

Underground Films Shown

By WHITLEY STRIEBER
The Friday night Film Factory presentation was New York underground, but not quite. A small electric fan buzzed atop a bookcase, cooling the capacity crowd crammed into a small Sixth Street tailor shop, until a brown-haired girl sitting on the bookcase knocked the fan onto the floor. After that, it was put back, but no one turned it on again.

On the walls of the loft were newspaper montages, advertising posters, faded pages from a high school annual, and the remnants of a broadside from some long-forgotten film epic. At the front of the converted auditorium, four pieces of beaverboard had been nailed up to form a haphazard screen.

Loudspeakers were hung from nails on the wall, and at the rear of the room Greg Barrios, one of the organizers of the venture,

sat beside his projector with a pile of film cans.

THE AUDIENCE was boisterous until someone flicked off the lights and began the tedious process of adjusting the projector. At first the picture blurred, and then there were shadows on the screen, but at the last moment, Barrios managed to make it work, and the first film began.

The reel was an excerpt from one of his own works, "Harley." Highly evocative of Kenneth Anger's "Scorpio Rising" in format, it utilized fast cuts and was accompanied by a popular song. Although the film showed a certain dearth of editing and camera innovation, it was a better than average effort.

After the brief excerpt from Barrios' film, the program continued with the full length feature "The Wild One."

"THE WILD ONE" is the original motorcycle flick. Marlon Brando plays a wild kid with a big Harley and 20 or so friends

who prowl the highways looking for trouble, for speed, for anything worth finding. Though the film is dated (sample dialogue: "Don't you dig the be-bop, man?") it evokes memories of teenage days when Brando had a Harley and a gang and all you had was a three-horsepower Cushman and a couple of friends.

After the Brando film, there was an intermission, and everyone went downstairs and stood in the street to escape the heat. They were not the same hundred or so people who seem to show up at every serious performance in Austin. Someone commented with a Brooklyn accent that they didn't have anything like this at Buffalo State.

After the intermission, it became obvious that the organizers of the program had some contact with the little Greenwich Village theaters, for they showed two films from the West Coast which stood out as modern cinema art.

THE FIRST, "The Confessions of A Black Mother Succuba," was humorous because it was fast and violent and improbable — like most things that really are funny.

The second was a film poem by Bruce Baillie called "Tung." As the bright shadow of a girl moved through the film-maker's memory, persons in the audience reacted at first with suspicion because they were faced with great beauty, with moving color, and something that they did not expect to see. After a moment, the place grew silent, and for five minutes everyone was quiet. It is quite difficult to describe the film because it is a uniquely beautiful visual experience. The filmmaker accomplished his effect by making a color sequence of a slowly rotating metal sphere. Probably using filters, he varied the colors with great expertise so that the result might well be what memory would look like could it be seen. On this he overlaid a negative of the girl ("her bright shadow," he said) and she moved through the gaudy labyrinth like a flicker in the corner of the eye.

When the films were ended, anonymous actors presented a live "happening" complete with strange sounds and persons dancing in improbable ways.



Brando and Motorcycle Gang
... look for trouble in Film Factory presentation of 'The Wild One.'

It Ain't Disney, Babe Film Factory 'Camp' Flicks Are What's Happening Here

By JAMES KUNETKA
Texan Staff Writer

(Editor's Note: The following is a fictitious interview with a participant in the Austin Film Makers Co-op, or Film Factory, on his reaction to the films shown Friday night at the group's first meeting.)

Texan: What did you think of the program?

Student: Great. Really Great.

Texan: Of the four films shown, "The Wild One," "Tung," "Confessions of a Black Mother Succuba," and Gregory Barrios' experimental film, which did you like best?

Student: Well, they're all great, but of course I liked "The Wild One," with Marlon Brando. Did you see the way he handled his cycle?

Texan: A few critics have felt that "The Wild One" relied too much on the current jargon and expression of the fifties, and because of this, the film has become outdated and therefore is not a "great" film.

Student: Oh, this is a great film. I don't care what the critics say. It's not the plot, or what Brando says or does, it's how he does it that counts. He moves, you know?

Texan: Well, what did you think of the other films? Do you consider them professional?

Student: It's these experimental films that make motion pictures art. They capture meaning and purpose in celluloid — if they haven't gone over big it's because people aren't sensitive enough to their purpose. People — most of the public — want Walt Disney.

Texan: A few of these people seem to feel that these films are perhaps too experimental. There doesn't seem to be a story or plot that they can follow.

Student: That's the problem with a place like Texas. Art films just can't go over. Too many people want Walt Disney. They want plots.

Texan: There seemed to be a lot of people here . . .

Student: If you go to New York there are a hundred theaters that show nothing but art flicks. Go to U.C.L.A.—they've got them. But not Texas. That's why this group deserves praise.

Texan: Some of these people like Bergman's films, for example, but not the ones tonight. How do you explain that?

Student: Bergman's out. The films tonight are what people are doing now, right now in 1966. The whole purpose of these films is to capture meaning and purpose in abstractions — in their basic forms. "Black Mother Succuba" is an example; not just naked women or sexual symbols flashing on the screen, but a montage of art. You don't read a book word by word, but sentence by sentence and so forth. You have to look at these films totally and for effect, not necessarily for purpose or plot.

Texan: Why do these films go over bigger in New York and California?

Student: Up there people know what art is. That's where everything starts.

Texan: Are these films "camp"?

Student: Certainly. But in an artistic way.

Texan: What do you consider to be "camp"?

Students: You know, stuff that's in. In films it's Andy Warhol, "Black Mother Succuba," the stuff Barrios is trying to do. It was pop art, now it's telephone dials and Bogart movie posters.

Texan: Speaking of posters, what do you think of this place? (The walls of the room were lined with old posters, assorted decorations, and broken windows.)

Student: This is a great place. Just the sort of room you would expect to see art flicks in. Like New York.

Texan: Well generally speaking, are you impressed by this program, and do you think it will do anything to help bring more films like these to Austin?

Student: Austin certainly needs to be civilized, and small groups like this are always the beginning, no matter how small. There always has to be someone who will break convention.

Texan: Do you think these films are too much against convention, or that that might be their purpose?

Student: That's the whole problem with films today. Too conventional. Even Bergman and Fellini are conventional. Same stories, plots — nothing new. The experimental film by necessity has to break convention or there could be no communication.

Texan: Do these films communicate something?

Student: Of course. The conventional mind sees only naked women, or fast cuts to stoplights; the real purpose is effect, not just the objects themselves. Communication might be said to be visual.

AGAIN THERE WAS the period of suspicion, and then the fascination. They played a flute in the happening, and they gave it to someone sitting on the floor. Throughout the performance the recipient blew on it from time to time, and his friends turned and laughed. Because the happening was about search, about wandering, the diversion of the flute was welcome music. Perhaps, though, this is an indication that the happening was a success. While it lacked in some particulars, when the lights were turned up again, there was a calm, which must have been what they wanted.

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CHI PHI	Tuesday, September 27 through Friday, September 30
DELTA CHI	Tuesday, September 27 through Thursday, September 29
DELTA KAPPA EPSILON	Tuesday, September 27 through Thursday, September 29
DELTA TAU DELTA	Tuesday, September 27 through Friday, September 30
DELTA UPSILON	Friday, September 30 through Tuesday, October 4
KAPPA ALPHA	Friday, September 30 through Wednesday, October 5
KAPPA SIGMA	Friday, September 30 through Wednesday, October 5
LAMBDA CHI ALPHA	Friday, September 30 through Wednesday, October 5
PHI DELTA THETA	Monday, October 3 through Thursday, October 6
PHI GAMMA DELTA	Monday, October 3 through Thursday, October 6
PHI KAPPA PSI	Monday, October 3 through Thursday, October 6
PHI KAPPA SIGMA	Monday, October 3 through Wednesday, October 5
PHI KAPPA TAU	Tuesday, October 4 through Thursday, October 6
PHI KAPPA THETA	Wednesday, October 5 through Monday, October 10
PHI SIGMA DELTA	Wednesday, October 5 through Monday, October 10
PHI SIGMA KAPPA	Thursday, October 6 through Thursday, October 11
SIGMA ALPHA EPSILON	Thursday, October 6 through Tuesday, October 11
SIGMA ALPHA MU	Thursday, October 6 through Tuesday, October 11
SIGMA CHI	Monday, October 10 through Wednesday, October 12
SIGMA NU	Monday, October 10 through Thursday, October 13
SIGMA PHI EPSILON	Tuesday, October 11 through Friday, October 14
SIGMA PI	Tuesday, October 11 through Thursday, October 13
TAU KAPPA EPSILON	Wednesday, October 12 through Friday, October 14
THETA XI	Wednesday, October 12 through Friday, October 14

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