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The Museum of Modern Art Members Calendar March 1973

Admission
$1.75; children and senior citizens $.75; Members free
Full-time students with current identification $1.00
Wednesdays: pay what you wish
Hours
Mon-Sat 11:00-6:00
Thur 11:00-9:00
Sun 12:00-6:00
Garden Restaurant
Mon-Sat 11:30-5:30
Thur 11:30-8:00
Sun 12:00-5:30
Members Penthouse Restaurant and Lounge
A restful place to enjoy cocktails or tea between 3 and 5:30 and view the new Art Lending Service exhibition. Lunch is served daily from 11:30 to 3 (Sundays from noon), and dinner Thursday evenings from 5 until 8.
The Art Lending Service is open Tuesday through Saturday from 12:30 to 5:30; Sundays from 2 to 5:00.

The Museum Collections
Architecture and Design Goodwin Galleries, 2nd floor
Drawings and Prints Sachs Galleries, 3rd floor
Painting and Sculpture 1st, 2nd, and 3rd floors
Photography Steichen Galleries, 3rd floor
These galleries provide an overall view of significant artistic directions from the 1880s through the present.

The Painting and Sculpture Collection: A New Perspective
This new and greatly expanded exhibition of the Museum's Painting and Sculpture Collection will be inaugurated this month. Remodeled and reinstalled galleries on the second and third floors provide the visitor with a thorough and coherent survey of the crucial movements and influential masters of modern art from around 1880 to about 1960. Works executed in the late 1950s and after are shown in galleries on the first floor in a space previously reserved for temporary exhibitions. In all, about 475 works are included. Integrated with masterpieces long familiar to the Museum's public are a number of new and important acquisitions. Four such works—by Picasso, Alexander Liberman, Barnett Newman and Tony Smith—have been installed in the Abby Aldrich Rockefeller Sculpture Garden. This revised presentation has been made possible in part by a grant from the National Endowment for the Arts.
March 14 continuing

ern Art Department of Film

Modernart

The Diary Film
March 15 to
April 9, 1973

ealize that in the last ten years, a "compara-
is "the diary film, the autobiographical film...
ge that comes from close around his own life,"
-autobiography form, he takes us into the place,
comes, and into the world of his personality."
the sudden emergence of the diary film as a
to realize, biography is now being read more
ry; more biography is being published now than
he nineteenth-century. Perhaps this is because
to be believable; perhaps it is because there
in biography that other literary forms lack;
eity in journal or diary form of autobiography
is somehow more real. Whatever the reason
ntieth-century distrust of and interest in
results has been sudden interest in making

ious directors were aware that the camera, as
an record a journal. Alberto Cavalcanti showed
es. Among its titles are those which say that
passing time," that to capture it you "fix a
still escape us," yet such a film has its pur-
lives." Reconstruction of our lives, showing
eming chaos, this is one of the things that
r awareness of the chaos that drives us to

veral forms, and some elucidation among them is
has happened so far and where it is going.
ch uses the camera as the diarist uses the pen -
ne, Michael Stewart, Standish Lawder, Jonas
n, as well as those by Robert Breer, Johan van
onne, Ray Kril, Stan Brakhage, and doubtless
the camera around with him as though it were a
appen. Jonas Mekas records impressions of a
t Breer records a day at Claus Oldenburg's;
is first child; Andrew Noren records his daily
reading, shopping) as he lived it. Such pic-
tructure except that of simple chronology because
such a film always presents a part of the maker's
invariably in the preserved actuality of these

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Exhibitions

From the Picture Press 1st floor
By the mid-1920s the technologies of photography, photo-mechanical reproduction, and photo-telegraphy had advanced to the point where photographs had become a central component of the modern newspaper. Pictures were radically unlike those that had documented previous eras: they appeared to be unimpeachably frank; they destroyed prior standards of privacy and the privilege of anonymity; they dealt not with the intellectual significance of facts, but with their emotional content; they directed journalism toward a subjective and intensely human focus. The character and significance of news photography have received little serious study. This exhibition concentrates not on what is in conventional terms most newsworthy, but rather on those universal aspects of human experience that news photography has in fact described: the recurring tragedies, celebrations, victories, defeats, and ceremonies that identify preoccupations and values of an era. The exhibition is sponsored by the New York News. Information about the book issued in conjunction with the exhibition is given at the end of the Calendar.
through April 29

The Prints of Edvard Munch 1st floor
The recent gift of the William B. and Evelyn A. Jaffe Collection of Munch's prints devoted to the relationship of man and woman is among this selection of 65 prints from the Museum Collection. Letters to and from the artist and books from his library relating to the prints and their subjects have been lent by the Munch Museum, Oslo, and The Houghton Library, Harvard University. Also included are several woodblocks from the Munch Museum showing the artist's unique method of making woodcuts.
through April 29

Recent Acquisitions 1st floor
This selection of 25 recent acquisitions includes sculpture by Arp and Giacometti, drawings by de Chirico and Laurencin, prints by Richard Hamilton and Tadanori Yokoo, a unique photo collage by Tetsu Okuhara, film stills, a disposable paper thermometer, and a model of a shell-shaped dwelling.
through March 18

Projects: David Tremlett 1st floor
Last spring the young British artist David Tremlett made a "traveling sculpture" that involved all 81 counties in England. The drawings, slides, and other material made on his two-month journey will form this exhibition, which is sponsored by the British Council.
March 6-April 8

Designing Programs/Programming Designs: An Exhibition by Karl Gerstner Goodwin Galleries, 2nd floor
Three didactic audio-visual presentations, specially designed for the Museum, illustrate Karl Gerstner's methodological approach to solving design and visual problems. Seeking a general program valid for many solutions, he analyzes in design terms the conceptual and emotional aspects of form and color. Mr. Gerstner, a Swiss graphic and typographic designer, theorist and artist, whose work is widely represented in the Museum's Design Collection, has had his artistic and graphic work shown in the Museum's exhibitions *The Responsive Eye* and *Word and Image.* The exhibition is made possible in part by a grant from Pro Helvetia Stiftung.
through March 20

Eames Furniture Goodwin Galleries, 2nd floor
More than any other American furniture designer, Charles Eames has used and developed modern technology to suit his own ends, and his now-classic chairs of molded plywood and plastic have influenced designers throughout the world. This exhibition will survey his work from the prize-winning Museum of Modern Art competition of 1940, designed with Eero Saarinen, to his current use of "foam-in-place" integral padding, and will also include prototypes of furniture that never went into production. Eames is an architect as well as a furniture designer, and the exhibition will include photographs of the house he built in Santa Monica, California, in 1949. A program of his short films will be shown in the auditorium on March 28 and 29. A catalog of all the Eames furniture in the Design Collection will accompany the show.
March 27-May 30

Works on Paper from the Collection: Re-installation of the Drawings Collection Sachs Galleries, 3rd floor
A selection of approximately 80 collages, watercolors, and drawings provides a survey of some of the major artists and movements in 20th-century art. Among the artists represented are Boccioni, Kupka, Léger, Oldenburg, Sheeler, and Seurat.
March 7-May 16

Photographs by Mark Cohen Steichen Gallery, 3rd floor
The first major New York exhibition of the work of this 29-year-old Guggenheim recipient.
March-June

Art Lending Service Exhibition 6th floor
A new selection of work available for rent or purchase. Open to the public 3:00-5:30.
March 1-April 15

Gallery Talks

Thursdays at 6:00 with Sylvia Milgram
Mar 1 *Les Demoiselles d'Avignon* by Picasso
Mar 8 Dada at MOMA
Mar 15 Aspects of Modern Sculpture
Mar 22 Paint as Metaphor – Dubuffet
Mar 29 The Painting of Chagall

Film Showings

Films from the Archive Tues at 2:00 and Wed at 5:30
Cineprobe Tuesdays, March 13 and 27, at 5:30
What's Happening? Wednesdays at 2:00
(Tuesdays at noon at the Donnell Library Auditorium)
Short Films Wednesdays at noon and Thursdays at 2:00
History of Film Fridays at 5:30 and Saturdays at noon
Films for Children Sundays at 12:30 and 3:00
● **Hungarian Films** through March 6
★ **The Films of Hollis Frampton** March 8-12
■ **The Diary Film** March 15-April 9
New Directors/New Films March 30-April 10
See Special Events

Thursday, Mar 1
2:00 *The Movies Learn to Talk.* 1961. CBS News "20th Century" Production. (Contemporary/McGraw-Hill Films) 26 min. – *Test Shots for Hamlet.* 1933. With John Barrymore, Irving Pichel, Reginald Denny, Donald Crisp. 5 min. – *The Making of a Movie.* 1927. Tom Ryan. 21 min.
● **5:30** *The Whistling Cobblestone (A Sipoló Macskakö).* 1972. Gyula Gazdag. English subtitles. 96 min.
● **8:00** *The Long Distance Runner.* 1969. Gyula Gazdag. 13 min. – *The Whistling Cobblestone.* (see 5:30)

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Friday, Mar 2
● **2:00** *The Last Goal (Két Félidö A Pokolban).* 1961. Zoltán Fábri. English subtitles. 129 min.
5:30 *Les Mystères du Château du Dé.*** 1929. Man Ray. 25 min. – *Underworld.*** 1927. Josef von Sternberg. With George Bancroft, Clive Brook. 80 min.

Saturday, Mar 3
Noon Same program as Friday, Mar 2, at 5:30.
● **3:00** *Angelus.* 1970. Zoltán Huszárik. 15 min. – *A Volgy (The Valley).* 1968. Tamás Rényi. English subtitles. 79 min.
● **5:30** *The Last Goal.* (see Friday, Mar 2, at 2:00)

Sunday, Mar 4
12:30, 3:00 *Once Upon a Time There was a Point.* 1967. Branislav Nemet. 8 min. – *Give My Regards to Broadway.* 1947. Lloyd Bacon. With Dan Dailey, Fay Bainter. 80 min.
●**5:30** Same program as Saturday, Mar 3, at 3:00.

Monday, Mar 5
● **2:00, 5:30** *Love Film (Szerelmesfilm).* 1971. István Szabo. English subtitles. 140 min.

Tuesday, Mar 6
2:00 *Two Daughters (Teen Kanya).* 1961. Directed by Satyajit Ray. Bengali; English subtitles. (Janus Films) 114 min.
● **5:30** *The Upthrown Stone (Feldbott Kö).* 1969. Sándor Sára. English subtitles. 92 min.

Wednesday, Mar 7
Noon *Michel Simon.* 1964. Ole Roos. 15 min. – *Une Partie de Campagne.* 1938-46. Jean Renoir. English subtitles. 42 min. (Contemporary/McGraw-Hill Films).
2:00 What's Happening?
5:30 *Two Daughters.* (see Tuesday, Mar 6, at 2:00)

Thursday, Mar 8
2:00 Same program as Wednesday, Mar 7, at noon.
★ **5:30** Hollis Frampton I: *Manual of Arms,* 1966; *Process Red,* 1966; *Information,* 1966; *States,* 1967, revised 1970; *Heterodyne,* 1967; *Snowblind,* 1968; *Works and Days,* 1969. Silent program. 68 min.
★ **8:00** Hollis Frampton II: *Maxwell's Demon,* 1968; *Surface Tension,* 1968; *Palindrome,* 1969; *Carrots and Peas,* 1969; *Lemon,* 1969; *Prince Rupert's Drops,* 1969; *Artificial Light,* 1969. 85 min.

Friday, Mar 9
★ **2:00** Hollis Frampton III: *Zorn's Lemma,* 1970; *Apparatus Sum,* 1972; *Tiger Balms,* 1972; *Yellow Springs,* 1972. 78 min.
5:30 *Rain.*** 1929. Joris Ivens. 15 min. – *Berlin: The Symphony of a Great City (Berlin: Die Sinfonie der Grosstadt).*** 1927. Walter Ruttmann. 53 min.

Saturday, Mar 10
Noon Same program as Friday, Mar 9, at 5:30.
★ **3:00** Hollis Frampton IV: *Hapax Legomena,* 1972, consisting of *Nostalgia, Travelling Matte, Critical Mass, Special Effects, Poetic Justice, Ordinary Matter, Remote Control.* 195 min. Hollis Frampton will introduce this program.

Sunday, Mar 11
12:30, 3:00 *The Exile.* 1947. Max Ophuls. With Douglas Fairbanks, Jr., Maria Montez. 95 min.
★ **5:30** Hollis Frampton I. (see Thurs, Mar 8, at 5:30)

Monday, Mar 12
★ **2:00** Hollis Frampton II. (see Thurs, Mar 8, at 8:00)
★ **5:30** Hollis Frampton III. (see Fri, Mar 9, at 2:00)

Tuesday, Mar 13
2:00 *Tell England.* 1930. Anthony Asquith, Geoffrey Barkas. With Fay Compton. 88 min.
5:30 An Evening with Jim McBride: *Glen and Randa.* 1971. (UMC Pictures) 94 min. Jim McBride will be present for discussion.

Wednesday, Mar 14
Noon *Chess: The Passionate Pastime.* 1956. Hans Richter. Narrated by Vincent Price. (Contemporary/McGraw-Hill Films) 28 min. – *Les Charmes de l'existance.* 1949. Jean Gremillon. No English subtitles. 30 min.
2:00 What's Happening?
5:30 *Tell England.* (see Tuesday, Mar 13, at 5:30)

Thursday, Mar 15
2:00 Same program as Wednesday, Mar 14, at noon.
■ **5:30** *Vagabonding in the Pacific with John Barrymore.*** ca. 1925. John Barrymore. Courtesy Standish Lawder. 14 min. – *Around the World in Eighty Minutes with Douglas Fairbanks.* 1931. Douglas Fairbanks, Victor Fleming. 78 min.
■ **8:00** *Diary of a Country Priest (Journal d'un curé de campagne).* 1951. Robert Bresson. English subtitles. (Audio/Brandon Films) 115 min.

Friday, Mar 16
■ **2:00** *David Holzman's Diary.* 1967. Jim McBride. 74 min.
5:30 *Storm over Asia (Potomok Chingis-Khan).*** 1928. V.I. Pudovkin. Original Soviet version. Russian titles. ca. 105 min.

Saturday, Mar 17
Noon *Storm over Asia.* (see Saturday, Mar 15, at 5:30)
■ **3:00** *Kind Hearts and Coronets.* 1950. Robert Hamer. With Alec Guinness. (Janus Films) 106 min.
■ **5:30** *Diary of a Country Priest.* (see Mar 16 at 8:00)

Sunday, Mar 18
12:30, 3:00 *Don Q, Son of Zorro.** 1925. Donald Crisp. With Douglas Fairbanks, Mary Astor. 113 mln.
■ **5:30** Same program as Thursday, Mar 15, at 5:30.

Monday, Mar 19
■ **2:00** *David Holzman's Diary.* (see Mar 16 at 2:00)
■ **5:30** *Chronicle of Anna Magdalena Bach (Chronik der Anna Magdalena Bach).* Jean-Marie Straub. In German; English subtitles. (New Yorker Films) 93 min.

Tuesday, Mar 20
2:00 *The Ten Commandments.** 1923. Cecil B. DeMille. With Leatrice Joy, Rod La Rocque, Richard Dix. 133 min. Leatrice Joy will be present for Mar 20 showing.
■ **5:30** *Diary.* 1971. David Stone. (Canyon Cinema Cooperative) 15 min. – *Interior with a View.* 1969-70. Ken DeRoux. (Canyon Cinema Cooperative) 9 min. – *Georg.* 1964. Stanton Kaye. (Film-Makers' Cooperative) 55 min.

Wednesday, Mar 21
Noon *Art Is . . . .* 1971. Julian Krainin, De Witt Sage, Jr. for the Associated Council of the Arts in cooperation with the Sears-Roebuck Foundation. 28 min. – *Hometown.* 1972. Crabb-Brown Associates for the Arts and Business Council of New York with a grant from Exxon Corporation. 33 min.
2:00 What's Happening?
5:30 *The Ten Commandments.** (see Mar 20 at 2:00)

Thursday, Mar 22
2:00 Same program a
■ **5:30** Same program
■ **8:00** *People Near H*
Cinema Cooperative)
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Friday, Mar 23
■ **2:00** Same program
5:30 *October (Ten Da*
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Saturday, Mar 24
Noon *October.*** (se
■ **3:00** *Diaries, Notes*
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Sunday, Mar 25
12:30, 3:00 *The Projec*
Chuck McCann. 88 mir
■ **5:30** *The Daybooks*
Katz. 60 min. – *Quixot*

Monday, Mar 26
■ **2:00** Same program
■ **5:30** *July '71.*** 197
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Alberto Cavalcanti. 45

Tuesday, Mar 27
2:00 *Doctor Beware (*
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5:30 An Evening with
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Wednesday, Mar 28
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2:00 What's Happenin
5:30 *Doctor Beware.* (

Thursday, Mar 29
2:00 Same program as
■ **5:30** Same program
■ **8:00** *1970.* 1972. Sc
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Marker. English subtitle

Friday, Mar 30
2:00 *Passion of Joan o*
Dreyer. English titles. 8

Saturday, Mar 31
Noon *Passion of Joan*
■ **3:00** Same program

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t Price. (Contemporary/
– *Les Charmes de l'existance.*
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*ents.** (see Mar 20 at 2:00)

Thursday, Mar 22
2:00 Same program as Wednesday, Mar 21, at noon.
■ **5:30** Same program as Tuesday, Mar 20, at 5:30.
■ **8:00** *People Near Here.*** 1972. Ron Finne. (Canyon Cinema Cooperative) 12 min. – *Film Portrait.* 1965-71. Jerome Hill. (Anthology Film Archives) 80 min.

Friday, Mar 23
■ **2:00** Same program as Thursday, Mar 22, at 8:00.
5:30 *October (Ten Days That Shook the World).*** 1928. S. Eisenstein, G. V. Alexandrov. English titles. 130 min.

Saturday, Mar 24
Noon *October.*** (see Friday, Mar 23, at 5:30)
■ **3:00** *Diaries, Notes and Sketches, 1965-1969.* Jonas Mekas. (Film-Makers' Cooperative) 180 min.

Sunday, Mar 25
12:30, 3:00 *The Projectionist.* 1970. Harry Hurwitz. With Chuck McCann. 88 min.
■ **5:30** *The Daybooks of Edward Weston.* 1965. Robert Katz. 60 min. – *Quixote.* 1964-65. Bruce Baillie. 45 min.

Monday, Mar 26
■ **2:00** Same program as Sunday, Mar 25, at 5:30.
■ **5:30** *July '71.*** 1972. Peter Hutton. (Canyon Cinema Cooperative) 30 min. – *Rien que les heures.*** 1926. Alberto Cavalcanti. 45 min.

Tuesday, Mar 27
2:00 *Doctor Beware (Teresa Venerdi).* 1941. Vittorio De Sica. With Anna Magnani. English subtitles. 90 min.
5:30 An Evening with Pat O'Neill: *7362,* 1967; *Screen,* 1968; *Runs Good,* 1970; *Easyout,* 1971; *Last of the Persimmons,* 1972; *Down Wind,* 1973. ca. 65 min. Pat O'Neill will be present for discussion.

Wednesday, Mar 28
Noon Films by Ray and Charles Eames. ca. 60 min.
2:00 What's Happening?
5:30 *Doctor Beware.* (see Tuesday, Mar 27, at 2:00)

Thursday, Mar 29
2:00 Same program as Wednesday, Mar 28, at noon.
■ **5:30** Same program as Monday, Mar 26, at 5:30.
■ **8:00** *1970.* 1972. Scott Bartlett. 20 min. – *The Koumiko Mystery (Le Mystère Koumiko).* 1965. Chris Marker. English subtitles. (Janus Films) 47 min.

Friday, Mar 30
2:00 *Passion of Joan of Arc.*** 1928. Carl Theodore Dreyer. English titles. 85 min.

Saturday, Mar 31
Noon *Passion of Joan of Arc.*** (see Mar 30 at 2:00)
■ **3:00** Same program as Thursday, Mar 29, at 8:00.

**Silent film, piano score by William Perry; **no piano.*
Program subject to change without notice. For precise information telephone 956-7078 on day of showing.
Program notes with credits available at most showings

Open Channel is assisting the Museum with a 5-minute information service presented twice daily in Manhattan on TelePrompTer and Sterling-Manhattan's Public Access Cable Channel C. See televised listing for times.

Special Events

A Tribute to Alfred H. Barr, Jr.
and Preview of
The Painting and Sculpture Collection: A New Perspective
(Invitations will be sent to Contributing Members)
Monday, March 12 9:00 p.m.-midnight

Members Preview
The Painting and Sculpture Collection: A New Perspective
Tuesday, March 13 6:15-11:00 p.m.

New Directors/New Films
An international festival devoted to ten new directors and their recent work presented by the Department of Film of The Museum of Modern Art and the Film Society of Lincoln Center. Screenings will be in the Museum auditorium at 6:00 and 8:30 p.m. Selections to be announced. A limited number of series tickets are available in advance by mail from the Film Society of Lincoln Center, 1860 Broadway, N.Y. 10023. Checks are payable to *New Directors/New Films.* Series tickets $15; Museum members and students $10. Single tickets $2; members and students $1.50.
March 30-April 10 excluding April 4-5

New Publication

From the Picture Press edited by John Szarkowski has been published by the Museum in conjunction with the current exhibition sponsored by the New York News. Viewed in perspective, most news photographs deal with one of the few universal subjects—among them, ceremonies, winners, losers, heroes, good news, alarms, confrontations, and disasters. The selection reproduced in this book, drawn from many files including the *New York Daily News, United Press International,* the *Associated Press, Photoworld, The New York Times,* and the *London Sunday Times,* offers examples of each of these and intends to indicate some of the salient features of this unconsidered visual territory. 96 pages; 90 illustrations. Paperbound $3.95 (members $2.96). *To be distributed to Non-Resident Student Members with expiration dates of June 30, 1973, through December 31, 1973; all Contributing Members, Corporate Patrons, and Donors.*

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Mon-Sat 11:00-6:00
Thur 11:00-9:00
Sun 12:00-6:00

Garden Restaurant
Mon-Sat 11:30-5:30
Thur 11:30-8:00
Sun 12:00-5:30

Members Penthouse Restaurant and Lounge
A restful place to enjoy cocktails or tea between 3 and 5:30 and view the new Art Lending Service exhibition. Lunch is served daily from 11:30 to 3 (Sundays from noon), and dinner Thursday evenings from 5 until 8.

The Art Lending Service
A rental/sales gallery offering works in all mediums; open Tuesday-Saturday 12:30-5:30; Sunday 2-5. In the Penthouse Restaurant the Art Lending Service presents changing exhibitions of works available for purchase; open to public 3-5:30.

The Museum Collections
Architecture and Design Goodwin Galleries, 2nd floor
Drawings and Prints Sachs Galleries, 3rd floor
Painting and Sculpture 1st, 2nd, and 3rd floors
Photography Steichen Galleries, 3rd floor
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Exhibitions

From the Picture Press 1st floor
By the mid-1920s the technologies of photography, photo-mechanical reproduction, and photo-telegraphy had advanced to the point where photographs had become a central component of the modern newspaper. Pictures were radically unlike those that had documented previous eras: they appeared to be unimpeachably frank; they destroyed prior standards of privacy and the privilege of anonymity; they dealt not with the intellectual significance of facts, but with their emotional content; they directed journalism toward a subjective and intensely human focus. The character and significance of news photography have received little serious study. This exhibition concentrates not on what is in conventional terms most newsworthy, but rather on those universal aspects of human experience that news photography has in fact described: the recurring tragedies, celebrations, victories, defeats, and ceremonies that identify preoccupations and values of an era. The exhibition is sponsored by the New York News. An exhibition catalog has been published by the Museum.
April 17–June 30

The Prints of Edvard Munch 1st floor
The recent gift of the William B. and Evelyn A. Jaffe Collection of Munch's prints devoted to the relationship of man and woman is among this selection of 65 prints from the Museum Collection. Letters to and from the artist and books from his library relating to the prints and their subjects have been lent by the Munch Museum, Oslo, and The Houghton Library, Harvard University. Also included are several woodblocks from the Munch Museum showing the artist's unique method of making woodcuts.
through April 29

Prints of the Sixties from the Collection 1st floor
Works by Dine, Johns, Lichtenstein, Oldenburg, Rosenquist, Stella, and Warhol, among others.
through June 17

Projects: David Tremlett 1st floor
Last spring the young British artist David Tremlett made a "traveling sculpture" that involved all 81 counties in England. The drawings, slides, and other material made on his two-month journey form this exhibition, which is sponsored by the British Council.
through April 8

Projects: Robert Whitman 1st floor
Wet wood sculptures with sound and projected film images. Related drawings will also be shown.
April 16-May 23

Eames Furniture Goodwin Galleries, 2nd floor
More than any other American furniture designer, Charles Eames has used and developed modern technology to suit his own ends, and his now-classic chairs of molded plywood and plastic have influenced designers throughout the world. This exhibition surveys his work from the prize-winning Museum of Modern Art competition of 1940, designed with Eero Saarinen, to his current use of "foam-in-place" integral padding, and also includes prototypes of furniture that never went into production. Eames is an architect as well as a furniture designer, and the exhibition includes photographs of the house he built in Santa Monica, California, in 1949. A catalog of all the Eames furniture in the Design Collection accompanies the show.
through May 30

Works on Paper from the Collection: Re-installation of the Drawings Collection Sachs Galleries, 3rd floor
A selection of approximately 80 collages, watercolors, and drawings provides a survey of some of the major artists and movements in 20th-century art. Among the artists represented are Boccioni, Kupka, Léger, Oldenburg, Sheeler, and Seurat.
through May 16

Photographs by Mark Cohen Steichen Gallery, 3rd floor
An exhibition of the work of this 29-year-old Guggenheim recipient.
through May 27

The New York State Council on the Arts supports a portion of The Museum of Modern Art's exhibition program.

Gallery Talks

Thursdays at 6:00 with Sylvia Milgram
Apr 5 New Directions
Apr 12 The Art of Matisse
Apr 19 Léger
Apr 26 The Vision of Cézanne

Film Showings

Films from the Archive Tues at 2:00 and Wed at 5:30
Cineprobe Two Evenings with Stephen Dwoskin, England Tuesdays, April 17 and 24, at 5:30
What's Happening? Wednesdays at 2:00
(Tuesdays at noon at the Donnell Library Auditorium)
Short Films Wednesdays at noon and Thursdays at 2:00
History of Film Fridays at 5:30 and Saturdays at noon
Films for Children Sundays at 12:30 and 3:00
New Directors/New Films Mar 30-Apr 10
See Special Events
■ **The Diary Film** through April 9
†**Danish Films** April 12-23
Courtesy of the Danish Film Institute, Copenhagen
●**The Films of Masahiro Shinoda** April 26-May 14
Franco Zeffirelli Thursday, Apr 5, at 8:00

Sunday, Apr 1
12:30, 3:00 *Fuddy Duddy Buddy.* 1951. John Hubley for UPA. 6 min. – *Monkey Business.* 1931. Norman McLeod. With the Marx Brothers. 78 min.

Monday, Apr 2
■ **2:00** *Automatic Diaries.* 1973. Standish D. Lawder. ca. 10 min. – *David Holzman's Diary.* 1967. Jim McBride. 72 min.

Tuesday, Apr 3
2:00 *The Testing Block*.* 1920. Lambert Hillyer. With William S. Hart. 83 min.

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Wednesday, Apr 4
Noon *Dreams.* 1972. George Papayianopoulos. Based on the Chekhov story. (Allegro Films) 25 min. – *The Nose.* 1962. Alexander Alexeieff. From the Gogol short story. (Contemporary/McGraw-Hill Films) 16 min. – *Seven Authors in Search of a Reader.* 1965. Frans Weisz. (Contemporary/McGraw-Hill Films) 21 min.
5:30 *The Testing Block.*** (see Tuesday, Apr 3, at 2:00)

Thursday, Apr 5
2:00 Same program as Wednesday, Apr 4, at noon.
■ **5:30** Same program as Monday, Apr 2, at 2:00.
8:00 A film by Franco Zeffirelli; title to be announced. Mr. Zeffirelli will be present to introduce the film.

Friday, Apr 6
■ **2:00** *The Diary of a Country Priest (Le Journal d'un curé de campagne).* 1951. Robert Bresson. (Audio/Brandon Films) In French; English subtitles. 95 min.

Saturday, Apr 7
Noon *Ghosts before Breakfast (Vormittagspuk).*** 1927. Hans Richter. 9 min. – *The Seashell and the Clergyman (Le Coquille et le clergyman).*** 1928. Germaine Dulac. 38 min. – *Un Chien Andalou.*** 1929. Luis Buñuel, Salvador Dali. 20 min. – *The Fall of the House of Usher (La Chute de la maison Usher).*** 1928. Jean Epstein. 55 min.
■ **3:00** *My Life to Live (Vivre Sa Vie).* 1962. Jean-Luc Godard. With Anna Karina. (Contemporary/McGraw-Hill Films) In French; English subtitles. 82 min.

Sunday, Apr 8
12:30, 3:00 *Beau Geste.** 1926. Herbert Brenon. With Ronald Colman, Noah Beery. 105 min.

Monday, Apr 9
■ **2:00** *Kodak Ghost Poems.*** 1965-69. Andrew Noren. 40 min. Adults only; no one under 21 years will be admitted.

Tuesday, Apr 10
2:00 *Proud Valley.* 1940. Pen Tennyson. With Paul Robeson. 75 min.

Wednesday, Apr 11
Noon *Danish Village Church.* 1947. Carl-Theodor Dreyer. (Danish Information Office) 14 min. – *A City Called Copenhagen.* 1960. Jorgen Roos. 18 min. – *The World's Smallest Performers.* 1966. Borge Host. 10 min. – *Bjorn Wiinblad.* 1969. Frank Paulsen. English narration. (Danish Information Office) 14 min. – *Capriccio.* 1968. Ole Askman. 5 min.
2:00 What's Happening?
5:30 *Proud Valley.* (see Tuesday, Apr 10, at 2:00)

Thursday, Apr 12
2:00 Same program as Wednesday, Apr 11, at noon.
† **5:30** *The Case of the Missing Clerk (Den Forsvundne Fulmaegtig).* 1971. Gerd Fredholm. English subtitles. 106 min.
† **8:00** *The Tar Dealer (Tjaerehandleren).* 1971. Jens Ravn. English subtitles. 102 min.

Friday, Apr 13
† **2:00** *Hunger (Sult).* 1966. Henning Carlsen. With Per Oscarsson. (Filmways, Inc.) English subtitles. 112 min.
5:30 *Überfall.*** 1929. Erno Metzner. 16 min. – *Blackmail.*** 1929. Alfred Hitchcock. 86 min.

Saturday, Apr 14
Noon Same program as Friday, Apr 13, at 5:30.
† **3:00** *The Tar Dealer.* (see Thursday, Apr 12, at 8:00)
† **5:30** *The Case of the Missing Clerk.* (see Apr 12)

Sunday, Apr 15
12:30, 3:00 *Bombshell.* 1933. Victor Fleming. With Jean Harlow. 100 min.
† **5:30** *Hunger.* (see Friday, Apr 13, at 2:00)

Monday, Apr 16
† **2:00** *Lone.* 1970. Franz Ernst. English subtitles. *Recommended for adults only.* 101 min.
† **5:30** *Oh, To Be on the Bandwagon (Man Sku' Vaere Noget Ved Musiken).* 1972. Henning Carlsen. English subtitles. 97 min.

Tuesday, Apr 17
2:00 *The Texas Rangers.* 1936. King Vidor. With Fred MacMurray, Jack Oakie. 102 min.
5:30 An Evening with Stephen Dwoskin, I: *Times For,* 1970. 80 min. The filmmaker will be present.

Wednesday, Apr 18
Noon *Asta Nielsen.* 1968. An interview with Asta Nielsen, directed by her, and illustrated with excerpts from some of her films. 25 min. – Excerpt from *Hamlet.*** 1920. Svend Gade. With Asta Nielsen. 29 min.
2:00 What's Happening?
5:30 *The Texas Rangers.* (see Tuesday, Apr 17, at 2:00)

Thursday, Apr 19
2:00 Same program as Wednesday, Apr 18, at noon.
† **5:30** *Dear Irene (Kaere Irene).* 1971. Christian B. Thomsen. With Mette Knudsen. English subtitles. 100 min.
† **8:00** *Lone.* (see Monday, Apr 16, at 2:00)

Friday, Apr 20
† **2:00** *Give God a Chance on Sundays (Giv Gud En Chance Om Sondagen).* 1972. Henrik Stangerup. English subtitles. 94 min.
5:30 *The Man with a Movie Camera (Chelovek S Kinoapparatom).*** 1929. Dziga Vertov. 80 min.

Saturday, Apr 21
Noon *The Man with a Movie Camera.*** (see Apr 20)
† **3:00** *The Ballad of Carl-Henning (Balladen Om Carl-Henning).* 1969. Lene and Sven Gronlykke. English subtitles. 104 min.
† **5:30** *Dear Irene.* (see Thursday, Apr 19, at 5:30)

Sunday, Apr 22
12:30, 3:00 *I am Suzanne.* 1934. Rowland V. Lee. With Podrecca's Piccoli marionettes, Lilian Harvey. 100 min.
† **5:30** *The Ballad of Carl-Henning.* (see Apr 21 at 3:00)

Monday, Apr 23
† **2:00** *Oh, To Be on the Bandwagon.* (see Apr 16)
† **5:30** *Give God a Chance on Sundays.* (see Apr 20)

Tuesday, Apr 24
2:00 *Thaïs.** 1918. Frank Hall Crane. With Mary Garden. 87 min.
5:30 An Evening with Stephen Dwoskin, II: *Dyn Amo,* 1972. 120 min. The filmmaker will be present.

Wednesday, Apr 25
Noon *Knud.* 1966.
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Thursday, Apr 26
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● **5:30** *Pale Flower*
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● **8:00** *Assassination*
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Friday, Apr 27
● **2:00** *Assassination.*
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Saturday, Apr 28
Noon Same program
● **3:00** *Samurai Spy*
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● **5:30** *Assassination.*

Sunday, Apr 29
12:30, 3:00 *Skeleton D*
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**Silent film, piano score*
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Short programs prepared
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Special Events

New Directors/New Films
An international festival de
their recent work presented
The Museum of Modern
Lincoln Center. Screenings
rium at 6:00 and 8:30 p.m.
Tickets are available at the
Checks are payable to *New*
tickets $15; Museum memb
tickets $2; members and
information, call 765-5100, X
March 30-April 10 excludin

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be present.

Wednesday, Apr 25
Noon *Knud.* 1966. Jorgen Roos. English narration. (Contemporary/McGraw-Hill Films) 31 min. – *Ultima Thule.* 1968. Jorgen Roos. 26 min.
2:00 What's Happening?
5:30 *Thaïs.*** (see Tuesday, Apr 24, at 2:00)

Thursday, Apr 26
2:00 Same program as Wednesday, Apr 25, at noon.
● **5:30** *Pale Flower (Kawaita Hana).* 1964. Masahiro Shinoda. (Shochiku Ltd.) English subtitles. 98 min.
● **8:00** *Assassination (Ansatsu).* 1964. Masahiro Shinoda. (Shochiku Ltd.) English subtitles. 104 min. Mr. Shinoda will be present at 8:00 on Apr 26 to introduce his retrospective.

Friday, Apr 27
● **2:00** *Assassination.* (see Thursday, Apr 26, at 8:00)
5:30 *The Bridge (Die Brug).*** 1928. Joris Ivens. 15 min. – *Turksib.*** 1929. Victor Turin. Russian titles. 60 min.

Saturday, Apr 28
Noon Same program as Friday, Apr 27, at 5:30.
● **3:00** *Samurai Spy (Ibun Sarutobi Sasuke).* 1965. Masahiro Shinoda. (Shochiku Ltd.) English subtitles. 110 min.
● **5:30** *Assassination.* (see Thursday, Apr 26, at 8:00)

Sunday, Apr 29
12:30, 3:00 *Skeleton Dance.* 1929. Ub Iwerks for Walt Disney. 5 min. – *White Zombie.* 1932. Victor Halperin. With Bela Lugosi, Madge Bellamy. 78 min.
● **5:30** *Samurai Spy.* (see Saturday, Apr 28, at 3:00)

Monday, Apr 30
● **2:00** *Samurai Spy.* (see Saturday, Apr 28, at 3:00)
● **5:30** *Pale Flower.* (see Thursday, Apr 26, at 5:30)

**Silent film, piano score by William Perry; **no piano.*
Program subject to change without notice. For precise information telephone 956-7078 on day of showing.
Program notes with credits available at most showings

Short programs prepared by the Museum on its activities are televised daily in Manhattan on TelePrompTer and Sterling-Manhattan's Public Access Cable Channel C.

Special Events

New Directors/New Films
An international festival devoted to ten new directors and their recent work presented by the Department of Film of The Museum of Modern Art and the Film Society of Lincoln Center. Screenings will be in the Museum auditorium at 6:00 and 8:30 p.m. Selections to be announced. Tickets are available at the Museum Information Desk. Checks are payable to *New Directors/New Films.* Series tickets $15; Museum members and students $10. Single tickets $2; members and students $1.50. For further information, call 765-5100, X-311.
March 30-April 10 excluding April 4-5

Three Thursdays
The Junior Council of the Museum will present poetry readings on three Thursday evenings at 6:00 in the Museum's Founders Room on the 6th floor.
April 26 Rochelle Owens will introduce: George Economou, Robert Kelly, and Armand Schwerner
May 3 Anne Waldman will introduce: John Giorno, Bernadette Mayer, and John Perreault
May 10 John Ashbery will introduce: Kenward Elmslie, Barbara Guest, and Kenneth Koch
There is no additional charge for the readings, but seating is limited and admission will be on a first come, first served basis. A generous gift from the Kulchur Foundation has made this series of readings possible. For additional information, please call 956-6112.

Spring Gala
Preview of Van Gogh to Mondrian: Drawings at the Kröller Müller State Museum
and party in the Garden for the benefit of the Museum
Tuesday, May 22 9:00 p.m.-12:30 a.m.

An important event, so save the date. This year's gala spring benefit will take place on the occasion of the opening of the superb exhibition of more than 100 drawings from the Kröller Müller State Museum, Otterlo, The Netherlands. There will be music, dancing, and refreshments, and the Sculpture Garden will be festively arrayed with tulips from The Netherlands.
The exhibition will offer the first opportunity in America to survey the richness of this outstanding but little-known collection. Included will be 35 drawings by van Gogh ranging from a childhood pencil sketch of 1862 to watercolors of the hospital garden at St. Remy, as well as a selection of drawings by his Dutch contemporaries. Symbolism, synthetism, and art nouveau will be introduced by 11 drawings by Redon, followed by other French, Dutch, and Italian symbolists. Cubism in France will be represented by Picasso, Gris, and Léger; de Stijl by Mondrian, van der Leck, and van Doesburg. In addition there will be drawings by sculptors and by architects associated with the Kröller Müller State Museum. The exhibition is being presented under the auspices of The Museum of Modern Art's International Council and sponsored by Heineken Breweries, Leo van Munching, Inc., The General Bank of The Netherlands, and KLM Royal Dutch Airlines.
Dress festively and come. You'll have a good time, and you'll be helping the Museum.

Tickets are $35 each, and contributions are tax-deductible. Checks are payable to The Museum of Modern Art; send them to the Benefit Office at the Museum, 11 West 53 Street, New York, N.Y. 10019.

□ Please send me____tickets at $35 each.
□ I cannot attend but enclose a donation of $ _____.
Name _____
Address _____
City _____ State_____ Zip_____

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The Museum of Modern Art

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The Museum of Modern Art Department of Film

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

The Diary Film
March 15 to
April 9, 1973

Jonas Mekas was among the first to realize that in the last ten years, a "comparatively new genre" has evolved. This is "the diary film, the autobiographical film... where the filmmaker works with footage that comes from close around his own life," and by means of which "and the diary-autobiography form, he takes us into the place, the period, the class from which he comes, and into the world of his personality." There are doubtless many reasons for the sudden emergence of the diary film as a new genre. As publishers have come to realize, biography is now being read more than at any other time in this century; more biography is being published now than at any other time since the end of the nineteenth-century. Perhaps this is because fiction in this century often fails to be believable; perhaps it is because there is a veracity, a feeling of reality in biography that other literary forms lack; perhaps it is the feeling of spontaneity in journal or diary form of autobiography which invites us to believe that it is somehow more real. Whatever the reason (and all would involve a typical twentieth-century distrust of and interest in definitions of "reality") one of the results has been sudden interest in making films in the shape of the diaries.

As early as the 1920's, however, various directors were aware that the camera, as well as the pen or the typewriter, can record a journal. Alberto Cavalcanti showed this awareness in Rien que les heures. Among its titles are those which say that (this film) "is only a refelction of passing time," that to capture it you "fix a point in space, in time," that "both still escape us," yet such a film has its purpose and this is "to reconstruct our lives." Reconstruction of our lives, showing their patterns, drawing form from seeming chaos, this is one of the things that the diary does, and it is usually our awareness of the chaos that drives us to wrote, read, make, or see diaries.

The genre of the diary film takes several forms, and some elucidation among them is necessary in order to determine what has happened so far and where it is going. First, and simplest, is the film which uses the camera as the diarist uses the pen - the films of Marie Menken, David Stone, Michael Stewart, Standish Lawder, Jonas Mekas, Peter Hutton, and Andrew Noren, as well as those by Robert Breer, Johan van der Keuken, David Rimmer, Roger Darbonne, Ray Kril, Stan Brakhage, and doubtless many others. The filmmaker carries the camera around with him as though it were a daybook and records things as they happen. Jonas Mekas records impressions of a circus or a trip to Lithuania; Robert Breer records a day at Claus Oldenburg's; Stan Brakhage records the birth of his first child; Andrew Noren records his daily life (doing the dishes, lovemaking, reading, shopping) as he lived it. Such pictures are usually innocent of any structure except that of simple chronology because this is all that any diary demands; such a film always presents a part of the maker's life and times, and our interest is invariably in the preserved actuality of these moments.

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From this material, however, another kind of diary film may be constructed. This is one which takes into account a necessity "to fix a point in space, in time." Films as different as the Fairbanks and Barrymore travel sketches and Bruce Baillie's odyssey across America in Quixote are more concerned with spatial than temporal limitations. These limitations may be a trip around the world or a trip around a room, as in the DeRoux film - the effect on the screen is the same. A spatial beginning and end has been imposed by the filmmaker. One does not feel that the inclusion has been so spontaneous and/or arbitrary as in the unstructured diary film. A discipline has been imposed, and form begins to emerge.

Other films are interested in a temporal discipline. Rien que les heures occurs entirely in Paris, the chronicle element of this film is time: it begins in the morning and ends in the evening. Brakhage's Sirius shows us only the decomposing body of a dog, but it shows us this record over a period of days. Jay Leyda's A Bronx Morning takes just that, one morning; Humphrey Jenning's A Diary for Timothy takes a year. Yet, again, the effect on film is the same. Temporal limitations have defined the experience; the discipline of time has marked bounderies and hence achieved form. There are various ways of achieving this, however. One is to use autobiographical film which is itself old, but to present it in the context of the present. This is what Ron Finne does with the old home-movies which make up People Near Here; this is what the late Jerome Hill did with the autobiographical Film Portrait, which uses home-movies, as well as entire short films from the artist's work. Something similar occurs (though the means are entirely different) in Straub's Chronik der Anna Magdalena Bach, where a past reality is reconstructed (amid many references to the present) and where the simple chronology of the pieces in the Bach notebook is underlined with a multi-leveled temporal chronology: the time from Bach's second marriage to his death; the time it takes to play the notebook; the time it took to shoot the film; the time it takes to watch it.

Another form which the diary film has taken is represented by those films which actually use diaries (real or imagined) to sustain a chronology which is in the shape of the diary itself. The Daybooks of Edward Weston uses a real diary. We see it, the film illustrates it, and it ends on the final entry. Kind Hearts and Coronets uses a fictitious diary (which we also see), and it is the eventual fate of both diary and diarist (a fate which occurs after both diary and film are finished) which concludes the chronology. One also sees diaries, used in much less rigorous form, in such pictures as Bergman's Vargtimmen, Pabst's Tagebuch einer Verlornenen, Nelo Risi's Diary of a Schizoid Girl, and others. In other pictures - Nosferatu, the several film adaptations of the novels of the Bronte sisters, several by Ophuls, etc. - one sees the diary used merely as a chronological variant, and the finished film does not, after all, take the shape of a diary. Bresson's Journal d'un cure de campagne is an exception since we not only see and hear entries throughout, we also realize that once the diary is done, there can be no more film. Godard's Vivre sa vie is in diary form, but the diary is not that of the heroine. We see the days pass (each with its own title) and realize that we are witnessing a third-person diary, plainly fictitious, and can only assume that the diary is that of the director.

Another diary that a filmmaker constructed in the third person for his heroine is Christ Marker's Le mystere Koumiko. There are, however, important differences. Marker went to Tokyo to make a film on the 1964 Olympics. Once there, however, he became more interested in a young girl he met (Kumiko Muraoka) and turned from photographing athletes to photographing her (there is a sequence in the film where we see this). The resulting film is a kind of shorthand journal of their relationship which he began by keeping for himself. Later, however, it begins to be a journal that he is keeping for her. To this extent, what happens becomes more and more controlled until, at the end, he is constructing scenes - that is, the diary

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shifts from real to fictitious. An entirely fictitious diary film is Scott Bartlett's 1970. In it, he relived and re-experienced (in 1972) the major events of two years earlier to create a controlled, and, to this extent, imaginary series of journal-like autobiographical scenes.

With films such as McBride's David Holzman's Diary and Stanton Kaye's Georg (the latter unfortunately is unavailable for these showings), we continue in the direction of the experiments of Marker and Bartlett and come full circle back to the films of Mekas, Noren, Breer, Brakhage and others in the first category. Both of these pictures observe the convention that real events are being captured by the camera and that the camera is the instrument through which the diary is being recorded. The difference is that the events are not real and that the diary (which is the film itself) is entirely fictitious. Yet, the immediacy of the diary-film form is so strong that in these pictures, and others like them, a kind of tense-shift occurs, and we find ourselves believing in them as we believe in those of Brakhage or the Mekases. The tense in all of these films in severe diary form is not that present historical sense which is the tense of all films (even in the Bresson film we know that the priest is an actor acting out a diary which we have already seen him acting out writing), but rather a kind of present continuous tense possible in films only if you are certain of the actuality being presented (our first category), or if you show the picture you are seeing being made (our last category).

There are doubtless other forms that the diary film will take, has perhaps already taken, but the above should give an indication of the richness and complexity of this simple-seeming genre. One fixes a point in space and time and consequently reconstructs life; film being film, however, one day may be all days, one life may be all lives.

D. R.

* * * * *

Vagabonding in the Pacific with John Barrymore. ca. 1925. Directed and photographed by John Barrymore. Courtesy of Standish Lawder. Silent. 14 minutes. Around the World in Eighty Minutes with Douglas Fairbanks. 1931. Directed by Douglas Fairbanks. Sound. 78 minutes. Thursday, March 15 (5:30); Sunday, March 18 (5:30)

Diary of a Country Priest (Le Journal d'un cure de campagne). 1951. Directed by Robert Bresson after the novel by Georges Bernanos. Photographed by Leonce-Henri Burel. With Claude Laydu. Courtesy Audio-Brandon Films. 115 minutes. Thursday, March 15 (8:00); Saturday, March 17 (5:30); Friday, April 6 (2:00).

David Holzman's Diary. 1967. Directed by Jim McBride. Photographed by Michael Wadleigh. With L. M. Kit Carson, Penny Wohl. 74 minutes. Friday, March 16 (2:00); Monday, March 19 (2:00); Monday, April 2 - with Standish Lawder's Diary. 1973. 10 min.

Kind Hearts and Coronets. 1949. Directed by Robert Hamer after the novel by Roy Horiniman. Photographed by Douglas Slocombe. With: Dennis Price, Valerie Habson, Joan Breenwood, and Alec Guiness. Courtesy Janus Films. 106 minutes. Saturday, March 17 at 3:00 only.

The Chronicle of Anna Magdalena Bach (Chronik der Anna Magdalena Bach). 1967. Directed by Jean-Marie Straub. With Gustav Leonhardt. Music by Leonhardt and the Concertus Musicus Wien. Courtesy New Yorker Films. 93 minutes. Monday, March 19 at 5:30 only.

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971
min. rental $16

d-etching and handpainted
hnique give a beautiful bas
ief effect while the organic
agery goes thru continual
hemy of the artist's
agination." S.R.

money and pass on. I
ought. All I know is I'm,
it all right, if they don't,
nds from his music and city."



l
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se in
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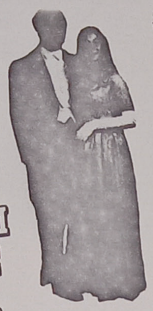
on and the concurrent
g." M.S.

$12 "A cataclysm of imagery
to Los Angeles 1968. Surreal
d realities are composed to
l nature of 20th century

$10 "Lyrical dream imagery
conveying the essence of one
thm of man with nature.
a visual prayer for all
film was recorded next to
68, composed 69-71." M.S.
Une Enfant Defunte

INGTIME



why In Springtime has ... a favorite amoungst the millions at home and abroad. Do not be disappointed, if at first it is not understood on the first showing. It was made with the understanding that one will grow in his knowledge of the film's inner being. It is hoped that some may even reach an eternal bliss from the meditational value which may be found in the one minute of projection time. A real must for your next backyard cookout or movie party.

1970

BALLOON 1969 BY DAVE STONE

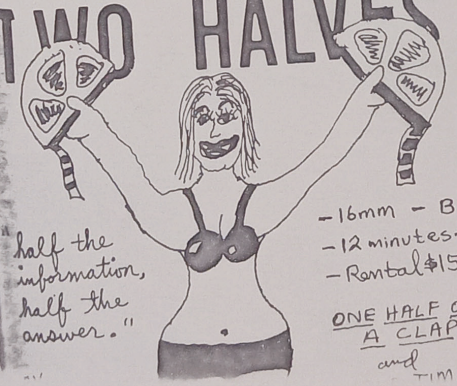
16mm-Sound-4min.-Black & White-Rental: $5

Tom Collentine helped me put Balloon together and therefore it is dedicated to him, whose life is more or less captured in this movie.

It was early in '69 when I shot Balloon and I immediately recognized it as a success. My attempt to portray the entire cycle of Nature, in Balloon, was nearly perfect. This was the first project in my quickly evolving love for the awareness of time/space. Time/space carried the largest warm spot in my heart until Cyndi came along and now it has stepped down to number two. Is Dave Johnscn at home in bed?

"Yes"-Dave Johnson
"I love David"-Cyndi
"Phenomenal"-Gary Pruner
"Qunti plen crxm tolsy?"-Time/Space

TWO HALVES



"half the information, half the answer."

-16mm - B&W
-12 minutes-Sound
-Rental $15.00

ONE HALF OF A CLAP and TIME

One Whole Movie #1- ... deep, very deep. It is definately Number One in my book."

One Whole Movie #2- "This movie amoung movies gets bigger each time I edit it."

One Whole Movie #3- "He said to me it is as complete as is possible. I thanked him, bought a couple pencils from him, patted his German Shepard on the head and went home."

THREE WHOLE MOVIES BY DAVE STONE

DIARY 1971

one day's thoughts

DAVE STONE
16mm-Sound
B&W-15 min.
Rental: $15

a record of information which was held that day.(which day?)

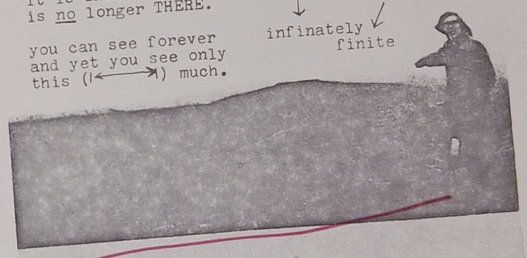
A STATEMENT OR A MEASURE.

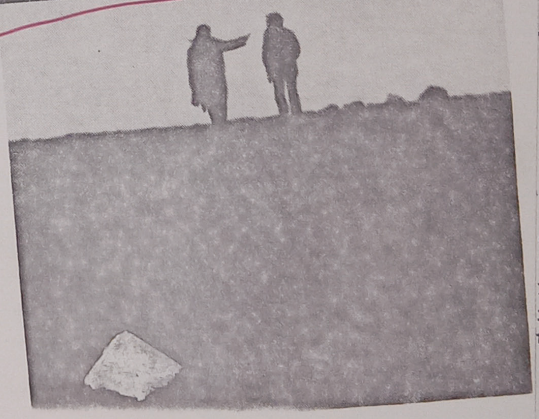
it is THERE and yet is no longer THERE.

you can see forever and yet you see only this (|←→|) much.

a selection (a choice) (RANDOM) → infinately

A TIME. (yesterday tomorrow one day) (DEFINITE) → finite





this is all that any diary demands; such a film always presents a part of the maker's life and times, and our interest is invariably in the preserved actuality of these moments.

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The Museum of Modern Art Department of Film



EARTHSPIRIT HOUSE

1970 Color Sound 15½ min. $20

A film about living things and their unity.

Natural sounds and silence - clarity and transformations: frogs and birds, stream becomes ocean, ocean becomes wind.

Earthspirits are the commonalities in life movements and natural processes that live in ducks and cottonwoods, snow and falling water, butterflies and leaves, wind on sand and water, river and sea and pond and plant and tree.

Their house may not be around much longer.

SYNOPSIS: Sea as the source of all life; a personal (after image) seagull; the magic edge; stream into sea, film-poem for life; at the edge of living trees, plants and wind/sand and water, insect energy (including a small cycle), approach to death – film-poem to hungry people and their enemy; metallic and organic carcasses, image summary; commonality/unity: sea-stream-snow-birds-plants, seagull life force; baby seal crying; dark sea-edge erosion, dead horse on sea rocks; film-poem for the future, birds alone, exploding sunset, fisherman and, finally, children.

Award at Aspen Design Conference, 1970.
Whitney Museum, New American Filmmakers Series, 1971.

THE WHALE

1971 Color Sound 7 Min. $10

A documentary about the Oregon State Highway Department blowing up a beached whale with 20 cases of dynamite because they said it created: "a big smell and disposal problem."



SYNOPSIS:

Sperm whaling: the chase, the capture
(black)

Whale and waves at the edge of the sea. . .people come to watch, think, pose, touch, joke. . .the men who work; their toys and tools, their bosses:

Explosion of sand and blood and a rain of whale flesh.

"An important film of its kind, one which goes far beyond the familiar formula of nudes and nature. . .Extensive transformations of the image produces an unearthly shimmering beauty with every particle of nature glowing and quivering with divine light." Standish Lawder

The visual and sound images are generated from Indian sun dances and bird and mammal courtship rituals. The rhythm is of alternating/merging organic and sexual presences: "The song of the bird and the song of life will become one."

SYNOPSIS: Male and female: approach, enticement, display, dance. Changing Woman and Sun Father unite their powers on an earth/sky carpet. A tree is felled ceremoniously and energy is released to gain greater strength. "Man cannot obtain the energies of life without returning some of it to the source."

The sun dance was a means of having powerful visions and of bringing good to the whole tribe.

Prize, Bellevue Film Festival, 1971.

Ron Finne

PEOPLE NEAR HERE

Silent (24 fps) Color & B/W 12 min. $15

Old home movies by different people of their and our human reality. It can get pretty funny and pretty heavy because home movies are pure human expression and energy.



The film is constructed of intact sequences and individual shots from the 1920's, '30's, '40's and '50's. It documents some common events of different stages in the life cycle and also shows some changing life styles since the early 1920's. Home movies are the only authentic film record of human life in the past.

This is a film for people who are open to others.

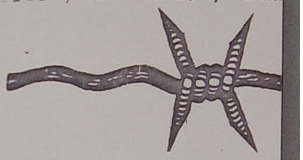
Some of the images:
–A kid learning to ride a bicycle, falling down a lot, then almost runs into a wall (1930's)
–A man and a woman mock-fighting, then doing the Charleston and licking their palms (1920's)

MAGEEGAMI (1965) 12 min.
Scenario by Richard Kennedy
A journey over cement fields
ney ends.
A film about death and life.

ARRELL FORNEY

Barbed Wire Story

lor / 14 min. / 16m



give me land lots
umorous fictional
ere're over 600 kin
re. Shown at Mont
or Festivals, and
ema-12 Series, 197

ARRELL FORNEY

Eklipse

olor / 7 min. / 16mm

CUT TO Bo Diddley in
CUT TO woman with fea
CUT TO tv's eclipse o
CUT TO backward marchi
CUT TO grainy moon em
CUT TO .....

Shown at Fresno State

this is all that any diary demands; such a film always presents a part of the maker's life and times, and our interest is invariably in the preserved actuality of these moments.

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The Museum of Modern Art Department of Film

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

The Diary Film
March 15 to
April 9, 1973

Jonas Mekas was among the first to realize that in the last ten years, a "comparatively new genre" has evolved. This is "the diary film, the autobiographical film... where the filmmaker works with footage that comes from close around his own life," and by means of which "and the diary-autobiography form, he takes us into the place, the period, the class from which he comes, and into the world of his personality." There are doubtless many reasons for the sudden emergence of the diary film as a new genre. As publishers have come to realize, biography is now being read more than at any other time in this century; more biography is being published now than at any other time since the end of the nineteenth-century. Perhaps this is because fiction in this century often fails to be believable; perhaps it is because there is a veracity, a feeling of reality in biography that other literary forms lack; perhaps it is the feeling of spontaneity in journal or diary form of autobiography which invites us to believe that it is somehow more real. Whatever the reason (and all would involve a typical twentieth-century distrust of and interest in definitions of "reality") one of the results has been sudden interest in making films in the shape of the diaries.

As early as the 1920's, however, various directors were aware that the camera, as well as the pen or the typewriter, can record a journal. Alberto Cavalcanti showed this awareness in Rien que les heures. Among its titles are those which say that (this film) "is only a refelction of passing time," that to capture it you "fix a point in space, in time," that "both still escape us," yet such a film has its purpose and this is "to reconstruct our lives." Reconstruction of our lives, showing their patterns, drawing form from seeming chaos, this is one of the things that the diary does, and it is usually our awareness of the chaos that drives us to wrote, read, make, or see diaries.

The genre of the diary film takes several forms, and some elucidation among them is necessary in order to determine what has happened so far and where it is going. First, and simplest, is the film which uses the camera as the diarist uses the pen - the films of Marie Menken, David Stone, Michael Stewart, Standish Lawder, Jonas Mekas, Peter Hutton, and Andrew Noren, as well as those by Robert Breer, Johan van der Keuken, David Rimmer, Roger Darbonne, Ray Kril, Stan Brakhage, and doubtless many others. The filmmaker carries the camera around with him as though it were a daybook and records things as they happen. Jonas Mekas records impressions of a circus or a trip to Lithuania; Robert Breer records a day at Claus Oldenburg's; Stan Brakhage records the birth of his first child; Andrew Noren records his daily life (doing the dishes, lovemaking, reading, shopping) as he lived it. Such pictures are usually innocent of any structure except that of simple chronology because this is all that any diary demands; such a film always presents a part of the maker's life and times, and our interest is invariably in the preserved actuality of these moments.

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From this material, however, another kind of diary film may be constructed. This is one which takes into account a necessity "to fix a point in space, in time." Films as different as the Fairbanks and Barrymore travel sketches and Bruce Baillie's odyssey across America in Quixote are more concerned with spatial than temporal limitations. These limitations may be a trip around the world or a trip around a room, as in the DeRoux film - the effect on the screen is the same. A spatial beginning and end has been imposed by the filmmaker. One does not feel that the inclusion has been so spontaneous and/or arbitrary as in the unstructured diary film. A discipline has been imposed, and form begins to emerge.

Other films are interested in a temporal discipline. Rien que les heures occurs entirely in Paris, the chronicle element of this film is time: it begins in the morning and ends in the evening. Brakhage's Sirius shows us only the decomposing body of a dog, but it shows us this record over a period of days. Jay Leyda's A Bronx Morning takes just that, one morning; Humphrey Jenning's A Diary for Timothy takes a year. Yet, again, the effect on film is the same. Temporal limitations have defined the experience; the discipline of time has marked bounderies and hence achieved form. There are various ways of achieving this, however. One is to use autobiographical film which is itself old, but to present it in the context of the present. This is what Ron Finne does with the old home-movies which make up People Near Here; this is what the late Jerome Hill did with the autobiographical Film Portrait, which uses home-movies, as well as entire short films from the artist's work. Something similar occurs (though the means are entirely different) in Straub's Chronik der Anna Magdalena Bach, where a past reality is reconstructed (amid many references to the present) and where the simple chronology of the pieces in the Bach notebook is underlined with a multi-leveled temporal chronology: the time from Bach's second marriage to his death; the time it takes to play the notebook; the time it took to shoot the film; the time it takes to watch it.

Another form which the diary film has taken is represented by those films which actually use diaries (real or imagined) to sustain a chronology which is in the shape of the diary itself. The Daybooks of Edward Weston uses a real diary. We see it, the film illustrates it, and it ends on the final entry. Kind Hearts and Coronets uses a fictitious diary (which we also see), and it is the eventual fate of both diary and diarist (a fate which occurs after both diary and film are finished) which concludes the chronology. One also sees diaries, used in much less rigorous form, in such pictures as Bergman's Vargtimmen, Pabst's Tagebuch einer Verlornenen, Nelo Risi's Diary of a Schizoid Girl, and others. In other pictures - Nosferatu, the several film adaptations of the novels of the Bronte sisters, several by Ophuls, etc. - one sees the diary used merely as a chronological variant, and the finished film does not, after all, take the shape of a diary. Bresson's Journal d'un cure de campagne is an exception since we not only see and hear entries throughout, we also realize that once the diary is done, there can be no more film. Godard's Vivre sa vie is in diary form, but the diary is not that of the heroine. We see the days pass (each with its own title) and realize that we are witnessing a third-person diary, plainly fictitious, and can only assume that the diary is that of the director.

Another diary that a filmmaker constructed in the third person for his heroine is Christ Marker's Le mystere Koumiko. There are, however, important differences. Marker went to Tokyo to make a film on the 1964 Olympics. Once there, however, he became more interested in a young girl he met (Kumiko Muraoka) and turned from photographing athletes to photographing her (there is a sequence in the film where we see this). The resulting film is a kind of shorthand journal of their relationship which he began by keeping for himself. Later, however, it begins to be a journal that he is keeping for her. To this extent, what happens becomes more and more controlled until, at the end, he is constructing scenes - that is, the diary

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shifts from real to fictitious. An entirely fictitious diary film is Scott Bartlett's 1970. In it, he relived and re-experienced (in 1972) the major events of two years earlier to create a controlled, and, to this extent, imaginary series of journal-like autobiographical scenes.

With films such as McBride's David Holzman's Diary and Stanton Kaye's Georg (the latter unfortunately is unavailable for these showings), we continue in the direction of the experiments of Marker and Bartlett and come full circle back to the films of Mekas, Noren, Breer, Brakhage and others in the first category. Both of these pictures observe the convention that real events are being captured by the camera and that the camera is the instrument through which the diary is being recorded. The difference is that the events are not real and that the diary (which is the film itself) is entirely fictitious. Yet, the immediacy of the diary-film form is so strong that in these pictures, and others like them, a kind of tense-shift occurs, and we find ourselves believing in them as we believe in those of Brakhage or the Mekases. The tense in all of these films in severe diary form is not that present historical sense which is the tense of all films (even in the Bresson film we know that the priest is an actor acting out a diary which we have already seen him acting out writing), but rather a kind of present continuous tense possible in films only if you are certain of the actuality being presented (our first category), or if you show the picture you are seeing being made (our last category).

There are doubtless other forms that the diary film will take, has perhaps already taken, but the above should give an indication of the richness and complexity of this simple-seeming genre. One fixes a point in space and time and consequently reconstructs life; film being film, however, one day may be all days, one life may be all lives.

D. R.

* * * * *

Vagabonding in the Pacific with John Barrymore. ca. 1925. Directed and photographed by John Barrymore. Courtesy of Standish Lawder. Silent. 14 minutes. Around the World in Eighty Minutes with Douglas Fairbanks. 1931. Directed by Douglas Fairbanks. Sound. 78 minutes. Thursday, March 15 (5:30); Sunday, March 18 (5:30)

Diary of a Country Priest (Le Journal d'un cure de campagne). 1951. Directed by Robert Bresson after the novel by Georges Bernanos. Photographed by Leonce-Henri Burel. With Claude Laydu. Courtesy Audio-Brandon Films. 115 minutes. Thursday, March 15 (8:00); Saturday, March 17 (5:30); Friday, April 6 (2:00).

David Holzman's Diary. 1967. Directed by Jim McBride. Photographed by Michael Wadleigh. With L. M. Kit Carson, Penny Wohl. 74 minutes. Friday, March 16 (2:00); Monday, March 19 (2:00); Monday, April 2 - with Standish Lawder's Diary. 1973. 10 min.

Kind Hearts and Coronets. 1949. Directed by Robert Hamer after the novel by Roy Horiniman. Photographed by Douglas Slocombe. With: Dennis Price, Valerie Habson, Joan Breenwood, and Alec Guiness. Courtesy Janus Films. 106 minutes. Saturday, March 17 at 3:00 only.

The Chronicle of Anna Magdalena Bach (Chronik der Anna Magdalena Bach). 1967. Directed by Jean-Marie Straub. With Gustav Leonhardt. Music by Leonhardt and the Concertus Musicus Wien. Courtesy New Yorker Films. 93 minutes. Monday, March 19 at 5:30 only.

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D. R.

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The Diary Film
March 15 to
April 9, 1973

Jonas Mekas was among the first to realize that in the last ten years, a "comparatively new genre" has evolved. This is "the diary film, the autobiographical film... where the filmmaker works with footage that comes from close around his own life," and by means of which "and the diary-autobiography form, he takes us into the place, the period, the class from which he comes, and into the world of his personality." There are doubtless many reasons for the sudden emergence of the diary film as a new genre. As publishers have come to realize, biography is now being read more than at any other time in this century; more biography is being published now than at any other time since the end of the nineteenth-century. Perhaps this is because fiction in this century often fails to be believable; perhaps it is because there is a veracity, a feeling of reality in biography that other literary forms lack; perhaps it is the feeling of spontaneity in journal or diary form of autobiography which invites us to believe that it is somehow more real. Whatever the reason (and all would involve a typical twentieth-century distrust of and interest in definitions of "reality") one of the results has been sudden interest in making films in the shape of the diaries.

As early as the 1920's, however, various directors were aware that the camera, as well as the pen or the typewriter, can record a journal. Alberto Cavalcanti showed this awareness in Rien que les heures. Among its titles are those which say that (this film) "is only a refelction of passing time," that to capture it you "fix a point in space, in time," that "both still escape us," yet such a film has its purpose and this is "to reconstruct our lives." Reconstruction of our lives, showing their patterns, drawing form from seeming chaos, this is one of the things that the diary does, and it is usually our awareness of the chaos that drives us to wrote, read, make, or see diaries.

The genre of the diary film takes several forms, and some elucidation among them is necessary in order to determine what has happened so far and where it is going. First, and simplest, is the film which uses the camera as the diarist uses the pen - the films of Marie Menken, David Stone, Michael Stewart, Standish Lawder, Jonas Mekas, Peter Hutton, and Andrew Noren, as well as those by Robert Breer, Johan van der Keuken, David Rimmer, Roger Darbonne, Ray Kril, Stan Brakhage, and doubtless many others. The filmmaker carries the camera around with him as though it were a daybook and records things as they happen. Jonas Mekas records impressions of a circus or a trip to Lithuania; Robert Breer records a day at Claus Oldenburg's; Stan Brakhage records the birth of his first child; Andrew Noren records his daily life (doing the dishes, lovemaking, reading, shopping) as he lived it. Such pictures are usually innocent of any structure except that of simple chronology because this is all that any diary demands; such a film always presents a part of the maker's life and times, and our interest is invariably in the preserved actuality of these moments.

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The Museum of Modern Art Department of Film

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

Self-Referential Cinema
Monday, May 24
12:30 p.m.

A self-referential film is one which is about itself. Unlike the traditional narrative film, which seeks to maintain the illusion that what we are seeing is reality, the self-referential film wants to show that it itself is an illusion. Consequently, one often sees the camera, the mike, the movieola, the cutting board, even, occasionally, the audience - us. In showing that it is an illusion, however, the self-referential film also suggests another reality - that, for example, of the makers of the self-referential film we are seeing. This reality is presented as a more real reality than that which the ordinary illusion-film offers. All self-referential cinema becomes, then, a search for reality, or for truth. This is one of the reasons why such films take the form of diaries or cinema journals, or of quests, or of the creation of some works ostensibly in progress. This is why the camera often appears simply to sit and record, why film-leader and bad footage are carefully included. One of the reasons that so many films are now self-referential (as a genre it did not exist until relatively recently) is that the search for real reality is so much a part of the needs of our times. One has seen this in the other arts. Drama has had Pirandello and Brecht and those many after them; the novel has had more than a few self-referential works between The Counterfeiters and, say, The Diblos Notebook; Schoenberg and Le Corbusier and their many followers made music and architecture which showed their parts in a way traditionally hidden. In modern painting - Pollack, Rothko, Reinhardt - the fact of canvas, the fact of paint, is the substance of the picture; in later art, the artist creating his work is the work of art itself. One of the attributes of the art of this century, then, is that it presents its own structure, shows its own construction, all as a part of the work of art. It does so for many reasons but among them is an impatience with façade, whether this be the front of a building or the ordinary illusion-film. Self-referential film, however, is unlike other self-referential art in that, being film, it must picture reality. Thus, in destroying the illusion of reality it must present us with another illusion. The philosophical perspective in these pictures - HELLZAPOPPIN and PERSONA alike - is that of a hall of mirrors, or more, perhaps, a vortex leading to a vacuum which is the nature of reality itself. The inability of film to escape from this portrayal of an ostensible reality is, however, also among its capabilities: it can lead us to question reality and hence, as these films indicate, force us to define that reality which will be our own.

DAVID HOLZMAN'S DIARY. 1967. Directed by Jim McBride and Bob Maurice. With L. M. Kit Carson, Penny Wohl. Courtesy of McBride/Paradigm Films and the Film-makers' Coop. 74 min.

The film begins with a statement of Godard's celebrated dictum that cinema is truth twenty-four times a second and then demonstrates that this is not necessarily so. The man making the diary has a compulsion "to get it all down", to capture on celluloid, because he feels that he can somehow control it if he does. It is a common delusion - in unsettled times one always wants "reality" and this desire

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may indeed account for the increasing number of self-referential films in recent years. Yet, as a friend tells the film-diarist, "When you start filming something it stops being reality, it becomes something else - a movie." The quest for this mythical and perfect reality continues through most of July, 1967, and is concluded only with the theft of the camera and the recorder. Otherwise the diary could have gone on and on and effectively taken the place of (or become) the life of the hero. Early in the picture he says "my life haunts me," a feeling common to most of us. As we watch his life unroll, however - for the filmed diary and his lived life have become identical - we see that the haunting has become personified. He has created a real ghost - one up on the screen that we are looking at. Rather than enriching his life, the process impoverishes it. First he loses his girl, then he loses his camera. At the end he is reduced to making a plastic voice-disc and showing us four-for-a-quarter photographs of himself. And then the question must rise: who, then, made the film we are witnessing? The film is definitely self-referential but to which self?

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CHELOVEK S KINOAPPARATOM (THE MAN WITH A MOVIE CAMERA). 1929. Produced, written and directed by Dziga Vertov for VUFKU. Photographed by Mikhail Kaufman. Assistant editor, Yelizaveta Svilova. Silent, no musical accompaniment. 80 minutes.

Dziga Vertov has written of the "possibility to render the ordinary invisible visible to all," and in this film he celebrated the means through which this becomes possible: the movie camera. It opens with the camera eye and closes with it, and throughout the length of the film follows the various activities which occur from dawn to night in a

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provincial Russian capital during the late 1920's. More, one gets inside them by showing the means through which the images were captured. As Dai Vaughan has noted, he shows us "not only the scene itself, but a shot of the cameraman shooting it...a tracking shot follows a motor-cyclist; then we have a long-shot of him being followed by the cameraman on another motor-cycle; then the same scene being projected in a theatre, with reaction shots of the audience. Alternatively, the scene we are watching comes to a halt, and we see the editor examining this section of the film...she runs it through her fingers, rewinds it and puts it away. On a rack hang trims from shots we have seen; we cut in close; the thing starts moving, we are back in the action. Persistently we are shown the mechanics of what we are seeing. It is a study in truth on an almost philosophical level...it does deliberately what others try hard to avoid - destroys its own illusions..." In so doing Dziga-Vertov has brought magically to life all those things happening almost a half century ago. By proving the potentialities of filmmaking, rather than exploiting them, he has created a reality which, in fact, has made the "ordinary invisible visible."

d.r.

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25 January 73

Dear Mr. Kril:

Thank you very much for your letter of the 19th about our Diary Show and your own films. They sound very interesting and I would like to include them except that (1) they are 8 mm. and we have no such projection facilities (the throw is not enough for our auditorium) and multi-screen (2).

I will certainly include and your films in the program notes, however, to tell others that your diary films are available.

Most sincerely yours,

Donald Richie
Curator of Film

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	FILM	I.421

11 January, 1973

Canyon Cinema Co-operative
Room 220, Industrial Centeral Building
Sausalito, California
94965

Dear Mr. DeRoux:

In March I am doing a show called THE DIARY FILM which includes as many pictures as I can find in the shape or form of journals or diaries, and I know several that in your catalogue that I would like to show. Their titles, and pending the makers' permissions, showing dates, are:

David Stone	DIARY	March 20, Tues., 5:30, March 21, Wed, 5:30
Ken DeRoux	INTERIOR WITH A VIEW	same as above (these to films to be shown with Stanton Kaye's GEORG)
Ron Finne	PEOPLE NEAR HERE	March 22, Thurs, 8:00 and March 23, Fri, 2:00 (to be shown with Jerome Hill's FILM PORTRAIT)

Since I don't know the addresses of Messrs. Stone and Finne I am enclosing letters for them and would ask you to send them on; I hope that this letter is sufficient as request for your own film.

Our March calendar goes to bed next week and I would hope, if possible, to hear from you shortly regarding whether it is possible for us to show these films.

Most sincerely yours,

Donald Richie

Curator of Film

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	FILM	I.421

RON FINNE
FILMMAKER

RT. 1, BOX 43,
SPRINGFIELD, OREGON 97477
(503) 747-4854

January 21, 1973

Mr. Donald Richie
Curator of Film
The Museum of Modern Art
11 West 53 Street
New York, N. Y. 10019

Dear Mr. Richie:

Thank you for the request to show PEOPLE NEAR HERE in the Museum show THE DIARY FILM. I hope that it contributes to your program.

I have written Ken DeRoux at Canyon Cinema informing him that I give my permission to show the film.

Sincerely,

Ron Finne

Ron Finne

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FILM	I.421

NEW YORKER FILMS 2409 Broadway • New York, N. Y. 10024 • Tel. (212) EN 2-6330 • EN 2-6374-5

NEW ADDRESS:

NEW YORKER FILMS
43 W. 61ST STREET
NEW YORK, N. Y. 10023
TEL. (212) CI 7-6110

Dear Sirs:

Please remit the enclosed invoice(s). The print(s) ordered by your institution have been shipped.

Please refer to our invoice number with your payment.

Thank you very much,

Jose Lopez
NEW YORKER FILMS

JL:aj

Donald Richie

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The Museum of Modern Art Archives, NY	Collection: FILM	Series.Folder: I.421

Tel. (212) CI 7-6110

INVOICE
Nº 2323

PLEASE PAY FROM THIS IN-. VOICE. NO STATEMENTS ARE SENT UNLESS REQUESTED. SHOW OUR INVOICE NO. WHEN REMITTING.

NEW YORKER FILMS 43 W. 61 St. · New York, N. Y. 10023

SOLD TO

Donald Riche,
THE MUSEUM OF MODERN ART,
Department of Film,
11 West 53rd Street,
New York, N.Y. 10019

→ SHOW DATES

SHIPPED TO

SAME

→ SHOW DATES

CUSTOMER'S ORDER NO.	DATE ENTERED	SHIPPING DATE	DUE BACK DATE IMMEDIATELY AFTER	VIA: EXPRESS	VIA: MAIL	VIA: WILL CALL	TERMS
	1/17/73	3/15/73		GENERAL DELV	IERY		NET PAYABLE UPON RECEIPT

PRINT NO.	DESCRIPTION		AMOUNT
	THE KOUMIKO MYSTERY - 35mm Unrestricted Showing Playdates: March 29th & March 31st 1973		$50.00
	EXHIBITOR PAYS TRANSPORTATION BOTH WAYS	SALES TAX	
		DELIVERY CHARGES AND INSURANCE	
	PLEASE PAY THIS INVOICE. NO STATEMENTS ARE SENT UNLESS REQUESTED.	AMOUNT DUE	$50.00

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if possible, early corroboration.

Yours,

Donald Richie

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(212) CI 7-6110

NEW YORKER FILMS 43 W. 61 St. · New York, N. Y. 10023

INVOICE
Nº 2322

PLEASE PAY FROM THIS INVOICE. NO STATEMENTS ARE SENT UNLESS REQUESTED. SHOW OUR INVOICE NO. WHEN REMITTING.

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Donald Richie,
THE MUSEUM OF MODERN ART,
11 West 53rd Street,
New York, N.Y. 10019

Department of Film.

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CUSTOMER'S ORDER NO.	DATE ENTERED	SHIPPING DATE	DUE BACK DATE IMMEDIATELY AFTER	VIA: EXPRESS	VIA: MAIL	VIA: WILL CALL	TERMS
	1/17/73	3/5/73			GENERAL DELIVERY		NET PAYABLE UPON RECEIPT

PRINT NO.	DESCRIPTION		AMOUNT
	CHRONICLE OF ANNA MAGDALENA BACH - 35mm Unrestricted Showing Playdate: March 19th		$25.00
		SALES TAX	
	EXHIBITOR PAYS TRANSPORTATION BOTH WAYS	DELIVERY CHARGES AND INSURANCE	
	PLEASE PAY THIS INVOICE. NO STATEMENTS ARE SENT UNLESS REQUESTED.	AMOUNT DUE	$25.00

IMPORTANT NOTICE

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if possible, early corroboration.

Yours,

Donald Richie

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The Museum of Modern Art Archives, NY	Collection: FILM	Series.Folder: I.421

Memorandum

To

From

Date

Re Mailroom 2/20/73

These sheets should be collated, stapled —

Per
Linda Surico

tribution Order

Printing desc
(Job name, Form #)

Job # 11182
Do not write above

Charge to account number: 131-7611
(will not be processed unless filled in)

Actual date needed: FEB 20 73

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Special as per sample attached

DISTRIBUTION

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	Department heads
	All departments
	All staff
	P.I. List
	Recent Acq. List
	Other (see below):

SPECIAL INSTRUCTIONS:

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To DONALD RICHIE
RM 413

MF-326 Distribution: Retain Goldenrod copy. Send all others to Purchasing/Services. Canary copy will be returned with completed order.

THE DIARY FILM - pictures in the shapes of journals and diaries or chronologies. And I would very much like to show a 35 print of your VIVRE SA VIE (My Life to Live) - would like to show it once on April 7, Saturday, at 3:00. A line or a call (956-4200) would be quite sufficient but at present the calendar (March) deadline is breathing at me and so I would like an, if possible, early corraboration.

Yours,

Donald Richie

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The Museum of Modern Art Archives, NY	Collection: FILM	Series.Folder: I.421

Offset Printing and Distribution Order

Dept. FILM
Signed LARRY KAROISK
Date FEB 12

Printing desc. (Job name, Form #) _____
Job # 11182 (Do not write above)

Charge to account number: 131-7611 (will not be processed unless filled in)
Actual date needed: FEB 20 73

No. of Originals: 4
Quantity of each: 4300
☐ Print 1 side ☒ Print 2 sides

SIZE
- ☐ 8½" x 5½"
- ☒ 8½" x 11"
- ☐ 11" x 17"
- ☐ Other:

PAPER
- ☐ White mimeo (20 #)
- ☐ White bond (20 #)
- ☒ Grey memo (16 #)
- ☐ Other:

INK
- ☒ Black
- ☐ Other: (PMS #)

SIGNATURE CUT (Sign originals in red or black ink)
- ☐ Black ink
- ☐ Blue ink

SECONDARY OPERATIONS
- ☐ Collate as per sample
- ☐ ____ sheets per set
- ☐ ____ (sheets) ____ (sets) per pad
- ☐ Stapled (check below)
  - Corner ☐ Side ☐ Saddle
- ☐ 2 hole punched (long side)
- ☐ 3 hole punched (long side)
- ☐ punched as per sample
- ☐ perforated as per sample

FOLDING
- ☐ 1/2
- ☐ 1/3
- ☐ Special as per sample attached

DISTRIBUTION
- ☒ Return to department
- ☐ Department heads
- ☐ All departments
- ☐ All staff
- ☐ P.I. List
- ☐ Recent Acq. List
- ☐ Other (see below):

SPECIAL INSTRUCTIONS:
ONE BIG SHEET FOLDED
TO DONALD RICHIE RM 413

MF-326 Distribution: Retain Goldenrod copy. Send all others to Purchasing/Services. Canary copy will be returned with completed order.

THE DIARY FILM - pictures in the shapes of journals and diaries or chronologies. And I would very much like to show a 35 print of your VIVRE SA VIE (My Life to Live) - would like to show it once on April 7, Saturday, at 3:00. A line or a call (956-4200) would be quite sufficient but at present the calendar (March) deadline is breathing at me and so I would like an, if possible, early corraboration.

Yours,

Donald Richie

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11 January 73

Ann Schutzer
1221 Avenue of the Americas
New York, NY 10020

Dear Ann:

New year's greetings to you. I am just back from two sunny weeks in Marrakech and now back to work.

Part of which includes a new spring show I'm doing called THE DIARY FILM - pictures in the shapes of journals and diaries or chronologies. And I would very much like to show a 35 print of your VIVRE SA VIE (My Life to Live) - would like to show it once on April 7, Saturday, at 3:00. A line or a call (956-4200) would be quite sufficient but at present the calendar (March) deadline is breathing at me and so I would like an, if possible, early corraboration.

Yours,

Donald Richie

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11 January 73

Mr. Scott Bartlett
57 Harriet Alley
San Francisco
Calif., 94103

Dear Scott:

I wanted to write and congratulate you on 1970, which I've just seen, and to ask for your permission for us to show it (on March 29 at 8, on March 31 at 3) as a part of a new show I'm doing, THE DIARY FILM - pictures in the shapes of journals and diaries. Willard has a print of it, as you know, and if you would give us your permission for these two showings we would probably use that print.

All the best to you.

Donald Richie

Curator of Film

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11 January 73

Mr. Stan Brakhage
Box #6
Rollinsville, Colorado
80474

Dear Stan:

Happy New Year to you and Jane. I am just back from Marrakech where I spent the holiday weeks and now am back at work.

Work includes a show this March called THE DIARY FILM, movies in the shapes of journals and diaries, and I would like to show your SIRIUS REMEMBERED (which I would borrow from the Coop if you would kindly let Leslie lend it me)on March 26 at 5:30 and March 29 at 5:30, and would use your print of WINDOW WATER BABY MOVING for a single showing on April 9 at 2 pm.

It will be around my last shown (actually the big ANTHROPOLOGICAL SHOW will be the last) because this Spring I'll be leaving the Museum and going back to where I feel I belong - back to Japan.

Best to both of you,

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The Museum of Modern Art Department of Film

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

Self-Referential Cinema
Friday, May 21, 1971
2:00, 5:30

A self-referential film is one which is about itself. Unlike the traditional narrative film, which seeks to maintain the illusion that what we are seeing is reality, the self-referential film wants to show that it itself is an illusion. Consequently, one often sees the camera, the mike, the movieola, the cutting board, even, occasionally, the audience - us. In showing that it is an illusion, however, the self-referential film also suggests another reality - that, for example, of the makers of the self-referential film we are seeing. This reality is presented as a more real reality than that which the ordinary illusion-film offers. All self-referential cinema becomes, then, a search for reality, or for truth. This is one of the reasons why such films take the form of diaries or cinema journals, or of quests, or of the creation of some works ostensibly in progress. This is why the camera often appears simply to sit and record, why film-leader and bad footage are carefully included. One of the reasons that so many films are now self-referential (as a genre it did not exist until relatively recently) is that the search for real reality is so much a part of the needs of our times. One has seen this in the other arts. Drama has had Pirandello and Brecht and those many after them; the novel has had more than a few self-referential works between The Counterfeiters and, say, The Diblos Notebook; Schoenberg and Le Corbusier and their many followers made music and architecture which showed their parts in a way traditionally hidden. In modern painting - Pollack, Rothko, Reinhardt - the fact of canvas, the fact of paint, is the substance of the picture; in later art, the artist creating his work is the work of art itself. One of the attributes of the art of this century, then, is that it presents its own structure, shows its own construction, all as a part of the work of art. It does so for many reasons but among them is an impatience with façade, whether this be the front of a building or the ordinary illusion-film. Self-referential film, however, is unlike other self-referential art in that, being film, it must picture reality. Thus, in destroying the illusion of reality it must present us with another illusion. The philosophical perspective in these pictures - HELLZAPOPPIN and PERSONA alike - is that of a hall of mirrors, or more, perhaps, a vortex leading to a vacuum which is the nature of reality itself. The inability of film to escape from this portrayal of an ostensible reality is, however, also among its capabilities: it can lead us to question reality and hence, as these films indicate, force us to define that reality which will be our own.

AN ACTOR AND HIS DIRECTOR LOOK AT FOOTAGE SHOWING PREPARATION FOR AN UNMADE FILM. 1968. Directed by Morgan Fischer. With Paul Morrison and Morgan Fischer. 15 min.

The unmade film will remain unmade but we are given some indication as to what it would have been like. Paul has shot a number of pictures and has made a film about them. Morgan has shot a number of pictures of Paul shooting pictures and from these he also makes a film. We are shown both films. In addition, however, Paul shooting and Morgan shooting Paul have been filmed, and we are also shown this footage. The order of presentation has been reversed however, and so we see all of these events backwards, as it were, beginning with Paul and Morgan sitting down to look at their incompleted film. One of the results of this is the same event viewed three ways. An

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implicit choice is to deduce the most important element, that is, to make sense of the film, and perhaps to decide which is the more real among these various views of reality - something which Antonioni forced upon us, in much the same way, in BLOW-UP. If one decides for Paul's pictures (and consequent film) on the grounds that these objects at least did not know that a self-referential film was being made, one ends up with a film within a film within a film - and if one decides that our watching them watch constitutes yet another layer, we may add yet another "film within a film." The resulting chinese-box of a picture questions reality by presenting so many realities: illusion shown in so many facets leads one to the logical quandary of the Quaker-Oats-Man inside the Quaker-Oats-Man inside the Quaker-Oats-Man.

GEORG. 1964. Written and directed by Stanton Kaye. With Lynn Averill, Mark Cheka, Stanton Kaye. Courtesy of Film-maker's Cooperative. 55 minutes.

GEORG, like DAVID HOLZMAN'S DAIRY - a film it much influenced - is a cinema-journal, that form which the self-referential film(COMING APART; WINTER IN MADRID, etc.) often takes. Unlike David, however, who is trying in this fashion to capture his life on celluloid, to "get it all down," Georg is trying to give his life away on film, to tell all, to show all, and to hence make some sense of it all. Neither succeeds. David has his camera taken but his life goes on; Georg has his life taken but his film goes on. As in BRANDY IN THE WILDERNESS, the picture which Stanton Kaye made after this one, the argument is that a film is being made and this is the same film which we are seeing. In both films the film-being-made is never finished, but in both a conclusion is reached, hopeful in the latter film, hopeless in the former. Georg has tried to make sense by showing us his past, his parents, his girl friend, his marriage. His pictures bring us more and more toward the present. This journey is so involved, so fascinating, one so begins to understand what he would have us understand, that the final scene - with its statement that Georg's present is posthumous - is shocking. One is shocked by his destruction - the camera grinding mindlessly on now that there is no intelligence to guide it - and one is also shocked by this intimation of the nature of reality. What we had taken as reality, we no less than Georg himself, is - after all - only an opinion. What we had seen as happening before our eyes is - after all - only history. We are reduced, as we are at all funerals, to the knowledge that a man is only what he does - and what Georg did was this film. This, then, is reality, and much of what we feel about him - his hope, his promise - is illusion.

d.r.

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	FILM	I.421

1228 15th St
Larimer Sq.
Denver, Col.
80202

11 January 73

Mr. William Pence
371 Holly Street
Denver, Colorado

Dear Bill:

I am doing a show for this spring called THE DIARY FILM which consists of pictures in the shape of journals or diaries or those the story of which involves such a record. And I would very much like to show KIND HEARTS AND CORONETS - would like to show it once on March 17, Saturday, at 3 pm here at the Museum, and hope that I might borrow one of Janus' 35 mm prints for the occasion. Just a note or a phone call (956-4200) in reply would be sufficient, but the March calendar printing date is looming.

Most sincerely yours,

Donald Richie

Curator of Film

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11 January 73

Mr. David Stone
care of
Canyon Cinema Co-operative
courtesy of
Mr. Ken DeRoux

Dear Mr. Stone

The Museum is doing a show called THE DIARY FILM and would very much like to show your film DIARY on March 20 and March 21, two times, at 5:30 on each day. And we would very much like to have your permission to include you film in the show.

Most sincerely yours,

Curator of Film

Donald Richie

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11 January 73

Mr. Ron Finne
in care of
Canyon Cinema Co-operative
courtesy of
Mr. Ken DeRoux

Dear Mr. Finne

The Museum is doing a show called THE DIARY FILM and would very much like to show your film PEOPLE NEAR HERE on March 22 at 8 pm and March 23 at 3. It would be shown on a bill with Jerome Hill's FILM PORTRAIT. We would very much like to have your permission to include your film in the show.

Most sincerely yours,

Curator of Film

Donald Richie

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11 January 73

New Yorker Films
43 West 61st Street
New York, New York
10023

Dear Dan:

I wanted to thank you again for giving my little CYBELE a good home. I can go back to Japan in peace. I feel as though I've married a daughter. Also wanted to tell you that Myron has no idea where the tapes I did for Brandon are so I am writing Tom about it - he may have them. Also wanted to ask you to send THE CATCH over to us if you will. We have to send it on to Paris.

Also I wanted to tell you about a show I'm doing in March called THE DIARY FILM - all sorts of movies in the shapes of journals and diaries - and wanted to ask to borrow and show two of your films.

March 19, Monday, 5:30 only THE CHRONICLE OF ANNA MAGDALENA BACH
March 29, Thurs, 8:00 and
March 31, Sat, 3:00 THE KOUMIKO MYSTERY

If you would be so kind as to let me use them a phone call to that effect (956-4200) would be sufficient.

Looking forward to seeing you Saturday week, I am,

Most sincerely yours,

Donald Richie

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23 January 1973

Dear Donald Richie:

This letter is in reply to yours of 11 January to Scott Bartlett requesting permission to show 1970. Of course you have permission to show the film. You mention that Willard has a print. Willard wrote that he was issuing a purchase order for it which has not arrived. Doubtless it will in time for the film to be shipped long before March 29th. In any case, you might wish to mention it to him.

I am teaching a class at San Francisco State next semester on the diary film and would appreciate receiving any program notes you make for your show. It sounds exciting!

Thank you very much for your kind words and interest in 1970.

Sincerely,

Freude Bartlett

Serious Business Company 57 Harriet Street San Francisco 94103

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3/1/73

Dear Mr Ritchie –

On the 20th and 21st of this month, the Museum of Modern Art is showing my film, Diary. I was wondering if you could be so kind as to send me a couple copies of any promotion material that in one way or another deals with my film. This could include any program notes, handbills, posters, etc.

Thank you ever so much,

David E. Stone

428 Pierce St.
San Francisco, Calif.
94117

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JANUS FILMS

THEATRICAL DIVISION | LARIMER SQUARE

Donald Richie
Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

Dear Mr. Richie:

We will have a 35mm print of [illegible]
available for your March 17th screening.

It will be sent to you from Bonded.

Sincerely,

Stella Harvey
Ass't. Director of Theatrical Division

11 January 73

Mr. Standish Lawder
147 Armory Street
New Haven, Conn.

Dear Stan:

Thank you very much for remembering and for sending the the Barrymore Vagabondage film, whichis very sweet, and funny and just right for the show. Am showing it twice and you are fully credited in the caldndar and the program notes. But, you will remember, there was one other film of which we spoke - yes, the Standish Lawder Diaries. I have sent you down for April 2 and 2:00 and one more time thereafter and now await the finished film with much pleasure and anticipation.

Morocco was splendid, I cannot believe that I am (ugh) back.

Yours,

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JANUS FILMS

THEATRICAL DIVISION

LARIMER SQUARE • DENVER, COLORADO 80202 • (303) 222-3653

January 29, 1973

Donald Richie
Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

Dear Mr. Richie:

We will have a 35mm print of KIND HEARTS AND CORONETS available for your March 17th screening.

It will be sent to you from Bonded.

Kind regards.

Sincerely,

Stella Hartwig

Stella Hartwig
Ass't. Director of Theatrical Division

SH/js

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FILMOGRAPHY OF JEROME HILL

Tom Jones, 1927. (Co-director: Bill Hinkle). 2½ hours. Based on the classic by Henry Fielding. After a limited, Yale University run, was deposited with the Yale University archives.

The Magic Umbrella, 1927. An early Avantgarde work. Shot and edited, not released. (Incorporated in full in the *Film Portrait.*)

Fortune Teller, 1932. An early Avantgarde work. Shot and edited, not released. (Incorporated in full in the *Film Portrait.*)

16

Snow Flight, 1938. A documentary study of the skiing techniques of Hannes Schneider, with Otto Lang. Released through Warner Brothers under the title of *Ski Flight.*

Seeing Eye, 1940. A promotion film about training of dogs for the blind.

Grandma Moses, 1950. A documentary on the octogenerian artist. Released through Radim Films.

Salzburg Seminar—1950. A documentary on the international music seminar.

Cassis, Or How to be Happy Though Healthy, 1950. An autobiographical, humorous sketch.

Albert Schweitzer, 1950-57. 82 minutes.

The Sand Castle, 1961. 64 minutes. A Jungian allegory.

Open the Door and See All the People, 1964. 82 minutes. A Jungian comedy.

Schweitzer and Bach, 1965. A sketch on Albert Schweitzer playing Bach on the organ at Gunsbach.

Death in the Forenoon or *Who's Afraid of Ernest Hemingway.* 1966 (filmed in 1933). 2 minutes.

The Artist's Friend, 1966. A humorous sketch. Not released.

Merry Christmas, 1969. (Incorporated in full in the *Film Portrait.*)

Canaries, 1968. An animated sketch.

Film Portrait, 1965-71. 90 minutes.*

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* All of the films listed here are available through Monument Film Corporation, 267 West 25th St., N.Y.C. 10001.

MAN'S WELL-BEING, BEHAVIOR & THE SPREAD OF KNOWLEDGE

By Roberto Rossellini

The hour of truth has struck for man. Some people believe that the events which lead to the end of human life on our planet have begun. Exactly what will happen and when is conjecture, but men who know more about these things than most of us do—those who deal scientifically with human behavior, mental health or the pollution of the environment—are agreed that mankind is hurling itself toward destruction at dizzying speed.

17

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	FILM	I.421

17 January 72

Dear Mr. DeRoux:

Thank you very much for the shipping paper and note which arrived this morning.

We will be getting INTERIOR WITH A VIEW
We will be getting, hopefully, PEOPLE
Ditto for DIARY of David Stone
And I should very much like to show Peter Hutton's JULY 71. If you could be so kind as to get them all us I'd be very grateful. Particularly since I've put them all in the film calendar. Have had to since we have an impossible printing schedule of two-months ahead of each show. Does Mr. Hutton need a letter of request from me? If so, please advise me, and I'll write it.

With many thanks for your courtesy, I am,

Most sincerely yours,

Donald Richie

PS I'm booking Mr. Hutton's film for March 26th at 5:30 and March 29 at 5:30 both on a bill with Cavalcanti's RIEN QUE LES HEURES

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Stan Brakhage
Box # 6
Rollinsville, Colorado
80474
Jan. 14, 1973

Donald Richie
Film Dept.
The Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

Dear Donald,

It is good to hear from you; and I rejoice for you that you'll soon be again in your beloved Japan -- tho' the film-world here does suffer by that loss of your good accomplishments.

I would very much like to be included in your show THE DIARY FILM; but I cannot convince myself to permit the use of SIRIUS REMEMBERED and WINDOW WATER BABY MOVING unless The Museum is able to pay full rental prices on these films, or to pay some near equivalent in the form of 'honorarium' or whatever term is most useful to The Museum. Even this term "honorarium" disturbs me (tho' I understand the political neccessity of that 'form of payment' within the economic structure The Museum has evolved): I do continue to feel that the whole concept of "honorarium" is the very 'heart of the dragon' which locks American cultural thought to that old European 'patronage' tradition and thus denies the men and women who create Art within this society their earned recompense -- denies them thus their rightful place and truly honorable recognition as working men and women within this nation.

I was tempted this morning (my 40th birthday) to extend half-rentals to The Museum as I did several years back for my retrospective there; but I had at that time made that concession midst the 'gentlemen's agreement' (with Willard) that The Museum was going to attempt full rentals within a couple years, and the understanding that my accepting the equivalent of half-rentals would permit The Museum of extend that equivalent to ALL film-makers the rest of that fiscal year. Knowing Willard Van Dyke, I have no doubt that he DID attempt to raise the standard of payment to full rental measure; but the fact is that The Museum has failed in this respect and is even asking film-makers for films freely again. I can so little tolerate this loss of what little we gained several years ago (with respect to half-rentals) that I promise you unless The Museum changes this policy (and quickly!) I will be forced to ask for the removal from The Museum's distribution facilities of all those films of mine currently advertised in The Museum's catalogue. I cannot bring myself to rest on this matter of rightful payment to The Artist because my 20-some years of experience as, yes, desperately struggling artist of this country has acquainted me with the IDEA that there cannot be anything approaching some FULL aesthetic expression of U.S.ence until there is some clear and normal economic place made for the aspiring artists of this nation. It is NOT that I am at all concerned for "a national Art" or somesuch. I do not personally believe there IS such-a-thing as Nat'l Art -- do, rather, take that to be a contradiction-term. But artists do depend absolutely upon the particularities of their environment -- make their 'universalities' of the MOST

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personal material their culture provides. When an artist is denied 'place' (which really might mean 'moveability' within this culture) he or she is denied any but a narrow use of that material. ENOUGH, I say, of 'closet drama' (beautiful as it was in American film-art's beginning post-war) and ENOUGH of desperate 'gesture art' (magnificent as these lonely thrusts of cameras were, and are!, in the Robinson Cruso dances of I AM) -- ENOUGH, I say for now, of all that. I dream of an American Renaissance so absolutely unique it'll never be thought to compare it with an Italian or Elizabethan or Grecian earlier! I do NOT dream of rich artists fawning on their patrons, or arguing with them either. I dream of men and women given to the 'call' of creating being simply "making a living", like they say, with as much chance at it as the butcher, the baker, the candlestick maker.

Forgive me if I too much digress.

What it comes to simply is that I cannot see ANY reason why The Museum of Modern Art, with all its resources, should not pay the same rentals as, say, Boulder's Experimental Cinema Group -- the latter run by a few mostly penniless students so loving film that they devote all spare time drumming up audiences which will permit them to rent the films they want to see.

To tell the truth, Donald, I am tired of this argument; and I was VERY tempted this morning to just let you have the films -- just to think of it as letting you, Donald, personally have the films (which would be an easily happy gesture on my part) . . . to let go this quibbling over what comes, after all, to a very few dollars -- just, if for no other reason, so that I wouldn't have to write another one of these letters; but I feel too strongly that, in thus relinquishing the argument, I would be betraying The Future . . . all those young men and women beginning who are still forced (as I was, and am!) to expend most of their energies struggling against an institutionally stacked-deck flying the pennent "honorarium" perpetrating an attitude toward artists which is so medieval as to approach the concept of serfdom and so, thus, basically UN-American (demeaning as is its system of "grants", etc., to all who are 'party' to it) that I'm suprised it's survived this long on this continent.

Forgive me, again, as I wax rhetorical: (it is, as I said, my 40th birthday).

Call it what you like, I must have full rentals from ALL the museums from this date on whenever any film of mine is shown. My gifts to The Museum of Modern Art (and many many other museums) are beyond counting; and I do honestly feel that in the long run THIS gift -- this insistance upon full payment to the artist -- will be recognized as one of the greatest gifts of all.

Sincerely,

Stan Brakhage

Stan Brakhage

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17 January 72

Dear Stan:

A belated happy birthday - and belated congratulations as well for the Eisenstein/ Brakhage issue. The only thing the matter with it was that Annette could not print my notes on you. They were too long. I hope someone sometime does because I like them. I send them off to P. Adams because Anthology is going into publishing now. Well, we'll see.

And we will not, unfortunately, see any Brakhage in The Diary Show. I'm changing the calendar in proof now and taking you out and putting others (hopefully) in. While I agree with you perfectly in your letter to me of three days ago, the Museum refuses to break precedent (the beginning of the end) and refuses to pay rentals. (An obvious exception is the filmmaker to whom we are giving a retrospective - you and now Hollis are getting (have gotten) money which amounts to half-rental but is never, never called that - it is called what it is: an honorarium.) You understand why the Museum has to do this so I won't go again into the reasons. It is an impasse, a logical one, both have excellent reason on e ch side, I see no way out of the dillema, I understand it and understand you and am nethertheless, with reluctance bolstered only by knowledge that it is impossible otherwise, taking out SIRIUS and WINDOW. Whether you will remove your films from circulation with us is something which rests with you and your conscience. I hope not bu t you also have to do right by yourself and you will have to do as you see fit.

This is no conclusion at all but it is one that I came to with discussion with Willard on the matter. I am very sorry but at the same time I understand very well. So does Willard but, as you know, if the Museum ever started paying rentals then we would shortly not be able to show anything at all.

All my best,

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THE UNIVERSITY OF IOWA
IOWA CITY, IOWA 52240

Student Development Center
Iowa Memorial Union

January 19, 1973

Larry Cardish
Film Department
Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Mr. Cardish,

Seth Willenson, from New Line and Jonas Mekas suggested I get in touch with you about your forthcoming Diary Film Program.

I have been working in what I affectionatly call Folk Film -- doing most of my work in Super 8 and multi screen. Last year I presented a piece called "Peaceful World" at the 1972 Refocus Festival at Iowa. This is a three screen work composed of the left screen being 1970, the right screen 1971 and the center a series of images drifting through the last five years of my life. The film works as a mosaic diary and has been very well received. It has also played at the University of Wisconsin and Illinois. I've just recently completed a show concerning a trip back to the USSR tittled "It is all one to me, indeed..." This too, is a three screen pieœ. Please see the enclosed material. They each run about 45 minutes.

I have other work in progress including a piece done for 1972. It is my hope that you might consider these for screening as I'm sure they could fit into your program. The Russian Film has had broad distribution these past few months as we've been trucking it around the country. Seth Willenson, from New Line Cinema, has seen and could offer a reference. It's been shown at University of Wisconsin, OshKosh, University of Wisconsin, Milwaukee, Mid West Film Festival, Doane College, Stony Brook -- contact Barbara Brown, 516-246-3703 or 516-246-7107, Cleveland Art Institute and Montclair State College.

If this interests you please contact me. My phone at the University is 319-353-3116, home 319-351-0505. Thank your for your time and consideration.

Peace,

Ray Kr11
Films Advisor

RK:sg

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western union

MESSAGE CONFIRMATION COPY

MUSEUM OF MODERN ART
11 WEST 53 ST
NEW YORK NY 10019

2129566100 NL TDMT NEW YORK NY 100 01-29 0442P EST
PMS STANTON KAYE, DELIVER
6871 PACIFIC VIEW DR
HOLLYWOOD CA
NEED BADLY PRINT OF GEORG FOR SCREENING MOMA MARCH 20 AND 22
FILM CO-OP PRINT ALREADY BOOKED PLEASE CALL ME 956-4200 COLLECT
YOUR
RICHIE MOMA

WU 5184 (11-72)

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889-3820
" 3848

11 January 73

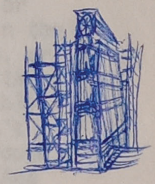
Stan Brakhage
6871 Pacific View Dr.,
Hollywood
90028

Mr. Leslie Trumbull
Filmmakers' Cooperative
175 Lexington Avenue
New York

Dear Mr. Trumbull:

I'm doing our yearly "theme" show for the spring and this year is will be THE DIARY FILM. From the Cooperative I wonder if I could borrow two prints:

SIRIUS REMEMBERED for showings: March 26 at 5:30 and March 29 at 5:30
GEORG for showings March 20 at 5:30 and March 22 at 5:30.



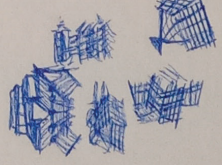
Have already written Stan for permission and you should here from him. Stanton is more of a problem because I don't know where he is and his old California address doesn't work any more. I do have a letter he made for the SELF REFERENTIAL SHOW last year giving me permission "anytime" - I wonder (if I can find it) if that would be all right.

That is one thing; now for another.

We're doing a complete retrospective of Hollis Frampton and you will be hearing from Hollis giving permission to send us his prints - both early (this month) for my previewing for the notes, and later for the show. Piece-meal is OK for my own viewing, of course, but the show dates for him here are March 8 through 12 and I wonder if you could reserive for us all of his films for that period. If some are already books I would very much appreciate your telling me which so that I try to get other prints elsewhere.



And thanks very much for all of the trouble that this will take, and for going to it.



Most sincerely yours,

SAC-Special Events Chairman

Donald Richie

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The Museum of Modern Art

To Larry

From Donald

Date 1 Feb 73

Re Notice of Change: THE DIARY FILM

March 20, Tuesday, 5:30 Georg will not be shown - in its place
March 22, Thursday, 5:30 the program will be:
** 1962-63
Notebook. V. By Marie Menken. Courtesy Anthology Archives. 10 min. Glimpse of the Garden.1957 By Marie Menken. Courtesy Anthology Archives. 5 min. Intimate Journals. 1968-71. By Michael Stewart. Chapters 3 and 6. 15 min. Interior with a View. 1969-70. Ken DeRoux. Courtesy Canyon City Cooperative. 9 min. Diary. 1971. David Stone. Courtesy Canyon City Cooperative. 15 min

NOTE for records Michael Stewart 313 B st. Santa Rosa, Calif. 95401

four screens showing the America of the man on the road. Filled with all the split-second moments of beauty, joy, happiness and tranquility of a pretty face or a waterfall or a busy city street, or all the ugliness, death and pollution of our great land shown in the maggot infested corpse of a coyote fallen victum to the highway, or the smoke-filled skyline of one of our great cities. It's all there for you to see, but there's only one problem; How can you possibly absorb everything on four different screens in one sitting? It's impossible! I found myself, as did several others, sitting through all four showings just to make sure I hadn't missed anything. And the music; well everyone there enjoyed the music. Several people even asked if they could possibley record the sound track themselves.

* And then Ray Kril brought us his films and accompanying music of Russia. Wow, what a contrast! The fast pace of the American highway was exchanged for a more personal confrontation with the people, traditions and scenery of Russia. Everything seemed slowed down, even the cities seemed less hectic than ours. But even though the fast paced excitement of America was gone, the curiosity about Russia today kept everyone looking alertly at what most had never and will probably not ever see.

Well the journey's over. Shut off the radio, turn off the key, get out of the car and go back to studying.

Dave Bowman
SAC-Special Events Chairman

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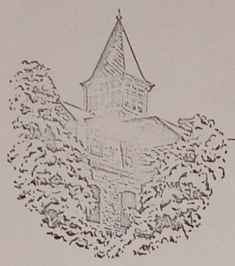

Doane College Crete, Nebraska 68333

October 15, 1972

Dear Mr. Bristow,

Here's a note to let you know how much we enjoyed your program. As one of the Student Activities Council members said, it was just like driving down four roads at one time.

All you had to do was sit back, turn on the radio and drive through 100,000 miles of America in less than an hour. Flashing films on four screens showing the America of the man on the road. Filled with all the split-second moments of beauty, joy, happiness and tranquility of a pretty face or a waterfall or a busy city street, or all the ugliness, death and pollution of our great land shown in the maggot infested corpse of a coyote fallen victum to the highway, or the smoke-filled skyline of one of our great cities. It's all there for you to see, but there's only one problem; How can you possibly absorb everything on four different screens in one sitting? It's impossible! I found myself, as did several others, sitting through all four showings just to make sure I hadn't missed anything. And the music; well everyone there enjoyed the music. Several people even asked if they could possibley record the sound track themselves.

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Well the journey's over. Shut off the radio, turn off the key, get out of the car and go back to studying.

Dave Bowman
SAC-Special Events Chairman

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"IT IS ALL ONE TO ME, INDEED..."

A 3 SCREEN FILM PRESENTATION
THROUGH THE UKRAINE AND USSR

BY RAY KRIL
A BLOOMING PRODUCTION, 1972

Late in the spring of 1972 my grandfather and aunt asked me if I would like to go with them on a trip to the Ukraine and the USSR during the month of June. Of course I found it hard to refuse with the added attraction of being able to film and meet with the filmmakers in each of the cities we were to visit.

My grandparents are immigrants to America from the Ukraine. Recent discussions with my grandfather showed me that his struggles at the turn of the century were not unlike mine today. I've become interested in learning about my heritage - and the elements that made for immigration and the character of my ancestors. This film represents my probing with my grandfather into the land he left almost half a century ago. In a way, film acts as a link for me as I'm able to use filmmaking as a tool to understand and carry on with image the past and the present and hopefully know myself.

This film is meant to be a visual experience for the audience relating the Russia from revolution to rockets to the person on the street in Moscow. It is a Folk Film, a time "peace" relating the ordinary and simple with the majestic and traditional. As the title, from a poem by the famous Ukranian poet Shevchenko, states, "It is all one to me, indeed...."

The left screen of the film depicts scenes from "Potemkin's" famous Odessa steps sequence juxtaposed with the steps as they are today. It also shows modern Odessa, Sochi and Georgia, all located on the Black Sea. The center screen relates family images with my living relatives in both the city and village in the Ukraine. The right screen establishes the three major cities of the USSR - Moscow, Leningrad and Kiev. It is hoped that by viewing this mosaic of images the audience will gain a feeling of the spirit, scope and warmth of the people and places experienced by the filmmaker. The images often times work with each other and at other times manage to oppose one another causing a form of constantly changing parallel and vertical action. Every viewer will see the presentation differently and consequently draw from it their own unique response. The soundtrack is composed of original Russian music made up of songs from the Revolution, folk music and modern popular music.

Ray Kril

(The presentation runs 23 minutes.)

BLOOMING PRODUCTIONS film production & distribution

1304 Bloomington Street
Iowa City, Iowa 52240
319/351-0505

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REEVE MEMORIAL UNION

414/235-6220 WSU WISCONSIN STATE UNIVERSITY, OSHKOSH, WISCONSIN 54901

December 19, 1972

Mr. Ray Kril and Mark Bristow
Activities Center, IMU
Iowa City, Iowa 52240

Dear Ray and Mark,

I want you to know how much we enjoyed your workshop on film making and "Mark's America" and Ray's "It Is All One To Me, Indeed", your very fine film on Russia.

It is difficult to express the feeling that one had in viewing the multiple-screen presentation. It is the type of thing that you want to see at least several times to get the most out of it, because there is so much excellent content that has been developed into the films. However, we also realize that that is part of the tremendous impact of the film -- the very fact that one realizes there is so much to see in this world and there is no possible way to see it all.

I would strongly recommend both films plus the workshop to anyone who is interested in a truly unique film presentation. Thank you again for coming to Oshkosh.

Sincerely,

Gail

Gail D. Floether
Fine Arts Director
Reeve Memorial Union

GDF:dkz

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Letter List

Filmmaker Coop. Inc
175 Lexington Ave
N.Y. N

Leslie Trumbull

THE DIARY FILM — March 15/ April 9

ca.

March 15, Thurs. 5:30 — Vagabonding in the Pacific with John Barrymore.** 1925 Directed and photographed by John Barrymore. Courtesy of Standish Lawder. 14 min. Around the World in Eighty Minutes with Douglas Fairbanks. Directed by Douglas Fairbanks. 78 min. 1931.

8:00 — The Diary of a Country Priest (Journal d'un curé de campagne). 1951. Directed by Robert Bresson. 95 min. Courtesy Audio/Brandon Films.

March 16, Fri. 2:00 — David Holzman's Diary. 1967. Directed by James McBride. 74 min.

March 17, Sat. 3:00 + — Kind Hearts and Coronets. 1950. Directed by Robert Hamer. With Alec Guiness. 106 min. Courtesy Janus Films.

5:30 — see March 15, 8:00

March 18, Sun. 5:30 — see March 15, 5:30

Janus Films, 745 Fifth Ave, NY, NY
Wm Povec, 371 Holly St. Denver, Colo

March 19, Mon. 2:00 — see March 16, 2;00

5:30 + — Chronicle of Anna Magdalena Bach. 1967. Directed by Jean-Marie Straub. Courtesy New Yorker Films. 93 min.

March 20, Tues. 5:30 — Georg. 1964. Directed by Stanton Kaye. Courtesy Film-makers' Cooperative. 55 min.

\+ — Diary. 1971. Directed by David Stone. 15 min. Courtesy Canyon Cinema Cooperative.

\+ — Interior with a View. Directed by Ken DeRoux. 1969-1970. Courtesy Canyon Cinema Cooperative. 9 min.

Marcy 22, Thurs 5:30 — see March 20, 5:30

M 8:00 + — People Near Here.** 1972. Directed by Ron Finne. 12 min. Courtesy Canyon City Cinema Cooperative.

Film Portrait. 1965-71. Directed by Jerome Hill. Courtesy Anthology Film Archives. 80 min. 35 mm

Anthology 1-11-73 OK

March 23, Fri 2:00 — see March 22, 8:00

March 24, Sat 3:00 only — OK Diaries, Notes, Sketches, 1965-69. By Jonas Mekas. Coutresy of the Film-makers' Cooperative. 180 min.

Anthology 1-11-73

March 25, Sun 5:30 — The Daybooks of Edward Weston. 1956. Directed by Robert Katz. 52 min. Quixote. 1964-65. Directed by Bruce Baillie. 45 min.

March 26, Mon 2:00 — see March 25, 5:30

5:30 + — Sirius Remembered.** 1959. Directed by Stan Brakhage. 12 min. Courtesy Film-makers' Cooperative. Rien que les heures. ** 1926. Directed by Alberto Cavalcanti. 45 min.

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The Diary Film

March 29, Thurs 5:30 see March 26, 5:30 57 Harriet alley SF Calif. 94103

8:00 ~~1970. 1972.~~ Directed by Scott Bartlett. 20 min. ~~The Koumiko Mystery (Le mystère Koumiko). 1965.~~ Directed by Chris Marker. Courtesy New Yorker Films. 47 min. ~~Notes on the Circus. 1966. Jonas Mekas? Courtesy Film-makers' Co-operative. 12 min.~~

March 30, Fri 2:00 ~~Window Water Baby Moving.~~ 1959. Directed by Stan Brakhage. 12 min. ~~Kodak Ghost Poems.~~ 1965-69. Directed by Andrew Noren. 40 min. ~~Recommended for adults only.~~

March 31, Sat. see March 29, 8:00
3:00

~~5:30 My Life to Live (Vivre sa vie). 1962. Directed by Jean-Duc Godard. Courtesy Contemporary Films. 82 min.~~

April 2, Mon 2:00 Diary. 1972-3. Directed by Standish Lawder. min. ~~David Holzman's Diary. 1967. Directed by James McBride. 72 min.~~

April 6, Fri 2:00 ~~The Diary of a Country Priest (Journal d'un cure de campagne). 1951. Directed by Robert Bresson. Courtesy Audio-Brandon Films. 95 min.~~

April 7, Sat 3:00 ~~My Life to Live (Vivre sa vie). 1962. Directed by Jean-Duc Godard. Courtesy Contemporary Films. 82 min.~~

1221 Ave. of Americas NY, 10020
ann Schutzer

April 9, Mon 2:00

April 10, Tues 5:30

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The Diary Film

March 29, Thurs 5:30 see March 26, 5:30

8:00 1970. 1972. Directed by Scott Bartlett. 20 min. The Koumiko Mystery (Le mystère Koumiko). 1965. Directed by Chris Marker. Courtesy New Yorker Films. 47 min. ~~Notes on the Circus. 1966. Jonas Mekas. Courtesy Film-makers' Coop- erative. 12 min.~~

~~March 30, Fri~~ 2:00 ~~Window Water Baby Moving. 1959. Directed by Stan Brakhage. 12 min.~~ Kodak Ghost Poems. 1965-69. Directed by Andrew Noren. 40 min. Recommended for adults only.

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apul 5 Thurs 5:30

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April 9, Mon 2:00

April 10, Tues 5:30

5/22

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The Diary Film - 2

March 29, Thursday	5:30	see March 26, 5:30
	8:00	1970. 1972. Scott Bartlett. 20 min. The Koumiko Mystery (Le Mystère Koumiko). 1965. Chris Marker. English subtitles. (New Yorker Films) 47 min
March 31, Saturday	3:00	see March 29, 8:00
April 2, Monday	2:00	Diary. 1972-73. Standish Lawder. ca. 30 min. David Holzman's Diary. 1967. James McBride. 72 min
April 5, Thursday	5:30	see April 2, 2:00
April 6, Friday	2:00	The Diary of a Country Priest (Journal d'un curé de campagne). 1951. Robert Bresson. (Audio/Brandon Films). 95 min English subtitles
April 7, Saturday	3:00	My Life to Live (Vivre sa vie). 1962. Jean-Luc Godard. (Contemporary Films). 82 min. English subtitles
April 9, Monday	2:00	Kodak Ghost Poems.** 1965-69. Andrew Noren. 40 min. Adults only. No one under 21 years of age will be admitted.

3/22

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The Diary Film - 2

March 29, Thursday	5:30	see March 26, 5:30
	8:00	1970. 1972. Scott Bartlett. 20 min. The Koumiko Mystery (Le Mystère Koumiko). 1965. Chris Marker. English subtitles. (New Yorker Films) 47 min
March 31, Saturday	3:00	see March 29, 8:00
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April 5, Thursday	5:30	see April 2, 2:00
April 6, Friday	2:00	The Diary of a Country Priest (Journal d'un curé de campagne). 1951. Robert Bresson. (Audio/Brandon Films). 95 min English subtitles
April 7, Saturday	3:00	My Life to Live (Vivre sa vie). 1962. Jean-Luc Godard. (Contemporary Films). 82 min. English subtitles
April 9, Monday	2:00	Kodak Ghost Poems.** 1965-69. Andrew Noren. 40 min. Adults only. No one under 21 years of age will be admitted.

3/22

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VITO: Please book the prints indicated below into Auditorium for for dates also indicated. Thanks.

Donald

THE DIARY FILM March 15/ April 9

ca.

March 15, Thurs. 5:30 Vagabonding in the Pacific with John Barrymore.** 1925 Directed and photographed by John Barrymore. Courtesy of Standish Lawder. 14 min. Around the World in Eighty Minutes with Douglas Fairbanks. Directed by Douglas Fairbanks. 78 min. 1931.

8:00 The Diary of a Country Priest (Journal d'un curé de campagne). 1951. Directed by Robert Bresson. 95 min. Courtesy Audio/Brandon Films.

March 16, Fri. 2:00 David Holzman's Diary. 1967. Directed by James McBride. 74 min.

March 17, Sat. 3:00 Kind Hearts and Coronets. 1950. Directed by Robert Hamer. With Alec Guiness. 106 min. Courtesy Janus Films.

5:30 see March 15, 8:00

March 18, Sun. 5:30 see March 15, 5:30

March 19, Mon. 2:00 see March 16, 2;00

5:30 Chronicle of Anna Magdalena Bach. 1967. Directed by Jean-Marie Straub. Courtesy New Yorker Films. 93 min.

March 20, Tues. 5:30 Georg. 1964. Directed by Stanton Kaye. Courtesy Film-makers' Cooperative. 55 min.
Diary. 1971. Directed by David Stone. 15 min. Courtesy Canyon Cinema Cooperative. Interior with a View. Directed by Ken DeRoux. 1969-1970. Courtesy Canyon Cinema Cooperative. 9 min.

Marcy 22, Thurs 5:30 see March 20, 5:30

M 8:00 People Near Here.** 1972. Directed by Ron Finne. 12 min. Courtesy Canyon ~~City~~ Cinema Cooperative. Film Portrait. 1965-71. Directed by Jerome Hill. Courtesy Anthology Film Archives. 80 min.

March 23, Fri 2:00 see March 22, 8:00

March 24, Sat 3:00 only Diaries, Notes, Sketches, 1965-69. By Jonas Mekas. Coutresy of the Film-makers' Cooperative. 180 min.

March 25, Sun 5:30 Strangest Way of Seeing B 3/22 How Young I was B 3/22
The Daybooks of Edward Weston. 1956. Directed by Robert Katz. 52 min. Quixote. 1964-65. Directed by Bruce Baillie. 45 min. L/B 3/22

March 26, Mon 2:00 see March 25, 5:30

5:30 Sirius Remembered.** 1959. Directed by Stan Brakhage. 12 min. Courtesy Film-makers' Cooperative. Rien que les heures. ** 1926. Directed by Alberto Cavalcanti. 45 min. F 3/22

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The Diary Film

March 29, Thurs 5:30 see March 26, 5:30

8:00 1970. 1972. Directed by Scott Bartlett. 20 min. The Koumiko Mystery (Le mystère Koumiko). 1965. Directed by Chris Marker. Courtesy New Yorker Films. 47 min. Notes on the Circus. 1966. Jonas Mekas. Courtesy Film-makers' Coop- Directed by erative. 12 min.

March 30, Fri 2:00 Window Water Baby Moving. 1959. Directed by Stan Brakhage. 12 min. Kodak Ghost Poems. 1965-69. Directed by Andrew Noren. 40 min. Recommended for adults only.

March 31, Sat. see March 29, 8:00
3:00

~~5:30 My Life to Live (Vivre sa vie). 1962. Directed by Jean-Duc Godard. Courtesy COntemporary Films. 82 min.~~

Diary. 1972-3. Directed by Standish Lawder. min.

April 2, Mon 2:00 David Holzman's Diary. 1967. Directed by James McBride. 72 min.

April 6, Fri 2:00 The Diary of a Country Priest (Journal d'un cure de campagne). 1951. Directed by Robert Bresson. Courtesy Audio-Brandon Films. 95 min.

April 7, Sat 3:00 My Life to Live (Vivre sa vie). 1962. Directed by Jean-Duc Godard. Courtesy Contemporary Films. 82 min.

April 9, Mon 2:00

April 10, Tues 5:30

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THE DIARY FILM MOMA March 15 - April 9 25 slots in all

Family Portrait	Jerome Hill			
Diary of a Country Priest	Robert Bresson	1951	95 min	A/B
David Holzman's Diary	James McBride			
Georg	Stanton Kaye			
The Chronicle of Anna Magdalena Bach	Jean-Marie Straub	1967	93 min	NYF
Journals	Jonas Mekas			
A Diary for Timothy	Humphrey Jennings	1945		
Kodak Ghost Poems	Andrew Noren			
Diary of a Schizoid Girl	~~Ghislaine d'Orsay~~ Mela Risi	1968	107 min	
Kind Hearts and Coronets	Robert Hamer	1950	106 min	JAN
The Circus Notebook	Jonas Mekas			
Man With a Camera	Dziga Vertov	1929	66 min	A-B
Quixote	Bruce Baillie		~~66 min~~ 45 min	
Rien que les heures	Cavalcanti		45 min	
Sirius Remembered	Brakhage		12 min	
Window Water Baby Moving	Brakhage		12 min	
Diary	Johan van der Keuken	1972	80 min	Quebec
1970	Scott Bartlett			
Tagebuch einer Verlornener	Pbst	1929		
Daybooks of Ed. Weston	Rbt. Katz	1965	52 min	
Around the World in Eighty Minutes with Douglas Fairbanks		1931	78 min	
Vivre sa vie	Godard	1962		

Phillipe Heriat
Clifford MacLaglen
Blanch Bernis

Togers

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The Diary Film

March 15 - April 9

25 slots in all

Film Portrait	Jerome Hill	1965/71	80 min	
Diary of a Country Priest	Bresson	1951	95 min	Audio/Brandon
David Holzman's Diary	James McBride	1967	74 min	MOMA
Georg	Stanton Kaye	1964	55 min	Filmmaker's COOP
Chronicle of A.M. Bach	Straub	1967	93 min	NY Films
Diaries, Notes, Sketches	Mekas	1965-69	180 min	Filmmaker's COOP
Notes on the Circus	Mekas	1966	12 min	Filmmaker's COOP
A Diary for Timothy	Humphrey Jennings	1945	40 min	
Diary of a Schizoid Girl	Mela Risi	1968	107 min	
Kind Hearts and Coronets	Rbt. Hamer	1950	106 min	Janus
Quixote	Bruce Baillie	1964-65	45 min	MOMA
Rien que les Heures	Cavalcanti	1926	45 min	MOMA
Sirius Remembered	Stan Brakhage	1959	12 min	Filmmaker's COOP
Window Water Baby Moving	Brakhage	1959	12 min	MOMA
Diary	Johan van der Keuken	1972	80 min	Quebec
1970	Scott Bartlett	1972	20 min	
Tagebuch einer Verlornenen	Pabst	1929	90 min	Eastman House
The Daybooks of Edward Weston	Rbt. Katz	1965	52 min	MOMA
Around the World in Eighty Minutes with Douglas Fairbanks		1931	78 min	MOMA
Vivre sa vie	Godard	1962	82 min	Contemporary
Vargtimmen (Hour of the Wolf)	Bergman	1968	88 min	Janus
Kodak Ghost Poems	Andrew Noren	1965-69	40 min	MOMA

Phillipe Heriat
Clifford MacLaglen
Blanch Bernis

Tommy Rogers

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The Diary Film - 2

March 29, Thursday	5:30	see March 26, 5:30
	8:00	1970. 1972. Scott Bartlett. 20 min. The Koumiko Mystery (Le Mystère Koumiko). 1965. Chris Marker. English subtitles. (New Yorker Films) 47 min
March 31, Saturday	3:00	see March 29, 8:00
April 2, Monday	2:00	Diary. 1972-73. Standish Lawder. ca. 30 min. David Holzman's Diary. 1967. James McBride. 72 min
April 5, Thursday	5:30	see April 2, 2:00
April 6, Friday	2:00	The Diary of a Country Priest (Journal d'un curé de campagne). 1951. Robert Bresson. (Audio/Brandon Films). 95 min English subtitles
April 7, Saturday	3:00	My Life to Live (Vivre sa vie). 1962. Jean-Luc Godard. (Contemporary Films). 82 min. English subtitles
April 9, Monday	2:00	Kodak Ghost Poems.** 1965-69. Andrew Noren. 40 min. Adults only. No one under 21 years of age will be admitted.

Phillipe Hériat
Clifford MacLaglen
Blanch Bernis

Jimmy Rogers

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THE DIARY FILM — March 15/ April 9

March 15, Thurs.	5:30	Vagabonding in the Pacific with John Barrymore.** ca. 1925 Directed and photographed by John Barrymore. Courtesy of Standish Lawder. 14 min. Around the World in Eighty Minutes with Douglas Fairbanks. Directed by Douglas Fairbanks. 78 min. 1931.
	8:00	The Diary of a Country Priest (Journal d'un curé de campagne). 1951. Directed by Robert Bresson. 95 min. Courtesy Audio/Brandon Films.
March 16, Fri.	2:00	David Holzman's Diary. 1967. Directed by James McBride. 74 min.
March 17, Sat.	3:00	Kind Hearts and Coronets. 1950. Directed by Robert Hamer. With Alec Guiness. 106 min. Courtesy Janus Films.
	5:30	see March 15, 8:00
March 18, Sun.	5:30	see March 15, 5:30
March 19, Mon.	2:00	see March 16, 2;00
	5:30	Chronicle of Anna Magdalena Bach. 1967. Directed by Jean-Marie Straub. Courtesy New Yorker Films. 93 min.
March 20, Tues.	5:30	Georg. 1964. Directed by Stanton Kaye. Courtesy Film-makers' Cooperative. 55 min. Diary. 1971. Directed by David Stone. 15 min. Courtesy Canyon Cinema Cooperative. Interior with a View. Directed by Ken DeRoux. 1969-1970. Courtesy Canyon Cinema Cooperative. 9 min.
Marcy 22, Thurs	5:30	see March 20, 5:30
M	8:00	People Near Here.** 1972. Directed by Ron Finne. 12 min. Courtesy Canyon ~~City~~ Cinema Cooperative. Film Portrait. 1965-71. Directed by Jerome Hill. Courtesy Anthology Film Archives. 80 min.
March 23, Fri	2:00	see March 22, 8:00
March 24, Sat	3:00 only	Diaries, Notes, Sketches, 1965-69. By Jonas Mekas. Coutresy of the Film-makers' Cooperative. 180 min.
March 25, Sun	5:30	The Daybooks of Edward Weston. 1956. Directed by Robert Katz. 52 min. Quixote. 1964-65. Directed by Bruce Baillie. 45 min.
March 26, Mon	2:00	see March 25, 5:30
	5:30	July '71. 1972 ** ~~Sirius Remembered.~~ 1959. Directed by ~~Stan Brakhage.~~ Peter Hutton. 30 ~~12~~ min. Courtesy ~~Film-makers'~~ Jackson Gwens Cooperative. Rien que les heures. ** 1926. Directed by Alberto Cavalcanti. 45 min.

Phillipe Heriat
Clifford MacLaglen
Blanch Berns

Jimmy Rogers

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Yale University *New Haven, Connecticut 06520*

DEPARTMENT OF THE HISTORY OF ART
Box 2009, 56 High Street *Tel. 203-436 8853*

Jan. 21, 1973

Donald Richie
Film Dept.
MoMA
NYC

Dear Donald:

I'm happy with your happiness over the Barrymore item.

No new inspirations for the series. If they come, I'll pass them along.

AUTOMATIC DIARIES by Standish D. Lawder--I shall miss its world premiere on April 2. (I'll be in the middle of a mid-west tour.) But a print will reach you well in advance: color, silent, about 10 mins. Right now, it's some 2000 feet and I expect to add several hundred more --and then cut out all the garbage. I'm quite pleased with it, and hope you will be too.

Did I tell you how I'm making it? I have an old Cine-Special camera which runs on an animation ~~camera~~ motor clicking off a frame every few seconds. The whole rig fits nicely into a little box and I take it with me on picnics, family outings, church socials and the like.

Greetings up and down the hallway. all best,

Yours,

Jean

Did you ever recieve one of these curious booklets? If so, now you have two!

Phillipe Heriat
Clifford MacLaglen
Blanch Bernis
Rogers

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THE DIARY FILM

March 15/ April 9

March 15, Thurs.	5:30	Vagabonding in the Pacific with John Barrymore.** ca. 1925 Directed and photographed by John Barrymore. Courtesy of Standish Lawder. 14 min. Around the World in Eighty Minutes with Douglas Fairbanks. Directed by Douglas Fairbanks. 78 min. 1931.
	8:00	The Diary of a Country Priest (Journal d'un curé de campagne). 1951. Directed by Robert Bresson. ~~95~~ min. Courtesy Audio/Brandon Films.
March 16, Fri.	2:00	David Holzman's Diary. 1967. Directed by James McBride. 74 min. Photographed by Michael Wadleigh
March 17, Sat.	3:00	Kind Hearts and Coronets. 1950. Directed by Robert Hamer. With Alec Guiness. 106 min. Courtesy Janus Films.
	5:30	see March 15, 8:00
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March 25, Sun	5:30	The Daybooks of Edward Weston. 1956. Directed by Robert Katz. 52 min. Quixote. 1964-65. Directed by Bruce Baillie. 45 min.
March 26, Mon	2:00	see March 25, 5:30
	5:30	Sirius Remembered.** 1959. Directed by Stan Brakhage. 12 min. Courtesy Film-makers' Cooperative. Rien que les heures. ** 1926. Directed by Alberto Cavalcanti. 45 min.

Nina Chouvalova
Phillippe Heriat
Clifford MacLaglen
Blanch Bernis

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The Diary Film

March 29, Thurs 5:30 see March 26, 5:30

8:00 1970. 1972. Directed by Scott Bartlett. 20 min. The Koumiko Mystery (Le mystère Koumiko). 1965. Directed by Chris Marker. Courtesy New Yorker Films. 47 min. ~~Notes on the Circus. 1966. Jonas Mekas. Courtesy Film-makers' Coop- erative. 12 min.~~

~~March 30, Fri 2:00~~ Window Water Baby Moving. 1959. Directed by Stan Brakhage. 12 min. Kodak Ghost Poems. 1965-69. Directed by Andrew Noren. 40 min. Recommended for adults only.

March 31, Sat. see March 29, 8:00
3:00

~~5:30 My Life to Live (Vivre sa vie). 1962. Directed by Jean-Duc Godard. Courtesy COntemporary Films. 82 min.~~

April 2, Mon 2:00 Diary. 1972-3. Directed by Standish Lawder. min. David Holzman's Diary. 1967. Directed by James McBride. 72 min.

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April 7, Sat 3:00 My Life to Live (Vivre sa vie). 1962. Directed by Jean-Duc Godard. Courtesy Contemporary Films. 82 min.

April 9, Mon 2:00

April 10, Tues 5:30 Vagabond
Ondine

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The Museum of Modern Art

To : Information Desks

From : Larry Kardish

Date : March 7, 1973

Re : Change in March calendar; THE DIARY FILM

March 20 Tuesday 5:30
March 22 Thursday 5:30

Georg will not be screened.
instead, the following films will be shown --
NOTEBOOK** 1962-63. Marie Menken. Courtesy Anthology Archives. 10 min.
GLIMPSE OF THE GARDEN. 1957. Marie Menken. Courtesy Anthology Archives. 5 min.
INTIMATE JOURNALS. 1968-71. Michael Stewart. Chapters 3 and 6. 15 min.
INTERIOR WITH A VIEW. 1969-70. Ken DeRoux. Courtesy Canyon Cinema Cooperative.
9 min. DIARY. 1971. David Stone. Courtesy Canyon Cinema Cooperative. 15 min.

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s is "to reconstruct our lives."
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and our interest is invariably in the preserved actuality of these moments.

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he film which uses the camera as the
rie Menken, David Stone, Michael
Peter Hutton, and Andrew Norton, as
van der Keuken, David Rimmer, Roger
d doubtless many others. He carries the
were a daybook and he records things as
pressions of a circus or a trip to Lithuania,
Oldenburg's, Stan Brakhage records the birth
records his daily life (doing the dishes,
he lived it. Such pictures are usually innocent
imple chronology because this is all that any
presents a part of the maker's life and times

Those

The Filmmaker

Selected by Stan Brakhage for adults only.
10 min. Monday, April 2, 12 min. Kodak

still

VAGABONDS - the Victory
John Bryson re STAN

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The Diary Film
March 15 to
April 9

Jonas Mekas was among the first to realize that in the last ten years a "comparatively new genre" has evolved. This is "the diary film, the autobiographical film . . . where the filmmaker works with footage that comes from close around his own life," and by means of which "and the diary-autobiography form, he takes us into the place, the period, the class from which he comes, and into the world of his personality." There are doubtless many reasons for the sudden emergence of the diary film as a new genre. As publishers have come to realize, biography is now being read more than at any other time in this century; more biography is being published now than at any other time since the end of the nineteenth-century. Perhaps this is because fiction in this century often fails to be believable; perhaps it is because there is a veracity, a feeling of reality in biography that other literary forms lack; perhaps it is the feeling of spontanuity in journal or diary form of autobiography which invites us to believe that it is somehow more real. Whatever the reason (and all would involve a typical twentieth-century distrust of and interest in definitions of "reality") one of the results has been sudden interest in making films in the shape the shape of the diary.

As early as 1926, however, various directors were aware the camera can record a journal as well as could the pen or the typewriter, Alberto Cavalcanti showed this awareness in Rien que les heures. Among its titles are those which says that (this film) "is only a reflection of passing time," that to capture it you "fix a point in space, in time," that "yet both escape us," yet such a film has its purpose and this is "to reconstruct our lives." Reconstruction our lives, showing their patterns, drawing form from seeming chaos, this is one of the things that the diary does, and it is usually our awarness of the chaos chaos that drives us to write, read, make, or see this form. diaries.

The genre of the diary film takes several forms and some elucidation among them is necessary in order to determine what has happened so far and where it is going. First, and simplest, is the film which uses the camera as the diarist uses the pen - the films of Marie Menken, David Stone, Michael Stewart, Standish Lawder, Jonas Mekas, Peter Hutton, and Andrew Norton, as well as others by Robert Breer, Johan van der Keuken, David Rimmer, Roger Darbonne, Ray Kril, Stan Brakhage, and doubtless many others. He carries the camera around with him as though it were a daybook and he records things as they happen. Jonas Mekas records impressions of a circus or a trip to Lithuania, Robert Breer records a day at Claus Oldenburg's, Stan Brakhage records the birth of his first child, Andrew Norton records his daily life (doing the dishes, lovemaking, reading, shopping) as he lived it. Such pictures are usually innocent of any structure except that of simple chronology because this is all that any diary demands; such a film always presents a part of the maker's life and times and our interest is invariably in the preserved actuality of these moments.

**

Window Water Baby Moving. 1959. Directed by Stan Brakhage. 12 min. Kodak
Ghost Poems. 1965-69. Directed by Andy Noren. Silent, 40 min. Monday, April
9, 2:00 only. This showing recommended for adults only.

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and/or arbitrary

the

From this material, however, another kind of diary film may be constructed. This is one which takes into account a necessity ~~to~~ "to fix a point in space, in time." Films as different as the Fairbanks and Barrymore travel sketches and Bruce Baillie's odyssey across America in Quixote are more concerned with spatial than temporal limitations. These limitations may be a trip around the world or a trip around a room, as in the DeRoux film - the effect on the screen is the same. A spatial beginning and end has been imposed by the filmmaker. One does not feel that inclusion has been so spontaneous as in the unstructured diary film. A discipline has been imposed and form begins to emerge.

Other films are interested in a temporal discpline. Rien que les heures occurs entirely in Paris, the chronicle element of this film is ~~in~~ time: it begins in the morning and ends in the evening. Brakhage's Sirius shows us only the decomposing body of a dog , but it shows us this record over a period ~~time~~ days. Jay Leyda's A Bronx Morning takes just that, one morning; Humphrey Jeanning's A Diary for Timothy takes a year. Yet, again, the effect on film is the same. Temporal limitations have defined the experience; the discipline of ~~time has~~ marked bounderies and hence achieved form. There are various ways of achieving this, however. One is to use autobiographical film which is itself old~~and~~ but to present in the context of the present. This is what Ron Finne does with the old home-movies which make up People Near Here; this is what the late Jerome Hill did with the autobiographical Film Portrait which uses home-movies as well as entire short films from the artist's work. Something similar occurs (though the means are entirely different) in Straub's Chronik der Anna Magdalena Bach where a past reality is reconstructed (amid many references to the present) and where the simple multi-leveled chronology of the pieces in the Bach notebook is underlined with a ~~temporal double~~ temporal chronology: the time from Bach's second marriage to his death; the time it takes to play the notebook; the time it took to shoot the film; the time it takes to watch it.

Another form which the diary film has taken is represented by those films which actually use diaries (real or imagined) to sustain a chronology which is in the shape of the diary itself. The Daybooks of Edward Weston uses a real diary. We see it, the film illustrates it, and it ends on the final entry. Kind Hearts and Cornets uses a fictitious diary (which we also see) and it is the eventual fate of both diary and diarist (a fate which occurs after both diary and film are finished) which ~~makes up the~~ concludes the chronology. One also sees diaries, used in much less rigorous form, in such pictures as Bergman's Vargtimmen, Pabst's Tagebuch einer Verlornenen, Nelo Risi's Diary of a Schizoid Girl, and others. In other pictures - Nosferatu, the several film adapations of the novels of the Brontë sisters, several by Öphuls, etc - one sees the diary used merely as a chronological variant and the finished film does not, after all, take the shape of a diary. Bresson's Journal d'un curé de campagne is an exception since we not only see and hear diary entries throughout, we also realize that once the diary is done there can be no more film. Godard's Vivre sa vie is in diary form but the diary is not that of the heroine. We see the days pass (each with its own title) and realize that we are witnessing a third-person diary, plainly fictitious, and can only assume that the diary is that of the director.

~~There is also the diary film in which, though entirely reconstructed, all of the events are presented as real. When Marie Menken or Stan Brakhage records a personal event they do so at the time and the events were actual. In~~

VAGABONNY in the Picking
John Bryson vs STAN

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self

Another diary that a filmmaker constructed in the third person for his heroine is Christ Marker's Le mystère Koumiko. There are, however, important differences. Marker went to Tokyo to make a film on the 1964 Olympics. Once there, however, he became more interested in a young girl he met (Kumiko Muraoka) and turned from photographing the athletes to photographing her (there is a sequence in the film where we see this.) The resulting film is a kind of short-hand journal of their relationship which he began by keeping for him. Later, however, it begins to be a ~~her~~ journal that he is keeping for her. To this extent what happens becomes more and more controlled until, at the end, he is constructing scenes - that is, the diary shift from real to ~~fictioutious~~ fictitious. An entirely fictitious diary film is Scott Bartlett's 1970. In it he relived and re-experienced (in 1972) the major events of two years earlier to create a controlled and to this extent imaginary series of journal-like autobiographical scenes.

With films such as McBride's David Holzman's Diary and Stanton Kaye's Georg (the latter unfortunately available for these showings) we continue in the direction of the experiments of Marker and Bartlett and come full circle back to the films of Mekas, Nordon, Breer, Brakhage and others in the first category. Both of these pictures observe the convention that real events are being captured by the camera and that the camera is the instrument through which the diary is being recorded. The difference is that the events are not real and that the diary (which is the film itself) is entirely fictious. Yet, the immediacy of the diary-film form is so strong that in these pictures, and others like them, a kind of tense-shift occurs and we find ourselves believing in them as we believe in those of Brakhage or the Mekas. The tense in all of these films in severe diary form is not that present historical sense which is the tense of all films (even in the Bresson film we know that the priest is an actor acting out a dairy which we have already seen him acting out writing), but rather, a kind of present continuous tense possible in films only if, ~~first~~, you are certain of the actuality being presented (our first category) or if you show the picture you are seeing being made (our last category).

There are doubtless others ~~film~~ forms that the diary film will take, has perhaps already taken, but the above should give an indication of the richness and complexity of this simple-seeming genre. One fixes a point in space and time and consequently reconstructs life; film being film however, one day may be all days, one life may be all lifes.

D.R.

VAGABONNY in the Picture
John Bryson
vs STAN

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Vagabonding in the Pacific with John Barrymore. ca. 1925. Directed and photographed by John Barrymore. Courtesy of Standish Lawder. Silent, 14 min. Around the World in Eighty Minutes with Douglas Fairbanks. 1931. Directed by Douglas Fairbanks. Sound, 78 min. Thursday, March 15, 5:30, Sunday, March 18, 5:30.

Diary of a Country Priest (Le Journal d'un curé de campagne). 1951. Directed by Robert Bresson after the novel by Georges Bernanos. Photographed by Leonce-Henri Burel. With Claude Laydu. Courtesy Audio/Brandon Films. 115 min. Thursday, March 15, 8:00; Saturday, March 17, 8:00; April 6, ~~Monday,~~ Friday, 2:00.

David Holzman's Diary. 1967. Directed by Jim McBride. Photographed by Michael Wadleigh. With L.M. Kit Carson, Penny Wohl. 74 min. Friday, March 16, 2:00; Monday, March 19, 2:00; Monday, April 2 - with Standish Lawder's Diary, 1973, 10 min.

Kind Hearts and Coronets. 1949. Directed by Robert Hamer after the novel by Roy Horiniman. Photographed by Douglas Slocombe. With Dennis Price, Valerie Habson, Joan Breenwood, and Alec Guiness. Courtesy Janus Films. 106 min. Saturday, March 17, 3:00 only.

The Chronicle of Anna Magdalena Bach (~~Das Kronich~~ Chronik der Anna Magdalena Bach). 1967. Directed by Jean-Marie Straub. With Gustav Leonhardt. Music by Leonhardt and the Concertus Musicus Wien. Coutresy New Yorker Films. 93 min. Monday, March 19, 5:30 only.

Notebook.** 1962-63. By Marie Menken. Courtesy Anthology Archives. 10 min. Glimpse of the Garden. 1957. By Marie Menken. Courtesy Anthology Archives. 5 min. Intimate Journals. 1968-71. By Michael Stewart. Chapters 3 and 6. 15 min. Interior with a View. 1969-70. Ken DeRoux. Courtesy Canyon City Cooperative. 9 min. Diary. 1971. David Stone. Courtesy Canyon City Cooperative. 15 min. Tuesday, March 20, 5:30; Thursday, March 22, 5:30.

People Near Here. 1972. Directed by Ron Finne. Courtesy Canyon Cinema Cooperative. Silent, 12 min. Film Portrait. 1965-71. Directed by Jerome Hill. Courtesy Anthology Film Archives. 80 min. Thursday, March 22, 8:00; Friday, March 23, 2:00.

Diaries, Notes and Sketches. 1965-69. Directed by Jonas Mekas. Courtesy of Jonas Mekas. 180 min. Saturday, March 24, 3:00 only.

The Daybooks of Edward Weston. 1965. Part One: How Young I was; part two: The Strongest Way of Seeing. Produced, written and directed by Robert Katz. Photographed by Philip Green. 60 min. Quixote. 1964-65. Directed by Bruce Baillie. 45 min. Sunday, March 25, 5:30; Monday, March 26, 2:00.

July '71. 1972. Directed by Peter Hutton. Courtesy Canyon Cinema Cooperative. 30 min. ~~Sirius Remembered. 1959. Directed by Stan Brakhage. Courtesy Film-makers' Cooperative. Silent, 12 min.~~ Rien que les heures. 1926. Directed by Alberto Cavalcanti. Photographed by Jimmy Rogers. With Nina Chouvalova, Phillipe Heriat, Clifford MacLaglen, Blanche Bernis. Silent, 45 min. Monday, March 26, 5:30; Thursday, March 29, 5:30.

1970. 1972. Directed by Scott Bartlett. Courtesy Scott Bartlett. 20 min. The Koumiko Mystery (Le mystère Koumiko). 1965. Directed and photographed by Chris Marker. Courtesy New Yorker Films. 47 min. Thursday, March 29, 8:00; Saturday, March 31, 3:00.

My Life to Live (Vivre sa vie). 1962. Written and directed by Jean-Luc Godard. Photographed by Raoul Coutard. With Anna Karina. Courtesy Contemporary Films. 82 min. Saturday, April 7, 3:00 only.

VAGABONDING in the Pacific
John Barrymore
vs STAN

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	FILM	I.421

JANUS FILMS, INC.

ACCOUNTING OFFICE - (212) PL3-7100
745 FIFTH AVENUE, NEW YORK, N.Y. 10022

THEATRICAL DIVISION - (303) 737-7161
AND SHIPPING DEPOT
995 SOUTH CLERMONT ST., DENVER, COLO. 80222

RELEASE	PLAY DATE	P.O. NUMBER	DATE	ORDER NO.	INVOICE NO.
KIND HEARTS & CORONETS	3/17/73		1/26/73	Spec-53	37996

SHIP TO:
MOMA
11 West 53rd St.
New York, N.Y.

BILL TO:

BUYER Donald Richie

MUST BE AT	SHIPPING DATE	WILL BE RETURNED TO	RETURN DATE	SHIP VIA
N.Y. DEPOT	3/12	N.Y. DEPOT	3/20	

TERMS:
screening no charge

PERCENTAGE OVERAGES ARE DUE, WITH CORRESPONDING BOX OFFICE REPORT, IMMEDIATELY FOLLOWING ENGAGEMENT.

ALL CANCELLATIONS MUST BE WRITTEN AND RECEIVED AT THE JANUS OFFICE BEFORE SHIPPING DATE.

Rights granted by Janus Films are solely to exhibit the films for the play date(s) and the location specified. Television or cable exhibition is prohibited. Duplication of the films by any means, including taping, is likewise prohibited.

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ACCT. RECEIVABLE COPY

Larry - ask about home movie we saw

Ken DeRoux — at Can. City
Cash —

Mystère Kouniko —

DAVID STEWART

INITIAMA JOURNALS
ask DeRoux

VAGABONNY in the Picking
John Burgess

ask STAN

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FILM	I.421

Marie Menken

Diary Film

Peter B. Hutton — summer, 1971, working at canyon cinema, etc. 35 MIN b/w

David Rimer — film on commune

Marc Alegrett — Voyage au Congo —

Stan Lawder — Diary

Larry — ask about home movie we saw

Ken DeRoux — at Can. City
Cash —

Mystère Kouniko —

DAVID STEWART — INITAMA JOURNALS ask DeRoux

VAGABONNY in the Picking
John Bingose — ask STAN

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FILM	I.421

Contemporary/McGraw-Hill Films

Tel. (212) CI 7-6110

INVOICE
No. 2322
CONFIRMATION No. 1

NEW YORKER FILMS 43 W. 61 St. · New York, N. Y. 10023

PLEASE INSPECT NOW! WE WILL SUPPLY AS INDICATED— NOTIFY US OF ERRORS OR CHANGES AT ONCE!

SOLD TO

Donald Richie,
THE MUSEUM OF MODERN ART,
11 West 53rd Street,
New York, N.Y. 10019

Department of Film.

SHOW DATES

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SHOW DATES

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	1/17/73	3/5/73		GENERAL DELIVERY			NET PAYABLE UPON RECEIPT

PRINT NO	DESCRIPTION		AMOUNT
THIS IS NOT AN INVOICE — OUR INVOICE WILL BE ISSUED AT THE TIME WE SUPPLY	CHRONICLE OF ANNA MAGDALENA BACH - 35mm Unrestricted Showing Playdate: March 19th		$25.00
	EXHIBITOR PAYS TRANSPORTATION BOTH WAYS	SALES TAX	
		DELIVERY CHARGES AND INSURANCE	
		AMOUNT DUE	$25.00

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CONFIRMATION

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NUMBER OF PROJECTIONS:	MAXIMUM AUDIENCE:	RETURN FILMS ON: March 24, 1973
PREVIEW INCLUDED?	VIA: same means	INSURED FOR: $200.00

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FILM	I.421

The Museum of Modern Art

To Richard Oldenburg

From Donald Richie

Date 10 January 72

Re FILM INCLUSION

I am doing (March 15/ April 9) a show called THE DIARY FILM and there is one important film which needs inclusion. It is KODAK GHOST POEMS by Andrew Noren. We have it in the collection and have shown it privately but never publically. I want to show it once as a part of this show , the slot being 2 pm on Friday, March 30. I would also put RECOMMENDED FOR ADULTS ONLY in the calendar. It is forty minutes long and is a record of a man's day to day life with his mistress and is distinguished by about a minute of fellatio. This act is mixed in with doing the dishes and the bed, the housework, etc. Willard has said that the film deserves inclusion but I would be putting it in on my own responsibility. I agreed, but I wanted to let you know. Repuercussions seem unlikely but there might be some. If you want I will make a speech before hand.

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	FILM	I.421

Tel. (212) CI 7-6110

INVOICE
Nº 2323
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Department of Film,
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New York, N.Y. 10019

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→ SHOW DATES → SHOW DATES

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	1/17/73	3/15/73		GENERAL DELIVERY			NET PAYABLE UPON RECEIPT

PRINT NO	DESCRIPTION		AMOUNT
THIS IS NOT AN INVOICE — OUR INVOICE WILL BE ISSUED AT THE TIME WE SUPPLY	THE KOUMIKO MYSTERY - 35mm Unrestricted Showing Playdates: March 29th & March 31st 1973 EXHIBITOR PAYS TRANSPORTATION BOTH WAYS		$50.00
		SALES TAX	
		DELIVERY CHARGES AND INSURANCE	
		AMOUNT DUE	$50.00

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Film Rental Libraries
McGraw-Hill Book Company

Eastern Office: Princeton Rd., Hightstown, N.J. 08520, Telephone 609/448-1700
Midwestern Office: 828 Custer Ave., Evanston, Ill. 60202, Telephone 312/869-5010
Western Office: 1714 Stockton St., San Francisco, Calif., 94123, Telephone 415/362-3115

Shipping Address: SAME AS BELOW

Customer Rental No.: 004423
Customer Order Number:
Page: 01

For all inquiries please refer to this number:
Contact the office nearest you (listed above).

Confirming Address:
ATTENTION OF DONALD RICHIE
MUSEUM OF MODERN ART
11 W 53RD ST
NEW YORK N Y 10019

600

01/17/73

Note: Any films which we were unable to book exactly as requested have been flagged in the "Code" column as follows: Code R—A color or black and white was substituted. Code S—A date substitution was made.

Film Title	Film No.	Shipping Date	Play Dates	Price	Code
MY LIFE TO LIVE F	407029	03-30-73	04/07-04/07		

Rental Conditions:
1. Film rental is for showing at the above address on the dates indicated. Films cannot be altered, televised, or reproduced in any manner whatsoever, without written permission from McGraw-Hill, Inc.
2. Return via Parcel Post, Special Delivery, Insured, no later than day after scheduled showdate.
**Late returns accrue Overtime Charges. Unreturned prints will be billed at sale price.
3. Prints are delivered in good condition: Customer is responsible for film damage.
4. Customer is responsible for full rental charges if cancellation of this order is received by us less than 7 days before above ship date.

Thank You!
Here is your **Film Rental Confirmation**

This is not an invoice

Customer Copy

NUMBER OF PROJECTIONS:	MAXIMUM AUDIENCE:	RETURN FILMS ON: March 24, 1973
PREVIEW INCLUDED?	VIA: same means	INSURED FOR: $200.00

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(415) 332-1514

This is your itemized Invoice and Confirmation. Refer to this number and the SHIPPING DATE on all correspondence and checks.

INVOICE NO.: 3860

SHIPPING DATE: March 5, 1973

SHOW DATE: March 20-21, 1973
March 22-23, 1973

DATE DUE BACK: April 5, 1973

Payment or purchase order in advance of shipping date. Net 30 days on P.O. Service charge at the rate of 1% per month (12% per annum) for all invoices unpaid after 30 days.

SHIP TO:
Attn: Donald Richie
Curator of Film
Museum of Modern Art
11 west 53rd St.
New York, N,Y, 10019

BILL TO:
same

SHIPPED VIA library rate
SPECIAL DELIVERY
INSURED FOR $200.00

CUSTOMER'S ORDER NO.

PRINT NO.	DESCRIPTION	BASE RENTAL	AMOUNT DUE
	Finne: PEOPLE NEAR HERE to be shown 3/22-23/73		GRATIS
	Stone: DIARY to be shown 3/20-21/73		GRATIS
	shipping and handling		3.50
	total		3.50
	We receive an o;k. from Ron Finne. Dave Stone says he will get us a print in time to ship it to you.		
	Ken DeRoux		

NUMBER OF PROJECTIONS:	MAXIMUM AUDIENCE:	RETURN FILMS ON: March 24, 1973
PREVIEW INCLUDED?	VIA: same means	INSURED FOR: $200.00

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	FILM	I.421

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2. Each booking is for the renter's own use; film is not to be subleased to others without our express authorization. Films are rented for one showing only unless otherwise specified.
3. For each subsequent showing on the same day or following day, subject to agreement in advance, add 50% to the base rate. For audience over 200 add 50%, over 500, add 100%, over 1000 triple the base rate.
4. This transaction does not include TV, Broadcast, Duplication, Theatrical or Export Rights.
5. Films are shipped via parcel post PREPAID. They must be returned by the means specified on the invoice; PREPAID, SPECIAL DELIVERY, INSURED.
6. Films must never be retained beyond date reserved. Ship them back the same day or next day at the latest. OVERTIME SURCHARGE ON FILMS RETURNED LATE AT THE RATE OF 50% BASE RENTAL PER DAY OVERDUE.
7. Return films to us, except when authorized in writing to return them to another place.
8. Films must be returned heads out, in our cans, on reels of equal quality and in our shipping cases. Substitutions will be charged for.
9. You agree to pay all costs of collection of any unpaid invoice amount, including attorney's fees.
10. Cancellations are not acceptable unless received at least four (4) working days prior to the SHIPPING DATE.
11. Exhibitors must accept sole liability for print loss and legal expense due to local censorship action.
12. THE RENTER ACCEPTS COMPLETE RESPONSIBILITY FOR ANY PRINT WHILE IN HIS POSSESSION. THE USER IS URGED TO REPORT ANY DIFFICULTY IN PROJECTION OR DAMAGE. PRINTS ARE CAREFULLY INSPECTED FOLLOWING EVERY BOOKING, AND REPAIRS MADE BEFORE BEING SHIPPED TO YOU. DO NOT ATTEMPT TO SPLICE OR REPAIR A DAMAGED PRINT WHILE IN YOUR POSSESSION: RETURN THE PRINT IMMEDIATELY TO US. MINIMUM CHARGES WILL BE ASSESSED FOR REPAIRS UNLESS OUR INSPECTION REVEALS EXTREME CARELESSNESS OR DAMAGE REQUIRING REPLACEMENT OF A SEQUENCE OR COMPLETE FILM. YOU WILL BE BILLED FOR EXTENSIVE SPROCKET DAMAGE, EXTENSIVE SCRATCHING OF THE FILM BY PROJECTORS WHICH HAVE BEEN THREADED IMPROPERLY – OR WHOSE FILM PASSAGES HAVE NOT BEEN CLEANED THOROUGHLY. THE CHARGE DEPENDS ON THE EXTENT OF THE DAMAGE AND IS BASED ON THE REPLACEMENT COST TO THE FILMMAKER. YOU ARE URGED TO SUPERVISE PROJECTION AND HANDLING WITH THE GREATEST CARE.

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INVOICE NO.: 3811
SHIPPING DATE: March 12, 1973
SHOW DATE: March 20, 21, 1973
DATE DUE BACK: April 4, 1973

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SHIP TO:
Donald Richie
Curator of Film
Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

BILL TO:

same

SHIPPED VIA U.P.S. BLUE LABEL AIR MAIL
INSURED FOR $100.00
CUSTOMER'S ORDER NO.

PRINT NO.	DESCRIPTION	BASE RENTAL	AMOUNT DUE
	DeRoux: INTERIOR WITH A VIEW	GRATIS	
	Air Mail shipping ~~and handling~~		3.50

Mr. Richie -
I have forwarded your requests. In the case of Dave Stone's DIARY, we do not have a print. Hopefully he will supply you or us with a print by that time. Finne's PEOPLE is available and if he advises us so, we will send a shipping invoice.
My film will be returning from a booking so will have to send it air mail.
Have you seen Peter Hutton's JULY '71 etc. (30 min.). It's a diary type film which I would highly recommend. We have a print.
Thanks—
Ken DeRoux

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PREVIEW INCLUDED?	VIA:	INSURED FOR:

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3. For each subsequent showing on the same day or following day, subject to agreement in advance, add 50% to the base rate. For audience over 200 add 50%, over 500, add 100%, over 1000 triple the base rate.
4. This transaction does not include TV, Broadcast, Duplication, Theatrical or Export Rights.
5. Films are shipped via parcel post PREPAID. They must be returned by the means specified on the invoice, PREPAID, SPECIAL DELIVERY, INSURED.
6. Films must never be retained beyond date reserved. Ship them back the same day or next day at the latest. OVERTIME SURCHARGE ON FILMS RETURNED LATE AT THE RATE OF 50% BASE RENTAL PER DAY OVERDUE.
7. Return films to us, except when authorized in writing to return them to another place.
8. Films must be returned heads out, in our cans, on reels of equal quality and in our shipping cases. Substitutions will be charged for.
9. You agree to pay all costs of collection of any unpaid invoice amount, including attorney's fees.
10. Cancellations are not acceptable unless received at least four (4) working days prior to the SHIPPING DATE.
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INVOICE NO.: 3861

SHIPPING DATE: March 9, 1973

SHOW DATE: March 26-29, 1973

DATE DUE BACK: April 12, 1973

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Attn: Donald Richie
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II west 53 rd St.
New York, NY. 10019

BILL TO:

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CUSTOMER'S ORDER NO.

PRINT NO.	DESCRIPTION	BASE RENTAL	AMOUNT DUE
	Hutton: JULY 1971, IN SAN FRANCISCO, LIVING AT BEACH STREET, WORKING AT CANYON CINEMA, SWIMMING IN THE VALLEY OF THE MOON.		GRATIS
	shipping and handling		2.80
	total		2.80

Peter Hutton is in Bangkok, Thailand. I am o.k. ing this showing for him and have sent him a note to that effect. I'm sure it will be o.k. with him.

Ken DeRoux

P.S. We'd also appreciate any copies of reviews these shows might receive. Thanks - Ken

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PREVIEW INCLUDED?	VIA: same emans	INSURED FOR: $200.00

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most interesting young choreographers are Dutch. Earlier in the season one of them, Rudi van Dantzig, dominated the Harkness Ballet appearances with his "Monument for a Dead Boy." Now, with the Netherlands Dance Theater, it is the turn of that country's other major, young choreographer, Hans van Manen.

During the forthcoming season a number of van Manen works are to be seen, but on this occasion the pro-

OSCARS CEREMONY DUE TO BE SOLEMN

Gregory Peck Will Deliver a Tribute to Dr. King

By BOSLEY CROWTHER

Special to The New York Times

HOLLYWOOD, April 9—A somewhat more solemn ceremony of presenting Academy Awards than is customary is expected to be held tomorrow night in Santa Monica's Civic Auditorium. The two-hour ceremonies will be broadcast over the A.B.C.-TV network starting at 7 P.M. (10 P.M. New York time).

The 48-hour postponement of the presentation from last night, which was ordered Saturday by the Board of Governors of the Academy of Motion Picture Arts and Sciences as a mark of mourning for the Rev. Dr. Martin Luther King Jr., has allowed time for altering the arrangements of the program and for Bob Hope to do some rewriting of his script. Mr. Hope will be master of ceremonies for the 14th time at this 40th annual Oscar event.

Gregory Peck, the president of the academy, will open the ceremonies with a tribute to Dr. King and an expression of the grief of the motion-picture industry before turning the stage over to Mr. Hope.

Circumspect About Quips

It is expected that the comedian will be cautious with his quips and will avoid the sort of sharp satirical reference to political figures and issues for which he is famed.

Several prominent artists who had said they would not participate if the affair had gone on as originally scheduled — among them Diahann Carroll and Sidney Poitier, who are to present Oscars; Sammy Davis and Louis Armstrong, who will sing Oscar-nominated songs, and Rod Steiger, Quincy Jones and others who are nominees for awards — are now expected to join the show.

The most conspicuous change brought about by this delay of the Oscar presentation, so far as the Hollywood community is concerned, is the cancellation by the academy of the postceremony Governor's Ball, which was to have been held in the Grand Ballroom of the Beverly Hilton Hotel.

This ordinarily glittering gala, which is not shown on television and is invariably the occasion for the Oscar winners and their well-wishers to celebrate, has been omitted as inappropriate.

Screen: Where Nightmares Converge

Bergman Puts Spirits in 'Hour of the Wolf'

HOUR OF THE WOLF, written and directed by Ingmar Bergman; produced by AB Svensk Filmindustri and distributed by Lopert Pictures Corporation. At the 34th Street East Theater, east of Third Avenue. Running time: 88 minutes.

Alma ..... Liv Ullmann
Johan ..... Max von Sydow
Baron von Merkens ... Erland Josephson
Corinne von Merkens ..... Gertrud Fridh
Gamla Fru von Merkens .. Gudrun Brost
Ernst von Merkens ..... Bertil Anderberg
Arkivarie Lindhorst ..... Georg Rydeberg
Kurator Heerbrand ..... Ulf Johnson
Damen Mod Hatten .... Naima Wifstrand

By RENATA ADLER

THE hour of the wolf is that hour of night when most phantoms are at large and fears of the unknown grow, and in "Hour of the Wolf," which opened yesterday at the 34th Street East, Ingmar Bergman takes on again, as he did in "Persona," the power of one person's insanity or silence over another. Silence, especially among beings (God, for example) who have populated worlds of their own without offering the key to them, has occupied Bergman for a long time. This time, he populates the screen with a few of his own apparitions, some of whom—notably a 216-year-old lady with a parasol—are quite charming. Others are disgusting or terrifying. And then he himself is silent, or at least only raises the question, whether these characters exist or not.

●

The movie begins with a black screen, and titles telling what it is about. (The written word becomes more and more important in films as it accustoms the eye incidentally to moving about the screen, instead of being passively receptive to it.) The story concerns an artist, Max von Sydow, who goes with his pregnant wife to a hut on an island—where he goes mad and vanishes, leaving his diary. The wife, played by Liv Ullmann, remains on the island and—in a very long monologue spoken directly to the audience—continues the story where the titles leave off. Then, the movie of their time together begins.

Von Sydow's sanity is disintegrated under the pressure of an old erotic obsession, a real or imaginary memory of the murder of a small boy, the limitless tactlessness of some real or imaginary characters at a neighboring chateau, and the demons who—when he is painting, or at the hour of the wolf—appear to him. His wife, out of love, grows to share a little of his madness; some of his apparitions appear to her, too, and at the end of the movie she wonders whether her failure to accept all of them was a failure of love. With the ambiguity about whether the apparitions can be said objectively to exist or not—the camera, after all, presents them as ontologically there—the implication is that a failure to accept them would be a failure of responsiveness to Bergman on the audience's part.

And it would. It takes great power for an artist to win through to the edge of madness, suicide, memory and guilt so continuously as Bergman does and come back with so much that seems familiar, out of an old dream or an old nightmare. Bergman works where people's nightmares converge. The acting, of course, by Von Sydow, Miss Ullmann and Ingrid Thulin, as the object of his former love is too good to be apparent, and some of the images—the arrival by rowboat of Von Sydow and Miss Ullmann on the desolate shore of the island, Von

Von Sydow Is Starred as Insane Artist

Sydow running his hand over a naked body he believes to be a corpse, Miss Thulin's legs gradually appearing down from the upper left edge of the screen as she runs to meet him—are as memorable as anything from Bergman's earlier films. (The circus performer's rescue of his naked wife in "The Naked Night" and the procession in "The Seventh Seal" come to mind.)

●

There is also a very eccentric kind of humor. Von Sydow, on his way to Miss Thulin, sees another character walk across a floor and up a wall. "It's only my jealousy," the character says, "Please go away." One scene, in which a lady dismantles her face when she takes off her hat, is very strongly repellent, and it might be a good idea to look away for a few seconds when it begins.

"Hour of the Wolf" is not one of Bergman's great films but it is unthinkable for anyone seriously interested in movies not to see it.

PREVIEWS THIS SUN. 8:30
thru Apr. 28 - $3 and $3.50



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Acts I & III
as a stage oratorio
HOWARD MITCHELL
conducting
• JESS THOMAS
(U.S. debut in Bayreuth role)
• THEODOR UPPMAN
• MALCOLM SMITH
• UNIVERSITY OF MARYLAND CHORUS
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Camelot • Taste of Honey
MICHAEL RABIN
soloist in
Tchaikovsky Violin Concerto
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Treacy as Father Grey, Charles Coad as Ambrose [illegible]
of thousands that flows from the cracked concrete alleys of the Mission District onto the roof of the Reno Hotel. Artwork by Susan Buzak.

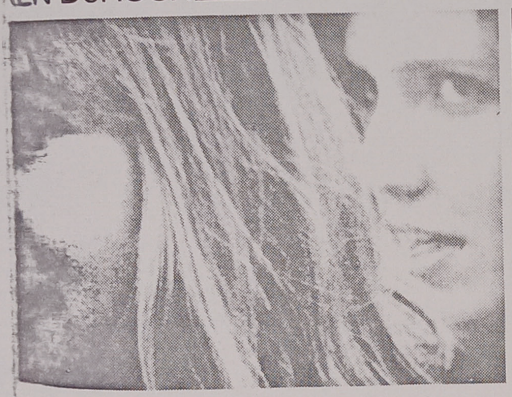
The trials and tribulations of sweet, innocent little Elodea who plays every role that she is told to play until her Christ in the form of her lover liberates her.

"The Christ of the Rooftops is Herb de Grasse's most recent film. Surreal ... without the gimmicks of surrealism. Erotic, comic, delicately tragic, and somehow terribly personal to the viewer. Through all of deGrasse's films one senses this one man film company busily engaged in writing an autohagiography.* No reviewer can fall back on the practice of talking of what the films are "about" -- no statement more compact or shorter than the film will be accurate. The whole film is the meaning -- and even then the other films hover around the one, promising a different view. The archetypes in the film become living presences ... fragments of the viewer."--Gene Fowler

*autobiography of one's sainthood.

FIRELADY Color Silent 16mm 23 min. Rental $23

KEN DeROUX



RIDING OUT

BLACK & WHITE SOUND 6 MINUTES $6.00

"Riding Out)...makes trenchant use of surrealistic imagery and sound." -Thomas Albright, SAN FRANCISCO CHRONICLE

"a solid mood. One of the superior films in the Canyon category." -Jack McCarthy, CC News #70-4.

Texture/Surface: Harsh, Grainy.

Environments: Water, Weeds, Mist, Rooms, Meadows, Hills, Corrals, Dirt Roads, Old Bones, Reflections.

Structure: Tensions, Juxtapositions, Collisions, Repititions, Episodic (1968)

INTERIOR WITH A VIEW

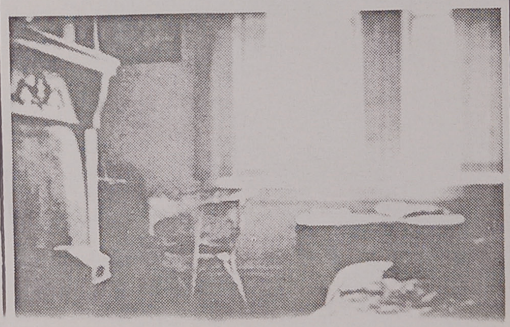
COLOR SOUND 9 MINUTES $9.00

Shot and structured around the interior of an apartment fronting on a street in San Francisco. The movements and comments of the people in the film are seen and heard against a background of the urban environment.

The film begins in anagrams and ends in darkness.

"Life inside this room is continuously connected with the outside, as various words are made up from the words outside (first sequence)...Each person has an interior with a view..."
"I identified with an exposition of the baffling surrealism which passes as our daily consciousness."
(comments of students in a film class)

With Daniel DeRoux, Sandra Marshall and Richard Olsen.
Musical excerpts from Francis Poulenc. (1969-1970).



Cannes Festival 1968 (Critics Week)

Berlin Festival 1968

Running time: 93 minutes

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CHRONICLE OF ANNA MAGDALENA BACH

(Chronik Der Anna Magdalena Bach)

Italy/West Germany 1968

Production Company	IDI Cinematografica (Rome)/RAI (Rome)/ Franz-Seitz Film (Munich)/Kuratorium Junger Deutscher Film (Munich)/ Hessisches Fernsehen (Frankfurt)/ Straub-Huillet (Munich)/Filmfonds(Munich) Telepool(Munich)
Producer	Gianvittorio Baldi
Director	Jean)-Marie Straub
Screenplay	Jean-Marie Straub, Daniele Huillet
Photography	Ugo Piccone, Saverio Diamanti, Giovanni Canfarelli
Editor	Daniele Huillet, Jean-Marie Straub
Art Director	
Music	Works of Johann Sebastian Bach
Orchestras	Cocertus Musicus, Musica Antica Ensemble, Vienna, Concert Group of the Schola Cantorum Basiliensis, Basle
Choir	Hanover Boys' Choir
Sound	Louis Hochet, Lucien Moreau

Leading Players

Johann Sebastian Bach	Gustav Leonhardt
Anna Magdalena Bach	Christiane Lang

Cannes Festival 1968 (Critics Week)

Berlin Festival 1968

Running time: 93 minutes

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THE NEW YORKER

SEPTEMBER 21, 1968

ANY film of Welles' always seems to employ the full vocabulary of cinema. Jean-Marie Straub's "Chronicle of Anna Magdalena Bach," to be shown in the Festival, does exactly the opposite. It falls into a category now officially and quite unsarcastically called "minimal art." In a frugal way, the photography looks nice. The camera doesn't move during shots, and the shots, in black-and-white, are held for a very, very long time. A thin-faced Dutch harpsichordist called Gustav Leonhardt plays the role of Bach. I had imagined Bach fatter, and also jollier, but I do see that it can't be easy to find a fine harpsichordist, organist, and conductor who also has the right shape and humor for the part. The film probably doesn't care, in any case. Verisimilitude is pared away as part of the reigning thrift. The film covers a lot of years, for instance, but the Bachs don't age. If it stooped to be human, I suppose it could be said to be told from the point of view of Anna Magdalena (played by Christiane Lang, who has a mournful nose, and a dogged touch on the clavichord). To be more exact, its point of view is the dates of her marriage. The music is restricted rigorously to the years of her life with her husband. Considering the stark pedantry of the film, is there a source for making Anna Magdalena so draggy? I suspect the film of contributing to that. Bach himself is no ball of fun, though an arctic smile plays round his lips when he gets to a pleasing bit in his own music. The film certainly has deliberate reasons for showing the characters so, but I think they have mostly to do with preserving the purity of the film's—well, minimality. That minimality begins to thin your blood, and you live on less oxygen than usual, or fewer calories, or something. It is like spending a week in a Trappist retreat eating nothing but black bread and raw onion. After a bit, even the onion is a feast—too much. I came out blessing the film for letting me listen to Bach and look quietly for five-minute takes at the back of the substitute Bach's periwig, and then I thought: Hell, you can buy the records. But this isn't fair, either, because the film does perform the rare technical feat of recording the clavichord, which is the devil's own job, and the result is a great joy to hear, if you care. As soon as I cottoned on to the trick of thinking of the film as an exercise in living on short commons, I liked it very much. At least twice, you are handed out a photograph of a moment of human behavior; as long as you expect none, two is a lot. One of the shots is a Vermeer composition of a small Bach daughter in a white dress amusing herself with a doll while Mummy practices Daddy's *Klavierbuch*. The other has the voice of a child saying that someone has sent some wine. In context, the moments seem a fun fair and a binge, like the spree of someone turning over during an eight-hour film chronicle of sleep. And, all the while, Bach's music is going, played by grave gentlemen in breeches, with the sunlight pouring through church windows. I mean, it *is* better than looking at the record sleeve. The paucity of human material concentrates the mind on counterpoint wonderfully.

And, besides, the film is one of the very few about a composer that haven't been ridiculous, so the terrible restraint is probably justified. It deliberately creates a vacuum, which you have to fill yourself, in your own sloppy way. Sometimes I watched the moments when the pretend Bach changed manuals on the harpsichord, and sometimes I fell into things that never get into reviews, like thoughts of dinner, and what to do with your life, and how bitterly cold the air-conditioning can be in America.

—PENELOPE GILLIATT

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NOTES ON THE CHRONICLE OF ANNA MAGDALENA BACH

From Frankfurter Rundschan, April 6, 1968

This film and television page is dedicated exclusively to one director and one film: Jean Marie Straub and his CHRONICLE OF ANNA MAGDALENA BACH. Straub has made three previous films, of which only one came to our cinemas, namely his first, a short film based on Boell's "Hauptstaedtischem Journal." His second film, NICHT VERSOEHNT, also based on Boell ("Billard um Halb Zehn"), ran in only a few theatres in the Federal Republic, although it won considerable international acclaim. Although it is to be hoped that the chances for Straub's CHRONICLE OF ANNA MAGDALENA BACH will be better in this respect, one cannot make enough efforts for this director and his few works. We are doing our best here. We are of the opinion that Jean Marie Straub, while perhaps not the most famous, is certainly the most noteworthy director among our young cinema people; he has decidedly enhanced the picture of West German films in the eyes of others.

Straub's third film is his oldest project. Although it was conceived before MACHORKA MUFF (1963), and NICHT VERSOEHNT ("Unreconciled," 1965), both adapted from works by Boell, Straub was only able to realize CHRONICLE OF ANNA MAGDALENA BACH in 1967. This return to an early concept is no regression. CHRONICLE shows in its original form the idea that was recognizably developed in his first two efforts; this is a step few were prepared to follow, even if it did increase the number of Straub's admirers. Yet esteem for this director and his films - however impressive and exemplary they may be - must not be a matter of loyal fanaticism; esteem must not be blind; it should be a basis for invest-

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igation, since a critique must always be substantiated.

It is immediately apparent what Straub did not have in mind; namely, one of the customary film biographies of a musical artist, either in the vein of the Austrian "Eroica," or following the precedent of "Dreimaederlhaus." This was not to be expected of him, even if a few people who had read the scenario were of the opinion that a cultural film of unfortunate memory was about to be made. The word CHRONICLE hinted at the style and form to be used; OF ANNA MAGDALENA BACH told us in what perspective we would see Bach, and also determined the distance at which Straub would display him; the words also stressed the importance given to Bach's second wife in this film.

It is noteworthy that in a film universally rumored to be a "Bach-Film," the name of the composer appears in the title only in connection with that of his second wife. It is not the greatness of his artistic genius to which hommage is in fact paid, which is centrally displayed, but rather the story of his marriage seen against the framework of his labors. "It's a love story," said Straub in an early interview in "Filmstudio" (No. 48), before shooting started. We are shown the life of a woman consumed by her husband to whom she is passively devoted, as well as by the music which is his livelihood. In the film, she experiences happiness, which is suited to her mentality, not through her husband, but through his cousin who sends her "several carnations, because I dearly loved gardening," and also through a linnet of which Johann Sebastian did tell her, but which was again bought for her by his cousin.

Straub does not deal with this hoppiness too lightly or sentimentally, nor does he glorify it as the participation a simple woman has in an artist's life. Without any definite statement to that effect, Straub gives the spectator a hint that the happiness which he stresses so little is very limited, weak, and narrow; a passing hint at the toil, dependance and oppression with which this marriage is adorned.

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Straub does not maintain that art is glorious justification for a frustrated existence. The spectator cannot even regard art with vulgar pleasure. What is so provacative in CHRONICLE, is that art is shown to be like any other work; it is the only profession in which Bach can find real meaning and which he must therefore follow.

Art is shown as work which can fill a lifetime; thus it also fills the film. However, art is not used to show biographically the states of the composer's mind, nor to give events a meaningwhich could not otherwise have been gathered from the picture. In two places only does Straub touch on symbolism and psychology; once, when he ends the introductory chorus of the "Passion of St. Matthew" with a shot of a sunset and pebbles on a each, and once when Anna Magdalena is ill, while Bach is far away, and the background music is the Cantata "When will you come, O my Saviour, I await you - I come, I come." Here the connection between the music and the picture seems too close, even though actual separation and separation by death, about which Anna Magdalena is thinking, give rise to two possible interpretations. Apart from this, Straub uses psychology and double meanings as little in this film as in his earlier ones.

When dealing with a story from the past which is completely foreign to us, such as about the Bachs and their times, Straub feels that reality cannot be reconstructed in a uniform, unbroken manner, as if the incidents were taking place again - incidents about which we really know nothing. (Thus we are not shown Bach composing with furrowed brow and artistic exhaustion; we see him at his instrument. There is no exciting dialogue; where there is dialogue at all, Bach's actual words are used.) Anyway, Straub believes that he can reproduce reality with vignettes, mosaics, and factual documents. His aim is not a completely continuous, realistic story with the dramatic incidents arranged chronologically, but rather a chain of material whose parts vary in intensity. His material in CHRONICLE reaches from film flashes through documents, contemporary engravings, Bach's and other people's own words spoken or filmed, all

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the way to the pieces of music which are the framework for the architectural lay-out of the film.

We are used to frequently changing attractions for our eyes, so we are irritated (though not surprised), by the long static camera settings, in which angles are changed very rarely. This is in keeping not only with the day by day reports given by Anna Magdalena, but even more with Straub's film style in which predominance of visual movement is sacrificed in favor of equal treatment of sound, picture, and music. We are used to the movement of characters and cameras to indicate action; here the immobility brought about by the long camera settings seem to have sucked action out of existence. Actually, action has only been relocated in the spectator, who must depend on his imagination and mental agility to make use of the stimuli he receives from various levels of the film.

Straub is able to dissolve the feeling of time, once he has discarded unbroken reality which he does in CHRONICLE more resolutely than in UNRECONCILED. Bach and Anna Magdalena do not age in CHRONICLE, even though the film describes their lives from the beginning of their marriage until Bach's death. Straub's CHRONICLE also contains a paradox concerning music, the art form which is realized by means of time, and yet renders time powerless; it is at once a consequence and a coincidence. Time stands still.

Yet one can by no means say that a mystery is being unfolded. At first glance, Straub's films might seem to be sterile monuments, but they are prevented from so being by the brittleness of their content, which unashamedly includes and reflects the conditions under which the film was made, conditions, moreover, which in themselves influence the film. To be sure, Straub tries to preserve historical accuracy in costumes (more than 90 different wigs), contemporary orchestras, interpretation, instruments, geographic locations, and existing documents. But it is also certain that he does not hide the differences which distinguish his world from an unhistorical flashback to the past.

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Not for a minute is the spectator allowed to forget that he is seeing a film (not "the Life of"). In some places, such as in the quoted documents and in the language of Anna Magdalena's commentary, there is a strangeness which approaches incomprehensibility. If Straub had simplified matters for us by changing old speech mannerisms to modern phrases, he would have lost this shading. Furthermore, purists may be horrified (as indeed they might be by the entire film), when Straub has the actor playing Johann Sebastian read some of Bach's letters with a Dutch accent. The actor is the Dutch interpreter of Bach Gustav Leonhardt, whose musical understanding most closely approaches Straub's (see Juncheinrich's critique on this page). But thus all identification of the actor as the historical figure becomes impossible. Leonhardt's portrayal grasps the real Bach; it is difficult to achieve greater artistic perspective without falling back on tricks (such as Hamlet in modern dress).

Straub said that his CHRONICLE OF ANNA MAGDALENA BACH is also a film about Germany. It is about a German tragedy, an artistic tragedy. The artist is forced to prostitute himself in order to live - just like Bach, a Protestant who composed Catholic masses. What does happiness consist of in this life? Is it perhaps art? It is work which is badly paid.

Wolfram Schuette

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NOTES BY JEAN MARIE STRAUB

Born under Capricorn on the Sunday after Epiphany in the town where Paul Verlaine was born (Et si j'avais cent fils, ils auralent cent chevaux/Pour vite deserter le Sergent at l'Armee), and baptised with the name of one of the first draft dodgers (Jean Marie Vianney, the priest of Ars), in the year when Hitler came to power ...

Until 1940 heard, learned, and spoke only French, both at home and outside. Suddenly had to hear and speak only German outdoors, and had to learn it at school where every French word was forbidden ...

After the liberation, studied for the first part of a degree at the Jesuit'College Saint-Claimant'(where I learned that inattention is not only a poetic virtue), and finished the degree in the city school.

Demonstrations against the sad programming in the cinema at Metz; first brushes with the French police. From 1950-51 til 1954-55 director of a film club in Metz, simultaneously student at University of Strasbourg (1951-52), and Nancy (1952-53 and 1953-54).

November 1954: arrival in Paris with idea for a film biography to keep me busy evenings: CHRONICLE OF ANNA MAGDALENA BACH; Algerian Revolution; met my wife.

Watch a bit of shooting by Gance (LA TOUR DE NESLE), Renoir (FRENCH - CANCAN, ELENA ET LES HOMMES), Rivette (LE COUP DE BERGER), Bresson (UN CONDAMNE A MORT S'EST ECHAPPE), Astrue (UNE VIE).

In Germany since 1958. First travelled for two years - on the tracks of J.S. Bach. 1963 Machorka Muff. 1965 - Nicht versoehnt oder Es hilft nur Gewalt wo Gewalt herrscht ...

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novembre - décembre 1972

musée du cinéma

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Mardi 21 novembre

19h30 / Animation canadienne
Norman McLaren 1960-1972
LIGNES HORIZONTALES / LIGNES VERTICALES / DISCOURS DE BIENVENUE / CANON / MOSAIQUE / PAS DE DEUX / SPHERES / SYNCHROMIE / BALLET ADAGIO

21h30 / NAZARIN de Luis Bunuel / Mexique 1958 / images : Gabriel Figueroa / avec Francisco Rabal, Marga Lopez / v.f. / n. et b. / 98 m.

"Le personnage de Nazarin je l'aime bien. C'est un curé. Et puis après? Il pourrait aussi bien être coiffeur ou garçon de café. Ce qui m'intéresse en lui, c'est qu'il tient à ses idées, qu'elles sont inacceptables pour la société, et qu'après ses aventures avec des prostituées, des voleurs, elles le conduisent à une condamnation sans appel par les forces de l'ordre".

Bunuel (1961)

Mercredi 22

19h30 / ORDET (LA PAROLE) de Carl Th. Dreyer / Danemark 1955 / avec Henrik Malberg, Emil Hass Christiansen / s.-t. f. / n. et b. / 125 m.

"Dans ORDET, le miracle chrétien qui, dans le vieux drame kirkegaardien de Munk était pris au pied de la lettre, devient chez Dreyer, comme les dieux de la tragédie grecque, pure fable. C'est un prétexte poétique pour exprimer le rêve d'une victoire de la nature, de la vie terrestre sur ses racines obscures et sur la mort."

Barthélemy Amengual

21h30 / Cinéma canadien
NEON PALACE — A 50'S TRIP — A 60'S TRIP de Peter Rowe / Canada 1970 / images : James Lewis / prod.: Acme Idea & Sale Production / v.o. / couleur / 100 m.

L'Amérique où nous avons grandi, celle des années 50 et 60, du Rock & Roll et de la guerre de Corée à Richard Nixon et à la culture psychédélique: des modes de vie distincts mais qui ne sont pas sans se ressembler.

Jeudi 23

20h / Italie 60-70 (1)

KAPO de Gillo Pontecorvo / Italie 1960 / avec Susan Strasberg, Laurent Terzieff, Emmanuelle Riva / v.f. / n. et b. / 116 m.

"Je suis insatisfait du cinéma actuel, bien que je n'aie pas d'idées très claires sur le cinéma qu'il faudrait faire. Je voudrais être moins esclave des "lois permanentes" du spectacle cinématographique, c'est-à-dire de toutes les concessions qu'on considère comme inhérentes à ce spectacle public."

Pontecorvo (1961)

Vendredi 24

19h30 / Italie 60-70 (2)
LA LUNGA NOTTE DEL '43 (LA LONGUE NUIT DE 1943) de Florestano Vancini / Italie 1960 / scénario: Concini, Pasolini, Vancini / avec Gabriele Ferzetti, Belinda Lee, Gino Cervi / v.f. / n. et b. / 105 m.

La guerre civile s'est décaînée sur l'Italie du Nord après le 8 septembre 1943. Le secrétaire fédéral du Fascio de Ferrare est assassiné dans des circonstances assez troubles.

21h30 / Italie 60-70 (3)
CRONACA FAMILIARE (JOURNAL INTIME) de Valerio Zurlini / Italie 1962 / d'après Pratolini / images: Giuseppe Rotunno / avec Marcello Mastroianni, Jacques Perrin, Salvo Randone / v.f. / couleur.

"Nous sommes tous, nous, réalisateurs italiens, les fils du néo-réalisme, même si celui-ci a changé d'objectif pour aller plus en profondeur et plus à l'intérieur des êtres, au lieu de maintenir l'ample regard social qui a caractérisé sa naissance."

Zurlini (1963)

Mardi 28 novembre

19h30 / Italie 60-70 (4)
ROGOPAG de Godard, Gregoretti, Pasolini, Rossellini / Italie 1962 / avec Rosanna Schiaffino, Alexandra Stewart, Orson Welles, Ugo Tognazzi / v.o. / n. et b.

"Stracci (le Christ de LA RICOTTA) n'est plus un héros du sous-prolétariat romain en tant que problème spécifiquement italien, mais c'est le héros symbolique du tiers-monde. Cela sans doute est plus abstrait et moins poétique, mais, pour moi, plus important".

Pasolini (1965)

21h30 / Italie 60-70 (5)
UN UOMO DA BRUCIARE de Valentino Orsini, Paolo et Vittorio Taviani / Italie 1962 / avec Gian Maria Volonté, Didi Perego, Spyros Fokas / v.o. / n. et b.

"UN UOMO DA BRUCIARE est un acte d'amour pour le néo-réalisme (et pour le moment agressif de la Résistance, pour la naissance du mouvement ouvrier et paysan de l'immédiate après-guèrre)."

Paolo Taviani (1971)

Mercredi 29

19h30 / Italie 60-70 (6)
I FIDANZATI (THE FIANCES) d'Ermanno Olmi / Italie 1962 / avec Carlo Cabrini, Anna Canzi / s.-t. a. / n. et b. / 84 m.

"L'atmosphère que j'ai cherché à obtenir dans I FIDANZATI visait à rendre compte de l'individu dans son comportement quotidien, son intimité à laquelle personne ne semble prendre part, et cela, non par l'intermédiaire du drame, mais par celui des mille petits drames qui gisent en chacun de nous . . ."

Olmi (1964)

21h30 / Cinéma canadien
PEUT-ETRE MAURICE RICHARD de Gilles Gascon / Canada 1972 / prod.: ONF / v.o. / couleur / 66 m.
Pour le public, c'est un grand joeur de hockey, un des meilleurs, et un véritable héros populaire. Pour ses amis, et même pour ses critiques, Maurice Richard est un homme d'une qualité exceptionnelle.
JE CHANTE A CHEVAL de Pierre Bernier, Jacques Leduc et Lucien Ménard / Canada 1972 / prod.: ONF / v.o. / couleur / 58 m.
Willie Lamothe est la vedette québécoise de la chanson western depuis 25 ans. Tourné pendant ses concerts et ses voyages le film témoigne de l'attachement de Lamothe pour son public et sa musique.

Jeudi 30

20h / Italie 60-70 (7)
MAMMA ROMA de Pier Paolo Pasolini / Italie 1962 / avec Anna Magnani, Franco Citti, Silvana Corsini / s.-t. f. / n. et b. / 100 m.

"ACCATTONE et MAMMA ROMA avaient une dimension épique, quasi sacrale: ces premiers plans, ces découvertes par petits panoramiques, ce monde laissé à son innocence de poème . . ."

Pasolini (1965)

Vendredi 1 décembre

19h30 / Italie 60-70 (8)
COMIZI D'AMORE de Pier Paolo Pasolini / Italie 1963 / v.o. / n. et b.

"COMIZI D'AMORE est un film sur l'amour, aujourd'hui, en Italie; film fait presque entièrement d'interviews, on peut le définir comme cinéma-vérité, mais d'un type particulier, parce que Pier Paolo Pasolini impose graduellement un ordre au chaos de ces interviews".

Adriano Apra

21h30 / Italie 60-70 (9)
L'APE REGINA (LE LIT CONJUGAL) de Marco Ferreri / Italie 1963 / scénario: Parise, Azcona, Ferreri / avec Marina Vlady, Ugo Tognazzi / v.f. / n. et b. / 92 m.

"Dans L'APE REGINA, l'homme n'est pas une victime, il est depuis le début co-responsable de tout ce rapport. Il est clair que celui qui s'occupe de la femme aujourd'hui, doit modifier, approfondir ses idées, parce que la femme est un gros problème dans notre société, parce que c'est le noeud du rapport avec l'homme, rapport qui lui aussi a été gâché par l'Eglise". **Ferreri (1971)**

Projections / Les projections de la Cinémathèque sont ouvertes au public. Aucun abonnement n'est nécessaire. Le prix d'entrée est de $0.55 par séance. Les programmes doivent parfois être modifiés sans préavis. Pour tout renseignement, téléphoner au no 844-8734 aux heures d'ouverture, et au no 866-4688 durant la journée.

Musée / La salle d'exposition permanente fait partie des bureaux de la Cinémathèque au 360 McGill. De nombreux appareils et documents y sont exposés qui illustrent l'histoire du cinéma de 1870 à nos jours. L'exposition est accessible du lundi au vendredi, aux heures ouvrables. **L'entrée est gratuite.** Les visites de groupes se font sur rendez-vous seulement.

Les programmes mensuels peuvent être obtenus en téléphonant au no 866-4688. Ils sont également disponibles à la Bibliothèque nationale, dans de nombreuses librairies et aux cinémas Le Dauphin, Elysée Outremont, Verdi et du Vieux Montréal.

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la cinémathèque québécoise

Mardi 5 décembre

19h30 / FARREBIQUE de Georges Rouquier / France 1946 / caméra: Marcel Fradetal / musique: Henri Sauguet / v.o. / n. et b. / 100 m.

"Si vous demandez à la famille de FARREBIQUE de vous jouer le Cid, ça ne collera pas. Si vous leur demandez de jouer leur propre tragédie, ça peut coller. Et si cette propre tragédie vous l'écrivez dans leur langue et si les personnages et leur dialogue vous les établissez en fonction d'eux-mêmes, dans leur vérité, à ce moment-là, ça marche tout seul."

Rouquier (1964)

21h30 / Italie 60-70 (10)
LE MANI SULLA CITTA (HANDS OVER THE CITY) de Francesco Rosi / Italie 1963 / images: Di Venanzo / avec Rod Steiger, Salvo Randone, Guido Alberti / s.-t. a. / n. et b. / 105 m.

"L'intérêt que j'ai porté, dans LE MANI SULLA CITTA, à la vie publique des personnages, vient du fait que, selon moi, des hommes qui ont une vie publique doivent être analysés seulement dans leur fonction publique et non dans leur vie privée; leur vie privée d'ailleurs peut être facilement déduite . . . "

Rosi (1965)

Mercredi 6

19h30 / CIAO, FEDERICO! de Gideon Bachmann / Italie 1970 / images: Gideon Bachmann, Mario Masini / v.o. / couleur / 75 m.

Filmé pendant le tournage de SATYRICON, CIAO FEDERICO ! est à la fois un portait de Fellini et un reportage sur Fellini au travail.

21h30 / Cinéma canadien
THE FINISHING TOUCH de Morrie Ruvinsky / Canada 1971 / images: Dan Singer / prod.: Ruvinsky Associates Ltd. / v.o. / n. et b. / 87 m.

Mark est cinéaste. Son art, pas plus que sa vie privée, ne semble capable de satisfaire ses rêves. THE FINISHING TOUCH a été tourné à Vancouver; c'est le deuxième long métrage de Ruvinsky.

Jeudi 7

20h / Séance Johan van der Keuken

BEAUTY de Johan van der Keuken / Hollande 1971 / images: van der Keuken / s.-t. a. / couleur / 25 m.

DIARY de Johan van der Keuken / Hollande 1972 / images: van der Keuken / s.-t. a. / couleur / 80 m.

Les deux plus récents films d'un cinéaste éminemment personnel. Une poésie lucide, parfois cruelle, essentiellement contemporaine.

DIARY, tourné au Cameroun, au Maroc et en Hollande, est le journal intime du cinéaste à la veille de la naissance de son fils: la venue de l'enfant l'oblige à regarder en face et à questionner le monde dans lequel cet enfant devra grandir.

Vendredi 8

19h30 / Italie 60-70 (11)
DESERTO ROSSO (THE RED DESERT) de Michelangelo Antonioni / Italie 1964 / images: Carlo Di Palma / avec Monica Vitti, Richard Harris, Carlo Chionetti, Rita Renoir / s.-t. a. / couleur / 100 m.

"J'ai l'impression que l'essentiel soit de donner au film comme un ton d'allégorie. C'est-à-dire: chaque personnage agit dans une direction idéale qui s'accorde irrationnellement avec les directions des autres, jusqu'à former un sens qui comprenne aussi l'histoire racontée, mais la dépasse par l'intensité, la liberté des solutions".

Antonioni (1964)

21h30 / Italie 60-70 (12)
I PUGNI IN TASCA (LES POINGS DANS LES POCHES) de Marco Bellochio / Italie 1965 / musique: Ennio Morricone / avec Lou Castel, Paola Pitagora, Marino Mase / s.-t. f. / n. et b. / 105 m.

"Dans PUGNI IN TASCA, je voulais présenter, analyser le thème d'un adolescent qui, vaincu habituel, et complice de sa propre condition, lui cherche toujours des justifications, et croit les trouver en attribuant sa faiblesse et son malheur à ses parents, à sa naissance, à son passé".

Bellochio (1966)

Mardi 12 décembre

19h30 / Animation tchécoslovaque: Bretislav Pojar

LE PETIT PARAPLUIE / 1957 / 15 m.

BONBOMANIE / 1959 / 11 m.

BILLARD / 1962 / 9 m.

L'ORATEUR / 1962 / 10 m.

FAROUN, LE PETIT CLOWN / 1969 / 16 m.

21h30 / Italie 60-70 (13)
GIULIETTA DEGLI SPIRITI (JULIET OF THE SPIRITS) de Federico Fellini / Italie 1965 / images: Gianni Di Venanzo / avec Giulietta Massina, Sandra Milo, Sylva Koscina, Valentina Cortese / s.-t. a. / couleur / 140 m.

". . . mon travail correspond si bien à ma propre vérité que je me sens toujours très mal à la fin d'un film. Je passe par une crise: Dieu, ma femme, les femmes, l'argent, les impôts, il me faut résoudre tout seul ces problèmes de la REALITE".

Fellini (1965)

Mercredi 13

19h30 / Italie 60-70 (14)
C'ERA UNA VOLTA (LA BELLE ET LE CAVALIER) de Francesco Rosi / Italie 1966 / images: Pasquale de Santis / avec Sophia Loren, Omar Sharif, Dolores de Rio / v.f. / couleur

"Avec le cinéma on ressent mieux qu'ailleurs quand la culture est en crise. Je trouve que la culture italienne, la culture humaniste est en crise. Je suis moi-même un intellectuel appartenant à une culture en crise."

Rosi (1966)

21h30 / Cinéma canadien
CINEMA ET REALITE de Georges Dufaux et Clément Perron / Canada 1966 / prod.: ONF / v.o. / n. et b. / 58 m.

Le néo-réalisme à travers les témoignages de De Sica, Fellini, Rossellini et Zavattini.

ANTONIONI, DOCUMENTS ET TEMOIGNAGES de Gian Franco Mingozzi / Canada-Italie 1965 / prod.: IDI Cinematografica et ONF / images: Jean-Claude Labrecque / v.o. / n. et b. / 58 m.

Antonioni au travail et tel que le voient ses collaborateurs et ses interprètes.

Jeudi 14

20h / LA GUERRE DES SOUTERRAINS (LANDMINE WARFARE) de Jen Sin-Tong / Chine 1965 / images: Yang Kouang-Yuan / avec Kao Tchouan Pao, Kao Lao Tchoung / n. et b. / commentaire anglais.

La résistance du village de Kaokiatchang contre l'armée japonaise en 1942.

LA GUERRE DES SOUTERRAINS est un des rares films produits avant la Grande révolution culturelle prolétarienne qui ait continué à être diffusé ensuite.

Vendredi 15

19h30 / Italie 60-70 (15)
DIARIO DI UNA SCHIZOFRENICA (JOURNAL D'UNE SCHIZOPHRENE) de Nela Risi / Italie 1968 / avec Ghislaine d'Orsay, Margarita Lozano, Umberto Raho / v.f. / couleur / 107 m.

Anna a 17 ans. Après avoir tenté de se suicider, elle est amenée par sa mère dans une clinique pour maladies mentales. Le directeur de l'institution reconnaît son cas et propose de soumettre la jeune fille à la cure du sommeil.

21h30 / Italie 60-70 (16)
APOLLON, UNA FABBRICA OCCUPATA (APOLLON) de Gregoretti / Italie 1969 / avec les travailleurs du comité d'occupation de l'imprimerie Apollon / commentaire français / n. et b. / 70 m.

Pour lutter contre les abus et la corruption de leurs patrons les ouvriers d'une imprimerie de la banlieue romaine décident l'occupation: elle durera plusieurs mois.

Mardi 19 décembre

19h30 / Italie 60-70 (17)
CAPRICCI de Carmelo Bene / Italie 1969 / images: Maurizio Centini / avec Carmelo Bene, Anne Wiazemsky, Ornella Ferrari / v.o. / couleur.

L'histoire parallèle et contradictoire d'un poète repoussant tout compromis avec la société et d'un peintre qui, lui, s'y intègre fort bien.

21h30 / Italie 60-70 (18)
UN CERTO GIORNO (ONE FINE DAY) d'Ermanno Olmi / Italie 1969 / avec Brunetto Del Vita, Lidia Fuortes, Vitaliano Damioli / s.-t. f. / couleur / 105 m.

"Avec UN CERTO GIORNO, enquête psychologique sur le Milan du grand capital, des investissements importants et des coeurs desséchés, nous avons retrouvé le meilleur Olmi, celui de I FIDANZATI."

Lino Micciché

Mercredi 20

19h30 / Italie 60-70 (19)
DILLINGER E MORTO de Marco Ferreri / Italie 1968-1969 / images: Mario Vulpiani / avec Michel Piccoli, Anita Pallenberg, Annie Girardot / v.o. / couleur.

"DILLINGER a beau être un film à faible budget, un film assez réussi, un film libre, il n'en rentre pas moins dans les circuits - la distribution, les ventes, bref, les circuits normaux; ça reste une protestation bourgeoise; il est possible que nous ne puissions faire que cela, mais je ne m'en satisfais pas."

Ferreri (1968)

21h30 / Italie 60-70 (20)
IL SEME DELL'UOMO de Marco Ferreri / Italie 1969 / images: Mario Vulpiani / avec Marco Margine, Anne Wiazemsky / v.o. / couleur.

"IL SEME DELL'UOMO est moins abstrait, plus concret, que les films précédents. Je pense que c'est un film plus explicatif, plus clair. Ce n'est plus le problème d'un homme, c'est un problème général; je cherche, avec beaucoup de peine, à sortir des problèmes personnels . . . "

Ferreri (1969)

Jeudi 21

20h / Italie 60-70 (21)
STRATESIA DEL RAGNO (STRATEGIE DE L'ARAIGNEE) de Bernardo Bertolucci / Italie 1969-1970 / d'après Jorge Luis Borgès / avec Giulio Brogi, Alida Valli, Tino Scotti, / s.-t. f. / couleur / 99 m.

"Les rapports entre la poésie et le cinéma sont infinis. Je crois, pour être bref et généraliser, qu'il y a des valeurs sémantiques dans la poésie que l'on peut retrouver également au cinéma."

Bertolucci (1965)

RELÂCHE

Les projections de la Cinémathèque reprendront le 11 janvier 1973.

BONNE ANNÉE!



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Rien que les heures

"is only a reflection of passing time"
"fix a point in space – in time" – "yet both escape is"
"to reconstruct our lives"

all visual association
succession of images
journal of a day
but not any one day –
all days

vide Bronx Morning

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The Diary Film

March 15 - April 9

25 slots in all

	~~Film Portrait~~	Jerome Hill	1965/71	80 min	
in house	~~Diary of a Country~~ Priest	Bresson	1951	95 min	Audio/Brandon
in house	~~David Holzman's~~ Diary	James McBride	1967	74 min	MOMA
	~~Georg~~	Stanton Kaye	1964	55 min	Filmmaker's COOP
	Chronicle of A.M. Bach	Straub	1967	93 min	NY Films
	~~Diaries, Notes, Sketches~~	Mekas	1965-69	180 min	Filmmaker's COOP
	~~Notes on the Circus~~	Mekas	1966	(12) min	Filmmaker's COOP
	~~A Diary for Timothy~~	Humphrey Jennings	1945	40 min	
	~~Diary of a Schizoid Girl~~	Neto Risi	1968	107 min	
	~~Kind Hearts and~~ Coronets	Rbt. Hamer	1950	106 min	Janus
in house	~~Quixote~~	Bruce Baillie	1964-65	45 min	MOMA
in house	~~Rien que~~ les Heures	alberto Cavalcanti	1926	45 min	MOMA
	~~Sirius Remembered~~	Stan Brakhage	1959	(12) min	Filmmaker's COOP
in house	~~Window Water~~ Baby Moving	Brakhage	1959	(12) min	MOMA
	~~Diary~~	Johan van der Keuken	1972	80 min	Quebec
in house	~~1970~~	Scott Bartlett	1972	(20) min	
	~~Tagebuch~~ einer Verlornenen	Pabst	1929	90 min	Eastman House
in house	~~The Daybooks~~ of Edward Weston	Rbt. Katz	1965	52 min	MOMA
in house	~~Around the World in Eighty Minutes~~ with Douglas Fairbanks		1931	78 min	MOMA
	~~Vivre sa vie~~ (My Life to Live)	Godard	1962	82 min	Contemporary
	~~Vargtimmen~~ (Hour of the Wolf)	Bergman	1968	88 min	Janus
in house	~~Kodak~~ Ghost Poems	Andrew Noren	1965-69	40 min	MOMA
in house	~~Vagabonding~~ in the Pacific with John Barrymore		ca. 1925	(14) min (silent)	St. Lawder
	The Koumiko Mystery	Chris Marker	1965	47 min	New Yorker
	~~People~~ Near Here	Ron Finne	1972	12 min (silent)	Canyon City

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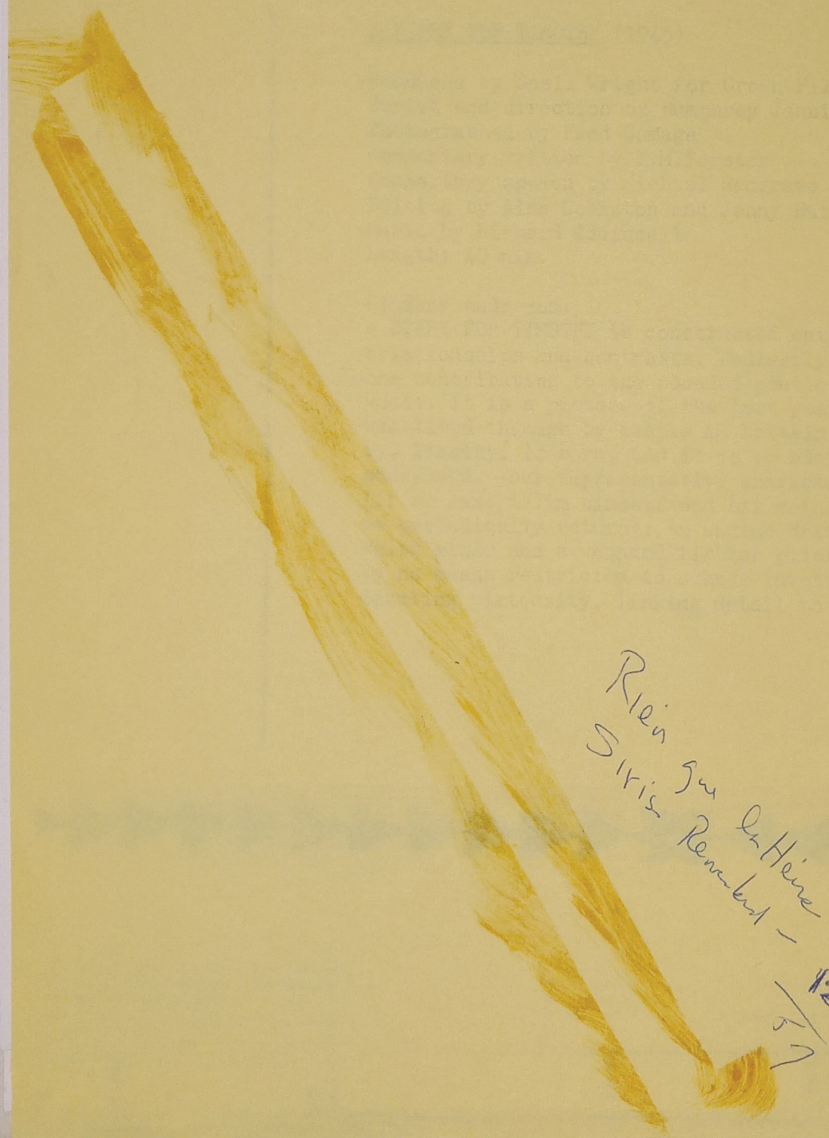
~~Diary~~	David Stone	1971	15 min	Canoyon City	
~~Intimate~~ Journals	Michael Stewart Chapts. 1, 3, 6		24 min	Canonyon City	chapt 3 is silent
~~Interior~~ with a View	Ken DeRoux		9 min	Canonyon City	
~~Diary~~	Stan Lawder				



1970
Koumiko
Note at Cans

20
45
12
77

Rien que la Heine - 45
Siris Remembered - 12
57

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THE STORY OF LILLI MARLENE (1944)

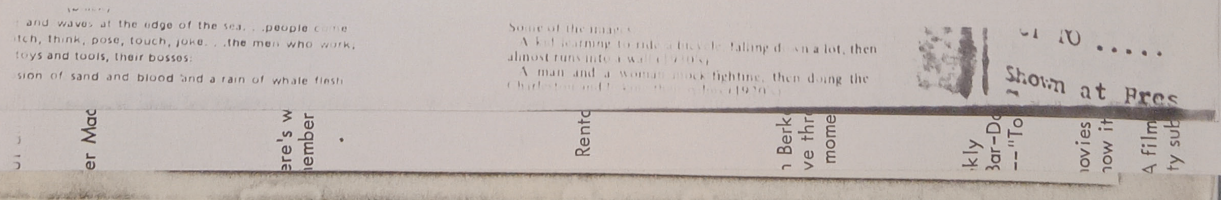
Produced by Crown Film Unit
Written and directed by Humphrey Jennings
Length: 30 min.

This film tells the story of the German song "Lilli Marlene" adapted as a marching ditty by the English Army. A film about the peculiar uses of propaganda and counter-propaganda in wartime Europe. The film employs a theatrical style unusual in English documentaries, but well suited to this subject.

A DIARY FOR TIMOTHY (1945)

Produced by Basil Wright for Crown Film Unit
Script and direction by Humphrey Jennings
Photographed by Fred Gamage
Commentary written by E.M.Forster
Commentary spoken by Michael Redgrave
Editing by Alan Osbiston and Jenny Hutt
Music by Richard Addinsell
Length: 40 min.

Lindsay Anderson:
A DIARY FOR TIMOTHY is constructed entirely to a pattern of relationships and contrasts, endlessly varying, yet each one contributing to the rounded poetic statement of the whole. It is a picture of the last year of the war, as it was lived through by people in Britain; at the start a baby, Timothy, is born, and it is to him that the film is addressed. Four representative characters are picked out (if we except Tim himself and his mother, to both of whom we periodically return): an engine driver, a farmer, a Welsh miner and a wounded fighter pilot. But the story is by no means restricted to scenes involving these; with dazzling virtousity, linking detail to detail by conti-



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nuously striking associations of image, sound, music and comment, the film ranges freely over the life of the nation, connecting and connecting. National tragedies and personal tragedies, individual happinesses and particular beauties are woven together in a design of the utmost complexity; the miner is injured in a fall at the coal face, the fighter pilot gets better and goes back to his unit, the Arnhem strike fails, Myra Hess plays Beethoven at the National Gallery, bomb fall over Germany, and Tim yawns in his cot. A DIARY FOR TIMOTHY is so tensely constructed, its progression is so swift and compulsive, its associations and implications so multifarious, that it is almost impossible, at least for the first few viewings, to catch and hold on to particular impressions. Yet the impressions themselves are rarely unmemorable, not intimate and loving observations of people, the devoted concentration on the gestures and expressions, the details of dress or behaviour that distinguish each unique human being from another.

Gavin Lambert:
A DIARY FOR TIMOTHY shows Jennings' impressionism stretched to its utmost, and the result, like the period it reflects, is almost too transitional; but it is a film of startling originality. The perspective as a whole remains slightly blurred, while many details are beautifully apt and precise. Implicit as a whole, certainly, is the end of an age that was sadly lacking in peace and consolation, and the prospect of a future wholly uncertain.

Denis Forman:
TIMOTHY is one of the few films ever composed in the library. Consider the three names FORSTER, JENNINGS and REDGRAVE, men of thought and men of letters. The film itself speaks as a letter, the private communication from the author to each one who sees it. It will touch some of them, and some it will miss altogether.

mankind. the rider is Bruce Baille; the film was recorded next to

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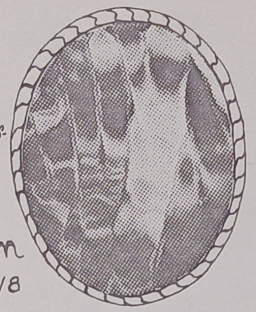
NINE TWIGS OF WODEN



The magical properties of certain herbs are translated into a dazzling phantasmagoria

1971 color ~ sound
10min. rental $16

"Hand-etching and handpainted technique give a beautiful bas relief effect while the organic imagery goes thru continual alchemy of the artist's imagination." S.R.

man playing accordian

1971 color 12min. rental $18
Sound recorded by Eric Blume, 1969

Q (M.S.): "I notice that a lot of people just drop in money and pass on. I wonder what you thought about that."
A (Larry the Accordian Player): "Haven't given it much thought. All I know is I'm out here putting music out – if they want it all right, if they don't, well there it is."
"Unique poetic document of a blindman's world of sounds from his music and city."

INTIMATE JOURNALS



"For the last several years Micheal Stewart has been working on an epic film work entitled "Intimate Journals." The chapters describe his own aesthetic path, his experiences and relationships and the artistic command of his poetic intelligence."

CHAPTER 1 color sound 9min. rental $12 "This work begins the development of my film sense in a unique period of conflict and cultural contrast in the Bay Area 1967-68. Romantic-surreal imagery and quick precise editing tell a story of the revolutionary movement of youth, the revolt against suppression and the concurrent awakening to the sensuous experience of living." M.S.

CHAPTER 3 color-silent 9min. rental $12 "A cataclysm of imagery and events tell a story of my intense visit to Los Angeles 1968. Surreal and mysterious juxtaposition of images and realities are composed to express the nonsensical, absurd and surreal nature of 20th century American culture." M.S.

CHAPTER 6 color-sound 6½m. rental $10 "Lyrical dream imagery and rich golden hue permeate throughout conveying the essence of one man's life and loves and the poetic rhythm of man with nature. The prelude is hand etched animation – a visual prayer for all mankind. The rider is Bruce Baille; the film was recorded next to

SPRINGTIME



1970

BALLOON

16mm-Sound-4min.

Tom Collentine
together and there
him, whose life is
in this movie.
It was early i
and I immediately
cess. My attempt
cycle of Nature, i
perfect. This was
my quickly evolvin
ness of time/space
the largest warm s
Cyndi came along a
down to number two
home in bed?

"Yes"-Dave John
"I love David"-
"Phenomenal"-Ge
"Qunti plen cr

TWO H



"half the

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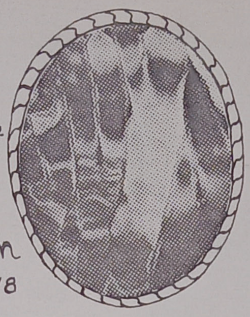
The Museum of Modern Art Archives, NY	Collection: FILM	Series.Folder: I.421

NINE TWIGS OF WODEN



The magical properties of certain herbs are translated into a dazzling phantasmagoria

1971 color ~ sound
10 min. rental $16

"Hand-etching and hand-painted technique give a beautiful bas relief effect while the organic imagery goes thru continual alchemy of the artist's imagination." S.R.

man playing accordian

1971 color 12 min. rental $18
Sound recorded by Eric Blume, 1969

Q (M.S.): "I notice that a lot of people just drop in money and pass on. I wonder what you thought about that."
A (Larry the Accordion Player): "Haven't given it much thought. All I know is I'm out here putting music out – if they want it all right, if they don't, well there it is."
"Unique poetic document of a blindman's world of sounds from his music and city."

INTIMATE JOURNALS



"For the last several years Micheal Stewart has been working on an epic film work entitled "Intimate Journals." The chapters describe his own aesthetic path, his experiences and relationships and the artistic command of his poetic intelligence."

CHAPTER 1 color sound 9 min. rental $12 "This work begins the development of my film sense in a unique period of conflict and cultural contrast in the Bay Area 1967-68. Romantic-surreal imagery and quick precise editing tell a story of the revolutionary movement of youth, the revolt against suppression and the concurrent awakening to the sensuous experience of living." M.S.

CHAPTER 3 color-silent 9 min. rental $12 "A cataclysm of imagery and events tell a story of my intense visit to Los Angeles 1968. Surreal and mysterious juxtaposition of images and realities are composed to express the nonsensical, absurd and surreal nature of 20th century American culture." M.S.

CHAPTER 6 color-sound 6½m. rental $10 "Lyrical dream imagery and rich golden hue permeate throughout conveying the essence of one man's life and loves and the poetic rhythm of man with nature. The prelude is hand etched animation – a visual prayer for all mankind. The rider is Bruce Baille; the film was recorded next to

SPRINGTIME



1970

BALLOON 19

16mm - Sound - 4 min. -

Tom Collentine
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in this movie.
It was early i
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A POET IS DEAD
(IN MEMORY OF JEROME HILL)
By Jonas Mekas

Only four weeks ago, Jerome Hill's film "Film Portrait" was

Film Culture
N-56-57

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er Madden.

ere's what happens to a man
ember of another race.

Rental $12

n Berkeley. A life in
ve through a day full
moment celebration of

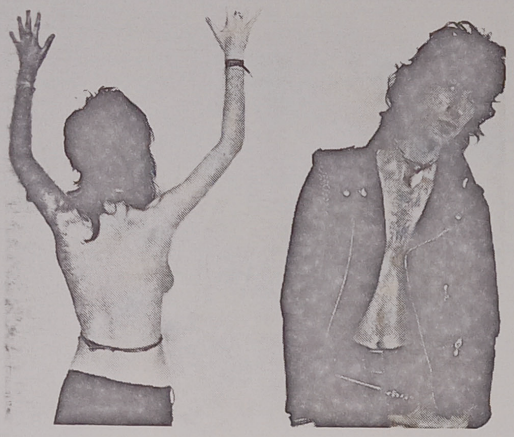
kly
Bar-David; Cast--John
--"To is a preposition,

novies. For several
now it has been lib-

A film department."
ty subject to pressures

SHOOT SHOOT SHOOT (1967) 3 min. 16mm Color Sound Rental $4
Credits: Direction: Stan Dalby. Camera: Frank Radd.
Progress during the creation of a painting by David White.

SANDY DALEY



ROBERT HAVING HIS NIPPLE PIERCED

Directed by Sandy Daley -1970

16mm · color · sound · 33 minute

the cast: Robert Mapplethorpe Patti Smith. David Croland.

"Indeed the only really sane, human film of the week - is a little half-hour offering...called Robert Having His Nipple Pierced (director, Sandy Daley), in which a homosexual, suitabley soothed by his lover, has a nipple ring inserted while on the soundtrack, his girlfriend talks splendidly at random about her bizarre childhood and sexual experiences. A lot of it is riotously funny, and peculiar though the people involved are, at least you feel that they are real and that their lives make a sort of sense, if only to themselves. "

- John Russel Taylor
The London Times

rental: $50.00
distributed in England by: Twenty Four Frames, London.

still photo : Judy Linn

RODGER DARBONNE

Rodger Darbonne: BUTTERFLY BOY
8 1/4 minutes Silent Rental $10
24 fps (11 min @ 18 fps) on 400 ft reel

The second (August 1969) of the AUTOBIOIMAGERY film series, this comedy was done in relief to "KNOCK KNOCK". I had great fun shooting it at Gosport, getting in touch with my own ridiculousness, including my want to make films. This one has to do with sheer impulse as a response to [illegible]. The Butterfly Boy makes a dramatic entrance down a long flight of stairs and it's downhill all the rest of the way. Two cents, a high-pressure hose, a loyal dog, and a dying vine all help the Butterfly Boy learn that water makes the flowers bloom in funniest places. Overlooking all (with good reason) is a wild man and a perverse finger of fate [illegible] in some other direction.



"Uncle Rodger, you're silly!" --Alice Darbonne

Rejected, Foothill Film Festival, 1970

Rodger Darbonne: AUTOBIOIMAGERY 2
Color 16 1/2 minutes Silent Rental $25
16mm @ 18 fps (12 1/2 min @ 24 fps) on 400 ft reel; or S8mm, same specs

This reel contains the last two (May 1970) of four films comprising the AUTOBIOIMAGERY series, representing four major relationships in my life with each film probing a distinct stage of how I experienced my self. They are extremely personal films and I required myself to make them completely alone, except commercial processing. Sheer ego. This reel contains "THE FROG PRINCE", exploring the fantasy of sexual dependence as a response to loneliness, and "INCIDENT AT THE MARINE BIOLOGICAL LAB", concerning existential awareness as a response to birth. Explicitly graphic (in fact exhibitionistic), they are extreme auteur films for mature audiences. Filmed at Gosport, the L.A. River, and Sea of Cortez. Rejected by Foothill 71. ..."..easily the most pretentious and ponderous 12 minutes of film I have ever seen ...only interest arises from the fact RD is responsible for (everything), all of which can most charitably be called em-



A POET IS DEAD
(IN MEMORY OF JEROME HILL)
By Jonas Mekas
Only four weeks ago, Jerome Hill's film "Film Portrait" was
screened at the Museum of Modern Art [illegible]

Film Culture
N-56-57

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Film Culture
N-56-57

A POET IS DEAD
(IN MEMORY OF JEROME HILL)

By Jonas Mekas

Only four weeks ago, Jerome Hill's film "Film Portrait" was screened at the Museum of Modern Art, and he was there himself to talk, to answer questions. He was thin and white. Very few people knew it, but he knew it, and his close friends knew it: Jerome has been ill, very ill. He collected his strength to come to the screening, to see his friends, to see the screen sing for the last time. The film was beautiful, the projection was beautiful, and the screen sang. Jerome received an enthusiastic, and warm reception for his film. It was a perfect, beautiful crowning of a perfect, beautiful crowning of a very humble life of a very great artist.

No, Jerome Hill didn't receive proper recognition during his life. From his friends, yes: Stan Brakhage, Peter Kubelka, P. Adams Sitney, James Broughton, a few others saw his work and praised it and told him what a great artist he was. "Film Portrait" will remain among the masterworks of cinema—a master work of form, of treatment of an era, an extraordinary work of animation and color. I cannot go into all its values and all its beauties here. But the film critics, during his life, they looked at Jerome, they looked at his work, and they couldn't see it: they saw his grandfather's railroads behind him, instead; they discussed the railroads, and the money, and they missed the colors and the movements and the glories of cinema. And so one more artist is gone, and now we can begin to praise his work! Will it always be the same? Why can't we praise our living artists! No, Jerome won't add a single frame now, he made his last film.

One of the extraordinary things about Jerome was that while everybody around him was getting older with the years, Jerome seemed to get younger and younger. His work got younger and younger every year. His cinema began at Warner Brothers, and it ended in the lines of avant-garde film. His progress was slow and painful. He had to free himself from many society, family and commerce traditions. But he was freeing himself and opening himself continuously, until, in the early '60s, his search brought him into the lines of the avant-garde film. After that, he seemed to discover his own style, and he threw himself into the making of the "Film Portrait," his crowning achievement. His films and his paintings exploded with little bursts of ecstasies.

Simultaneously with hi sown creative work, he became very sensitive to the creative work of other film artists and he did everything to assist their work. Probably nobody will ever know the extent of help he has given to independent film-makers; because of his humility, practically all help was given anonymously. But I can tell you this much, that neither the Film-Makers' Cooperative nor the Film-Makers' Cinematheque nor Film Culture magazine nor

the Anthology Film Archives would exist or be what they are, if not for the kind help of Jerome Hill, who came always just at the right time, whenever our heads were sinking below the water line; without pampering—but never letting us down in real need. The whole movement of the American avant-garde film of the '60s would have taken a completely different turn, much slower and thinner—if any, without the help of Jerome. I am writing here a history of the American avant-garde film. I am writing a last tribute to him. So I am talking in very general terms, and I am skipping details and names and figures. But when such a history is written, that history will be dedicated to Jerome Hill.

But now Jerome is gone, his body. The American avant-gard...

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Dear Shaw —

movie JOURNAL

by Jonas Mekas

I spent four days at Buffalo University, where Professor Gerald O'Grady held what was called Conference on Autobiography in the Independent American Cinema. Some of the film-makers present were Bruce Baillie, Will Hindle, Stan Brakhage, Ed Emshwiller, Michael Stewart, Scott Bartlett, Stan Vanderbeek, Andrew Noren, Robert Frank, Hollis Frampton, Ken Jacobs. And, of course, with half of the American avant-garde film present, the subject of "autobiography" in cinema was pulling to all sides and running amok. We saw a lot of films and did a lot of arguing. Robert Creeley was there too, and James M. Cox, to brief us on autobiographical modes in literature.

While before 1960 (as outlined in a short paper by Jay Leyda) the autobiographical and diary aspects came into cinema mostly indirectly (examples can be seen in the work of Lumiere, Dziga Vertov, Chaplin, etc), beginning in 1960 a radical expansion in the use of autobiography in cinema comes in. This is clearly visible in the work of the independent film-makers. The related form practised in the commercial cinema (and tv) is biography. But the filmed autobiography in all its complexities can be found only among the independents. We find here the forms of filmed autobiography (such as Jerome Hill's "Film Portrait"); confessional autobiography (Robert Frank, Andrew Noren, Yvonne Rainer, Kate Millett, my own "Reminiscences," and Adolfas Mekas's "Going Home"); the diary and notebook (Bob Branaman, Taylor Mead, Warren Sonbert, Gerard Malanga, Marie Menken, Michael Stewart, most of my own work); and more complex forms of autobiography as practiced by Stan Brakhage ("Scenes From Under Childhood" or "Window Water Baby Moving"), Hollis Frampton ("Hapax Legomena"), George Landow (last three films), Stan Vanderbeek, Scott Bartlett, etc. Two wide streams of autobiographical modes have been opened by changing technology and changing social consciousness. Half the materials done by the video artists today are autobiographical. Women's Liberation has moved many women to reexamine their past lives, and much of this is done on or through film (Yvonne Rainer and Kate Millett being the two most obvious examples). These are only some of the directions and forms practiced today. During the coming years each of these directions will grow and expand further. The main difference between the use of autobiography before 1960 and after is that now we have a consciousness of the autobiography in cinema as a form of cinema in itself (with all its varieties); before, this consciousness didn't exist.

There were many speculations at the conference, directly and indirectly, about the reasons for the autobiographical explosion in cinema. Here are some of the speculations. Autobiographical modes come into existence during the periods of disillusionment, when one gives up, finally, all hopes for a rational progress of one's country (or society) (or world) and turns inward instead. The autobiographical modes could also indicate that something has come to a definite end ("Death is implicit in the autobiography," Stan Brakhage). Autobiographical modes, be they confessions, diaries, or autobiographical essays (such as Yvonne Rainer's film or my own "Reminiscences"), could also signify a new beginning—a closer investigation of one's life in order to begin anew.

There was a tremendous amount of energy produced at the Buffalo conference. I was told that the tapes of this conference will be transcribed and made available to those interested. It was also suggested that the conference be repeated next year. There is a great need for the independently working film-makers to gather together occasionally and exchange energies, to communicate, and to see what's happening, what the feelings and ideas are. The Buffalo Conference was an historical event, in this sense. Its effects will be felt in the viewing of films and in film-making itself. The only question here is this: does the fact that this conference took place at an academic institution, called by an academic, mean that something new has come into existence? Or does it mean that something has come to an end?

* * *

A postscript. Just received a letter from Stan Brakhage, written on his way home from the conference. I thought you might be curious to read excerpts:

"The plane landed safely in Chicago where I parted company with Bill Brandt and the others to catch my flight on to Denver. I gratefully strapped myself, all alone now, into a window seat and began again my reading of Gerald Frank's 'An American Death' (on the assassination of Dr. Martin Luther King). Somewhere over eastern Colorado I came to the sentence (after unusual journalistic build-up and tension): 'Kyles turned around in time . . . ' (after ' a loud muffled sound, like a car backfiring') ' . . . to see Dr. King's body, in profile—just half of him, because he was partly hidden by a little setback in the balcony—falling backward.' I put the book down, thinking that an awkward sentence to give first expression within the book of the instant of King's murder.

"At this instant, the loudspeaker on the plane hissed and crackled so loudly that everyone's attention was drawn to the front, where a phalanx of hostesses stood at nervous attention, confronting the passengers with pasty faces upon which were fixed obviously desperate smiles. The captain spoke through static to explain to us that the hydraulic system was *possibly* defective and that we would all be prepared by the hostesses for emergency landing. This preparation consists primarily of extremely individual prayer, of course; but the hostesses first help you remove all sharp objects from your pockets and then prod your body into the proper religious posture for the circumstances—head down between the knees, hands gripping ankles—so that you may go out of this world metaphoring, as best an adult is able, upon the fetal position wherefrom you entered it. The plane swayed kite-like as it came to the slowest possible landing speed. I kept sticking my head out from between my knees and watching the world go by outside my window. Finally I gave up the posture altogether and simply pressed my face against the plastic of the window, like a child before a candy store. Twenty minutes passed in this fashion. I made a wonderful autobiographical film in my head. Then the wheels came down beneath us. The pilot expressed relief but warned that we must all remain 'in emergency positions' for there was no way to tell if they would hold on landing. 'We *seem* to have a normal plane here,' he said from the cockpit of 'The Friendly Skies of United.' Then the wheels touched concrete; and the captain shouted from the cockpit: 'Do NOT evacuate! Do NOT evacuate! Do NOT evacuate'; and the passengers applauded as loudly and enthusiastically as any audience for films in Buffalo."

Photos in Mill

Prize-winning news photos of 1972 will be on display in the Mill at Burlington House, Sixth Avenue at 54th Street, through May 5. About 150 photos from 15 categories are shown. The exhibit is sponsored by Burlington Industries in cooperation with the New York Press Photographers Association.

The Mill is open Tuesdays to Saturdays from 10 a. m. to 7 p. m.

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FRI, SAT, SUN
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The Sunshine Sisters, George Kuchar's drama of desperation, sexual frustration, and loneliness.
Assorted Mike Kuchar shorts: Far Away Places, Aqua Circus, Abode of the Snows, Variations, Tales of the Bronx.
next week: NEW FILMMAKERS
PROGRAMS BEGIN AT 8 PM
partially supported by NYS Council on the Arts

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Telephone 677-3197 a monthly program mailed for $2.00 per yr. service chg.
DONATION: $1. PROGRAMS BEGIN PROMPTLY NO ONE ADMITTED LATE
CYCLE PASSES FOR $25 AND YEARLY PASSES FOR $75
(100 ADMISSIONS) ARE AVAILABLE,
INQUIRE AT BOX OFFICE
WEDN. APRIL 4 — 6 PM: Melies (5 films) / 8 PM: Ozu (I Was Born, But . . .) / 10 PM: Harry Smith (Heaven and Earth Magic).
THU. APRIL 5 — 6 PM: Melies (5 films) / 8 PM: Ozu (There Was a Father) / 10 PM: Rice (Chumlum), Man Ray (Le Retour a la Raison; Emak Bakia; Etoile de Mer).
FRI. APRIL 6 — 6 PM: Renoir (Rules of the Game) / 8 PM: Rossellini (The Flowers of St. Francis) / 10 PM: Peterson, Broughton (The Potted Psalm), Peterson (The Petrified Dog; Mr. Frenhoffer and the Minotaur; The Lead Shoes).
SAT. APRIL 7 — 6 PM: Vigo (A Propos de nice; Taris), James Whitney (Lapid), John and James Whitney (Film Exercises 1-5) / 8 PM: Snow (Wavelength) / 10 PM: Jack Smith (Scotch Tape; Flaming Creatures).
SUN. APRIL 8 — 6 PM: Riefenstahl (Triumph of the Will) / 8 PM: / 10 PM: Vigo (Zero for Conduct).
TUE. APRIL 9 — 6 PM: Vertov (Man With a Movie Camera) / 8 PM: Snow (The Central Region).

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UGO TOGNAZZI in
COME HAVE COFFEE WITH US

A delightful bedroom farce in the tradition of such as "Divorce, Italian Style" and "Seduced and Abandoned". Italian star Ugo Tognazzi stars as a newlywed who finds that there are quite a few girls in his bride's family, and they prove more than he can handle. Directed by Alberto Lattuada.
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THE SPRING 1973 PERSONAL CINEMA SERIES BEGINS WITH A SPECIAL FRIDAY FILM PROGRAM ON APRIL 13th.
On this date, BRUCE CONNER will appear IN PERSON with his films. Conner, one of the most influential film artists in the U.S., will be making a rare N.Y. appearance.
COMING IN APRIL
SAT. APR. 14—JIM HERBERT (FROM GEORGIA)
SAT. APR. 21—STEPHEN DWOSKIN (FROM LONDON, ENGLAND)
SAT. APR. 28—KEN JACOBS (FROM BINGHAMTON, N.Y.)
partially supported by the NYS Council on the Arts

Selections From The New American Filmmakers Series
AVANT-GARDE
■ THURSDAY, APRIL 5
TOM, TOM, THE PIPER'S SON by Ken Jacobs
Like a mad scientist seeking the hidden secrets and the true nature of film, Ken Jacobs examines in detailed analysis a 1905 one-reel silent film, Tom Tom the Piper's Son.
"ONE OF THE MOST IMPORTANT AMERICAN FILMS OF RECENT YEARS . . . A MIND BLOWER . . . MUST BE SEEN BY ANYONE INTERESTED IN THE CINEMA." — STUART BYRON, VILLAGE VOICE
■ FRIDAY, APRIL 6 and SATURDAY, APRIL 7
VIDEOFILMS
A survey of the exciting potential of videotape as a filmmaking tool.
"AS A COLLECTION THEY MAKE A FASCINATING, SOMETIMES QUITE WONDERFUL, PROGRAM. . . ." — ROGER GREENSPUN, NEW YORK TIMES
OFF-ON by Scott Bartlett / ELECTRONIC FABLES by Jud Yalkut / THE CASTING by James Pasternak / THE FALL by Tom DeWitt / FILM FORM #2 by Stan Vanderbeek / LIFE WITH VIDEO by Willie Walker / TELEVISION LAND by Charles Braverman
Persons under 18 not admitted.
■ SUNDAY, APRIL 8
FOR EXAMPLE by Arakawa
Arakawa (creator of WHY NOT) explores the complex and compelling world of a 6½-year-old drunkard as a scientist would a totally foreign being.
■ MONDAY, APRIL 9
akran by Richard Myers
Struggling to recapture the past and a sense of his own identity in the present, Richard Myer's AKRAN tells of a personal drama through a mosaic of thousands of selected memories, moments and sense impressions.
Distributed by New Line Cinema
■ TUESDAY, APRIL 10 and WEDNESDAY, APRIL 11
NEW DIRECTIONS 72-73
Optical printing techniques, magical editing and a desire to push the film experience to new dimensions: bind these films together as works of the current cinema avant-garde
EASYOUT by Pat O'Neill / SERIAL METAPHYSICS by Wheeler Dixon / RAINDANCE by Stan Lawder / PLUM by James Herbert and LEFTSIDE, RIGHTSIDE by Joan Jonas.
SHOWINGS AT: 12:00, 1:30, 3:00 AND 4:30 TUESDAY EVENING AT: 8:00, 7:30 AND 9:00
TICKET INFORMATION:
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From Roger Greenspun
New Yorker Theater
2409 Broadway
New York, New York

New Yorker Films presents

THE KOUMIKO MYSTERY

(Le Mystère Koumiko)

a film by Chris Marker

The Cast

Koumiko	Kumiko Muraoka

Production Credits

Produced by	SOFRACIMA/APEC-JOUDIOUX, in collaboration with Experimental Section of French Television
Written, directed, photographed, and edited by	Chris Marker
Assisted by	Koichi Yamada
Music by	Toru Takemitsu

Running time: 47 minutes

1965 New York Film Festival Selection

For further information
contact Roger Greenspun
EN 2-6330 TR 4-9189

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About the Director and the Film

Parisian novelist, essayist, and still photographer, Chris Marker began his work in film as assistant to Alain Resnais on Night and Fog. He collaborated as co-director with Resnais on another documentary before going on to make his own films. Several Marker works have shown at the New York Film Festivals, and a feature-length documentary, Le Joli Mai (1962) was premiered in the first New Yorker film series in 1966.

The Koumiko Mystery (1965) differs from previous Marker films, and from the brief tradition of cinéma-vérité generally, in being less concerned with developing the feel of an event or a moment in history than with exploring the slight histories of a few private and random feelings. Part of the film is photographed directly off television screens, and in this way the concerns and attitudes of the larger world are isolated. The rest of the film, which is in color, is wholly personal. Marker has always been willing to impose his own shaping intelligence and imagination on his material, and in The Koumiko Mystery he will alternately transform a street full of people walking in the rain into a remembrance of the patterned artifice of The Umbrellas of Cherbourg, or dissolve the controlled movements of Japanese duelers into darkly looming menace. The film's one constant factor is the articulate warmth, intelligence, and wit of the girl who is its subject.

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REVIEW PRESENTATIONS, INC.

Room 1418
250 West Fifty-Seventh Street
New York City, New York 10019
CO 5-1690

Gordon Taylor
Roberta Gaal

Text for THE DIRECTOR: CHRIS MARKER

CHRIS MARKER, French novelist, literary critic, essayist, photographer, intellectual of the Left, and journalist, is acknowledged as one of the most significant influences on postwar French cinema. Marker is one of a ~~the early~~ group of French film-makers (including Alain Resnais and Agnes Varda) whose search for a cinematic way to combine social problems with emotional ones revolutionized French and international cinema in the Fifties and early Sixties.

Marker is a leading practitioner of "Cinéma-Vérité" (the use of the camera as a recording instrument, achieving direct impact through interviews, hand-held camera ~~sequences~~, direct sound recording), and his documentaries have a unique, idiosyncratic, personal quality. Marker is an indefatigable traveler, and his pictures are accounts (in cinematic terms) of his voyages. He has made films in Africa, LES STATUES MEURENT AUSSI; Finland, OLYMPIA 52; China, DIMANCHE A PEKIN; Cuba, CUBA SI!; and France, LE JOLI MAI; and his brilliant short film, LA JETEE, is a remarkable voyage through time and space.

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Synopsis

It is the time of the Tokyo Olympics, and the film begins with the games. It returns to the games occasionally to report on their progress, but it never stays with them for long. Its real subject is a young Japanese woman, Kumiko Muroaka, her city, Tokyo, her country, and the Orient as a whole. In a sense Kumiko is protagonist, and there is also an antagonist of sorts: the Western world and its influences, seen again and again in images on television screens and in the tastes evident in department store windows.

The first part of the film follows Kumiko through the city as she describes herself, her childhood as a full-blooded Japanese born in Manchuria, and her French education. She examines and admires the narrow noses and big eyes of the Occidental faces on the mannequins in Tokyo stores. She mentions the moistness of the Japanese climate, and for a short while the film becomes a study in rain.

The second part consists of Kumiko's recorded answers to questions Marker had left with her after his return to France. The questions, such as, "What do you want from life?" are overwhelming, and Kumiko's answers are suitably beside the point. She discusses her preferences in animals (as the camera observes toy animals, especially cats), and she contrasts the veiled loveliness of Japanese children with the startling angelic beauty of Western children.

Toward the end of the film Tokyo sets about recovering from the onslaught of visitors to the Olympics. There is a sustained sequence showing lights on the Ginza through the night and into the morning. We follow Kumiko alone as a passenger on a monorail, then traveling down a Tokyo street. She talks about violence, which she understands and does not fear, but she ends by affirming her faith in love and tenderness.

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Quotes for THE KOUMIKO MYSTERY

"THE KOUMIKO MYSTERY is top form Chris Marker: sarcastic and involved, playful and brilliant, a documentary with that throwaway elegance that only the enigmatic Frenchman has achieved."

--CINEMA

"It has both charm and the flashes of sheer cinematic brilliance that are Mr. Marker's hallmark."

--Judith Crist, NEW YORK WORLD-JOURNAL-TRIBUNE

"Chris Marker is one of France's more gifted film makers. . . . Mr. Marker has a penetrating camera and a penetrating mind. . . . He is the best of the French school practicing the documentary at the present time."

--THE NEW YORK TIMES

"Our pleasure in THE KOUMIKO MYSTERY is our pleasure in Koumiko herself. As she tells us, she has an archaic face, intensely Japanese and not in the least 'a la mode'; it is beautiful and the delicacy of her imagination is beautiful, and these beauties suffice."

--THE NEW YORKER

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Quotes for THE KOUMIKO MYSTERY (cont'd):

"Anything may turn up in Marker's beautiful, unaccountable films. . . . A free man who loves beauty and mistrusts fine phrases."

--SIGHT AND SOUND

"Mobile of camera, inventive with sound, possessed of an eye for the abstract beauty of architectural forms, a writer of narration at once spare and stately, a bold editor juxtaposing and blending disparate sight and sound, a gentle yet unrelenting elicitor of an interviewee's soul, a frank editorializer and symbolist, political, poetic, intellectual, tough and left-wing Chris Marker is like nothing seen here in America before."

--FILM COMMENT

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McCall's, March 1966

At the Movies With Pauline Kael

The most beautiful movie I've seen recently is an hour-long documentary about a modern Japanese girl and her attitudes and her life. It is called *The Koumiko Mystery*, and it was made by a Frenchman, Chris Marker, who shot it in Tokyo during the Olympics. The mystery is simply the mystery of human individuality, the *true* mystery. Marker's approach is personal, lyrical; he loves his subject, and so do we. And the movie, by being so involved in one individual, tells us more about today than any of the movies about the "problems" of youth.

His Tokyo has something of science fiction, too: it looks as if it were built the day after tomorrow. It seems almost inconceivable that it was ever intended to endure. And as Koumiko, with her archaic Oriental beauty, walks through this transient, commercial World's Fair kind of civilization, and talks about what she likes and what she doesn't and how she feels—seeing herself as an outsider, as so many young Americans do—the movie begins to express something new, a new modern mood, perhaps, of acceptance of estrangement.

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4/7/1967

'The Koumiko Mystery'

A New Yorker Films release. Produced by Sofracima Apec-Joudioux with French TV. Written, directed, photographed and edited by Chris Marker. The cast: Kumiko Muraoka. 47 minutes.

* * *

Cris Market's "The Koumiko Mystery" had its being because Chris went to the Tokyo Olympic games. Apparently he took some footage at the games, here showing parts of a couple of foot-races and some shots of a boxing match won by a Russian from a Frenchman. But he had become entranced with a girl, one Koumiko Muraoka and the Japanese city. They became the subject of his film, both very beautiful and expressive in his color photography.

On one occasion, when he asked her to say what was different about Tokyo, she mentioned the moistness of the climate. Marker's camera immediately picked up the people on the streets carrying colorful umbrellas The music played a song from "The Umbrellas of Cherbourg." It was strongly evocative.

But the picture suffers from its scattering of interest and the fact that no single thread of narrative carries you forward, only the presence of the girl. Since she is presented as a kind of mystery, about whom not too much is going to be learned, this undergoes severe letdowns in fascination. Similarly, as a travelogue about Tokyo, the picture is not sufficiently informative to keep you on your toes.

In both these pictures, therefore, a good visual element seems to have so intoxicated the film-maker that he has attributed to it a little more carrying power than it possesses for all except the dedicated, specially involved viewers. Young folk of the NYC *avant-garde* can be counted on to demonstrate for Goldman's work, and *cinema-verite* followers of Chris Marker will cheer their hero on. In each case the general public, not wholly bored, will end by feeling the picture has been good but not sensationally pleasing. In other words, these are far from can't-miss pictures, which is precisely why they've finally come out in an art house rather than a commercial theater.

43 NEW YORK POST, FRIDAY, APRIL 7, 1967

Screen: Avant-Gardists

4/7/67

2 American Premieres at the New Yorker

By BOSLEY CROWTHER

DAN TALBOT'S New Yorker Theater broke out a series of new independent films yesterday with the American premiere showings of Chris Marker's "The Koumiko Mystery" and Peter Goldman's "Echoes of Silence," both straight from the ranks of the avant-garde.

Of the two, Mr. Marker's wistful study of a pretty Japanese girl whom he met and examined with questions and camera while covering for French television the Olympic Games in Tokyo in 1964 is more colorful and comprehensible, and its smiling, almond-eyed star is certainly more agreeable to look at than the gaggle of shabby Greenwich Village characters that populate Mr. Goldman's film. But the latter is more penetrating as a job of snooping around with the camera, and it manages to bring a shapeless subject to a point of poignant farewell.

The focal figure in Mr. Goldman's exploration is a sad-faced fellow named Miguel who is constantly looking for girls around the beer joints (and once at the Metropolitan Museum), but is always frustrated with them when he gets them up to his pad. Likewise, a couple of other fellows and two evident Lesbians are observed from time to time at their lethargic and pitiable quests for diversion.

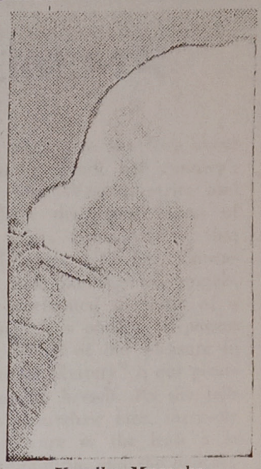
It is not a pleasant picture. The environment is tawdry and sad, and the people—well represented by amateur actors—have hunger and fear in their eyes. But Mr. Goldman has put it together without dialogue, with only crude, hand-letter title-cards to introduce the haphazard episides, and with a total reliance on music—an interesting variety—to stimulate the ear.

Photographed in a usually heavy-shadowed black-and-white moving-camera style, it gropes for a sense of sorrow that now and again comes through.

Mr. Marker's shorter picture, in splendid color, has a cheerful lilt and swing as it bounces around Tokyo on the trail of this amiable, inarticulate girl, Koumiko Muraoka, or ducks away from time to time to look at colorful things in the city and ponder the conglomeration of races and cultures on the fringes of the Olympic Games.

At one point, it even does a copy of that lovely umbrellas-in-the-rain sequence from the French film, "The Umbrellas of Cherbourg," with the familiar musical theme.

Although Mr. Marker makes a lot of trying to solve Koumiko's "mystery"—goes through a lengthy business of questioning her (in French) as to what she wants of life there is actually very little revelation of her nature, either in pictures or in words. All the film reveals is that she's pretty, exotic, exciting. And so is Tokyo.



Kumiko Muraoka

The Casts

THE KOUMIKO MYSTERY (Le Mystere Koumiko); written, directed, photographed and edited by Chris Marker; produced by Sofracima/Anec-Joudioux in collaboration with Experimental Section of French Television; presented by New Yorker Films. Running time: 47 minutes.

Koumiko ..... Kumiko Muraoka

and

ECHOES OF SILENCE; written, directed and photographed by Peter Goldman; produced by Mr. Goldman and presented by the Film-Makers Distribution Center. At the New Yorker Theater, Broadway and 88th Street. Running time: 74 minutes.

Miguel ..... Miguel Chacour
Viral ..... Viral Amonsin
Robert ..... Jean-Francois Gobbi
Stasia ..... Stasia Gober
Astrid ..... Astrid Soleqel
Blanche ..... Blanche Zelinka
Jacquella ..... Jacquella Lampson

and

Ellen Marcus, Maria van Everett, Mactavish, Bill Brach, Irwin Shapiro and John Pope

McCall's, March 1966

At the Movies With Pauline Kael

The most beautiful movie I've seen recently is an hour-long documentary about a modern Japanese girl and her attitudes and her life. It is called *The Koumiko Mystery*, and it was made by a Frenchman, Chris Marker, who shot it in Tokyo during the Olympics. The mystery is simply the mystery of human individuality, the *true* mystery. Marker's approach is personal, lyrical; he loves his subject, and so do we. And the movie, by being so involved in one individual, tells us more about today than any of the movies about the "problems" of youth.

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ECHOES OF SILENCE, by Peter Goldman; a Film-Makers Distribution Center release. THE KOUMIKO MYSTERY by Chris Marker; in French with English titles; a New Yorker Films release; both at the New Yorker Theatre from Thurs., April 6.

by Lee Rosenthal

Chris Marker, a young French film-maker who has been working in cinema verite style, went to Tokyo for the Olympic games in 1964. He evidently became deverted from the public event to a private one, meeting a charming and intelligent Japanese girl. He began to train his camera on her and to record her remarks in answer to his questions.

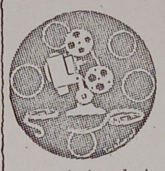
His intuition in changing his focus from the general to the specific was accurate for this young lady, Kumiko Muraoka by name, in her feelings and thoughts expressed summed up all of Japan, with the help of Tokyo as backdrop, of course. In her serenity and classic beauty and in the wisdom of her remarks, despite her youth, she typified the Japan that can seem to assimilate so much that is Western, and often the worst of Western culture, and yet remain uniquely Japanese.

This film is only 47 minutes long. When it was shown at the Third New York Film Festival in 1965, it was 60 minutes long.

I remember feeling at that first viewing that something had happened toward the end to drain away the effect it was building up. I had the strange thought that the film-maker had at some point in his association fallen in love with his subject and had ceased to use his camera with the same searching eye in order to keep Kumiko's charms to himself. We seemed to have been cut off at the point of revelation, and the effect flattened out. But even that momentary and interesting suspicion is missing now from this shorter version, so the point and effect of the film is even more tenuous. There is something to witness and experience here, but not much.

THE CURRENT CINEMA

Walking Wounded



LIKE sportive sea lions, many of the movies selected for showing at the annual New York Film Festival surface for a moment, make their splashes great or small, sink from sight, and emerge a second time only after so long an interval that one had begun to suppose that they had vanished forever. These are movies that, the question of their artistic merits aside, are plainly of little box-office value, and it is neither surprising nor deplorable that local distributors fail to commit business suicide by purchasing them. Luckily, Dan Talbot, the proprietor of the New Yorker Theatre, feels an eleemosynary fondness for sea lions, and last week he put on display an interestingly compatible double feature that consisted of two Festival movies—"The Koumiko Mystery," by a French practitioner of *cinéma vérité*, Chris Marker, and "Echoes of Silence," by the young American producer-director-writer-groaner Peter Goldman. The pictures have in common a documentary technique, urban settings that carry an often crushing weight of symbolic meaning (Oh, the loneliness of the big, heartless city! Oh, how unlike some comfy, motherly bosom is all this cold steel and glass and flickering neon light!), and protagonists who are indefatigable pedestrians. They walk and they walk and they walk and they *walk*, with a persistence that put me in mind of the lovers' exhausting night-long peregrinations in "Hiroshima, Mon Amour."

Despite its provocative title, Mr. Marker's movie boasts no Agatha Christie-like mystification; on the contrary, it is a simple and wistfully inconclusive dialogue between Mr. Marker and a slender, intelligent Japanese girl named Koumiko Muraoka, whom Mr. Marker encountered in the course of shooting some footage at the Olympic Games in Tokyo in 1964. The camera picks up Koumiko at the stadium, where a relay race is under way, and follows her patiently about the streets and shops of Tokyo while, on the sound track, we hear Mr. Marker's sympathetic voice inquiring into her life and Koumiko softly answering, sometimes with delightful speculative evasions that reveal more about her than any conventionally responsive answers could. We learn how she feels about being Japanese, about her country's infatuation with Western styles and customs, about the attractiveness of Caucasian babies compared to that of Oriental babies. (To her, Caucasian babies look like veritable angels, and she is enchanted to think of a race in which it is possible to possess blue eyes.) Much of our pleasure in "The Koumiko Mystery" is our pleasure in Koumiko herself. As she tells us, she has an archaic face, intensely Japanese and not in the least à la mode; it is beautiful, and the delicacy of her imagination is beautiful, and these beauties suffice.

"Echoes of Silence" is a pretentious title, marking no advance in its self-confident vulgarity over "The Thunders of Silence," which, I dimly recall, was the title of a story written many decades ago by Irvin S. Cobb. Mr. Goldman's movie sweeps up a dustpanful of young Village sad sacks and patronizes them by finding in their chosen squalor, their chosen impotence, their chosen failure to connect, an assertion of worth. It would be painful enough if the message they were made to convey was "Love us, because we are such awful slobs," but the message is even more intolerable: it is "Respect us, because we are such awful slobs." Mr. Goldman has made matters worse by assembling a cast remarkable only for its dishevelled uncomeliness. There are plenty of good-looking young people in the Village, but it is a part of Mr. Goldman's sentimentality to imply that there are none—that sheer physical ugliness somehow approaches the real thing, as beauty does not. "Echoes of Silence" lasts seventy-five minutes, and seventy-five minutes of ugliness is a long time.

—BRENDAN GILL

•

DEAR MRS. T——:

Thank you for your recent correspondence, receipt of which we acknowledge with this letter.

We wish to advise you that should we encounter undue delay in processing your request, we will contact you with an explanation. Otherwise our reply, if one is required, will reach you within a reasonable time. If a reply is not required, you may be assured that the necessary action has been taken.

Thank you for writing to the Society.

—*Letter from the National Geographic Society.*

And good luck.

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THE NEW MOVIE

Two Art Films: A Miss and a Hit

By JUDITH CRIST

"Echoes of Silence," the first of six theatrical American premieres at the New Yorker Theater, strikes a strictly - for - arty - cineastes opening note for the series.

This Peter Emanuel Goldman film is the kind that gives art films a bad name courtesy of its amateurishness and tritely adolescent content, its incoherence and its total inconsequence. All these, of course, disarm the sophisticated viewer, for one never knows whether the mawkish cinema-verite techniques, the awkward attempts at performance and the uneven camera work that occasionally offers a flash of intellectual interest or a satisfactory esthetic effect are matters of intent or accident. The film, made in 1963-'65, cost $1,500. You can't argue with the price on the basis of results.



Kumiko Muraoka in "The Koumiko Mystery"

"ECHOES OF SILENCE" and "THE KOUMIKO MYSTERY" NEW YORKER THEATER

"ECHOES OF SILENCE." A screen play written and directed by Peter Emanuel Goldman, presented by The Film-Makers' Distribution Center. Running time: 74 minutes. With the following cast:
Miguel ..... Miguel Chacour
Viral ..... Viraj Amonsin
Robert ..... Jean-Francois Gobbi
Stasia ..... Stasia Gelber
Astrid ..... Astrid Spiegel
Blanche ..... Blanche Zelinka
Jacquetta ..... Jacquetta Lampson

"THE KOUMIKO MYSTERY." A screenplay written and directed by Chris Marker, presented by the New Yorker Films. Running time: 47 minutes. With the following cast:
Koumiko ..... Kumiko Muraoka

AN ALIENATED TYPE

The episodic dialogueless film accompanied by a canned score that roams from jazz to Stravinsky to Prokoviev and around, follows the ramblings of Miguel an alienated Macdougal Street type in search of girls or something, with the cinematic emphasis on meandering listless people off and on the city streets, complete with that inevitable exploration of Times Square squalor.

Written—or rather, childishly printed—titles introduce the episodes, which include thrillers like "Miguel speaks to Bill and then to Blanche," "Miguel cannot make love because he does not desire her body," "Miguel visits the museum," "Miguel continues to wander." Mr. Goldman is of the kitchen sink-dirty bed linen-bad complexion school of movie-makers in his search for truth, let alone beauty. His sex episodes (which may have caused the film's ban in Italy and France) are totally unerotic as a result of ludicrous performances and a probing camera that leaves not a scab, sore or pimple unexplored. And the answer, of course, undoubtedly is that he planned it that way.

A MARKED CONTRAST

Leave it, then, to Mr. Goldman's devotees to argue that he planned the entire film to epitomize ineptness and to stultify the viewer. In these, "Echoes of Silence" succeeds admirably.

Chris Marker's "The Koumiko Mystery" offers marked contrast to the Goldman feature in its artistry and its frequently cogent content. The 47-minute study of a young Japanese woman and, through her, of the cultures of East and West, was shown at the 1965 New York Film Festival. It could bear cutting, unless you share the camera's infatuation with Koumiko's loveliness and the Tokyo background or Mr. Marker's with the ramblings of her conversation. But it has both charm and the flashes of sheer cinematic brilliance that are Mr. Marker's hallmark.

What's New

OPERA

METROPOLITAN: "La Boheme" at 8. AMATO OPERA: "La Boheme" at 8:15.

OTHER MUSIC

LINCOLN CENTER, N. Y. Public Library: Gabriel Banat, violinist, with Joan Dornemann, harpist and Anita Gelber, pianist; at 6:30 ... bon Steak House, Jacques Kayal, pianist; and Roman Pub, Joan St. James Trio.

OTHER EVENTS

CINEMATHEQUE: "Phantasmagoria." At 11:45 tonight and tomorrow.

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A FEW NOTES ON JEROME HILL'S FILM "FILM PORTRAIT"

by Jonas Mekas

Jerome Hill's film, *Film Portrait,* is one of the key works in the comparatively new genre of the *diary* film, the *autobiographical* film. It's a genre where the film-maker works with the footage that comes from close around his own life. By means of this footage, and the diary-autobiography form, he takes us into the place, the period, the class from which he comes, and into the world of his personality.

In this particular case, via the *Film Portrait,* among many other things, Jerome Hill leads us into a social background that is not only very uniquely American but which also is about the least documented in cinema—at least not as genuinely as Jerome Hill does it in his film: the life, the feelings, and the style of the well-to-do American class at the beginning of the century. Specifically, the film deals with the family of James J. Hill, the family that helped to build the railroads of America, and the development of Jerome Hill himself as a Young Man and an Artist. Since the period dealt with in this film coincides with the development of Cinema as a Young Art, and with the development of the Avantgarde Film as a Form of Cinema—*Film Portrait* becomes also a film about the art of cinema, and a film about the Avantgarde Film.

To come back to the Family. Of course, *Film Portrait* doesn't go into the details of the family background. The film concentrates on Jerome's own personal experience. That experience is unique and with no precedent. Or is it, really? It is a slow and agonizing growth of an Artist in a family and class climate which exerted all the pressures of the tradition and opinion it could muster, upon the sensibilities of the Young Artist, the sensibilities which seem to lead him from the very beginning towards the lines of the Avantgarde. It's curious and also, I'd say, dramatic, to watch how, through the years, this sensibility is being kept in the background, by force, and how it shoots out, on occasions, until, beginning about 1965, it suddenly explodes, without anybody being able to hold it or stop it as it comes out in glorious bursts of colors, forms and images that belong to the most beautiful, in modern cinema. This is still more unique and, as I said, dramatic, when one discovers, from the film, against what odds Jerome, the Artist, had to fight for his personal and aesthetic liberation. He had to work with the knowledge that his creative work will be always measured, by his contemporaries (and it has been done so, by unscrupulous critics) against his grand father's railroads. So that the *Film Portrait,* besides being all other things,—a film about the passage of Time; a film about Cinema (about Time going backwards and forwards); a film about the passing of a whole era; a film about a style of life as reflected through one American family;—Jerome's film is also about the personal liberation. It's about the liberation of an artist from the bonds of his family, his class, and from the fashionable art styles of his contemporaries. And what's most unique about it all: this liberation came about by way of Cinema, by means of the Motion Picture Camera.

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But no matter how deeply Jerome seems to be involved in the modern film sensibility, and no matter at what great cost it took him to arrive there,—the cost of many wasted years,—we find in this film as much love for the images of his childhood as for the Modern Film Image. Yes, always the childhood, always the mother. The images of Jerome's childhood, as given to us in *Film Portrait*, are among the most tender childhood images I've seen. There is one scene in the film, a scene where, through animation, Jerome shows his mother putting him to bed, that is so full of tenderness, of such unique nostalgia, that it is truly one of the great moments of cinema.

And then—the color. Jerome also paints, and I have always admired the color of his flowers, in the paintings. But it seems that in this film, in the frames of the *Film Portrait*, his brush came to a special kind of life. There is one sequence in *Film Portrait* which shows the early Paris. The scene is old and familiar: the roofs, the streets, the bridges of Paris. The footage itself is old footage. But Jerome's brush went over every frame, and transformed them all. As it's seen now, through the vibrancy of Jerome's colors, it comes back alive, all the way from the Twenties, with a double-edged force: one edge is that of nostalgia, through the distance of time and aged footage; the other edge is the excitement of remembering, of seeing it again "as if for the first time", as expressed through the vibrancy of Jerome Hill's paint pigments. It's through these pigments, through this vibrancy that this scene gains its content—what it means, or meant. Into one's mind comes Gertrude Stein and Hemingway and Henry Miller and Fitzgerald and all the Americans in Paris.

In a sense, Jerome's brush treatment of these frames (and of many others, in this film) becomes a Treatment with Time, or a Time Treatment: rejuvenation of memory. Yes, Jerome's brush becomes an Elixir of Memary that conjures the vibrancy of the first. gone-by experiences. The Artist as Time. Somewhere in the film, if I remember right, Jerome says something to this effect, in very simi-

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Ernst

lar words. Without the Artist, the footage, even old fotage, is just footage, just a Documentary. It's with his paints and brushes and pens, (you should note that I don't include scissors, which were so important in the Classical Cinema), that Jerome becomes the magician of time. It's with his brush that he freezes the brief moments of presence, on film, into eternity. And it's by means of his brushes that he merges himself totally with his images. Here is an artist who looks himself in his "editing" room, and who works, for years, since 1965, on this old footage, and he works with a fury close to blindness,—Jerome literally came close to losing his sight while working on these frames; he was told to stop;—he works furiously on these frames, twenty four frames per second, and he burns himself into these frames now, thirty years later, forty years later. Here the reality of the old celluloid, the reality of the old image—the image that did everything to keep Jerome out—merge completely with Jerome's Sensibility and Personality, and the film speaks and vibrates and sings—finally! Such is the power and glory of the Artist.

A little bit more about Jerome's color. As in Jerome's paintings, so in his film, in the *Film Portrait* (as was also in *The Death in the Forenoon* and *Canaries*) the color stands out, you can almost feel it. The color in Brakhage's work, when Brakhage paints on film, the color becomes integrated into the total, abstract design. But in Jerome Hill's painted-animated sequences, in *Film Portrait*, what comes through most, is the presence of the colors themselves: you see them, you feel them, you are struck by their extraordinary screen presence. You look at the screen, you see the images, you see the colors—and you still feel the paint, and splashes, and strokes: you see both, the effect and the medium itself, you feel them both at the same time. I find this may be the most unique aspect of Jerome's painted, animated sequences—this very special quality of the screen presence of the pigments themselves. When one faces a unique work of art, one can go around and around and look at it from always new angles and discover always new lights and new insights and new ecstasies. Such work to me is Jerome Hill's *Film Portrait*.

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Tom Jones, 1927. (Co-director: Bill Hinkle). 2½ hours. Based on the classic by Henry Fielding. After a limited, Yale University run, was deposited with the Yale University archives.

The Magic Umbrella, 1927. An early Avantgarde work. Shot and edited, not released. (Incorporated in full in the *Film Portrait.*)

Fortune Teller, 1932. An early Avantgarde work. Shot and edited, not released. (Incorporated in full in the *Film Portrait.*)

16

Snow Flight, 1938. A documentary study of the skiing techniques of Hannes Schneider, with Otto Lang. Released through Warner Brothers under the title of *Ski Flight.*

Seeing Eye, 1940. A promotion film about training of dogs for the blind.

Grandma Moses, 1950. A documentary on the octogenerian artist. Released through Radim Films.

Salzburg Seminar—1950. A documentary on the international music seminar.

Cassis, Or How to be Happy Though Healthy, 1950. An autobiographical, humorous sketch.

Albert Schweitzer, 1950-57. 82 minutes.

The Sand Castle, 1961. 64 minutes. A Jungian allegory.

Open the Door and See All the People, 1964. 82 minutes. A Jungian comedy.

Schweitzer and Bach, 1965. A sketch on Albert Schweitzer playing Bach on the organ at Gunsbach.

Death in the Forenoon or *Who's Afraid of Ernest Hemingway.* 1966 (filmed in 1933). 2 minutes.

The Artist's Friend, 1966. A humorous sketch. Not released.

Merry Christmas, 1969. (Incorporated in full in the *Film Portrait.*)

Canaries, 1968. An animated sketch.

Film Portrait, 1965-71. 90 minutes.*

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* All of the films listed here are available through Monument Film Corporation, 267 West 25th St., N.Y.C. 10001.

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As we can see from the filmography, Jerome Hill's Avantgarde Sensibility has been playing a hide-and-seek game throughout his entire work. It comes out, in 1927, in the footage of the *Magic Umbrella*—and hides again. In 1932 it breaks out again, in *The Fortune Teller*—again to hide for years. Only beginning with approximately 1965, with *The Death in the Forenoon*, it comes into the open to never disappear again. As much as I know, one of the main causes of this radical change in Jerome Hill's creative life was his growing identification with the ideas of the American Avantgarde Film. It acted upon him not so much as an influence as, rather, a confirmation of his own original dreams and visions. So he made this jump, from a respectable and recognized Popular Artist (recognized with two Academy Awards . . .) to the precarious and unrecognized life of an Avantgarde Artist. It may seem, to some, that there is nothing to it. But I do not know another case, in cinema, I do not know another similar conversion. In most of the cases we find just the opposite: we find that a film-maker, who began as a promising Avantgarde artist, is slowly consumed by the temptations of the Industry.

It is of interest to see how the history of Cinema, and particularly that of the Avantgarde Film, unfolds through the *Film Portrait*. The early version of the *Magic Umbrella* shows the sheer excitement with the mechanical possibilities of the camera—an element that played an important part in the early Avantgarde. The *Fortune Teller* moves through the Dream and the Surrealism. *The Death in the Forenoon* takes us into the color, into the pigments, into the celluloid itself, the medium of cinema itself.

Grandma Moses. Jung (in an unfinished film). Schweitzer. Completed, rounded lives. And the *Film Portrait*, Jerome himself: also a rounded circle. Jerome is attracted by complete, rounded circles of life. He has a very special interest in the architectural monuments of Europe. I have watched Jerome during some of his travels, I know his encyclopaedic knowledge of the art history of Europe. Everything that has a roundness of being, interests Jerome Hill. Not the fact that it has come to an end, but the wisdom, the attitude inherent in it, the depths of perspective. Like the compost pile he made in Cassis, where he recycles all the waste materials that come from the house, layer after layer, placing it all on the pile, making it round again, making it go the full circle, another circle. As his own life. I have been often amazed by Jerome's ability to circulate, to move from one set of his life to another, with an amazing easiness; from New York to Cassis, to Paris, to St. Paul, to California; from cinema to music to architecture to stage designing to art history. There is a roundness and a circle there, too. And so with his own most important creative work: he couldn't begin his own real creative work—at least so it seems to me—until he could look at his own life from a full circle's perspective.

This roundness, this completeness, this circularity of his life and his work is the paradoxical meaning, or the paradoxical edge of the Avantgarde. The Avantgarde line or point is that point where the future and the past meet. The other paradox is, that there is an Avantgarde which comes like a lightning from the sky, blindly, and strikes everybody numb, and it takes years to readjust to it; and then, there is the other edge of the Avantgarde which cuts silently, and with an invisible light, straight across all the rumble and bustle of the world, and right into the heart of the future. Such is the work of Jerome Hill. It is round, it is circular, it is marked by a deceiving quietness. His work doesn't have any of the shrill contemporary notes. His work (like that of James Broughton, on the

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other coast) moves within certain rhythms of thought and knowledge and form that are eternal, that transcend all fashions, that gains more vitality and relevance as time goes, as all the other, more immediately successful works begin to fall a step behind, falling into the patterns of time.

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the Anthology Film Archives would exist or be what they are, if not for the kind help of Jerome Hill, who came always just at the right time, whenever our heads were sinking below the water line; without pampering—but never letting us down in real need. The whole movement of the American avant-garde film of the '60s would have taken a completely different turn, much slower and thinner—if any, without the help of Jerome. I am writing here a history of the American avant-garde film. I am writing a last tribute to him. So I am talking in very general terms, and I am skipping details and names and figures. But when such a history is written, that history will be dedicated to Jerome Hill.

But now Jerome is gone, his body. The American avant-garde film is a chapter in the history of cinema, a fact of cinmea, a reality of cinema that cannot be turne dback. The cinema will never be the same again. And a long line of works of great beauty has been created. A form of cinema exists vaguely known as the avant-garde film, that will have to be discussed, analyzed, taken into account by whoever makes cinema, teaches cinema, or looks at cinema. Will there be another Maecenas for the art of cinmea, for avant-garde film? Will there be anyone to whom we'll be able to turn in real need? The creation of art and the Maecenaes of art go hand in hand. An artist, in order to create, doesn't need a wide acclaim and a wide audience: give him two or three friends, one critic, and one Maecenas, and he'll produce great works and he'll expand the visions and ideals of humanity.

Yes, it's very possible that we are at the end of a great period of creativity in American cinema; it's very possible that Jerome Hill's death marks the beginning of another stage of the American avant-garde film: the stage of preserving for posterity what has been created. It was the genius foresight of Jerome that he thought about that too: during the last three years of his life he put himself completely behind the creation of the Anthology Film Archives, a place in which the works of American avant-garde film-makers can be preserved and seen in their full glory. Yes, even here, Jerome was younger than many of us: he was in the future. Yes, even here, Jerome was younger than many of us: he was in the future. He knew that it's not enough to create, no: taking loving care of what has been created, taking care of the flowering fruits of the human spirit, which is art—he knew that that was the other side of the matter, an dthey both made One. Such was the work and wisdom of Jerome Hill.

But death has its own wisdom. Jerome Hill died on November 21, in the afternoon, in St. Luke's Hospital. Upon his wish, he was cremated. A small funeral service was held for family and friends at St. James's Episcopal Church, Madison Avenue at 72nd Street, at noon on November 24.

(Village Voice, Dec. 7th, 1972)

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AN INTERVIEW WITH JEROME HILL, SEPTEMBER 5, 1971, NEW YORK. INTERVIEWR: JONAS MEKAS

CHILDHOOD AND SCHOOL

JEROME HILL: Let's say that, as a child I never had any trouble in school. Chiefly, because I had learned to read very rapidly, probably, and I think my interest, usually was in getting by, in school. I never got good marks, I just wanted to get by, so that I could do what I really wanted to do, which was to paint or write, or all the various things I was interested in. My father insisted on taking us out of school every year for two months and bringing us to the Far West. There we had, supposedly, tutors and people who were teaching us and the rest of the time they had an awfully hard time to keep us in, my two brothers and my sister.

Another thing that had helped me in school was that I've always been a good mathematician. It seemed to me that it was the only subject where I wasn't depending upon somebody's opinion of something. And I took great pleasure in geometry, then in trigonometry, and algebra. But by the time I got to Yale, I had to take history, philosophy, English literature etc. . . And as I never agreed with anything I was hearing, I would go to class, and I would draw, all through the class. And then, just at the end of term, I would learn enough just to pass the examination. But the minute I could major in a subject, which was my junior year, I selected music. Yale had a very good music school. I would normally have gone to an art school, but the art school in Yale at that time was very bad. At the music school I studied not as a performer, but as a composer, and an orchestrator—concentrating on counterpoint, harmony. And this really was something that I'm sure I never could have picked up on my own. I was very happy that I could do that, and with a teacher like Bruce Simonds! I think Huxley once said, "One is very lucky to meet one great teacher in one's life." Bruce Simonds was such a teacher for me. He was a marvelous pianist and a great musicologist. And I think I never forgot anything he ever said to me; it was engraved immediately in my mind.

QUESTION: How old were you at that time?

HILL: I was ready for college a little bit early. I finally went in at 17.

At Yale, right away I found a few friends, three or four of them at the most, who all had this same rebellious attitude that I had. They didn't like Yale, and they didn't want the formal education to interfere with what they considered was their education. I mean, they wanted to really be reading. These were exciting days. T.S. Eliot poems were coming out, e.e.cummings poems were coming out, Gertrude Stein was bursting into prose, and you'd do anything to get a pirated copy of *Ulysses*. Naturally, we'd go to our courses and none of these people would ever be mentioned. It was a sort of double life that we led. We were just barely getting along in class but we in the meanwhile were reading and discussing and writing. I was very active drawing for the Yale Record, which was a comic magazine. I don't know what I thought I was going to become. I think I thought I would become a book illustrator; and I was very much in sympathy with that whole French school of book illustrators, where they had raised book illustrating to an art, way above the books we knew as kids.

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During that stage of my life at Yale, I was considered by my family as an invalid. I had had a goiter which had been operated on, but I'm perfectly sure that afterward I was sick only because I was told to be sick. I was told that for six years I would have to be careful, and I think I let six years tick away, without ever doing any exercise. I never built my body up. I didn't have any sports that I could do. Skiing I hadn't discovered yet. And generally, I had my head in a book, or was drawing. At Yale I'd be doing the sets for the playcraftsmen. The "Yale Dramat" at that time was very exciting, with Monty Wooly directing the performances.

QUESTION: Did you study any painting?

HILL: No, I just ignored painting completely.

QUESTION: Architecture?

HILL: No, I didn't go to the architecture school. But because I drew with great facility, (this, incidentally, was one of my problems)—I was called in by all my friends in the architecture school to do their *pochets* at the end of the year. They would draw just elevations and plans and I was called in to really do the architectural renderings and so forth. A tremendous amount of that architectural education rubbed off on me. So that in the summer when I'd go travelling, I was always making architectural trips, I'd say. I would be following a pilgrimage route to Campotella, and I would stop at each of the monasteries and make drawings of architectural details.

At this period we speak of, I still was a very sallow, rather fat,

pimply, physically-underdeveloped, student, a student who didn't do very well in school. As a matter of fact, I couldn't even pass French. This is a language which I now speak certainly as well as English, if not better. But I didn't like the way they taught me. I was going to learn French on my own time and not in school. But it delayed my diploma for a year and a half. In other words, I really was not going along with the stream of my contemporaries. . .

FIRST FILM, "TOM JONES"

QUESTION: When did you get interested in cinema?

HILL: My first role as a film director was when I was called upon to co-direct an enormous feature-length film version of *Tom Jones,* in Yale, in 1927. That became the worst film you've ever seen.

QUESTION: Who was the co-director?

HILL: A man called Winston Chiles did the camera work, and I think he financed it. He and Eric Haight financed it. Bill Hinkle and I directed it. The cast probably included people like Rudy Vallee, I think, and Jode Whitney, and maybe Peter Arnold, or Lucius Beebee. I don't remember, I mean, all sorts of people. . .

QUESTION: How long was it, actually?

HILL: It was very long. [illegible]

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QUESTION: How long was it, actually?

HILL: It was very long. . . Two and a half hours.

QUESTION: Was it 35mm?

HILL: No, it was 16mm. A copy of it sits in the Yale library.

QUESTION: What happened to the film after you completed it?

HILL: It was shown once, and people were very nice about it. But it was a total disaster. But one of our friends who had graduated the year before, Howard Barnes, had become the movie critic for the Tribune, and he came and saw it and gave it a fantastic review in the Tribune, which it didn't deserve at all. I think we were proud that we shot it all in Harkness, in that building that had just gone up, and none of us liked. None of us approved the architecture of Yale, none of us liked anything about it. And we said to ourselves: this isn't a college, this is a movie set, let's shoot a movie here. And so we used all the commons rooms and all the stairways and we did everything to make it look like a little English village, which is just what it already looked like. I shouldn't be as bitter as I am about Yale, but I still am bitter about it.

QUESTION: Have you seen the film since?

HILL: I haven't seen it for thirty years. But I was told by Standish Lawder that the print is there, at Yale, and it's certainly available to look at. One day recently I went down to the New York

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Public Library and looked up the Herald Tribune review. And it's ridiculously enthusiastic and favorable. The picture, really, had no filmic values as I know them at all.

PAINTING STUDIES. ROME AND PARIS YEARS.

QUESTION: What about your painting activities? When did that start?

HILL: Painting, I jumped into it the minute I graduated. The minute I left Yale, I couldn't wait to leave the country. America was in the middle of Prohibition. My dream was to go to Rome and I thought of myself as studying in the American Academy. But the first thing I found when I arrived in Rome was that the American Academy was run by a man from the Yale Art School, and there was the same academic atmosphere which I had run away from before. So I rented a private studio. I shared it with a friend, a huge room. Down at the other end was an architect working who turned out later to be Edgar Durrell Stone. I didn't know that at the time. I stayed there for a year, drawing for models and painting from models in what was called the British Academy.

At the end of the year I saw that Rome was not for me. I was deeply involved in its history; I'd already done a complete universal historical chart—chronological chart—but my creative impulses were not being stimulated. I was too overcome with the past, in Rome. So I went to Paris. That would have been 1928. There I discovered the very fine, small Scandinavian Academy which was run on a marvelous system of having a different teacher every Friday. You never knew who was going to arrive. But somebody would always come and criticise your work. They were people like Friesz, and Dufresne, Despian and Waroquier. They were extremely varied. So that was a very intensive period of painting. And shortly after that I went to Cassis to paint and I ended by deciding to live there. But about that time the clock that I spoke about that was ticking inside me,—I'd been told that I would feel badly for six years,—at the end of the sixth year to the day, to the hour almost, I suddenly felt well. And I rushed off and I think I bought a ski suit and I bought a pair of skiis and thought, now enough of all this, I'll have an active physical life and I'll try, if possible, to really become like one of my contemporaries. . .But I must say, skiing is the only exercise that I've ever enjoyed, or spent any time on. It appeals to me for its mathematical and artistic quality rather than its speed. . . I never went into it competitively. In 1950 I made a film about skiing.

EARLY WORK IN CINEMA

In 1932, I guess it was, I got a hold of one of the first Eastman Kodak Specials, that marvelous camera, the first 16mm camera that could qualify as a real camera. Then, I really broke out.

QUESTION: Does some of your footage go further back?

HILL: The footage of me, but not the footage taken by me.

QUESTION: You mean, the footage which you are using in the first half of the *Film Portrait*, goes only to 1932? I mean, the footage identified now as *Fortune Teller*?

HILL: I filmed that shortly after I got the camera. It was the first complete film that I made. That was in 1932.

QUESTION: But what about the *Maple Umbrella* footage, in *Film Portrait*? I thought it carries a date of 1927?

HILL: That was a very early film and the conversation was [illegible]

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QUESTION: But what about the *Magic Umbrella* footage, in *Film Portrait?* I thought it carries a date of 1927?

HILL: That was a very early film and the cameraman was a friend. But it was what I call a real "home movie". I was learning my craft. We were, of course, making fun of the chase film. We loved the *Perils of Pauline* idea. We made it in one or two afternoons with the idea of showing it at a party to entertain friends. The "spaghetti" film, which is included in the *Film Portrait*, was also made just to make our friends laugh.

"FLAHERTY" PERIOD (DOCUMENTARIES)

QUESTION: Your completed early work seems to fall into one or other style of the Documentary Film—I am talking about films like *Snow Flight* and *Grandma Moses*. But your early incompleted work, which you have pulled out from your cans, to be included into the *Film Portrait*—it seems to belong in the Avantgarde tradition. Where do you think this Avantgarde line comes from?

HILL: The arrival of *The Blood of a Poet* was a most tremendous event. And *The Passion of Joan of Arc*. Strangely enough, they were not financially successful at the time. About this time I thought I would become a commercial film-maker. And so instead of using them as inspirations I went more in the Flaherty direction, to *Nanook* and *Moana*.

QUESTION: Cocteau's influence is very noticeable in the early footage.

HILL: Yes, but you see, I was doing what most young people do. There was a dichotomy. I thought if I'm gonna make my living in cinema, I'll have to do commercial type films. And that's what I did.

QUESTION: Your first completed film was *Snow Flight?* In 1938?

HILL: Yes. It was made actually at the request of Hannes Schneider, to illustrate his skiing techniques. Otto Lang, who was then writing a book on the dynamics of skiing was the star. We went into it very, very thoroughly. There was much slow motion in it. The film originally was called *Snow Flight*. It's now called *Ski Flight*, I think. It was programmed by Warner Brothers with *Snow White*, and they opened together at the Radio City Music Hall. So they had to change the title.

QUESTION: Where was the film made?

HILL: It was shot at Mt. Rainier and Mt. Baker, Mt. Rainier is right near Seattle, and Mt. Baker in Canada. This, you see, was after the *putsch*, and there these were Austria skiers who wanted to leave, and I'd helped them to come to America. We'd spend all our time filming and spreading the good word about the Arlberg technique, which was then the only technique which was taught.

Snow Flight was followed by the *Seeing Eye*. It was made in Morristown as a promotion film to interest people to raise money and to show how the training of dogs is done, and how the training of the blind man is done. I think they still use it.

QUESTION: When was the *Seeing Eye* made?

HILL: Right after *Snow Flight*. Just before the war. In the army, I was in the film division, making training films. I was drafted in 1942. I was working here, in Astoria. I don't think that there exists any film that I made during that period; at least I haven't seen any. The only one I had any pride in was on poise

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CARL JUNG AND SCHWEITZER

QUESTION: Where does your interest in Jung and Schweitzer date to?

HILL: The Schweitzer film began in 1951 and went till 1958. In 1951, my cameraman, Erica Anderson got the Jung footage also. And then, while talking to Jung, he gave me the idea for *The Sand Castle*. He said, "Don't put me in the film; let my ideas be shown in a film."

QUESTION: Do you have much footage on Jung?

HILL: I have some, but mostly very limited.

Jung was the reverse of Schweitzer. Everything we got on Schweitzer was usable. Schweitzer was always "photogenic," he works outdoors mostly, he's not self-conscious in front of the camera. With Jung, all of our meetings were in dark rooms, and he's not

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particularly photogenic. But when I found that he was a stone carver, that stone carving was his hobby, I concentrated on his carving of stones. But right then, he sort of turned me loose from doing a film directly on him. He gave me the idea of the nine years old boy, he gave me the idea of somebody following the voice of the unconscious and the effect he would have on others. He gave me the idea of opposites being reconciled, and destinies being turned upside down. Well, endless, endless things that were all incorporated into both, *The Sand Castle* and *Open the Door and See All the People. Open the Door* was not a sequel; it was a development of the ideas of Jung further.

GRANDMA MOSES-SCHWEITZER-JUNG TRILOGY

QUESTION: There is one interesting thing, about your documentaries. You have Grandma Moses, this very beautiful, old woman. Then you have Dr. Schweitzer, this fantastic, wise, beautifully aged, old man. And then, Carl Jung, another fantastic, old sage. These are all very wise, beautifully aged people. It's like a trilogy about three human beings, a Trilogy About How to Age Beautifully and Still Remain Sane, and still work for the society of human beings, for the humanity.

HILL: At one time I thought this was what I would make: a series of biographical films, of people near the end of their lives. And I made a list. The list included Frank Lloyd Wright, Robert Bridges, it included all sorts of people who later did have films made of them. But it seemed to me that to do these films I had to become part of their lives. I did not want to make fast, journalistic reports. Somebody, I think Norman Cousins called the Schweitzer film a "portrait in depth." It took me five years to make it. It took living in his house in Gunsbach, sending Erica Anderson out to the hospital in Africa. Schweitzer was most cooperative, a marvelous person to work with. I think, in his heart, he was probably a filmmaker himself. He took over right away. He knew how to direct a scene, and he made me direct it in secret. He wouldn't allow anybody to know the film was being made. The cameras were always hidden, and all the scenes of his wife, of his children, were all surprise shooting, stolen, and he winking at the whole thing, thinking it was . . . a laugh.

FILMS ON THE UNCONSCIOUS—JUNGIAN FILMS

QUESTION: Your documentary period was followed by your Comedies, or rather, Allegories.

HILL: I always liked Tati's work. I think he's one of the funniest film-makers.

QUESTION: But Jung keeps coming in, through the back door . . .

HILL: Yes. Although there are funny scenes in them, they always illustrate a point of Jung's.

QUESTION: They are sort of morality "plays," or, rather, films.

HILL: Yes, they are. *Film Portrait* also, actually starts as a farce. But the farcical situations are not just for laughs.

THE FILM PORTRAIT.

QUESTION: Your next period became characterized by completely different techniques, mostly animation and painting on film. It began with *The Death in the Forenoon.*

HILL: This began with my decision to make the *Film Portrait.*

QUESTION: So that, actually, the *Film Portrait* begins around [illegible]

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HILL: This began with my decision to make the *Film Portrait.*

QUESTION: So that, actually, the *Film Portrait* begins around 1965?

HILL: Yes, around 1966. Let's say, shortly after the year of my father's death. The contents of the house were divided between my brothers and me, and I got a copy of all of his old footage. The minute I saw this fantastic 35mm footage from 1912-14, in perfect condition taken by Pathé cameramen, although still on nitrate, I grabbed it and took it to the lab here in New York. I couldn't find anybody who would handle it, because it was nitrate. The outsides of the reels were beginning to blister. But finally somebody was found who would work on it and make an immediate, beautiful fine-grain negative, and the original was dumped into the East River.

QUESTION: You actually . . dumped it?

HILL: Oh, they took a ferryboat and dumped it. They were terrified it was going to explode. So I stored the prints on my shelves and occasionally I'd look at it, and I felt some day something had to be done with it. And so I suppose the germ of the idea began in my head, to do a film about myself in relation to cinema. Because I'd been touched by films so early in my life, and was very conscious of them and was seeing myself on the screen when I was only seven—an experience which very few kids of that time had. So then I began asking friends, and I found loads of people who had footage of me. And then there were the unfinished films like the *Magic Umbrella* and the *Spaghetti.* I began doing the preliminary cutting—shortening work. And I wondered if I could now paint on them, if I could color some of these images the same way

that Méliès did. Because the films we used to see, as children, were hand-colored Méliès films. For the first try, I picked the bullfight footage, absolutely arbitrarily: it was the easiest can to reach on the shelf. I brought it down, put it on a glass table, and began painting the opposite color on the negative—which Méliès didn't do. Méliès, if he wanted a pink dress, he painted a pink dress on the positive. But here I was coping with a matador with a red cape and I knew I'd have to paint it green, so I started doing that.

QUESTION: Wait . . . Why did you have to paint it green?

HILL: Because I'm painting the opposite color. I'm painting on a negative with a negative color. I took the negative, and the muleta was in his hand and I painted it green. And then I filled in the bull with what I thought was going to be bull color, in negative.

QUESTION: So that one has to know something about color, about the negative color of each color.

HILL: Yes. The great thing about this process is that as you do it you can send it back to the lab and have them print it and see how you're doing. And then you can go on with it and change it. So the first footage came back and the muleta was red but the cow was purple, the bull was purple. So then I changed something

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QUESTION: You worked on 35mm?

HILL: Yes, on 35mm negative film. In certain scenes a fantasy grabs hold of you and the whole thing splits open and every inch of it is colored, and people drop down out of the trees nearly. Probably I spent three weeks on these three minutes. It is a very very long process. You work all day long and you get about three feet of film. But that was the first try, and the results I loved. I'd had once in mind doing a film on cathedral windows. But this was so much more brilliant than any film I could have got from Chartres. The colors were so vivid. And the men at the lab kept saying it's not going to work, this color won't last. Well, now it's six years old and it's lasting.

QUESTION: Suppose, by mistake, they wash it off?

HILL: They can't, it won't wash off. I've tried it. It's a special color that goes right into the emulsion.

QUESTION: What inks, colors do you use?

HILL: It's an Eastman Kodak dye, Eastman Kodak developed it. I'll look up the name on the bottle . . . So I kept painting. Everything that moves rapidly is successful, everything that flut-

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ters is successful. The girl that screams is successful because she's nervous. You have a calm policeman next to her, and her hat is fluttering and she's screaming. But my next subject was a mistake. It was Jesus, Mary and Joseph, wandering through New York on the back of a donkey during the Christmas rush hour. They were supposed to be very calm and passive, and to move slowly through the crowd, and the crowd was supposedly frenzied and trembling. So I filmed the crowd at high speed and I did everything I could to create hustle and bustle, and then I painted what I thought was a calm quiet Mary and Joseph and, of course, I couldn't do it. They came through like flames, they're the vibrant ones! And then I went on to *Canaries*, that was the next film, and all during this my eyesight was changing. I was having to use different glasses and people were warning me that poor Norman McLaren had practically lost his eyesight. So I began doing less and less of this technique and although I'd love to do more I don't really know if I can . . .

QUESTION: *The Death in the Forenoon, Merry Christmas* and *Canaries*, all three done in this technique, exist now as separate, individual films. Did you paint other films or sequences that you didn't release as separate films?

HILL: I did *Magic Umbrella*, which is now part of the *Film Portrait*. I used similar technique for the entire scene of the automobile arriving at the house, in the *Film Portrait*. In other cases I would cut out stills and move them the way that I had done in *The Sand Castle*. The scene where my mother puts me to sleep and I look out the window, is done exactly the way the dream sequence in *The Sand Castle* was done, that's stop frame animation.

QUESTION: Seeing your work, one can't help noticing a radical change in your work, beginning with *The Death in the Forenoon*. Your work became much more personal, in its techniques and in its ideas. Has your friendship with the Avantgarde film-makers and a close familiarity with their work, contributed to this change?

HILL: I would say, that this was very important, having met Stan Brakhage, and you, and Peter Kubelka, and seeing a group of people who were working the way I'd always wanted to work. This was very much for me a shot in the arm. There was also a marvelous feeling that there was a public for this kind of film. Before, I still had a feeling that I would have to make it on the Flaherty level. I think *Grandma Moses* is pretty much like a Flaherty film. The Schweitzer film is perhaps what Flaherty did for *Michelangelo*. Of course, he didn't do too much of it himself. But it's the idea, as I voice it again in *Film Portrait;* it's trying to get away from the big studios, the big companies, the union crew, the temperamental

actors and actresses, stars—that whole system had never interested me. And both, *The Sand Castle* and *Open the Door* were attempts to by-pass all that and to make use of a different kind of actor. In both films I used people who were performers, in a sense, but they weren't regular steady actors. They were people who had acted, but I chose them for their types and for the fact that I thought they would *not* act, that they would be themselves in front of the camera. Of course, that also, by indirection, has become a method of acting.

QUESTION: Is the footage in *Film Portrait* in chronological order?

HILL: No, by no means. Let's say, the film primarily has to do with me. Then, immediately, and perhaps even more important, it has to do with film. It's about my relation to film. Quite a few people have said, "Why don't you make yourself as a person?" or "Why don't you make a film concerning a human being?" or "Why don't you make a film about your family?" Now, I've made films about my family, I've made films about myself as a person, I've made films about human beings, but I've made films about them in relation to film. I've made films about them in relation to myself as a filmmaker. I've made films about them in relation to myself as a filmmaker who is trying to find out what film is all about. And I've made films about them in relation to myself as a filmmaker who is trying to find out what film is all about, and who is trying to find out what film is all about by making films about them in relation to myself as a filmmaker who is trying to find out what film is all about. And I've made films about them in relation to myself as a filmmaker who is trying to find out what film is all about, and who is trying to find out what film is all about by making films about them in relation to myself as a filmmaker who is trying to find out what film is all about.

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QUESTION: Some of those other aspects come in indirectly. It's clear from the film's credits, for example, that you wrote the music for the film.

HILL: Yes, I did. Anyway, now even as important as cinema and me in the film, is that the whole thing is a dissertation on time. Almost the first words that are uttered have to do with the present, the future, and the past. Long before I go into the past I go into

* Looking through Jerome Hill's files at the Anthology Film Archives, I jotted down the following notes: Born in St. Paul, Minn. Yale University (music). Rome. Paris (studies painting at the Academie Scandinave under Orhon Friesz, Charles Dufresne and Georges Gromaire). Paints frescoes and stained glass windows in the church of Bocca Grande, Florida. A book, "Trip to Greece," 1936 (photographs; publisher: Marle Armitage). Records Schweitzer playing organ, at Gunsbach, for Columbia. World War II: liaison officer with 1/5 squadron (under Marin la Meslée). Designs a house in Cassis, 1930. Composa Suite per Clavicembalo; Suite In 9 tempi per 10 strumenti; Concerto No. 2 per clavicembalo e orchestra—performed at the Basilica di Santa Cecilia, Rome, May 20, 1971. Paints at Cassis 1931-39. Exhibits at Autumn Salons, Salons des Tuilleries. One man show, Galerie Paquereau, Paris, 1938. One man shows: Carstairs Gallery, New York, 1962. Babcock Galleries, New York—1964, 1967, 1969, 1972. Galleria 88, Rome, 1971. St. Paul Art Center, 1965. Art Institute of Minneapolis. Designs the productions of "Pantagleize," Marseilles-Cassis, 1967. These notes should give some idea of the divers interets of Jerome Hill.

the future. So there is no regular chronology in it. I build up many different possible deaths or fates that could happen to me, or destinies, I pile them one on top of another—things that couldn't happen, things that I'd like to have happen, things that I hope won't happen, and, finally, all this ends in a reversal of time. Anyway, then I really *slide* backwards with pictures losing a year at a time. So I go way way back and I go to my birth, but almost immediately afterwards I go before my birth to build up a little bit where I was born, the atmosphere I was born into, and was eventually brought up into. And there I have used two people outside of the family. One is Louis Tiffany, and the other is Scott Fitzgerald—two people I knew about very early in my life and whom I didn't know well enough but they were like inspirations to me to get out of where I was and that there was a world somewhere else where things were happening that were interesting, and that I would have my own identity. Unfortunately, I was labeled with the name of my own grandfather. I had a horrible complex that it took me years and years to get over, but finally I did overcome it. Anyway . . .

Then, there is a fairly regular time sequence up to the age of thirteen. I think I'm pretty well documented. But from thirteen to twenty-three there is a total gap in which I claim nothing happened but obviously something did happen. But that you have to see in the film, how it's handled. It's a stagnation, a total stagnation with the two images fighting with each other. Then, the period of my life from twenty-three until I got my first

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camera over my shoulder and my cousin is with me and I put the camera down and I make her look into it and I make her look into it five or six different times.

QUESTION: This is old, actual footage?

HILL: Yes, shot in 1950. It's from Cassis, from the *How to Be Happy Though Healthy* film. Every time she looks in, she sees something different and I make use of that to talk about cinema in general and I also tell then what I've done since then — I come right up to today with it, through the split screen. So then I discuss film in general, how cinema was just born in time, how all of the arts were tending toward film and because man had become almost a creature of machine, there had to be an art in which the machine played a part, which took a machine into account, and that film finally came along to be the seventh art. A discussion of the magician and the artist and the functions of a film-maker and the editor follows; how the real alchemy, the real creative act where he's totally under control, happens in editing. And that's all done as if I were an alchemist. The I hare off and go right back to the beginning of the film shown in one of my little viewers and I begin thinking about the past and the present. And I compare the past to all of my reels on the right, and the future to the reels on the left that I haven't edited yet; and the present is that thing that keeps going back and forth in the middle. Then, finally, the music stops and I make a statement that really there is no present, the only viable eternal moment being the moment that the artist fixes once and for all and will remain forever, and that is the only present. So at last the present is spoken of, the present that in the very beginning of the film had been ignored is defined as nonexistant, except as a work of art. And then, very soon, I show that flight of stairs that the girl runs down — a very complex painting working — and you see it on one of my viewers, on moviola — because there are many viewers in the editing room and I'm showing the films through the viewers — she goes down the stairs and then, twenty years later, that same stairs, and then forty years later the same stairs with the girl still running down it, but everything totally changed, the whole world had changed but landscape and sea were the same, and then the railroad station with the train going through it and the train doesn't stop. So it ends with that, the establishment of what is the present. So really it's a film about time — and, possibly, in a Proustian sense, but it's a little bit different, I think, from Proust. Well, maybe it is . . .

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QUESTION: Good . . . That sounds good.

HILL: So I immediately took it off, a much better idea. Because the implication, of course, is that I could go on, like you in *The Diaries*, until the end of my life. Now I've really, let's say, started making a biography film.

QUESTION: Because now you've lost your innocence. Now you are conscious of the form of a *diary* film, and it's a different thing.

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QUESTION: This is more a portrait than a . . .

HILL: Yes. It happens I lately reread The Education of Henry Adams. And it's companion: "Mt. Michael and Chater". And I had never read them with the proper eyes or the proper state of mind. But in lots of ways I realize that he waited till just about the age that I am now to start writing them. He felt that he couldn't write them till he was in his sixties and that he was moving a century that had very much the same alumina that mine has had. And he [illegible]

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A POSTSCRIPTS: *For a critical evaluation of Jerome Hill's work in cinema see Jonas Mekas' essay "A Few Notes on Jerome Hill's Film 'Film Portrait'", in a Macmillan edition of a collection of essays (edited by Philip Nobile), "Favorite Movies."*

FILMOGRAPHY OF JEROME HILL

Tom Jones, 1927. (Co-director: Bill Hinkle). 2½ hours. Based on the classic by Henry Fielding. After a limited, Yale University run, was deposited with the Yale University archives.

The Magic Umbrella, 1927. An early Avantgarde work. Shot and edited, not released. (Incorporated in full in the *Film Portrait.*)

Fortune Teller, 1932. An early Avantgarde work. Shot and edited, not released. (Incorporated in full in the *Film Portrait.*)

Snow Flight, 1938. A documentary study of the skiing techniques of Hannes Schneider, with Otto Lang. Released through Warner Brothers under the title of *Ski Flight.*

Seeing Eye, 1940. A promotion film about training of dogs for the blind.

Grandma Moses, 1950. A documentary on the octogenerian artist. Released through Radim Films.

Salzburg Seminar—1950. A documentary on the international music seminar.

Cassis, Or How to be Happy Though Healthy, 1950. An autobiographical, humorous sketch.

Albert Schweitzer, 1950-57. 82 minutes.

The Sand Castle, 1961. 64 minutes. A Jungian allegory.

Open the Door and See All the People, 1964. 82 minutes. A Jungian comedy.

Schweitzer and Bach, 1965. A sketch on Albert Schweitzer playing Bach on the organ at Gunsbach.

Death in the Forenoon or *Who's Afraid of Ernest Hemingway.* 1966 (filmed in 1933). 2 minutes.

The Artist's Friend, 1966. A humorous sketch. Not released.

Merry Christmas, 1969. (Incorporated in full in the *Film Portrait.*)

Canaries, 1968. An animated sketch.

Film Portrait, 1965-71. 90 minutes.