



Mindscreen

**The Toledo Media Project
Fall 1980
Exhibition Schedule**

Thursday, October 2 MARK RAPPAPORT*
Thursday, October 9 Winsor McCay Program and *The Adventures of Prince Achmed***
Thursday, October 16 *A Midsummer Night's Dream*
Sunday, October 19 LES BLANK*
Thursday, October 23 STEINA VASULKA*
Thursday, October 30 *Poto and Cabengo* and *The Marriage Broker Joke* . . .**
Sunday, November 2 *The Life of an American Fireman*
Thursday, November 6 and *Secrets of a Soul***
Saturday, November 15 Xala**
 Toledo Filmmakers

Visiting Film/Video Makers* *Mindscreen: A Film Series***

All events will begin at 8 PM in the Scott Park Student Center Auditorium. Park in Lot 22 off Parkside Boulevard, just south of Nebraska Avenue. The Auditorium is to the right, inside the main doors of the Student Center.

All events are free and open to the public. A donation will be requested to help continue media programs in the future.

The Toledo Media Project

The sensory replication media of film, video, audio and photography have become primary channels of information in our electronic society. Yet the vast majority of important international, historic, documentary and avant-garde film and video work remains unknown to the general viewer, and film and video production have yet to become the open means of communication appropriate to a democratic society.

The Toledo Media Project, now in its second year of public programs, was founded to promote the making and understanding of images in these new media. TMP plans include exhibition programs, visitors, workshops, and other activities for the entire Toledo community, and cooperation with established institutions with an interest in alternative, innovative, and/or artistic uses of media.

For brochures and further information, please write Toledo Media Project, c/o Department of Theatre, University of Toledo, Toledo, OH 43606, or call 537-2375.

Events are programmed by Chris Nygren and Scott Nygren, Co-Directors of the Toledo Media Project.

The University of Toledo Department of Theatre

Courses in the history, theory and production of film and video are offered for credit in the Department of Theatre. Please write Film/Video, Department of Theatre, University of Toledo, Toledo, OH 43606, or call 537-2375 for further information.

Mindscreen

Myth, Dream and Language as Models for Film

Although film's inventors intended the medium to replicate our visual perception of the material world, many filmmakers from the earliest times have been impressed by its strong imagistic quality and turned instead to dreams and myth as visual resources for the new medium. In these immaterial images, they discovered an organization and meaning which eventually leads back to language, that central phenomenon of human experience.

Freud continually used cinematic terms such as "projection" to describe the operation of psychic processes, and in turn Susanne Langer insists that the cinematic mode has most in common, not with literature or drama, but with dream. The term "Mindscreen" comes from the title of Bruce Kanin's book on Ingmar Bergman, but may equally well be applied to many other films, perhaps even to all film.

Thursday, October 9

Winsor McCay Program: *Little Nemo* (1911),
Dreams of a Rarebit Fiend:
Bug Vaudeville (1921), and
Gertie the Dinosaur (1914)
 Lotte Reiniger, *The Adventures of Prince Achmed* (*Die Abenteuer Des Prinzen Achmed*, Germany, 1923-26)

McCay and Reiniger were two of the earliest creators of animated films, and *Achmed* is the first animated feature-length film ever made. McCay first achieved prominence as a newspaper illustrator and comic-strip artist, creating such spectacular dream fantasies as "Little Nemo in Slumberland" in 1905 for the New York Herald, and later fashioned a vaudeville act around his drawings. His films recreate characters and episodes from the strips and the act, sometimes combined with live-action sequences.

Lotte Reiniger, collaborating with Carl Koch, created a unique and inimitable style of animated cinema, based on silhouettes of articulated figures cut out of cardboard, tin and paper. *Achmed* is her greatest achievement, exquisitely illustrated and filled with experimental techniques. The story of Prince Achmed is a marvelously imaginative fairy tale, and follows its dream logic inexorably through the graphic metamorphoses of Reiniger's silhouette style.



THE ADVENTURES OF PRINCE ACHMED

Thursday, October 16

Max Reinhardt and William Dieterle,
A Midsummer Night's Dream (1935)

The only sound film by the genius of the German theater, Max Reinhardt, was made in collaboration with his disciple William Dieterle, a former actor. Though it captures much of the spirit of Shakespeare's play, the text is heavily edited to allow full rein to Reinhardt's famous production effects. In one sequence, for example, the fairy king's cape grows from conventional size to the length of a football field, using only the simplest of film techniques—editing—to create an astonishing and dreamlike effect. The Warner Studios expended great effort on this million dollar spectacular, and many major stars such as James Cagney, Joe E. Brown, Olivia de Havilland, and Dick Powell appear in startling but oddly successful roles.



POTO AND CABENGO

Thursday, October 30

Jean-Pierre Gorin, *Poto and Cabengo* (1979)
 George Landow, *The Marriage Broker Joke as Cited by Sigmund Freud in Wit and its Relation to the Unconscious, or Can the Avant-Grade Artist be Wholed?* (1979)

"Poto" and "Cabengo" are the secret names of twin six-year-old girls. Originally thought to be retarded, these twins were discovered by therapists to be speaking a language of their own invention. Jean-Pierre Gorin, a former collaborator with Jean-Luc Godard, worked on this film with Les Blank as photographer. Their feature-length documentary is, on one level, an engaging personal record of the filmmaker's encounter with these unusual children. On another level, Gorin investigates the familial, cultural and social factors that shaped the girls' lives and resulted in the creation of their "language."

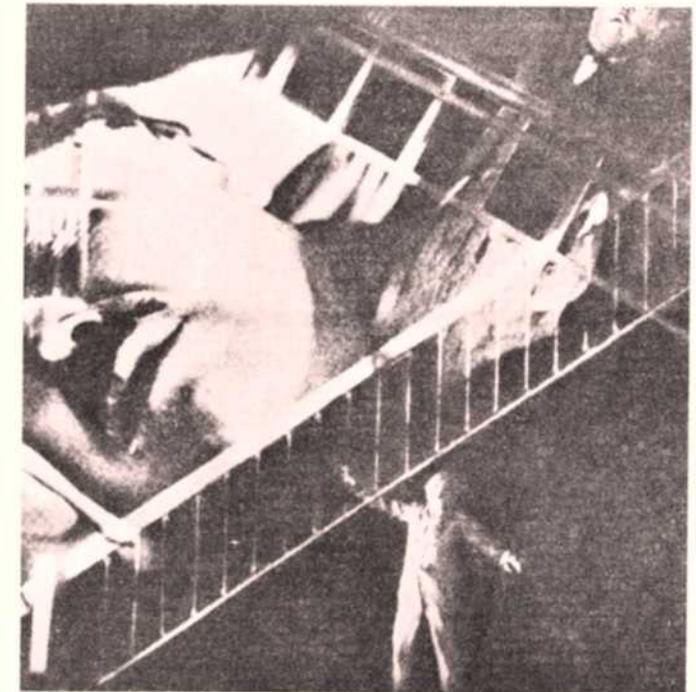
The Marriage Broker Joke . . . is the most recent film by George Landow, whose previous work comically and self-reflexively examines the structure of filmic imagery in relation to dream, material surface, and language.

Sunday, November 2

Edwin S. Porter, *The Life of an American Fireman* (1902)
 G.W. Pabst, *Secrets of a Soul* (*Geheimnisse Einer Seele*, Germany, 1926)

Fireman is a famous early film which reconstructs a primitive narrative around a rescue scene. It is also one of the first films to include a dream sequence. The film begins with the fireman-hero falling asleep, while the subject of his reveries appears comic-strip style in a superimposed "dream balloon" near his head.

Secrets of a Soul is perhaps the first attempt to present psychoanalytic principles seriously on screen, and was prepared with the assistance of Dr. Hanns Sachs and Dr. Karl Abraham, two collaborators of Freud. The story involves the main character's daily life and dreams, a developing phobia of knives, and his eventual psychoanalytic cure. Pabst presents his fiction in a style of documentary objectivity, dream fragments alternating with recollections and explanations, until the psychic jigsaw puzzle begins to form a comprehensible whole.

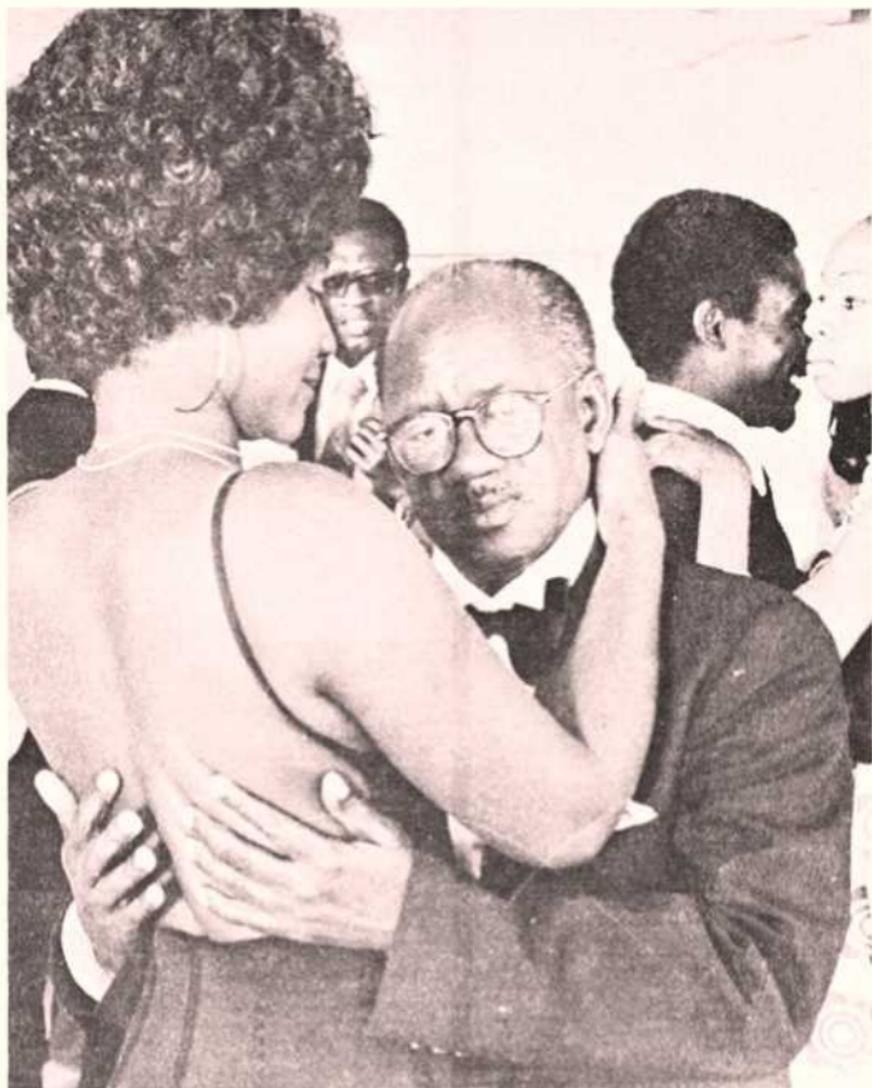


SECRETS OF A SOUL

Thursday, November 6

Ousmane Sembene, *Xala* (Senegal, 1974)

Xala (pronounced ha-la), Sembene's savage and funny satire of modern Africa, was heavily censored in his native Senegal, and it is easy to see why. Forsaking the more obvious targets of European exploitation and racism, Sembene here zeroes in on a far touchier subject: the myth of African independence, the wholesale blackfacing of white colonial policies by African leaders. The hero of the film is a self-satisfied, half-Westernized black businessman who is suddenly struck down by the *Xala*, a curse rendering its victim impotent. While this paragon desperately chases after witch-doctors and soothsayers in search of a cure, his impotence becomes a mirror of the impotence of young African nations over-dependent on white technology and bureaucratic structures. As one of Sembene's countrymen said, "It is true. All of Senegal has the *Xala*."



XALA

Visiting Film/Video Makers

The Toledo Media Project continues to bring nationally and internationally recognized independent film/video makers to Toledo, to help introduce the Toledo community to the most exciting new developments in narrative, documentary and avant-garde uses of these media.

Thursday, October 2

Visiting Filmmaker **MARK RAPPAPORT**,
The Scenic Route (1978)

New York filmmaker Mark Rappaport makes movies that look, sound and feel like nobody else's. In one sense, *The Scenic Route* deliberately invokes the standard elements of melodrama — love, jealousy and revenge. The plot involves a woman, her sister, their shared lover, and a mad shotgun killer. However, the linear explication and logical motivation of more conventional narratives are replaced by a tour-de-force of visual techniques. Thus, a surrealistic tableau of an avenging angel (complete with wings) is followed by a soap-operatic confession, then by a stone-faced disco routine to the beat of "Doctor Love." Paintings come to life, walls and furniture literally move during scenes, and the color of walls and the pictures on them change between cuts or during panning shots. Produced for ZDF (German television), *The Scenic Route* was chosen by the British Film Institute as "the most original and imaginative film of 1978." Previous winners of this award include Fassbinder, Bresson, Bertolucci, Resnais and Antonioni.

Continued

Visiting Film/Video Makers

Continued



THE SCENIC ROUTE

Sunday, October 19

Visiting Filmmaker LES BLANK,
Garlic is as Good as Ten Mothers (1980)
presented in AromaRound
and *Werner Herzog Eats His Shoe* (1980)

With his twin passions for regional music and local cuisine, Les Blank is less an ethnographer than a pilgrim. His films celebrate traditional cultures where family ties remain strong and work is not wholly divorced from pleasure. *Garlic* is his newest exploration of alternative American lifestyles, exploring the curious (and distinctly political) paradox of why *allium sativum* — quite possibly the greatest culinary aid and natural cure-all known to mankind — should have gotten so much bad press. The film's exhaustive foray into the garlic lore of many cultures is accompanied by a jumping soundtrack of Cajun, French Provincial, Flamenco, Swiss Italian, Moroccan, and Mexican music, and will be presented in AromaRound, with whole garlic heads roasting in the back of the auditorium.

Shoe, on the other hand, records German filmmaker Werner Herzog honoring his vow to Errol Morris, a Berkeley student, that he would eat his shoe if Morris actually made a film instead of simply talking about it.

"You can't get lonesome when you eat."—Mance Lipscomb



GARLIC IS AS GOOD AS TEN MOTHERS

Thursday, October 23

Visiting Videomaker STEINA VASULKA,
selected tapes including *Cantalop* (1980)
and *Urban Episodes* (1980)

Steina and Woody Vasulka, who have collaborated since 1964, are arguably the most important inventors and pioneers in the field of video art. Icelandic and Czech by birth, they co-founded The Kitchen in 1971, a major New York exhibition center for the exchange of ideas and images among people working in video, sound and movement. In 1975, they began to identify separate conceptual interests in their works and to identify them as individual efforts. However, they continue to work together, each very much involved with the other's techniques and tools. Each new group of tapes is the result of their investigation of new tools — tools they often conceptualize or invent or which are invented by their friends. At the same time, they demonstrate a deep knowledge and awareness of the older and more traditional artistic media such as painting, sculpture, early photography and violin. Recipients of numerous international awards, grants, and exhibitions, the Vasulkas are now based in Santa Fe, New Mexico, continuing their belief that change and movement are associated with knowledge. Steina will report on the development of real time digital imaging, present the latest in her series called "Machine Vision," and screen her most recent tapes from 1980 among other works.



Steina Vasulka

Regional Film/Video Makers

A new series, beginning this fall, will present new work by Ohio area film/video makers. Extensive independent activity in our region has gone unnoticed because of the lack of a showcase in Toledo. Appropriately, we will begin with several filmmakers from our own community.

Saturday, November 15

An Evening of TOLEDO FILMMAKERS:
Martin Fuller, *Statement* (1979)
Cassandra Koka and Aretta Sevastakis,
A Call for Help (1980)
Mel Schutt, *The Big House* (1980)
Brett Leonard, *The Filer* (1980)

During the last half decade, a new generation of filmmakers has increasingly begun to work in Super 8mm film. The reasons for this are partly economic, after the apocalyptic rise in film prices since 1974-5 (petroleum and silver are both used in making film), and partly aesthetic, indicating a strong interest in the portability and personal control allowed by a smaller gauge medium. Many Toledo filmmakers are part of this movement, and four will be present to screen their work and discuss their enormously varied interests.

Statement is a short but intense clay animation of a self-destructing rock concert, filled with kaleidoscopic attention to detail. *A Call for Help* is a carefully edited documentary on the work of the Whiteford Township Fire Department rescue team, and was commissioned by them for publicity and educational purposes. *The Big House* is a more personal document, reconstructing the atmosphere of a particular place through the use of old photographs and architectural detail to suggest memory and emotional response. *The Filer* has become infamous in Toledo through private screenings as a personal suspense epic. Filled with melodrama and plenty of what Godard calls "red paint" for blood, *The Filer* also drifts at times towards the avant-garde with its electronic soundtrack, deliberate use of scratches on the film surface, and a static shot of a closed door sustained on screen for over a minute. This evening will mark its first public screening.

The University of Toledo Film Society

UTFS is a University of Toledo student organization open to public membership, including all residents of the Toledo metropolitan area. Everyone with an interest in bringing classic, foreign and artistic films to Toledo is invited to join. Membership dues are \$15, and are used for screening ten films open only to members.

Films proposed for the 1980-81 season are: Herzog's *Stroszek*, Fassbinder's *The Marriage of Maria Braun*, Chaplin's *Monsieur Verdoux*, Lloyd's *Safety Last*, Truffaut's *The 400 Blows*, Fuller's *Pickup on South Street*, and von Sternberg's *Shanghai Express*, together with *The Cranes are Flying*, *Forbidden Planet* and the original 1956 version of *The Invasion of the Body Snatchers* (double feature), and an evening of Independent Films.

Dues are requested by October 15, with screenings to begin one month after 100 members have joined. Films will be shown in the Scott Park Student Center Auditorium on Thursday evenings, except for breaks between quarters.

To join or request further information, please write Julie Jordan, UTFS, c/o Department of Theatre, University of Toledo, Toledo, OH 43606, or call 537-2375.