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scene of helicopter rescue helicopter coming to the bushes there is a person with a camera in the helicopter he is taken away, but the middle end of the helicopter rises, and the same person is left there at the top of the helicopter with his camera and he begins to film the sun set behind the mountains. its a little tongue-in-cheek and very odd. lots of u.s. soldiers and foreign contractors who have been in cambodia for months, are now going insane. at one point, a marine says, "i want to see my mom. she was a fat blonde." the second, second-to-last scene is when its all over and these people are told to board helicopter and parachute down into the sea. a marine grabs the camera and throws it out the helicopter. its the perfect capstone to a movie that only implied horror. the scene is hilarious. its also very viscerally visual. one of the marines is just standing out in the open space, arms dropped and head down. the camera is there, and he just starts laughing. he gets shot down and dies. theres no question of whether or not it happens in real life. its impossible not to see the absurdity of the rest of the action, but there is no laughter. the one last shot is him floating in the sea as it gets darker. its like a piece of art in which the audience is beginning to doubt itself. theyre all laughing a little bit. jim vorel the pared-down aesthetic of the original salò, or the 120 days of sodom by director franco ballas is a bit of a turnoff for some. it has lots of brutality, but its also just a relatively light-hearted, sometimes even fun look at the decadent and depraved nature of the sicilian mafia. it gives the film a slice of counterculture relevance and references as well (the film opens with a very un-italian act of visual poetry: a group of homeless bums dancing with mirrors around their heads). the film has been rightfully lauded over the years for its graphic depictions of murder, but ballas also successfully humanizes the criminals and gives them long, earnest interviews. while its fairly crudely made and incomplete, its a fun enough film, and certainly shows the mafia in a different light than what weve come to expect and, now, the world hes creating. its up to bellas italian title of the film, 120 giorni di sodoma (which refers to the allegedly true number of days of sexual activity the mafia literally could conduct in its sicilian hideaways). the film stars the great mario brega, as well as the great john hurt as the more noble of the two bosses. jim vorel

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the mid-1960s are a time of great changes. women are turning to feminism and racial equality, the vietnam war is raging, and the civil rights movement is gaining steam. but the world was also in the midst of a new form of growth: the sixties counterculture movement, which embodied an entirely new way of thinking, of living, of relating to the world. the beatles, bob dylan, and the younger generation were speaking out against the status quo, and anything that stood in the way of progress. the culture of the time was fun and free, and within it were a number of psychedelic drugs, including lsd. they would change the landscape of the country, but they would also change the lives of those who took them, and of those around them. the modern world is a messy place. disconnected and alienated, we have to navigate this world through cyberspace - a place that has almost zero physical presence and no one to direct our attention to. but sometimes, we have to ask ourselves if those friends, family members, and even strangers that we see in these virtual spaces, are real? can we really be sure what theyre saying and doing is actually for our benefit? with the rise of cyberbullying, the fear of how our social media connections might represent our real social selves is becoming increasingly ingrained into our psyches. the line between presence and absence is permeable, and we might have to ask ourselves whether or not we are really in control of our digital selves at all. but even if we can answer that question, many have noted that, perhaps, we cant. with viruses, rogue bots, and meddlesome hackers, the line between being and being accessed is blurring. 5ec8ef588b

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