

**RESUME**

GERALD O'GRADY

**EDUCATION**

Boston College	A.B. English	1949-1953
Boston College Graduate School	M.A. English	1953-1954
Thesis: "The Aristotelian Concepts of Imitation in the Drama of Ben Jonson"		
University of Wisconsin	Ph.D. English	1954-1958
Dissertation: "Piers Plowman and the Tradition of Penance"		
St. Antony's College, Oxford University	Marshall Scholar	1958-1961
Post-doctoral work in medieval literature		

**EMPLOYMENT**

University of Illinois at Champaign/Urbana	Instructor, English	1961-1962
Rice University	Assistant Professor, English	1962-1967
University of St. Thomas, Houston, Texas	Director, Media Center	1967-1969
State University of New York at Buffalo		1967-1995
Assistant Professor, English		1967-1970
Associate Professor, English		1970-1972
Director, Center for Media Study		1972-1988
Director, Educational Communications Center		1973-1990
Harvard University, Cambridge, Massachusetts		
Fellow, W.E.B. Institute for Afro-American Research		1994-1995
Visiting Scholar, Department of Afro-American Studies		1994-1997
University of Texas at Austin		
Visiting Associate Professor English and Radio/Film/Television		1969-1970
Columbia University, School of the Arts,		
Visiting Faculty Associate, Graduate Film School		1970-1972
New School for Social Research	Lecturer, Media	1970-1971
Hampshire College	Visiting Faculty of Film, Summer	1972
New York University		
Visiting Faculty, Graduate Department of Cinema Studies		1972

**HONORS AND AWARDS**

## Rice University

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|---|------|
| Outstanding Teacher on Campus, voted by members of the Senior Class | 1966 |
| Nicolas Salgo Distinguished Teaching Award                          | 1967 |
| Person Making the Greatest Contribution to the College System       | 1967 |

## State University of New York at Buffalo

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| Chancellor's Award for Excellent Administration | 1980 |
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## New York State Department of Education

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| Silver Medal for 20 Years of Meritorious Service<br>in Media Education to New York State | 1989 |
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## National Endowment of the Humanities

- |                               |           |
|-------------------------------|-----------|
| Research Teacher's Fellowship | 1993-1995 |
|-------------------------------|-----------|

Harvard University, W.E.B. Du Bois Institute for Afro-American Research  
Fellow

1994-1995

**DIRECTOR OF TELEVISION PROJECTS**

America Lost and Found - \$150,000 National Endowment for Humanities Grant to produce a feature-length documentary film for public television on the 1930s --  
First Prize for Best Film in History, American Film Festival, 1980.

Film-Makers, Director and Host of 14 televised interviews with filmmakers produced at Channel 17, WNED, for public television, 1976, supported by The New York State Council on the Arts..

The World of Tomorrow - a \$200,000 feature-length film for public television on the 1939 New York World's Fair, supported by The National Endowment for the Humanities.

The Independents, Executive Producer and Creator - selected the films and wrote the on-air material for two 12-hour series - Dispatches ' (arts programming) and Agenda (social documentaries) for satellite cable distribution by The Learning Channel, Washington, D.C. and by Public Television System - \$1,000,000 grant from John and Catherine McArthur Foundation, 1984-1985.

Executive Producer, "Endesha Holland's From the Mississippi Delta, WNED/Channel 17, 1990.

**DIRECTOR OF INSTITUTES**

Summer Institute for the Making, Knowing and Judging of Film/Media, 1972-1979,  
14 courses, 200 participants each summer, funded by The National Endowment for the Arts.

New York State Summer School for the Media Arts, 1976-1990 - a six-week residential program for 60 of the most talented high school students in New York State, supported by The New York Department of Education.

American Seminar in Film - nine three-day seminars of faculty and graduate students of NYU, Harvard and SUNY/Buffalo, 1975-1978, supported by The National Endowment for the Humanities.

## SELECTED PUBLICATIONS

GERALD O'GRADY

"Piers Plowman," article in New Catholic Encyclopedia (New York: McGraw-Hill, 1967) XI, 351-353.

"The Great American Good Dream," Rice Alumni Bulletin 4, 1 (September, 1965), 1-11.

"The Preparation of Teachers of Media," Journal of Aesthetic Education 3, 3 (July, 1969), 113-134--reprinted in three books.

"Alice's Restaurant--(M)ess, (M)ess, Mein Kind!--Eyeconucopia for U.S.," See 4, 4 (January, 1971), 24-29.

"The Dance of the Misfits: A Movie Mobile," Journal of Aesthetic Education 5, 2 (April, 1971), 75-89.

"Teaching the Film," Filmmakers Newsletter 4, 12 (October, 1971), 23-30.

"Review of Summer Institute," University Film Study Center Newsletter 2, 1 (October, 1971), 1-2.

"Our Space in Our Time: The New American Cinema," Reporter 3, 26 (March 30, 1972.), 5-9; expanded version in Donald Staples, ed., The American Film (Washington, D.C., 1974), 171-184.

"To Amend the National Foundation of the Arts and Humanities Act of 1965," Hearings Before the Subcommittee on Education and Labor on H.R. 17021, 93rd Congress. 2nd Session, U.S. House of Representatives.

"The Teaching of Film and Television," National Committee on Film and Television Resources and Services (December, 1975).

"Toward a Definition of Media Studies," The Antiochan, Vol. 46, No. 1 (January, 1975), 6.

"The Spectrum of Cinema," Film Library Quarterly, Vol. 8, No. 1 (1975), 7-16.

"Integrating a Cinema Program into a Humanities Curriculum," Ethos, Vol. 8, No. 21 (February 27, 1975), 6-11.

"Consciousness--Codes--Cultures," Art Transition (M.I.T., October 18, 1975), 48.

"Sound Track of a Tele-Vision," in Douglas Davis and Allison Simmons, ed., The New Television: A Public/Private Art (M.I.T. Press: Cambridge, Mass, 1977), 222-229.

"Bergman: Old Traditions/New Directions," Video 17 Vol. 4, No. 2 (November, 1975), 10-11.

"Resources for the Oral History of the Independent American Film at Media Study/Buffalo, New York," in Edward S. Perry, ed., Performing Arts Resources, Vol. 3 (New York, 1977).

"Film Study" in Peter Feinstein, ed., The Independent Film Community: A Report on the Status of Independent Film in the United States (New York: 1977).

"Rossellini," editor, 24-page catalog for The Public Theatre, New York City, May 1-20, 1979.

"From the Crash to the Fair," editor, 16-page catalog for The Public Theatre, New York City, October 30 - November 20, 1979.

"Beau Fleuve," editor, 32-page catalog for the Center for Media Arts, Paris, France, traveling film and video exhibitions, December 3-21, 1971.

"MacDougall: A Retrospective of the Ethnographic Films of David and Judith MacDougall," editor, 24-page tabloid on Conference on Ethnographic Film at Media Study/Buffalo, March 29-30, 1980.

"The Frontier: Fact and Symbol," The Frontier (Catalogue), Media Study/Buffalo (December, 1979).

"Ee-ee-ow! A-yip-i-o-ee-ay! A Farewell to James Blue," Media Study/Buffalo (September - December, 1980), 30-35.

"Throwing a Snowball with a Rock in It--A Momentum Mori for Marshall McLuhan," Media Study/Buffalo (January-March, 1981); reprinted in The Buffalo News (Sunday, January 11, 1981).

"Arthur Miller Considered and Reconsidered," The Buffalo News (Sunday, March 8, 1981).

"Tribute to James Blue, 1930-1980," editor, 12-page catalog for The Ontario Film Theatre, Ontario Science Center, June 3, 1981.

"Bodies of Knowledge" (The Echoes Resound from the Lecture Arnold Gave in Buffalo), The Buffalo News (Sunday, January 23, 1983).

"I have a Dream"--"Go Tell It On the Mountain," The Reporter 16 (January 31, 1985), 12-13; also appeared in The Second Story 16 (January 16, 1985), 3, 10.

"Claymation: A Magical New Technique," The Reporter 17 (April 10, 1986), 7.

"James Baldwin," The Reporter 17 (May 8, 1986), 7, 10.

"Seeing Shoah on Sunday Morning," The Reporter 18 (September 25, 1986), 11, 14.

Statement on Marshall McLuhan in George Sanderson and Frank MacDonald, ed., Marshall McLuhan: The Man and His Message (Golden, Colorado: Fulcrum, 1989), 20.

Editor, The Films of the Civil Rights - June 16-24, 1989, a 48-page catalogue for The Public Theater, New York, 1989.

"James Baldwin and James Blue: Civil Rights in the Age of Film and Television: Black and White Becomes Color," in The Films of the Civil Rights, 27-29.

Editor, Theo Angelopoulos - February 16 - March 9, 1990, a 28-page catalogue for The Museum of Modern Art, New York, 1990.

"Tesselations and Honeycombs: The Beekeeper," in Theo Angelopoulos, 23-24; reprinted in Andrew Horton, ed., Theo Angelopoulos (London: 1996).

Editor, The Banned and the Beautiful: A Survey of Czech Filmmaking, 1963-1990, a 64-page catalogue for The Public Theatre, New York, 1990.

"Hallelujah For Prague: An American Orbis Picta," in The Banned and the Beautiful: A Survey of Czech Filmmaking, 1963-1990, 50-69.

"Interview with Theo Angelopoulos," in The Buffalo News, G1, G4, September 16, 1990.

"The Films of Hollis Frampton," Circulating Film and Video Library Catalogue, Volume 2 (New York: Museum of Modern Art, 1991), 34-38.

"The Films of the Civil Rights Movement," program notes for The Museum of Fine Arts, (Houston, May 5 - June 16, 1991).

"Jan Amos Comenius" in Celebrating the 400th Anniversary of the Birth of Comenius, March 28, 1992 (28-page booklet with illustrations to accompany film screenings).

Editor, Remembering Malcolm X, a 12-page catalogue for The Public Theater, New York, 1990.

"The New Media Technologies and Human, National and Global Development" in 41st Annual Assembly of The International Council on Education in Teaching, Istanbul Turkey (Washington, D.C., 1994), 20-25.

Editor, Nelson Pereira dos Santos, Cinema Novo's "Spirit of Light," a 48-page catalogue for The Film Society of Lincoln Center, New York, 1995.

"Interview with Nelson Pereira dos Santos," in Nelson Pereira dos Santos, 17-22.

Editor, Makavejev Fictionary: The Films of Dusan Makavejev, a 48-page catalogue for The Harvard Film Archive, Cambridge, Massachusetts, 1995.

"Image, Sound and the Real Person, Richard Leacock," VISION (Boston Film and Video Foundation, 1995), 8-9.

Editor, Animated Light: The Emergence of Abstract Film in America, a 16-page catalogue for The Harvard Film Archive, Cambridge, Massachusetts, 1995.

"Articulated Light: An Appendix," in Articulated Light, 3.

"The Historic Role of Czechs in the International Media Arts," in Ludvik Hlavacek and Marta Smolikova, ed., Orbis Ficus: New Media in Contemporary Arts (Prague: Soros Center for Contemporary Arts, 1996), 14-22.

Editor, Kenji Mizoguchi, a 48-page catalogue for Cinemateque Ontario, Toronto International Film Festival, and The Japan Foundation, 1996.

"Henry Hampton's Career: From Pettus to Prize," Vision (Boston Film and Video Foundation, 1996), 4-7.

## NARRATIVE OF CAREER

GERALD O'GRADY

My first career was as a medievalist. After studying for a Ph.D. at the University of Wisconsin (1954-58), I was a Marshall Scholar at St. Antony's College, Oxford University for the next three years, working with C.S. Lewis, J.R.R. Tolkien, and Beryl Smalley, and living with seventy postgraduate students from fifty different countries, all of whom were doing research in international history.

Since I had never taken a course in American Literature in the course of my education, not unusual for my generation, I brought with me a 300-volume paperback lending library for my postgraduate colleagues, and read each work with students from different countries (Hungary, India, Israel, Algeria), before multiculturalism was invented. I returned to teach medieval undergraduate and graduate courses at Rice University (1962-1967), where I received the Nicholas Salgo Distinguished Teaching Award, was voted Outstanding Teacher on Campus by members of the senior class, and voted the Person Making the Greatest Contribution to the College System for my work as Associate Master at James Baker College.

Before moving to the State University of New York at Buffalo, I established a Media Center in Houston, Texas under the auspices of John and Dominique deMenil, reflecting my interest in the coming impact of technology on education (McLuhan) and my interest in reforming early education (Bruner, Dennison, Kozol, et al). I introduced film and video study to different elementary and junior high schools every morning, to high schools in the early afternoons, taught seminars to college undergraduates in the late afternoons, and opened a screening center for adult audiences which operated seven evenings a week, beginning my career as a film programmer. This also began twenty-five years of community development efforts, as the Media Center worked with hospitals, public interest groups of all kinds, libraries, and civic assistance agencies.

At that time, in film, there existed only graduate programs in production at NYU, UCLA and USC, and I began to explore curricula for the establishment of historical, interpretive and cultural studies in the field of media. I visited over 100 campuses to observe beginning courses and programs in film or cinema study and, to better understand existing institutional structures, taught seven courses at five different universities each week for the next three years, traveling more than 5000 miles each week between Buffalo, Austin, Texas (Department of Radio/Film/Television), Houston and New York City (Columbia University School of the Arts; New York University Department of Cinema Studies, and New School of Social Research Center for Understanding Media). At that time (1969), I published the seminal essay, "The Preparation of Teachers of Media."

For the next fifteen years, because I was then one of the very few people in the humanities who had an interest in general education in relation to media, I saturated myself in administration at the University and community in Buffalo and in state-wide and national service institutions. I wrote dozens of position papers, curricula, budgets and similar documents to establish three new organizations, for all of which I simultaneously served as Director: (1) The Educational Communications Center at SUNY at Buffalo which served all of the media production and classroom exhibition needs of 128 departments and included management of the Public Radio Station, a studio transmitting engineering and business courses to industries on cable television, and the foreign language laboratory; (2) The Center for Media Study, an academic department which offered undergraduate and graduate degrees in film, video and digital production and in media interpretation; and (3) Media Study/Buffalo, a regional community development center which provided access to equipment, workshops and nightly exhibition of media to the Buffalo community. Media Study/Buffalo was a free-standing public not-for-profit institution, independent from the University, of which I was founder and President of the Board. It provided job training for the unemployed and produced public service materials and other programs for community institutions and city/county/state agencies. There is testimony to all of these as among the most innovative media institutions of their kind in the nation, and I received the State University of New York Chancellor's Award for Excellence in Administration in 1980.

I held national conferences on Educational Communication Centers and the Television Arts (1976) and on Teaching Media (1977) and on Teaching Making (1978) and Open Circuits, The First International Conference on Television Art (Museum of Modern Art, New York, 1979), and served as Project Director for the three-year long American Seminar in Film, supported by the National Endowment for the Humanities, in which the faculty and graduate students of NYU, Harvard and Buffalo met three times each year to develop graduate curricula in cinema. From 1972-79, I held eight successive national Summer Institutes in the Making, Knowing and Judging of Film/Media (the title came from W.H. Auden's Inaugural Lecture as Professor of Poetry at Oxford), sponsored by the National Endowment for the Arts, and for twenty years, 1972-1992, I served as Artistic Director of the New York State Summer School of Media Arts, a six-week residential program for talented students from New York State, and supported by its State Department of Education. Students worked in film, video, photography, holography, computer arts, and creative sound.

Through the community organization which I founded, I became the producer and host of programs to bring the works of independent media-makers to the attention of national television audiences (Film-Makers and The Frontier through WNED-17 PBS in Buffalo and The Independents through The Learning Channel in Washington, D.C. which, supported for \$1,000,000 by The MacArthur Foundation, was the first satellite transmission of such works to cable and public stations). I also was Project Director for two prize-winning documentaries for public television, America Lost and Found and The World of the Fair, both supported by The National Endowment for the Humanities. In all of these projects, the focus was on giving a voice to individuals who had not been heard, supporting a full participation of all persons in civil society.



During these same years, I served on the media panels of the New York State Council for the Arts, the New York Humanities Council and the National Endowment for the Arts and the National Endowment for the Humanities, and played a role in establishing the guidelines for the support of artists and scholars by each agency, while serving on national committees for the John and Mary Markle and Rockefeller Foundations to set priorities for support of national media resources and services. I served for twenty years on the Executive Committee of The University-Wide Committee on the Arts, twenty faculty members from the 64 campuses who advised the Chancellor of the SUNY System on arts policy. I received an Award for Twenty Years of Meritorious Service in Education to New York State by its Department of State Education in 1989 and an Award from the New York State Library Association in 1993 for my role in supporting the development of film and video collections in the state public libraries.

During these years, I delivered over 100 lectures on media pedagogy and the support of independent filmmakers to national and international audiences. My publications, my role in developing a new professional field nationally, and my engagement as a producer for the dissemination of original independent work on television and in screening exhibition centers, focused on essays for periodicals, and on a unique form of tabloid which I originated, collections of essays, interviews and background materials on film directors and cultural figures in relation to the screening of a series of films, programs which often traveled to 25 screening centers in the United States. I edited Rossellini, The Films of the Civil Rights, Remembering Malcolm X, and The Czechoslovakian Cinema, 1969-1990 for Joseph Papp's The Public Theater, Theo Angelopoulos for the Museum of Modern Art, MacDougall and Beau Fleuve for Media Study/Buffalo, Nelson Pereira dos Santos for The Film Society at Lincoln Center, Dusan Makavejev for Harvard Film Archive, and Kenji Mizoguchi for The Toronto International Film Festival and the Japan Foundation.

During the last few years, I have tried to use my experiences in innovating university curricula in media, my interests in improving education in the lower schools, and my background in international affairs 1) to advise the West Bengali Industrial Development Council on opening a new college in Calcutta, India to teach digital production to students from Southern Asia, 2) to prepare papers on the use of new media technologies in lesser developed countries for the International Council for Education in Teaching at annual conferences in Istanbul and Ammon, and 3) to advise the International School of America on its Honors Seminars which take thirty undergraduate students around the world for nine months while offering courses which confer a year's academic credit through Bard College, and on its Cambridge Charter School, an innovative educational process and curricula for high school students.

In 1989, as the result of a meeting with the relatives of the three young men slain in Mississippi in 1964, I began the research project, The Films of the American Civil Rights Movement, which I describe in my attached proposal. I was awarded a Fellowship at the Carter G. Woodson Center for the Study of Civil Rights at the University of Virginia in 1993 but could not accept it. I received an NEH Fellowship for University Teachers in 1994 and then became a Ford Foundation Fellow at the W.E.B. Du Bois Institute of Afro-American Research at Harvard University. I am currently Visiting Scholar in the

original camera negative was used to maintain high quality copies. The handling of the negative hundreds of times resulted in heavy damage, especially near the ends of each reel. Eventually the negative could no longer be used due to physical wear and scratches.

To protect films from loss due to negative damage, it has been standard procedure to make three black and white separation positives (by printing through color filters, each of these representing the color values in one of the three primary colors). A new color negative can be made by recombining these separations, printing through the proper filters, onto color negative film. In 1967, the separations made from the *Seven Brides* original negative were used to make new duplicate negative sections on Eastman film to replace about 40 minutes of the picture which were worn beyond use. Theoretically, this should have matched the original camera negative and resolved the damage, but two problems intervened. Ansco Color was so different from Eastman in its color dyes and clear base film that it was virtually impossible to make an exact color match, and the Eastman duplicating film of 1967 could not produce a completely sharp image, so the picture appeared slightly out of focus. The result was that 40 minutes of *Seven Brides* had an off-color, "dupey" look, while the remaining 63 minutes were sharp, with intensely saturated color. All prints and duplicate printing elements made since that time had uneven color and sharpness.

Since film stocks of the 90s have improved so greatly in quality, it was decided to remake again the Eastman Color sections from the separations, bringing *Seven Brides* up to its original 1954 look. YCM Laboratory in Burbank, California (a 1997 Film Preservation honoree) was selected to do this work, having done first-class restoration work for Turner on a number of films, including the 1989 Fiftieth Anniversary release of *Gone With The Wind*.

When YCM started to make the new sections, it was discovered that the separation positives, intended to protect the picture against negative loss, were themselves not made correctly. This was probably due to the difference between the usual Eastman negative color values, and the different values of the Ansco negative. Considerable testing and reprinting has finally created new sections as close to the original as possible - however, it was not possible to make an absolutely accurate match. Fortunately, the entertainment value of *Seven Brides* makes these differences less noticeable than would be the case with a slower moving picture.

All of the early CinemaScope pictures, include *Seven Brides*, were recorded in stereophonic sound during production, and released with four magnetic stripes on the edges of the film (to carry the separate sound tracks). Magnetic sound tracks on all except 70 mm prints were used less over the years, and since shortly after its original release (except for a short period when an experimental pseudo-stereo system called "Perspecta Sound" was used) *Seven Brides* had only been distributed in a single channel monophonic sound, with a standard optical track. We have gone back to the original stereo master recordings, and produced a modern stereo-optical sound track that now reflects the quality and intention of the creative people responsible for this feature.

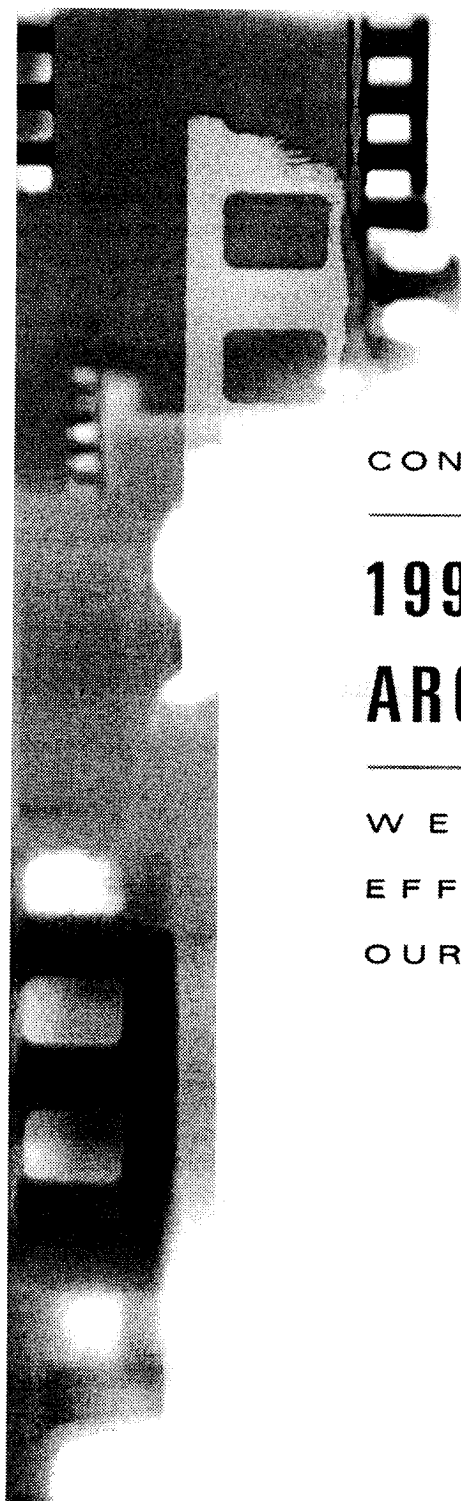
*Seven Brides for Seven Brothers* can now be seen in as close a duplication of its original look as existing film elements can provide, and with sound that, with improvements in recording and reproduction over the years, is probably better than theater audiences heard in 1954.

- Richard May and Anthology staff

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## GERALD O'GRADY

Gerald O'Grady was the Founder and served as Director of two public-service organizations, The Media Center in Houston, Texas, under the auspices of Jean and Dominique De Menil, and Media Study/Buffalo in New York State. He was the Founder and Director of the Center for Media Study and the Department of Media Study at the State University of New York at Buffalo, the faculty of which included Hollis Frampton, Paul Sharits, Tony Conrad, James Blue, Woody and Steina Vasulka, and Peter Weibel. Most recently, he has been Visiting Scholar in the Department of Afro-American Studies at Harvard University where, as Fellow at the W.E.B. DuBois Institute for Afro-American Research, he worked on The Films of the American Civil Rights Movement. He has been honored by the New York State Department of Education as Founder of the New York State Summer School of the Media Arts, serving as Director from 1976-1990, and by the New York State Library Association for his contribution to the distribution of American independent cinema.



CONGRATULATIONS TO THE

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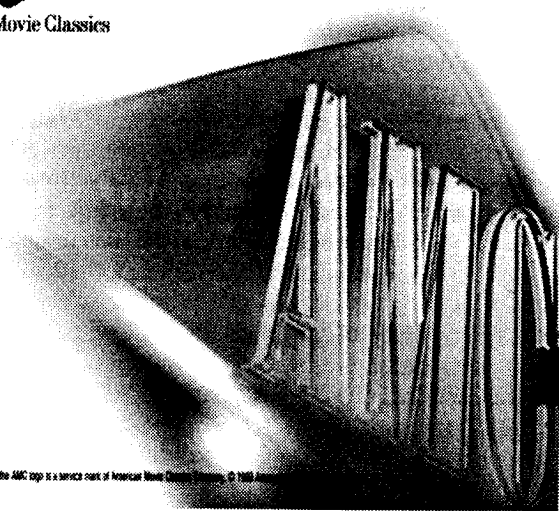
# 1999 ANTHOLOGY FILM ARCHIVES' HONOREES

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He has also produced individual documentaries and series on the arts and on social issues for the Public Broadcasting System. His various projects have been supported by the Ford Foundation, the Rockefeller Foundation, the John and Mary Markie Foundation, the John D. And Catherine T. MacArthur Foundation, the National Endowment for the Arts, the National Endowment for the Humanities, the New York State Council on the Arts, and the New York State Humanities Council. At various times, he has served as a Panelist or Consultant to each of these institutions.

He was educated at Boston College, the University of Wisconsin, and at Oxford University as a Marshall Scholar, and he has taught in the Graduate Programs at Columbia University, New York University, and the New School for Social Research where he was a Fellow in the Center for Understanding Media. At his home universities he has received awards for best teacher, best administrator, and the person con-

ference on Teaching Resources in Film and Media, Teaching Making, Autobiography in the Independent American Cinema, Contemporary Directions in the Public Affairs Documentary, and Open Circuits: The Future of Television. In 1973, he instituted a project, the Oral History of the American Independent Cinema, which audiotaped some fifty makers, including Stan Brakhage, Shirley Clarke, Bruce Conner, Sidney Peterson, Peter Kubelka and Michael Snow, as well as Ralph Steiner, Helen Van Dongen Durant, William Jersey, Richard Leacock and Donn Alan Pennebaker. Since 1979, he has edited, contributed essays, and independently published over thirty catalogs for film retrospectives, including those of *Roberto Rossellini*, the *Films of the Civil Rights*, *Remembering Malcom X*, and *Czech Filmmaking 1963-1990* for Joseph Papp's Public Theatre; *Nelson Pereiros dos Santos* for the Film Society of Lincoln Center; *Theo Angelopoulos* for the Museum of Modern Art; *Dziga Vertov Revisited* for the Collective for Living Cinema and Anthology Film Archives; *Dusan Makavejev* for the



Photo: Robert Heller

tributing most to the school. He has published more than one hundred papers and delivered more than three hundred public lectures.

He conceived and served as Director of key conferences in the field of media: the National

Ed Emshwiller, O'Grady, and Hollis Frampton American Museum of the Moving Image; *Kenji Mizoguchi* for Cinematheque Ontario; *David MacDougall* for Media Study/Buffalo, and *Articulated Light: The Emergence of the Abstract Film in America* for Harvard University and Anthology Film Archives.

## NAPOLEON, COLUMBUS, MAGELLAN

by Gerald O'Grady

The four-hour version of *Napoleon* by Abel Gance came to Shea's Buffalo Theater on January 21-23, 1982. It had premiered at the Theatre National de l'Opera in Paris on April 7, 1927, and Charles de Gaulle was in the audience. The audience was on its feet at the end, cheering. The film became a neglected and butchered masterpiece, part of it lost forever, until British film historian Kevin Brownlow patiently tracked down missing reels and re-assembled it over a 25-year period.

Francis Coppola presented it under the aegis of Zoetrope Studios in Radio City Music Hall, New York, on January 23-25, 1981, to the accompaniment of a score composed by his father, Carmine Coppola. The audience was on its feet at the end, cheering, and the 91-year old Gance heard the half-century echo of applause over a telephone connected to his Paris apartment.

Nothing caused more surprise on both occasions than the film's final part which is present in Triptych Polyvision, the three-screen process, invented by Gance, which anticipated Cinerama by 30 years. He said: "The theme, the story one is telling, is on the central screen. The story is prose, and the wings, the side screens, are poetry. That is what I call cinema." Gance's achievement was to give the camera wings, to hurl it into the middle of the action, forcing the audience to fly from their seats and become active participants in his turbulent scenes. Brownlow has written about how Gance strapped the camera to a horse for rapid inserts of the chase across Corsica, how he suspended it from overhead wires like a miniature cable-car, and how he mounted it on a huge pendulum to achieve the vertigo-inducing storm of his famous convention scene. Each viewer is awe-struck when he learns that Gance intended to span Napoleon's life in six separate productions, of which the current film is only the first!

I first saw *Napoleon* four times at the Ohio Theater in Columbus on March 19-22, 1981. I had gone there to discuss the promotion of the film in Buffalo with Robert Harris of Image Film Archives and Tom Luddy of Zoetrope Studios, and to talk with Carmine Coppola. At that time, we had booked *Napoleon* into Shea's for September 18-20, 1981, and Carmine Coppola was to fly here directly from the first European presentation of *Napoleon* at the Venice Film Festival. On that visit, he told me, his great hope was that he could take the film to Paris to show Abel

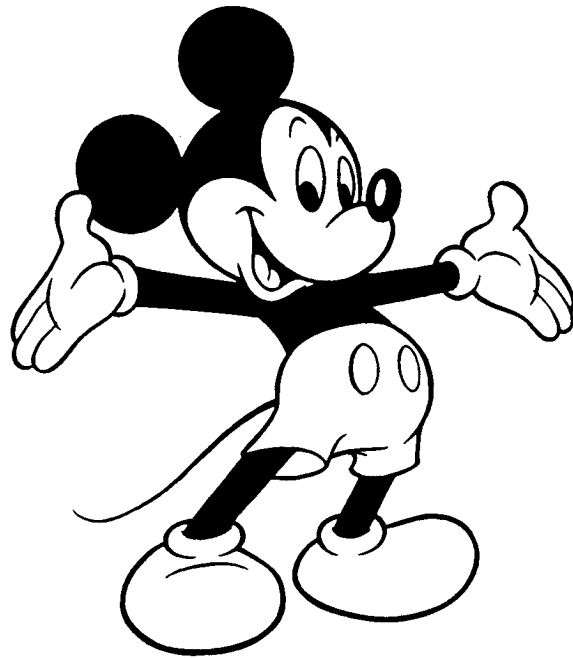
Gance. That was not to be. Gance was ill. He died on November 10, 1981.

Carmine Coppola had first met Gance in the winter of 1980 when Gance brought *Napoleon* to the Walker Art Center in Minneapolis. Francis Coppola had sent his father to get Gance's agreement that he write a score to accompany the new release of *Napoleon*. Carmine Coppola told me this story: Gance mistook him for his son, and took him to his hotel room in Minneapolis, where he began to unpack a trunk which contained a script he had been writing for many years. It was a nine-hour film on the life of Columbus, and he wanted to co-direct it with Francis Coppola and have Marlon Brando play the feature role.

Carmine Coppola and I talked about 1992, ten years in the future, which would be Gance's 100th birthday and the 500th anniversary of Columbus' discovery of America. As we sat at the Sheraton Hotel in that Ohio city named after Columbus, our discussion shifted to Buffalo as I told him about how Buffalo's Marianna Lucca had been responsible for establishing Columbus Day as a national holiday in the United States, and about my colleague at the State University of New York at Buffalo, Hollis Frampton, born in Ohio not many miles from the place where we were talking, who had already in-progress a 36-hour film about another Renaissance explorer, Magellan.

Hollis Frampton's *Magellan* will be a day-and-a-half long. At this time, it is half-shot and one-third edited, more than 12 hours already released. Its general shape is a cycle, a sidereal calendar of the astronomical year. It is a formal exploration of the history of film as it has been made, a task imagined as analogous to Magellan's voyage around the world. This is Frampton's tribute to Magellan, who was the first explorer to generate the proof about the size and shape of the world, "the first lexicographer of all its longitudes and latitudes." In typical high modern manner, he transforms an account of literal, historical actions into a metaphorical, aesthetic process.

The core section of his film is two series of 365 one-minute unedited documentary rolls, one silent and one sound (selected from more than 2000 such rolls). It is called *The Straits of Magellan*, a reference to the uniquely difficult part of Magellan's voyage through a site in which the wind currents blow one way and the water currents another. This is Frampton's way of depicting the problematic navigation of cinematic documentation, and directs the viewer to the origin of his project, which was to make an encyclopedia of films like those released in



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WALT DISNEY  
Company.

catalogs by the Lumiere brothers and Pathe in the early years of cinema. These catalogs, in turn, were based on the topical arrangement of the earlier albums of photographs published in the nineteenth century. Frampton had transformed that arrangement into a taxonomy of film form.

Part of his film had been shot at Columbian sites in the Caribbean and its great opening section, *Mindfall*, shot in Puerto Rico, alludes to the landfall (first sighting of land) by Columbus, and the occasion of his remark: "E qua Puerto Rico" (What a rich port!), which gave that place its name. For me, it is a metaphor of all these explorations, especially of Frampton's own late century form, which has given the camera still new wings and hurled it into the middle of consciousness. (1982)

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## PETER WILLIAMSON

Peter Williamson began working at the film preservation program at the Museum of Modern Art in 1978, the year he graduated from Trinity College with a B.A. in Government, but - significantly - a minor in Film. In 1979 he began coordinating and approving laboratory work done for the preservation projects directed by Eileen Bowser (a 1992 Film Preservation Honoree). The next year he was appointed to the Preservation Commission of the International Federation of Film Archives (FIAF), and in 1982 became Chair of the FIAF North American Sub-Commission. When planning was begun for the Celeste Bartos Film Preservation Center in 1989, Williamson helped plan and test new systems for the shelving of nitrate and safety film, as well as vault layout, fire safety, and film inspection areas. (Celeste Bartos was a 1997 Film Preservation Honoree.) In 1992 he was again promoted, to the position of Film Conservation Manager at MoMA. The duties of that position included managing the move to the entire MoMA film and video collection to the Bartos Center in 1996 during a blizzard, a time Peter describes as "the months from Hell."

Individual films that he has helped to preserve range from *The Blacksmith Shop*, the first publicly exhibited film, shown in 1893, to Bruce Conner's

*Easter Morning Raga* of 1966 and Conner's *Cosmic Ray III* of 1965 (enlarged from 8 mm). Working with the UCLA Film and Television Archive's collection of original Vitaphone sound-on-film discs, Williamson helped to restore *White Shadows in the South Seas* (1928, W.S. Van Dyke), *The Hard Guy* (1930, with Spencer Tracy), and a major discovery, *Noah's Ark* (1929, directed by Michael Curtiz shortly after he



moved to the United States from Austria). One of his more complicated projects was Raoul Walsh's *The Big Trail* (1930) which involved working from the 70 mm Grandeur format to a 35 mm CinemaScope format. Sound for this film likewise had to be rerecorded, and then resynchronized at non-standard projection speeds.

One of Williamson's long-term projects, already underway for more than a decade, is the restoration of the films of Andy Warhol. Working with Callie Angell (a 1996 Film Preservation Honoree), Williamson has restored *Empire*, *Sleep*, *Chelsea Girls*, *Eat*, *Inner and Outer Space*, *Horse*, *Lonesome Cowboys*, *Restaurant*, *Soap Opera*, and many more of Warhol's films from the 1960s, all of which have been returned to public visibility through the Circulating Film Department of MoMA.

Another long-term project is the work of D.W. Griffith. With Eileen Bowser, Williamson restored the 1909 *Country Doctor*, *Way Down East* (1920) and *Intolerance* (1916), using freeze frames and stills to replace otherwise lost footage.

Dear Uncle, Mother,

I have been thinking of you very much, & I am  
sure that you are all well. I have not  
written you for some time, but I am  
sure you are all well. I have been  
thinking of you very much, & I am  
sure that you are all well. I have  
not written you for some time, but  
I am sure you are all well. I have  
been thinking of you very much, &  
I am sure that you are all well.

The water in the pond is very good,  
I am sure you will like it. I have  
not written you for some time, but  
I am sure you are all well. I have  
been thinking of you very much, &  
I am sure that you are all well.

I am sure you will like it. I have  
not written you for some time, but  
I am sure you are all well. I have  
been thinking of you very much, &  
I am sure that you are all well.



May 28

Stein

I talked with Marc about the late charge of \$5.00 on your bank loan, about which you called me at my office last night. Marc did pay the loan, but late because Medic Study was waiting to take out a new loan of its own.

Please give me the bill for the \$5.00 and we'll pay it immediately.

Marc suggests that you call the bank and ask it to send the future bills directly to Medic Study, although in your name. Then, we'll receive it as soon as it is mailed and start to pay it on time.

I don't think that you need worry too much about losing your line of credit because of one late payment. I have quite a few personal loans out and am frequently paying the \$5 - \$10 late charge for an extra two weeks time, etc., but the bank isn't questioning my credit.

We hope that we are through the worst of our financial problems, and hopefully Marc can begin just writing checks rather than spending his time preparing the extensive reports on how to delay paying or issuing part payments, etc. that I have had to ask of him.

I'm sorry for this mixup & hope it will be the last sorry

March 18, 1979

Woody / Steiner

I'm enclosing a note which I sent to John Myrkowsky when his article appeared in Afterimage last year. I later told him that I would check with ECC and CMS about them, but never got to check with the last. So, it was my fault that it was reprinted without correction, except for his changing the first paragraph to credit Woody. He thought I had checked it as I promised, and I didn't see his article before it was sent to the Robert Bee - Gail Fisher proofread it, and of course

she didn't know about that.

I'm sorry. It was my fault. I just got busy with everything else, and, at any rate, <sup>our</sup> ~~my~~ intent was to purchase them if we didn't own them. Originally, it was simply an honest mistake by John. There never was any intention to claim something which we didn't own, on either occasion. I think that the best solution is to sell us those tapes, as well as other, since it is important that we have them for the collection - all the more since you plan to be away next year - and we can now pay for them.

Henry

# MEDIA STUDY/BUFFALO

207 DELAWARE AVENUE ■ BUFFALO, NEW YORK 14202 ■ 716/847-2555

3/5/78

JOHN

Concerning your article in Afterimage, Steina Vasulka thinks that some of the tapes of theirs which you listed and illustrated do not belong to the Media Study/Buffalo collection. Would you check with Jean for purchases?

If we don't own Golden Voyage and the others, we should purchase them as soon as we can afford it in the next few months, as I think that they are crucial for the collection.

Also, Steina felt that Woody should have been mentioned since it was his concept. That's true and I should have caught that.

GOG