects of the project: she wanted to show them hanging out making the film creating the project and hanging out in their costumes interacting in different environments. Both artists were several characters within the story and creators of the film. One of my favorite scenes is in the created set of their home. In costume on set Hannah in the naked suit draws Becca in the fat suit, they listen to music as the naked suit draws her muse in repose. In another scene in the film we see Becca as the angel go to a snowy river bank casting wishes out onto a snowy river. Snowflakes shine brightly then reflect out into 3 -dimensional colorful crystals that dance around the screen; we see angel chase geese in the snow interact with nature; layers of sky geese and snow floating bouncing together in visual effects. Then we see her in a drive- thru going to good times for a burger then returning to a nature scene and eating it on a snowy throne.



Another favorite was the green screen technique both with the green screen suit and a large fabric piece pulled flowingly down a large sand dune. Some of my favorite parts were how the green screen suit looked climbing trees as well as the sand dune footage and visual special effects of layering different abstract images on the green screen, another favorite creation is Becca's large inflatable piece 'slug shimmer', which in the end brings all characters together dancing, crawling and playing around and inside the large orange glowing inflatable.

In the conversation I asked Hannah some basic questions about her favorite and least favorite parts of the project. Her favorite was the collaborative process of getting new ideas by bouncing them off of her co-collaborator. She enjoyed coming up with new ideas and colors to use together broadening her own creative scope. She enjoyed making the costumes and immersing herself into the set and the creation and drawing the large wallpaper that in close up opens the film. They were both living and working on the project in their living space. They enlisted help from friends to wear the costumes and help film the process.



Her least favorite part was actually the filmmaking process which was the most stressful part of the project. She is also excited that it brought her to have an opportunity to show the piece with Becca in Norway. Their work is bringing them into connection with other artists doing interesting work. I asked about future projects: she would love to work with Becca again, but sadly they are living in different cities; she said her dream for next year would possibly be a live rock opera that she would create with friends and perform live. Let's hope they film it! I wish both these talented artist many more successful projects and successful collaborations.

Mara Norman is a co-editor of cinema adrift. She loves finding and watching new and exciting films.



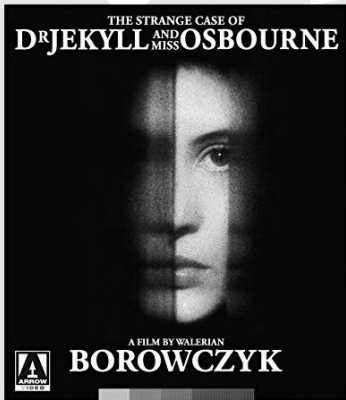
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home video and digital recommendations

BLU-RAY REVIEW: THE STRANGE CASE OF DR. JEKYLL AND MISS OSBOURNE

WALERIAN BOROCZYK, 1981, FRANCE, 91MIN

ARROW VIDEO BLU-RAY/DVD COMBO, BDSO 1080P, REGION A/B



For those of us locked to Region A this will be our first helping of Arrow Video's quest to restore and re-evaluate the works of Polish-born filmmaker Walerian Borowczyk. After releasing a major set of his work that includes well known features like *Goto*, *Isle of Love* and *The Beast* along with a disc full of short films being that Borowczyk took the short form just as seriously, Arrow has released a standalone title in *The Strange Case of Dr. Jekyll and Miss Osbourne*. Thankfully this disc, one of Arrow's first titles to be released both in the UK and the US after their expansion to the states, acts as not only an excellent restoration of the surrealist's take on Stevenson's story, but also as a great introduction to Borowczyk and his work.

Udo Kier play Dr. Jekyll who is the center of a celebration being held during his engagement to Miss Osbourne (Marina Pierro). Amongst the guests are the typical family and friends as well as Jekyll's

professional peers and an old general who stands out because he's played by Patrick Magee. Borowczyk uses this set up to explore the evil half of man, and as the title suggest woman. The labyrinth that is this mansion is perfect for Jekyll to disappear and Hyde to burst out and seduce and destroy anyone in his path, female or male.

The film is about unions of halves. There is of course that between Jekyll and his counterpart Hyde, who is Jekyll when surrendered of humanity. But more interestingly is that between Jekyll and Fanny Osbourne; apparently named after Stevenson's real wife who confessed to burning the original manuscript to the novel. Borowczyk's film is an equal opportunist when it comes to our inherent depravity, and all it takes is Jekyll's transformative bath to let that half take over.

The presentation of the film is excellent as Arrow Video has taken the care to have the restoration approved by the film's cinematographer, making sure it's as close to the director's original vision without actually being able to consult with the filmmaker (1923-2006).

Most of the featurettes on this packed Blu-ray discuss Jekyll and Miss Osbourne in relation to Borowczyk's career and stylistic tendencies. This does not stop them from going in depth with the film though as topics range wide from the film's score, the influence early silent cinema has on it, and there's even a great visual essay on what sort of significance the Vermeer painting featured in the film has on the film's themes and meanings. Arrow Video's disc has universal appeal: fans of the film, Borowczyk newcomers, or those who buy anything with the Arrow Video logo on it.



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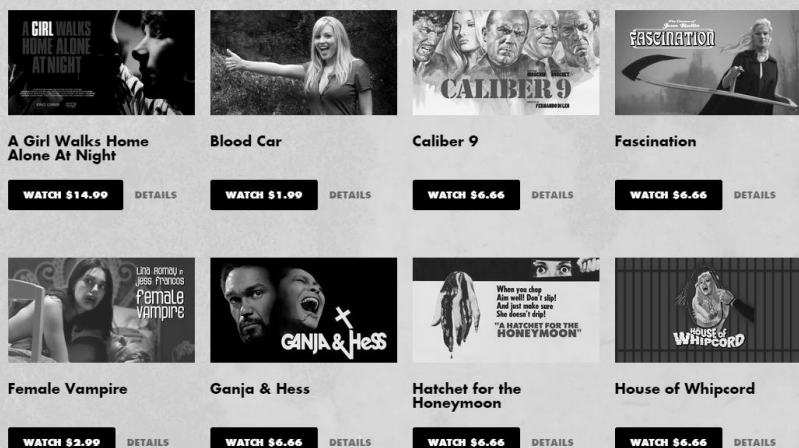
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DIGITAL SPOTLIGHT:

KINO-CULT

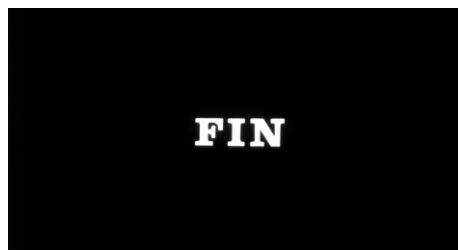
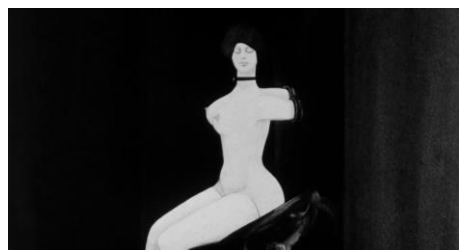
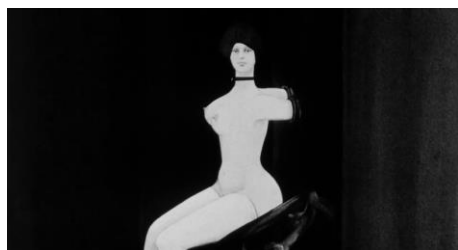
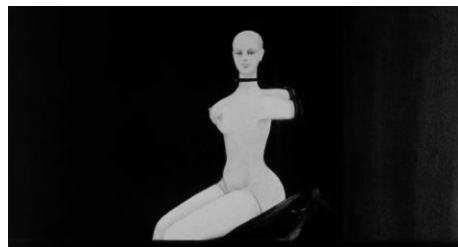
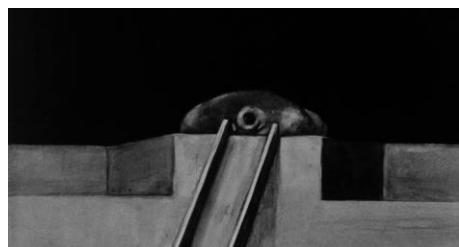
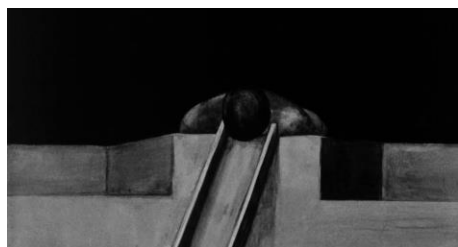
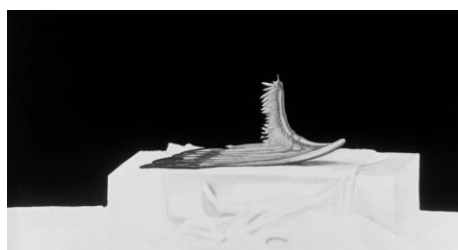
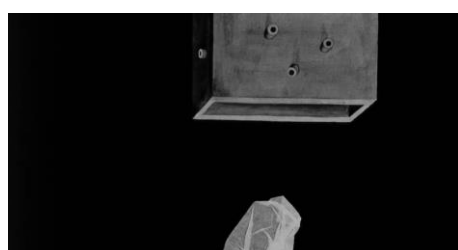
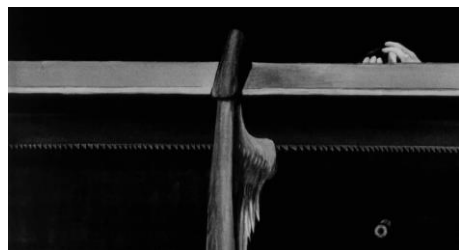
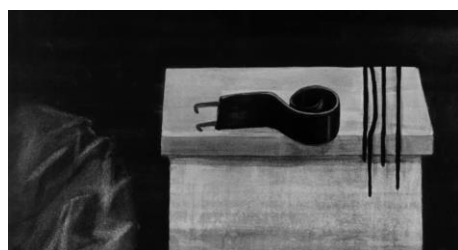
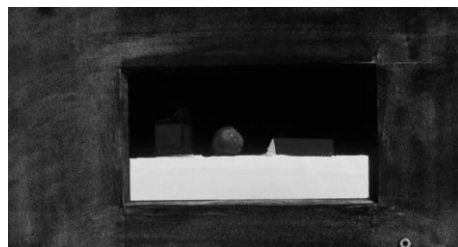
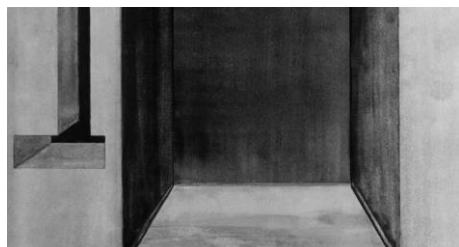
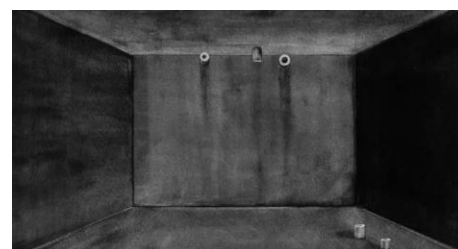
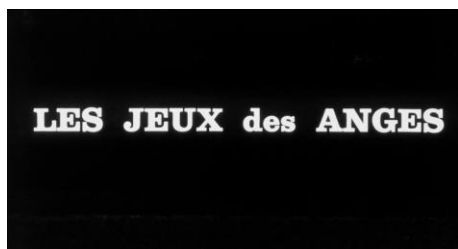


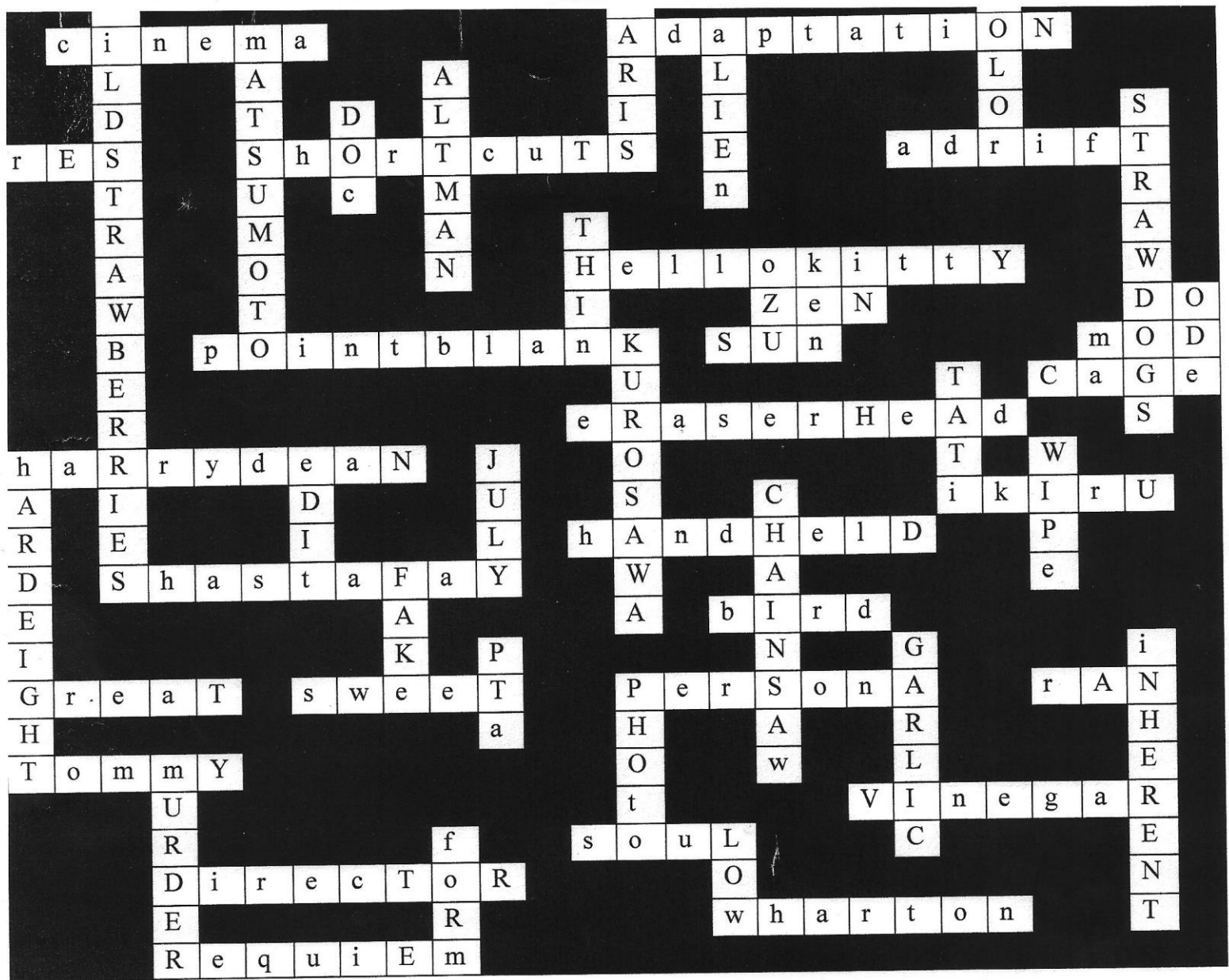
Out of the major distributors of art-house and international cinema not many of them have embraced DRM free digital downloads. DraftHouse Films has made use of sites like VHX and BitTorrent to distribute their films online but not many else have. If you want to buy digital copies of films from the Criterion Collection you'd have to resort to iTunes with their restrictive policies on purchased films. Kino Lorber on the other hand, is using their cult cinema line Kino Cult to experiment with DRM free downloads.

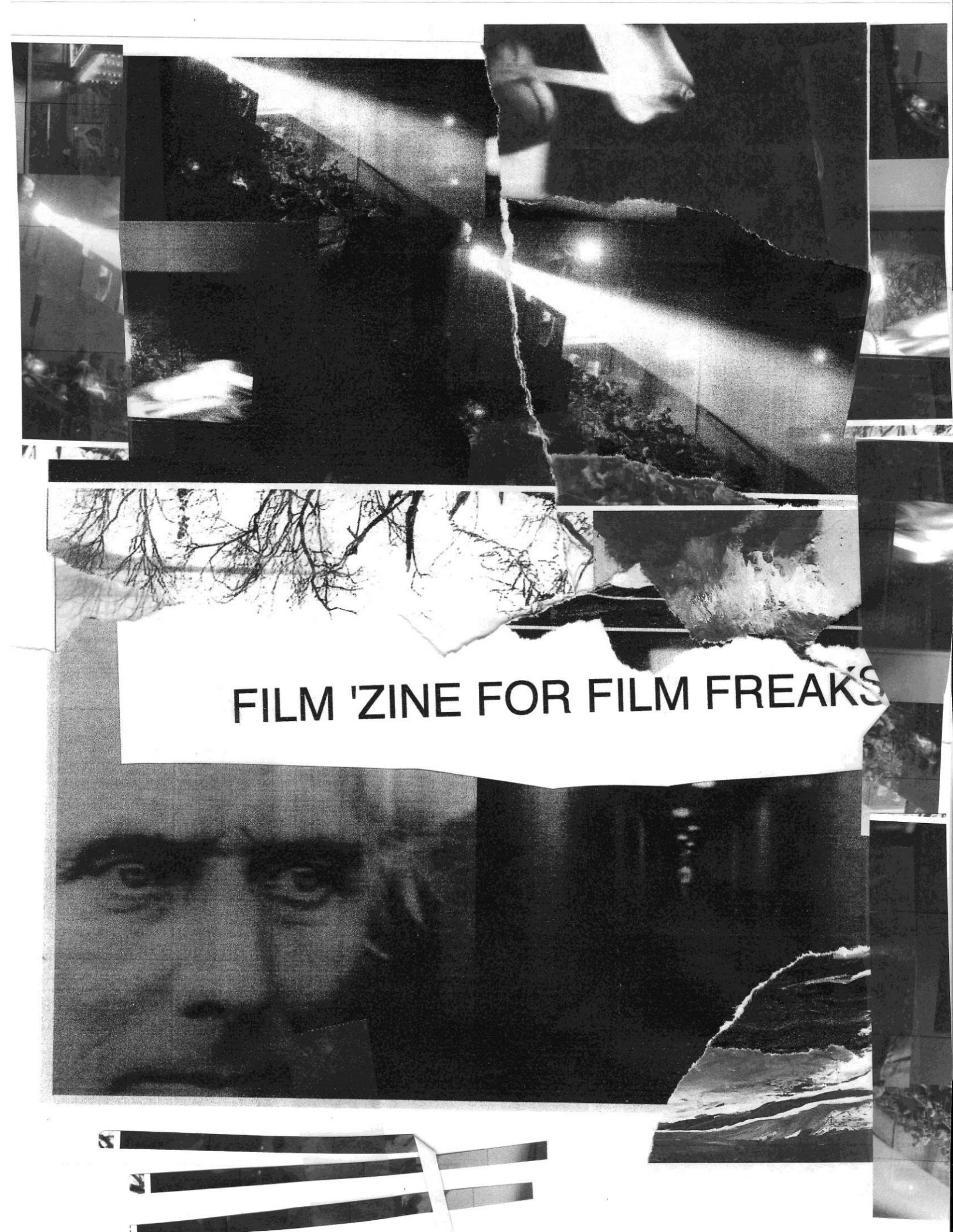
Powered by VHX, you'll find 20 Kino Cult titles to choose from. The titles range from classic to current, and domestic to international. Save for the recently released

A Girl Walks Home Alone at Night, all films are priced at a very fair \$6.66, which shows Kino's willingness to experiment with the format. If you just want to jump in they also have a Kino Lorber Cult – Introductory Bundle that includes four films for \$19.99. As far as Cinema Adrift recommendations go definitely check out *Trans-Europ-Express* (1966) from Alain Robbe-Grillet where avant-garde meets exploitation cinema, starring Jean Louis-Trintignant. Make sure you take part in at least one of Kino Cult's offerings of Mario Bava (*Lisa and the Devil*) and Jess Franco (*Female Vampire*). Counter culture Blaxploitation classic *Ganja & Head* is another must have. And as far as modern films go there is *Blood Car* (2007) which is a low-budget joy.









FILM 'ZINE FOR FILM FREAKS