

BULLETIN FOR FILM AND VIDEO INFORMATION

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The purpose of this bulletin is to serve the information needs of independent film and video-makers and their users. The bulletin is organized around five aspects of film and video: film and video-making; distribution; exhibition and programming; study; and preservation. There is very little in this issue on video due to a lack of response from video-makers. Your suggestions and comments will be welcomed.

DISTRIBUTION

A brief note on non-exclusive distribution

In September, 1973, as part of the 2nd International Independent Film Festival in London, a conference on distribution of independently made films took place. The conference was attended by over 40 leading American and European independent-avantgarde film-makers. The conference unanimously came out with a recommendation that film-makers should insist that their films be distributed on a non-exclusive basis. The more outlets there are for a film the more chance there is that people will become aware of a particular film's existence. Most film distribution companies are willing to participate in an agreement of non-exclusive distribution, but if film-makers do not request this they will end up locked into an exclusive agreement which will tie their films up for years.

The film-makers' cooperatives are an excellent example of non-exclusive distribution which works primarily to serve the film-maker. The principles of the film-makers' cooperatives are:

1. No film is rejected.
2. No contracts are signed. The film remains the property of the film-maker who can also use other distribution outlets.
3. 75% of income goes to film-maker and 25% (unless decided otherwise by the Board of Directors) to Coop, to cover running expenses.
4. The cooperatives are governed by the film-makers themselves through their yearly elected Board of Directors.

FILM-MAKERS' COOPERATIVES: IN THE USA:

- Ann Arbor Film Co-operative, P.O. Box 8, Ann Arbor, Mi. 48107
Canyon Cinema Cooperative, Industrial Center Bldg. Room 220, Sausalito, C. 94965 (415) 332-1514
Center Cinema Co-op, c/o Columbia College, 540 N. Lake Shore Drive, Chicago, Ill. 60611 (312) 644-6824
Film-makers' Cooperative, 175 Lexington Ave. New York, N.Y. 10016 (212) 889-3820
Los Angeles Film-makers Cooperative, P.O. B. 36563, Los Angeles, Cal. 90036
Philadelphia Filmmakers' Cooperative, 2202 St. James St. Philadelphia, Pa. 19103 (215) 561-1311

ABROAD:

- Canadian Film-makers Distribution Centre, 341 Bloor St. W., Room 204, Toronto, Ont. Canada, (416) 921-2259
Lynne Tillman Charlie, Dutch Filmmakers Coop, Nieuwe Herengracht 29 Amsterdam, Holland
Filmmacher Cooperative, 2 Hamburg 1, Rosenstrasser 18, West Germany
Italian Filmmakers' Coop. c/o Baruchello, V. Monte Senario 23, Roma, Italy
London Filmmakers' Coop. 13 a Prince of Wales Crescent, London, NW 1 England
Pacific Cinematheque, 1145 West Georgia St. Vancouver 5, Canada
Sydney Filmmakers' Coop. Ltd. P.O. Box 375, Darlinghurst, NSW 2010, Australia.

Write to the film-makers' cooperatives for catalogs. Canyon Cinema Coop. and the Film-makers' Cooperative in New York suggest a \$2 contribution to cover printing of catalogs, postage and handling.

NEW CATALOGS RECEIVED:

- Grove Press Film Division, 53 E 11th St. New York, N.Y. 10003
Visual Resources, Inc. 1 Lincoln Plaza, New York, N.Y. 10023

OTHER DISTRIBUTION SERVICES

FILM:

The Filmmakers Directory. A listing of independent film-makers who distribute their own films. The directory is distributed free to film societies, libraries, schools, etc.

For film-makers the listing fee is \$5. Any number of films may be listed. Deadline for next issue is April 1, 1974. Write to:
Louisiana Society for the Arts, Box 214 USL, Lafayette, La. 70501

VIDEO:

The Reel Company. "Of interest to the group is THE PEOPLES TELEVISION NETWORK, or BYCYCLE UNLIMITED; show us your tapes and we'll show you ours. Anyone interested in a tape exchange can use us as a distribution point or as a contact - FREE, except for postage."
Contact: Bill Gough, The Reel Company, 72 Bonavista St. St. John's, Nfld. Canada.

EXHIBITION AND PROGRAMMING

Independent Film Showcases in New York:

- Anthology Film Archives, 80 Wooster st. N.Y., N.Y. 10012
Collective for the Living Cinema, 108 E 64th St. N.Y., N.Y. 10021 (212) 758-6327
Film Forum, 256 W 88th St. N.Y., N.Y. 10024 (212) 362-0503
Millennium, 46 Great Jones St. N.Y., N.Y. 10003, (212) 228-9998
Museum of Modern Art, 11 W 53 St. N.Y., N.Y. 10019 (212) 956-7078
U-P Screen, 814 Broadway at E 11th St. N.Y. N.Y. 10003
Whitney Museum, 945 Madison Ave. at 75th St. N.Y., N.Y. 10021 (212) 861-5322

San Francisco:

- Canyon Cinematheque, San Francisco Art Institute, 800 Chestnut St., San Francisco, Ca. (415) 332-1514
Pacific Film Archive, University Art Museum, Berkeley, Ca. 94720 (415) 642-1412
San Francisco Museum of Art, Van Ness & McAllister Streets, San Francisco Ca. (415) 863-8800

Regional Centers with Film Programs that Include Screening Work by Independent Film-makers.

- The University Film Committee, University of Colorado, Boulder, Colorado 80302, Director: Virgil Grillo
Film Center, School of the Arts Institute, Michigan Ave. at Adams, Chicago, Ill. 60603, Director: Camille Cook
Indianapolis Museum of Art, 1200 W 38th St. Indianapolis, In. 46208
Project Director: Peggy Loar
Detroit Institute of Arts, 5200 Woodward Ave. Detroit, Mi. 48202, Project Director: Audley M. Grossman
The Walker Art Center, Vineland Place, Minneapolis, Minn. 55403
Project Director: John Hanhardt
Mid-American Film Center, Kansas City Art Institute, 4415 Warwick Blvd. Kansas City, Mo. 64111, Project Director: John Ford
Center for Media Study, State University of New York at Buffalo, 3325 Main St. Buffalo, N.Y. 14214, Director: Gerald O'Grady
Northwest Film Study Center, 1219 S.W. Park Ave. Portland, Or. 97205
Director: Robert M. Sitton
The Film Section of the Museum of Art, Carnegie Institute, 440 Forbes Ave. Pittsburgh, Pa. 15213, Curator: Sally Dixon
The Media Center, Rice University, Houston, Texas 77004, Dir: James Blue

Resources

CINEMA FEMINA is a new referral service created to help women film-makers and people who wish to program women's films. It has evolved in response to the frequent requests for information about renting women's films received by the staff of the 1st Int'l Festival of Women's Films held in New York City in June 1972

CINEMA FEMINA will publish a catalog describing over 100 films made by women available for rental and listing over 50 filmmakers and critics available for speaking engagements and one-woman shows.

For a catalog write to:
CINEMA FEMINA, c/o New Feminist Talent, Inc. 250 W 57th St. New York, N.Y. 10019

Films by and/or about Women. Directory of Filmmakers, Films and Distributors Internationally, Past and Present. 1972. Published by Women's History Research Center, Inc. 2325 Oak Street, Berkeley, Ca. 94708. 72 pp., \$3 plus postage to individuals; \$5 plus postage to groups and institutions. The Women's History Research Center is now working on the publication of the 1974 edition which will be entitled **Women's Cinema Directory**. The first edition is a good comprehensive effort; the 1974 edition should be even better and will include updated reviews, and various literary essays on aspects of women and film. The Center will welcome volunteers to work on the directory, new information about women and film, essays, and any possible monetary contributions.

Film Programmer's Guide to 16mm Rentals. Edited and Compiled by Linda J. Artel and Kathleen Weaver. 1972. Published by the San Francisco Community Press. 280 pp., \$5.50, Individuals, \$7.50 Institutions. The rental information has been compiled from catalogs as current as the Spring of 1972. The guide lists independent (avantgarde) films as well as Hollywood features and foreign classics, and is geared to reflect the expanding interest in the history of cinema. The guide also includes a list of distributors with addresses and telephone numbers so that the programmer will have access to the most current rental/distribution information.

FILM FESTIVALS

Fifth International Experimental Film Competition
Organized by the Royal Film Archive of Belgium in Knokke-Heist, Belgium, December 25, 1974 - January 2, 1975.
Entry blanks and information may be obtained from the Film-makers' Cooperative, 175 Lexington Avenue, N.Y., N.Y. 10016. Please enclose self-addressed, stamped envelope. Deadline for entries is September 1, 1974. Agfa-Gevaert and the Royal Film Archive are offering aid to film-makers who wish to make a film for the competition. In principle the free film will be awarded to young film-makers and artists who have not yet established a reputation as film-makers. Candidates should submit a short script to the Royal Film Archive specifying the length (priority will be given to short film projects - maximum 15 minutes) before February 1, 1974.

International Florida Film Festival, March 21-24, 1974
Film-makers may submit one or two 16mm art films, any theme, 45 minutes or less for awards. Entries due on March 21, 1974. No fees. Submit entries to: Beaux Arts Gallery, 7711 60th St., N., Pinellas Park, Fla. 33565

4th Annual Ann Arbor 8mm Film Festival, April 12-14

Deadline for submission is March 15. For further information and entry forms write to: Ann Arbor Film Co-operative, P.O.B. 8, Ann Arbor, Mi. 48107

16th Annual American Film Festival, May 14-18

A special evening of film as art. Films will be shown by invitation only. There is no entry fee for this event. Only 16mm films, under 30 minutes in length, released in the past two years are eligible. The deadline is February 15. Film selection committee: D. Marie Grieco, Chairwoman; Karen Cooper, Howard Gutenplan, Gerald O'Grady, Film-makers who would like to have their work considered should submit their work to: American Film Festival, 17 W 60th St. New York, N.Y. 10023 Attn: FILM AS ART

STUDY

New Books:

Documentary Diary. An Informal History of the British Documentary Film, 1928-1939. By Paul Rotha. 1973. Published by Hill and Wang, New York, N.Y. Stills, photographs, Index. 304pp., \$12.95.

Dreyer in Double Reflection. Translation of Carl Th. Dreyer's writings About the Film (Om Filmen). Edited with accompanying commentary and essays by Donald Skoller. 1973. Published by E.P. Dutton & Co., Inc. With stills. 205pp., \$3.95 paperback.

Eisenstein. By Yon Barna. 1973. Published by Indiana University Press, Bloomington, Indiana. With photographs. 280pp., \$10.00.

Articles:

BreDahl, Noel. "Portrait of a Self-Portrait — Jerome Hill as Film-maker," *Preview*, Vol. 7, No. 7, July 1973, pp. 9-11. Published by Minnesota Educational Radio, Inc., St. Paul, Minnesota.

Kelman, Ken. "New American Cinema, the First 30 Years," *AFI Report*, Vol. 4, No. 4, Winter 1973, pp. 24-28.

Locke, John W. "Michael Snow's La Region Centrale," Part I, *Art Forum*, Vol. XII, No. 3, November 1973, pps. 66-71. With stills.

Locke, John W. "Michael Snow's La Region Centrale," Part II, *Art Forum*, Vol. XII, No. 4, December 1973, pps. 66-72. With stills.

Sheets, Kermit. "James Broughton at Sixty," *Pacific Sun*, Week of Nov. 8-14, 1973 (Reprinted in this issue, clippings section.)

Reviews:

Bannon, Anthony, "Albright-Knox Art Gallery: Intriguing Films Shown by 6 Cinema Artists," *Buffalo Evening News*, Dec. 14, 1973.

Kriegsman, Alan M. "Baillie: Celluloid Poetics," *Washington Post*, October 27, 1973. (Reprinted in this issue, clippings section)

Mekas, Jonas. "Movie Journal," *Village Voice*, October 18, 1973 (on Larry Gottheim's "Horizons") (Reprinted in this issue, clippings section).

Mekas, Jonas. "Movie Journal," *Village Voice*, Oct. 25, 1973 (on Tom Chomont's and Warren Sonbert's films) (Reprinted in this issue, clippings section).

Mekas, Jonas. "Movie Journal," *Village Voice*, December 20, 1973 (on Barry Gerson's films) (Reprinted in this issue, clippings section).

Thompson, Howard. "Screen: Hill's Portrait," *New York Times*, Dec. 31, 1973 (Reprinted in this issue, clippings section).

Weiler, A.H. "Ed Emshwiller Retrospective on View," *New York Times*, December 14, 1973.

If you are unable to obtain copies of the above articles and reviews, xerox copies are available from Anthology Film Archives, 80 Wooster st., N.Y., N.Y. 10012 at 10cents per page. Please enclose self-addressed, stamped envelope.

Tapes:

Buffalo Conference on Autobiography in the Independent American Cinema, March 22-25, 1973. Among those present were Bruce Baillie, Scott Bartlett, Stan Brakhage, Ed Emshwiller, Hollis Frampton, Robert Frank, Will Hindle, Ken Jacobs, Jonas Mekas, Michael Stewart and Stan Vanderbeek. For further information on the availability of the tapes contact: Gerald O'Grady, Media Study, Inc. 3325 Bailey Ave. Buffalo, N.Y. 14215 (716) 831-4804

WNYC-FM arts forum is a new radio series. The first Friday of each month at 10p.m. the forum will focus on the art of film with host Jonas Mekas. For further information on the availability of the tapes contact: ARTS FORUM, WNYC-FM, New York, N.Y. 10007

Television:

Television News Index and Abstracts. A guide to the Videotape Collection of the Network Evening News Programs in the Vanderbilt Television News Archive. March, 1973. Published by Joint University Libraries. Nashville, Tennessee. pp. 365-553.

The Vanderbilt Television News Archive, a non-profit enterprise of Vanderbilt University, comprises a videotape collection of the evening news broadcasts of three major television networks — ABC, CBS, and NBC — beginning Aug. 5, 1968. These programs are videotaped each day off the air as they are broadcast in Nashville. The collection is available for use at the Archive for \$2.00 per viewing hour, and on a rental basis for use elsewhere. This publication is in experimental stage and circulated on a complimentary basis, with rights reserved to make changes for improvement of the service. For access to the archive collection write to James P. Pilkington, Administrator, Vanderbilt Television News Archive, Joint University Libraries, Nashville, Tenn. 37203, making a full statement of intended use of the material.

Video Resources:

Artscanada, October 1973, published by the Society for Art Publications, 129 Adelaide Street West, Suite 400, Toronto M5H 1R6. Single copies \$2.50. This issue entitled "The issue of Video Art," includes articles and reports from Canada as well as Japan and the United States on a cross section of activities and developments in video.

SERVICES FOR FILM- AND VIDEO- MAKERS

Equipment:

Merc (Media Equipment Resource Center), 4 Rivington St. N.Y., N.Y. 10002 (212) 673-9363. Administered by Young Filmmakers Foundation and funded by the New York State Council on the Arts, MERC lends film, videotape and sound equipment to nonprofit organizations and individual artists in New York State.

Suggestions for Possible Funding Sources:

A new publication is available from the American Revolution Bicentennial Commission, 736 Jackson Place, N.W. Washington, D.C. 20276 which gives listings with addresses of all State and Territorial Bicentennial Commissions and Contacts. This will be a useful publication for film- and video-makers wishing to participate or seeking funds for their projects

The first private foundation on a national scale devoted solely to the arts and humanities is now being incorporated by a group of arts patrons and professionals. Mr. W. McNeil Lowry will head the multimillion dollar Foundation for the Humanities and the Arts. The foundation will be unique in that it will be financed by private patrons, will encourage private philanthropy and should enlarge the resources going into the arts. For more information see the N.Y. Times of December 5, 1973, p.1, col.3.

CLIPPINGS

Washington Post, October 27, 1973

BAILLIE: CELLULOID POETICS by Alan M. Kriegsman

Pauline Kael has said of his camera skills that they "expose how inept, inefficient and unimaginative much of Hollywood's selfpraised work is." Jonas Mekas, that guru of the film underground, describes his style as "the most fluid, lyrical-pastoral film language that I know."

His name is Bruce Baillie. You won't see any of his work at your neighborhood movie house. But if you do see some elsewhere you're not likely to forget it, and your eyes may be opened to entirely new dimensions of visual experience.

Baillie's films are something like a cross between a visual diary, a secret confession and a religious ceremony (one of his films, in fact, is called "Mass"). They don't tell stories, and the logic they follow is the logic of dreams or poetry. A powerful sense of wandering runs through most of them, of spiritual vagabondage.

Mekas sees them as capturing "the feeling of all the lost travelers of the world." But the world Baillie travels is both a physical world of men and trees and buildings, and an interior world of memory and desire. In his films, there's no dividing line between the two. Images melt into and cross one another with the ease and grace of clouds.

To Baillie, it is the motion-picture camera itself which must dictate the shape and manner of a film. "The films I've made," he says, "have nothing to do with ideas. They were just things to be born, through the peculiar nature of the tools I had in hand. The forms found themselves.

Though he has never wished to traffic in ideas, his earlier films (he started making films around 1960) did make statements, about society, about justice and injustice. Some, Baillie says, were "adventures of a hero — a man on a horse, a man with a weapon, a man finding himself by the old ways, weighing himself against the physical universe."

About 1965, however, he turned toward a new goal of "going back into myself." His most ambitious work, "Quick Billy," a four-part, hour-long film made over a five-year period and completed in 1970, is like an "Easy Rider" of the soul, depicting in intensely personal and hallucinatory imagery a whole psychological metamorphosis. The last part takes the form of a mock-Western, with Baillie as its tragic comic hero.

"I was trying to bring myself out whole," Baillie says of it now. "It was a rerun of all my own life."

"Quick Billy" is one of 16 Baillie films on display at the Smithsonian festival.

Among the others are "Tung," brief, mysterious, a kind of love lyric; "Valentin de las Sierras," shot in a Mexican village, imbued with a jaunty sense of place and people; "Show Leader," which Baillie uses to introduce his film programs, a quick loop showing the author romping nude in a brook, as if to say, "This is what my films will contain — myself naked, in my world"; and "To Parsifal," a paean to the seacoast, rails and mountains of California accompanied by Wagnerian magniloquence, and quite simply, one of the most beautiful films you're ever likely to see.

Does it take anything special to appreciate a Baillie film? "I don't think their appeal is to any particular class of people," Baillie says. "Just people who are open. One has to be empty to see. Most people, though, are deliberately full 24 hours a day, except sometimes in their dreams.

"These are films for when you feel good, when you want to be quiet a while, and feel pleased with the world."

(Bruce Baillie films are available through New York and Canyon Film-Makers' Cooperatives.)

Pacific Sun, Week of Nov. 8-14, 1973

JAMES BROUGHTON AT SIXTY by Kermit Sheets

I first met James Broughton just after the War, when I was selling books at Brentano's in the City of Paris. Pauline Kael had come in to work for the Christmas rush and James used to drop by the store to talk with her about the film he was making and for which she was gathering hats and shawls. I had just canceled a production of "Hedda Gabler" I'd been directing for the Interplayers and was feeling blue. James and Pauline said why don't you come out on location Sunday, and I did; and I've had something to do with every film James has made since then but two. I remember James standing in the middle of the aisle at Brentano's, feet apart and arms outstretched, illustrating a shot for the next day's filming, or imitating his analyst, but anyway embodying the essence of the comic, lyric dance that is in all his work.

James was living in a tiny Victorian apartment on Baker Street, which Varda described as "modern paintings with Grandmother's furniture." We would gather there, where Pauline would give us each a hat, and then we'd head for location, often a building that wreckers were demolishing. Frank Stauffacher, who had just started the Art in Cinema series at the S.F. Museum of Art, and whose own film "Sausalito" is among the best made at this time, was the cameraman, and Dave Brubeck's big brother Howard wrote the score.

James' film was edited in his bedroom, the long shiny strips thumbtacked to the picture molding and covered at night with a sheet. As there wasn't enough money for a work-print, all the editing was done directly with the original film — an audacity only the beginner would dare.

A pre-sound preview, accompanied by Francaix and Poulenc recordings, was held at Frank Fenton's house, where much of the shooting had taken place. Kenneth Anger, who had recently finished "Fireworks," and Curtis Harrington were there, and Ruth Witt-Diamant said James' film was the most important work since Pavlov's dog.

Entitled "Mother's Day", the film went off to an experimental film festival in Belgium and won the first of the many awards James has received. Madeline Gleason had organized the San Francisco Poetry Guild, at whose meetings Bay Area poets read their own works, and as I had learned to operate a printing press from Bill Everson at Waldport, I decided to publish some volumes of verse. James and I set up the press in a storeroom in the basement of the Baker Street apartment house, bought some type from MacKenzie & Harris, and named the Centaur Press after the type face we used. Volumes by Madeline, Robert Duncan, Muriel Rukeyser, and of course James were launched with publication parties held in the press room and the apartment. Anais Nin read from "House of Incest", using the press as a lectern. Some years later, Stan Brakhage lived in this same press room, from which base he made some of his early films.

James' next film, a marriage of verse and cinema, was to have had six sections, with a poem each on the soundtrack as a complement to the images. But two of the parts took off on their own, and the result was three films, made, more or less, concurrently. "Four in the Afternoon" followed the original idea and featured performances by Ann Halprin, Welland Lathrop, and John Graham; Gertrude Harris and I appeared in "Loony Tom", with Norma Miller and other actors from the Interplayers; and "The Adventures of Jimmy" starred James in the story of an awkward fellow with high ideals.

The second Edinburgh Film Festival was approaching so James shipped the four films to London, and he and I boarded the *Neiuv Amsterdam* in pursuit.

Paul Dehn told us on our arrival about the end of a long day of viewing by the Edinburgh screening committee, when he and its other members groaned with exhaustion at the prospect of seeing a sentimental movie about American mothers. They decided to watch a couple of minutes of "Mother's Day," stayed on to see James' other films and sent them all to the festival because they'd never seen anything like them.

Back in London after the festival, the films were shown in art houses and film clubs, were reviewed by the dailies and weeklies, and we were asked to stay and make a film there. In pursuit of money for it, we even had an interview with Alexander Korda, but in the end the money was provided privately, with help from Bill Brewer's "Flights of Fancy" gala in San Francisco, Basil Wright's mother, and James' step-father's will. Basil was a strong support during the dark days of that film's making, and has been a devoted friend ever since. Lindsay Anderson managed the location shooting in the ruins of the Crystal Palace gardens, followed us to editing rooms all over Wardour Street, and nodded with a wry smile when "The Pleasure Garden" won a special award for "fantasie poetique" at Cannes, complete with embrace of James by Cocteau.

Over ten years had passed since "The Pleasure Garden". The energy had gone into verse, theatre, family, and teaching at State College and the Art Institute. But in Marin, film came back. Perhaps it was the landscape, for almost all the locations of the new films are in Marin. But then, perhaps, it was the urging from Jacques Ledoux of the Belgium Cinematheque in Brussels, accompanied by a small grant.

"The Bed" was photographed by Bill Desloge in and around the clearing near Roger Somer's house off the Muir Wood road. In it appeared Roger, Alan Watts, Imogen Cunningham, Varda, Gavin Arthur, Grover Sales, Betty Fuller and John Graham. And a bed. The film's reception was immediate and decisive. It ran at the Surf through several features, went on to win awards here and abroad, and James hasn't stopped film-making since.

"Nuptiae" is a three-part wedding ritual, photographed by Brakhage, scored by Lou Harrison and performed by a San Francisco judge, Alan Watts, and James and Suzanna and the sea at Elk. "The Golden Positions" is a tribute to the human body. Ann Halprin's return to lyric slapstick and Norma Leistikio and James Brunot's organic repose are surrounded by tableaux of the ancient "golden positions" of standing, sitting, and lying to James' verse, Robert Hughes' score, Manche Harvey's accessories, and Fred Padula's camera. "This Is It" is inspired by the Zen masters, portrays Adam's Discovery of the inner meaning of the world, and features Orion Broughton's performance, David Myer's camera, and James', George and Stefani Priest's narration.

"Dreamwood" is at once the most ambitious and the most naked — I am not speaking of nudity — of his films. It does not depend on wit and charm, qualities James masters, not easily, but naturally. John Schofill's camera, Morton Subotnik's music, and Jerry Mueller's sound score support an initiation ritual performed by Henry Taylor, Margo St. James, and others in the woods of Marin, with a portrayal, both direct and oblique, of the archetypal powers at work down the ages.

The recently completed "High Kukus" and the portions of James' current work-in-progress I have not yet seen.

James Broughton was described in London as an "odd bird in the aviary."

NOTE: James Broughton will be present at the Museum of Modern Art in New York City for a retrospective of his films from Jan. 24-31, 1974.

(Broughton's films are available through New York and Canyon Film-Makers' Cooperatives.)

The New York Times, Dec. 31, 1973

JEROME HILL'S "FILM PORTRAIT" by Howard Thompson

Jerome Hill's "Film Portrait," a 90-minute recapitulation of his early years and subsequent career as a movie maker, is an utterly charming swan song by the screen experimentalist who died in 1972 at the age of 67. The film, using old home movie footage, covers his childhood in a happy, wealthy Minnesota home and then shifts to his later avant-garde filming.

There is an endearing freshness to all this. A director, composer and painter, Mr. Hill outlines the course of his career in a simple, crystal-clear narrative. He loved the camera, we sense, as a wonderful toy of unlimited possibilities.

In spite of the acclaim his more conventional documentaries on Albert Schweitzer and Grandma Moses have received, this last work of his may turn out to be the most impressive of his efforts. Everything here flows steadily, skillfully and pointedly, starting with his evocative chapter on his early life in St. Paul, which imaginatively blends photographs, animated stills and color that has the quality of Tiffany glass.

Then as a wealthy young American roaming Europe in the nineteen-twenties, Mr. Hill slips behind the camera and remains there — a determined independent movie-maker, influenced by Dreyer, Melies and other pioneers. The Cocteau influence is obvious as we see in a runoff of his 1930 short, "Fortune Teller," in a flickering print.

Toward the end, the film dissolves kaleidoscopically within the image of a movieola as the spry, aging Mr. Hill demonstrates the vital role of editing ("alchemy") in his laboratory. These scenes were made shortly before his death.

"Every artist lends his own eyes to the audience," he muses, splicing a strip of negative. As an art form taking advantage of the machine, Mr. Hill tells us, "cinema was born just in time." He adds his credo: "A miracle is around every corner." ("Film Portrait" is available for non-theatrical distribution through Film-Makers' Cooperative, N.Y.; for theatrical distribution contact Anthology Film Archives.)

Village Voice: Movie Journal by Jonas Mekas

OCT. 18, 1973 ON LARRY GOTTHEIM

Larry Gottheim presented a new and major work, "Horizons" (70 minutes). A major work it really is. It's a series of rigidly structured landscape images, covering the four seasons — beginning with winter, ending with spring. The film is silent and it flows with great serenity of rhythm. Writes Larry Gottheim about his film: "Landscape images filmed for a year, each shot a film, more or less moving or more or less still, true to the felt and perceived camera-self and world-created reality of its situation there and then. Each filmed image explores/reveals the structure of this landscape in its interaction with the processes of human life, at the same time creating a new structure in the film act. Then a year of discovery, patterns perceived in the material, arranged in groups, each grouping a film, each season its own pattern, the groupings superimposed (but not imposed) upon the natural patterns of life contained in and between the images themselves. For the viewer a voyage of discovery into a world of relations.

"I am concerned with edges, lines, transitions, in my life, in space, in time — 'sharp' ones, markings off, but also delicious sensed border regions between far and near, new and before. The borders out there: fields of earth meeting or separating from meadows of sky, zones where season flows into/pulls itself away from season, night from day; the wonderful borders of cinema: between frames, shots, the lines that link shots with later shots, the frame's inner and outer edges, and the screen's auras. I relish the mind perceiving groups, things that belong together, that rhyme. I savor how the eye moves, how the mind's eye moves crossing the field of moving images in the light — mind's eye here one with body's eye, with body's wholeness — feeling, open to sensation, creating."

"Horizons" continues the growing line of works which consist of long series of usually short shots strung together by one or other formal idea in such a way that they do not look fragmented at all, but they give impression of very strong and fused unities. I have in mind works such as Andrew Noren's "Kodak Ghost Poems," Warren Sonbert's "Carriage Trade," Frampton's "Zorns Lemma," my own "Diaries, Notes and Sketches," etc. ("Horizons" is available from Film-Makers' Cooperative, N.Y.)

Village Voice: Movie Journal by Jonas Mekas

OCT. 25, 1973 ON TOM CHOMONT AND WARREN SONBERT

Tom Chomont, the American who has been living in Asia and Europe since 1967, came to screen three very short but very beautiful works. "Phases of the Moon" (1968) I had seen before, but seeing it now, in this new context, it looked and it probably is a miniature masterpiece. It's only three minutes and 30 seconds long and it's almost about nothing ("the parapsychology of Everyday Life" is the description given by Chomont). It's a series of tiny, personal, very tightly interwoven images, particles. I usually avoid the term "film poem," because it was overused in the '40s and '50s. But somehow it fits "Phases of the Moon," it is a film poem and nothing else. A small, miniature film poem, a jewel, if the word masterpiece is too stuffy.

"II," which really is only a fragment of a longer film which was stolen or disappeared in Istanbul during one of Chomont's trips East—60 seconds long—is another small jewel, even if it's a remnant of a larger jewel. Its small particles are so full of life, a very jewel-like reality—fragments of images, dust particles, frame lines, all moving, all running, all close together, all very rich, all very very fine. And I felt, while watching these works, if anyone would make any noise while they run, the works would just fall on the theatre floor and would break into small pieces, like mirrors. They were so silent, so subtle. Another great film ("a masterpiece," said Ken Jacobs) was projected in the evening, Warren Sonbert's "Carriage Trade" (1973). I've written about this film before. I've expressed my admiration, so I won't write about it now. I'll only say that it will remain in the history of cinema together with all other great works of film art. I'll quote here Warren Sonbert's statement in which he gives some basic facts about his film:

"A 16mm 60-minute six-year compilation of travels, home movies, documents shown silent. Not strictly involved with plot or morality but rather the language of film as regards time, composition, cutting, light, distance, tension of backgrounds to foregrounds, what you see and what you don't, a jig-saw puzzle of postcards to produce varied displaced effects. Contrapuntal textures in using eight or so different stocks of film—color and b. & w., negative and dyed shots. Film as music without music, each shot a cluster of notes striking a reaction in viewer. Editing does not qualify positions of good or bad; it's all just there. Although there is both a flow and a contrast between shots, an image may not directly refer to the shot that has preceded it but rather perhaps to several shots before. Film takes in the changing relations of the movements of objects, the gestures of figures, familiar worldwide icons, rituals and reactions, rhythm, spacing and density of images. All to pull the carpet out from under you." (Tom Chomont's and Warren Sonbert's films are available through Film-Makers' Cooperative, N.Y.)

Village Voice: Movie Journal by Jonas Mekas

DEC. 20, 1973 ON BARRY GERSON

December 8: At the Millennium, Barry Gerson presented three films, "Shadow Space," "Inversion," and "Luminous Zone." The first two films are about 10 minutes long, the third one about 25.

Barry Gerson emerged in the late '60s with a series of short films, each exploring a slightly different aspect of seeing. Each little film was centered around a limited, restricted theme, very rigorously structured and executed. As he progressed, his concerns grew in subtlety and complexity. In his early films, the simple physical act of seeing, or looking, seemed to be the dominant concern. He followed the movements of the eye (via camera) around the object. He concentrated on minute changes of camera movement. Next followed the concern with forms and color. His films, seldom longer than three minutes, were focused on a limited image area, such as the window, or just an edge of the window, studying the changes in form, composition, and color.

In the three films shown at the Millennium, Gerson masterfully and brilliantly demonstrated his artistry. His forms are varied, his style is clear and sure, his techniques are complex, his content is magic. These works are among the most interesting in the current American cinema. The problems that he poses himself such as achieving a maximum variety of forms with the minimum of image are interesting; his content deals with the essence of cinema (the relation between seeing, image, and screen), his colors are subtle. Gerson has understood the necessity of limitation and has turned it in his favor. Every aspect of his images has been controlled, thought out, felt out. During the question-answer period at the Millennium, fears were expressed that Gerson may fall a victim to academicism and formalism. But I've known Barry Gerson since 1960, since his very first experiments in cinema. I've watched him grow and change, and I know well enough that neither his mind nor his temperament lend themselves to the academicism. I think he'll always remain a romantic, even when he is most rigorously formal. I'd rather praise Gerson for his knowledge of himself, for understanding the pitfalls of romanticism and bridling it with rigor of form and aesthetic discipline.

I have no idea where Barry Gerson will go next, or how he'll go. Even in the avant-garde film five years time is a short time. The avant-garde film is no longer what it used to be. In the '20s, even in the '30s and '50s, one never knew what would happen to someone who started as an avant-garde film-maker. Almost all of them ended somewhere else—some from lack of recognition, some from other frustrations, all retreated either to commercial film or to their own private lives, or into dabblings in other arts. But that is no longer so today. Brakhage, Markopoulos, Broughton, Anger, and a good number of other artists have brought the avant-garde film to the stage where it is no longer just a passing stage to somewhere else, but a form of cinema in itself, and a full life direction. Barry Gerson is standing on the doorstep of that life, his life as an avant-garde film-maker, and he stands there firmly—without, probably, even realizing that he belongs to the first generation of film artists with a full history of avant-garde film to back them and hold them, no matter what the audience or critics say.

(Barry Gerson films are available through Film-Makers' Cooperative, N.Y.)

FILM- AND VIDEO-MAKERS' TRAVEL INFORMATION:

We are reprinting with some additions the **Film Makers Travel Sheet** published by the Film Section of the Carnegie Institute, 4400 Forbes Avenue, Pittsburgh, Pa. 15213, (412) 622-3212. If you are booking a film or video-maker at your institution, or you are a film-maker or video-maker who will be showing your work in other cities please send the information to the above address by the last week of each month so that these tours can be more fully utilized.

Ron Beacker & Ken Knowlton, Feb. 12—14, U.S.F.
Stephen Beck, 1406 Euclid Ave. No.3, Berkeley, Cal. 94708, Jan. 30—31, C.I.
Stan Brakhage, Box 6, Rollinsville, Col. 80474, Jan. 10-12 W.V.U.; Jan. 14, 28 A.I.C.; Jan. 17, 18 A.F.I.; Jan. 31-Feb. 1 A.F.I.; Feb. 11, 18, Mar. 4, 18 A.I.C.
James Broughton, 71 Park dr. San Anselmo, Cal. 94960, Jan. 9, 10 I.S.U.; Jan. 11 A.I.C.; Jan. 24-31 MOMA.

Bob Brown or Frank Olvey, Jan. 9-16 U.S.F.

John Cassavetes, Mar. 14 A.F.I.

Hollis Frampton, Center for Media Study, Annex A-8, SUNY at Buffalo, Buffalo, N.Y. 14214; Jan. 25 MOMA; Feb. 13 C.I.

Ron Hays, Jan. 29-31 U.S.F.

W. & B. Hein (Fed. Rep. Germany) and **Kurt Kren** (Austria) will be touring this country March/April 1974. For information contact Kurt Kren c/o Kochenrath, Antoniterstr. 8, D 5000 Cologne I, Fed. Rep. of Germany.

Will Hindle, Feb. 28 U.S.F.

Brice Howard, Jan. 17, U.S.F.

Taka Jimura, Berlin (Dec. 73—Jan. 74) c/o DAAD Buro Berlin, 1 Berlin 12, Steinplatz 2, Germany; New York (Feb.—Mar. 74) 127 2nd Ave. no. 15, 10003
Peter Kubelka, c/o Anthology Film Archives, 80 Wooster st., N.Y., N.Y. 10012
 Apr. 15-30 will be in U.S. and will be available for lectures or screenings.

George Landow, c/o A.I.C. Will be East Mar. 20-Apr. 8

Charles Lyman, Jan. 24 U.S.F.

Jonas Mekas, 80 Wooster st. N.Y., N.Y. 10012; Jan. 29 University of Hartford, 200 Bloomfield Ave. West Hartford, Con. 06117; Mar. 15-17 Will be in San Francisco area and will be available for lectures or screenings immediately before or after these dates.

Paul Sharits, Film Dept. S.U.N.Y. Buffalo, N.Y. Will be in Detroit Jan. 24-26.

Stan Vanderbeek, Art Dept. University of South Florida, Tampa, Fla. 33620
 Jan. 23 MOMA; Feb. 21 U.S.F.

John Whitney, 600 Erskine Dr., Pacific Palisades, Cal. 90272, Will be in N.Y. Jan. 9-12.

KEY TO ABBREVIATIONS:

(A.F.I.) American Film Institute, The John F. Kennedy Center for the Performing Arts, Washington, D.C. 20566.

(A.I.C.) Camille Cook, School of the Art Institute of Chicago, Film Center, Michigan Ave. and Adams St. Chicago, Ill. (312) 236-7080 x 273

(C.I.) Sally F. Dixon, Film Section, Museum of Art, Carnegie Institute, 4400 Forbes Ave. Pittsburgh, Pa. 15213, (412) 622-3212

(I.S.U.) Iowa State University, Film Dept. Ames, Iowa 50010

(MOMA) Larry Kardish, Museum of Modern Art, Dept. of Film, 11 W 53rd st. New York, N.Y. 10019 (212) 956-6100

(U.S.F.) Stan Vanderbeek, Univ. of So. Florida, Art Dept. Tampa, Fla. 33620

(W.V.U.) West Virginia University, Film Dept. Morgantown, W.V. 26506

LETTERS:

Annabel Nicolson, Farma Creamery, 13A Prince of Wales Crescent, London, N.W.1, England.

... Malcolm Legrice hopes to visit USA in spring & would like info but he'll write to you direct. Both of us (& several other locals) are concerned not just with relaying our work but using each screening as a live workshop. Extending our concern with projection as an immediate reality in time & space it seems urgent now to accelerate the efficiency of the film in the world. Rather than just showing films to students therefore we would welcome info. on more public situations where mobile workshops could be held. Some of the least formal galleries are O.K. and clubs, co-ops etc. Film makers here do not have the same regular jobs in art schools and have to operate on a one off basis touring, which in some measure has given rise to projection of events & live action pieces. More news soon...
 — Annabel Nicolson

Y. Rainer, 137 Greene st. New York, N.Y. 10012 (212) 533-4292

Hollis Melton:

Thank you for your letter. Such a clearing house as you have formed sounds like a terrific idea. This is where I stand at the moment:

I have two films ("Line", 10 minutes, 16mm, and "Lives of Performers," 16mm, 90min., b/w, sound), both of which are handled by Eva Kroy Wisbar of Visual Resources. Occasionally I go out with "Lives" myself and talk about it after the screening. I would like more such occasions, as they are more remunerative than simple rental. (I make between \$150 and \$300 for such an appearance.) And I also like to be present during people's reactions to the film.

I am currently trying to make another feature. An hour of footage has already been shot. Plan to finish up the shooting in December. Money is a constant problem, of course. Since I am a choreographer by reputation it is difficult to raise money for a film qua film. So far I am financing it from income from touring with a live show that I made last spring. Since I rent most of my equipment and pay salaries, my expenses are prodigious. Other sources of financing for film-makers would be of great interest to me.

I look forward to receiving the newsletter.

Sincerely, Yvonne Rainer, 11-23-73

The TP Video Space Troupe, 222 W 23rd st. New York, N.Y. 10011 (212) 242-8915

... We are currently setting up workshops at our studio-theater for artists interested in live video. We offer eight sessions for \$100, limiting the number of participants to 10.

We are planning a tour to Antioch College in Baltimore for a few days around January 9. In February and March we plan to be in the Northwest, visiting Portland State University, the University of Oregon, and Seattle. Early Spring will bring us to the Chicago area. We'll keep you informed as the dates become more definite.

Best of luck with the newsletter; it's badly needed and your efforts will not go unappreciated.

Sincerely, Andrew Gurrin, Bruce Ferguson, Shirley Clarke.