



# The Drink Tank Issue 194

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**That cover is from Big Shot Hollywood actress Kate Kelton. She's been in these pages before and you should go to <http://katekelton.deviantart.com/> store and buy her prints! They're awesome and she's a peach. Indeed!**

**This is the issue where I say what the plans are for the next year. I'm planning on keeping up with *The Drink Tank*, doing better to keep up with my APAs and working on *Journey Planet*. I'm going to move my second longest running zine, *Claims Department*, back to where it all began: a small paper-zine. I'm thinking 25 for the run size. I'll do the paper version and then the long-term version will end up on eFanzines.com, with a twist. I will say no more.**

**Happy New Year to all of you who read this after the day of posting has come and gone. All this rush (5 issues in 4 weeks) has been to be able to do 5 more issues in 4 more weeks so that the 4th Annual Giant Sized Annual is the 200th issue. Not a lot of zines have made it to 200, I'm told, and I'm glad to be one of those who has managed! I'll never catch up to MT Void, but I'll keep 'er goin' long as I can!**

**And now, John Hertz with a note about a 2008 passing...**

Algis Budrys

by John Hertz

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One of our finest authors, one of our finest critics, his most celebrated novel *Rogue Moon* (1960) he wanted to call *The Death Machine*, his last was *Hard Landing* (1993), he published the collections *Budrys' Inferno* (1963) and *Blood and Burning* (1978), but his unceasing deeds showed us all his big heart.

He left us half a dozen novels, ten dozen short stories. He was six years principal book reviewer for *Galaxy*, eighteen for *The Magazine of Fantasy & Science Fiction*, then resigned to edit *Tomorrow*, and Kristine Kathryn Rusch said letting him go was the biggest mistake she made as editor of *F&SF*. He had eight Hugo nominations, two for the Nebula. He was Author Guest of Honor at the World Science Fiction Convention in 1997; in 2007 he received the Pilgrim Award for lifetime contribution to s-f scholarship, and as I had the honor of announcing at that year's Worldcon, to a theater of applause, he was placed in the First Fandom Hall of Fame.

A.J. Budrys (1931-2008) at six taught himself English by reading *Robinson Crusoe*; his Lithuanian background inspired *The Falling Torch* (1959), which I always liked but he never did; *Michaelmas* (1977) is excellent, *Who?* (1958) a wonder; *Benchmarks* (1984) collects his *Galaxy* reviews, *Writing to the Point* (1994) his advice, *Bicycles* (1976) his expertise in another hobby — he, his wife, and

four sons rode high-performance machines of his own assembly, he also directed four-wheel-drive racing teams. He taught at Harvard, Rice, Brigham Young, the Library of Congress, the National Aeronautics & Space Administration, Clarion East, and the Charles Dickens House. For twenty-five years he worked with the *Writers of the Future* and *Illustrators of the Future* contests, long the Writers' Co-ordinating Judge, teaching the contest workshops, editing the anthologies.

When he left *F&SF* Rusch said his wonderful, insightful language made reviews of books out of print worth reading; when he began he said (Nov 75) "You and I and all our other kinsmen are here waiting between trains in a small town on the windward slope of Parnassus.... so let's talk." At Kelly Freas' funeral he said "Kelly was my best man and he still is." A month before his death he said he read every issue of *Vanamonde*. *R.I.P.*



art by Genevieve

Every year, the National Film Registry announces 25 new films that it was honoured with inclusion. There are now 500 films listed on the Registry ranging from Home Movies to the glossiest of Hollywood classics. Every year they announce 25 more, and every year, I have hopes that never seem to make it. This year was worse than most, but there were some very good picks and only a couple that I really disliked. Mostly, I was saddened by what didn't make it. 1776, LA Confidential, JFK, anything from the 1920s or 30s that was sports related. It's a shame, but it happens.

Let's get to the inductees, shall we?

#### 1) *The Asphalt Jungle (1950)*

I thought this was already in. That's how good a choice it was. IF you think 'yeah, of course it's in' then you know it's worthy. John Huston did a lot of movies that were among the best of their time. This might be the best heist film until A Fish Called Wanda. Marilyn Monroe has a small part, much like she did in All About Eve, which I believe is the same year.

#### 2) *Deliverance (1972)*

Everyone knows this film for three things: Ned Beatty squealing like a pig, deuling banjos and the position of Burt Reynolds' arm in the water, against the rock. Ronnie Cox and Jon Voight are both in it too. I love those guys! It's directed by John Boorman, who co-wrote the script.

#### 3) *Disneyland Dream (1956)*

This film is a real rarity. It's a home movie done by the Barstow family after

they won a contest to go to Disneyland. There aren't a lot of home movies that you can say deserve this kind of elevation, but this is certainly one of them as it shows Disneyland in its earliest moments. You can see it at [http://www.archive.org/details/barstow\\_disneyland\\_dream\\_1956](http://www.archive.org/details/barstow_disneyland_dream_1956)

#### 4) *A Face in the Crowd (1957)*

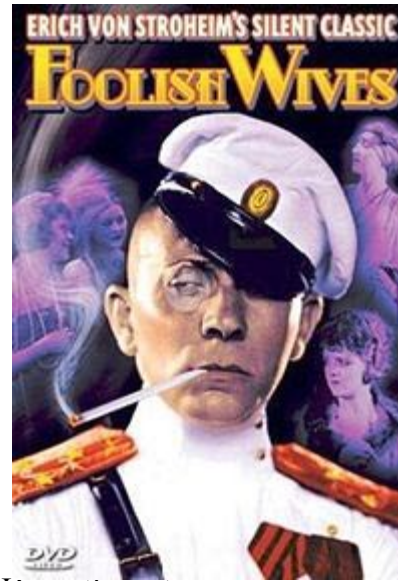
Andy Griffith as a creepy thug-type character who gets turned into the first of the Blue Collar Comedy Tour types. Honestly, not my favourite film of Elia Kazan (who you can make a case for being one of the three best American directors of all-time), but Griffith is great, as is Walter Matthau.

#### 5) *Flower Drum Song (1961)*

It's one of those films. It's considered to be one of the kindest films to Asian characters of the 1960s since it avoided all the typical stereotypes that films like, oh let's just say Breakfast at Tiffany's, used. It's got a good performance out of Nancy Kwan, but really, I didn't love it when I watched it at Emerson. Kwan's a great actress who's largely been forgotten.

#### 6) *Foolish Wives (1922)*

You learn from Von Sternberg, but you grow from Von Stroheim. This is the film that gave the little guy such a reputation as he carried with him all the rest of his filmmaking



days. he wanted an epic 6 or 10 hour flick, but Thalberg, the 20 year old head of Universal, said no and there were problems with the censors because of some very interesting party scenes that were champagne fueled. Kenneth Anger has claimed they were lavish orgies, but there's some discussion as to that. I've never seen the whole thing, just about 15 minutes or so in clip form.

#### 7) *Free Radicals (1979)*

This is an odd one. Len Lye was an animator who would scratch his images directly onto film stock. That's like going straight to stencil with your art in the old days...or so I'm told. The effect is simple, but it's effective and his works are considered some of the most important avant-garde works of the 1950s through the 70s. It is very much in the mode of some of Man Ray's films of the 1930s. The selling point to me was the soundtrack, Bagirmi tribes music which was in vogue with many filmmakers at the time. Interestingly, the film that was put onto the registry was the 1979 version which cut about 1 minute from the original 1950s version. This might be the first time that the shorter version of a film has been added to the registry. Honestly, this is a film I never would have considered for the Registry, but I have to say that it certainly belongs and is hugely significant to a piece of the avant-garde story that we seldom see unless we're into that world. A masterpiece in four minutes. How many films can say that?



### 8) *Hallelujah* (1929)

Remember when I said that Mr. Kazan was one of the three greatest American Directors? Well, so is King Vidor. He had to hold his own money up to make *Hallelujah*, a film which used an entirely African-American cast and shot in Arkansas and Tennessee. This was a great musical and was Vidor's first talking picture. The funny thing is that this was only slightly better in portraying Blacks than other films of the time. Yeah, it wasn't blatantly stereotypical, but you could see some false mothering being done by King in this one. It wasn't followed up by another film of it's like until *A Castle in the Sky* about 15 years later.

### 9) *In Cold Blood* (1967)

If you asked me what the most

important book of the 20th Century is, I'd give you a long list with *In Cold Blood* being one of the most serious contenders for the title. The film version was fantastic, an important part of the story of American Cinema's grittifying in the late 1960s and early 70s. The word shit is heard by American film audiences for the first time in *In Cold Blood*. The performance of Robert Blake is almost lost within the documentary style. It's the best performance from Blake, an actor who is too often thought of only for his legal issues.

### 10) *The Invisible Man* (1933)

Claude Rains gets a starring role, and you hardly ever see him. This was a great special effects film for the 1930s and should be right next to *Frankenstein* and *Dracula* as classics in the genre film world. It's a brilliantly built film, though it doesn't hold up as well today as his bigger, better known brothers. It had Gloria Stuart in it, and she would also star in *Titanic*, which got her an Oscar nomination, though she lost to Kim Basinger for *LA Confidential*.

### 11) *Johnny Guitar* (1954)

I really didn't like *Johnny Guitar* much. I like Nicolas Ray as a director and Joan Crawford as an actress, but this isn't the best of either's work. On the other hand, the Trucolor process that Republic used is pretty damn awesome. It's a decent western.

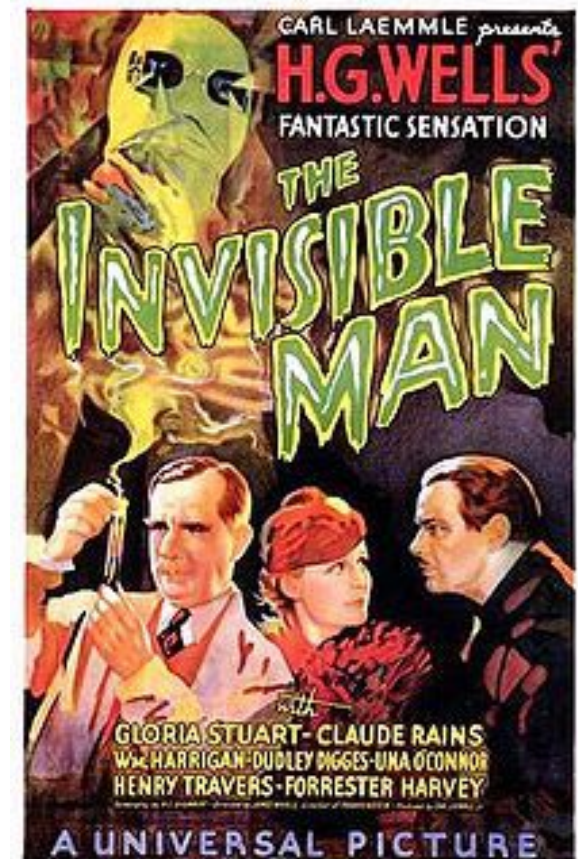
### 12) *The Killers* (1946)

*The Killers* has been remade a few times, and this one is the best (though the

Hemingway story is better than any of them) it's got Ava Gardner, quite possibly the hottest woman in the history of American film, and Burt Lancaster.

### 13) *The March* (1964)

I've never seen it except for the excerpts they show on docs about the march on Washington. It was produced by the US Information Service and shows the preparations for the 1963 march. It's a majorly important historical document that deserves to be on the Registry. I'm not sure the US Info Service has another film on the Registry.



**14) *No Lies (1973)***

If I ever wanted to hate a student film, it's *No Lies*. It was an NYU film and it was magic. It's pretty much the best student verite. It's the story of a rape victim and it's been shown at film festivals and to crisis support groups ever since.

**15) *On the Bowery (1957)***

Perhaps the most interesting Skid Row doc ever made. It's by one of the few activist filmmakers I really respect: Lionel Rogosin. His film *Come Back Africa* was one of the most powerful anti-apartheid docs ever made. This one's great, a staple of documentary ethics classes at Film Schools, it's still a good one.

**16) *One Week (1920)***

I like to think that Cinequest had something to do with this one since they showed *One Week* at the California Theatre a couple of festivals back. It's a really fun Keaton short, the first one he released as a solo without Fatty Arbuckle (who I am now 20 pounds lighter than!). This is the funny story of a guy building a house from a kit. It's one of the few brilliant Keaton shorts. He's still no Harold Lloyd, but he was really good at what he used to do.

**17) *The Pawnbroker (1965)***

I never saw this one. I will search it out as I love Rod Stieger and Sidney Lumet. It's a post-war, Holocaust survivor story that looks at how those that went through that period came to American and settled in with their lives and their own prejudices.

**18) *The Perils of Pauline (1914)***

I can not believe that this wasn't on the Registry earlier. This is probably the most significant serial of the teens. It's also credited as the first American serial, though there's some debate. This one starred Pearl White as Pauline, a woman who also seemed to get herself into some sticky situation. You know, like Britney Spears. She was always about to be killed, but she'd survive at the end of the episode and that'd be that until the next week. You can see it as the star of episodic adventure stories that would become TV favorites.

**19) *Sergeant York (1941)***

I'm no War Film fan, but this was easily one of the best of the age. Gary Cooper won an Academy Award for his performance and was easily the best thing he did for a couple of decades. This was a World War I film about one of the most decorated men of WWI. I think only Audie Murphy was more decorated. There was a huge push for films about WWI during the period right before WWII.

**20) *The 7th Voyage of Sinbad (1958)***

Ray Harryhausen is on the Registry again with *Sinbad*. The three *Sinbad* movies were really the introduction of a lot of folks to cinema magic from Harryhausen. I don't think this is his masterpiece, but it certainly belongs on the Registry.

**21) *So's Your Old Man (1926)***

W.C. Fields was one of our greatest



comedians. He seldom gets the credit he deserves (though Jugglers consider him one of the all-time legends for his origination of cigarbox juggling) and this is one of his funnier films. It holds up better than many of his others. I still say *My Little Chickadee* and his silent films are his best work, but this is really good stuff.

**22) *George Stevens WW2 Footage (1943-46)***

I didn't even know this existed, but I should have because I've seen the footage used and reused in all sorts of areas. It was made by the US Army's Signal Corps Filmmaking Division, who has a couple of other films on the Registry. Steven's headed the group up and caught these easily recognizable pieces HE would go on to direct a lot of good, though not Registry worthy, films. Well, *Gunga-Din*. That'd have a shot at it.

**23) *The Terminator* (1984)**

OK, this'll get me in trouble, but *The Terminator* doesn't belong on the Registry, at least not yet. *Terminator 2: Judgement Day* belongs on first. Film was totally changed when it came out. It brought morphing to the next level and was hugely important to the world of film making and computer animation. *Terminator* was a better story, but still, it wasn't T2 for overall effect.



Next year, the films from 1999 become eligible and there's only one film that must go in either next year or the year after to make me take the whole thing seriously: *The Blair Witch Project*. What's that you say? You can't stand it, got sick watching it and from hearing about how many people thought it was true? That's exactly why it has to go in. A truly emersive filmmaking experience and the way the sound and video was treated is hugely important. It influenced a long line of films all the way up through *Cloverfield*. Amazingly, it might not even be considered.

**24) *Water and Power* (1989)**

I may be wrong, but this might be the first Sundance film on the registry. It's a 57 minute long experimental film that's not the kind that Sundance is known for. It's a long, LA sort of film. I've seen a section of it and it's strange and even the 5 or so minutes I watched felt repetitive.

They need to get up on to 1990s films, including *Pulp Fiction*, *Ed Wood*, *Boogie Nights*, *Wag The Dog*, *T2*, *American Beauty*, and *Titanic* (as much as it pains me to say that again). There's no Tim Burton or Quint Tarantino on the Registry (which is line no KISS in the Rock 'n Roll Hall of Fame) and that needs to be fixed soon.

**25) *White Fawn's Devotion* (1910)**

Possibly the first film directed at a Native American. You can see it at [http://www.archive.org/details/white\\_fawn\\_1910](http://www.archive.org/details/white_fawn_1910) I watched it on the Treauiry of American Film Arcives DVD set. It's a good little short, one of only about 10 of James Young Deer's films that survive. I understand that they've discovered two in the last decade, so there is some hope.

OK, that's the last regular issue of the year 2008. I thank you all greatly, espeically all those folks who came up with great stuff for me!



art by Genevieve