

VINTAGE PRESS KIT 1983

**VIETNAM**  
*the  
Secret Agent*

# *the Secret Agent*

A GREEN MOUNTAIN POST FILMS/HUMAN ARTS ASSOCIATION PRODUCTION

Running Time: 56½ minutes

Contact: **Green Mountain Post Films**

Box 229 Turners Falls MA 01376

(413)863-4754; 863-8248

We've dumped it on our enemies, and on ourselves. On the upland forests of South Viet Nam, and on the dusty back roads of Southern Missouri. And now the spreading awareness of dioxin - recognized as the world's most toxic man-made chemical - is creating a climate of fear, frustration and outrage among Viet Nam veterans and countless others across the United States and around the world.

THE SECRET AGENT is the first comprehensive look at the history, the effects and the implications of this unforeseen - and deadly - contaminant of the herbicide 2,4,5-T, a main ingredient of the defoliant code-named Agent Orange during the Viet Nam War. In all; more than 11 million gallons of Agent Orange were sprayed over the crops, the jungles and the villages of South Viet Nam. (Initially dubbed "Operation Hades", the name of the program was later changed to "Operation Ranch Hand.") And while this 56 minute color film focuses on the tragic legacy of the American spray program, the scope of the dioxin problem - and of the film itself - is much larger.

Using rare archival and striking war footage in support of interviews with veterans, scientists, attorneys, and representatives of the U.S. Air Force, the Veteran's Administration and Dow Chemical, THE SECRET AGENT documents the extraordinary history of chemical warfare and agricultural herbicides . . . the damage to our environment . . . and the plight of our Viet Nam veterans:

. . . From the Geneva Protocols of 1925 to the massive class action suit now pending against the chemical companies . . .

. . . from a heated Congressional investigation of the Veterans Administration to Times Beach, Missouri . . .

. . . and into the homes of American servicemen and their families, many of whom feel they are still fighting a war officially ended a decade ago.

Already endorsed by both veterans' groups and the Dow Chemical Company, THE SECRET AGENT offers an important - and timely - perspective for everyone attempting to make sense out of the seemingly daily barrage of dioxin-related revelations and accusations now dominating the media.

The issues involved are highly-charged -- both emotionally and politically; even as the scientific evidence continues to be compiled, the tangible consequences - for our environment and for ourselves - have already proven devastating. Indeed, there is at least one point on which all those involved in the controversy can agree, namely, that dioxin must be considered among the most pressing problems facing our nation today.

In fairness to this complex issue - and to all those involved in this raging controversy - all relevant points of view have been included in THE SECRET AGENT.

Here is a representative sample:

STEVE ZARDIS, VETERAN: The war was my war. My father served in World War II, my grandfathers in World War I. So at the time it seemed that it was my place to be.

In 1975, I started having slight neurological problems. I think it was from March of '77 to January '78, I lost the ability to walk.

FRANK McCARTHY, VETERAN: We were glad to see the herbicide. I was in a thick jungle area, and anything that stopped the Viet Cong from sneaking up on us was welcome.

Here we are, 15 years later, realizing the big mistake.

DR. MATTHEW MESELSON, HARVARD UNIVERSITY: I remember very clearly. (1969) I got a call from the White House saying, "We don't think it's the 2,4,5-T itself, we've got some new information. Dow tells us that there's something in it called dioxin, and that that may be the culprit."

DR. CUSTIS, VETERANS ADMINISTRATION: There is no evidence documented that individuals, humans, exposed to Agent Orange, have any chronic disease entity recognized at the present time.

DR. E. W. PFEIFFER, UNIVERSITY OF MONTANA: All kinds of health problems, animal husbandry problems, agriculture problems, were being attributed (in Viet Nam) to the herbicides, and we were first beginning to hear stories about miscarriages and deformed babies.

MAUREEN RYAN, VETERAN'S WIFE: My mother-in-law was an obstetrical nurse. She had delivered approximately 25,000 babies, before she helped deliver my daughter. She said she had never seen that pattern of birth defects. Every system in Kerry's body was involved. Kerry was born without a rectum, her intestines were malformed, she needed open heart surgery . . .

# *the Secret Agent*

EXCERPTS FROM AN INTERVIEW WITH THE PRODUCERS:  
DANIEL KELLER & JACKI OCHS

---

How did you become involved with the Agent Orange issue?

DK: Friends of ours who are Viet Nam veterans told us the Agent Orange-Dioxin story as they saw it. We were struck by the discrepancy between what the veterans had to say and what little had come out in the news. From a journalistic point of view we sensed it was a very big story and from a personal standpoint it was too compelling to ignore.

JO: We were also intrigued by the nature of the lawsuit. Here is a case where we could study the interaction of government, corporations and civilians - all branches of society - caught up in a serious controversy.

What were your primary sources of funding?

DK: We paid for a lot of the film ourselves by working freelance.

JO: Traditional sources of funding were difficult. Most funding came from concerned individuals. Some foundations with vision and a sense of humanity, like the Film Fund, the Arca Foundation and the Presbyterian Church also gave generously.

Did you get any support from Public Television?

JO: No.

How did Max Gail get involved in the production?

JO: Max and I had established a good working relationship on some of his own productions. Knowing my involvement with Agent Orange, Max called me in to the Barney Miller set when the show happened to turn its attention to the Agent Orange issue in a weekly script. The actors were quite moved by our footage and because Max, as Sergeant Wojohowitz, represents a Viet Nam veteran cop, he felt a strong sense of responsibility for the issue. His support of THE SECRET AGENT has been invaluable.

Why did Country Joe McDonald lend his talents to the film?

DK: Well, besides his well known and recorded feelings about the Viet Nam war (Fixin' to Die Rag, etc.) fewer people know that Country Joe is a veteran of the Navy and has been a strong spokesperson on Viet Nam veteran issues for years, long before it became fashionable.

Why was Dow Chemical Co. receptive to the interview?

DK: They weren't. They were only receptive after an involved and lengthy process of argument. They don't really believe that they are anti-press, they think the press is anti-Dow. We felt that if they could be convinced that we were willing to listen to their arguments, then they would be willing to go with the interview.

How was your approach different than the standard press?

JO: We did not take no for an answer. We pursued them for several months. We presented our questions to them in advance and allowed them to approve our line of questioning. We also agreed to their viewing the film prior to release.

DK: These were not concessions. They were agreements under which the interview could go forward. We didn't concede our principles in conducting the interview because we had never intended to surprise them with trick questions.

JO: We wanted to present their side of the story just as they would have it presented.

Can you give us an update on the issue?

JO: This question brings to mind our recent screening for the Veterans Administration. The Veterans Administration felt the film was "dated" because some of the VA spokespeople in the film are not current administrators. Ironically, however, the views which they express have not changed. As stated in the film, the Veterans Administration still refuses to acknowledge any relationship between health problems of veterans and dioxin/Agent Orange exposure during the Viet Nam war.

DK: 2,4,5-T is still being used in America and around the world, especially in Third World countries. New herbicides and pesticides are coming along which are less tested than 2,4,5-T. Veterans are still doing most of the work organizing victims and their families, looking for treatment and diagnosis, and spreading information to victims. Congress has still not passed any legislation directing the VA to compensate veterans.

JO: The veterans lawsuit against the chemical companies continues. The opening trial date is planned for May '84, but as we all know, when major money is involved, these cases can be dragged out for years in the courts.

\*\*\* THE SECRET AGENT \*\*\*

Partial list of Awards/Festivals

---

New York Film Festival, 1983

Mannheim Film Festival, 1983

Cinema Du Reel, Paris, 1983

Sundance Film Festival, 1984  
Special Jury Prize

Hemisfilm Festival, 1984  
Best In Time (60 min.) Prize

New England Film Festival, 1984  
Best Independent Film

Academy of Motion Picture Arts and Sciences  
Certificate of Special Merit

American Film Festival, 1984  
Blue Ribbon Award  
John Grierson Award for Best New Director

Sidney Film Festival, 1984

Melbourne Film Festival, 1984

# Film Chronicles Agent Orange Suit



Maureen Ryan, top, with her daughter, Kerry, as they testified at a Congressional hearing on Agent Orange in Washington. At left, Donald R. Frayer of the Dow Chemical Company, appears in film. Jacki Ochs and Daniel Keller, above, filmed documentary of the chemical's investigation.

By SUSAN KELLAM

**W**HEN a young Vietnam veteran, Paul Restershan, died of a mysterious cancer Dec. 14, 1978, a lawyer, Victor J. Yannacone Jr., was approached in Patchogue to participate in a suit charging that Agent Orange, the chemical defoliant widely used in the Vietnam War, had caused Mr. Restershan's death.

The suit was filed in January 1979, and by Feb. 23, more than 4,000 other Vietnam veterans who believed their medical problems had been caused by dioxin, a toxic byproduct of Agent Orange, joined the suit against Dow Chemical and smaller manufacturers of the herbicide.

The publicity surrounding the suit caught the attention of two film makers, Jacki Ochs and Daniel Keller, who followed the story through Congressional investigations in Washington, meetings with the Veterans Administration, Dow headquarters in Michigan and Times Beach, Mo., where oil containing dioxin had been sprayed on roads.

After almost five years of work, their film, "The Secret Agent," will open at the New York Film Festival next Saturday night. Max Gail, the actor who narrates the film, asserts that under a program called Operation Ranch Hand, more than 11 million gallons of Agent Orange were sprayed in Vietnam from 1962 to 1971 to deprive the enemy of jungle cover.

"We were glad to see the herbicide," a veteran said in an interview in the film. "I was in a thick jungle area, and anything that stopped the

According to documents unearthed during an investigation surrounding the suit and shown in "The Secret Agent," workers at Dow who were exposed to dioxin in the early 1960's developed chloracne, a skin disease. Tests conducted and documented by Dow proved that dioxin posed an even more serious health hazard.

The film raises questions as to how much the chemical companies knew and how much the Pentagon, the major buyer of Agent Orange, was told about dioxin's toxicity.

During one interview, Mr. Yannacone said it was certain that the chemical companies knew as early as 1962 that their Agent Orange was contaminated, "and they never, ever told anyone in the Government about the contaminant, its danger and the level of contamination."

There are allegations by Dow Chemical in the documentary that indicate the Government was informed about the hazards of dioxin. At this point, the documentary asserts that there is no conclusive evidence linking Agent Orange to the health problems endured by many Vietnam veterans.

Another side is related by Mike and Maureen Ryan of Stony Brook.

"At first, I thought it was an act of God," said Mrs. Ryan, whose 12-year-old daughter, Kerry, was born with 23 defects that affected every system in her body. "But eight years down the road, it began to take on different proportions, when I realized that Mike was in the Agent Orange-contaminated areas of Vietnam."

Mr. Ryan, who is a police chief in Suffolk County, was 19 years old when he went to Vietnam, weighing 178 pounds. In a few months, his weight had dropped to 128 and he noticed

toms dovetailed almost exactly with dioxin poisoning. She noted several studies in the United States and England that indicated the dioxin contained in Agent Orange might cause health problems, including soft tissue cancers and birth defects.

"At that point, I realized that Kerry's birth defects were not an act of God, they were an act of the chemical companies," Mrs. Ryan said. Soon after, she got in touch with Mr. Yannacone, and the Ryans joined the class-action suit.

"Jacki and Daniel were also there right from the beginning," Mrs. Ryan said. "Wherever we went to testify about our personal experience, they followed. But they were sincere and unobtrusive."

Because Dow was the Army's largest supplier of Agent Orange, they were reluctant to grant the film makers an interview. Donald R. Frayer, Dow's claims manager, after meeting with the producers, agreed to an interview, in which he said Agent Orange was "one of the safest agricultural products."

After viewing the film, Dow wrote to the film makers, saying that "The Secret Agent" would "contribute to an understanding of the problem." Mr. Frayer added: "We wanted you to know that we feel that our view was fairly presented."

The film's director and co-producer, Miss Ochs, who has previously produced dance and art performances through the Human Arts Association and worked on other short subjects, became interested in the Agent Orange case, because "it involved all aspects of society, including the public, the government and the corporations."

With "The Secret Agent," the film makers departed from their previous short theatrical films and now have a 59-minute film made primarily for television. Although they intend to have a limited theatrical release of the film in several cities including New York after its opening at the New York Film Festival, they are negotiating with television networks, where they feel the film will have the broadest audience.

The jury trial in the suit is scheduled for next May at the Federal District Court in Uniondale. Judge George C. Pratt ruled last spring that the suit merited a trial because of the evidence the chemical companies had withheld information on the hazards of Agent Orange.

The suit has been filed on behalf of 20,000 Vietnam veterans, 516 of them from Nassau and Suffolk Counties. The suit asks the chemical companies to compensate the veterans for their health problems.

Mr. Yannacone said he thought the film would make a powerful statement. "After all," he said, "thousands of veterans under the age of 35 are dying of cancer. But just a decade ago they were certified by two Federal agencies as the healthiest Americans and sent overseas to serve this country. There are many unanswered questions."

## New film gets to the root problem

*The Secret Agent*, an hour-long film about the dioxin controversy, is a most unusual expose. Made by independent filmmaker Jacki Ochs, it exposes not heroes and villains, not oppressors and victims, but the root problem of one-in-a-series of modern scandals. Going beyond events, it asks how our everyday attitudes about progress, corporate research and military actions encouraged



Kerry Ryan was born with more than 20 catastrophic defects.

it to happen, and how those same attitudes make pinpointing responsibility so difficult.

As treated in this documentary, the dioxin debacle becomes a classic social tragedy—the result of a tragic flaw in our economic and cultural design. Unpretentious and low-key throughout, it opens with a statement of purpose: we must examine the story of this herbicide that came back to haunt us because “we must learn what we have done” to avoid similar futures.

The key to understanding is in history. As dioxin was being developed, first for commercial agriculture use and then for Vietnam warfare, those involved in the decision loved it—chemical companies, farmers, generals and

up now—chronic and killing disease, disfiguring lesions, sterility, deformed children. Meanwhile, dioxin has spread itself thinly over the American landscape, dusting our pavement and soil.

As the chemical chickens come home to roost, it is natural to search for blame, to find the secret agents who sabotaged us. But the film is less interested in pinning labels and pointing fingers than in exploring the logic and world of the decision-makers whose authority has had wide public approval.

For instance, the rep from Dow Chemical, which manufactured the chemical and fought off lawsuits later, offers a litany of denial. His frozen face, his flat affect bespeak a corporate death-in-life. The man from Dow arouses no sympathy, but his demeanor also makes clear that villainy is only one small part of the explanation for the dioxin nightmare.

In this story horror and pity are available in industrial quantities for the drama-seeking filmmaker, but Ochs avoids cheap shots. There's no maudlin dwelling on gruesome sights. Instead, there's a quiet respect for the privacy of dioxin's victims. *The Secret Agent* reveals the underlying horror of living day after day, doctor after doctor, with chronic pain and with the mending of congenital defects.

One terminal cancer patient, a vet, looks blandly into the camera and says in quiet sorrow, “I died in Vietnam and didn't know it.” The film makes several visits to the family of a child born with more than 20 defects, letting them talk about their worry, love, anger and fear, and letting the viewer grow aware of the humanity of their crippled daughter.

In a short hour, *The Secret Agent* accomplishes what few essays in any medium do: it reframes the problem. After you see this film, you know that we—you and I—have a problem. And it isn't dioxin—that's only a symptom. The problem is our society's willingness to gamble on its own future—the highest possible stakes—for the preservation of the profit motive.

—Pat Aufderheide

For more information contact Human Arts Assn., 591 Broadway, New York, NY 10012. (212) 925-7995.



---

---

# Film

---

## COMMENT

---

published bimonthly  
by the Film Society  
of Lincoln Center

Volume 19, Number 6  
November-December 1983

Jackie Ochs' *The Secret Agent* is one more example of the Vietnam boomerang, evidenced in a fine, tight documentary of the devastating after-effects that Agent Orange has had on the lives of postwar soldiers. In overwhelming numbers, the Viet vets suffer spinal deformities, impotence, neurological damage, paraplegia, digestive tract problems, cancer, skin eruptions, and on, and on, and on into the next generation. There's evidence aplenty that Dow Chemical knew the stuff was a problem in 1964, then told the government in 1969; the latter never owned up, is now facing a class action suit by 20,000 vets, and worse, the Veterans Administration refuses to qualify the devastation as war related.

Ochs keeps her focus limited and succeeds splendidly. The only question not answered, perhaps, is the one that can't be. At what point does a company or government which knows it's been caught dead in the water decide to hang tough, and why?

# American Film

Magazine of the Film and Television Arts

November 1983

## Newsreel

### Double Agent

"We live Vietnam day in and day out. It never goes away," says a veteran whose daughter was born with multiple defects associated with exposure to the herbicide dioxin, a main ingredient of the defoliant Agent Orange, used extensively during the Vietnam War. The veteran is speaking in an hour-long documentary called *The Secret Agent*, which premiered at the New York Film Festival and opens this fall in major cities, including Washington, D.C., San Francisco, and Los Angeles.

Directed by Jacki Ochs, who coproduced with Daniel Keller (both worked on *Save the Planet*), the film has won endorsements from veterans'



*A Vietnamese forest destroyed by Agent Orange.*

groups and even from the Dow Chemical Company, one of the primary manufacturers of dioxin. The endorsements are

evidence that the film tells the complicated story of Agent Orange fairly and well. They are all the more impressive in light

of the multibillion-dollar suit against Dow and four other chemical manufacturers filed by some twenty thousand Vietnam vets and their families.

For anyone who thinks that the hazards of dioxin poisoning—which include cancer, disfiguring skin disease, nervous-system injuries, and a variety of birth defects—are limited to the families of those soldiers exposed to Agent Orange in Vietnam, just listen to vet Michael Ryan in *The Secret Agent*: "It initially was a Vietnam veterans' issue, but they sprayed millions and millions of pounds of this one chemical all over the U.S., on our rangeland . . . the cows ate the grass, and when you order a hamburger or steak, keep it in mind."

# LOS ANGELES HERALD

Thursday  
July 12, 1984

EXAMINER

## Filmex today

**The Secret Agent**, 2:45 p.m., Four Star. This is one of the most incisive and damning documentaries ever made about corporate abuse in this country. It traces the history of chemical warfare by the military and also the widespread, long-term use of agricultural herbicides. The use of Agent Orange as a defoliant in Vietnam is extraordinarily well researched, as are the disastrous consequences of its use on American servicemen; the recent dumping of dioxins in Times Beach, Miss., is also documented. Jackie Ochs directed, and her approach is methodical and scrupulously fair — our outrage at the abuses she shows us is eminently justified. (Peter Rainer)



L.A. WEEKLY July 6-12, 1984

**THE SECRET AGENT** ★ ★ ★ ★  
U.S., 1983  
*Dir. Jackie Ochs*

The four stars are as much for bravery as for filmmaking. Jackie Ochs' documentary is a stinging expose of one of those dangers that — however clear or present, however many lives they blight or destroy — are usually discussed only circum-spectly, with one eye cocked for expensive repercussions. The subject? Agent Orange, which despite its high visibility in the public eye, despite the recent settlement with the chemical companies (a pittance) and despite the hundreds of thousands of maimed, sick or dying Agent Orange-stricken veterans, including the son of the man who ordered the defoliation, is still not directly and publicly blamed for the havoc it wreaks. The Veterans Administration for years denied benefits to its victims; the medical establishment has often refused to recognize its after-effects

(death). In this film, Ochs pulls no punches. The representatives of the chemical companies — who come across as bland, smiling, emotionless automatons — damn themselves as fully as anything else in the record. What emerges is an appalling picture: back in the 1960s, the Johnson and Nixon administrations rained death on a mostly civilian population and death on their own soldiers as well. Not a quick, "honorable" soldier's death, but a lingering, hideous one that sometimes took years to run its course. Jackie Ochs deserves the highest praise for her courage in spreading the word. (MW)  
Four Star, 2:45 p.m. (Shown with the short documentary, *How Far Home*.)

## The Secret Agent

Produced by Daniel Keller and Jacki Ochs; directed by Jacki Ochs. Color, 57 minutes. Distributed by First Run Features, 144 Bleecker St., New York, NY 10012.

This hard-hitting political documentary about the damage done both at home and in Vietnam with "Agent Orange" could have been potentially hysterical. Director Jackie Ochs, however, whose previous credits include *Save the Planet*, keeps the issues focused and contained around Vietnam vets. The film begins in mid-sentence of an interview with the mother of a child born with birth defects as a result of the father's stint in Southeast Asia. The many confessions and pleas with those who have felt the effects, which include cancer, skin disease, nervous system injuries, and birth defects, are pared to maximum impact, and provide the thrust of the human appeal. Kudos to producer/editor Daniel Keller, who also made *Lovejoy's Nuclear War*, a widely acclaimed feature documentary. Technical credits are excellent, drawing on well-known and experienced makers of political films. The score virtually transforms what would be otherwise a tale of despair. Country Joe McDonald, of Country Joe and the Fish, a Sixties rock group, provides pungent but upbeat lyrics, which balances the sobering narrative.

The discouraging tale of how the U.S. did not endorse the Geneva Convention's protocol of 1925 outlawing the use of poisonous gases and went on to develop various "agents" and use them to great effect is brisk and matter-of-fact. The color designations came from the colored bands around the barrels shipped to Vietnam and loaded by the soldiers (such agents also came in purple, yellow, etc.). Of nineteen million gallons used in the war, eleven million were orange, or 245-T, as Dow Chemical Company calls it. Dow apologist Donald Frayer gets his day in court to offer a very fair view of Dow's role. Similar back pedaling can be observed on the part of VA officials and the U.S. Air Force.

The film's point is not that anyone is guilty, since the soldiers admit to having welcomed it as a solution to keeping guerrillas at bay. But all are insensitive to a growing public nuisance, which will get increasing public exposure with the imminent courtroom battles all over the United States. *The Secret Agent's* only drawback is the use of by now classic Vietnam footage that conjures media coverage rather than the issues being addressed. —Karen Jaehne



ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

8949 WILSHIRE BOULEVARD / BEVERLY HILLS, CALIFORNIA 90211

FROM

RUDER FINN & ROTMAN, INC.

PUBLIC RELATIONS

Academy Public Relations Counsel

LOS ANGELES 3345 WILSHIRE BLVD. 90010 (213) 385-5271  
CHICAGO 444 N. MICHIGAN AVE. 60611 (312) 644-8600  
NEW YORK 110 E. 59TH ST. 10022 (212) 715-1594  
WASHINGTON, D.C. 1225 19TH ST. N.W. 20036 (202) 466-7800

CONTACT: Marci Blaze/Stephanie Martin  
(213) 385-5271

FOR IMMEDIATE RELEASE

ACADEMY HONORS DOZEN FILMS FOR SPECIAL MERIT

BEVERLY HILLS, California, May 14, 1984 -- The Academy of Motion Picture Arts and Sciences announced today that twelve documentary films -- eleven feature-length pictures and one short -- have received certificates of Special Merit for 1983.

True Boardman, Chairman of the Academy's Documentary Committee, explained that the Special Merit certificates are awarded to documentaries which have not been nominated in a given year, but which have nevertheless scored unusually highly in the documentary balloting.

The 1983 Special Merit certificates will go to:

BATAAN, THE FORGOTTEN HELL, an account by Darold Murray for NBC News of American experiences during and after the WWII "Death March."

LA BELLE EPOQUE, Jim Burroughs and Susan Bauman's study of the lavish turn-of-the-century era in Europe and America.

FALASHA: EXILE OF THE BLACK JEWS, a documentary by Simcha Jacobovici and Jamie Boyd on the present-day destruction of the Jews of Ethiopia.

THE FOUR CORNERS: A NATIONAL SACRIFICE AREA?, a study of the effects of mining and synthetic fuels development on the four corners area of the American Southwest. Christopher McLeod and Glenn Switkes produced.

-more-

ACADEMY HONORS DOZEN FILMS FOR SPECIAL MERIT -- 2

MILES TO GO, by Hilary Maddux and Deborah Bolt, a study of the effects of a two-week wilderness adventure on the lives of eight women.

ROSES IN DECEMBER, Ana Carrigan and Bernard Stone's chronicle of the life of Jean Donovan, one of the American nuns slain in El Salvador.

THE SECRET AGENT, a study by Daniel Keller and Jacki Ochs of the effects of the chemical dioxin.

STRATASPHERE, by Harry Rosley, an account of the opera singer Teresa Stratas.

TO THE ENDS OF THE EARTH, by William Kornick, a record of the 1982 British bi-polar circumnavigation of the earth.

THE WAR WITHIN, a study by Jonathan Dann focussing on a mental hospital specializing in treating emotionally damaged Vietnam veterans.

WHEN THE MOUNTAINS TREMBLE, by Peter Kinoy, a film documenting the political education of a Guatemalan Indian woman.

WHERE DID YOU GET THAT WOMAN? Loretta Smith and Linda Horwitz's film about a personable Chicago washroom attendant was the only 1983 short documentary singled out for Special Merit.

# # #