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 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 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.
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 spotlight 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.

For *Being John Malkovich* a fedora-ed man walked across stage and out the door. Nobody recognized him for John Malkovich.
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 Straw Mats* 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 necessaries 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, i.e., 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 OOOOOOMVRRRRRRR 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 surprisingly 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 KERPHLUMPFF. 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.
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 of being Patricia High smith’s fetching but creepy Ripley. The film was directed by the Italian Liliana Caviani who incidentally did not waste Charlotte Ramplng in THE NIGHT PORTER, lo 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” is 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.*
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:

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

BAMMMMMMMM.

“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 dummy 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 dummy 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 smothering 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


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 travelling 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 Giulietta Masina.

THURSDAY, December 1

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
<table>
<thead>
<tr>
<th>Film Title</th>
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<tbody>
<tr>
<td>Murder My Sweet</td>
<td>A Passion</td>
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<td>Wages of Fear</td>
<td>The Passenger</td>
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<td>Modern Times</td>
<td>Gold Rush</td>
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<td>McCabe &amp; Mrs. Miller</td>
<td>Limelight</td>
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<td>Harlan County U.S.A.</td>
<td>La Strada</td>
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<td>The Nights of Cabiri</td>
<td>Dersu Uzala</td>
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<td>The Story of Adele H.</td>
<td>Small Change</td>
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<td>Swept Away</td>
<td>Love &amp; Anarchy</td>
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<td>Throne of Blood</td>
<td>White Dawn</td>
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<td>Cries &amp; Whispers</td>
<td>M<em>A</em>S*H</td>
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<td>Smiles of a Summer Night</td>
<td>Thieves Like Us</td>
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<td>Aguirre, The Wrath of God</td>
<td>Black Orpheus</td>
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<td>Seventh Seal</td>
<td>8 1/2</td>
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<td>Kind Hearts &amp; Coronets</td>
<td>Days of Heaven</td>
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<td>Throne of Blood</td>
<td>Persona</td>
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<td>Prelude: Dog Star Man</td>
<td>The Dove</td>
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<td>Oh Dem Watermelons</td>
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<td>Sons and Lovers</td>
<td>The Innocents</td>
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<td>Blow-Up</td>
<td>The General</td>
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<td>The Gold Rush</td>
<td>Balloonatic</td>
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<td>Coney Island</td>
<td>The Rink</td>
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<td>Cops</td>
<td>Ballet Adagio</td>
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<td>Allures</td>
<td>Zorba the Greek</td>
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<td>King Kong</td>
<td>Body Heat</td>
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<td>The Big Sleep</td>
<td>Diner</td>
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<td>If You Love This Planet</td>
<td>Atomic Cafe</td>
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<td>Missing</td>
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<td>The Point</td>
<td>Sophie’s Choice</td>
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<td>My Dinner With Andre</td>
<td>Mephisto</td>
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<td>Movie 1</td>
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<td>Sprout Wings and Fly</td>
<td>Autumn Sonata</td>
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<td>Wasn’t That a Time</td>
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<td>Ramparts of Clay</td>
<td>The Green Wall</td>
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<td>Seven Beauties</td>
<td>A Lesson in Love</td>
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<td>The Dead Birds</td>
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<td>Raven’s End</td>
<td>La Soufriere</td>
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<td>The Graduate</td>
<td>Harold and Maude</td>
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<td>Romeo and Juliet</td>
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<td>A Thousand Clown</td>
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<td>The People of the Wind</td>
<td>The Duellists</td>
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<td>To Have and To Have Not</td>
<td>Kwaidan</td>
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<td>Bread and Chocolate</td>
<td>Images</td>
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<td>Mr. Hulot’s Holiday</td>
<td>Being There</td>
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<td>Slaughterhouse Five</td>
<td>Day for Night</td>
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<td>Fiddler on the Roof</td>
<td>Goldfinger</td>
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<td>Women in Love</td>
<td>Local Hero</td>
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<td>How I Won the War</td>
<td>La Traviata</td>
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<td>Peppermint Soda</td>
<td>Fitzcarraldo</td>
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<td>We of the Never Never</td>
<td>Morgan</td>
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<td>Man of Marble</td>
<td>Danton</td>
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<td>Bye Bye Brazil</td>
<td>Sorcerer</td>
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<td>The Secret of Nimh</td>
<td>High Noon</td>
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<td>Breaking Away</td>
<td>Yojimbo</td>
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<td>The Cameraman</td>
<td>The Dentist</td>
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<td>The Tin Drum</td>
<td>Notorious</td>
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<td>Orchestra Rehearsal</td>
<td>The River</td>
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<td>Portrait of Theresa</td>
<td>The Green Wall</td>
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<td>My Brilliant Career</td>
<td>East of Eden</td>
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<td>King Solomon’s Mines</td>
<td>Harry and Tonto</td>
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</table>
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
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<tr>
<th>Movie 1</th>
<th>Movie 2</th>
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<tr>
<td>Pauline at the Beach</td>
<td>The 400 Blows</td>
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<td>A Soldier's Story</td>
<td>A Wedding</td>
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<td>Southern Comfort</td>
<td>Elvira Madigan</td>
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<td>After Hours</td>
<td>Dim Sum</td>
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<td>Wetherby</td>
<td>La Nuit De Varennes</td>
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<td>Double Indemnity</td>
<td>Blood Simple</td>
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<td>State of Siege</td>
<td>Cousin, Cousine</td>
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<td>Colonel Red</td>
<td>Twice in a Lifetime</td>
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<td>Distant Thunder</td>
<td>The In-Laws</td>
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<td>Witness</td>
<td>The Flight of the Eagle</td>
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<td>Heartbreakers</td>
<td>The Official Story</td>
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<td>Brazil</td>
<td>Marie</td>
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<td>Entre Nous</td>
<td>The Trip to Bountiful</td>
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<td>My Beautiful Laundrette</td>
<td>A Midsummer Night’s Sex Comedy</td>
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<td>Raising Arizona</td>
<td>Crossroads</td>
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<td>Crossover Dreams</td>
<td>El Amor Brujo</td>
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<td>Round Midnight</td>
<td>Sullivan’s Travels</td>
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<td>Sherman’s March</td>
<td>After the Rehearsal</td>
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<td>Secret Honor</td>
<td>84 Charing Cross Road</td>
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<td>Children of a Lesser God</td>
<td>Playtime</td>
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<td>Veronika Voss</td>
<td>Pirates of Penzance</td>
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**FALL 1987**

<table>
<thead>
<tr>
<th>Movie</th>
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<tr>
<td>Something Wild</td>
<td>Withnail and I</td>
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<tr>
<td>My Life as a Dog</td>
<td>Silkwood</td>
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<td>The Birth of A Nation</td>
<td>The Big Heat</td>
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<td>Swimming to Cambodia</td>
<td>The Conversation</td>
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<td>The Bicycle Thief</td>
<td>Man Facing Southeast</td>
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<td>Citizen’s Band</td>
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</tbody>
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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

<table>
<thead>
<tr>
<th>Movie 1</th>
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<tbody>
<tr>
<td>Heathers</td>
<td>When Harry Met Sally</td>
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<tr>
<td>Housekeeping</td>
<td>Voices of Sarafina</td>
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<tr>
<td>Welcome in Vienna</td>
<td>Chimes at Midnight</td>
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<td>Let’s Get Lost</td>
<td>Tin Men</td>
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<td>Le Jour Se Leve</td>
<td>Do the Right Thing</td>
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<td>Vincent</td>
<td>The Moderns</td>
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<td>Breaker Morant</td>
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### FALL 1990

<table>
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<th>Movie 1</th>
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<tr>
<td>The Fabulous Baker Boys</td>
<td>Enemies, A Love Story</td>
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<td>Drugstore Cowboy</td>
<td>Mountains of the Moon</td>
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<td>Yaaba</td>
<td>Betty Blue</td>
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<td>The Mystery of Picasso</td>
<td>A Day on the Grand Canal</td>
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<td>Henry V</td>
<td>Always</td>
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<tr>
<td>Children of Paradise</td>
<td>Trouble in Mind</td>
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<td>Common Threads</td>
<td>Soldier of Orange</td>
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### SPRING 1991

<table>
<thead>
<tr>
<th>Movie 1</th>
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<tr>
<td>Dr. Strangelove</td>
<td>My Left Foot</td>
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<tr>
<td>The Best Years of Our Lives</td>
<td>No Maps on My Taps</td>
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<tr>
<td>Joe’s Bed-Stuy Barber Shop</td>
<td>Play It Again, Sam</td>
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<tr>
<td>We Cut Heads</td>
<td>Chinatown</td>
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<td>The Two Jakes</td>
<td>The Entertainer</td>
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<td>Cinema Paradiso</td>
<td>The Seventh Seal</td>
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<td>Don’t It Feel Like Home</td>
<td>The Godfather</td>
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<tr>
<td>A New Leaf</td>
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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
Impromtu
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  I’ve Heard the Mermaids Singing
The Tin Drum  Prospero’s Books
The Bride Wore Black  The Rocking Horse Winner
Look Back in Anger  Naked Gun 2.5

FALL 1993
Chaplin  Gold Rush
Husbands and Wives  Apocalypse Now
Hearts of Darkness  Enchanted April
Water From Chocolate  Reggae Sunsplash
The Man Facing Southeast  Crying Game
Bicycle Thief  Icicle Thief
Damage  Planes, Trains, and Automobiles

SPRING 1994
Bram Stoker’s Dracula  Passion Fish
Alien Nation  Places in the Heart
Search for Bobby Fisher  Household Saints
I Love You to Death  Tie Me Up! Tie Me Down!
Into the West  Frank Fillo’s Favorite Shorts
My Own Private Idaho  Night on Earth
Mr. Hulot’s Holiday  Das Boot

FALL 1994
The Duellists  Casualties of War
Europa, Europa  Camp de Thiaroye
Frida  Short Cuts
The Lady from Shanghai  A Brief History of Time
Insignificance  Young Frankenstein
<table>
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<tbody>
<tr>
<td>Reservoir Dogs</td>
<td>Miller’s Crossing</td>
<td>Four Weddings and a Funeral</td>
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<td>Homicide</td>
<td>Jit</td>
<td>McCabe and Mrs. Miller</td>
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<td>Boyz n’ the Hood</td>
<td>Cars That Eat People</td>
<td>The Wizard of Oz</td>
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<td>Plan 9 From Outer Space</td>
<td>Plenty</td>
<td>The Secret of Roan Inish</td>
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<td>Widow’s Peak</td>
<td>Raining Stones</td>
<td>The Piano</td>
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<td>Kamouraska</td>
<td>Cocaine Fiends</td>
<td>Jungle Fever</td>
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<td>Mark Biggs’ As Seen by Both Sides</td>
<td>Apple War</td>
<td>The Hammock Variations</td>
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<td>Living in Oblivion</td>
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<td>Il Postino</td>
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FALL 1996
Twelve Monkeys
Sense and Sensibility
Gold Rush with JoAnn Walter on piano
It’s All True with the Trio do Samba
Fargo
2001: A Space Odyssey
Great Day in Harlem with Chris Burnett Band
Clueless

Mighty Aphrodite
Two Daughters
The Video Art of Van MacElwee
Queen Margot

SPRING 1997
She’s the One
Cold Comfort Farm
Trainspotting
Angels & Insects
Last Man Standing
Microcosmos
The Monster

Trio Americas
32 Short Films About Glen Gould
Dead Man
Brother from Another Planet
An Evening with Allen Moore
Monterey Pop
Young Poisoner’s Handbook

FALL 1997
Shine
Keaton’s Sherlock Jr.
Vertov's Man with a Camera
Les Blank Live!
Citizen Ruth
English Patient
Secrets and Lies
Sling Blade

Grosse Point Blank
Every One Says I Love You
Black Robe
Rendezvous in Paris
breaking the Waves
Vertigo
Eat, Drink, Man, Woman
<table>
<thead>
<tr>
<th>SPRING 1998</th>
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<tbody>
<tr>
<td>Brassed Off</td>
<td>Box of Moonlight</td>
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<td>Baraka</td>
<td>Ridicule</td>
</tr>
<tr>
<td>Bird</td>
<td>Keaton’s College</td>
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<td>Mrs. Brown</td>
<td>From the Journals of Jean Seberg</td>
</tr>
<tr>
<td>Shall We Dance?</td>
<td>Trio Americas</td>
</tr>
<tr>
<td>Dreams of the Dark River</td>
<td>Washington Square</td>
</tr>
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<td>Detour</td>
<td>Woman in the Window</td>
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<tr>
<td>The White Balloon</td>
<td>U2: Rattle and Hum</td>
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</table>

<table>
<thead>
<tr>
<th>FALL 1998</th>
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<tbody>
<tr>
<td>The Full Monty</td>
<td>The Sweet Hereafter</td>
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<tr>
<td>Deconstructing Harry</td>
<td>The Gingerbread Man</td>
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<tr>
<td>Winter Guest</td>
<td>The Kid</td>
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<td>Spanish Prisoner</td>
<td>Men With Guns</td>
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<td>Naked Lunch</td>
<td>La Cérémonie</td>
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<td>The Treasure of Sierra Madre</td>
<td>Johnny Stecchino</td>
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<td>National Lampoon’s Christmas Vacation</td>
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<table>
<thead>
<tr>
<th>WINTER 1999</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Out of Sight</td>
<td>Smoke Signals</td>
</tr>
<tr>
<td>Fast, Cheap, Out of Control</td>
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<tr>
<td>Eve’s Bayo</td>
<td>Afterglow</td>
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<tr>
<td>The Thief</td>
<td>The Cameraman</td>
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<tr>
<td>Brigadoon</td>
<td>Antonia’s Line</td>
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<tr>
<td>Night on Earth</td>
<td>The Inheritors</td>
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<tr>
<td>Next Stop, Wonderland</td>
<td>Pi</td>
</tr>
<tr>
<td>Pink Flamingos</td>
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**FALL 1999**

<table>
<thead>
<tr>
<th>Movie 1</th>
<th>Movie 2</th>
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<tbody>
<tr>
<td>Shakespeare in Love</td>
<td>Go!</td>
</tr>
<tr>
<td>The Return of Les Blank</td>
<td>Elizabeth</td>
</tr>
<tr>
<td>Touch of Evil</td>
<td>A Simple Plan</td>
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<tr>
<td>Nights of Cabiria</td>
<td>The Kid Brother</td>
</tr>
<tr>
<td>Thin Red Line</td>
<td>Central Station</td>
</tr>
<tr>
<td>Three Seasons</td>
<td>Gods and Monsters</td>
</tr>
<tr>
<td>Cold Fever</td>
<td>A Christmas Story</td>
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</tbody>
</table>
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
<table>
<thead>
<tr>
<th>Fall 2001</th>
<th>Spring 2002</th>
<th>Fall 2002</th>
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<tbody>
<tr>
<td>Oh Brother, Where Art Thou?</td>
<td>Crouching Tiger, Hidden Dragon</td>
<td>The Royal Tennenbaums</td>
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<td>You Can Count on Me</td>
<td>Traffic</td>
<td>Beyond Reasonable Doubt</td>
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<tr>
<td>Making of the <em>Millennium Arch</em></td>
<td>Eve and Adam</td>
<td>Amelie</td>
</tr>
<tr>
<td>Billy Elliot</td>
<td>Me You Them</td>
<td>Monsoon Wedding</td>
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<tr>
<td>Mansfield Park</td>
<td>The General</td>
<td>Rear Window</td>
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<tr>
<td>Wonder Boys</td>
<td>La Strada</td>
<td>Vatel</td>
</tr>
<tr>
<td>Last Stand of the Tall Grass Prairie</td>
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<td>Bread and Tulips</td>
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<td>Nurse Betty</td>
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<tr>
<td></td>
<td>A Hard Day’s Night</td>
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</tbody>
</table>
Spring 2003

- Importance of Being Ernest
- No Man’s Land
- Third Man
- The Devil’s Backbone
- Dr. Caligari’s Cabinet
- Koyanisqatsi
- Far From Heaven

- Hedwig and the Angry Inch
- My Big Fat Greek Wedding
- Waking Life
- Trekkies
- Possession
- Cat’s Meow
- Deep End

Fall 2003

- Bowling for Columbine
- The Hours
- Seven Chances
- Solaris
- Divine Intervention
- Frida
- Free Form Film Festival

- Adaptation
- The Pianist
- Talk to Her
- St. Martin in the Fields Concert
- Michael Collins
- Naqoyqatsi
- It’s a Wonderful Life

Spring 2004

- Mighty Wind Secret
- Lost in Translation
- College
- The Celebration
- Singin’ in the Rain
- A Composer and a Film
- One Bite of the Apple

- Secret Lives of Dentists
- The Last Kiss
- 9/11/01
- Play Misty for Me
- City of God
- Whale Rider
- Winged Migration
## Fall 2004

<table>
<thead>
<tr>
<th>Rivers and Tide</th>
<th>The Kid</th>
</tr>
</thead>
<tbody>
<tr>
<td>Touching the Void</td>
<td>Elephant</td>
</tr>
<tr>
<td>Triplets of Belleville</td>
<td>Mystic River</td>
</tr>
<tr>
<td>Eternal Sunshine of the Spotless Mind</td>
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<tr>
<td>Casa de los Babys</td>
<td>Fahrenheit 9/11</td>
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<tr>
<td>Good Bye Lenin</td>
<td>Station Agent</td>
</tr>
<tr>
<td>Osama</td>
<td>The Cooler</td>
</tr>
<tr>
<td>Planes, Trains, and Automobiles</td>
<td></td>
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</tbody>
</table>

## Spring 2005

<table>
<thead>
<tr>
<th>Super Size Me</th>
<th>Ripley’s Game</th>
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<tbody>
<tr>
<td>Duck Soup</td>
<td>Maria Full of Grace</td>
</tr>
<tr>
<td>Northfork</td>
<td>Spring, Summer, Fall, Winter…Spring</td>
</tr>
<tr>
<td>Control Room</td>
<td>The Fast Runner</td>
</tr>
<tr>
<td>The Last Laugh</td>
<td>Ray</td>
</tr>
<tr>
<td>Step into Liquid</td>
<td>The Motorcycle Diaries</td>
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<tr>
<td>Three Filmmakers and Three Films: Bogan, Knapp, and Wylie</td>
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## Fall 2005

<table>
<thead>
<tr>
<th>Million Dollar Baby</th>
<th>Sideways</th>
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<tbody>
<tr>
<td>Hotel Rwanda</td>
<td>What the Bleep Do We Know</td>
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<tr>
<td>Born into Brothels</td>
<td>Wild Parrots of Telegraph Hill</td>
</tr>
<tr>
<td>Italian for Beginners</td>
<td>The Sea Inside</td>
</tr>
<tr>
<td>Crash</td>
<td>Enron: The Smartest Guys in the Room</td>
</tr>
<tr>
<td>The Story of Weeping Camels</td>
<td>Being Julia</td>
</tr>
<tr>
<td>The Cameraman</td>
<td>Brazilology</td>
</tr>
<tr>
<td>Spring 2006</td>
<td></td>
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</tr>
<tr>
<td>Cinderella Man</td>
<td>Constant Gardener</td>
</tr>
<tr>
<td>March of the Penguins</td>
<td>Downfall</td>
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<tr>
<td>City of Ghosts</td>
<td>The Big Sleep</td>
</tr>
<tr>
<td>Murder Ball</td>
<td>House of Sand and Fog</td>
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<tr>
<td>Lords of Dogtown</td>
<td>Character</td>
</tr>
<tr>
<td>Safety Last</td>
<td>The Secret of Roan Innish</td>
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<tr>
<td>Good Night and Good Luck</td>
<td>The Meaning of Life</td>
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</tbody>
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<thead>
<tr>
<th>Fall 2006</th>
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<tbody>
<tr>
<td>Match Point</td>
<td>United 93</td>
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<tr>
<td>Three Burials of Melsquiades Estrada</td>
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<td>Spirited Away</td>
<td>Why We Fight</td>
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<tr>
<td>Grizzly Man</td>
<td>Air Force Band Concert</td>
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<td>Tsotsi</td>
<td>Paradise Now</td>
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<td>Modern Times</td>
<td>2046</td>
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<tr>
<td>An Inconvenient Truth</td>
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<tr>
<td>Free Form Film Festival</td>
<td>Prairie Home Companion</td>
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<thead>
<tr>
<th>Spring 2007</th>
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<tbody>
<tr>
<td>Little Miss Sunshine</td>
<td>Science of Sleep</td>
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<tr>
<td>The Truth about Pictures</td>
<td>Gabrielle</td>
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<td>US vs. John Lennon</td>
<td>Five Obstructions</td>
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<tr>
<td>Jacques Thibaud Trio</td>
<td>Leahy</td>
</tr>
<tr>
<td>Michael Collins</td>
<td>Water</td>
</tr>
<tr>
<td>Ricky Leacock, A Well Spent Life, Gap Tooth Women</td>
<td></td>
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<tr>
<td>Burden of Dreams, with Les Blank</td>
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<tr>
<td>Life and Debt</td>
<td>La Soufriere</td>
</tr>
<tr>
<td>King of Scotland</td>
<td>The General</td>
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<tr>
<td>Artists at Work: The Making of the Millennium Arch</td>
<td>Tom Benton’s Missouri</td>
</tr>
<tr>
<td>Naked Bronze: Louis Smart Sculptor in the Ozarks</td>
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### Fall 2007

<table>
<thead>
<tr>
<th>Stranger than Fiction</th>
<th>Letters from Iwo Jima</th>
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<tbody>
<tr>
<td>Babel</td>
<td>Double Indemnity</td>
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<tr>
<td>Chinatown</td>
<td>Brick</td>
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<tr>
<td>At Highest Risk</td>
<td>Cache</td>
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<tr>
<td>Maxed Out</td>
<td>City Lights</td>
</tr>
<tr>
<td>Schultze Gets the Blues</td>
<td>The Queen</td>
</tr>
<tr>
<td>The Namesake</td>
<td>Princess Mononoke</td>
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</tbody>
</table>

### 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      Rescue Dawn
Blossoms of Fire              Shine a Light
Comedy of Errors

Spring 2009
Mamma Mia                     Vicky Cristina Barcelona
Gold Rush                     French Lieutenant’s Woman
Gonzo
Before the Devil Knows You’re Dead
La Vie en Rose                The Duchess
Merchant of Venice            Year of Living Dangerously
Brideshead Revisited         Bye Bye Birdie (Stage Play)
Touch of Evil                 All That Jazz

Fall 2009
Sunshine Cleaning            The Reader
The Navigator                 Man on Wire
Death at a Funeral            Sin Nombre
Happy Go Lucky                Brother From Another Planet
Scarlet Street                Mister Johnson
Flow                           The Limits of Control

Encounters at the End of the World
The Amazon and Beyond with Filmmaker Ryan Wylie
and Songstress Felili
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
<table>
<thead>
<tr>
<th>Fall 2011</th>
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<tbody>
<tr>
<td>Exit Through the Gift Shop</td>
<td>127 Hours</td>
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<td>Blue Valentine</td>
<td>Source Code</td>
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<td>Dr. Strangelove</td>
<td>Jane Eyre</td>
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<tr>
<td>Another Year</td>
<td>The King’s Speech</td>
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<tr>
<td>The Kid</td>
<td>Mon Oncle</td>
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<tr>
<td>Illusioniste</td>
<td>Even the Rain</td>
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<tr>
<td>Inside Job</td>
<td>Run, Lola, Run</td>
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<table>
<thead>
<tr>
<th>Spring 2012</th>
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<tbody>
<tr>
<td>The Red Shoes</td>
<td>Sewell Ballet</td>
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<tr>
<td>The Graduate</td>
<td>Midnight in Paris</td>
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<tr>
<td>Persepolis</td>
<td>Certified Copy</td>
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<tr>
<td>I’ve Loved You So Long</td>
<td>Blood Simple</td>
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<tr>
<td>Paris</td>
<td>Rango</td>
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<tr>
<td>A Town Called Panic</td>
<td>Cave of Forgotten Dreams</td>
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<tr>
<td>Notorious</td>
<td>Videos by Lampo Leong</td>
</tr>
<tr>
<td>Super 8</td>
<td></td>
</tr>
</tbody>
</table>
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.


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 3rd 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 3rd 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,


Tom Benton’s Missouri--High Defintion version (2012) with An Educators’ Guide, project director. tombenton.missouri.edu

Carnival Round Up, producer/director (In progress)
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 letterset 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 4th of July fair in Rolla, and the exploration of the Ozarks by foot, bicycle, and kayak.
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