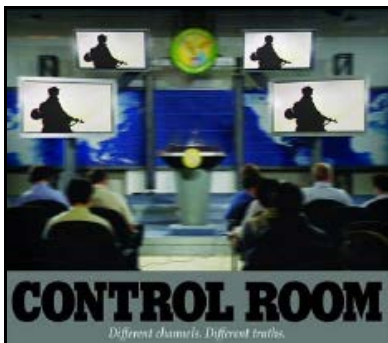


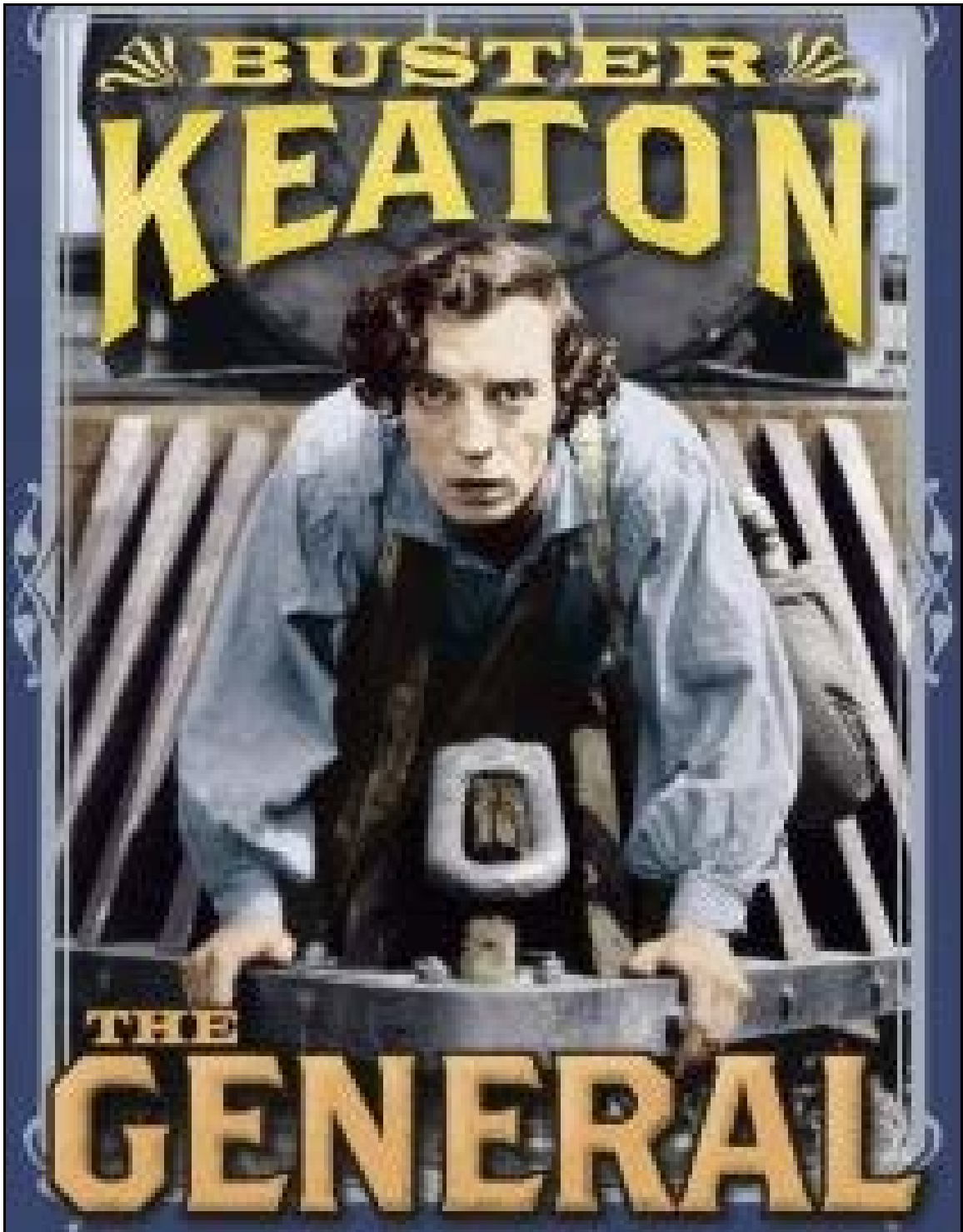
# ***BOGANTICS***

*Pedagogical Improvisations  
at the  
UMR/S&T Film Series 1997-2012*

*by*

*James Bogan*





# ***BOGANTICS***

It was not me who came up with that title. I first heard the neologism spoken under an usher's breath at the University of Missouri-Rolla Free Film Festival: "I don't know if there are going to be any 'Bogantics' tonight."

"What's THAT supposed to mean?" I said, fulfilling the law of the universe that when you say something questionable about somebody, said somebody has a way of being right behind you....

"Uh, well, that's what Ruth calls what you do."

Then I understood. For three years Ruth Bardy, House Manager of Leach Theatre, has been my unindicted co-conspirator in arranging bizarre happenings during the introductions to the films on Tuesday nights. In addition to the usual: "Two Weeks from tonight, the film will be ...." and other propaganda announcements, we usually come up with something to amuse ourselves, if not the audience. In recognition of Ruth's relentless



***Ruth Lerene Bardy***

collaboration, I have compiled this PARTIAL account of "Bogantics." Alas for us, Ruth is going back to the big city of Chicago where she came from—as did I. This chronicle celebrates her "influence" on life in Leach Theatre. IT COULD NOT HAVE BEEN DONE WITHOUT HER--AND HER BRAVE CREW.

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*Straight Story* was the season opener and I wanted to make a grand entrance. David Lynch's excellent film portrays the odyssey of Alvin Straight who rode his green John Deere riding mower from



western Iowa to central Wisconsin, so he could visit his ailing and alienated brother. Well, Sue Kellems, the departmental secretary made it happen when she agreed to loan me her green John Deere riding mower and her son's pickup truck to deliver it.... I talked with Ruth about the problems of an internal combustion engine in the building... "No Problem!" so we were on. Some previous House Managers

would have nixed any outlandish behavior as "an unnecessary insurance risk," or some such bureaucratic dodge to avoid having to do anything--pedagogical or not. Now I had never driven a riding mower, as mowing lawns is against my religious convictions and I needed to master the machine quickly. Recalling the go-cart experiences of my youth, I soon got the basics down; however, backing the thing out of the bed of the pickup on two narrow planks was a white knuckle moment. I was ready to go onstage, except I needed a hat. Any hat. The penultimate guy through the door fortuitously had a John Deere dufus hat on his head. I peremptorily confiscated it in the name of art. The house lights went down and I revved the mower, zoomed out, driving in figure-eights, shaving the edge of the stage, and waving the confiscated John Deere hat. The audience cheered beyond reason.

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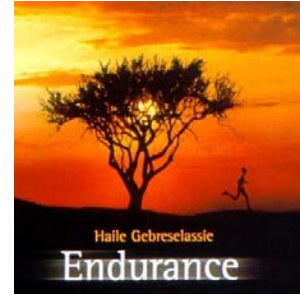
It is traditional to threaten the audience on opening night with the dire things that will happen to people who chatter during the film. Or what will happen to their wrists when beeping watches are removed by ushers armed with crowbars. As I announce the injunction against cell phones, one pipes up with its annoying beep beep beep. I point in the general direction of the sound and four ushers close in, locate the offending phone, grab the offending fellow, and bring him up to the stage. I take the phone hoping to give a hard time to the caller. (Now this I have done with great success in my regular classes, having a nice chat with a student's mother in front of the whole class. Nobody in there ever had another offending call.) "What do you mean, what am I wearing???" and I punch off with a flourish. Ruth appears bearing a sledgehammer. Fletch the Tech places the phone at center stage. I swing sledgehammer in the best "ring the bell" carnival fashion and come down on the phone with a mighty blow! BLAM! It flies straight up and out of sight. IT DOES NOT COME DOWN. I do a Buster Keaton bewildered looked around. Ruth receives the sledgehammer and takes it ceremoniously off stage. Roll em!



Now as you might suspect the fellow with the phone was a shill, as was the phone. But the FACT THAT IT WENT UP BUT NEVER CAME DOWN, defies both credulity and Isaac Newton... I still don't know how she did it.

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For the film *Endurance*, a G-Rated dandy about the life of an Olympic gold medal Ethiopian, we prepared a student in shorts and tank top with a placard across his chest: "PHIDIPEDES" and had him poised for action out of sight. My introduction included the story about another Olympic marathon contender, a barefoot runner from Kenya who had been pacing himself about four back and the finish line came and went, at which point the horrified Kenyan kept repeating: "Too short! Too short! Too short!" That was the cue for Phidipedes. From the back of the theater, the doors burst open and he bounded down the steps, ran by the front row, up the stairs to the stage, circled once, and in the awaiting spot light declared: Greeks: 13,267--Persians: 327. Whereupon he flopped on the stage and died. Lights down, roll-em, and in the dark two ushers drag "PHIDIPEDES" off stage.



One problem with this one: Not many people got the reference. What the hell, it was before their time.

So the next week, we tried it again, only I told the story of the Battle of Marathon, and how the brave runner Phidipedes ran the 26.2 miles from Marathon to Athens to report the glorious victory of the Greeks over the Persians. Herodotus reports the score as 13, 267 Persian casualties with Greeks losing only 327--328 if you count Phidipedes who expired as he delivered the message. Whereupon from the back of the theater, the doors burst open and the runner (this time a girl) bounded down the steps, ran by the front row, up the stairs to the stage, circled once, and in the awaiting spotlight declared: Greeks 13, 267--Persians: 327. Whereupon she flopped on the stage and died. "328!" Laughter. Lights down, roll-em, and in the dark, two ushers drag "PHIDIPEDIA" off stage.

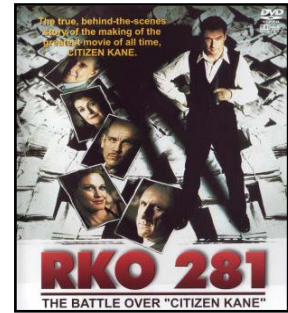
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For *Being John Malkovich* a fedora-ed man walked across stage and out the door. Nobody recognized him for John Malkovich.

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One week we showed *RKO 281*, about the making of *Citizen Kane*. Previously I had announced that no one would be permitted to watch the film unless they would swear and/or affirm that they had already seen *Citizen Kane*. During my opening remarks I polled the audience on whether they had seen the classic of classics. One fellow bellowed, "Not on a bet. Orson Welles was a fat fake who drank cheap wine." I pointed at him from the podium and said "OUT!" Ushers descended on the man from three directions, lifted him up bodily and carried him flailing out of the theater.

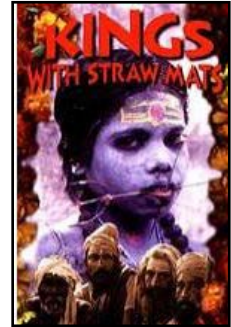


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I do not remember the movie but it was the night the jugglers showed up. The pre-show feats of skill went on for ten minutes. ((I remember when my Aunt Ruth and Aunt Virge took me to the Chicago Theater to see *Broken Arrow* in 1951 or so. Before the film there was an organ concert, a high wire act, and jugglers. It must have been the absolute last gasp of vaudeville. I like to think that the UMR Free Film Festival is tangentially related to the tradition of vaudeville which spawned the first generation of great film comedians: Chaplin, Keaton, and Lloyd. I can also add here while we are on the subject of Ruth and Virge that in 1955, when I was ten years old they took me to see Fellini's *La Strada*. My mother was appalled and happily I never got over it....) Anyway, this night with the jugglers, I thought it would be fun to make the announcements while they were juggling. Usher Sarah rose to the last minute challenge to "just stand at my side." So, while I did "Two weeks from tonight...." the Indian clubs flew by, in front, behind, and over me. One bounced off my ear, but I kept going and so did the jugglers. Sarah valiantly held her position. "Next week..." and then the fire sticks started blazing by my ears. I was afraid to flinch. The fire brands kept flying even as orchestra pit elevator lowered the whole contingent out of sight and the film rolled. Ruth had assured me that having fire on stage was: "No Problem."

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We have hosted numerous film makers over the 27 years of the Film Series, including Les Blank, James Broughton, and Peter Watkins. We were the last ones to pay Ken Burns \$500 for an appearance, as it was the week before he became nationally famous for his magisterial Civil War Series. This semester's visitor was Ira Cohen, a New York poet and documentary filmmaker, who had filmed the pan-India holy man convention, the Kumba Mehla, which occurs every 12 years. The ethnographic film, *Kings with Straw Mats*, featured the extreme ascetic practices of numerous Hindu yogis, including lounging on an old bed of dull nails and the lifting of heavy boulders with ropes tied to their penises. I have always thought the Film Series should present programs that go beyond "community values" but this one boggled my sensibilities. Good. I arrived twenty minutes before show time and received an inquiring glance from Ruth, who had viewed the tape. I said: "We need a huge rock. We need a rope. We need a wagon." She responded with her usual, "No Problem," and five minutes before the program, there was a fake boulder left over from the last musical draped with ropes and riding high in a red wagon. During my opening remarks, Ruth pulled the wagon across the stage and I stepped from behind the podium and announced: "*Kings with StrawMats* may inspire some of you to match the performance of the yogis. As part of our service to the university and community at large, the necessities for said feats will be available in Room 138 immediately after the film, for anyone who cares to try them out...." The audience was mainly dumbfounded at this point, trying to figure out what a boulder and ropes had to do with anything. Ira Cohen, the director, was even more dumbfounded--because he did know what was up! Exit wagon with boulder, stage right. During the film when the rope/rock reference became agonizingly clear, you could hear gasps and strangulated laughs of delayed recognition from the audience. Strangely enough there were no takers on the offer. Ira commented afterwards that the screening in Rolla elicited the most intelligent questions he had encountered, including shows in New York City and San Francisco. Go figure.



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I am hard pressed to come up with a thematic connection between *Get Carter* (1972) and making an entrance zipping around on a silver scooter that I borrowed from a student. Faster and faster, then off stage left, a scream, then bona fide crash sounds: bang, crunch, scrash, smash.... Ruth plays a virtuoso "crash box." I had never met a crash box before, but it is about the size of a breadbox, loaded with crunchables that when shaken, dropped, and kicked sounds very much like a professor wiping out on a scooter. The scream was mine.



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“For the gorilla marriage proposal we will need video projection, spotlight to seat H 21, and a flautist.”

“No Problem,” says Ruth.

We were showing *Christmas Story*, the last film of the semester being a traditional throwaway, like *Planes, Trains, and Automobiles*, “Tonight before the feature, we are going to screen a piece of highly experimental video.” The audience had been trained on Van McElwee’s pulsating timed warps of space, temples, and radio towers, so they were not fazed.

I went on: “Tony Arnold was a student of mine from last semester and it is his piece we will be showing. Tell them what it is about, Tony.”

He stepped to the mike and said: “This video is only five minutes long, but it is the most important thing I have ever made. It must explain and convince all on its own. Thank you.”

He returned to his seat back in the auditorium as his video image appeared on the screen sitting by a lighted Christmas tree. He spoke directly to the camera, ie., the audience, “I want the world to know, I have met the most wonderful woman in the world....”



For the next five minutes he rhapsodized--with cause--over Kim, next to whom he was now sitting in the auditorium.....

“I love you. Will you marry me?” CUT.

HIT SPOTLIGHT PRE-AIMED AT SEAT H-21 REVEALING:

TONY ON HIS KNEES IN FRONT OF KIM.

OTMAR, AN IMPORTED FLUTE PLAYER IN THE ROW BEHIND PLAYS A VIRTUOSO VERSION OF *When I Fall in Love It Will Be Forever*.

A dazzled and dazed Kim says, “Yes, Tony, I will marry you.”

They kiss. Enthusiastic, sustained applause.

DOUSE SPOTLIGHT.

ROLL *CHRISTMAS STORY*.

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I was running late and Ruth was not even on that night as she was directing the rehearsal of a one act play and I barged in during the middle of a scene, elbowing my way between a princess, a king, and a rake: “I need a BIG electrical switch. I need a shill...”

“Don't worry, darling. (This “darling” is just theater talk, not welcome harassment.) No problem. We can do it.”

“But we only have five minutes and don't forget the big switch needs wires coming off of it...” She loaned me the king and I coached him. “Remember, no more than seven seconds and you are done, Norman.”

The film was *Mr. Death*, Erroll Morris' disturbing documentary about a Holocaust revisionist, who happens to be an electric chair repairman. I ended my remarks with the fact that the electric chair, among civilized and barbaric nations, is used only in the United States of America where it was invented. "In honor of this fact we have wired up 'hot seat' in the auditorium tonight, but with only fifteen percent of the current that would be used in a state sponsored execution." I snapped my fingers and two "technicians" carried out the huge electrical switch, which they had constructed from scratch in only four minutes. Wires trailed behind them off stage. I slammed the black switch down with a whack and up jumped a member of the audience: "Oooooo--eee--yowzah! Damn!" The fellow looked betrayed and miffed. He turned around twice, moved over three seats, and sat down again. Seven seconds flat. Roll-em.



After the film a nice lady came up to me and said: "You know you could have hurt that young man."

"Well, everybody has to take their chances around here."

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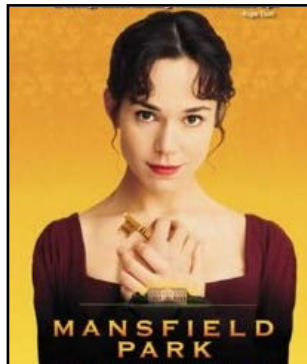
(The tradition continued, aided and abetted by the redoubtable Barbara Griffin, House Manager, 2001-2003, and Emily Preston/Shelly Dotson, 2003-present.)

To meet the expectations created by arriving on a lawn mower for *Straight Story* on the opening evening of the Film Festival last year, I was helped by the Physics Department, which loaned me its "ROCKET BIKE." I was checked out in the basement of the Physics Building on how to open the valve on the air canisters and how to apply the so-called brake. I pedaled the bike across campus just for fun and passed up the opportunity to CRUSH the ROTC remote control vehicle. I visited the UMR Athletic Department and borrowed a Miner Football helmet. That night before *Oh Brother, Where Art Thou?* I donned the helmet and fired up the rocket

and did figure-eights on stage until all the fuel was spent. Then I got into a banjo joke telling competition with the banjo player from the Soggy Grass Blue Grass band. “What is the difference between a banjo and a trampoline?” It is proper to take your shoes off before jumping on a trampoline.... He won.



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Two weeks before the screening of Jane Austen’s *Mansfield Park*, I challenged the audience to go out and read the book. The night of the screening we had a certificate ready to go signed by the Film Series Director and Jane Austen herself as an award for anyone in the audience who had read the book. About 12 people collected their certificates, having duly sworn/affirmed on a paperback copy of *Mansfield Park* that they had indeed read the whole thing.

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Before *Nurse Betty* as I was making my remarks, there occurred a VRRRRO OOOOOOOMVRRRRRRRRRRRRRRRRRRRRRR RROOOOM sound from offstage and then appeared honking and flashing, a mystery rider on the back of a 650 cc motorcycle. He parked the bike in the spotlight beam and then proceeded to unpack a cornet and went into a 15 minute version of Name That Tune (*Tenderly*, *Till There Was You*, and *Sweet Georgia Brown*, among others) before saddling up and VRRRROOOOOOOOOOOOOOMING offstage in a cloud of exhaust that did not trip the fire alarms—because Barbara had disconnected them... No one, including myself, was able to come up with a causal connection between the film and the “outside event.”



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*MEMENTO* opened the Spring semester 2002 and to introduce this film which discombobulates time, the house music was run backwards. Beethoven sounds surprising good backwards—but different. I suppose Bach would have sounded the same either way... I made my entrance from the opposite side of the stage walking backwards to the podium and when I got there, my line was: “Now, where was I?”

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For *CITIZEN KANE* the opening remarks included a statement to this effect: “If you have never seen this film, you will undoubtedly become involved in the search for “Rosebud,” Kane’s dying word. There will be no clues offered....” As I was speaking, a sled emblazoned with ROSEBUD in red letters, was lowered down from the fly until it hung over my head. When my remarks were finished, up it went again.



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For *GOSFORD PARK* we thought about having someone shriek at the back of the theatre, then tumble all the way down the stairs to land in a bloody thump in front of the stage.... But we didn’t.

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We reprised the cell phone destruction routine before *THE ROYAL TENENBAUMS*. The reprobate cell phone owner kept whining: “I want my phone back. I want my phone back....” I put it to the audience and the phone got a thumbs down. An enormous executioner (the center from the football team dressed in black robes) bearing a sledge hammer appeared and the phone was placed on a chopping block and was THREE TIMES blammed. Flattened. I then returned the remains to the owner....



By the next semester, the cell phone destruction routine had become “traditional.” Before the screening of *BOWLING FOR COLUMBINE* a lone bowling ball rolled

from one side of the stage to the other, for 30 minutes. The bowlers were out of sight. During my remarks, the bowling ball continued its rumbling roll. After making the usual threats against cell phones, the cell phone went off and the malefactor was dragged to the stage. I intercepted the bowling ball, and then dropped it on the phone, three times, to make the point.

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For *ADAPTATION*, the film that features a CG double of Nicholas Cage as the Kaufman twins, two podiums were on the stage. As I came out, so did my “evil twin.” Dressed in my “uniform” of baseball hat, dark glasses, blue shirt, cargo pants, and tennis shoes, he mimicked my gestures for the duration of my pre-film remarks. A brown wig and phony grey beard completed the outfit of the student actor. I never acknowledged his presence, nor he mine.



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About an hour into *THE PIANIST*, Roman Polanski’s tough film about a man who survived the Holocaust, it crapped out. There was Adrian Brody soaking in his first bath in a year and next thing we saw was a blue screen and “CHECK DISK FOR MALFUNCTION.” Of course, this is a Film Series Director’s nightmare and it was not totally unexpected, because I was warned beforehand that the machine was acting up. Now I went backstage and conferred with Shelley, the technical director. Then I had the challenge of addressing the bereft crowd: “Well, it is either the processor that would have to be sent to LA to be fixed or the disk itself. Let’s let the machine cool off for five minutes and give it a try. I hate that this has to be so existential, but it is.” The crowd rolled with it and as the techs scrambled, I stood up front looking hopeful and feeling miserable. Then Ray Waggoner, an emeritus chemistry professor, came down the aisle and started whispering something to me. I said for all to hear, “Well, Ray, let everybody hear what you have to say...”



“Jim, when I was a boy we had three dogs and one of them was called ‘Thunder.’”

I realized right off that I was going to be the straight man in this routine: “Why did you call him ‘Thunder,’ Ray?”

“He was the barkingest, loudest of the three. The next one we called ‘Lightning’.”

“Hah, that was because he was the fastest, I bet.”

“Yup. And the third one we called ‘Liberace.’”

Genuinely stumped, I played along: “Why did you call him ‘Liberace,’ Ray?”

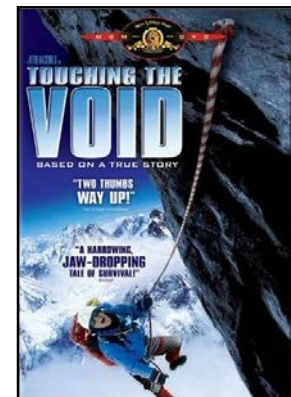
“Because he was the pianist.”

“Why, I have been chumped!”

By which time the machine was fixed and we returned to the film with the audience happily distracted by a bit of impromptu vaudeville. Truth be told I did not get the joke until about twenty minutes later and I should also add that we actually had a backup disk of *THE PIANIST* because I had sent a tattooed student on a motorcycle to rent a backup copy from the local video store at the last minute. I found out later he had to go to three stores, but he fetched it and I have promised him a 10 point bonus on his midterm for valiant service.

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The film opener for Fall '04 was *Touching the Void*, a masterful docu-drama about a mountain climbing debacle shot in the Alps and in the Andes. The key action of the film is when one climber has to cut the line from which his buddy is suspended. A line ran from the podium to the fly and all the audience could see was two feet protruding below the proscenium. As I got into my opening remarks, a cell phone went off from above. I stepped around the podium, pulled out my Chinese Army knife and cut the rope and a body (a stuffed dummy) fell from above on to the stage with a KERPHLUMPF. The cell phone was in his hand, still ringing. I removed it and said into the speaker: “Any more of you up there?” At which point a duck-tape boulder was thrown from above and bounced next to me. I stamped on the phone and kicked the boulder into the audience, who joined in by batting it upwards until it reached the last row. I finished my remarks.



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The traditional recipe for cell phone discovery and destruction was ready to be applied before the inaugural film of Spring 2005, *Supersize Me*. The shill was in place about eight rows back. I came out on stage with French Fries crammed into my mouth and sticking out of my ears. “Goodsh evenshing.” Fries spewed as I greeted the audience. Eventually the cell phone piped up a reduced version of *La Bamba*. The shill was duly apprehended and brought up to the stage. I scolded and raved a bit, was presented with a sledge hammer and put it to the audience: “UP OR DOWN? Do you want this cell phone to live or die?” Thumbs Down. (By now a substantial portion of the crowd know routine) “Stand back!” And I swung the sledge hammer in a practiced arc of destruction; KABLAM. It splintered and flew. One piece of shrapnel flew into my shin at subsonic, but faster than the eye could measure, speed. I held my demonic smile of destruction through the surprising pain. (One shrewd observer noted afterwards that my smile cracked momentarily.) “Ha ha ha. Well that will teach you!” I said to the outraged girl-shill, but I was talking myself too.

After the film, a long time attendee and federal employee came up and said: “Representing OSHA I declare your cell phone destruction antics, prohibited in the future.” “Ross,” I said, “I agree,” displaying my swollen-up, bloodied shin. “It is alright for me to take one for the cause, but I can’t ask the civilians in the house. Done Done Done with uncontained destructions.”

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*I Will Sleep When I Am Dead* had all the signs of a knockout pig in a poke. Directed by Mike Hodges, whose *GET CARTER* from 1973 with Michael Caine is as tough and well-made as an English shoe. A few years ago his *CROUPIER*, with the presence of Clive Owen, wowed the Ozark audience and here’s Owen back with Hodges co-starring with Charlotte Rampling and Malcolm McDowell in a film shot on dark London streets. I booked it sight unseen and did not preview it until the Thursday before its following Tuesday screening. As scene after slow

scene of cold sadism unfolded I got nervouser and nervouser. “Maybe he will pull the rabbit out of the hat sometime soon.” There was no rabbit. There was not even a hat. It was a dud. Clive Owen boring, though bad. Charlotte Rampling was an afterthought, and Malcolm McDowell with his reliable evil presence, only there by rote.

What was I going to do? I had programmed hundreds of pigs in poke in the past; and even if not all of them pleased all of the people all of the time, I was happy to take the heat or the glory. But not this fraud of a film. Like I have often said, “Well, a little violence, never hurt anyone.” *Clockwork Orange*, a great film I do not want to watch a fourth time had a redeeming bigger picture. Don’t ask me to define it however. *I Will Sleep When I Am Dead* was without a bigger picture and ultimately shamefully boring.

What am I going to do?... I leveled with the audience, saying more or less what you just read and gave them some choices. “Let’s try some democracy. You can vote whether to see *I Will Sleep When I Am Dead* as publicized. If you vote it in, we’ll rolle’em directly, though I myself might practice that right I love to see exercised at films, and especially here, when people walk out—quietly. And I will have shared out the responsibility for programming a sadistic dud.

We will try a voice vote first:

All those who think we should dump *I Will Sleep When I Am Dead* will vote by saying “Yes” and then we will take those who do not want to dump it with a “No”(I can admit to shaping the response answer to fit positive psychology.)

“Should we dump *The Sleepy Dead*, then you will get to choose between Hodges first film, *GET CARTER*, which the film series audience liked pretty much ten years ago or a film that accomplished what *I Will Sleep When I am a Dud* set out for—which was to show creepy evil deftly--and did not get: *Ripley’s Game* with John Malkovich. Okay.

“Should we dump *I Will Sleep When I Am Dead*? “YES” resounded pretty much in the hall.



“Should we dump *I Will Sleep When I Am Dead*? “No, uh no.” Only a scattering of naysayers surfaced in the face of popular demand.

Well then, for those who voted to see *The Dud* tonight I have two disks of said film ready to go. Take them home and watch the film and have the DVD back tomorrow so I can send it off to the distributor. Three people bravely came forward and I gave them out. The odd man out walked quickly on the trail of the girl who had claimed the first copy.

So what do we watch now?

*Get Carter* is the film Mike Hodges was trying to replicate, but as said he did not quite make it. *Ripley's Game* is from 1998 and Melodic does a scary job that Matt Damon didn't do of being Patricia Highsmith's fetching but creepy Ripley. The film was directed by the Italian Liliana Caviani who incidentally did not waste Charlotte Rampling in *THE NIGHT PORTER*, so these many years ago.

All those for *GET CARTER*, please raise a hand.

The ushers counted and re-counted and probably bungled the count.

“What did you get?” “93.”

“Could you get them to stand this time,” one usher asked. And I did not want to alienate the visiting delegation from Montenegro that was observing American voting practices. “Okay, those for *Ripley's Game*, please rise.” They did. The ushers counted and re-counted and probably bungled the count.

“What did you get?” “Uh, er, 96.”

“That's democracy in action folks. A recall election, followed by referendum. I hope you enjoy the film,” and mainly they did.....

One of the loaned out disks was already on my desk the next morning with a short note attached: “Thank you, Professor Bogan, for letting me watch this. You were right. It was a terrible movie. It made for an uncomfortable spontaneous first date

too, but if that film didn't derail us, Bill and I must have something going. We'll find out. Vicky"

## VINDICATED

For *Duck Soup*, I asked my "research assistant" Max, to come up with something. Max is part mathematician, part trombonist, and many parts film enthusiast. I got my marching orders from him before the Marx Brothers madcap movie. The house lights lowered and a gaggle of trombonists plus a tuban came out onto the stage making a corridor of themselves. They then played the anthem "Hail Fredonia" in brass blasts. Nothing happened. Max hit himself on the forehead and accused the tuba player of messing up the fanfare and he was thrown out. The exile padded pathetically off stage to the real sympathy of the audience. The group reformed and blasted "Hail Fredonia" once again. At this point I came in from stage right and slunk in my best Groucho Marx manner, abetted by Cuban cigar and nose/glasses disguise. I inquired of the end trombonist: "Are you waiting for somebody?" "Uh,er, yes." And again they intoned "Hail Fredonia." I saluted with my cigar in sync with the trombones. The tuba player strolled thru the corridor of trombones. "Who are you?"



"Would you believe Margaret Dumont...."

Then we reassembled in a line facing the audience and I invited them to join us in singing the Fredonia National Anthem. I coerced them all to rise and together we sang:

Hail, Hail Fredonia  
Hail, Hail Fredonia  
Land of the Brave  
And Free

*(Exeunt Omnes.)*

Once into the madcap film, there were laughs of recognition as the Fredonia Anthem played and Groucho did not show up as announced.

*Ex post facto humor.*



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*The Fast Runner*, an Inuit epic of three hours, was one of the most foreign films I have ever seen. It took me better than an hour to tell the obvious bad Inuits from the good ones, because the facial expressions and gestures and body language were all so culturally removed from us, way closer to Neolithic norms than Hollywood charm school. Revenge, jealousy, love, and endurance were the main themes. Shakepeare on ice. I actually programmed the long film to cover my absence (no time for a post film discussion), as I planned to skip the country for a month at an artist's retreat on the west coast of Ireland. But how to make my introduction? I cheated. The week before I left I descended to the basement studio of the Video Communications Center and for \$25 (about 20 Euros) I laid down a five minute introduction to the film in fifteen minutes recorded to a DVD. In the background was projected a dramatic scene of Kerry coast. On the evening of the film, the house lights dimmed, the projector fired up and there was the Kerry coast. I walked into the picture like a weather man and claimed, "Now if we are having any luck, you are receiving a live feed from the Kingdom of Kerry... Let me tell you about tonight's film...." Which I did, and I was indeed live in Kerry.

\*\*\*\*\*

"Shelley, aren't there any fake rocks around? I need a boulder tied to my back. There used to be some fake rocks around here."

"Yes, we have no fake boulders around here and it is five minutes to you," she responded.

"Dang. You see the monk in tonight's film lugs around a boulder for years. His self-made burden, you see, and I thought... Well, what about one of those soda cylinders. Yeah, an empty preferably." And it was heavy enough.

Shelley proceeded wrap gaffer's tape around me a few times so that I looked liked a professor with a stainless steel aqualung attached.

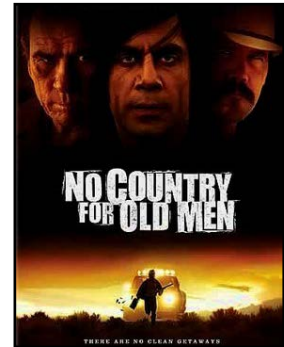
I went out onto the stage and explained a little bit about *Spring, Summer, Fall, Winter...Spring* without explaining the burden, which explanation would

come during the film itself. It was heavy and the taping restricted my breathing, making it even more difficult to pull off my American Buddhist introduction to the film: a reading of Gary Snyder's *Smokey the Bear Sutra*, which did work even to the point of the audience joining in on the chorus to Smokey the Bears' war spell:

DROWN THEIR BUTTS  
CRUSH THEIR BUTTS  
DROWN THEIR BUTTS  
CRUSH THEIR BUTTS.

\*\*\*\*\*

The Coen brothers' *No Country for Old Men* is my favorite horror film, because of the wickedest coldest cleverest villain in recent memory, Javier Bardem's Anton Chigurh. One of this evil guy's amusements is to offer someone the opportunity to call heads or tails on a coin toss that if they lose, they die. About twenty minutes before the show I found Christopher Waller, the responsible electronic party, and said, "I need gunshots. I need gunshots."



"Right. Gunshots." He disappeared into his office and I went to the auditorium.

Two minutes before the introduction, Christopher re-appeared, "Gunshots. We have gunshots. 44 mag gunshots."

"Great, now here's what you do..."

In my opening remarks I asked the audience if they would like to practice a bit before the film. I would need some volunteers:

A student came forward. "Okay, we are going to have a little coin toss here. You could win this quarter. Call it in the air: Heads or West Virginia... By the way do you want me to catch it or let fall to the floor."

"Floor."

"Okay, but I guess you don't trust me..." I flipped the coin high into the air. The student called out: "West Virginia" and West Virginia it was. I gave him the quarter and sent him back to his seat.

The next volunteer called out “Vermont” but it landed “heads.” I put my hand on his shoulder and said, “Kindly go offstage over there and see the man in the wings.”

“Uh, okay,” said the young man and he exited. As soon as he was out of sight: BAMMMMMMMMMMMMM.

“Next.”

“Heads.”

“Sorry, Kansas. See the man offstage.”

BAMMMMMMMMM.

“And don’t forget, *No Country for Old Men* is a comedy.”

\*\*\*\*\*



*Man on Wire* takes us from one of the World Trade Center towers to the other on a tight-rope. The documentary about the 1974 mega-stunt by a canny Frenchman is inspiring, but with five minutes to go before the program I had not come up with anything. Five minutes. Get busy. Ryan Wylie is in attendance and he can walk on his hands. Surely, Christopher Waller, the technical director of the theatre can find a dummie and a rope in five minutes...

As I introduce the film, I mention how it might goad some viewers into reckless acts; and as I am talking, Ryan walks behind me out to the middle of the stage and back--on his hands. I take up the challenge and tell the audience I am now inspired to a dangerous deed myself. A rope drops down from the fly to the central stage. I announce that I am going up there and I will slide down the rope. NOW. On cue and offstage I yell, “Ready!” That is the signal for Christopher to pitch the dummie from above and it plummets with a thump onto the stage. The gasp from the audience is supplanted by laughter and I walk out from behind the curtains with a “Just kidding.” Improvisation lives.

***Dedicated to:***

*Ruth Bardy  
Barbara Griffin*

*Emily Preston Brickler  
Kevin Shaw  
Christopher Waller  
Shelley Dotson  
Max Tohline  
Shelly & Ray Morgan  
Jerald “Jack” Brown  
Mary Bird  
Joann Walter  
Chris Brown  
David Cress  
Steve Calvin  
Cris Abbott  
Nathan Lewis  
Tom Price  
Fred Goss  
Ellen Pearce  
Patti Dewing  
Jon Langerak  
Mike Mason  
Tom Nichols  
Norma Jane Harris  
Norma Fleming  
Grace Mundwiller  
Siiri Gilness  
Ruth Husted  
Roy Jacobs  
Wendell Ogrosky  
Keith Kuhlman  
Tom Elliot  
Brian Matt  
Ann Winston  
Orson Welles  
Sue Kellems  
Steve Douglas  
David Winch*

*And all the Ushers and Technical Staff of Leach Theatre,  
who have aided and abetted these “educational” stunts*

**Seminar on the Arts  
presents**

## **Nine Great Films Fall Series**



**Sept. 8 - Dec. 1, 1977**

Sponsored by  
Missouri State Council on the Arts  
UMR Humanities Department - Extension Division



**University of Missouri - Rolla**

Seminar on the Arts is presented by University of Missouri - Rolla to promote interest and appreciation of various forms of the arts and to make professional works more accessible to the community.

Throughout the year programs in theatre, music and film are offered which involve class discussions and lectures as well as attendance at professional performances.

Nine Great Films is open to all persons interested in learning more about the art of cinema and attending the selection of movies. The program includes viewing of selected films and discussion after each movie.

Nine Great Films is supported in part by a grant from the Missouri State Council on the Arts.

*Instructor and Course Director* is James Bogan, UMR instructor in English.

### **General Information**

*Fee:* \$10.00

*LOCATION AND TIME:* Films will be shown in the Mechanical Engineering Auditorium, UMR, at 7:30 p.m.

*REGISTRATION:* Advance registration is requested. Please complete the attached registration form and return with fee to Extension Division, University of Missouri - Rolla, Rolla, Missouri 65401.

For additional information, please contact Norma Fleming, Extension Division, UMR, Rolla, MO 65401. (314-341-4201)

THURSDAY, September 8

*LIMELIGHT* - Directed by and starring Charlie Chaplin. The hit song "Eternally" is the theme from this movie.

THURSDAY, September 15

*SMALL CHANGE* - Director Francois Truffaut constructs an intricate and graceful mosaic around the lives of several children in the small provincial town of Theirs, France.

THURSDAY, September 29

*NEXT STOP GREENWICH VILLAGE* - Director Paul Mazursky offers the official U.S. entry to the 1976 Cannes Film Festival in this story of a struggling young actor who leaves his smother-mother and beaten down father in Brooklyn to embrace the Bohemian life of Greenwich Village in the early fifties. With Shelley Winters.

THURSDAY, October 6

*CHILDREN OF PARADISE* - Director: Marcel Carne. A French film, this human drama concerns the crisscrossed passions of a group of Parisian clowns, charlatans and tragedians in the mid-nineteenth century and the fatal attraction of four men to one girl. Cast: Jean-Louis Barrault, Arletty and Pierre Brasseur.

THURSDAY, October 20

*SHADOWS OF FORGOTTEN*

*ANCESTORS* - Director: Sergei Parajanov. A robust, colorful panorama of the life of the Gutsuls, a small sect of people living in the Carpathian Mountains during the nineteenth century. Cast: Ivan Nikolaichuk and Larisa Kadochnikova.

THURSDAY, October 27

*SWEPT AWAY* - Director: Lina Wertmuller. *Swept Away* is the story of a tumultuous courtship between a rich, beautiful Milanese who has chartered a yacht and a swarthy Sicilian deckhand, marooned on an isolated island in the Mediterranean. She is a capitalist for whom the system has paid off; he is a dedicated communist. With Giancarlo Giannini and Mariangela Melato. (Color)

THURSDAY, November 10

*STAGECOACH* - Director: John Ford. This 1939 production stars John Wayne, Claire Trevor and John Carradine. A stagecoach filled with human misfits inching across the desert is stopped by The Ringo Kid who changes their lives by sheltering them from outside attacks and from inside personal conflicts.

THURSDAY, November 17

*LA STRADA* - Director: Federico Fellini. An Academy Award winner, *La Strada* is a love story about a poverty-stricken young girl sold to a traveling side-show and a brutal strong man to whom she has been sold. It is considered by many to be a landmark film of our time. Cast: Anthony Quinn and Guilietta Masina.

THURSDAY, December 1

*THE MAGIC FLUTE* - Directed by Ingmar Bergman. A delightful version of Mozart's opera. Another aspect of Bergman's talent.



**UNIVERSITY OF MISSOURI-ROLLA  
FILM FESTIVAL  
1975-2012**

**PERSONAL APPEARANCES**

*Garlic Is As Good As Ten Mothers* with personal appearance of  
film-maker Les Blank

*Say Amen, Somebody* with personal appearance of film-maker  
George Nierenberg

*The Bed* with personal appearance of film-maker James Broughton

*Edvard Munch* with personal appearance of film-maker Peter Watkins

*Burden of Dreams* with personal appearance of film-maker Les Blank

*They Tell It For the Truth* with personal appearance of film-maker  
John Altman

*John Neihardt: Performing the Vision* with personal appearance of  
film-maker Bob Dyer

*Slatkin!* with personal appearance of film-maker Kathy Corley

*Hour of the Star* with personal appearance of film-maker Suzanna Amaral

*Mid-America Music Video Festival* with personal appearance of R. Pest

*Echoes of the Ozarks plus a \$10 Horse and a \$40 Saddle* with personal  
appearance of director Brian Dew

*Thomas Hart Benton* with personal appearance of director Ken Burns

*Gap Toothed Women* with personal appearance of director Les Blank

*Treehouse* with personal appearance of director Tom Shipley

*Tom Benton's Missouri* with personal appearance of film-makers  
James Bogan and Frank Fillo

*Innocents Abroad* with personal appearance of director Les Blank

*Frank Fillo's Favorite Shorts* with personal appearance of  
filmmaker Frank Fillo

*As Seen by Both Sides* with personal appearance of filmmaker Mark Biggs  
*The General* with live piano accompaniment by JoAnn Walter  
*An Evening with Alan Greenberg-Screenwriter*  
*The Gold Rush* with live piano accompaniment by JoAnn Walter  
*A Great Day in Harlem* with live jazz by the Chris Burnett Band  
*The Video Art of Van McElwee* with personal appearance of Van McElwee  
*TRIO AMERICAS -The Music of Brahms and Brazil*  
*An Evening with Allen Moore - Cinematographer*  
*Les Blank Live!--Filmmaker*  
*Keaton and Vertov* with live piano accompaniment by Robert Sallier  
*Buster Keaton's College* with live piano accompaniment by Robert Sallier  
*TRIO AMERICAS -The Music of Haydn and Ravel*  
*Buster Keaton's The Navigator* with live piano accompaniment  
by Joann Walter  
*An Evening with Ira Cohen--Filmmaker*  
*Hitchcock's Strangers on a Train*—with guest lecturer Linda Bourassa  
*Harold Lloyd's Safety Last*—with live piano  
accompaniment by Chris Brown  
Soggy Bottom Blue Grass Band Concert before screening of *Oh Brother, Where  
Art Thou?*  
World Premiere of *Making of Millennium Arch / Eve and Adam*,  
with Edwina Sandys, visiting artist  
*The General*, with live piano accompaniment by Joann Walter  
*Wonder Boys*, with guest lecturer Ramsay Wise from UMC English Dept.  
*La Strada*, with guest lecturer Frank Fillo of the Cooperative Video Group  
*Last Stand of the Tall Grass Prairie*, with documentarians  
John Altman and Aimee Larrabee  
*Eight Men Out*, with guest lecturer Ramsay Wise  
*Long Gone*, with guest lecturer UMR Weiner Professor Charles Alexander  
*Unreasonable Doubt: The Joe Amrine Case*, with director Ryan Wylie

*Gold Rush, Dr. Caligari's Cabinet, Seven Chances, and College*  
with Chris Brown on Piano

*Free Form Film Festival* with Tyrone Davies and Ryan Wylie (2003 and 2006)

Ozark Songbirds, Bluegrass Band, 5 times

*One Bite of the Apple*, with Producer Victoria Simpson and "star"  
Edwina Sandys

*Burden of Dreams* and other films with Les Blank

Buster Keaton's *The General*, with Joann Walter on piano

*Innocent Voices*, with Jimmie Briggs

*Blossoms of Fire*, with Maureen Gosling

*One Step at a Time*, with Actress Deidre Goodwin

*Metropolis*, with Zachary Landreneau on piano

*Sherlock Junior* with Joann Walter on piano

*Synecdoche NY* with Max Tohline, guest lecturer

*Burma VJ* and *Free Form Films* with Ryan Wylie, guest film maker

*Inception* with Adam Potthast, guest lecturer

AND ASSORTED "BOGANTICS"

### **THE FILMS 1975-1986**

The Great Ecstasy of the Sculptor Steiner

Richard Pryor Live on Sunset Strip

The Draughtsman's Contract

The Year of Living Dangerously

The Sky Above. The Mud Below

Dona Flor & Her Two Husbands

The Tree of Wooden Clogs

Occurrence at Owl Creek Bridge

Long Day's Journey Into the Night

Jonah Will Be Twenty-Five in the Year 2000  
One Flew Over the Cuckoo's Nest  
Kaspar Hauser: Every Man for Himself and God Against All  
W.R.: Mysteries of an Organism  
Memories of Underdevelopment  
Shadows of Forgotten Ancestors  
Next Stop Greenwich Village  
Great Northfield Minnesota Raid  
Invasion of the Body Snatchers  
Fantastic Animation Festival  
Return of the Secaucus Seven  
Come Back to the 5 & Dime Jimmy Dean, Jimmy Dean  
The Adventures of Buckaroo Banzai: Across the 8th Dimension  
When Father Was Away on Business  
Enormous Changes at the Last Minute  
Invasion of the Body Snatchers  
Burden of Dreams                      A Well Spent Life  
The Golden Positions                  The Garden of Eden  
War Game                                  Sources of Country Music  
The Grey Fox                              Rear Window  
The Dresser                                Diva  
Apocalypse Now                          King of Hearts  
Clockwork Orange                        Tender Mercies  
Red River                                  The Last Waltz  
Scorpio Rising                             Raging Bull  
An Autumn Afternoon                    Marat/Sade  
Movie Movie                                Mean Streets  
From Mao to Mozart                      The Big Sleep  
Love & Death                              The Fortune

|                           |                  |
|---------------------------|------------------|
| Murder My Sweet           | A Passion        |
| Wages of Fear             | The Passenger    |
| Modern Times              | Gold Rush        |
| McCabe & Mrs. Miller      | Limelight        |
| Harlan County U.S.A.      | La Strada        |
| The Nights of Cabiri      | Dersu Uzala      |
| The Story of Adele H.     | Small Change     |
| Swept Away                | Love & Anarchy   |
| Throne of Blood           | White Dawn       |
| Cries & Whispers          | M*A*S*H          |
| Smiles of a Summer Night  | Thieves Like Us  |
| Aguirre, The Wrath of God | Black Orpheus    |
| Seventh Seal              | 8 1/2            |
| Kind Hearts & Coronets    | Days of Heaven   |
| Throne of Blood           | Persona          |
| Prelude: Dog Star Man     | The Dove         |
| Oh Dem Watermelons        | The Knack        |
| Sons and Lovers           | The Innocents    |
| Blow-Up                   | The General      |
| The Gold Rush             | Balloonatic      |
| Coney Island              | The Rink         |
| Cops                      | Ballet Adagio    |
| Allures                   | Zorba the Greek  |
| King Kong                 | Body Heat        |
| The Big Sleep             | Diner            |
| If You Love This Planet   | Atomic Cafe      |
| Missing                   | Circle of Deceit |
| The Point                 | Sophie's Choice  |
| My Dinner With Andre      | Mephisto         |

|                         |                  |
|-------------------------|------------------|
| Sprout Wings and Fly    | Autumn Sonata    |
| Wasn't That a Time      | East of Eden     |
| Ramparts of Clay        | The Green Wall   |
| Seven Beauties          | A Lesson in Love |
| Effi Briest             | The Dead Birds   |
| Raven's End             | La Soufriere     |
| The Graduate            | Harold and Maude |
| Romeo and Juliet        | "Z"              |
| A Thousand Clown        | Louisiana Story  |
| The People of the Wind  | The Duellists    |
| To Have and To Have Not | Kwaidan          |
| Bread and Chocolate     | Images           |
| Mr. Hulot's Holiday     | Being There      |
| Slaughterhouse Five     | Day for Night    |
| Fiddler on the Roof     | Goldfinger       |
| Women in Love           | Local Hero       |
| How I Won the War       | La Traviata      |
| Peppermint Soda         | Fitzcarraldo     |
| We of the Never Never   | Morgan           |
| Man of Marble           | Danton           |
| Bye Bye Brazil          | Sorcerer         |
| The Secret of Nimh      | High Noon        |
| Breaking Away           | Yojimbo          |
| The Cameraman           | The Dentist      |
| The Tin Drum            | Notorious        |
| Orchestra Rehearsal     | The River        |
| Portrait of Theresa     | The Green Wall   |
| My Brilliant Career     | East of Eden     |
| King Solomon's Mines    | Harry and Tonto  |

|                          |                  |
|--------------------------|------------------|
| Black and White in Color | The Conversation |
| Grapes of Wrath          | La Dolce Vita    |
| Young Frankenstein       | Hearts and Minds |
| Steamboat Bill, Jr.      | The Clockmaker   |
| Keaton Rides Again       | Lacombe, Lucien  |
| Virgin Spring            | The Last Supper  |
| Children of Paradise     | Safety Last      |
| Small Change             | Stagecoach       |
| The Magic Flute          | Bound for Glory  |
| Seduction of Mimi        | Sherlock Jr.     |
| Treasure of Sierra Madre | The Navigator    |
| Blood of the Condor      | THX 1138         |
| The Lavendar Hill Mob    | Sleeper          |
| The Great Dictator       | Railrodder       |
| City Lights              | Last Words       |
| I Am My Films            | Stroszek         |
| Yellow Submarine         | The Last Supper  |
| The Godfather            | The Critic       |
| A Nous la Liberte        | Watership Down   |
| Night at the Opera       | Macbeth          |
| An American Friend       | 1900             |
| Battle of Chile          | Walkabout        |
| Picnic at Hanging Rock   | Anderson Platoon |
| A Charlie Chaplin Revue  | Quintet          |
| Mon Oncle d' Amerique    | Zazie            |
| Melvin and Howard        | Casablanca       |
| The Black Stallion       | The Stuntman     |
| Resurrection             | Bringing Up Baby |
| It Came From Outer Space | Night and Fog    |

The Emigrants  
The Last Detail  
Dr. Strangelove  
Chariots of Fire  
Gallipoli  
Little Big Man  
Spirit of the Beehive  
Zelig  
Ballad of Gregorio Cortez  
Fanny & Alexander  
Hot Pepper  
Mon Oncle  
Tomorrow  
The Ship Sails On  
Gal Young'n  
Desperately Seeking Susan  
El Norte  
The General  
Dark Glow of the Mountains  
MacBeth  
Xica  
Sunday In the Country  
Baby, It's You  
Repo Man  
Birdy  
Gospel  
The Killing Fields  
Phar Lap  
Lianna

Ragtime  
Woodstock  
Oliver  
Reds  
Das Boot  
Montenegro  
Swing Time  
Under Fire  
Roads of Exile  
Carmen  
In Heaven There Is No Beer  
The Last Metro  
The Great Santini  
Cross Creek  
The Postman Always Rings Twice  
Rope  
Sugar Cane Alley  
Koyaanisquatsi  
Educating Rita  
The Ballad of Narayama  
Barbarella  
The Brother From Another Planet  
The Gods Must Be Crazy  
Purple Rose of Cairo  
Amadeus  
Amarcord  
Alamo Bay  
Paris, Texas  
Last Night At the Alamo



Pauline at the Beach  
A Soldier's Story  
Southern Comfort  
After Hours  
Wetherby  
Double Indemnity  
State of Siege  
Colonel Red  
Distant Thunder  
Witness  
Heartbreakers  
Brazil  
Entre Nous  
My Beautiful Laundrette  
Raising Arizona  
Crossover Dreams  
Round Midnight  
Sherman's March  
Secret Honor  
Children of a Lesser God  
Veronika Voss

The 400 Blows  
A Wedding  
Elvira Madigan  
Dim Sum  
La Nuit De Varennes  
Blood Simple  
Cousin, Cousine  
Twice in a Lifetime  
The In-Laws  
The Flight of the Eagle  
The Official Story  
Marie  
The Trip to Bountiful  
A Midsummer Night's Sex Comedy  
Crossroads  
El Amor Brujo  
Sullivan's Travels  
After the Rehearsal  
84 Charing Cross Road  
Playtime  
Pirates of Penzance

## **FALL 1987**

Something Wild  
My Life as a Dog  
The Birth of A Nation  
Swimming to Cambodia  
The Bicycle Thief  
Citizen's Band

Withnail and I  
Silkwood  
The Big Heat  
The Conversation  
Man Facing Southeast

## **SPRING 1988**

|                       |                    |
|-----------------------|--------------------|
| Hope and Glory        | Top Hat            |
| Clockwise             | The Mosquito Coast |
| Smithereens           | Making Mr. Right   |
| The Lady Eve          | Touch of Evil      |
| Les Visiteurs Du Soir | Stand and Deliver  |
| Cry Freedom           | Matewan            |

## **Fall 1988**

|                     |                           |
|---------------------|---------------------------|
| Singing in the Rain | Sammie and Rosie Get Laid |
| The Dead            | The Dubliners             |
| The Third Man       | Jean De Florette          |
| Manon of the Spring | The Lady From Shanghai    |
| Tampopo             | Room With a View          |
| Wings of Desire     | Sunset Boulevard          |
| O Lucky Man         | The Lady Killers          |

## **Spring 1989.....Whatever Happened to the Spring of '89?**

## **Fall 1989**

|                         |                                     |
|-------------------------|-------------------------------------|
| Who Framed Roger Rabbit | The Adventures of Baron Munchhausen |
| Thin Blue Line          | Treehouse: An Ozark Story           |
| New York Stories        | Skyline                             |
| Spellbound              | The Asphalt Jungle                  |
| The Misfits             | Pelle the Conqueror                 |
| Days of Heaven          | The Last Temptation of Christ       |
| The Wages of Fear       | A Night at the Opera                |

## **SPRING 1990**

Heathers

Housekeeping

Welcome in Vienna

Let's Get Lost

Le Jour Se Leve

Vincent

Breaker Morant

When Harry Met Sally

Voices of Sarafina

Chimes at Midnight

Tin Men

Do the Right Thing

The Moderns

## **FALL 1990**

The Fabulous Baker Boys

Drugstore Cowboy

Yaaba

The Mystery of Picasso

Henry V

Children of Paradise

Common Threads

Enemies, A Love Story

Mountains of the Moon

Betty Blue

A Day on the Grand Canal

Always

Trouble in Mind

Soldier of Orange

## **SPRING 1991**

Dr. Strangelove

The Best Years of Our Lives

Joe's Bed-Stuy Barber Shop

We Cut Heads

The Two Jakes

Cinema Paradiso

Don't It Feel Like Home

A New Leaf

My Left Foot

No Maps on My Taps

Play It Again, Sam

Chinatown

The Entertainer

The Seventh Seal

The Godfather

**FALL 1991**

Alice  
Tom Benton's Missouri  
Citizen Kane  
Hamlet  
Nosferatu  
Dreams  
Four Artists

The Krays  
Nasty Girl  
Tune in Tomorrow  
Rosencrantz and Guildenstern Are Dead  
Impromptu  
Top Secret  
Ay Carmela

**SPRING 1992**

City of Hope  
The Assault  
Things Change  
To Sleep with Anger  
Miami Blues  
Coup de Torchon  
Barton Fink

The Conversation  
Mr. and Mrs. Bridge  
Montenegro  
Slaves of New York  
Vincent and Theo  
Rashomon  
Raising Arizona

**FALL 1992**

Ramblin' Rose  
The Players  
Delicatessen  
Incident at Ogallala  
Macbeth  
The Walkabout  
Love & Anarchy

Black Orpheus  
Hope & Glory  
Virgin Spring  
American Dream  
Dodes'ka-den  
Woman Next Door  
Traffic

**SPRING 1993**

Bob Roberts  
Avalon  
Double Life of Veronique

Innocents Abroad  
Long Walk Home  
Journey of Hope

The Horse's Mouth  
The Tin Drum  
The Bride Wore Black  
Look Back in Anger

I've Heard the Mermaids Singing  
Prospero's Books  
The Rocking Horse Winner  
Naked Gun 2.5

### **FALL 1993**

Chaplin  
Husbands and Wives  
Hearts of Darkness  
Water From Chocolate  
The Man Facing Southeast  
Bicycle Thief  
Damage

Gold Rush  
Apocalypse Now  
Enchanted April  
Reggae Sunsplash  
Crying Game  
Icicle Thief  
Planes, Trains, and Automobiles

### **SPRING 1994**

Bram Stoker's Dracula  
Alien Nation  
Search for Bobby Fisher  
I Love You to Death  
Into the West  
My Own Private Idaho  
Mr. Hulot's Holiday

Passion Fish  
Places in the Heart  
Household Saints  
Tie Me Up! Tie Me Down!  
Frank Fillo's Favorite Shorts  
Night on Earth  
Das Boot

### **FALL 1994**

The Duellists  
Europa, Europa  
Frida  
The Lady from Shanghai  
Insignificance

Casualties of War  
Camp de Thiaroye  
Short Cuts  
A Brief History of Time  
Young Frankenstein

High Fidelity  
Rhapsody in August

Babette's Feast  
Harold and Maude

### **SPRING 1995**

Reservoir Dogs  
Homicide  
Boyz n' the Hood  
Plan 9 From Outer Space  
Widow's Peak  
Kamouraska  
Mark Biggs' As Seen by Both Sides

Miller's Crossing  
Jit  
Cars That Eat People  
Plenty  
Raining Stones  
Cocaine Fiends  
Apple War

### **FALL 1995**

Barcelona  
Rob Roy  
My Family  
Touch of Evil  
Crumb  
Hoop Dreams  
Clerks

Before Sunrise  
Once Were Warriors  
The Killing  
Red Rock West  
Immortal Beloved  
Smoke

### **SPRING 1996**

Four Weddings and a Funeral  
The Wizard of Oz  
The Secret of Roan Inish  
Jungle Fever  
The Hammock Variations  
Living in Oblivion  
Il Postino

McCabe and Mrs. Miller  
An Evening with Alan Greenburg  
The Piano  
Farewell, My Concubine  
The General with Joann Walter on piano  
The Snapper  
Delicatessen

## **FALL 1996**

|   |                               |
|---|-------------------------------|
| Twelve Monkeys                              | Mighty Aphrodite              |
| Sense and Sensibility                       | Two Daughters                 |
| Gold Rush with JoAnn Walter on piano        |                               |
| It's All True with the Trio do Samba        |                               |
| Fargo                                       | The Video Art of Van MacElwee |
| 2001: A Space Odyssey                       | Queen Margot                  |
| Great Day in Harlem with Chris Burnett Band |                               |
| Clueless                                    | Richard III                   |

## **SPRING 1997**

|                   |                                 |
|-------------------|---------------------------------|
| She's the One     | Trio Americas                   |
| Cold Comfort Farm | 32 Short Films About Glen Gould |
| Trainspotting     | Dead Man                        |
| Angels & Insects  | Brother from Another Planet     |
| Last Man Standing | An Evening with Allen Moore     |
| Microcosmos       | Monterey Pop                    |
| The Monster       | Young Poisoner's Handbook       |

## **FALL 1997**

|                            |                           |
|----------------------------|---------------------------|
| Shine                      | Grosse Pointe Blank       |
| Keaton's Sherlock Jr.      | Every One Says I Love You |
| Vertov's Man with a Camera |                           |
| Les Blank Live!            | Black Robe                |
| Citizen Ruth               | Rendezvous in Paris       |
| English Patient            | Breaking the Waves        |
| Secrets and Lies           | Vertigo                   |
| Sling Blade                | Eat, Drink, Man, Woman    |

## **SPRING 1998**

Brassed Off

Baraka

Bird

Mrs. Brown

Shall We Dance?

Dreams of the Dark River

Detour

The White Balloon

Box of Moonlight

Ridicule

Keaton's College

From the Journals of Jean Seberg

Trio Americas

Washington Square

Woman in the Window

U2: Rattle and Hum

## **FALL 1998**

The Full Monty

Deconstructing Harry

Winter Guest

Spanish Prisoner

Naked Lunch

The Treasure of Sierra Madre

National Lampoon's Christmas Vacation

The Sweet Hereafter

The Gingerbread Man

The Kid

Men With Guns

La Cérémonie

Johnny Stecchino

## **WINTER 1999**

Out of Sight

Fast, Cheap, Out of Control

Eve's Bayo

The Thief

Brigadoon

Night on Earth

Next Stop, Wonderland

Pink Flamingos

Smoke Signals

Afterglow

The Cameraman

Antonia's Line

The Inheritors

Pi



**FALL 1999**

Shakespeare in Love

The Return of Les Blank

Touch of Evil

Nights of Cabiria

Thin Red Line

Three Seasons

Cold Fever

Go!

Elizabeth

A Simple Plan

The Kid Brother

Central Station

Gods and Monsters

A Christmas Story



## **Spring 2000**

|   |                         |
|---|-------------------------|
| Red Violin                                | Limbo                   |
| Lock, Stock, and Two Smoking Barrels      |                         |
| Run Lola Run                              | RKO 281                 |
| West Beirut                               | After Life              |
| Election                                  | Buena Vista Social Club |
| Dream Life of Angels                      | The Castle              |
| Endurance                                 | Yellow Submarine        |
| Chaplin's The Pilgrim & Keaton's The Boat |                         |

## **Fall 2000**

|                       |                      |
|-----------------------|----------------------|
| The Straight Story    | Being John Malkovich |
| Ghost Dog             | American Beauty      |
| Topsy Turvey          | The Third Man        |
| Kings with Straw Mats | Croupier             |
| The End of the Affair | Tango                |
| Beau Travail          | Sweet and Lowdown    |
| Magnolia              | The Navigator        |
| Midwinter's Tale      |                      |

## **Spring 2001**

|                      |                     |
|----------------------|---------------------|
| Small Time Crooks    | High Fidelity       |
| Get Carter           | Hamlet              |
| Ugetsu               | Shower              |
| Strangers on a Train | Hiroshima Mon Amour |
| The Magician         | Safety Last         |
| Badlands             | Mr. Death           |
| Time Code            | Chicken Run         |

## Fall 2001

|                                      |                                |
|--------------------------------------|--------------------------------|
| Oh Brother, Where Art Thou?          | Crouching Tiger, Hidden Dragon |
| You Can Count on Me                  | Traffic                        |
| Making of the <i>Millennium Arch</i> | Eve and Adam                   |
| Billy Elliot                         | Me You Them                    |
| Mansfield Park                       | The General                    |
| Wonder Boys                          | La Strada                      |
| Last Stand of the Tall Grass Prairie |                                |
| Nurse Betty                          | A Hard Day's Night             |

## Spring 2002

|                      |                          |
|----------------------|--------------------------|
| Memento              | Dish                     |
| You Can Count on Me  | Princess and Warrior     |
| Himalaya             | Ghost World              |
| Eight Men Out        | Long Gone                |
| Steamboat Bill, Jr.  | With a Friend Like Harry |
| Apocalypse Now Redux | The Man Who Wasn't There |
| Heist                | Down From the Mountain   |

## Fall 2002

|                         |                |
|-------------------------|----------------|
| The Royal Tennenbaums   | Gosford Park   |
| Beyond Reasonable Doubt | In the Bedroom |
| Amelie                  | Citizen Kane   |
| Monsoon Wedding         | Gold Rush      |
| Rear Window             | Iris           |
| Vatel                   | Days of Heaven |
| Bread and Tulips        | Songcatcher    |

### **Spring 2003**

|                            |                           |
|----------------------------|---------------------------|
| Importance of Being Ernest | Hedwig and the Angry Inch |
| No Man's Land              | My Big Fat Greek Wedding  |
| Third Man                  | Waking Life               |
| The Devil's Backbone       | Trekkies                  |
| Dr. Caligari's Cabinet     | Possession                |
| Koyanisqatsi               | Cat's Meow                |
| Far From Heaven            | Deep End                  |

### **Fall 2003**

|                         |                                  |
|-------------------------|----------------------------------|
| Bowling for Columbine   | Adaptation                       |
| The Hours               | The Pianist                      |
| Seven Chances           | Talk to Her                      |
| Solaris                 | St. Martin in the Fields Concert |
| Divine Intervention     | Michael Collins                  |
| Frida                   | Naqoyqatsi                       |
| Free Form Film Festival | It's a Wonderful Life            |

### **Spring 2004**

|                       |                          |
|-----------------------|--------------------------|
| Mighty Wind Secret    | Secret Lives of Dentists |
| Lost in Translation   | The Last Kiss            |
| College               | 9/11/01                  |
| The Celebration       | Play Misty for Me        |
| Singin' in the Rain   | City of God              |
| A Composer and a Film | Whale Rider              |
| One Bite of the Apple | Winged Migration         |

## **Fall 2004**

|                                       |                 |
|---------------------------------------|-----------------|
| Rivers and Tide                       | The Kid         |
| Touching the Void                     | Elephant        |
| Triplets of Belleville                | Mystic River    |
| Eternal Sunshine of the Spotless Mind |                 |
| Casa de los Babys                     | Fahrenheit 9/11 |
| Good Bye Lenin                        | Station Agent   |
| Osama                                 | The Cooler      |
| Planes, Trains, and Automobiles       |                 |

## **Spring 2005**

|   |                                       |
|---|---------------------------------------|
| Super Size Me   | Ripley's Game                         |
| Duck Soup   | Maria Full of Grace                   |
| Northfork   | Spring, Summer, Fall, Winter...Spring |
| Control Room  | The Fast Runner                       |
| The Last Laugh  | Ray                                   |
| Step into Liquid  | The Motorcycle Diaries                |
| Three Filmmakers and Three Films: Bogan, Knapp, and Wylie |                                       |

## **Fall 2005**

|                             |                                      |
|-----------------------------|--------------------------------------|
| Million Dollar Baby         | Sideways                             |
| Hotel Rwanda                | What the Bleep Do We Know            |
| Born into Brothels          | Wild Parrots of Telegraph Hill       |
| Italian for Beginners       | The Sea Inside                       |
| Crash                       | Enron: The Smartest Guys in the Room |
| The Story of Weeping Camels | Being Julia                          |
| The Cameraman               | Brazilogy                            |

## Spring 2006

|                          |                           |
|--------------------------|---------------------------|
| Cinderella Man           | Constant Gardener         |
| March of the Penguins    | Downfall                  |
| City of Ghosts           | The Big Sleep             |
| Murder Ball              | House of Sand and Fog     |
| Lords of Dogtown         | Character                 |
| Safety Last              | The Secret of Roan Innish |
| Good Night and Good Luck | The Meaning of Life       |

## Fall 2006

|                                      |                        |
|--------------------------------------|------------------------|
| Match Point                          | United 93              |
| Three Burials of Melsquiades Estrada |                        |
| Spirited Away                        | Why We Fight           |
| Grizzly Man                          | Air Force Band Concert |
| Tsotsi                               | Paradise Now           |
| Modern Times                         | 2046                   |
| An Inconvenient Truth                |                        |
| Free Form Film Festival              | Prairie Home Companion |

## Spring 2007

|   |                   |
|---|-------------------|
| Little Miss Sunshine                              | Science of Sleep  |
| The Truth about Pictures                          | Gabrielle         |
| US vs. John Lennon                                | Five Obstructions |
| Jacques Thibaud Trio                              | Leahy             |
| Michael Collins                                   | Water             |
| Ricky Leacock, A Well Spent Life, Gap Tooth Women |                   |
| Burden of Dreams, with Les Blank                  |                   |
| Life and Debt                                     | La Soufriere      |

King of Scotland

The General

Artists at Work: The Making of the Millennium Arch

Tom Benton's Missouri

Naked Bronze: Louis Smart Sculptor in the Ozarks

### **Fall 2007**

Stranger than Fiction

Letters from Iwo Jima

Babel

Double Indemnity

Chinatown

Brick

At Highest Risk

Cache

Maxed Out

City Lights

Schultze Gets the Blues

The Queen

The Namesake

Princess Mononoke

### **Spring 2008**

Sicko

Kiss Me Kate

True West

Who Killed the Electric Car

Who's Afraid of Virginia Woolf?

Closer

Innocent Voices

Streetcar Named Desire

Love! Valour! Compassion!

The Kid Brother

Rope

12 Angry Men

The Russian Ark

Noises Off

### **Fall 2008**

Juno

Taxi to the Dark Side

No Country for Old Men

Across the Universe

Atonement

Rockwell Kent

Paris, J T'Aime

Still Life

Into the Wild

Casino

The Gods Grew Tired of Us

Blossoms of Fire

Comedy of Errors

Rescue Dawn

Shine a Light

### **Spring 2009**

Mamma Mia

Gold Rush

Gonzo

Before the Devil Knows You're Dead

La Vie en Rose

Merchant of Venice

Brideshead Revisited

Touch of Evil

Vicky Cristina Barcelona

French Lieutenant's Woman

The Duchess

Year of Living Dangerously

Bye Bye Birdie (Stage Play)

All That Jazz

### **Fall 2009**

Sunshine Cleaning

The Navigator

Death at a Funeral

Happy Go Lucky

Scarlet Street

Flow

Encounters at the End of the World

The Amazon and Beyond with Filmmaker Ryan Wylie

and Songstress Felili

The Reader

Man on Wire

Sin Nombre

Brother From Another Planet

Mister Johnson

The Limits of Control



## Spring 2010

|                          |                  |
|--------------------------|------------------|
| The Invention of Lying   | The Hurt Locker  |
| Bright Star              | District 9       |
| Waltz with Bashir        | Revanche         |
| The Class                | Julie & Julia    |
| Beauty and the Beast     | Some Like It Hot |
| Capitalism: A Love Story | Precious         |
| An Education             | Metropolis       |

## Fall 2010

|  |                   |
|--|-------------------|
| Up in the Air                            | Every Little Step |
| Moon                                     | The Moderns       |
| Hot Club of San Francisco                | Ghost Writer      |
| Sherlock Junior/The Pilgrim              | The White Ribbon  |
| Synecdoche, NY                           | Harold and Maude  |
| Monty Python in Search of the Holy Grail |                   |
| Spamolot                                 | Burma VJ          |
| Purple Rose of Cairo                     |                   |

## Spring 2011

|                            |                       |
|----------------------------|-----------------------|
| The Social Network         | Sunset Boulevard      |
| Winter's Bone              | Psycho                |
| Exit Through the Gift Shop | Paranoid Park         |
| Nine Nation Animation      | Cell 211              |
| Inception                  | Waiting for Superman  |
| Citizen Kane               | Pink Floyd's the Wall |
| In the Loop                |                       |

## **Fall 2011**

|                            |                   |
|----------------------------|-------------------|
| Exit Through the Gift Shop | 127 Hours         |
| Blue Valentine             | Source Code       |
| Dr. Strangelove            | Jane Eyre         |
| Another Year               | The King's Speech |
| The Kid                    | Mon Oncle         |
| Illusioniste               | Even the Rain     |
| Inside Job                 | Run, Lola, Run    |

## **Spring 2012**

|                        |                          |
|------------------------|--------------------------|
| The Red Shoes          | Sewell Ballet            |
| The Graduate           | Midnight in Paris        |
| Persepolis             | Certified Copy           |
| I've Loved You So Long | Blood Simple             |
| Paris                  | Rango                    |
| A Town Called Panic    | Cave of Forgotten Dreams |
| Notorious              | Videos by Lampo Leong    |
| Super 8                |                          |

## FILMOGRAPHY (1988-2012) — James Bogan

*T-Shirt Cantata*, 1988, producer/director/editor.

Screened at the following film festivals: Cine-Rio IV, Rio de Janeiro; Chicago Latino Film Festival; San Antonio Film Festival; 10th International Festival of New Latin American Film, Havana; Birmingham International Educational Film Festival; *T-Shirt Cantata* was awarded a CINE Eagle award in 1989 “as evidence of its suitability to represent the United States and American cinematography in international festivals abroad.” Under the auspices of CINE the film has been screened at the following festivals: Certamen Internacional de Cine Amateur, Igualada (Barcelona), Spain; Festival dei Populi, Florence, Italy; The International Short Film Festival, Huy, Belgium; International Bonn Festival of Short Films, Bonn, Germany; CINE Showcase--Washington D.C.; Festival do Escoril, Portugal; Cork International Video and Film Festival, Ireland; Golden Knight International Amateur Film Festival, Malta; and the International Festival of Wattrelos, France; International Amateur Film Festival, Hiroshima, Japan. Featured at the Contemporary Art Museum of Chicago during their Modern Tee Shirt Exhibition-June 1991. Featured in the Free Form Film Festival-2003-San Francisco, New York, St. Louis, Salt Lake City, and Kansas City. Television broadcast TVE, Rio Grande do Sul, Brazil, April 2006.

*Gap-Toothed Women*, (directed by Les Blank, 1988), screen credit for research.

*Treehouse: An Ozark Story*, (directed by Tom Shipley, 1989), creative advisor.

*Tom Benton's Missouri*, 1992, producer/director/editor/writer (with Frank Fillo).

Gold Award (First Place) in the International CINDY (Cinema in Industry) Competition-1995

Red Ribbon (Second Place) at the American Film and Video Association Festival--1993

Certificate of Creative Excellence (Third Place) at the US International Film and Video Festival--1993

Winner of a CINE Golden Eagle Award--1993

Winner of a Bronze Telly Award--1993

Finalist in Intermediate Education Category at the Birmingham International Film Festival--1993

Winner "Best Short Feature" at the Great Plains Film Festival--1992.

Broadcast on the following Missouri television stations: KQTV (ABC--St. Joe); KTVO (ABC--Kirksville); KETC (PBS--St. Louis); KODE (ABC--Joplin); KHQA (CBS--Hannibal-Quincy); KOMU (NBC--Columbia); KY3 (NBC--Springfield); KMOS (PBS--Warrensburg); KCPT (PBS--Kansas City).

Through the Central Educational Network satellite distribution the program has been broadcast on PBS stations in Kentucky, Idaho, Indiana, Nebraska, Connecticut, Kansas, Florida, California, Michigan, South Dakota, and Texas.

The film has been screened at numerous locations including the following venues: World Premiere at the House Lounge of the Missouri State Capitol; Crowder College, Neosho, Missouri; UMR Film Series; Museum of Art and Archaeology—University of Missouri-Columbia; University of Kansas; Tom Benton Bash, Kansas City; Oregon State University; Mackinac Island Library; College Art Association 1993 National Convention.

*Tom Benton's Missouri* is distributed nationally by Films for the Humanities, Princeton, New Jersey.

*O Missouri de Benton: Uma historia americana atraves da arte*, 1993, producer of the Portuguese language version of *Tom Benton's Missouri*.

*Chalk Up Another*, 1992, producer/director

Certificate of Honorable Merit in the National Fine Arts Video Competition—1993

Award of Recognition at the Missouri Video Festival--1993

***Color It Brazil--Brasil Em Cores***, 1992, producer/director

(Along with *T-Shirt Cantata*, *Color It Brazil* accompanied a Brazilian Naive Art Exhibition as an installation piece. It has been screened at galleries and museums in Missouri, Colorado, and Wyoming.)

***The Hammock Variations***, 1996, producer/director

Award of Recognition--Missouri Video Festival

Screened weekly on TV Liberal, State of Para, Brazil, month of  
March, 2004

“Audience Award” at the 3<sup>rd</sup> Brazilian Festival of Film in Belem-  
2007. (5000 voters)

***As Varicoes da Rede de Dormir***, 1998,

Portuguese version of ***The Hammock Variations***.

Television broadcast, TV-Cultura, Para, Brazil, March 2004

Audience Award (vote of 5000 people) for Best Short Feature at the  
3<sup>rd</sup> Annual Brazilian Film Festival in Belem, Brazil, 2007

***Dreams of the Dark River***, 1998, producer/director

***Evening Song of the Fishermen***, 1998, producer/director

***Sonhos do Rio Escuro***, 1999, producer/director

***The Making of Millennium Arch***, 2001, producer/director in collaboration with  
Edwina Sandys

***Eve and Adam***, 2001, producer and director in collaboration with  
Edwina Sandys and Michael Hicks

***The Celtic Double Spiral Space Centering Vehicle***, 2005,  
producer/director/sculptor

***Adventures of the Amazon Queen***, (2007), producer/writer/director—  
Telly Award, 2008  
(Screened at UMR and in Brazil: Cultural Center Santander(Porto Alegre), Universidade Santiago and Cine Club Carra (Goiania), Casa Thomas Jefferson (Brasilia), CCBEU, FAZ, IAP, Federal Universidade do Para (Belem), Cine-Club JB (Abaetetuba), Cine-Club Caetano (Sao Paulo), Ragtag Cinema (Columbia, Missouri))

***Naked Bronze: Louis Smart Sculptor in the Ozarks***, (2009),  
producer/director  
(Portuguese language version—2009),  
Telly Award (2011),  
Kansas City Film Fest featured screening (2011)

***The Micro-Celtic Double Spiral Space Centering Vehicle***, (2009),  
producer/director,

***Man vs. Tree***, (2012), producer/director/man.

***Tom Benton's Missouri***--High Defintion version (2012) with *An Educators' Guide*, project director. [tombenton.missouri.edu](http://tombenton.missouri.edu)

***Carnival Round Up***, producer/director (In progress)



Photo by Brad Rupert

## BIO-BLURB

James Bogan is an emeritized professor of art history, a poet, and a film-maker, who has taught at the Missouri University of Science & Technology (formerly the University of Missouri-Rolla) since 1969. His scholarly publications include *Sparks of Fire* (1982), an experimental anthology on William Blake, and *Burden of Dreams* (1984), a casebook on Les Blank's film. In 1986 he lectured at the Federal University of Para in Brazil as a Fulbright Fellow, where he also began his career as a documentary film-maker with *T-Shirt Cantata*. Since then he has made several more films about the Amazon including *The Hammock Variations* (1996) and *The Adventures of the Amazon Queen* (2007). *Tom Benton's Missouri* (1992), a half hour documentary on the most ambitious mural of America's foremost muralist, won numerous awards including "Best Short Feature" at the Great Plains Film Festival. *NAKED BRONZE: Louis Smart Sculptor in the Ozarks* is another film that documents the artistic process. Bogan's prose and poetry have been published widely in magazines like *River Styx*, *New Letters*, and *Walking* and several have been aired on National Public Radio's *All Things Considered*, *The Savvy Traveler*, and *Market Place*. He was selected as a Kellogg Fellow for International Development in 1993 and as such participated in a leadership training program with 40 other Fellows from the United States and Latin America. *Ozark Meandering*, a book of maximal poetry and poetic prose, was typeset at Timberline Press in 1999, making it "the last hand-made book of the millennium." In 1997 he was named a "Curators' Teaching Professor" at S&T and in 2005 was honored with the Missouri President's Teaching Award. In 2002 he was invited to construct a three ton version of *The Celtic Double Spiral Space Centering Vehicle* at the Garden of European Fantastic Art in Belgium. His current projects include various earth sculptures, a film called *Carnival Round Up* about the Lions Club 4<sup>th</sup> of July fair in Rolla, and the exploration of the Ozarks by foot, bicycle, and kayak.



Download *Tom Benton's Missouri* at [tombenton.missouri.edu](http://tombenton.missouri.edu)  
Download *Brazilogy* (Three Amazon documentaries about T-Shirts,  
Boats, and Hammocks) at [www.boundtobelem.com](http://www.boundtobelem.com)  
Further information at [www.mst.edu/~jbogan](http://www.mst.edu/~jbogan)