

## Document Citation

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March 13 & 14  
Sheldon Films  
Film/Video Showcase  
The Films of Chick Strand

*Sheldon Film  
Theater  
Winter-Spring*

Ms. Strand will appear at the screenings each evening to discuss her work with the audiences.

March 13  
Screening at 7:30 p.m.  
Admission \$2.50.

**ANSELMO**  
U.S.A. 1967 4 minutes Color

"One evening ten years ago when I was living in a town in Central Mexico, I was standing on the street looking in the window of a store that sold TVs. There was an American rock and roll show on one of the sets. There were several Mexicans watching too. One of them, a very short man with a ragged Mariachi jacket, excused himself and asked me if I like music. I said yes, and he asked if he could bring his sons to my house to play for me. He did and they did and that began a long friendship. When I left Mexico that year I asked him what his biggest wish was, something that I could possibly bring him from the US the next time. He answered immediately, "a double E flat tuba", for his street band. He said it would be the only band in the whole area with a tuba. I thought, "It will be easy", the Goodwill would have lots of them cheap . . . they didn't. But after a year, a kind man at an instrument store found a huge wrap around brass tuba for 100 bucks. I used part of my latest student loan to buy it and arranged to meet Anselmo in Mexicali 1500 miles from his home. He was so excited he arrived a week early. I had to smuggle the tuba into Mexico. When other Mexicans saw that he was getting a tuba they called him Maestro. My husband Neon Park and I gave him his tuba in the desert. This film is about that giving . . . a celebration of a wish that came true."

—Chick Strand

**COSAS DE MI VIDA**  
U.S.A. 1976 24 minutes Color

"This is the story of the life of Anselmo, born in poverty and orphaned at seven, he struggles to survive and make something of his life and a place for his children. It is a story of patience and perseverance and devotion. When Anselmo first brought his sons to our house to play music they were seven and nine . . . really small little boys. They took out their violins and clarinets and played Bach . . . what pride was in Anselmo's face. Right away we became family. His house had dirt floors and one electric light. They never had money for meat or milk. Ten people lived in two rooms and another family stayed in another room. All over the house were beat-up instruments and the sound of music. Ten years later, Anselmo had added another bedroom, a bathroom, and turned the room the other family stayed in into a kitchen with a refrigerator and stove. He also has a stereo and TV and an automatic hot water heater, a luxury in Mexico. We joke sometimes and I tell him that he will become so rich that his wife Adela will have two maids and, "muchos pelos de animales", (many hairs of animals), furs. Then Adela will mime a woman putting on a fur scarf with much dignity and make us all crack up. The big problem making the film was to get the right voice. I tried about twenty over a period of two years. None worked, so I returned to Mexico and taught Anselmo how to say his own words in English. This film is a tribute from one artist to another."

—Chick Strand

**MUJER DE LOS MILREUGOS**  
U.S.A. 1976 20 minutes Color

"Expressionistic surrealism about loss of reality.

"While living in Mexico the summer before last, I knew a young American woman who lost herself in despair . . . deep and troubled. Her eyes moved me . . . intensely empty. I began to make a film about her . . . but I couldn't intrude on her escape so when I met a beautiful Mexican poetess and formed a re-



lationship with her, I realized that the film was about the three of us and perhaps symbolized everyone who, like the Great Blondino, is a tightrope walker on the razor's edge. The film deals with the idea that love and a consequent enduring relationship can form a stranglehold on personal, intellectual and creative freedom. It deals with ambiguous thoughts and feeling about giving birth . . . the ecstasy and pain and commitment to a totally dependent human creature which you must help grow into a whole person . . . feelings about daily repetitive tasks, which in this film became a sort of ritual on the way to becoming transformed."

—Chick Strand

### **ELASTICITY**

**U.S.A.      22 minutes      1975      Color**

"Impressionistic surrealism in three acts: Amnesia, Euphoria, and Ecstasy.

"This film is autobiographical in the sense that its elements stand for things that have been important in my life. The Amnesia/White Light section represents those things in the past that have almost retreated from memory. The hopeful girl on the traveling bars, the talk about the crubs of three marriages . . . a sort of jestful statement about the intensity and importance of these relationships lost again in the past . . . a confused part in my life . . . thoughts of youthful suicide . . . lots of lovers, their faces receding from memory like the far away universes escaping so their light reaches us millions of years in their past. This is where I pack for the quest for "finding" myself. The Euphoria/Dreams of Meditation section is the quest . . . the journey in search of knowledge. Amelia Earhart represents the traveler. Many paths are started . . . oriental philosophies, strange cults, organized magic, fast living. The beatnik house represents a resting place and the end of restless search. The end of the sequence is the acceptance of self, and also indicated is a discovery that a human in our society must stand alone and unaided, naked, raw, strong, independent, and still able to cry. The Ecstasy/Memories of the Future section is

confrontation with the idea of death and accepting it as the last great human experience. The last scene indicates hope and optimism for the future."

—Chick Strand

### **MOSORI MONIKA**

**U.S.A.      20 minutes      Color**

"Ethnographic film about the acculturation of the Warao Indians of the Orinoco River Delta in Venezuela, from the viewpoint of three women: an old Indian woman, a Franciscan Nun, and the filmmaker."

—Chick Strand

### **GUACAMOLE**

**U.S.A.      1976      10 minutes      Color**

"Poetic surrealism. Approach is experimental in the relationships of image and sound. A film about the loss of innocence and the search for the essence of the human spirit.

"As children we are innocent in the sense that we are not born with values, morals and ethics. As we develop we are taught by our culture that which is ideal, and in our society what is ideal is based on a humanistic philosophy. In order to survive psychologically, we learn to accept that it is impossible to maintain this ideal humanistic behavior in our own lives and thoughts."

—Chick Strand

"A short cine-poem whose meter is in the tragic rather than the celebratory mode. It focuses on the life/death polarity of fiesta and bullfight, rendered in a deeply painterly texture, where slow-motion and blue tones give it a lyrical melancholia."

—Anthony Reveaux  
*Artweek*

Total Running Time—94 minutes



**March 14**

**Screening at 7:30 p.m.**

**Admission \$2.50.**

**SOFT FICTION**

**U.S.A. 1979 57 minutes Black & White**

"One evening a lady friend of mine told me a story of an experience . . . one day she went to the Norton Simon Art Museum . . . she went into one of the rooms and there was a three dimensional piece that looked like a bannister . . . a stair railing . . . it was made of metal . . . a strange feeling came over her . . . she began to feel what it was like to be that piece . . . cold . . . hard . . . smooth . . . and she became that piece . . . she talked what it was like to become an inanimate object . . . I thought . . . what a wonderful thing . . . I must film her while she tells this story . . . so I did. This led to other things . . . when I told friends about this footage, some said . . . I have a story . . . I filmed them . . . and then there are my own visions . . . of women . . ."

—Chick Strand

**LOOSE ENDS**

**U.S.A. 1979 25 minutes Black & White**

"The secretary of my department had thousands of feet of old films . . . cartoons, newsreels, one reel comedies, and short subjects. I cut out the things I liked and made up a story . . . I also used found sounds on tapes, and old radio shows."

—Chick Strand

**FEVER DREAM**

**U.S.A. 1979 6 minutes Black & White**

"A dream I once had."

—Chick Strand

**CARTOON LE MOUSSE**

**U.S.A. 1979 11 minutes Black & White**

"A continuation of found footage filmmaking . . ."

—Chick Strand

**KRISTALLNACHT**

**U.S.A. 1979 7 minutes Black & White**

"Dedicated to Anne Frank."

—Chick Strand

**Total Running Time—104 minutes**

