

films

Three local free lance filmmakers will present original motion pictures for viewing on campus tonight.

The University Film Society sponsors various films of this type and tonight it will present, in 177 Lawrence, the films of Ron Finne, Robert Dvorak and Jon Jost. A few short films will be shown by each artist. The filmmakers live in the country regions surrounding the Eugene-Springfield area and each claims total original direction and production of his films.

The Finne films to be shown range, in many ways, from soul-searching to silliness. His first, "Keep Off the Grass", is a color, twelve minute film with various, not totally unrelated, sound tracks. The fact that the film was made in 1968 becomes quite evident. With use of the word "grass" and the treatment of former President Johnson, the film is distinctively and painfully time-locked in its own adventures and comments. Yet, there is no doubt it is entertaining. Its ironic, sarcastic presentation leaves bitter-sweet taste in the mouth. But, the hang-ups of the American society are pointedly 1968. Thus, the social comment the film strives for is lost.

Das Ballet, Finne's second film, is also a 1968, five minute attempt of irony. It obviously shows the producer's disgust for ballet. The general photography, sound and lighting of Das Ballet resembles an 8 mm home movie.

It's funny at times, but more often than not, it is a gross degradation of legitimate ballet — and a poor one at that. The choreography was designed by a topless California dancer and demonstrates the lack of talent this film truly needs to look and comment on ballet with a sarcastic eye.

"Earthspirit House," a film about "living things and their unity," (from PR material about Finne's films) proves to be a mixture of natural sounds and native creatures. It's a 1970, 15½ minute film that explores the ecological and environmental wound civilization has left. Finne's camera views endless frames of ducks, birds, waters and plant life. The film experience is endearing and tragic. Dead animals, of all kinds, can leave nothing but bitter apologetic feelings about the polluted environment. This is what Finne can and does achieve with "Earthspirit House." Finne also enters a few well-chosen words, on screen, that produce a well-balanced

transition within the film. "Earthspirit House" is Finne's best contribution, because it achieves what it needs to achieve.

Robert Dvorak is the second artist in the series. He contributes five short films to the presentation as well as an unusual kind of creativity.

"Fudge Sunday" is an exercise in animated photography. It is only two minutes long, which is good because it does not contribute much more than slight stimulation of the senses. It is worthy only if you are "high" on optic sensitivity and

Film schedule

"Three Independent Film-makers" will be shown at 7:00 and 9:15 tonight in 177 Lawrence. It will be divided into two segments, with a break in the middle. The films will be shown in the following order:

First Segment
FUDGE SUNDAY — Robert R. Dvorak, 2 min.
KEEP OFF THE GRASS — Ron Finne, 12 min.
THE MAGIC ORANGE — Dvorak, 8 min.
EARTHSPRIT HOUSE — Finne, 15½ min.
ANEMONE — Dvorak, 7 min.
SUSANNAH'S FILM — Jon Jost, 13 min.
Second Segment
FILM PAINTING I — Dvorak, 4 min.
DAS BALLETT — Finne, 5 min.
SEASOUND — Dvorak, 8 min.
TRAPS — Jost, 22 min.
CANYON — Jost, 5½ min.

"senses" that are bottled or bagged will also enjoy "Fudge Sunday". This is also true of Dvorak's Film Painting I, a four minute show of color in relation to positions or length on the screen. These two short films are Dvorak's simply-structured work and their addition to his overall photography is minimal. On the other hand, Dvorak's "Anemone" is a profound religious experience. It is a yoga exercise, a kind of worship to the sun, which involves a nude young woman and the use of negative photography.

"Seasound" demonstrates Dvorak's visual work of silence and sea waves. It's calmly repetitive, and seems to carry no message beyond oceanic beauty. Regardless of all Dvorak's work

the eight minute "Magic Orange" stands out as the most creative. The story follows a young boy who captures a fruit stand orange and all the magic behind it. The child's imagination, helped by some animation, rolls and revolves around the crystal ball-like orange that travels with him on his adventures. The orange is the nucleus of the mind and when lost to older boys, it still carries on in the child's thoughts. These thoughts and the theory of the "Magic Orange" pour from the film to the audience in a visually vivid interpretation. The background music is particularly good — as is the total creative idea.

"Canyon" was simple to make, you just set up the camera and wait — so Jon Jost felt about his five and one-half minute film that overlooked the Grand Canyon. It's a documentary about one day in the life of the Grand Canyon. It shows the artist's feeling for the environment, but not much more. The message is a naturalist flavor of subtle shades and shadows.

Jost, a ten year veteran of filmmaking, has only one other film in the series, but this film is an exceptional visual-emotional experience. "Traps" is an internal documentary of a woman's psyche as she chooses to reveal herself (from Blue Ribbon, films by Jon Jost). But "Traps" is MORE!!! The young woman it deals with is extraordinary indeed. The plain honesty of her face, eyes, and words devastate the viewer in a wholly in-depth fashion. "Traps" examines the woman's life, the things she touched . . . her dish, her brush, pictures, articles she loved and the things that touched her . . . the world outside, the war, items from the five o'clock news. She could not bear the existence we all face today and she says so, honestly, while we seem to hide it. "Traps" holds high regard for fundamental feelings, hurts, and disappointments. And I hold high regard for "Traps". The film moves, it moans and reopens the wounds we all have felt in an honest fashion. The impact of the film lasts far beyond the exit door.

The films are well worth the dollar paid at the door. Particularly "Earthspirit House", "Magic Orange", and "Traps", are excellent. Yet, the other films also offer new, innovative looks and uses of photography.

I recommend it.

Deb Perumean

weekend preview

If you're like me your essay mid-terms took it all out of you. That's a shame because there is a lot of interesting stuff happening now, and some of it's free.

If you are into therapeutic systems, particularly meditation, you should speak with the 'acharya' (spiritual leader) of Ananda Marga Yoga Society, who will be in the EMU tomorrow. The room will be posted later. It costs you nothing.

The University Chamber Choir is also offering a meditative experience—in sound. Tomorrow night's concert features six vocalists, assisted by electronic tape and amplification doing Stockhausen's "Stimmung," or "tuning," to help you tune-in to your "inner self." The concert begins at 8 p.m. in the Music School Recital Hall and it's free. They'll also do some hunting songs on French horn.

Members of the music faculty will give another free 8 p.m. concert Sunday on assorted instruments featuring contemporary German "rascal songs" by Strohmach, and other selections. The University Woodwind Quintet, also faculty, will play 19th and 20th century pieces Monday. Same time, same place, same lack of admission charge.

Donald Voorhees, who used to direct the "Bell Telephone Hour" orchestra, will appear in Salem Wednesday to direct the Oregon Symphony Orchestra. Leonid Hambro, pianist, is also performing, at 8:15 p.m. in the G. Herbert Smith Auditorium.

Have you seen the drawings and paintings by University staff members Caldwell and Spiller? Later next week when you've recovered from this week's output, wander up to the second

floor of the EMU. Their exhibit will be there until mid-March.

Elsewhere on campus, the art museum is displaying a travelling exhibit of award winners; sculpture, photography, drawings and ceramics. The free photography display is still at Maude Kerns. And at LCC a new group of paintings by Sandra McKee opens with a reception tonight from 8-10 p.m.

This is a great week for out-of-the-ordinary films—provided you can stay awake after a hard week of cramming. Really, most of these films are worth dragging your body to see. Everyone has reels and reels of them, especially the University Film Society. (Why hasn't anyone mentioned them before?)

Tonight UFS is doing two showings, at 7 & 9:15 p.m., of 11 short subjects of independent Oregon film-makers. Most are in color and have soundtracks; some are in black-and-white; two are animations. Of the three artists, Robert R. Dvorak makes the shortest shorts, experimental type films with positive-negative image interaction. Ron Finne's films tend to be humorous and contemporary comments, while those of Jon Jost lean towards a philosophical nature. About half an hour is devoted to each filmmaker. Seeing them puts your emotions through a number of states in rapid succession; it's a nice way to get 'psyched'. You get all this for a dollar, in 150 Science.

With more 'peace' now than there has been for a long while, it may be time for some hard-core philosophical thinking, provided your brain has not been too strained by recent academic endeavors. Probably by coincidence four different films are around to help you

out. All share this common theme: war and its effects on people.

Tomorrow in 180 PLC the NUC Film Series presents "The War Game," a film that simulates conditions during and following a nuclear war. Originally produced for BBC broadcasting, it was never aired. Accompanying it will be a short, "Village by Village", concerning U.S. involvement in Vietnam. Shows are at 7 & 9 p.m., for \$1.

Sunday the ASUO Cultural Forum takes you back to Fascist Italy in "The Garden of the Finzi Continis." The flick follows the plight of a wealthy Jewish family that becomes increasingly isolated from their community by anti-Semitic regulations from 1938. You can see it at 3, 6 or 9 p.m. in 180 PLC.

"Winter Soldier," the 1972 Cannes Film Festival award winner will run at the Newman Center Lounge (1880 Emerald). This reel is being shown in conjunction with the Center's Monday 7:30 p.m. open peace movement classes. Anyone may attend and they charge no admission.

Finally, on Wednesday, Friends of the Youth Hostel and Switchboard will project two Cuban-made flicks. "Memories of Underdevelopment," filmed by Tomas Gutierrez Alea in '68 concerns a wealthy Cuban landowner who refuses to flee with relatives to Miami in preference to observing the revolution in 1961, though he doesn't know how to participate in it. Its 'short,' "Why Mocada?" was just released. For a dollar you can see both; profits go to Switchboard, the Youth Hostel and to the Children's Community School.

And Sunday UFS is showing a Pastorini film, "The Decameron". \$1 at the University Theatre.

The Federal Narcotics Bureau's 1936 anti-weed propaganda reel, "Reefer

Madness," is making the rounds again. If you missed it last time, note that it started yesterday at West 11th Drive-in. Its overkill is hysterical; a good way to help your mind recuperate.

Want to be in a movie? You can tryout for a student project film called "Flickers" at 7:30 p.m. tonight in 205 Villard.

"Oklahoma!" and the other plays I mentioned last week are still running if you couldn't see them all last week.

If you'd like to know more about another culture, you have four chances to discover one this weekend. Tonight is Vietnamese Cultural Night in the EMU ballroom; plays, songs, poetry and music will be presented by NUC at 7:30 p.m. for a dollar. Also tonight you can attend the Chautauqua at the Lane Fairgrounds from 7:30-10:30 p.m. (As promised last week, one definition: Chautauqua were traveling "medicine shows" combining entertainment with didactics, debates, and reviews, founded in 1904 to bring 'culture' to rural America.)

If you've already bought tickets, you can attend the Chinese Student Association's Chinese New Year Night, 8:30 Sunday. Or you can sample Japanese cuisine or "Red Star" singing, from 6-7 p.m. and 8-11 p.m. respectively, sponsored by the Eugene Coalition Liberation Support, for \$1 contribution to each event.

Not many concerts are going on, but balladeer Diane Adams is playing today and next Tuesday and Thursday in the Fishbowl; and at tomorrow's "Friday at Four" program, Willy and the Egyptians will do jugband music, in the EMU.

So there's much to do . . . if you're up to it.

Terry Sotta