



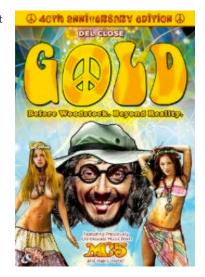
THIS WEEK'S RENT || BY MICHAEL ATKINSON || 07 14 2010 6:30 PM

On DVD: When Mud Orgies and Full Monties Aren't Enough

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There are plenty of reasons to look back at the '60s and envy its crazy natives, but Bob Levis's notorious and rarely-seen *Gold* (1968) manifests a beaut: in those days, the rules that govern mass culture could be treated like toilet paper. Music and movies could not just toss out the rulebook but act as if it never existed, making up stuff as they went along with the copious assistance of very good dope, a ubiquitous and intoxicating sexual chaos, and a happy disdain for the establishment that's never been equaled. (American youth since then has been mere sheep — *sheep!*)



You could, in short, make movies like *Gold*, make them on your own with a gang

of nude trippers in the hills of California, and not be very concerned that the resulting product doesn't make a lick of sense — because it doesn't. Dennis Hopper's *The Last Movie* looks like an accomplishment of concision beside Levis's film (his only one).

Starting out with a crystal-clear suite of iconic '60s images — 'Nam corpses, Kent State bodies, Thomas Merton, police brutality, the Kennedy brothers — that you have to remind yourself were still accumulating when the film was made, *Gold* quickly devolves as you knew it would, like a chess game between unsupervised toddlers. There's a locomotive, a suited conservative jerk trying to reign in all kinds of free love and nudity and indecorous behavior (or at least profit from it), and Del Close as some kind of crippled pilgrim scrambling across the perfectly lovely western countryside.

It seems to be trying for comedy, an almost child-like political satire bordering on the pubescent — or, at least, chemically stupefied. But the quasi-vaudeville nature of the cavorting and luxuriating around with nature studiously avoids being funny. I can't say for sure what's going on, but I can tell you there are mud orgies, raucous skinny-dipping, completely arbitrary cutaways, plenty of full monties, Che Guevara, real cannon blasts, and at least a few instances of what looks like real intercourse. (The soundtrack, it should be noted, is real, noisy psychedelia from MC5, Beastly Times, and Ramblin' Jack Elliott, not the lame faux jazz you usually get in movies from the '60s.)

Who wouldn't have wanted to **make** this movie? And that's the large picture: In the Decade of Godard, the authentic experience of making an independent film

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TITLE	SCORE
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Can't Save Sorcerer's Apprentice	
REVIEW: [REC] 2 Just Another	5.5
Visit to the Horror-Franchise	
Ghetto	
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