

Impaired

Movies Under the Influence

1908-1978

Friday, April 27, 2012
Grand Illusion Cinema

Presented by The Sprocket Society
Seattle, WA

This Evening's Program

All films are shown from 16mm prints. Some prints of silent films have added soundtracks; when present, these are played. Truly silent prints are accompanied by selections of recorded music, as noted below.

Betty Boop, MD (1932) b/w, sound, 7 min.

Fleischer Studios / Paramount Studios (USA). Directed by Dave Fleischer. Animated by Willard Bowsky & Thomas Gordon.

Betty and the gang ride into town with their medicine show, selling the miracle elixir Jippo. When spiels by Bimbo and Koko fail to generate sales, Betty steps out and gets everyone in the spirit with a song. Soon everyone is guzzling Jippo, with riotous and hallucinatory results. Climaxes with a baby that transforms into a caricature of Frederick March's Oscar-winning portrayal of Mr. Hyde, which was released the same year.

The film features the song "Nobody's Sweetheart," a pop standard about a prostitute originally released in 1924 with music by Billy Meyers and Elmer Schoebel, and lyrics by Gus Kahn and Ernie Erdman. The infectiously raucous scat segment that follows is a highpoint of the cartoon, but it is unclear who sang it. It has long been assumed to have been Cliff Edwards (aka Ukelele Ike), a popular recording, film, and radio singer of the time (two of whose more ribald songs accompany *Buried Treasure* tonight); but some believe the singer was actually William "Red Pepper Sam" Costello, who went on to provide the voice for Popeye in the Fleischer cartoons to come.

Dream of a Rarebit Fiend (1906) b/w, silent, 6 min.

Edison Manufacturing Co. (USA). Directed by Edwin S. Porter. With John P. Brown.

Music: Naked City, "La Feé Verte" and "Fleurs du Mal", from *Absinthe* (1993).

From Edison promotional material: "The picture is probably best described as being humorously humorous and mysteriously mysterious, and is certain to make the biggest kind of a 'hit' with any audience. Some of the photographic 'stunts' have never been seen or attempted before, and but few experts in photography will be able to understand how they are done."

Edison's most successful film that year (selling 192 copies), it is loosely based on the popular newspaper comic strip by Winsor McCay, which first appeared in 1904 in the New York *Evening Telegram*. McCay's most famous character, Little Nemo, first appeared in the strip and by 1905 had his own Sunday series, which is still regarded as the pinnacle of newspaper comics art. McCay later made his own animated films, including the legendary *Gertie the Dinosaur* (1914) and three of his own Rarebit Fiend shorts: *Bug Vaudeville*, *The Pet* and *The Flying House*, all released in 1921.

Originally an electrician, Edwin S. Porter entered the motion picture field in 1896 as a projectionist, working in New York City and also doing travelling shows in the West Indies, South America, Canada, and the US. In 1899, he took a job with the Edison Manufacturing Company, where he took charge of their New York studio. During the next few years he became one of the most important and influential filmmakers in the world, with groundbreaking releases like *The Great Train Robbery* (1903), *Life of an American Fireman* (1903), *Jack and the Beanstalk* (1902) and *Seven Ages* (1905), one of the earliest films to break from the theatrical convention of one shot per scene. Porter left Edison in 1909 to form a short-lived independent film company called Rex, then became chief director at Adolf Zukor's new studio, the Famous Players Film Company, where he made features with actors like Mary Pickford and John Barrymore. Porter's last film was *Jim the Penman* (1915). Test footage was shot in 3D (some of the earliest ever made), but the technology was not used in the final production, which was released flat.

The Dream of an Opium Fiend (1908) b/w, silent, 4 min.

Original title: *Le rêve d'un fumeur d'opium*

Star Films (France). Produced, directed, and written by Georges Méliès.

Music: Cab Calloway and His Cotton Club Orchestra, "Kickin' the Gong Around"; Frankie Newton and His Uptown Serenaders, "The Onyx Hop".

A later (and lesser) film by Méliès, who retired from filmmaking four years later. Georges Méliès is the legendary "father of special effects" whose fictionalized life story is depicted in the film *Hugo*. Originally a stage magician and illusionist, he attended the first public screening of films by the Lumière brothers in 1895 and began making his own films shortly thereafter. In all he made more than 500 films including the iconic *A Trip to the Moon* (1902) and many other acknowledged classics like *Conquest of the Pole* (1912), *The Impossible Voyage* (1904), and *The Merry Frolics of Satan* (1905).

In 1908, at the peak of the nickelodeon era, the Motion Picture Patents Company (MPPC) was formed, an attempt by Thomas Edison and George Eastman to control world movie production. Méliès' Star Films was among the various US and European founding members of the cartel. Each studio was required to release 1,000 feet of finished film every week, and this forced Méliès to more than triple his production over past years. Consequently there was a drop in quality, and an increasing percentage of American-friendly slapstick over his trademark trick films and *faeries*, which required more time and money to produce. Few memorable films were made in 1908, though Méliès did release another drug-related title, *Pharmaceutical Hallucinations*.

That same year the US branch of Star Films, run by brother Gaston Méliès, moved from New York to Chicago and founded the Méliès Manufacturing Company, for the express purpose of helping to churn out enough film to meet the MPPC quota. Two years later, Gaston would relocate to San Antonio, Texas, where he would produce a series of modestly successful westerns.

Georges actually ceased production for most of 1909, partly due to the strains just described, as well as his involvement in various business and political efforts related to the MPPC. Ultimately, debt and lack of infrastructure meant a distribution partnership with Pathé Frères. This did not go well and, after a few last hurrahs, Méliès broke with Pathé and, bankrupt, abandoned filmmaking in 1913. His wife died the same year. In despair, he burned all prints and negatives in his possession and dropped from sight entirely, until discovered at his train station toy stall by a fan. Méliès was fêted with a retrospective screening in Paris, awarded a pension by the French government, and lived out his last days in relative peace. When he died, it was believed there were perhaps 50 surviving Méliès films. Today, several hundred (of 525) have been found, restored, and preserved for posterity.

The Mystery of the Leaping Fish (1916) b/w, silent, 20 min.

Triangle Film Corporation (USA). Produced by D.W. Griffith. Directed by John Emerson. Written by Tod Browning, with intertitles by Antia Loos (uncredited). Photographed by John W. Leezer. With Douglas Fairbanks, Bessie Love, Tom Wilson, A.D. Sears, Alma Reubens, Charles Stevens, George Hall, and Bennie Zeidman. Leaping fish patented by J.P. McCarty.

Music: Miles Davis, "Moja Pt. 1" and "Moja Pt. 2," from *Dark Magus* (1977), live at Carnegie Hall, March 30, 1977.

From *Motion Picture News*, July 15, 1916: "Laying aside the sort of parts for which he has become famous, Douglas Fairbanks goes in for pure farce here, his role being that of a 'nut' detective, whose characteristics are well described by his name — Coke Ennyday. It is near slapstick, without a trace of the heart interest which Fairbanks handles with such distinction, and in fact is a burlesque of

Fairbanks' own style of acting, to a degree, and more emphatically, a burlesque of the know-it-all scientific detective and his methods."

This rambling parody of Arthur Conan Doyle's famous cocaine-addicted detective was probably inspired in part by the success earlier the same year of William Gillette's film version of *Sherlock Holmes*. *Leaping Fish* was actually filmed twice. Director William C. Cabanne was fired after completing the first version, and it was then completely reshot by John Emerson. Fairbanks disliked the film so much that he wanted it withdrawn from circulation.

The non-medical use of cocaine (and opiates) had been made illegal two years earlier with the passage of the 1914 Harrison Narcotics Tax Act, following a lurid press campaign that publicized an imaginary epidemic of "Negro cocaine fiends" driven to murder, insanity and (most scandalously) the rape of innocent Southern white women.

Fairbanks had moved to Hollywood from New York in 1915, after signing a contract with DW Griffith's Fine Arts Film Company (part of the Triangle Film Corp.) paying him \$2,000 a week (with a \$500 raise every six months) and stipulating that all of his films were to be personally supervised by Griffith. Still a fresh face when this film was made, his superstardom lay ahead of him.

Tod Browning, who wrote the scenario, acted in some 50 slapstick comedies early in his career, later writing several others including *Sunshine Dad* (also 1916). He served as assistant director on Griffith's epic *Intolerance* (1916), and went on to direct iconic horror films like *The Unholy Three* (1925) and others with Lon Chaney Sr., *Dracula* (1931), and *Freaks* (1932).

Felix Woos Whoopee (1928) b/w, silent, 7 min.

Pat Sullivan Studio / Copley Picture Corporation (USA). Directed by Otto Messmer (but credited to Pat Sullivan). Animated by Otto Messmer and company. Produced by Jacques Kopfstein.

Music: Six Fat Dutchmen, "There's a Tavern in the Town"; Frankie Yanovic, "Beer Barrel Polka"; Polka Padre, "In Heaven There is No Beer".

"Felix is up all night at the Whoopee Club, having a hell of a time, overindulging himself with drink, and dancing about with another inebriated friend. Meanwhile, at home, his angry wife Kitty is pacing up and down in front of the clock, which reads 3 a.m. Finally leaving the nightclub, Felix drunkenly tries to make his way home without Kitty finding out. On his way, he encounters scary apparitions – weird monsters and other vivid figments of his imagination. Finally, Felix sneaks home and into bed, but he continues to fight his monsters, only to find that he is fighting his pillow in the midst of a nightmare." – BCDB.com

"One of the best Felix films ever made...an example of Messmer's lively direction in its prime. *Woos Whoopee* contrasts responsible behavior with irresponsibility, controlled movement with uncontrollable energy, the restrictions of domesticity with the pleasures of freedom, sobriety with ecstasy." – John Canemaker

You Don't Know What You're Doin'! (1931) b/w, sound, 7 min.

Warner Brothers (USA). Directed by Rudolf Ising. Produced by Hugh Harman & Rudolf Ising. Executive producer: Leon Schlesinger. Animated by Isadore ("Friz") Freleng & Norm Blackburn. Musical score and direction by Frank Marsales, performed by Gus Arnheim's Brunswick Recording Orchestra.

Made two years before the repeal of Prohibition, and three years before the Hollywood Production Code clamped down, this cartoon was a bit like showing a Cheech and Chong skit to families across the country. An outstanding entry from the Merrie Melodies series, *You Don't Know What You're Doin'!* has an infectious jazzy attitude and some of the best animation of the period. Drawn by Friz Freleng and Norm Blackburn, the climactic drunk-driving sequence ranks with the Fleischer brothers' best. While many early Merrie Melodies could be uninspired or just lachrymose,

this one stands out on its own merits while also serving as a kind of blaring announcement of the revolutionary cartooning to come from Leon Schlesinger's gang at Termite Terrace.

Rhapsody in Black and Blue (1932) b/w, sound, 10 min.

Directed by Aubrey Scotto. Story by Phil Cohan. With Louis Armstrong and His Orchestra.

Notorious for its bizarre staging and racist stereotypes (rather extreme even for the time), this film nevertheless features a young Louis Armstrong ripping out one of his most blistering film performances, transcending the appalling absurdity of it all. Tragically, Armstrong suffered through horribly racist parts in all his Hollywood film appearances (and was even literally called "Uncle Tom" in 1938's *Going Places*). Even accounting for the norms of the day, when real parts for black actors were relegated to ultra-low-budget independent "race films," and a desire for promotion to white audiences, the mystery of why a proud talent like Armstrong would submit to such treatment remains a subject of debate and controversy to this day.

The song "I'll Be Glad When You're Dead You Rascal You" was written by Charles "Cow Cow" Davenport. Though a legendary figure in jazz, he was a terrible businessman, selling rights to his songs cheaply, never receiving a dime of royalties, and living in poverty despite performing regularly into the 1940s. This song was also the centerpiece of another bizarrely racist film, a Betty Boop cartoon with the same title, which featured the disembodied head of Louis chasing Betty and friends amidst a jungle setting (all the more baffling since the Fleischers were fans of jazz, and even among the very first to feature black music in their films, all the way back to their DeForest Phonofilms.)

Little is documented about director Aubrey Scotto. He began working in films in 1929, at the dawn of the sound era. He directed musical and comedy shorts for Paramount (including some with Jack Benny and Ethel Merman), but would also sometimes moonlight on indie and poverty row features such as the Yiddish-language *Uncle Moses* (1932). Later in the '30s, he worked for then-independent producer Walter Wanger directing B-movie comedies and sentimental fare released by Republic, Columbia and Universal. It appears Scotto later moved to directing for television.

High on the Range, Chapter 1: The Weed of Death (1924)

b/w, silent with added sound, 16 min. Excerpt from the feature film, *Notch Number One*.

Produced and directed by Ben F. Wilson. Written by Daniel F. Whitcomb. With: Ben Wilson, Marjorie Daw, Yakima Canutt, Reed Howes, Merrill McCormick, and Billy Lord.

Possibly the only surviving excerpt of the silent western, *Notch Number One* (aka *The First Notch*), released in September 1924 by the Arrow Film Corporation. Some sources incorrectly date it to 1929, which may (or may not) actually be when the soundtrack was added. In the early years of sound film, quite a number of silent films were re-released with hastily dubbed music and sound effects. They called it "goat glanding" a film, a reference to a virility snake-oil remedy of the time.

This particular excerpt/version was probably prepared for TV syndication ca. the 1950s, when most programming was quite short. It was common practice to add soundtracks to old silent films, and sometimes theatrical features (usually low budget ones) would be chopped into multiple "chapters" that would be played over the course of a day or several days, at the station's whim.

We've not been able to locate or find reference to any other surviving "chapters" of *High on the Range*. If a complete print of *Notch Number One* exists in an archive somewhere, we've not been able to locate it. An excerpt from this version was included in the documentary *Grass* (2000), and it enjoyed a season or two as a cult film on the 1960s midnight circuit and, later, a couple small-market VHS compilations.

Ben F. Wilson was a prolific silent film actor and (later) indie writer-director-producer, sometimes filling all of those roles on a single movie. Debuting in 1911, he appeared in over 200

movies and was involved in the production of 140, including a number of serials and many westerns. Some of the more notable films Wilson appeared in include *What Happened to Mary?* (1912), *The Power God* (1925), *Trail of the Octopus* (1919), and *Officer 444* (1924). He died in 1930.

200 (1975) color, sound, 3 min.

USIA. A film by Vincent Collins. Music: uncredited, not known.

An unbelievably bizarre piece of Bicentennial propaganda released by the United States Information Agency (USIA). Established in 1953 and dissolved in 1999, the USIA handled the government's Cold War "public diplomacy" and foreign cultural exchange, ran the Voice of America radio network, published newspapers and periodicals, administered the Fulbright Scholarship Program, and released countless films of every description. Many of the films released by the USIA could not legally be shown in the US for decades, because they were propaganda intended for foreign audiences. The law was later amended to allow the domestic release of USIA films either 12 years after their production, or 12 years after they were last distributed abroad (whichever is later).

Vince Collins studied filmmaking in California and went on to make independent animated films. In 1975 he won a Student Academy Award; he won grants from the National Endowment for the Arts and the American Film Institute. In the mid-1980s, he began doing digital multimedia and animation on early versions of the Mac. He continues to make digital animation today.

His other films include *Malice in Wonderland* (1982) and *Life is Flashing Before Your Eyes* (1984, with the song by Lewis Motisher). *It Depends On Your Perspective* was shown on PBS' *Sesame Street* in the 1970s.

Quasi at the Quackadero (1975) color, sound, 10 min.

A film by Sally Cruikshank. Ink and Paint: Kathryn Lenihan. Special Art Assistant: Kim Deitch. Music by Robert Armstrong and Allan Dodge, performed by The Cheap Suit Serenaders. Voices: Sally Cruikshank (Anita), Kim Deitch (Quasi). Working titles: *I Walked with a Duck*, *Hold That Quasi*, and *Quasi Quacks Up*. Inducted in the US Library of Congress National Film Registry in 2009.

Make Me Psychic (1978) color, sound, 8 min.

A film by Sally Cruikshank. Assistant animator: Kim Deitch. Art assistants: Kathryn Lenihan, Tom Bertino, Adelia Fritts, Tim Boxell, Jean Osborne, Kim Shapley, and Lynn Howard. Music by Robert Armstrong and Allan Dodge, with Paul Woltz, performed by The Cheap Suit Serenaders. Voices: Sally Cruikshank (Anita), Kim Deitch (Quasi). Working title: *Mesmeroid Madness*.

Born in New Jersey, Sally Cruikshank graduated with an art degree from Smith College, also receiving a scholarship to the two-month Yale Summer Art School. This led to her first animated short, *Ducky* (1971). After graduating, she moved to California and attended the San Francisco Art Institute, where she studied filmmaking under experimental animator Larry Jordan. In 1972 she began working at Snazzelle Films, a commercial film studio in San Francisco, and quickly became its head animator. In addition to her commercial work, she was encouraged to experiment, and went on to independently produce more of her own cartoons on 35mm. *Quasi at the Quackadero* was a hit on the underground and art house circuit and won awards. The sequel *Make Me Psychic* followed.

The recognition from *Quasi* led to some feature film work. Among other credits, for *Twilight Zone: The Movie* (1983), Cruikshank was one of the three artists who animated the nightmarish TV scenes in the segment directed by Joe Dante, "It's a Good Life." She also continued to make her own films, and currently offers many on an artist-made DVD available via her web site (see *Home Video*, below).

In 1980, Cruikshank won a \$10,000 production grant from the National Endowment for the Arts. In 1986, she was among the first recipients of the esteemed Maya Deren Award for Independent Film and Video Artists from the American Film Institute.

Between 1989 and 1999, Cruikshank made a number of short cartoons for *Sesame Street*, many of them using jazz lyrics and 1930s-style swing. These are documented (with stills) on the Muppet Wiki web site at http://muppet.wikia.com/wiki/Sally_Cruikshank

[Your Attention Please!] (ca. mid-1960s?) color, sound, 30 sec.

Studio and artists unknown.

A friendly reminder from the management. A dupe of a vintage film distributed to US adult theaters.

Fugue in D Minor (1972) b/w, sound, 1 min.

Directed by Eric Thiermann

A student film made at UCLA. It was subsequently distributed for a time by Universal and various independents, and was included in *The Incredible Bloopers Show* (a feature film that played the college and midnight movie circuit in 1979, but about which we can find no further information). We found archived program citations for two different European film festivals asserting that this movie was produced in Canada in 1955, but they are incorrect.

Thiermann went on to be art director for Jonathan Demme's *Caged Heat* (1974), founded a Bay Area company called the Impact Media Group in the early '70s, received a 1984 Oscar nomination for his documentary, *In the Nuclear Shadow: What Can the Children Tell Us?*, and continues to make documentary and sponsored films.

Flesh Gordon theatrical trailer (1974) color, sound, 2 min.

Directed by Michael Benveniste & Howard Ziehm. Written by Michael Benveniste. With Jason Williams, Suzanne Fields, Joseph Hudgins, William Dennis Hunt, Craig T. Nelson (uncredited) as the voice of the Great God Porno.

This legendary erotic spoof of Flash Gordon was made during that brief window in the 1970s when porn was almost respectable, and similar adult parodies like *Alice in Wonderland* and *Snow White and Seven Dwarves* appeared. Originally rated X, *Flesh Gordon* was successful enough that a slightly edited R-rated version was also released. According to co-director Howard Ziehm, the film originally included straight and gay hardcore sex scenes, but the footage had to be cut and surrendered to the Los Angeles vice squad prior to its release. A 90 minute "restored" version was released on DVD in 1999 (see *Home Video*, below).

Numerous special effects luminaries worked on the film (some under pseudonyms), including Mike Minor (*Star Trek*), Greg Jein (*Dark Star*, *Star Trek*, *Close Encounters of the Third Kind*, etc.), Rick Baker (*American Werewolf in London*, *King Kong*, *Videodrome*, etc.), and stop-motion animator and matte artist Jim Danforth (*Equinox*, *When Dinosaurs Ruled the Earth*, *Clash of the Titans*, *They Live*, etc.).

In 1992, a four-issue comic book miniseries loosely based on the film was published by the Canadian independent Aircel Comics (best remembered for the original *Men in Black* comics, which became the basis for the film franchise). It was written by Daniel Wilson and drawn by Marvin Perry Mann and Terry Pallot. Aircel folded when parent company was bought by Marvel in 1994.

In 1989, Ziehm made an NC-17 sequel, *Flesh Gordon Meets the Cosmic Cheerleaders*, which received very limited distribution.

Buried Treasure (ca. 1928) b/w, silent, 7 min.

Aka *Eveready Harton*, aka *Pecker Island*.

This MOMA print includes an epilogue of snippets from a number of early sexually-oriented animated films. Titles and artists unknown (except for *King Kong*, of course). Censorship certificates from New York and Ohio also appear.

Music: George Formby & His Ukelele, "With My Little Ukelele In My Hand"; Cliff Edwards, "I'm Going To Give It To Mary With Love"; Cliff Edwards, "I'm A Bear In A Lady's Boudoir"

This is quite possibly the first pornographic cartoon, although it's difficult to know for sure. Considering you could do, er, hard time for this sort of thing and never work again, it's not surprising little is known about its production.

In the late 1970s when a print of the film was shown in San Francisco, the program notes attributed the animation to George Stallings, George Canata, Rudy Zamora, Sr. and Walter Lantz. According to author Karl F. Cohen (see *Suggested Reading*, below), the names of the artists in the program probably came from the son of one of the animators, Rudy Zamora Jr., who lived in San Francisco at the time.

Most sources agree it was probably made circa 1928, although some (including MOMA's credits) assert as early as 1924 (plausible) while others say as late as 1933 (highly improbable judging by the style of animation). According to animator Ward Kimball, who worked for Disney beginning in 1934 (one of the "Nine Old Men"), it was made in New York by animators from three studios working in tandem. "Each one did a section of it without telling the other studios what they were doing," Kimball said in an interview decades later. "Studio A finished the first part and gave the last drawing to Studio B... Involved were Max Fleischer, Paul Terry and the *Mutt and Jeff* studio. They didn't [all] see the finished product till the night of the big show. A couple of guys who were there tell me the laughter almost blew the top off the hotel where they were screening it."

According to legend, the film was so inconceivably obscene at the time that no US lab would develop it, and it had to be shipped to Cuba for processing. More likely is that the animators either used their own labs or found an underground confederate in New York or New Jersey.

Sources and Suggested Reading

- “Drugs, Alcohol, and Addition in the Movies: A Bibliography of Books and Articles in the UC Berkeley Libraries.” Online at <http://www.lib.berkeley.edu/MRC/drugmoviesbib.html>
- Shirley Halperin & Steve Bloom, *Reefer Movie Madness: The Ultimate Stoner Film Guide* (Abrams, rev. ed. 2010)
- William Garver, *Booze Movies: The 100 Proof Film Guide*. Web site at <http://www.boozemovies.com/>
Followup to the author’s article “Soused Cinema,” which appeared in *Modern Drunkard Magazine* (Jan. – Feb. 2006), archived at http://drunkard.com/issues/01_06/0106_soused_cinema.htm
- Karl F. Cohen, *Forbidden Animation: Censored Cartoons and Blacklisted Animators in America* (McFarland & Co., 1997; 2nd ed. 2004)
- Al Di Lauro & Gerald Rabkin, *Dirty Movies: An Illustrated History of the Stag Film, 1915-1970* (Chelsea House, 1976) – A rare history of a neglected subject, profusely illustrated with often-explicit stills. Rectangular hard bound, with printed cover (no dust jacket).
- John Canemaker, *Felix: The Twisted Tale of the World’s Most Famous Cat* (Pantheon Books, 1991; p.b. ed. DaCapo Press, 1996) – The go-to book on all things Felix, written by a highly respected animator and animation scholar/documentarian, who also wrote an even better book about Winsor McCay. Illustrated. More about the author at <http://www.johncanemaker.com/>
- Leonard Maltin, *Of Mice and Magic: A History of the American Animated Cartoons* (Rev. ed. Plume/Penguin Books, 1987. Originally published 1980 by McGraw-Hill [hb] and NAL/New American Library [pb].) – Whatever you may think of him as a critic, Maltin’s book is truly one of the best on the subject, giving extensive treatment to silent pioneers as well as their more famous modern antecedents up through the death of the theatrical cartoon. Profusely illustrated.
- Donald Crafton, *Before Mickey: The Animated Film 1898-1928* (Univ. of Chicago Press, 1993; originally published by MIT Press, 1982) – The very best book on silent-era cartoons and animated film.
- Leslie Cabarge, *The Fleischer Story* (Da Capo Press, 1988, rev. ed. Originally published by Nostalgia Press, 1976) – Profusely illustrated, it remains one of the best books on the Fleischer brothers and their revolutionary animation.
- Richard Fleischer, *Out of the Inkwell: Max Fleischer and the Animation Revolution* (University of Kentucky Press, 2005) – This informal biography written by Max’s son (best known for directing the sci-fi opus *Fantastic Voyage*) dwells on the inventions and business, which is apt since that was Max’s end of things (whereas Dave handled the creative side).
- Jeffrey Vance & Tony Maietta, *Douglas Fairbanks* (University of California Press, 2008)
- Thomas Brothers (ed.), *Louis Armstrong In His Own Words: Selected Writings* (Oxford University Press, 1999) – A fascinating book that includes Armstrong’s autobiographical essay “The Satchmo Story” (1959), in which he discusses marijuana extensively, with tales of Mezz Mezzrow and friends.
- Vince (Vincent) Collins – His official web presence is at http://www.myspace.com/vince_collins
- “Sally Cruikshank,” Wikipedia @ http://en.wikipedia.org/wiki/Sally_Cruikshank – An excellent and detailed entry, with citations. Also: her films for *Sesame Street* are detailed on the Muppet Wiki at http://muppet.wikia.com/wiki/Sally_Cruikshank
- Larry Sloman, *Reefer Madness: A History of Marijuana* (St. Martin’s Griffin, 1998. Originally published by Bobbs-Merrill Co., 1979. A second ed. appeared in 1983.) – One of the earlier, and still among the best, socio-political histories of marijuana. Couples genuine scholarship with hipster storytelling.

Home Video

Sally Cruikshank Films (Sally Cruikshank, 2005) DVD-R – Artist’s edition DVD includes all of her films, plus extras. Available direct from Ms. Cruikshank via her web site at <http://www.funonmars.com/> Original art can also be purchased via <http://www.etsy.com/shop/funonmars> Cruikshank also maintains a YouTube channel at <http://www.youtube.com/user/laughingsal> A 1980 TV interview with her can be seen at <http://www.youtube.com/watch?v=OvzDxhu8fgo>

Vince Collins’ YouTube channel, <http://www.youtube.com/user/16X9hidedf> – A collection of his animated films, ranging from hand-drawn classics from the 1970s-80s to recent digital animation.

Betty Boop: The Definitive Collection (Republic Pictures Home Video, 1997) VHS and LaserDisc box sets – Totalling a whopping 13 hours over 8 thematic volumes, this is still the only/best comprehensive collection of Betty Boop cartoons ever released, despite the excessive digital noise reduction that mars the footage. Long out of print, it surfaces on eBay. Recent (unconfirmed) rumor says that Olive Films has acquired the home video rights to the non-public domain Boop films, and is planning a box set in the semi-near future. There are many DVDs of the public domain titles, but these are generally of low quality – caveat emptor. Meanwhile, the UCLA Film and Television Archive retains archival prints and/or negatives of films both still under copyright and in the public domain.

Douglas Fairbanks: A Modern Musketeer (Flicker Alley, 2008) 5 disc DVD box set with booklet – Compiles 11 of Fairbanks’ little seen early work before he became a mega-star, including a rare color-toned version of *The Mystery of the Leaping Fish*.

Hollywood Rhythm Vol. 1: The Best of Jazz & Blues (Kino, 2001) DVD – This excellent but out-of-print disc compiles 11 musical shorts from 1929-1941, including Louis Armstrong in *Rhapsody in Black and Blue*. Other artists include Bessie Smith, Duke Ellington, Cab Calloway, Billie Holliday, and Fats Waller. An earlier version was also released on VHS. Highly recommended.

Flesh Gordon: Collector’s Edition (Hen’s Tooth Video, 1999) DVD – A 90 minute version of the 1974 film with 15 minutes of “restored” footage (but not including any of the hardcore scenes impounded by the LAPD vice squad). Also has director commentary by Howard Ziehm, and the theatrical trailer.

Unseen Cinema: Early American Avant-Garde Film, 1894-1947 (Image Entertainment, 2005) 7 disc DVD box set – This magnificent and essential set includes Porter’s *Dream of a Rarebit Fiend* (1906) on disc 2, sourced from a color-toned print, and accompanied by contemporary Edison music recordings that were suggested by the company as appropriate for theatrical sound “synchronization.”

Georges Méliès: First Wizard of the Cinema, 1896-1913 (Flicker Alley, 2008) 5 disc DVD box set, with booklet – A must-have collection, it includes *Dreams of an Opium Fiend*. A follow-up DVD, *Georges Méliès: Encore* (Flicker Alley, 2010) gathers an additional 26 films. Combined, these releases comprise nearly every single surviving Méliès film known to exist today – 208 films, but still less than half of his production output.

Grass (Ron Mann, 2000) DVD – Home video release of the theatrical documentary, narrated by Woody Harrelson (of course). “Ron Mann’s playful portrait of marijuana in America is less a social history than an examination of the government’s systematic seven-decade campaign to demonize the devil’s weed...” – Sean Axmaker (Amazon.com)



impaired

Movies Under the Influence
1908 - 1978

cartoons, shorts, and silent-era oddities
booze, drugs, altered states, and a little bit of sex

rare 16mm prints - one show only!

no one under 17 admitted

Friday, April 27, 2012 ~ 8:00 PM

Grand Illusion Cinema

1403 NE 50th Street at University Way ~ Presented by The Sprocket Society