

facts, whole bunches of people who trust what I say on just about everything else but facts stand up, take their fingers out of their noses, explain to me I am all wet, and tell me to stick to writing without stating facts.

THE MT VOID

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Well, I thought I was already doing that, but let me head off these "fact-hounds" right away. Somebody is going to ask me if there is a legal community somewhere. If so, where is it? I mean, you would think to find it in places such as Long Island where the smell of money would attract lawyers. Actually, if you go to these ritzy communities (and they let you in), you discover that the people who live there are the Mercedes dealers, owners of over-priced restaurants, doctors who specialize in ailments that take ten minutes to cure but cost millions, the occasional dentist, embezzlers, that sort of thing. These are gentle, harmless people whom you can trust when your back isn't turned, unlike lawyers. These people do make war on each other, but it is not the legal sort lawyers revel in. It is a style of war called "glitzkrieg." That is where someone will throw a wedding party that costs equivalent to one year of the gross national product of Germany to retaliate for last month's bar mitzvah party that only cost the price of the space shuttle program.

Clearly this is not the sort of community that appeals to logical, clear-headed lawyers who realize that throwing parties would entail spending money on other people. In actual fact it turns out that the U.S. hit a population of one billion about the same time China did, but nearly three quarters of that number is composed of lawyers who live in the sewers where their parents short-sightedly flushed them as children. I know you heard it was alligators, and you were nearly right, but it's lawyers. The alligators refuse to share the sewers with lawyers. Alligators gotta have standards. So now you know there really is a legal community and why it is so all-pervasive. Knowing that you may want to flush more often.

3. WNYC television's show "Women Writers" will feature an interview with Anne McCaffrey on Friday, April 27 at 8 PM. This is broadcast channel 31, and who knows what on your cable. [-ecl]

4. Advance notice: Author Michael Miller (published in Writers_of_the_Future_#1) will be joining us on May 30 to talk informally about selling stories, as well as writing them. Would-be authors, take note!

5. Thanks to Barb Lee for donating the following books to the Holmdel branch of the library:

Anderson, Poul	The Day of Their Return
Anderson, Poul	A Knight of Ghosts and Shadows
Anderson, Poul	The Winter of the World
Anthony, Piers	OX
Asimov, Isaac	The Foundation Trilogy
Asimov, Isaac	The Robot Novels
Bester, Alfred	Starlight
Brown, Frederick	The Best of Frederick Brown
Burroughs, Edgar Rice	At the Earth's Core
Campbell, John W.	The Best of John W. Campbell

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Carr, Terry (ed)	Universe 3
Carr, Terry (ed)	Universe 7
Clarke, Arthur C.	Profiles of the Future
Ellison, Harlan	Approaching Oblivion
Haldeman, Joe	Mindbridge
Heinlein, Robert	Farnham's Freehold
Herbert, Frank	Children of Dune
Knight, Damon	The Best of Damon Knight
Knight, Damon (ed)	Science Fiction of the 30's
LeGuin, Ursula K.	The Wind's Twelve Quarters
Lucas, George	Star Wars
McCaffrey, Anne et al	Futurelove
Silverberg, Robert et al	Epoch

The Lincroft branch has acquired the following discussion books:

Anthony, Piers	On a Pale Horse
David, Peter	Howling Mad

and the following Hugo nominees:

Card, Orson Scott	Prentice Alvin
Effinger, George Alec	Fire in the Sun
Simmons, Dan	Hyperion

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Zeus does not bring to accomplishment all the
thoughts of men.

--Homer, ILIAD

NEW DIRECTIONS

A film review by Mark R. Leeper

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I generally try to make it to the Bleeker Street Cinema in

Greenwich Village each year for the I n t e r n a t i o n a l

T o u r n e e o f A n i m a t i o n.

Usually what you get from it is a pretty mixed bag of animated films ranging from unoriginal and little better than competent up to startlingly good. It is just a set of short films from different sources stitched together to make a feature film. You really have to go to a big city art house to see this sort of thing. (This is the sort of film where the segments were each made independently with no idea that they would be going together with others to make a larger film. I distinguish between that and commissioned multi-segment films such as _ A_ r_ i_ a and _ N_ e_ w_ Y_ o_ r_ k_ S_ t_ o_ r_ i_ e_ s_.) It certainly is not going to make it very close to central New Jersey where it would be most convenient for me.

Perhaps inspired by the success of the _ I_ n_ t_ e_ r_ n_ a_ t_ i_ o_ n_ a_ l_ T_ o_ u_ r_ n_ e_ e_ o_ f_ A_ n_ i_ m_ a_ t_ i_ o_ n_, First Run Features, a New York City firm, has put together eight short films and called the compilation _ N_ e_ w_ D_ i_ r_ e_ c_ t_ i_ o_ n_ s_. The title is doubly misleading. Some of these are relatively new, but it seems to me I even saw some copyrights from the 1970s. And because the films were not innovative, and usually not even particularly interesting, they hardly seem to go off in any new directions. These are not really new directions that any filmmaker will likely follow in. No films were excellent (E), only one film did I consider to be very good (VG), four were good (G), two were fair (F), and one was actually poor (P). This is not really a very good average and on balance I cannot give this film a very high recommendation.

- "No More Disguises" (G)

The flagship entry is a six-minute music video of protest filmed secretly in China. "No More Disguises" features Cui Jian, a Chinese protest singer, who sings about the unhappiness of Chinese youth in Chinese (with English subtitles) while we are shown scenes of Tianamen Square, other parts of Beijing, and newsreel footage of the student protest. On one viewing it is difficult to read the subtitles, watch the images, and think about the meaning of the song. Scenes of Cui playing a clarinet facing a stone wall did not do a lot for me. On careful study this music video could be a meaningful experience but one quick viewing is insufficient.

- "Joey Joey" (G)

The second and most entertaining of the films was a very straightforward filming of the act of Joey Joey. Joey Joey is a street juggler and comedian who performs in Greenwich Village's Washington Square. He has a good sense of humor and can ride a unicycle and jump rope--unicycle and all--with twenty-eight inches of steel sword down his throat, all at the same time. What more do

I need to say?

- "Gefilte Fish" (VG)

Gefilte fish is a Jewish dish of ground boiled fish. I have actually stood in Tiananmen Square, seen Joey Joey perform in Washington Square, and eaten gefilte fish. Of the three activities, eating gefilte fish is the one that I have the most opportunity and the least ambition to repeat. Gefilte fish has a distinctive bouquet that real experts refer to as "nauseating." I think most people eat it as a reminder of the adversity Jews have faced throughout history. This film by Karen Silverstein is just Ms. Silverstein making gefilte fish and talking about how and why someone makes the product and intercut are sequences of her mother and daughter talking about this delicacy. We see how the philosophy changes from generation to generation. The mother, now sorry that she no longer has the strength to make it, used to hand-chop the fish for hours. Silverstein uses a food processor; her daughter knows how to make the fish but much prefers to buy it in a jar. It is odd how many generational attitudes are reflected in these three women's attitudes toward this one obscure food.

- "Tator Tomater" (F)

Back to the subject of food, or perhaps visiting it for the first time, we have the story of a server in a North Carolina cafeteria whose whole day consists of asking passing patrons, "Tators? Tomaters?" and dishing out what they want. Eventually she rebels under the strain of the monotony. Of fifteen minutes of film, three are actually entertaining, but the build-up and the winding down are not very interesting and the sound recording is muddled and indistinct.

- "Taylor Slough" (G)

This is a short film, only five minutes and in black and white, but it is an eerie atmospheric portrait of the animal and plant life in a swamp in the Florida Everglades. It is crisply photographed and the musical score perfectly sets the mood.

- "Juggling Magic" (P)

Three long dull minutes of amateur jugglers juggling and passing props from scene to scene. Presumably director Carol Ross had some sort of connection to the producers of N _ e _ w _ D _ i _ r _ e _ c _ t _ i _ o _ n _ s .

- "Semper Fi" (F)

Anti-war filmmaker Geoffrey Luck made a film about his relationship with a close friend who became a U.S. Marine. It is Luck's point of view that was is bad and that he has a hard time relating to a friend who could become a Marine.

- "Howard Fenster: Man of Visions" (G)

The longest (but not the most interesting) of the films is a documentary about a backwoods preacher and religious folk artist.

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Fenster takes every opportunity to preach to the camera and has religious homilies written all over his art. He is a self-professed "stranger from another world" and an "idea man." He says he comes up with hundreds of ideas every hour. I found his art unappealing and the "expert" who talked about how great his art was, was neither unbiased--she displays his art in her gallery--nor convincing. Fenster is a minor demagogue and just not a very interesting demagogue either. (Fenster's most well known work is probably an album cover he did for the Talking Heads.)

