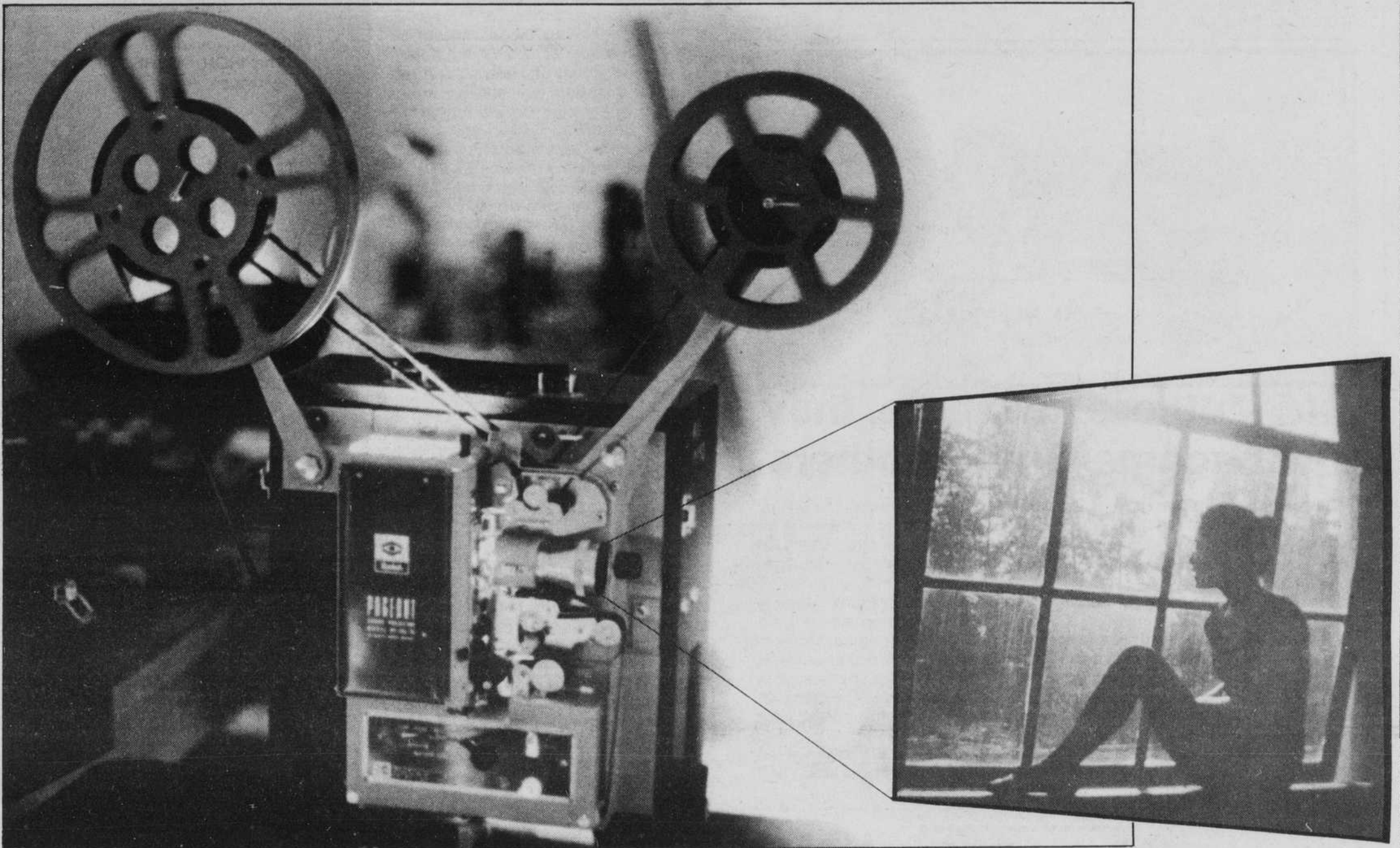


# Thursday Review

arts and entertainment

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## Four students explore filmmaking

There are many elements which make up the American film industry, from the political nepotism of Hollywood to the experimental, expressionistic forms of the independent filmmaker.

Unfortunately, the latter ultimately suffers from lack of a prevalent medium; commercialism has diluted the art into a maelstrom of fiscal policy, over-budgeted productions and relative artistic incompetence. Yet, there are still the unblemished die-hards who retain the belief that films can be an artistic method of communication on an interpersonal level.

On the University campus, a small cross-section of students has committed itself to a year long program in the film studies area of the Speech Department, exploring the techniques of 16mm filmmaking. Under the directorship of Professor Don Frederickson, students are required to create one film per term, with the freedom to develop documentary, experimental or drama productions in black and white or color film. The result has been a stirring collection of individual works representing a wide range of artistic diversity.

On June 9, at 7 p.m. an hour and a half selection of these works will be presented at the Bijou Theatre (at the corner of Ferry Street and 13th Avenue) in Eugene. Admission is \$1, and proceeds go to the film studies area for equipment.

The following students are four of the filmmakers participating in the Bijou showing.

Jay Rosenblatt, a graduate student in counseling, recently finished shooting the footage of his spring term film *Doubt*. The film is a visual manifestation of "Angst," which according to Rosenblatt is "an existential anxiety that we all share as a part of the human condition."

*Doubt* is about a person searching for meaning in their life, identifying and confronting "a loneliness" within themselves. The title implies the "notion of unsharedness."

"For me," says Rosenblatt, "it was an emotional experience, a detailed meaning for my way of finding myself." He spent 21 hours filming in a motel room, using a variety of experimental techniques to create a gripping portrayal of one walking the jagged edge of an almost catatonic state.

Another film he completed is titled *The Session*. In this film, Rosenblatt depicts the aspects of psychotherapy and non-verbal communication. Rosenblatt identifies *The Session* with a goal in his life, "to train — through film — beginning therapists for human encounter sessions."

The film was shown to a counseling program, furthering a fantasy that his films can be used for the benefit of other people: "My main goal is to help people from things I produce," Rosenblatt says.

Another filmmaker, film studies student Judith Schoap, creates a

penetrating sensual relationship between a man and his motorcycle in her winter term film, *Chris Cycle*.

"I wanted to do a portrait piece and I've been concentrating on members of my family," Schoap says. "This is not my response of a true personal portrait, but sensual imagery that I chose about that person."

In constructing her film, Schoap developed an elaborate premeditated grid system — a process which allowed her to organize the camera from still to gradual moving shots and back again, interrelating man and motorcycle through a complex visual pattern.

The merging of a soundtrack accentuates the portrait, completing a rhythmic exploration of sound, light, movement and superimposed imagery.

"The soundtrack gives the motorcycle a character," she says. "The voice of a motorcycle."

In his film *Lonny*, Lon Thompson draws on personal memories in an attempt to rediscover himself. Calling it a "psycho-dramatic trance," Thompson explores the realization of his past and its relation to the present.

"I did extensive research in trying to lock on the earliest memories of what made me me."

*Lonny* opens with a short super-eight clip of Thompson's actual past. The film starts slowly, then gains momentum in depicting the fears in children which result later in certain mental

experiences. Using a blend of cut-aways, still frames and superimpositions, he is able to produce an abstract phantasmagoric image of the "archetype Self."

Currently, he is continuing work on *Lonny* and pondering the possibilities of an experimental documentary on "the use of the media as a form of resistance."

"I just hope I don't ever get caught in commercial trash," concludes Thompson.

Raymond Chu presents a metaphysical interplay between a male composer and a female dancer in his first film, *Spark*.

"The spark is one of emotion," says Chu. "It is given to different interpretations, but for me it is quite personal."

Sitting at a piano uninspired, the composer is reminded by a photograph of the woman he loves, who is a dancer. The film slips back and forth between the graceful improvisations of the dancer and the attempts by the composer to compose. Utilizing soft, natural light, and filmed in slow motion, *Spark* manifests Chu's inclination to re-create "beautiful images on screen."

"I look for the aesthetics," says Chu. "But the entire process of filming is very interesting, for there is always the uncertainty that whatever you film may never come out."

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