



cle to make Horne into a HUGE star. She makes the most of every moment, and though a scene of her singing in the Bathtub was cut, she still stars with an epic power. Director Vincente Minelli made his American debut with the movie, and he's great, and the number Shine was directed by the legendary Busby Berkeley! A wonderful film.

COCKSUCKER BLUES - DIR. ROBERT FRANK (1972)

I've been lucky enough to see the second best music documentary ever made. According to an agreement with The Rolling Stone, director Robert Frank can show *Cocksucker Blues* once a year. Why? Well, the film's an incredible document of what went on during Rolling Stone tours. It shows everything from Mick Jagger snorting cocaine to a groupie shooting heroin, plus lots of nudity. Frank provided a ton of cameras that folks could just grab and start shooting with. While there are many other docs that explore the meaning of making music (*Wilco: I'm Trying to Break Your Heart*) and about the power of making a record (*Original Cast Recording: Company*), but none of them capture what it means to be a superstar band on the road like *Cocksucker Blues*.

THE CIRCUS - DIR. CHARLIE CHAPLIN (1928)

I am not a Chaplin guy, but I understand his appeal and importance, and when I discovered that *The Circus* wasn't on the Registry, I was shocked. It's easily the Chaplin film that I not only find the most watchable, but it's also far less schmaltzy than Chaplin's better-loved films like *The Kid* and *The Gold Rush*. It's a beautiful film, and there's an incredible Tightrope segment that ranks right up there with the best Keaton and Lloyd sequences! It won one of the first Oscars, and I consider it to be the one of the finest of all Silent Features.

DANCE, VOLDO, DANCE - DIR. CHRIS BRANDT (2002)

This one is going to be the hardest sell. Machinima is a sort of outgrowth of found footage avant grade filmmaking. It uses imagery found in video games to create movies, often music videos. I'd say that the two best examples of Machinima music videos are Fette's *Vette* and Chris Brandt's *Dance, Voldo, Dance*. Brandt noticed that he could control Voldo in *Soulcalibur* to the beat of a song, and he created a video to Nelly's *Hot in Herre*, though he couldn't get the rights to use the song, and the character Voldo, but it got on-line and it became a big hit at festivals and on-line. Machinima has never really gone as far as a lot of folks were saying it would in the early 2000s, but this is the finest example of the genre.

DEEP THROAT - DIR. JERRY GERARD (GERARD DAMIANO) (1972)

Porno chic was a pretty big deal, and *Deep Throat* changed the way porn was produced, distributed, and viewed. It laid the foundation not only for viewing Porn in theaters that didn't have to mop between each screening, but it laid the foundation for the porn video industry. The term 'deep throat', now widely used, was created from this film. Linda Lovelace and Harry Reams became big stars, and while Porno Chic faded, it changed everything, and that is exactly the kind of film that should be on the Registry.

F FOR FAKE - DIR. ORSON WELLES (1974)

If there is an opposite of *Verite*, it's *F for Fake*. A documentary that lies to you, but for no reason than to show you the actual meaning of the material that it's been presenting. Welles, film's greatest slight-of-hand artist, puts your eyes at the exact place he wants you looking so he can make the hand pass and complete the illusion. The story of Elmyr the Forger, and then of Picasso and his mistress, are the things of legend, and Welles' narration and walk-ons are touches that only slip us further in the film. One of the best documentaries of all-time and the last full film Welles ever directed.



HARDWARE WARS - EARNIE FOSSELIUS (1978)

There are no fan films on the Registry, and that's a shame. The explosion in them since the introduction of the video camera was presaged by the king of all fan films: *Hardware Wars*. Less than a year after the release of *Star Wars*, *Hardware Wars* takes so many elements from the film and does great comedy. It was hugely popular for its lo-fi effects, and then for the fact that it was eventually released on VHS. It's probably the most viewed and influential Fan Film ever made.

JACKSON POLLOCK 51 - DIR HANS NAMUTH (1951)

Abstract Expressionism is one of the first American-born art movements. Jackson Pollock was, without doubt, the most visible example of the movement, with his 'drip painting' serving as a sign for the entire movement. Some folks say it's easy to do drip paintings, but as a guy who's tried, I can say from experience that it's not. There's no artist who has ever managed to do what Pollock did and Namuth's film provides what a film documenting Pollock's technique deserves. The painting on glass gives us the idea that we're getting to look through a window at what the creative process entails.

JFK - DIR. OLIVER STONE (1991)

There are three *JFKs*. The *JFK* that is an act of paranoid fever dream from Oliver Stone about how we ended up losing the America of the 1950s. There's the *JFK* which is the film that defined what the cutting edge of cinematography, editing, and composing. Finally, it's a movie that exposes so many possible worlds that it becomes impossible to figure out what's what. There are those who complain that the portrayal of Jim Garrison is almost completely false, and those that say that *JFK*'s based on complete fantasy. That's the point. Stone is not interested in presenting an unquestionable truth: he's interested in presenting the questions within a narrative that answers all of those questions without saying whether or not they're true. Everything about the production of *JFK* screams next-level filmmaking, and too often that gets ignored because of the political content.

KISS ME KATE - DIR. GEORGE SIDNEY (1953)

3-D. It's a gimmick that has come back several times, and now seems to have come to stay. *Kiss Me Kate* is a beautiful film. Absolutely gorgeous, and in 3-D, it's even better. The real draw of the musical is actually the music. Cole Porter wrote it, it appeared on Broadway a few years earlier, and the songs, like *Too Darn Hot* and *Brush Up Your Shakespeare*, are wonderful. The numbers with the legendary Bob Fosse, like *Tom, Dick or Harry*, are all very impressive. It's over-all one of the best musicals of the 1950s!

MINNIE THE MOOCHER - DIR. MAX FLEISCHER (1932)

This is a twofer. You've got the amazing Cab Calloway song *Minnie The Moocher* (also featured in *The Blues Brothers*) and Fleischer's Betty Boop and Bimbo. The intro, about 30 seconds of Cab Calloway and the Cotton Club Orchestra, is the earliest footage of Calloway known to exist. The dancing he does is great, and it's also the basis for the Ghost thing (which kinda looks like a Walrus, I guess) and his dancing. It's a wonderful cartoon and exactly the kind of short cartoon that should be on the Registry.

A black and white title card for the cartoon 'Minnie the Moocher'. The text is arranged vertically. At the top, 'TALKARTOONS' is written in a large, stylized, serif font, slanted upwards. Below it, 'MAX FLEISCHER' is written in a smaller, bold, sans-serif font. Underneath that, 'PRESENTS' is written in an even smaller, all-caps, sans-serif font. At the bottom, the title 'MINNIE THE MOOCHER' is written in a very large, bold, sans-serif font, with 'MINNIE THE' on one line and 'MOOCHER' on the line below. The background is dark with some faint, light-colored patterns.

MAX FLEISCHER

PRESENTS

MINNIE THE
MOOCHER

RAMONA - DIR. D.W. GRIFFITH (1910)

Ramona was a book by Helen Hunt Jackson, and more importantly, it's also an outdoor theatre spectacle. D.W. Griffith did a seventeen minute film version of the novel with Mary Pickford in the lead! It's also got Mack Sennett in a small role! It's a lot of fun, and a print survives at the Library of Congress, so it's saved. While I've never seen the film myself, I know that it's a remarkable film and was the one so many people came to the story, and the 1916 and 1928 film versions are based on his vision of the story more than the book itself. The 1928 version is also worthy of being on the Registry!

REJECTED - DIR. DON HERTZFELDT (2000)

Short animations have long been the backbone of American animation. Spike & Mike's Sick & Twisted Festival of Animation was the best place to see the strange animations of the 1990s, and slightly later, Don Hertzfeldt and Mike Judge's *The Animation Show* continued that tradition. *Rejected*, by Hertzfeldt, is a theoretically a series of attempts to get various promos sold to a cable network. The story has some incredibly quotable moments, but the real key is how Hertzfeldt manipulates the paper of the animation. It's slightly disturbing, but an absolute masterpiece of short filmmaking, and one of the few shorts to really take off since 2000 that broke huge before the rise of YouTube.

SCORPIO RISING - DIR. KENNETH ANGER (1963)

Kenneth Anger is one of the best known avant grade filmmakers of the late 20th Century. His works, often with Occult and Homoerotic themes, has been an influence on two generation of filmmakers. This film, without dialogue, is powerful and makes incredible use of rock 'n roll songs from the likes of Elvis, Ray Charles, and the Safaris. It's a bit ponderous, but if you look at the imagery, there's so much that is influenced by everyone from Tom of Finland to Lady Gaga, and then the influence that flows out of it is incredible, especially on the Avant Garde Documentary community.



THE SHINING - DIR. STANLEY KUBRICK (1980)

Kubrick is a God. His films are hugely influential, but more importantly, they are masterfully constructed work. The documentary *Room 237* basically shows why *The Shining* is such a significant film. It's a two hour meditation on the meaning of *The Shining*, and it's incredible to look at the tiny details that Kubrick either accidentally included, or intentionally showed, tells all you need to know about what the film means. Maybe. *The Shining* is an unfaithful adaptation that makes points that King didn't even think of including. It's a wonderful film, and a powerful and creepy film.

SPIRAL JETTY - DIR. ROBERT SMITHSON (1970)

Another Art film, and one that documents an impressive work of art that has both been around and gone. It's a spiral ing letty into the Great Salt Lake that has mostly been under water for the last few decades. This film is a wonderful document, and in many ways it's far more important a work than the monumental earth work it records. Smithson called in a number of other filmmakers to help him do it, but it's obvious that his vision is what's driving the film.



STOP MAKING SENSE - DIR. JONATHAN DEMME (1984)

Quite simply, the single best concert film of all-time. Demme and David Byrne put their heads together and came up with a concept for the film that is unbelievably awesome. It's minimalist, and at times expressionist, and post-modernist, and at times just plain joyous. It's the obvious product of a team that understood their form better than anyone else around them. This is an excellent example of what the 1980s could produce both musically and theatrically. The artistry in this one is amazing, and every song is a minor masterpiece in it's own right.

SUNSTONE - DIR. ED EMSHWILLER, ALVY RAY SMITH (1979)

I've written about the one a lot, most notably at <http://www.computerhistory.org/atcm/alvy-ed/>. It's a film that changed the way Computer Movies were viewed. Ed Emshwiler, who should have at least two or three films on the Registry, was one of the truly incredible voices in American cinema. Alvy Ray was a co-founder of Pixar, a graphics legend, and likely one of the most significant figures in the history of computing. This film, which played at Festivals around the world and is in the collection of several Art museums, is a worthy entry to a Registry that has started to show respect to computer animation.

SUPERSTAR: THE KAREN CARPENTER STORY - DIR. TODD HAYNES (1987)

Speaking of films that haven't been officially released, but you can get a look at it because it's on YouTube and various other locations. Todd Haynes would go on to direct some of the most fascinating films of the last twenty-five years, notably *I'm Not There* and *Velvet Goldmine*. His film *Superstar: The Karen Carpenter Story* is a story of the anorexic singer and her brothers. It's only 43 minutes, and Karen is portrayed as a Barbie doll. Actually, she's portrayed by a Barbie doll. It's brilliant, and it's dark film, and since Haynes didn't get permissions for the music, it's been blocked from release, but it should be seen as a significant film because it tells the story so much better than any other attempt to tell the story because of its unflinching nature.

TRON - DIR. STEVE LISBERGER (1982)

Of all the science fiction films of the 1980s, *Tron* was the one that best captured what people thought of computers and did the most to advance graphics. The story of *Tron* ain't anything special, but it's fun and it made use of the mystery that home computers were at that moment. It was a visual feast, and a lot of fun. The graphics were done with the SuperFoolny system. It's an incredible film experience, and the way films would be made over the next thirty years were influenced by it.

WHATEVER HAPPENED TO THE HUMAN RACE? - DIR. FRANCES SCHAEFFER, DR. C. EVERETT KOOP (1979)

This is another controversial one, but to me it's also the one that is the biggest no-brainer. This is the film that really helped define the American Evangelical movement of the 1980s through today. This is the strongest anti-abortion film ever made, and it's a big reason why Koop was made Surgeon General. This film, shown at Churches around the world, really introduced the world to a new form of Christianity that understood the power of film as a political tool, not just an artistic one.

OTHER FILMS I SERIOUSLY DEBATED ADDING TO THIS LIST, BUT EVENTUALLY I DROPPED THEM

**AMERICA THE BEAUTIFUL
ANNIE OAKLEY
THE AX FIGHT
BIRD
BURDEN OF DREAMS
CAPTAIN EO
CLERKS
DECASIA
DUCK DODGERS IN THE 24TH 1/2 CENTURY
EARL CADDOCK VS. JOE STECHER WRESTLING MATCH
FEAR OF A BLACK HAT
FIGHT CLUB
FOUR LITTLE GIRLS
IN YOUR DEFENSE
LA CONFIDENTIAL
LENNY
MOANA
NATURAL BORN KILLERS
ORIGINAL CAST RECORDING: COMPANY
RESERVOIR DOGS
STEAMBOAT BILL JR.
THE THIN BLUE LINE
WERNER HERZOG EATS HIS SHOE**