



Steina Vasulka

Media Study/ Buffalo

Media Study/ Buffalo is a unique Western New York regional center established to encourage the creation and understanding of media — especially photography, film, video and sound composition — by people of all ages in the area. It is also exploring the electronic and computer-generated arts, visual and aural, and is researching broadcast, cablecast, microwave and other concepts.

Media Study/ Buffalo is a not-for-profit public service foundation established under grants from the New York State Council on the Arts and the National Endowment for the Arts which supports:

- I ACCESS** to production equipment for all citizens, especially serious artists, emerging makers and youth
- II WORKSHOPS** in image/sound experimentation and production, in circuit-building and the design of electronic art tools, and in teaching creative media
- III EXHIBITION** — screening, viewing, display, installation, presentation, performance and discussion of all formats of creative image and sound
- IV INFORMATION AND PROJECTS** resources, conferences, residencies and media programming relating to creative image and sound and their psychocultural and environmental interactions
- V PRODUCTION PROJECTS** by independent image and sound artists, local and national, and involvement in the legal and distribution problems associated with them
- VI MANAGEMENT** of the above activities, the facilities housing them, and relations with individuals and agencies supporting them

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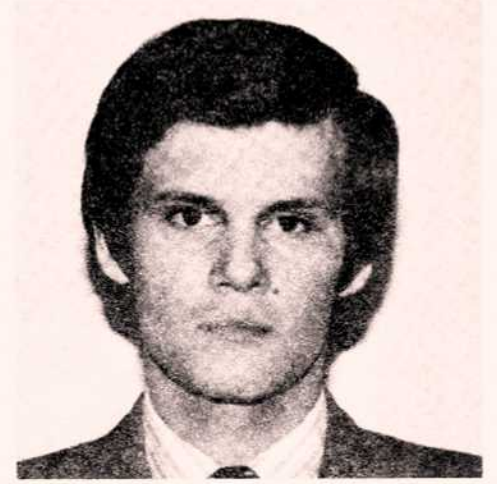
David Shapiro,
Director



Bruce Jenkins,
Film Programmer



John Minkowsky,
Video/Electronic Arts Curator



Kurt Feichtmeir,
Workshop and Access Coordinator



Jean Budington,
Assistant Director for Management



Lois Currier,
Administrative Assistant

Staff

DIRECTOR

David Shapiro did his graduate work in the Department of Cinema Studies at New York University and is an Editor of *Millennium Film Journal*.

FILM PROGRAMMER

Bruce Jenkins did his graduate work in the Department of Radio/Television/Film, Film Division at Northwestern University and is a former editor of *Film Reader*.

VIDEO/ELECTRONIC ARTS CURATOR

John Minkowsky did his graduate work at The Center for Media Study at State University of New York at Buffalo and is the author of the catalogue essay for Bart Robbett's *Extended Images* (1977) and other pieces.

WORKSHOP AND ACCESS COORDINATOR

Kurt Feichtmeir did his graduate work in The Center for Media Study at State University of New York at Buffalo and is a filmmaker.

ASSISTANT DIRECTOR FOR MANAGEMENT

Jean Budington is doing graduate work in the School of Management at State University of New York at Buffalo.

ADMINISTRATIVE ASSISTANT

Lois Currier has a B.A. in English and has worked in sound reinforcement and public relations.

GRAPHIC DESIGN: CHET KOZLOWSKI

I. ACCESS

Equipment Policy

During 1978-79 Media Study/ Buffalo instituted rental fees for equipment and studio use. This revenue generates a budget which is used exclusively for ongoing repair and maintenance costs. While not eliminating the inevitable breakdowns of equipment incurred through high use, this income has improved our ability to have the equipment repaired professionally and promptly. In addition, the clear-cut procedures of the new equipment policy have made access more efficient and available to all citizens in Western New York.

Over this past year, use of all equipment and studio facilities by both individuals and institutions, has increased significantly, creating more demand than could be immediately satisfied. Media Study/ Buffalo is now introducing an Institutional Fee Schedule. With this new policy, fees collected from institutional users will create a needed additional source of income which will facilitate the expansion of equipment acquisition in order to offer increased access to both institutions and individuals.

| EQUIPMENT RENTAL | SCHEDULE OF FEES CHARGE PER DAY | |
|--|------------------------------------|--------------|
| | Individuals | Institutions |
| AUDIO | | |
| Microphone | \$.50 | \$ 1.50 |
| Mixer | \$ 1.00 | \$ 4.00 |
| Stereo cassette recorder | \$ 1.00 | \$ 4.00 |
| Open reel recorder | \$ 1.00 | \$ 4.00 |
| Sync recorder | \$ 3.00 | \$ 15.00 |
| FILM | | |
| Super 8mm camera | \$ 1.00 | \$ 4.00 |
| Super 8mm sound camera | \$ 1.50 | \$ 6.00 |
| 16mm camera | \$ 2.00 | \$ 8.00 |
| 16mm sync outfit | \$ 4.00 | \$ 20.00 |
| Quartz lights | \$.75 each | \$ 1.50 each |
| Tripods | \$.50 | \$ 1.50 |
| Light meters | \$.50 | \$ 1.50 |
| Super 8mm projector | \$ 2.00 | \$ 6.00 |
| 16mm projector (limited use only) | \$ 5.00 | \$ 10.00 |
| Slide projector | \$ 2.00 | \$ 6.00 |
| VIDEO | | |
| 1/2" portable videotape recorder | \$ 3.00 | \$ 12.00 |
| 1/2" studio videotape recorder (limited use only) | \$ 3.00 | \$ 12.00 |
| 3/4" portable videotape recorder | \$ 4.00 | \$ 20.00 |

The above equipment may be reserved by phone (847-2555) and may be picked up between the hours of 9-5 Monday through Friday. A refundable deposit is required for most equipment and may be in the form of cash or check. The deposit schedule is as follows:

- Equipment valued over \$500 — \$100 deposit
- Equipment valued \$100 to \$500 — \$25 deposit
- Equipment valued under \$100 — no deposit



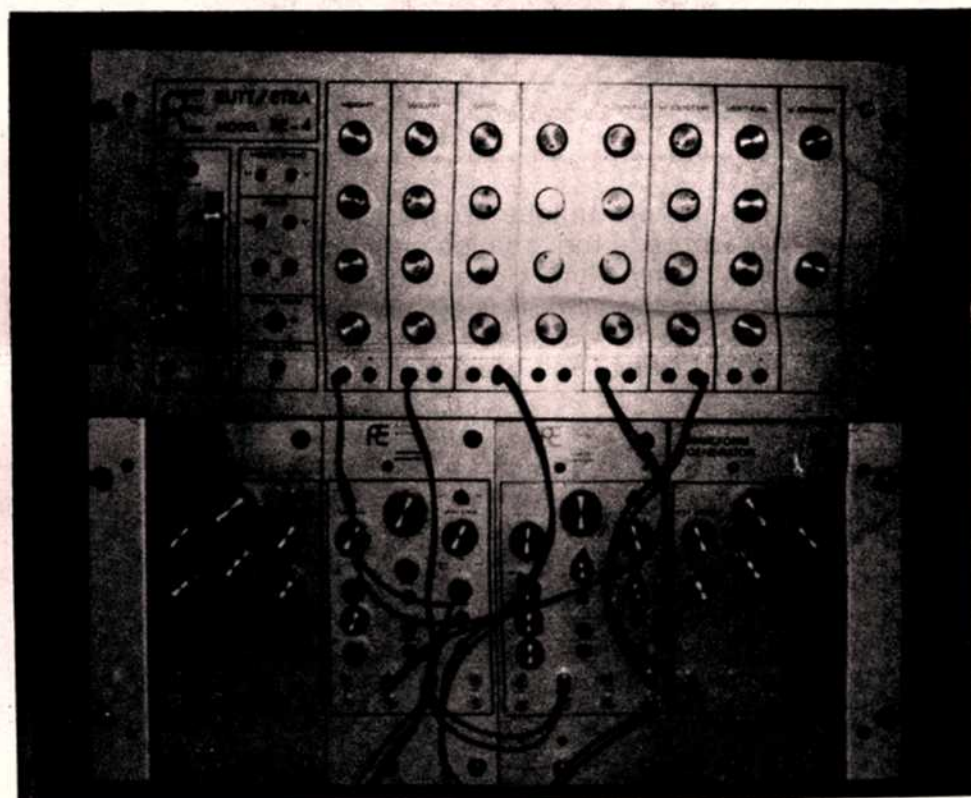
Moviola 16mm flatbed editor

STUDIO FACILITIES

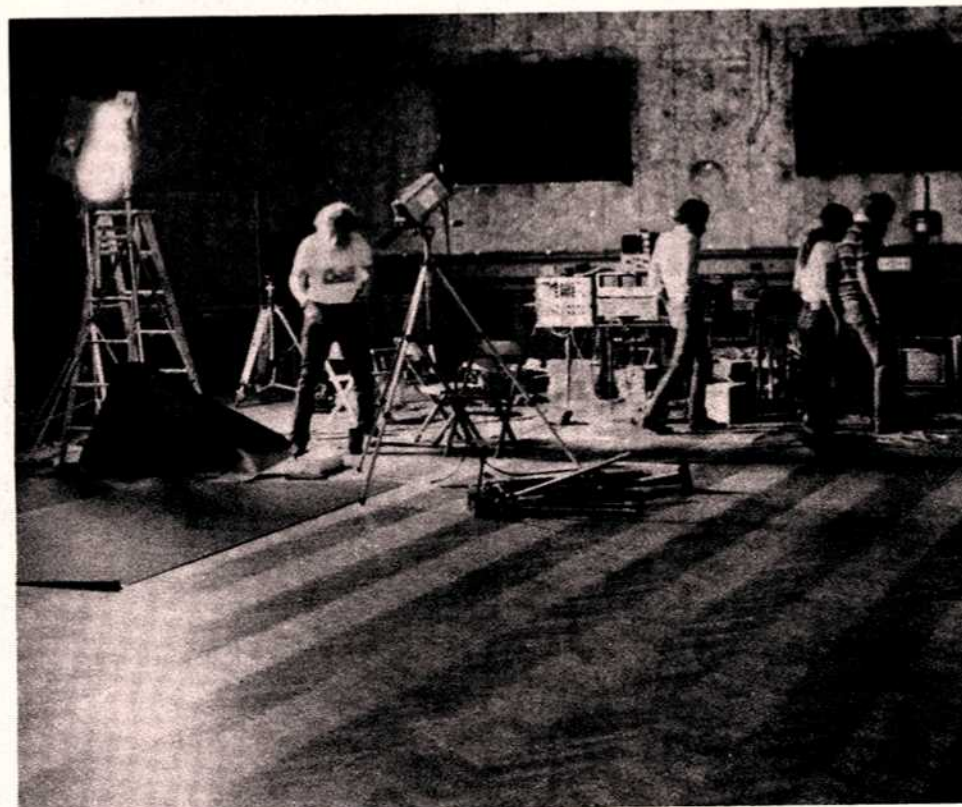
CHARGE PER HOUR

| | Individuals | Institutions |
|---|-------------|--------------|
| DARKROOM | | |
| With chemicals provided | \$.75 | \$ 1.50 |
| Without chemicals provided | \$.25 | \$.50 |
| FILM | | |
| Super 8mm editing studio | \$.25 | \$ 1.00 |
| 16mm manual editing studio | \$.25 | \$ 1.00 |
| 16mm 6-plate flatbed editing studio | \$ 1.50 | \$ 3.00 |
| Super 8mm, or slide projector | \$.50 | \$ 1.00 |
| 16mm projector | \$ 1.00 | \$ 2.00 |
| PRODUCTION STUDIO | | |
| For rehearsal | \$ 1.00 | \$ 2.00 |
| For production | \$ 1.50 | \$ 3.00 |
| SOUND STUDIO | | |
| Aries synthesizer, cassette deck, open reel decks, graphic equalizer, mixer console, turntable, and microphones | \$ 1.00 | \$ 2.00 |
| VIDEO | | |
| *1/2" videotape editing system | \$ 1.00 | \$ 2.00 |
| *3/4" videotape editing system | \$ 1.50 | \$ 4.00 |
| Rutt/Etra synthesizer, colorizer, SEG with 1/2" videotape recorder | \$ 1.00 | \$ 2.00 |

Most studio facilities may be used anytime there is no prior reservation or can be reserved in half-day shifts. Facilities indicated by asterisk (*) require a reservation and minimum booking of four hours (morning shift is 9-1 P.M., afternoon shift is 1-5 P.M.). All fees are payable in advance when you begin work that day. Cancellations must be given with 24 hour notice to avoid being obliged for the rental fee.



Rutt/Etra Video Synthesizer



Bill Jungels, during a recent taping session in the Production Studio

II. WORKSHOPS

Coming

TOM MOXON

Rut/Etra Video Synthesizer

8 weeks beginning September 15, 1979, Saturdays 1-4 P.M.

Fee: \$25.00

This workshop will introduce the fundamentals of voltage-controlled processes and their application in making videotapes through "hands-on" instruction in the use of the Rut/Etra video synthesizer. Effects such as raster manipulation, keys, wipes, dissolves, outlining, colorization, and solarization will be covered, as well as procedures involved in interfacing the Rut/Etra to other voltage-controlled equipment such as the Aries audio synthesizer and Hern VideoLab Special Effects Generator. No background in electronics is required as all necessary concepts involving modules and circuitry will be taught.

Tom Moxon studied electronics, music and computer programming at Hauppauge High School, where he designed and built their electronic music and recording studio. Currently he is studying electronic arts at the Center for Media Study, and has been working with Jeffy Schier on the development of the "Image Emulsifier," a digital video processor. His main interest lies in the development of hardware and software systems for the composition and performance of electronic images and sounds.

ROBERTA MAGES

Advanced Photography

10 weeks beginning October 9, 1979, Tuesdays 7:30-10:30 P.M.

Fee: \$50.00

A hands-on course in sophisticated use of the photographic medium. The workshop will cover special techniques in the production of the photographic image with and without the use of the camera. Of particular importance in the course is the demonstration of different printing techniques such as solarization, serial printing, multiple exposure and Kodalith. Participants must have access to their own 35mm cameras and be familiar with basic darkroom techniques. Chemicals will be provided during the workshop and additional studio hours will be made available.

Roberta Mages received her MFA from SUNY at Buffalo in 1971 and has taught photography courses for SUNY at Buffalo, Hopevale School (Hamburg, N.Y.) and Media Study/ Buffalo. She has had one-person shows at Visual Studies Workshop in Rochester, Gallery 219, SUNY at Buffalo, Daemen College in Amherst, N.Y., Philadelphia College of the Arts, Koinonia Foundation in Baltimore and the Independent Study Program, Whitney Museum, New York City.

DAVID STEWARD

Super 8 Sound Filmmaking

10 weeks, beginning October 9, 1979, Tuesday 7:30-10:30 P.M.

Fee: \$35.00

Super-8 sound filmmaking is a high quality, low cost, extremely portable medium offering unique possibilities for both film and video makers. The workshop will explore all aspects of serious Super-8 film production including: single system and double system shooting, sound transfers, editing sound with film, laboratory procedures and film-to-videotape transfers. Specific "hands on" instruction in the use of the 200' Super-8 sound camera, sync cassette recorder, resolver unit, Super-8 sound projector and motorized editor/viewer will be covered. Participants will shoot and edit one film in single system and one film in double system Super-8.

David Steward received his master's degree from the Center for Media Study, SUNY/ Buffalo. He was awarded a New York State CAPS grant in filmmaking in 1974 and was Artist-in-Residence through the New York Foundation for the Arts in 1976. His films "Eddy" and "Balloon Man" were shown on Polish television (POLTEL) last May and his recent videotape "Ballyhoo" is scheduled to be broadcast as part of THE FRONTIER series on WNED-TV 17 this coming year.

TOM SHARPE

Lighting Techniques

Intensive one-day workshop, October 20, 1979, Saturday 10-5 P.M.

Fee: \$15.00

This workshop will cover both portable location lighting and studio lighting through discussion, demonstration and a field trip to Channel 17 WNED-TV. Basic concepts of lighting such as key, fill, back, soft, and cyc lighting will be covered for both standard, "bread and butter" lighting set-ups as well as for special effect situations. Participants will visit the Channel 17 Production Studio where Tom will discuss and demonstrate their Kleigel Lighting System which includes the control console, the patch panel, the dimmer banks and the lighting grid with fresnel, scoop, ellipsoidal, sealed-beam and cyclorama lights. After returning to Media Study/ Buffalo, the portable lighting kits will be set up. These include open-faced lights such as the focusing spot, scoop, and soft-light. A variety of possible lighting problems will be designed to allow participants the opportunity to explore solutions through direct hands-on contact with the equipment with guidance from the instructor.

Tom Sharpe is currently a Director for WNED-TV, Channel 17 in Buffalo. He previously worked in industrial television for GTE in Stamford, Connecticut. In 1977 he produced and directed a videotape which won a Gold Award at the International Film and Television Festival in New York City. He studied Television Production at Temple University and Lighting Design with Imero Fiorentino Associates in New York City. Presently, he is directing three television programs for national PBS distribution on the Artpark Jazz Festival in Lewiston, N.Y.

GARY HILL

Electronic Tools For Video Art

Intensive one-day workshop, November 10, 1979,

Saturday 10-5 P.M.

Fee: \$10.00

The exhibition of Gary Hill's videotapes at Media Study/ Buffalo last January created a strong following for his work among the community of Buffalo artists. This workshop will offer Buffalo videomakers the opportunity to explore the application of electronic tools to art making activity and the process of developing concepts using audio/video generating and control devices. Emphasis will be placed on the Rut/Etra Scan Processor and its interface to external equipment. The workshop will include the showing and discussion of video tapes, demonstrations, and developing individual projects. Prior experience with the Rut/Etra or the completion of Tom Moxon's workshop on the "Rut/Etra Video Synthesizer" would be desirable for participants of this workshop.

Gary Hill is founder and director of the Open Video Project in Barrytown, New York and has been working in video since 1973. He is a 1979 CAPS Fellowship recipient in video; has been Artist-in-Residence at Portable Channel in Rochester; and recently received an Artist-in-Residence grant from the Artist's TV Lab at WNET, Channel 13, in New York City. His videotapes have been shown at the Museum of Modern Art and Anthology Film Archives in New York City, The Everson Museum in Syracuse, the Experimental Television Center in Binghamton, Woodstock Community Video, and several video festivals.



Tom Moxon



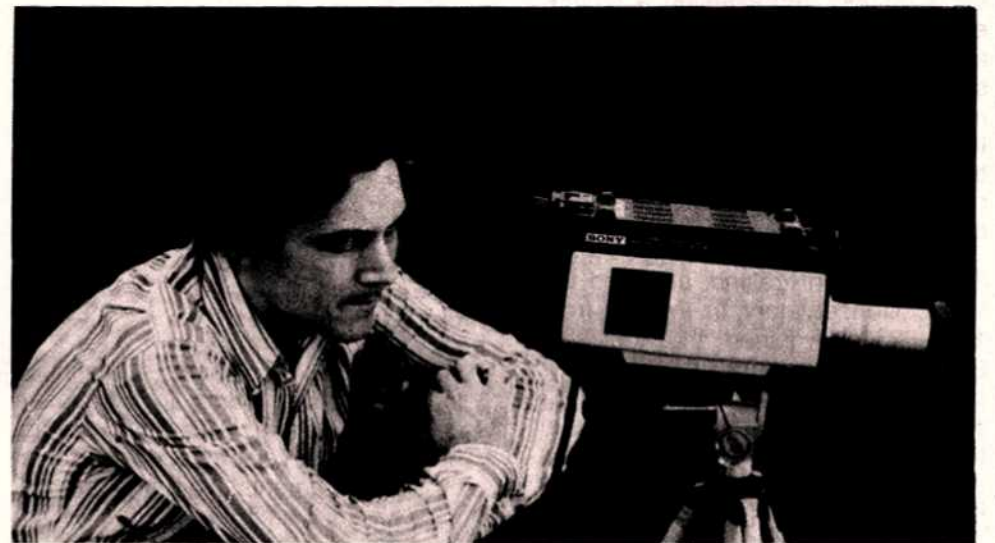
Roberta Mages



David Steward



Tom Sharpe



Gary Hill

III. EXHIBITION

Video/Electronic Arts

Media Study/Buffalo continues its series of presentations by nationally and internationally recognized electronic artists. All events are at Media Study/ Buffalo, 207 Delaware Avenue, and begin at 8:00 PM unless otherwise indicated. Admission to these events is \$1.00.

For further information contact John Minkowsky, Video/Electronic Arts Curator at 847-2555.



Digital Image of Steina

**September 5 (Wednesday)
8:00 P.M.
207 Delaware Avenue**

STEINA: Digital Images — A Video Presentation and Discussion

Steina, a month shy of departing Buffalo for a year's sojourn in Santa Fe, New Mexico, will initiate the Fall 1979 Video/Electronic Arts exhibition series, showcasing her digital video work of the past year. It has been produced on a system developed by the Vasulkas with digital design by Jeffy Schier. The system, known as both the "Image Articulator" and "Image Emulsifier," utilizes a high-speed digital computer specifically intended for the manipulation and processing of television images. The image is stored in computer memory as a group of numbers, each number representing a picture element or pixel; the artist is therefore able to change the image with precision — via mathematical operations — moving pixels to different locations in the total image, or changing the color, brightness or other aspects of the pixels. Steina will elucidate these processes.

Steina, born in Iceland, attended the Music Conservatory in Prague from 1959-62, and joined the Icelandic Symphony Orchestra in 1964. She came to the United States the following year, and has been a seminal force in the development of the electronic arts since 1970, both as co-founder of The Kitchen, a major video exhibition center in New York City, and as a

continuing explorer of the possibilities for the generation and manipulation of the electronic image through a broad range of technological tools and aesthetic concerns. Her tapes have been shown in Paris, Tokyo, Berlin, Bucharest, Sao Paulo, Reykjavik, and throughout the United States. She has worked at the National Center for Experiments in Television at KQED in San Francisco and at the Television Laboratory at WNET in New York as an artist-in-residence. She was a Guggenheim Fellow in Video (1976) and has received grants from the New York State Council on the Arts and the National Endowment for the Arts. With Woody Vasulka, she had an exhibit, *Machine Vision*, at the Albright-Knox Art Gallery in October, 1978. Steina is Adjunct Professor at the Center for Media Study, State University of New York at Buffalo.

**September 12 (Wednesday)
8:00 P.M.
207 Delaware Avenue**

HARALD BODE: Live Demonstration of the Bode Vocoder

Harald Bode, a pioneer, preeminent figure and, according to composer Gordon Mumma, an "engineering hero" in the development of electronic music instruments, will present his most recent instrument, the Bode Vocoder.

A vocoder allows the timbral changes of one sound to be imposed on another sound in real-time; for example, the contours of a voice can shape the timbre of a series of chords or pitches. Bob Moog has written, "A vocoder is a complete analyzer-synthesizer system that breaks down (analyzes) a vocal or other audio signal into a series of adjacent frequency bands, and then uses the amplitudes of the frequency bands to build up (synthesize) a signal that is similar in certain respects. Vocoder were originally developed in the 1930's to be a potentially efficient means of transmitting voice signals via telephone lines. Today, musicians are becoming increasingly aware of vocoders because of their ability to impart 'speech' to musical sounds, and because of the easy access to a wealth of timbral resources that they provide." Harald Bode will first speak about the Vocoder and its development, with slide and tape accompaniment, followed by a live demonstration on his instrument.

Harald Bode received his degree in Physics at the University of Hamburg, followed by postgraduate work at the

Institute of Technology in Berlin. He was active in the design of electronic music instruments as early as 1937 with the design of an electronic organ; this was soon followed by the Melodium, a melody instrument used extensively for motion picture music. He began work on the Melochord in 1947, an instrument with essentially all the features of a modular audio synthesizer, and a version of which was commissioned by the Electronic Music Studio in Cologne in 1953 and used extensively by Stockhausen. Also in 1953, he was at work on the development of the Bode Organ, the success of which brought Bode to the United States as chief engineer and later Vice President of the Estey Organ Corporation. In 1959, he began initial development of a modular synthesizer, the concept of which was presented to the 1960 Convention of the Audio Engineering Society. Bode moved to the Buffalo area as an executive at Wurliizer Organ in 1961. In 1972, he patented a frequency shifter for electronic music uses and anti-feedback applications. Since 1974, he has devoted his full time to electronic music activities.



Harald Bode

**September 26 (Wednesday)
8:00 P.M.
207 Delaware Avenue**

JEAN-PIERRE GORIN: Presentation of Videotapes by Jean-Luc Godard and Gorin

Tour/Detour/France/Two Children
by Jean-Luc Godard

Death and the Maiden
by Jean-Pierre Gorin

In an interview in *Cahiers du Cinema* in 1962 (half a decade before the availability of portable video), Jean-Luc Godard responded to the question, "Do you like television?":

"Television means the State, the State means civil servants, and civil servants mean . . . the exact opposite of television. What it ought to be, I mean. But I would like to do some: not make films for television, which at present one can just as well make for the cinema, but reportage for instance. For beginners, television should be a testing-ground; for those who have already arrived, it should be a diversion.

. . . Television is not a means of expression. This is proved by the fact that the sillier it is, the more fascinating

it becomes and the more people are glued to their chairs. That's television, but one can hope for a change. The bore is that if you start watching TV, you can't stop. The solution is not to watch at all."

A decade later, Godard, relatively inactive as a "commercial" filmmaker, began work in video; his two films of the mid-Seventies, *Numero Deux* and *Comment Ca Va* are mixtures of film and video. Godard's involvement with video also led to a 1976 series for French television called *Sur et Sous la Communication* (On and Under Communication), about which Terry Curtis Fox of the *Village Voice* wrote: "None of these programs has been shown in New York, but people who have seen them describe an astonishing simplicity: a large close-up of a woman's breast while she feeds an infant (an example of direct communication); a 10-minute shot of a letter from prison with no soundtrack, simply a description of torture and how the letter-writer survives by imagining his beloved; an old lady explaining how, since her electric bill has gone up while her income remains the same, she has no way to pay . . ."

All Singing, All Dancing: A Tribute to 50 Years of the American Musical Film

Part 2

SATURDAY EVENINGS, 8:00 P.M.
BUFFALO AND ERIE COUNTY
HISTORICAL SOCIETY
25 Nottingham Court Buffalo, NY
ADMISSION \$1.50



Signifiers of desire
Monroe and Russell in
Gentlemen Prefer Blondes

Media Study/Buffalo continues its survey of the significant works in the fifty-year span of the American musical film. The first part of this retrospective examined the major trends in the first two decades of musical production. Part II will carry us into the varied styles of the film musicals of the fifties, sixties and early seventies. With the increased emphasis on adaptations of Broadway hits, the nearly universal use of color and the new possibilities of the widescreen format, the Hollywood musical, while relying on many of its earlier generic conventions, develops new approaches to film choreography, set design and narrative integration.

The Films

| DATE: | TITLE: | | DIRECTOR: | STARS: |
|---------|---|------------|---------------------------------|-------------------------------------|
| SEPT. 1 | GENTLEMEN PREFER BLONDES (1953) | Fox | Howard Hawks | Marilyn Monroe, Jane Russell |
| 8 | THE BAND WAGON (1953) | MGM | Vincente Minnelli | Fred Astaire, Cyd Charisse |
| 15 | AN AMERICAN IN PARIS (1951) | MGM | Vincente Minnelli | Gene Kelly, Leslie Caron |
| 22 | SEVEN BRIDES FOR SEVEN BROTHERS (1954) | MGM | Stanley Donen | Howard Keel, Jane Powell |
| 29 | THE GLENN MILLER STORY (1954) | Univ. | Anthony Mann | James Stewart, June Allyson |
| OCT. 6 | MY SISTER EILEEN (1955) | Col. | Richard Quine | Betty Garrett, Janet Leigh |
| 13 | IT'S ALWAYS FAIR WEATHER (1955) | MGM | Gene Kelly and Stanley Donen | Gene Kelly, Dan Dailey |
| 20 | GIGI (1958) | MGM | Vincente Minnelli | Leslie Caron, Louis Jourdan |
| 27 | PAL JOEY (1957) | Col. | George Sidney | Frank Sinatra, Rita Hayworth |
| NOV. 3 | PAJAMA GAME (1957) | Warn. | Stanley Donen and George Abbott | Doris Day, John Raitt |
| 10 | BELLS ARE RINGING (1960) | MGM | Vincente Minnelli | Judy Holliday, Dean Martin |
| 17 | THE KING AND I (1956) | Fox | Walter Lang | Deborah Kerr, Yul Brynner |
| 24 | WEST SIDE STORY (1961) | Unit. Art. | Jerome Robbins and Robert Wise | Natalie Wood, Rita Moreno |
| DEC. 1 | FINIAN'S RAINBOW (1968) | Warn. | Francis Ford Coppola | Fred Astaire, Petula Clark |
| 8 | SWEET CHARITY (1968) | Univ. | Bob Fosse | Shirley MacLaine, Ricardo Montalban |
| 15 | THE BOYFRIEND (1971) | MGM | Ken Russell | Twiggy, Christopher Gable |

September 1 (Saturday)

GENTLEMEN PREFER BLONDES (1953) Fox.

Directed by Howard Hawks; starring Marilyn Monroe and Jane Russell. 91 minutes. Color.

Based on an Anita Loos script, this musical comedy is often cited as the paradigm of Hollywood's vision of the female as an object to be desired. *Gentlemen Prefer Blondes* musters all the formal expressive qualities of film (Technicolor, lighting, composition) to create a nearly caricatured world of luxury and splendor. Technicolor's hot hues yield a pervasive sense of spectacle and sensuality, which becomes incarnate in the figures of Monroe and Russell. Like most of Howard Hawks' comedies, the humor stems from the role reversals which place the actresses in the position of dominance. The irony here is that while Monroe and Russell manage to become the aggressors in the fictional world of the film, they are themselves subjected finally to the dominant gaze of the film viewer.



"Triplets" Fred Astaire, Nanette Fabray and Jack Buchanan in *The Band Wagon*

September 8 (Saturday)

THE BAND WAGON (1953) MGM.

Directed by Vincente Minnelli; starring Fred Astaire, Cyd Charisse, Nanette Fabray and Oscar Levant. 112 minutes. Color.

A backstage musical satire on the conflicts between popular culture and high art. *The Band Wagon* offers a broad range of performing styles, from the burlesque to ballet. Astaire is cast as a somewhat aging star in need of a major turn in his career, a role not unlike his actual position at the time in Hollywood. Fabray and Levant portray Arthur Freed's scriptwriters Betty Comden and Adolph Green. This "coincidence" of casting gives a double significance to the outcome of both the Broadway show within this backstage musical and the film, itself. The success of *The Band Wagon* launched Astaire into a new stage in his career and marked a high point in the Freed Unit's musicals for MGM. Featured songs include "Shine on Your Shoes" and "That's Entertainment."

September 15 (Saturday)

AN AMERICAN IN PARIS (1951) MGM.

Directed by Vincente Minnelli; starring Gene Kelly, Leslie Caron and Oscar Levant. 113 minutes. Color.

Winner of five Academy Awards including Best Picture, *An American in Paris* is set in a Paris composed in the style of such French painters as Toulouse-Lautrec and Renoir and peopled with pop culture versions of Left Bank artists and Bohemians. Incorporating the music of George and Ira Gershwin and the choreography of Gene Kelly, the film develops in an operatic mode, with dance and music forming an integral part of the narrative. The finale, a nearly twenty-minute ballet set to Gershwin music, is according to French film critic Georges Sadoul "unparalleled as an example of film choreography." Featured songs include "I Got Rhythm," "Someone to Watch Over Me" and "S Wonderful."

September 22 (Saturday)

SEVEN BRIDES FOR SEVEN BROTHERS (1954) MGM

Directed by Stanley Donen; starring Jane Powell, Howard Keel and Jeff Richards. 103 minutes. Color. CinemaScope.

There is perhaps no more fitting way to

introduce the use of the widescreen format CinemaScope into a historical survey of the American Musical than by presenting *Seven Brides for Seven Brothers*. The subject matter alone of multiple courtships among a family of athletic mountain men would necessitate the wider format for performance. Choreographer Michael Kidd combines mathematical synchronization with acrobatic stunts, slapstick humor and folk dance to create a showcase for movement within the dimension of widescreen.



Gene Kelly, Georges Guetary and Oscar Levant in *An American in Paris*



The barnraising sequence in *Seven Brides for Seven Brothers*

September 29 (Saturday)

THE GLENN MILLER STORY (1954) Universal.

Directed by Anthony Mann; starring James Stewart, June Allyson and Henry Morgan. 116 minutes. Color.

By the fifties Hollywood would broaden the musical biopic format to include not only serious composers, but also popular musicians. Of this latter cycle of films, *The Glenn Miller Story* stands out both for the poignancy of its story (Miller died at the height of his career) and the quality of its production. Few films have ever captured the spirit and

look of the forties with such visual authenticity. With a perhaps too likable Stewart cast in the title role, the film follows Miller's quest for his sound from the hard-luck days of broken contracts and one-night stands through a moment in "Moonlight Serenade" wherein he discovers "The Sound" and his consequent successes to his tragic end. Included within the film are guest appearances by Louis Armstrong, Gene Krupa and the Modernaires. Songs include "In the Mood," "Moonlight Serenade," "Little Brown Jug" and many others.



Jimmy Stewart as Glenn Miller



My Sister Eileen, with Jack Lemmon, Betty Garrett and Janet Leigh

**October 6 (Saturday)
MY SISTER EILEEN**
(1955) Columbia.

Directed by Richard Quine; starring Betty Garrett, Jack Lemmon, Bob Fosse and Janet Leigh. 108 minutes. Color.

The musical remake of the forties comedy, *My Sister Eileen* provides a showcase for the talents of choreographer Bob Fosse. Set in Greenwich Village, the American equivalent of the Parisian Left Bank, the film mixes its songs and dance into the comic narrative much in the manner of the MGM musicals of the period. As was the style, big production numbers had given way to smaller, almost casual routines which combined narrative elements with first-rate performance. Evident already in *My Sister Eileen* are Fosse's total-body approach to dance and his reworkings of such basic forms as tap and softshoe.

**October 13 (Saturday)
IT'S ALWAYS FAIR
WEATHER**
(1955) MGM.

Directed by Gene Kelly and Stanley Donen; starring Gene Kelly, Dan Dailey, Cyd Charisse and Michael Kidd. 101 minutes. Color.

A satire of American urban consumerism and mass media values of the fifties, *It's Always Fair Weather* combines the talents of three major choreographer/dancers (Kelly, Donen and Kidd) and the acid wit of scriptwriters Betty Comden and Adolph Green. The dual emphasis on dance and urban naturalism creates within commonplace urban locales a space for performance. Kelly and crew sing out in bars, dance through the streets and even perform on rollerskates.

**October 20 (Saturday)
GIGI (1958) MGM.**

Directed by Vincente Minnelli; starring Leslie Caron, Louis Jourdan, Maurice Chevalier and Hermione Gingold. 116 minutes. Color. CinemaScope.

Derived from Colette's story of a young girl's coming of age in turn-of-the-century Paris, Minnelli's *Gigi* takes the form of a sentimental operetta. Much in the manner of Ernst Lubitsch's films of the thirties, the film evokes a decidedly European air of worldly sophistication. But instead of the light Lubitsch touch, we have the Minnelli bravura. Minnelli's

penchant for the extravagant can be seen in the lavish use of color, the overly decorous set design and Cecil Beaton's theatrical costume designs. The visual sources for the film stem from the work of such painters as Boudin, Monet and Renoir. Featured songs include "Thank Heaven for Little Girls" and "I Remember It Well."

**October 27 (Saturday)
PAL JOEY (1957)**
Columbia.

Directed by George Sidney; starring Frank Sinatra, Rita Hayworth and Kim Novak. 109 minutes. Color.

Frank Sinatra stars in this adaptation of the Broadway production that had launched Gene Kelly's career in the early forties. The score by Rodgers and Hart provides Sinatra, the singer, an opportunity to match dancer Kelly's original success. Set within the backstage world of the nightclub, the film easily integrates musical performances within its developing narrative of romantic encounters. Featured songs include "Bewitched, Bothered and Bewildered" and "The Lady Is a Tramp."

**November 3 (Saturday)
PAJAMA GAME**
(1957) Warners.

Directed by Stanley Donen and George Abbott; starring Doris Day, John Raitt and Eddie Foy, Jr. 101 minutes. Color.

George Abbott co-directs this adaptation of his hit play which ran for a thousand performances on Broadway. With the added direction of Donen and the choreography of Bob Fosse, this tale of a union uprising in a Dubuque pajama factory becomes the setting for an innovative array of naturalistic production numbers. These routines are distinctive in the careful blending of color, composition and set design to produce numbers which range from the broadly theatrical to an intimate simplicity.



Doris Day leads "7½ Cents" production number in Pajama Game



Hayworth, Sinatra and Novak in Pal Joey



Judy Holliday in *Bells are Ringing*

**November 10 (Saturday)
BELLS ARE RINGING**
(1960) MGM.

Directed by Vincente Minnelli; starring Judy Holliday, Dean Martin, Fred Clark and Jean Stapleton. 126 minutes. Color. CinemaScope.

Judy Holliday in her last film appearance recreates her Broadway portrayal of Billie Dawn in this screen adaptation. Set in the less than glamorous milieu of a telephone answering service, this musical comedy provides us one final opportunity to see an intelligent actress perform a masterful impression of the dumb blonde. Although the project was beset by delays, accidents and internal disputes, *Bells Are Ringing* became a box office hit and remains a classic of film comedy. Featured songs include "The Party's Over" and "Just In Time."



The King and I, with Deborah Kerr and Yul Brynner

**November 17 (Saturday)
THE KING AND I**
(1956) Fox.

Directed by Walter Lang; starring Yul Brynner and Deborah Kerr. 133 minutes. Color. CinemaScope.

An adaptation of the long-running Broadway hit with a score by Rodgers and Hammerstein, *The King and I* relates the true story of an English governess experiences in nineteenth century Siam. The film version continues the stage treatment of the tale as an operetta with the songs spoken or trilled by trained voices. Although *The King and I* is blessed with a fine array of songs, the film is probably best remembered for its acting performances and especially for Yul Brynner's regal portrayal of the King of Siam.

**November 24 (Saturday)
WEST SIDE STORY**
(1961) United Artists.

Directed by Robert Wise and Jerome Robbins; starring Natalie Wood, Richard Beymer, Rita Moreno and George Chakiris. 151 minutes. Color. CinemaScope.

Winner of eight Academy Awards (including Best Picture), *West Side Story* updates the tragic tale of *Romeo and Juliet*. Set in the tenements of New York, the film strikes an innovative balance between classical and popular styles of music and dance. For a score by Leonard Bernstein, popular songwriter Stephen Sondheim provides witty and at times biting satiric lyrics. Jerome Robbins combines in his choreography balletic movements with athletic forms and street gestures. Noted at the time of its release for its exuberant performances, *West Side Story* remains a fresh and powerful work.

**December 1 (Saturday)
FINIAN'S RAINBOW**
(1968) Warners.

Directed by Francis Ford Coppola; starring Fred Astaire, Petula Clark and Tommy Steele. 140 minutes. Color.

Director Francis Coppola had worked for independent director/producer Roger Corman before winning the Samuel Goldwyn scriptwriting award at UCLA, which led to a writing contract at Warners. Following a three-year stint working on most of Warners' scripts from 1964-67 and directing one feature film, Coppola was given the assignment to direct the screen adaptation of the Broadway hit musical, *Finian's Rainbow*. Fred Astaire in one of his last roles in a film musical stars with the former child actress turned pop singer Petula Clark.



Choreographer Bob Fosse rehearses Shirley MacLaine for *Sweet Charity*

**December 8 (Saturday)
SWEET CHARITY**
(1968) Universal.

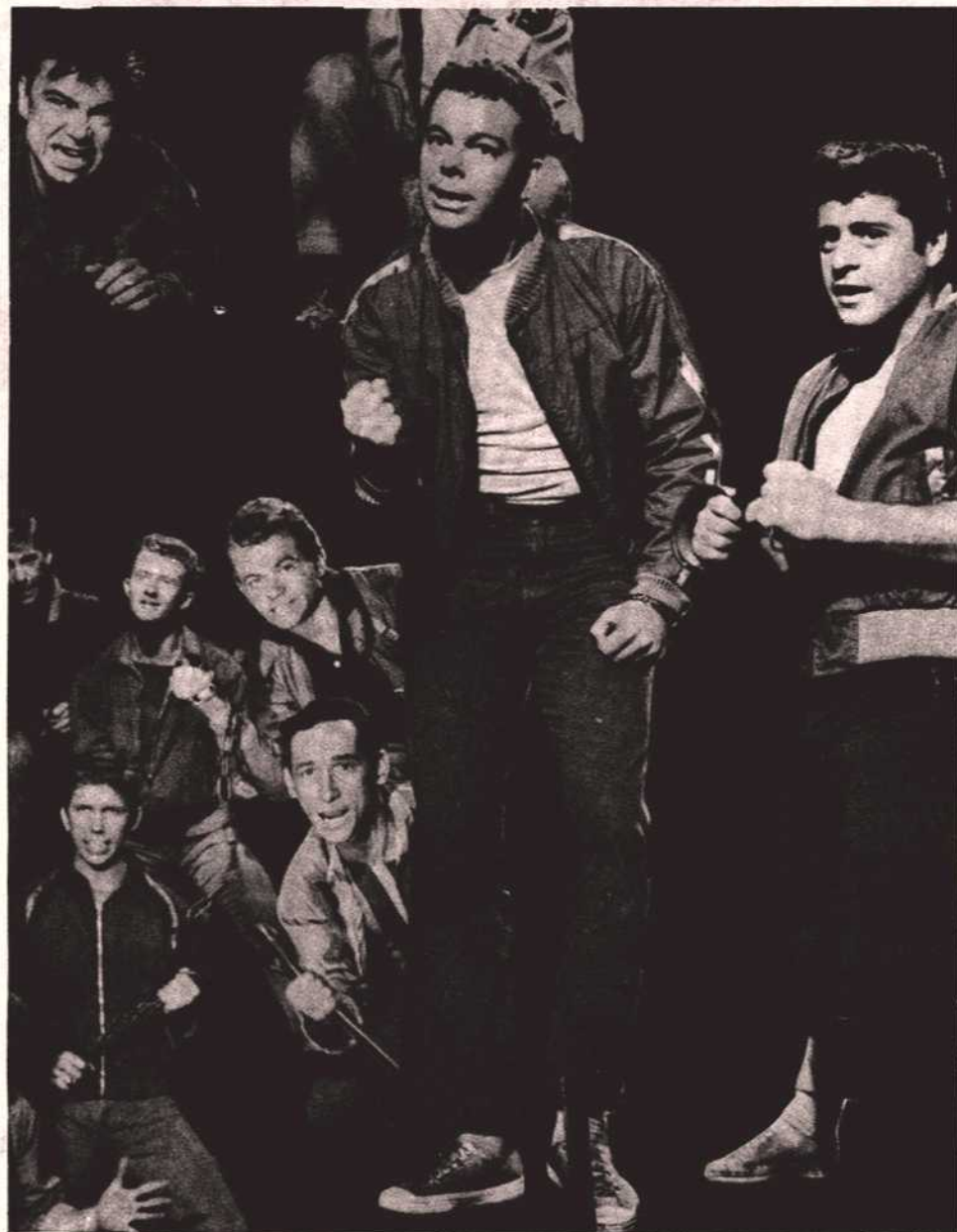
Directed by Bob Fosse; starring Shirley MacLaine and Ricardo Montalban. 133 minutes. Color. CinemaScope.

With his family roots in Vaudeville, director Bob Fosse began at age sixteen as a dancer in a burlesque house in Chicago. He moved to New York where he studied acting and began performing on Broadway. His break into movies came in 1952 when Stanley Donen, another director who had worked his way up from the chorus, cast Fosse in *Give a Girl a Break*. Fosse went on to choreograph a series of hit musicals. He returned to Broadway in the sixties to direct and choreograph such musicals as *Funny Girl* and *On a Clear Day You Can See Forever*. *Sweet Charity*, a role his wife Gwen Verdon had made famous on Broadway, marked Fosse's return to Hollywood and his first solo directorial assignment.

**December 15 (Saturday)
THE BOYFRIEND**
(1971) MGM.

Directed by Ken Russell; starring Leslie "Twiggy" Hornby, Christopher Gable and Max Adrian. 109 minutes. Color. CinemaScope.

Ken Russell revives the Sandy Wilson fifties stage musical about the twenties, *The Boyfriend*, as an homage to Hollywood musical style of the thirties. Evocations of Busby Berkeley's kaleidoscopic visions and a recreation of the title number from *Flying Down to Rio* (1933) reveal the inspirations for much of Russell's flamboyant image-making. Using the typical thirties "backstage musical" structure, the film depicts the standard stereotypes — the star who breaks her leg, the lowly chorus girl waiting in the wings, etc. These are balanced by more realistic touches — the has-been leading man, the opportunistic chorus member, the aging actress heading towards alcoholism.



Russ Tamblyn leads the Jets in *West Side Story*



Production number from Ken Russell's *The Boyfriend*