

“What the Hell is That?”

Induced Growth and Aberrant Form in Cinematic Taxa

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Series.1

“ . . . some lofty concepts . . . involve truths remote from the category of causation(.) . . . ephemeral and accidental . . . things . . .(;) . . their causes and effects thrust themselves . . . on our curiosity”

—D'Arcy Wentworth Thompson

“ . . . what is it?”

—Anonymous police officer,
Them, 1954

“ . . . what is it?”

—Anonymous naval officer,
It Came From Beneath The Sea, 1955

Abstract

This essay examines certain films wherein naturally occurring species appear (recorded in their original state), and are transformed into a mutated or monstrous form, replete with a repertoire of monstrous behaviors, are then identified, and subsequently dispatched. The working premise is that the cinematic register provides a unique and privileged field of inquiry containing primary data on extremely short-lived

aberrant species. In almost all such films one finds embedded classifications and embedded theories of aberration which isolate and define a given species at the point of its emergence. These occur as enunciations, vocal traces produced by actants within the film, interacting in various ways with representative taxa. In a sense, the cinematic data theorizes itself, though this must be taken with no small amount of skepticism.

It is, nonetheless, a consistent phenomenon, across a large number of cinematic data-sets, that films providing evidence of monsters also find it necessary to enunciate theories for the generative conditions of monstrosity. This is what is defined as an embedded theory of the mechanism for induced aberration. In most cases, the base-species is identified in an embedded classification which serves as intra-cinematic evidence for the embedded theory/mechanism. This identification, or embedded classification of the taxon, may be a precise and detailed scientific or quasi-scientific speculation, or it may be something as simple as defining a species as “unknown,” and replacing actual evidence with a montage of fissioning cells, rapid edits, or verbal disputations on the nature of a given ‘monster.’ While specimens are occasionally misclassified, or misrecognized, both embedded theories and embedded classifications are important evidentiary traces of the processes of cinematic aberration. In the following excerpt a short theoretical preface is followed by three case studies, and related tables, diagrams, and images, with a reference section and guide to films organized according to the standard Linnean taxonomic system for biota. Notes and complete bibliography have been deleted for this publication.

Key Words: Aberration, Cinematic Taxa, Embedded Classification, Embedded Theory, Mechanism, Species

states of evidence

Whether one begins with a pattern of traces or a theory of means, inquiry into biological variation is tempered by fortuity. The problem is compounded when the object of research is not the trace of an organism as such, but rather a hypothetical taxonomy of devices residing behind phenomena, and constituting mechanisms for inducing rapid, and radical, species-specific changes. There is, however, an intermediary technology, one which preserves these ephemeral traces of biological deviation and which also alludes to their generative conditions: cinema. The tracery of light and shadow on film is, by analogy, a residue of the same order as that of the impression of ancient bodies in paleo-sedimentary depositions. In the case of certain relatively short-lived phenomena, only the cinema has been able to record and preserve sufficient primary data for the study of artificially induced aberrations in growth and form. Cinematic impressions, therefore, may be treated in the same manner as geological strata: they are spatio-temporal markers which define parameters for analyzing morphological variance. This model, while promising, is far from unproblematic. Cinematic evidence, and analysis, may suffer from similar sorts of gaps and lacunae that punctuate paleozoological reconstructions from incomplete fossil records: information may be incompletely or badly preserved, data may be lost or deformed, and so on. Nevertheless, both paleozoology and cinema present a palimpsest of surfaces, a recuperable chemistry of traces, with a cryptic proximity to their originary objects. The task of this study is to attempt to decode from such flickering sensibilia, certain patterns and predispositions in evolutionary thinking, as well as to excavate and analyze some of the embedded claims on the causes of mutations as they are reflected in popular cinematic and televisual environments.

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“ . . . our basic categories record vestigial preferences of history”

—Stephen Jay Gould

Photographic technologies have always been complicit with scientific endeavor. Defined early on as a passive recording device, photography's 'objective' description of events, objects and states of physical phenomena, inscribed into its own practices the prejudices of contemporary forms of reasoning. These predispositions became more pronounced—and more hidden— as photography, cinema, televisual, and digital scanning devices became active perpetrators in scientific experimentation. Tacit configurations of race, class, species, nature and culture entwined themselves within these new technologies, producing their own reflexive systems of interstitial logic and inference. Photographic technologies

represented themselves as a transparent interlocutor between various segments of the phenomenal world, a world increasingly re-made by those same technologies, an invisible—or altogether too visible—sovereign domain within which we, also, are continually inscribed. Nonetheless, encoded within the practices of cinematic and televisual mediation are certain referential trailings, traces of forms of analogic reasoning about the world, its inhabitation and reflexion. These tracings, embedded and naturalized in familiar representations, are recuperable, and a comparison of certain kinds of scientific theorizing with its own reflection upon itself, and its appropriations or distortions within the public sphere of popular media may uncover certain useful, if problematic, presuppositions in the analysis and representation of mechanisms of aberration. In other words, certain certain forms of analogic thinking are preserved along with the traces of biological aberrations caught on celluloid. These utterances, the embedded classifications and embedded speculations that are attached to cinematic impressions of aberrant biological taxa, are the raw material of a nascent investigation into the mediations between scientific and popular cultural spheres.

“The introspective statements of a psychologist are not, in principle, to be interpreted differently from the statements of his experimental subjects

. . . . the statements of an experimental subject are not, in principle, to be interpreted differently from his other voluntary or involuntary movements

. . . . the movements of the speech organs and of the other parts of the body of an experimental subject are not, in principle, to be interpreted differently from the movements of any other animal

. . . . The movements of an animal are not, in principle, to be interpreted differently from those of a volt-meter

Finally, the movements of a volt-meter are not, in principle, to be interpreted differently from the movements of a raindrop”

—Rudolf Carnap,
Die Physikalische Sprache als Universalsprache der Wissenschaft, 1931

Employing a similar analogical tactic, we may propose that the biomorphic traces inscribed into the photosensitive surfaces of celluloid (and ferric oxide substrates in video) are not different, in kind, from the impressions of life-forms found in geologic sediments. This follows logically when we treat the history of cinema as simply another field of data containing a record of biological transformations, specifically, in this case, of short-lived aberrations in corporeal form and behavior. Cinema has much in common with paleozoology: both exhibit a complex pattern of substrata wherein, over time, the diversities of life have left their mark. Moreover, only cinema records the interplay of non-repeatable and rapid technical/biological processes. This is primary data from which we may derive a theory of cinematic aberrations which mediates between different registers of the received tradition of scientific and evolutionary thinking and other conceptual traditions, moving from intra-cinematic to inter-cinematic, and out into a public sphere where comparisons with conventional extra-cinematic evolutionary models becomes valid.

methodology

On the other hand, the cinematic record is irresolute, and one is compelled to speculation. Questions of method inevitably arise. Analogy —“to reason or argue from parallel cases,”— transfers accepted biological speculation into a strange, reflexive, arena, where data becomes speculative, and where one must operate with highly provisional, even suspect, statements and structures. The first task is to define and delimit the field of inquiry. Accordingly, I have selected only films wherein a naturally occurring species appears, undergoes a radical transformation or mutation in either form or behavior, is identified and theorized, and subsequently disappears (often violently) from the cinematic record. There are consistent linguistic configurations which announce (intra-cinematically) the appearance of such creatures, and which are always accompanied by an intracinematic speculation on the agency or mechanism for the aberrations revealed and/or described. Using the ‘guide-species’ described within specific films, I have assembled data-sets taken directly from the embedded classifications and embedded theories/ mechanisms that occur as traces within the cinematic environments, to produce a set of comparative models and analytic tables of popular reasoning about the genesis of cinematic/biological aberration.

case studies

“. . . electronically stimulated genetic mutation”

—The Bees [1978]

“. . . ample evidence that this species has evolved beyond it’s ordinary, habitual and instinctual concerns and patterns, and is capable of reasoning”

—Ibid.

“. . . furthermore, this species has established meaningful and serious communication with my colleague, Mrs. Miller, and myself”

—Ibid.

“. . . you mean they’re starting to think like us?”

—The Swarm [1978]

Case Study 1: The Swarm [1978]

{open to} a dusty, hot, southwestern American landscape. There are trees, some scrub growth and several nondescript-looking buildings apparently constructed out of cinderblock, ferro-concrete and plywood. There are a few empty vehicles with open doors, and the atmosphere is quiet and eerie. [colors are very bleached out¹] A number of other vehicles arrive, and figures in protective clothing begin breaking into the buildings. Inside, everything is still and it is not until they have penetrated deeply into the site that the first corpse is encountered. There are no overt clues as to its recent demise. Shortly afterward a single living man is encountered, an entomologist. He claims to have arrived at the site [which has now been identified as a “strategic defense missile base”] shortly after the ‘event.’ In his van, parked outside, is a large array of electronic and chemical devices. He is arrested. {cut to} a family picnic in a nearby orange grove. By the style of dress it is most likely the mid- to late-1970s. The group consists of a man, woman and child. The man is evidently hungry, and, as the food is being set out on a picnic table, he begins to eat somewhat sloppily. There are bees nearby. The child is sent to the car for some item as the woman begins vigorously swatting the bees. There is a faint siren in the background. In a very short time the two adults are covered with bees {close-ups of *apis mellifera*} and begin stumbling and vocalising incoherently. The boy runs back to the car (a 1975 Ford Mustang) and locks himself inside. Bees cover the car. The boy, crying, fumbles with the ignition, starts the car, and it rapidly exits the field. This is the first appearance of the bees.

[The bees appear regularly from this point on. Often they appear on screen as nothing more than a massive black cloud that ‘rains’ down upon the landscape. Medium-range shots of swarming behavior punctuate the film, and on at least three separate occasions there is a simulated hallucinatory experience which employs extreme close-up cinematography of a species which is identified beyond doubt as *apis mellifera*, the common honey-bee, and which has until recently² ranged widely throughout continental North America.]

The swarming bees move (from an indeterminate point in central America, it is noted) through the American southwest, penetrating and ‘neutralizing’ missile bases, factories, individuals or small groups, and a nuclear power-plant, over the course of the 14 hours it takes them to travel to Houston, Texas. At this point, the entomologist, who had been put in command of defensive efforts, is relieved by the military, and the decision is made to use ‘neutroicide’ [designation and chemical composition: unknown] against the approaching swarm. Neutroicide has no effect on the bees, who have ‘evolved an immunity’ to its effects, but it will leave a barren wasteland within which ‘nothing will live for up to a decade.’ Subsequently, the decision is made to torch the city of Houston. The bees simply move on, heading towards Chicago.

[Tacit evidence for chemically-induced genetic mutation; Embedded speculation concerning the increased intelligence of the bees (disputed intra-cinematically)]

At approximately the same time that this occurs, the entomologist’s team determines that there is an instigating factor in the swarm’s deadly attacks: the frequency-range of the warning sirens employed by government and military installations

and townships throughout the area precisely mimics the 'electro-magnetic' signals given off by rival queen-bees, inciting the social insects to a swarming, offensive/defensive posture.

[Tacit evidence for electronic stimulus affecting behavior; Concerning the relation between electronics and genetics? Inconclusive. Embedded speculations on signal-to-bee communication ratio.]

The bees are (apparently) dispatched by mounting signal-producing oscillator/amplification assemblages on a series of rubber life rafts, and installing the floating sirens in the center of an artificially produced off-shore oil slick in the Gulf of Mexico. As the bees begin to swarm around the oscillators, the oil slick is ignited.

Case Study 2: The Bees [1978]

A scientist with a very bad haircut is performing genetic experiments [specifically, cross-breeding the common honey bee (*apis mellifera*) with a species identified only as 'killer African bees.']. His laboratory/apiary is located in an undisclosed South American country. A Latino man and his young son break into the apiary to steal honeycombs. They blow tobacco smoke into the hives to sedate the bees, but something goes awry, and the man and boy are attacked by the bees. They make a lot of noise running around the grounds, swatting at the bees and knocking things over. This awakens the scientist, Doctor Miller, and his scantily clad (presumed) wife, as well as some of the (presumed) graduate students and assistants:

" . . . sounds like bees "

" . . . it's night . . . they shouldn't be active "

" . . . something's wrong "

Everyone remarks that the apiary that was broken into was that of the 'killer African' species, and not that of the harmless, familiar, honey bees. The boy dies. A short while later the local villagers return to the scientist's laboratory in an outrage. They have torches. The scientist speaks to them in a very condescending manner. The man shows his dead son, and then someone throws a rock at the scientist's head, knocking him down, as the crowd rushes past to burn the bees. The bees are annoyed by this, and attack everyone, killing the townspeople, and the scientist, who, having recovered from the blow on the head, took shelter with his wife, but then ran back out to get his notebook. The wife survives by staying in the bunker until help arrives. At this point the bees begin their migration to North America. Mrs. Miller also carries bees from place to place in her purse. The bees finally deliver an ultimatum to the United Nations (through Mrs. Miller and another scientist), but the delegates scoff and are in turn attacked.

[Much of the cinematic record here is chaotic and inchoate; it is possible that certain key shots and/or narrative segments are missing]

A Note on Endosomatic and Exosomatic Mutation

In both case studies above the genetic mutation of bees, as indicated in the embedded theory of aberration is trivial: they have been commonly interbred with a closely related species—on a genetic or endosomatic level, there is little significant change. However, on the exosomatic or behavioral level, in terms of communication, and intelligence, the effect is profound. While it is true that all exosomatic sensory 'organs' (systems of communication) are profoundly linked to endosomatic evolutionary bodies. We will delimit endosomatic evolution to refer to those gradual or rapid changes in the outward form of a species which have to do with physical, bodily (somatic) transformation. For our purposes the exosomatic register includes not only such things as use of tools, but also language, intelligence, and various other social interactive behaviors as well. Exosomatic 'regions' usually undergo a slow, systematic change traditionally referred to as 'evolutionary.' In the case of rapidly induced endosomatic aberrations in growth and form which produce a complementary deviation in behavior (e.g., the rapid acquisition of communication skills, collective co-operation, materials-manipulation, cognition, or tactical reasoning), the term exosomatic will be used.

Ordinary organic evolution is mediated through a genetic mechanism but exosomatic evolution is made possible by the transfer [of information and behaviors] from one generation to the next through non-genetic channels. . . .

—P.B Medawar & J.S. Medawar, *The Life Science*4

Case Study 3: Them [1954]

{first shot}: low camera angle, the sky framed by the stark branches of a joshua tree (*Yucca brevifolia*). A light, single-engined aircraft appears in the distance through the branches of the joshua tree, its motor barely audible. The aircraft is a civilian-model, perhaps an early Cessna or Beechcraft, the sort of plane that is often used for aerial spotting and crop-dusting. The plane files in an arc, mid-screen, through the branches.

{next shot}: Mid-range shot, high camera angle (approximately 600), looking down on light plane against background of the desert floor. There is a fair amount of scrub growth (sage, ocotillo, and more joshua trees). The plane occupies the lower third of the screen, slightly off-center, towards the left; its forward direction is to the right. In the upper quarter of the screen a faint line bisects the desert, parallel with the top of the screen and the direction of flight. It is a road; there is a vehicle, on the road, moving in the same direction as the aircraft, entering the screen from the upper right corner.

-00.29.01 {cut}: to inside aircraft cockpit.

-00.28.25 {cut}: to interior of vehicle; it is a police car. There are two uniformed officers inside.

-00.28.39 {cut to}: POV of officers, looking out front windshield at desert, road ahead.

-00.28.18 [radio]: “. . . maybe the guy who sent in that report drank his breakfast
. . . hey . . . wait a minute”

-00.28.02 {cut}: To overhead shot of a small figure on the desert floor. Aircraft circles.

-00.27.55 [radio]: “. . . it's a kid, alright . . . maybe fifty yards off the road”

-00.27.30 {tracking shot}: A small child in pigtails and a tartan shawl, silent, with a shocked, blank look on her face, walking from the right side of the screen.
—the child is picked up and carried to the police car.
[radio noise, static]
“. . . I said . . . there's a trailer about three miles ahead of you . . . on the side of the road . . . better check it out”

-00.25.60 {dolly shot}: Pull up to car (1953 Ford) and trailer (Airstream clone); POV from inside police car. The child is sleeping. The officers exit their vehicle, and begin to inspect the trailer. It has a gaping hole in one side, and there is refuse, money, scattered on the floor. An officer bends down:

-00.23.34 “. . . this blood must be ten, twelve hours old . . . whatever happened here must have happened last night, or early in the morning . . . check outside”

-00.23.23 “. . . sure no traffic accident . . . this wasn't caved in . . . it was caved out!”

-00.22.30 “. . . found this. There are six or seven more scattered over there”
“. . . sugar”
One officer walks back to the car to report in
[radio static].
“. . . car 5W . . . we're twelve miles north of the cross-roads, halfway up the secondary road to White Butte”

-00.21.07 [first appearance of cyclical oscillating sound]

-00.20.41 “. . . the wind . . . pretty freakish in these parts . . . sandstorm kickin' up”
[the officers call for an ambulance and a forensic team. the little girl is taken to a hospital, and plaster casts are made of some odd depressions in the sand. the officers get into their vehicle, and respond to a report about something strange at johnson's store. they drive off.]

-00.19.30 [Another patrol car arrives at rance (sic) Johnson's store. It has been damaged, apparently ransacked. {POV} to right, front of police car, store.]

-00.18.45 [inside store: background noise, am band transmission]
 "[diseases] . . . such as cholera, malaria, sleeping sickness . . . () approximately permanent plague conditions . . . which . . . have virtually been eliminated . . . ()"

-00.17.34 [a body is found, illuminated by the outer arc of a swinging electric light; later we find out that it is ed blackbird, who has been staying at Johnson's]
 ". . . this wasn't pushed in . . . it was pulled out . . . just like at the trailer . . ."
 ". . . look at this . . . sugar . . ."
 ". . . money wasn't taken here either . . ."
 ". . . okay . . . This is another 914 . . ."

-00.16.07 [second appearance of cyclical oscillating sound]

-00.15.11 [sound of gunshots]

-00.15.00 [silence, but for the wind, which is picking up]

-00.14.30 [back in the office]
 ". . . everything seems to indicate a homicidal maniac . . ."
 ". . . This is Robert Graham. From the FBI office in Alamogordo."
 ". . . lots of evidence loaded with clues . . . but nothing adds up . . ."
 [the medical examiner reports that ed could have died-]
 ". . . any of five ways: his neck and back were broken; his chest was crushed; his skull was fractured . . . and, here's a weird one . . . he had enough formic acid in him to kill twenty men . . ."
 ". . . formic acid? . . ."

-00.07.30 [(first indication of embedded hypothesis/identification); Appearance of elderly scientist and young daughter, flown in on a military bomber (B-25 Mitchell medium bomber)]
 ". . . White Sands . . . 1945 . . . nine years ago . . ."
 ". . . hmmm . . . that's just about right . . ."
 [(First indication of embedded hypothesis/mechanism)]

-00.02.19 [third appearance of cyclical oscillating sound; on the desert, near alamogordo]

-00.01.47 [first appearance of mutation: a gigantic ant]
 [gunfire: .38 caliber, thompson sub-machine gun]

-00.00.45 [the mutated creature expires]

-00.00.32 “ . . . what is it? ”

-00.00.00 [embedded theory of aberration, and misidentification of species by the elderly scientist]:

“Capadotus pacitus [sic]– one of the family of formicidae ”

“ a fantastic mutation. . . . probably caused by lingering radiation from the first atomic bomb notice its odor? ”

A Note on Misidentification

Capadotus pacitus [sic]: the name given for this species was indistinct. Could the reference have been to Calyptites? Or perhaps to Colobopsis? Either would be unlikely, as Calyptites had been assigned to an extinct sub-family of the formicidae in the past, is now almost certainly not even considered to be an ant. It is one of two fossil genera, the true taxonomic position of which remains unknown. The stronger possibility is that Colobopsis was the intended reference, but again confusion arises: Colobopsis is a sub-genre of the Genera Calomyrmex, specifically *Camponotites/Camponotus. While it is more likely that the mispronounced term was Camponotus (a dimorphic or polymorphic species of the neotropical formicinae), it is almost impossible that the observed mutated species could have been a member of this sub-genera, as Camponotites/ Camponotus is also an extinct taxon. Finally, concerning the name pacitus, pakitas, bacchitus, [sic], etc.,: there is no likely candidate in the scientific literature for this reference. (See also Zummer 1998, 'Disparities of Scale in Cinematic Biota,' where the "octopoidal bronchiata (sic)" in It Came from Beneath the Sea, 1955, is misidentified as a "member of the cephalopoda," even though it clearly has only five tentacles!)

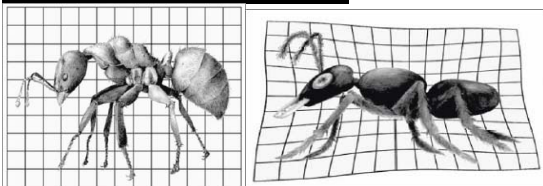
A Note on Morphological Transformation

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There is undoubtedly a complex and profound interrelation between growth and form. By understanding the concept of form as a dynamic relation, we may hope also to discern the forces which gave rise to it. If we subject Capadotus pacitus [sic] to the type of analytic morphological transformation developed by D'Arcy Wentworth Thompson in On Growth and Form, we shall obtain a picture of the radicality of such extreme transformations, in this case of gigantism, brought about by the introduction of nuclear radiation into a colony of formicidae. We will employ a representative of a sub-genre of the Genera Calomyrmex, specifically Camponotites/ Camponotus. Thompson developed a series of grid-coordinate transforms with which to study comparative morphology. These transforms suggest that various factors (environmental, behavioral, and induced) produce significant variance in a given base-species such that, over time, new species evolve. The following is an example of Thompson's model based upon the carapaces two crabs, Geryon and Corystes:



The photograph below shows the environment and morphology of the probable base-species Capadotus pacitus [sic] (Genera Calomyrmex, Camponotites/ Camponotus):



Now let us consider this probable base-species in contrast with its final, aberrant form using D'Arcy Wentworth Thompson's grid-coordinate transform:

appendix: taxonomic–cinematic index

1. Phylum: Protozoa —(no representative species)
2. Phylum: Mesozoa —(no representative species)
3. Phylum: Parazoa —(no representative species)
4. Phylum: Cnidaria —(no representative species)
5. Phylum: Ctenophora —(no representative species)
6. Phylum: Platyhelminthes —(no representative species)
7. Phylum: Nemertina —(no representative species)
8. Phylum: Aschelminthes —(no representative species)
9. Phylum: Acanthocephala —(no representative species)
10. Phylum: Entoprocta —(no representative species)
11. Phylum: Polyzoa —(no representative species)
12. Phylum: Phoronida —(no representative species)
13. Phylum: Brachiopoda —(no representative species)

14-A. Phylum: Mollusca/Class: Amphineura/Subclass: Pulmonata

—(Order: Stylommatophora, Family: Testacellidae, Species: Unknown?-,
Common Name: Slug)

—Slugs [1987] 90m c
{toxic waste: mutation [endosomatic]}
d: J.P. Simon

14-B. Phylum: Mollusca/Class: Gastropoda/Subclass: Opisthobranchia

—(Order: Acoela=Nudibranchia, Genera: Dendronotus, Family Unknown,
Species: Unknown, Common Name: Sea Slug)

—Last Days of Planet Earth aka Prophecies of Nostradamus;
Catastrophe 1999; Nostradamus No Daiyogen [1974] 88m c
{chemical: toxic waste: mutation: gigantism/[exosomatic]}
d: Toshio Masuda

—Deep Rising [1998] 106m c
{environmental/natural: mutation: gigantism/[exosomatic]}
d: Stephen Sommers

14-C. Phylum: Mollusca/Class: Cephalopoda6

—(Order: Octopoda?-*, Family: Polypoidea?-*, Species: Octopus vulgaris?-*,
Common Name: Octopus**[e])

—It Came From Beneath the Sea [1955] 80m b
{radiation: mutation: atrophy/gigantism [endosomatic]}
d: Robert Gordon
—Tentacles [1977] 90m c
{unknown: behavior: aggression [endosomatic]}
d: Oliver Hellman

15. Phylum: Sipunculoidea —(no representative species)

16. Phylum: Echiuroidea —(no representative species)

17-A. Phylum: Annelida/Class: Oligochaeta

—(Order: Megadrili/Terricoles, Family: Megascolecidae, Glossoscolicidae, Lumbricidae,
Genera: Lumbricus, Allolobophora, Eisenia, Species: [Unknown],
Common Name: Worm, Earthworm, Nightcrawler)

—Squirm [1976] 92m b
{electro-galvanic: mutation: gigantism [endosomatic]}
d: Jeff Lieberman

17-B. Phylum: Annelida/Class: Hirudinea?-7

—(Order: [Unknown], Family: [Unknown], Genera: [Unknown], Species: [Unknown],
Common Name: Worm, Earthworm, Leech)

–The Giant Leeches [1959] 62m b
(aka Attack of the Giant Leeches, She Demons of the Swamp)
{unknown (natural) mutation: gigantism [endosomatic]}
d: Bernard L. Kowalski

–Tremors [1989] 96m c
{unknown (natural)-[e]}***
d: Ron Underwood

–Tremors 2: Aftershocks [1996] 100m c
{unknown (natural)-[e]}***
d: S.S. Wilson

18-A. Phylum: Arthropoda/Subphylum: Uniramia/Class: Insecta

—(Order: Orthoptera, Family: Acrididae, Species: Romalea Microptera,
Common Name: Grasshopper, Locust)

–Beginning of the End [1957] 73m b
{radiation: mutation: gigantism [endosomatic]}
d: Bert I. Gordon

—(Order: Dictyoptera, Suborder: Blattodea, Species: Nocticola-?,
Common Name: Cockroach)

–Bug aka The Bug [1975] 100m c
{unknown/natural: mutation: gigantism [endosomatic]}
d: Jeannot Szwarc

–Bugged! [1996] 90m c
{unknown/natural: mutation: gigantism/behavior
[endosomatic/exosomatic]}
d: Ronald K. Armstrong

–Mimic [1997] 105m c
{genetic manipulation: mutation: gigantism, biomimicry
behavior: aggression, intelligence [endosomatic]}
d: Guillermo del Toro

—(Order: Dictyoptera, Suborder: Blattodea, Species: Blatta orientalis-?,
Common Name: Cockroach)

–Creepshow [1982] 120m c
{unknown}
d: George A. Romero

–The Nest [1988] 89m c
{(unknown scientific experiment)mutation: gigantism [exosomatic]}
d: Terence H. Winkless

—(Order: Dictyoptera, Suborder: Mantodea, Species: Tenodera aridifolia -?,
Common Name: Praying/Preying [sic] Mantis)

–The Deadly Mantis [1957] 79m b
{unknown}
d: Nathan Juran

—(Order: Diptera, Family: Culicidae, Species: Mansonia-?,
Common Name: Mosquito)

–Skeeter, [1993] 95m c
{toxic waste: mutation: gigantism [endosomatic]}
d: Clark Brandon

–Skeeter 2, [199-] --m c
{toxic waste: mutation: gigantism [endosomatic]}
d: --

- Mosquito [1995] 92m c
 {(unknown)mutation: gigantism/behavior: aggression
 [endosomatic/exosomatic]}
 d: Gary Jones
- (Order: Hymenoptera, Family: Apidae, Species: Apis Mellifera -?-,
 Common Name: (Honey) Bee)
 - The Savage Bees [1976] 90m c
 {(cross-breeding) genetic: behavior [exosomatic]}
 d: Bruce Geller
 - The Bees [1978] 93m c
 {electronically stimulated genetic: behavior [exosomatic]}
 d: Alfredo Zacharias
 - The Swarm [1978] 116m c
 {chemical(insecticide)/genetic: behavior [exosomatic]}
 d: Irwin Allen
 - Terror out of the Sky [1978] 90m c (sequel to The Savage Bees)
 {(cross-breeding) genetic: behavior [exosomatic]}
 d: Lee A. Katzin
 - Wax, or the Discovery of Television Among the Bees [1993] 85m c
 { genetic: intelligence/telepathy/behavior [exosomatic]}
 d: David Blair
- (Order: Hymenoptera, Sub-order: Apocrita, Family: Vespidae, Species: Vesputa,
 Common Name: Wasp, Hornet, Mud-dauber)
 - Monster From Green Hell [1958] 71m b/w
 {radiation/cosmic rays(?): mutation: gigantism/behavior: aggression
 [endosomatic/exosomatic]}
 d: Kenneth Crane
- (Order: Hymenoptera, Family: Formicidae, Species: Myrmecocystus -?-,
 Common Name: Ant)
 - Them [1954] 94m b
 {nuclear radiation: mutation, gigantism [endosomatic]}
 d: Gordon Douglas
 - Phase 4 [1974] 84m c
 {chemical: behavior [exosomatic]}
 d: Saul Bass
 - Ants [1977] 100m c
 {chemical(insecticide): behavior [exosomatic]}
 d: Robert Scheerer
 - Empire of the Ants [1977] 90m c
 {nuclear radiation: mutation [endosomatic]}
 d: Bert I. Gordon

18-B. Phylum: Arthropoda/Class: Arachnida/Order: Scorpionida

- (Suborder: Scorpiones, Species: Centruroides, Common Name: Scorpion)
 - The Black Scorpion [1957] 85m b
 {unknown/natural: mutation: gigantism [endosomatic]}
 d: Edward Ludwig

18-C.. Phylum: Arthropoda/Class: Arachnida/Order: Acari

- (Suborder: Margaropis, Species: Unknown-?-, Common Name: Tick)
 - Ticks aka Infested [1993] 85m c
 {chemical(steroids): mutation: gigantism [endosomatic]}
 d: Tony Randel

18-D. Phylum: Arthropoda/Class: Arachnida/Order: Araneae

—(Suborder/Family/Species: Unknown, Common Name: Spider)

—Horrors of Spider Island (aka Ein Toter Hing im Netz) [1959] 77m b
{natural mutation [endosomatic]}
d: Fritz Bottger

—Arachnophobia [1990] 109m c
{natural/genetic: behavior [exosomatic]}
d: Frank Marshall

—(Suborder: Orthognatha [=Mygalomorpha], Species: Unknown,
Common Name: Tarantula)

—Tarantula [1955] 81m b
{chemical (growth formula): mutation: gigantism [endosomatic]}
d: Jack Arnold

—The Spider (aka Earth vs The Spider) [1958] 72m b
{(?): mutation: gigantism [endosomatic]}
d: Bert I. Gordon

—Tarantulas: The Deadly Cargo [1977] 100m c
{natural/artificial migration: behavior [exosomatic]}
d: Stuart Hagmann

—(Suborder: Orthognatha [=Mygalomorpha], Species: Unknown,
Common Name: Spider)

—Kingdom of the Spiders [1977] 90m c
{natural/artificial migration: behavior [exosomatic]}
d: John Cardos

- 19. Phylum: Pentastomida —(no representative species)
- 20. Phylum: Tardigrada —(no representative species)
- 21. Phylum: Chaetognatha —(no representative species)
- 22. Phylum: Pogonophora —(no representative species)
- 23. Phylum: Echinodermata —(no representative species)

24-A. Phylum: Chordata/Subphylum: Vertebrata/ Classes: Marsipobranchii,
Selachii, Bradyonti, Pisces

—(Class: Selachii [=Chondrichthyes], Subclass: Elasmobranchii, Order: Pleurotremata,
Suborder: Galeoidea, Species/Common Name: Great White Shark)

—Jaws [1975] 124m c
{(unknown): behavior [exosomatic]}
d: Steven Spielberg

—Jaws 2 [1978] 116m c
{(unknown): behavior [exosomatic]}
d: Jeannot Szwarc

—Jaws: The Revenge [1987] 87m c
{(unknown): behavior [exosomatic]}
d: Joseph Sargent

—Deep Blue Sea [1999] 100m c
{ genetic engineering; mutation: intelligence, behavior: aggression
[endosomatic/exosomatic]}
d: Renny Harlin

—(Class: Selachii [=Chondrichthyes], Subclass: Elasmobranchii, Order: Pleurotremata,
Suborder: Galeoidea, Family: Lamnidae=Isuridae, Species: Isurus oxyrinchus,

Common Name: Mako Shark)

–Mako: The Jaws of Death [1976] 91m c
{(unknown): behavior [exosomatic]}
d: William Greffe

—(Order: Hypotremata [=Rajiformes or Squaliformes], Sub-order: Batoidea,
Family: Rajoidae, Subfamily: Mobulinae Species: Unknown ,
Common Name: Manta Ray, Devil Ray)

–Devil Monster [1946] 65m b/w
{(unknown): mutation: gigantism/behavior: aggression
[endosomatic/exosomatic]}
d: S. Edwin Graham

–Devilfish [1984] 92m c
{(unknown): mutation/behavior: aggression
[endosomatic/exosomatic]}
d: Lamberta Bava

—(Class: Pisces [=Osteichthyes], Subclass: Neopterygii [=Actinopterygii (part)]
Order: Percomorphi [=Perciformes (part)], Suborder: Sphyraenoidea,
Family: Sphyraenidae, Species Name: Sphyraenidae barracuda
Common Name: /Great or Predatory Barracuda)

–Barracuda (aka The Lucifer Project) [1978] 90m c
{(unknown): behavior [exosomatic]}
d: Harry Kerwin

—(Order: Ostariophysi, Suborder: Cyprinoidea, Family: Characinidae,
Species/Common Name: Piranha)

–Piranha [1978] 90m c
{(unknown [genetic-?-]): mutation: (?)behavior [exosomatic]}
d: Joe Dante

–Piranha 2: The Spawning [1982] 85m c
{(unknown [genetic-?-]): mutation: (?)behavior [exosomatic]}
d: James Cameron

–Piranha [1995] 81m c
{genetic manipulation: mutation: behavior [exosomatic]}
d: Scott Levy

24-B. Phylum: Chordata/Subphylum: Vertebrata/Class: Amphibia

—(Order: Salientia [=Anura], Suborder: Diplasiocoela, Family: Ranidae,
Species: Gigantorana, Common Name: Frog)

–Frogs [1972] 91m c
{(unknown): behavior [exosomatic]}
d: George McCowan

24-C. Phylum: Chordata/Subphylum: Vertebrata/Class: Reptilia

—(Order: Loricata [=Crocodylia], Family: Alligatoridae, Species: Alligator mississippiensis,
Common Name: American Alligator)

–Alligator [1980] 94m c
{toxic waste (chemical experiment/growth hormones):
mutation [endosomatic/exosomatic]}
d: Lewis Teague

–Alligator 2: The Mutation [1990] 92m c
{toxic waste (unknown): mutation [endosomatic/exosomatic]}
d: Jon Hess

—(Order: Loricata [=Crocodylia], Family: Crocodylidae, Species: Crocodylus acutus,
Common Name: Crocodile)

–Crocodile [1981] 95m c

{(unknown): mutation: gigantism, behavior
[endosomatic/exosomatic]}
d: Unknown

—Lake Placid [1999] 82m c
{environmental manipulation; mutation: gigantism, behavior: aggression
[endosomatic/exosomatic]}
d: Steve Miner

—(Order: Squamata, Suborder: Lacertilia [=Sauria], Family: Helodermatidae,
Species: Heloderma suspectum,
Common Name: Gila Monster)

—The Giant Gila Monster [1959] 80m b
{(unknown): mutation: gigantism/behavior
[endosomatic/exosomatic]}
d: Ray Kellogg

—(Order: Squamata, Suborder: Ophidia [=Serpentes], Family: Boidae, Pythonidae,
Species: Eunectes murinus, Common Name: Anaconda, Giant Anaconda)

—Anaconda [1996] 90m c
{(unknown): mutation: gigantism/behavior: aggression
[endosomatic/exosomatic]}
d: Luis Llosa

—(Order: Squamata, Suborder: Ophidia [=Serpentes], Family: Crotalidae,
Species: Ancistrodon contortrix, Common Name: Copperhead)

—Copperhead [1984] 90m c
{(unknown): mutation: behavior}
d: Unknown

—(Order: Squamata, Suborder: Ophidia [=Serpentes], Family: Crotalidae,
Species: Bothrops atrox, Common Name: Fer-de-lance)

—Fer-de-lance [1974] 120m c
{displacement: behavior [exosomatic]}
d: Russ Mayberry

—(Order: Squamata, Suborder: Ophidia [=Serpentes], Family: Crotalidae,
Species: Crotalus horridus, Common Name: Rattlesnake)
[see also: C. adamanteus; C. durissus; Sistrurus miliarius; S. catenatus, etc.]

—Rattlers [1976] 82m c
{(unknown): behavior [exosomatic]}
d: John McCauley

—(Order: Squamata, Suborder: Ophidia [=Serpentes], Family: Elapidae,
Species: Dendroaspis polylepis, Common Name: Black Mamba)

—Venom [1982] 90m c
{displacement: behavior [exosomatic]}
d: Piers Haggard

—Fair Game [1989] 81m c
{(unknown): mutation: gigantism/behavior: aggression
[endosomatic/exosomatic]}
d: Mario Orfini

—(Order: Squamata, Suborder: Ophidia [=Serpentes], Family/Species: [unknown]
Common Name: Snake)

—Fangs [1975] 90m c
{behavior modification: behavior [exosomatic]}
d: Vittorio Schiraldi

24-D. Phylum: Chordata/Subphylum: Vertebrata/Class: Aves

—(Order: [inclusive], Suborder: [inclusive], Family/Genus/Species: [inclusive],
Names: Birds)

Common

—The Birds [1963] 120m c

{(unknown [genetic-?-]): mutation: behavior [exosomatic]}
d: Alfred Hitchcock

–The Birds 2: Land's End [1994] 87m c
{(unknown): mutation: behavior [exosomatic]}
d: Rick Rosenthal

—(Order: Falconiformes, Subfamily: Accipitrinae, Pandionidae, Falconidae
Species: Pandion haliaëtus, Accipiter gentilis, Falco peregrinus, F. cherrug,
F. tinnunculus, F. subbuteo, etc. Common Names: Hawks, Eagles, Falcons, Osprey)

–Beaks: The Movie [1987] 86m c
{(unknown [genetic-?-]): behavior}
d: Rene Cardona

24-E. Phylum: Chordata/Subphylum: Vertebrata/Class: Mammalia

—(Order: Insectivora, Family: Soricidae, Species: Sorex araneus,
Common Name: Shrew)

–The Killer Shrews [1959] 70m b
{chemical: mutation: gigantism/behavior
[endosomatic/exosomatic]}
d: Ray Kellogg

—(Order: Chiroptera, Family: Desmodontidae,
Species: (1) Desmodus rotundus; (2) Diphylla ecaudata,
Common Names: (1) Great Vampire Bat; (2) Lesser Vampire Bat)

–Nightwing [1979] 103m c
{(unknown) disease: plague [unknown]}
d: Arthur Hiller

–Bats [1999] 99m c
{medical experiments/viral infection, contamination; mutation:
behavior: predatory aggression, [endosomatic/exosomatic]}
d: Louis Morneau

—(Order: Primates, Sub-order: Anthropeidea=Simiae, Family: Cebidae,
Species: Cebus capucinus,
Common Name: Capuchin Monkey)

–Monkey Shines aka Monkey Shines: An Experiment in Fear [1988] 108m c
{behavior modification: psychosis [exosomatic]}
d: George A. Romero

—(Order: Primates, Sub-order: Anthropeidea=Simiae Family: Pongidae,
Species: Gorilla Gorilla, Common Name: Mountain Gorilla)

–White Pongo [1945] 73m b/w
{unknown mutation: gigantism/behavior: aggression
[endosomatic/exosomatic]}
d: Sam Newfield

–White Gorilla [1947] 62m b/w
{unknown mutation: gigantism/behavior: aggression
[endosomatic/exosomatic]}
d: Unknown

–Congo [1995] 109m c
{(unknown): mutation: intelligence/behavior: aggression
[endosomatic/exosomatic]}
d: Frank Marshall

—(Order: Primates, Sub-order: Unknown, Family: Unknown, Species: Unknown,
Common Name: Ape)

–Link [1986] 103m c

{experimental: behavior: aggression [endosomatic]}
d: Richard Franklin

—(Order: Rodentia, Family: Muridae, Subfamily: Murinae, Species: Rattus rattus,
Common Name: Rat)

–Willard [1971] 95m c
{(unknown/.b.modification-?-)intelligence/aggressive behavior}
[endosomatic/exosomatic]
d: Daniel Mann

–Ben [1972] 95m c
{(unknown/.b.modification-?-)intelligence/aggressive behavior}
[endosomatic/exosomatic]
d: Phil Karlson

–Food of the Gods [1976] 88m c
{chemical: mutation: gigantism/behavior
[endosomatic/exosomatic]}
d: Bert I. Gordon

–Deadly Eyes aka The Rats [1982] 93m c
{chemical: steroids: mutation: gigantism/ behavior: aggression
[endosomatic/exosomatic]}
d: Robert Clouse

–Of Unknown Origin [1983] 88m c
{(unknown): mutation: gigantism, aggressive behavior}
[endosomatic/exosomatic]
d: George P. Cosmatos

–Rats [1983] 100m c
{nuclear radiation: mutation(s) [endosomatic]}
d: Vincent Dawn

–Food of the Gods 2 [1988] 93m c
{chemical: mutation: gigantism/behavior
[endosomatic/exosomatic]}
d: Unknown

—(Order: Carnivora, Suborder: Fissipeda, Family: Ursidae, Species: Ursus Horribilis,
Common Name: Grizzly Bear)

–Grizzly [1976] 92m c
{(unknown): mutation: gigantism [endosomatic]}
d: William Girdler

–Prophecy [1979] 102m c
{toxic waste: mutation: gigantism [endosomatic]}
d: John Frankenheimer

—(Order: Carnivora, Suborder: Fissipeda, Family: Felidae, Species: Unknown-?-
Common Name: Cat)

–The Uninvited [1988] 89m c
{(unknown): mutation: aggressive behavior [exosomatic]}
d: Greydon Clark

–Mutator [1990] 91m c
{genetic: mutation: unknown [unknown]}
d: John R. Bowey

–Strays [1991] 83m c
{displacement: ferality: aggressive behavior [exosomatic]}
d: John McPherson

–Claws [1992] 98m c
{(unknown): mutation [unknown]}
d: Richard Bugajski

—(Order: Carnivora, Suborder: Fissipeda, Family: Canidae, Species: Unknown?-
Common Name: Dog)

–Monster Dog [1982] 88m c
{genetic: mutation: salivation, behavior
[endosomatic/exosomatic]}
d: Clyde Anderson

–Man's Best Friend [1993] 87m c
{genetic manipulation: mutation: behavior: aggression
[endosomatic]}
d: John Lafia

—(Order: Proboscidea, Species: *Loxodonta africana*, Common Name: Elephant)

–Soul of the Beast [1923] 77m b/w
{unknown mutation: behavior: preternatural intelligence
[endosomatic]}
d: Unknown

—(Order: Artiodactyla, Sub-order: Suiformes Family: Suidae, Species: *Sus scrofa cristatus*,
Common Name: Pig, Hog, Swine)

–Razorback [1984] 95m c
{(unknown): mutation: gigantism/behavior
[endosomatic/exosomatic]}
d: Russel Mulcahey

COLLECTIVE AND UNKNOWN PHYLA

001. Collective Phyla: Arthropoda, Chordata/Class: Mammalia, Aves, Reptilia,
Amphibia, Insecta, Arthropoda, etc.

—(Order/Family/Subfamily/Genus/Species: Data untabulated/Inclusive)

–Mysterious Island [1961] 101m c
{unknown (radioactivity): gigantism, aggressive behavior}
[endosomatic/exosomatic]
d: Cy Endfield

–Food of the Gods [1976] 88m c
{chemical: mutation: gigantism/aggressive behavior
[endosomatic/exosomatic]}
d: Bert I. Gordon

–Day of the Animals [1977] 95m c
{radiation/solar (depletion of ozone): mutation/behavior
[exosomatic]}
d: William Girdler

–The Wild Beasts aka Savage Beasts [1985] 92m c
{chemical pollutant (PCP): aggressive behavior [exosomatic]}
d: Franco Prosperi

–Food of the Gods 2 [1988] 93m c
{chemical: mutation: gigantism/aggressive behavior}
[endosomatic/exosomatic]
d: Unknown

002. Phylum: Unknown

—(Order: Unknown, Suborder: Unknown, Family: Unknown, Species: Unknown
Common Name: Unknown)

–Monster From The Ocean Floor aka It Stalked the Ocean Floor;
Monster Maker [1954] 66m c
{(unknown): mutation: gigantism/behavior: aggression
[endosomatic/exosomatic]}
d: Wyott Ordnung

–The Monster of Piedras Blancas [1957] 72m b/w

{(unknown)behavior: aggression [endosomatic]}
d: Irvin Berwick

-They Came From Within, aka Shivers; The Parasite Murders [1975] 87m c
{unknown}
d: D. Cronenberg

-Slithis [1978] 86m c
{nuclear waste: mutation: gigantism/behavior: aggression
[endosomatic/exosomatic]}
d: Stephen Traxler

-Island Claw aka Night of the Claw [1980] 91m c
{chemical: toxic waste: mutation: gigantism/behavior: aggression
[endosomatic/exosomatic]}
d: Herman Cardenas

-The Crawlers [1993] 94m c
{unknown/illegal radioactive dumping}
d: Martin Newlin

-DNA [1997] 94m c
{(genetic manipulation): mutation: gigantism/behavior: aggression
[endosomatic/exosomatic]}
d: Christopher Stone

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