XEROZINE #00

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Xerozine, as is now the case, remains copyright free. Help yourself, if need be. Right on!!

11/26/69

Nosfilms

In the half year just past, many hours (intoto) of film have been screened for the N.E.S.F.A., Inc. membership. With very few exceptions all of the films have been loaned from the Boston Public Library. The BPL has an extensive collection of film for loan, free of charge, to any local organization interested enough to ask for lenders privileges. Screenings have concentrated on films with the more obviously fantastic themes (e.g. Nosferatu or, Automania 2000).

However, the heavy demand for just this sort of film by other interested organizations has lead to the screenings of film which are less obviously fantastic in theme (e.g. The Black Pirate with Douglas Fairbanks, Sr.). Because of this,

a fortunate mixture of film /fun/fantasy has ensued within individual programs. This in its turn has suggested something about the body of all film work. That, while a rather a common interpretation for hard core film buffs, a motion picture, any motion picture, is in fact a realized dream!?

How more or less fantastic any of these individual dreams may be, depends totally upon the intent of a film's director(creator). This interpretation is in variance with the more classic one, which holds that all film works are illusions (of various realities and/or fantasies), made possible through the utilization of the persistance of vision factors of human sight.

Aren't illusion and dream synonymous? By no means. By defination, an

is an unreal image. Whereas, a dream is a fanciful vision of the conscious mind. Wait though, where's the difference here? Strictly with relation to film. To reduce the magic of film to the definition of illusion isn't doing film or the filmmaker the justice they deserve. In this regard, to claim illusion, is to deny that anything happened, nothing was seen.

Look to the realization of a dream. Even if the film is structured as a simple example of skill training (e.g. How to Splice Audio Tape), its conception and execution as a film, is a conscious exercise in the individual interpretation of an action/activity. It is made to happen as the filmmaker dream/sees it and wants it to happen. The filmmaker's dream of any action/activity is our vision. The full appreciation of this fact is to

be seen in the wonder works of a few pioneer filmmakers (recall the Fall of Babylon sequences from D.W. Griffith's film Intolerance made in 1915). It is this same appreciation that the many filmmakers of today are exploring with such stunning effect (e.g. 2001).

So, here it is, all film is a dream; all film as a dream. Filmmakers/directors/creators??? Dreamsmiths/cinemagicians. Not all, surely not all? Surely!!!

The current program is an excellent example. Featured are four works by Norman Mclaren, a wizard amongst the long established cinemagicians of today and yesterday. Each work brings a new form dreamsmithy to light as McLaren tells his tales, through film, the only way they could be told.

In A CHAIRY TALE a simple ballet of a boy and a

and a kitchen chair result as the chair stages an impromptu revolt. The cinematic device of pixillation (continuous motion projection of non-continuous photography) allows the director to a true filmic fairy tale. For HEN HOP hand-drawn images coupled with primative barn dance music inspire this fantasy as simple geometric elements build themselves up rhythmically into the shape of a hen. In .IE MERLE an old French-Canadian nonsence song form the basis for the story. Its telling with McLaren's visuals is unique. And finally his A PHANTASY joins pastel drawings and cutout animation to depict concrete objects, as well as purely imaginative ornaments.

The really fascinating about McLaren is that totally controls the content of his films. Even to creating his own soundtracks on the

film itself. Rounding out current program are two live action films DREAM OF WILD HORSES and HISTORY OF THE CINEMA. Each is unique in its method of presenting its visions. And one other animated feature, THE MAGIC FEATHER.

These film screenings were initiated to add even more variety to the regular N.E. S.F.A.,Inc. meetings. They have become, since St. Louiscon (with its precedent setting film program) an important part of each meeting, as well as a fountainhead of ideas for the coming Boskone VII and Noreastcon in '71. (More on this, later). .Nesfilms, Ho.

whd

Base Meanderings

Yes gang, Xerozine returns. But this time the art of the fanzine is tempered (tampered?) with to achieve a first of sorts. (Thought that fanzine firsts

firsts had all been covered by now, huh?) A xerocopied zine with a right angle format? Come on! Who's kidding who? Would I do that to you?

Comments on issue #0 varied from "You misspelt promise." (Did I ???) to "Finally fell huh?" (Indeed, sir or madam, as the case might be.) Write if you get work. *whd*

"New York, New York, It's A Wonderful Town..." Dept: Pornographic News Papers (i.e. Pornzines) are selling so well that the established(?) underground papers are going ~~broke~~ under...Spiro was in town recently...Mysterious muggings of certain self-styled "effete snobs" noted at UN Plaza and at CBS...City air now has a taste as well as a distinct odor... *wbk*

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