

BULLETIN FOR FILM AND VIDEO INFORMATION

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Editor: Hollis Melton; Publisher: Anthology Film Archives
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The purpose of this bulletin is to serve the information needs of independent film-and video-makers and their users. The bulletin is organized around five aspects of film and video: film-and video-making; distribution; exhibition and programming; study; and preservation. Your suggestions and comments will be welcomed.

FILM- AND VIDEO-MAKING

American Film and Video Directory. c/o R. R. Bowker, 1180 Avenue of the Americas, N.Y., N.Y. 10036. The editors are mailing out a questionnaire to libraries and schools to get information about film and video-tape collections. If you have an independent film or videotape collection that should be listed in the directory and have not received a questionnaire by Aug. 1 write for a copy.

The Anthropology Film Center. P.O. Box 493, Santa Fe, N.M. 87501 (505) 984-4127. ". . . An intensive course in the theories, methodologies, and techniques of using moving images in conjunction with the study of man. Work with the Center's contemporary professional sync sound motion picture equipment and editing facilities. The course is conducted at the Center by the director, Carrol Williams, and invited guest lecturers." Dates: Sept. 8, 1975-Jan. 30, 1976; Feb. 16-June 18, 1976. For fall session deadline for application submission is Aug. 1. For spring session deadline for application submission is Dec. 12, 1975. Write for more information.

Canyon Cinema Coop Catalog. c/o Industrial Center Bldg., Sausalito, CA 94965 (415) 332-1514. A new, updated catalogue is in the works. If you are a non-member film-maker who would like to join, the deadline for all films, descriptions and any monies for submitted graphics on the listed films is September 15, 1975. Write or call Diane Kitchen for more details at the above address.

Dance and Video Workshop. c/o Video Free America, 422 Shotwell, San Francisco, CA 94110. Skip Sweeney and Joanne Kelly will conduct the workshop Tues. and Thurs. afternoons from Aug. 5-28. For more information contact Video Free America.

Electronic Arts Intermix. 84 Fifth Ave., N.Y., N.Y. 10011 (212) 989-2316. Has new automated color videoscope editing system. ". . . The new system will be hooked up with our present control and post-production equipment, including a Siegel Chrominance Processing Synthesizer (colorizer), a Special Effects Generator and a 3M Processing Amplifier. . . . It is available for use by qualified video-artists under the supervision and instruction of John Trayna, EAI's Technical Director. There is no charge for these services. If interested, write for more detailed information and application blank."

Feminist Studio Workshop. 743 South Grandview, Los Angeles, CA 90057 (213) 823-6859. Applications are being accepted for the 1975-76 programs. "This year long program offers workshops in video, performance and women's ritual, art history, drawing, painting and sculpture, design, graphics and printing, writing, feminist literature and theory. Application deadline is Sept. 15, 1975 for program beginning Oct. 15."

Video Resources in New York State. A directory prepared by the Film and Video Bureau with support from the New York State Council on the Arts. 1975. Published by the Center for Cultural Resources, 27 West 53rd St., N.Y., N.Y. 10019. 64 pp. \$3.00. Available from the Publisher. Breaks the state into regions and lists community facilities, Broadcast Television Stations, Cable Television companies, museums, galleries and historical societies, libraries, colleges and universities which utilize video in each region. Each entry lists address, telephone, person in charge and has a note on the video activity.

DISTRIBUTION

FILM

Appalshop 1975. Appalshop Inc., Box 743, Whitesburg, Ky 41858 (606) 633-5708. Write for free copy.

Art + Cinema, Vol. II, No. 1, 1974-75. A periodical review of films and videotapes made by artists about the arts. Published three times yearly. Subscriptions: \$35 yearly. Available from Visual Resources, Inc., 1 Lincoln Plaza, N.Y., N.Y. 10023. This issue includes signed reviews by Daryl Chin, Alan Gerstel, Leonard Horowitz, David James, Richard Lorber, Katrina Martin, Christina Nordstrom. Films and videotapes listed and reviewed are for rent and sale from Visual Resources, Inc.

Berks Filmmakers' Cooperative. c/o Gerald Tartaglia, 1104 Friedensburg Rd., Stony Creek Mills, PA. 19606 (215) 779-7376. A newly formed film cooperative, which "will, as a long range goal, build a collection of quality Independent Films by local and national artists and distribute them for exhibition." Write for more information.

Canyon Cinemanews #75-3. Box 637, Sausalito, CA 94965. Has listing of new films received by Canyon Film-makers' Cooperative for rental distribution. Yearly subscription: US \$3; Canada \$4; foreign surface \$5; foreign air \$8.

Films on Art / the Arts Council of Great Britain. Catalogue for a program organized by the American Federation of Arts, 41 E. 65th St., N.Y., N.Y. 10021 (212) 988-7700. For copy of catalogue write to Steve Aronson at above address.

Full Circle Cooperative Media Archive. c/o Christopher Thomas, P.O. Box 1957, Boulder CO 80302 (303) 442-0639. ". . . is coordinating a cooperative audio-visual resource center for films, slides, tapes and videotapes which strive to enrich man's understanding of his largely untapped creative potential and his relatedness to the physical and social environments. . . . To date over 600 titles have been donated to the Full Circle Archive which is being housed in the Boulder Public Library's new climate controlled Media Center. The Living Foundation expects to list at least 1,000 titles in the first catalogue. (Deadline for materials to be listed in the catalogue is Sept. 15, 1975.) Donations of media materials and operating funds are encouraged. Donors automatically become members of the archive society and are given unlimited access to all archived materials as well as a subscription to the various publications of the project. Otherwise there is an annual membership / subscription fee of \$12 for individuals, \$24 for groups or institutions, and \$6 for students." For more information write to the above address.

Iris Films. P.O. Box 26463, Los Angeles, CA and P.O. Box 2934, Washington, D.C. 20013. ". . . A new national women's film company formed to make films by and about women more widely accessible to viewers and to make it possible for more women to become involved in filmmaking. Our goals are to distribute, promote and produce films while training women in all these areas. We believe that women-controlled media are vital to ending sexist oppression and that we must be able to support our own media. To expand the opportunities for feminist filmmakers and viewers, Iris Films is organizing a nationwide series of film showings called the National Women's Film Circuit. In order to select films for the circuit, we are sponsoring a film festival in Washington, D.C. this summer. . . . The best of the festival films will be sent on tour across the country. This will be the first package of films to travel around the National Women's Film Circuit which will include twenty cities. The circuit will expand in the future and each city included will receive a new film package about every six months. Proceeds from the film showings will be divided among the filmmakers, Iris Films and local producers for the circuit in each city."

Learning Corporation of America. 1350 Avenue of the Americas, N.Y., N.Y. 10019 (212) 397-9330. Has catalogue of films in Spanish available.

New Yorker Films. 43 W. 61st St., N.Y., N.Y. 10023 (212) 247-6110. Write for new catalogue and list of World Films.

The Other Cinema. 12/13 Little Newport St., London WC2H 7JJ. A catalogue of independent films from Africa, Asia and Australia, Europe, Latin America and North America. Each geographical area has a written introduction and each film entry has descriptive notes. Stills are included. Price: £ 1. Films are for rental distribution only.

Arnulf Ranier: "Verlegenes and Vergebliches (Selbstbeschäftigungen)." Color, 16mm, sound, 50 min., 1974. "Attempts to present examples of physical tension and body positions; failures of some of the positions are shown. The overall problematics of body language and bodily self expression are presented and commented upon by the film-maker." Limited edition of film: 50 prints, signed, 4200 DM. Video: Unlimited edition, 900 DM. Available from: P.A.P. Film, D-8031 Gröbenzell/Munich, Föhrenstrasse 11 a, West Germany.

Tricontinental Film Center. 333 Sixth Ave., N.Y., N.Y. 10014 (212) 989-3330. Write for list of new films available for fall bookings.

VIDEO

Electronic Arts Intermix. 84 Fifth Ave., N.Y., N.Y. 10011 (212) 989-2316. Write for free brochure describing the "Eye to Eye" Series of 10 programs from the Museum of Fine Arts, Boston. EAI also has new tapes from Edwin Dickinson, Skip Sweeney, Jean Dupuy, Steina & Woody Vasulka, Chris Burden.

The Public Television Library. 475 L'Enfant Plaza, S.W., Washington, D.C. 20024 (202) 488-5000. Has seven part series "Arabs and Israelis" available. Write for information.

"A Woman's Prerogative: A Nature to Nurture?." c/o William James College, Grand Valley State Colleges, Allendale, MI 49401 (616) 895-6611, X 690. A one hour program on ¾" color cassette produced by Jan Zimmerman which focuses on the nurturing role of women, its basis, validity, and options for growth and change is available for free loan to organizations for replay on any model ¾" cassette machine. Write or call for information.

PROGRAMMING AND EXHIBITION

FILM-REGIONAL SHOWCASES

Berks Filmmakers' Cooperative. c/o Gerald Tartaglia, 1104 Friedensburg Rd., Stony Creek Mills, PA 19606. A newly formed cooperative that will sponsor bi-weekly one person film shows by film-makers. Open screenings will be held in alternation with the one person shows. Write for detailed information on film programs.

Filmgroup at N.A.M.E. Gallery. 9 W. Hubbard St., Chicago, Ill. 60610. "... an artist-run coop whose membership represents a number of different areas and concerns in contemporary art. Gallery shows are programmed to reflect this diversity. The Filmgroup program is a weekly screening of work by independent film artists. In programming a balance between Chicago and outside film-makers, men and women, and different esthetics and approaches is strived for. ... Filmgroup solicits inquiries from film-makers interested in showing their work in Chicago."

Note to film- and video-makers. Contact Carol Adney, Indianapolis Museum of Art, 1200 W. 38th St., Indianapolis, IN 46208 for possible bookings. Three months advance notice is needed.

SPECIAL REGIONAL PROGRAMS

Art Transition. M.I.T., Cambridge, MA 02139 (617) 253-2701. "A Major international art event to emphasize the status and development of the arts in contemporary society will be held next October 15-19 at the Massachusetts Institute of Technology. ... Art exhibits will consist of sculpture, film screenings, environmental events and video programs to be staged at the Center for Advanced Visual Studies. ... The program will be sponsored by the University Film Study Center and the M.I.T. Center for Advanced Visual Studies."

1976 Conference on Visual Anthropology. Dept. of Anthropology, Temple University, Philadelphia, PA 19122 (215) 787-7601/7775. Dates: March 10-13. "All interested persons are encouraged to submit their productions and ideas. The Director of the conference invites participation in the following categories: Motion Picture Film, Still Photographic Exhibits, Videotape." Write for application blanks. Deadline for submission of applications is November 10, 1975. For further information call or write Jay Ruby at the above address.

Personal Cinema in Public Places. c/o EFLA, 17 W. 60th St., N.Y., N.Y. 10023 (212) 246-4533. "The Educational Film Library Association, in cooperation with the Nassau Library System, will sponsor a seminar on Personal Cinema and the problems and potential in systematic programming of personal films public institutions such as libraries and schools. D. Marie Grieco will conduct the two day seminar which is scheduled for Oct. 16 and 17, 1975 at the Port Washington (New York) Public Library." For registration information contact EFLA at the above address.

FILM LISTS

American Issues Forum Film List. c/o EFLA, 17 W. 60th St., N.Y., N.Y. 10023 (212) 246-4533. A selected annotated list of films as part of the American Issues Forum, a national Bicentennial program developed by the National Endowment for the Humanities. Over 200 films are included. Copies may be obtained from EFLA at the above address. Price: \$1 to cover postage and handling.

INDEPENDENT FILM SHOWCASES IN NEW YORK

Anthology Film Archives. 80 Wooster St., N.Y., N.Y. 10012 (212) 226-0010. The following films were added to the Repertory Collection by the Film Selection Committee (James Broughton, Ken Kelman, Peter Kubelka, Jonas Mekas, P. Adams Sitney) during the meetings of June 12-24, 1975:

Kenneth Anger: Lucifer Rising (1974)
Robert Beavers: From the Notebook of . . . (1971)
Jordan Belson: Chakra (1972)
Stan Brakhage: The Shores of Phos: A Fable (1972); The Wold-Shadow (1972); Sincerity (1973); The Text of Light (1974); Daybreak & Whiteey (1957)
Robert Breer: Gulls & Buoys (1972); Fuji (1974)
James Broughton: Testament (1974); High Kukus (1974)
Maya Deren: At Land (1944)
Sergi Eisenstein: Old & New (1929)
Ernie Gehr: Reverberation (1969); Serene Velocity (1970); Still (1971)
Dwinell Grant: Contrathemis (1941); Color Sequence (1943); Stop Motion Tests (1942)
Dimitri Kirsanov: Rapt (1934)
George Landow: What's Wrong With This Picture? (1972); Thank You Jesus For the Eternal Present, parts I-II (1973-74)
Gregory Markopoulos: Du Sang de la Volupte et de la Mort (Psyche, Lysis, Charmides) (1947-48)
Marie Menken: Eye Music in Red Major (1961)
Andrew Noren: Kodak Ghost Poems, Part I (1967)
Pat O'Neill: Saugus Series (1973)
Hans Richter: Zweigroschenzauber (1929)
Paul Sharits: Color Sound Frames (1974)
Warren Sonbert: Carriage Trade (1972)
Dziga Vertov: Shagai, Soviet! (1925-26); Sixth Part of the World (1926)

A complete list of the films in the Repertory Collection, with distributor sources, is available upon request from Anthology Film Archives.

VIDEO SHOWCASES IN NEW YORK

Museum of Modern Art, Projects: Video V, Aug. 1-Oct. 31. 11 W. 53rd St., N.Y., N.Y. 10019 (212) 956-7296. Barbara London, Video Programmer. A documentary videotape program will be shown daily. Mon.-Sat. 11-1:45 p.m.; Sun. 12-1:45 p.m. Call for detailed schedule of tapes being shown.

FESTIVALS

Images: USA Film Competition. c/o Michael Byron, Suite 400, 3443 N. Central Ave., Phoenix, AZ 85012. Date: October 1975. Place: Scottsdale Center for the Arts Cinema, Scottsdale, AZ. Cash prizes will be awarded. No entry fees will be charged. The festival is open to 16mm and Super 8mm films made since Jan. 1, 1973. Deadline for receipt of films is Sept. 15, 1975. Write for information.

INTERCAT '76. c/o Anthology Film Archives, 80 Wooster St., N.Y., N.Y. 10012 (212) 226-0010, Pola Chapelle, Director. "The Bicentennial Cat Film Festival is being organized by Intercat, which presented the International Cat Film Festivals of 1969 and 1973. Intercat is a nonprofit organization, and all profits from INTERCAT '76 will go to people and groups of people that feed and house stray cats. . . . Any film, as long as it is a film about cats, will be accepted for screening at the Festival. And every film will receive a prize." Date: April 1976. Interested film-makers should submit films by Feb. 1, 1976.

Poetry-Film Festival. c/o Purple Heron Bookstore, Bolinas, CA 94924. Date: Sept. 26-29, 1975. Place: Bolinas, CA. The first Poetry-Film Festival. One of its purposes: "to crystallize a relatively new form of poetry, film, and music, to achieve an intermedium—the **POETRYFILM**—with its own peculiar aesthetic and technical demands." Deadline for submission of films is Sept. 15, 1975.

Festival International de Cinéma Nyon. Case Postale 98, CH-1260 NYON (Suisse). Dates: Oct. 20-26, 1975. Place: Nyon, Switzerland. No entry fee will be charged. 16mm and 35 mm films are eligible which have been made in last two years and are 60 minutes or less (exceptions may be made for independent 16mm documentaries). Deadline for submitting applications is Sept. 1, 1975.

SECA Film as Art Award. Sponsored by the Society for Encouragement of Contemporary Art. San Francisco Museum of Art, Van Ness Ave. at McAllister St., San Francisco, CA 94102. Eligibility: Open to independent film-makers for films not commercially subsidized. Films must be completed after Jan. 1, 1970. 16mm only. Length: 45 min. or less. Entry fee: \$10 per film. Deadline for submission of films, fee and entry form is Sept. 3-5, 1975. \$2,500 will be offered in prizes.

Woodstock Video Exposition '75. WVC, Box 519, Woodstock, N.Y. 12498 (914) 679-2952. Dates: Aug. 26-30, 1975. . . . a non-competitive event to provide the public with the opportunity to view the works of video artists, documentarians, educators, etc. Tapes will be both in color and black and white and shown exclusively on the 1/2" EIAJ standard tape. Tape submission deadline is July 15, 1975 with a limit of one reel per person. All tapes submitted will be shown in at least one of several video environments. A group of videomakers and critics will comprise a panel to discuss video aesthetics."

STUDY

FILM-BOOKS

Le Cinéma Experimental. By Jean Mitry. 1974. Published by Seghers, Cinema 2000, Paris, France. 309 pp. Including stills, filmography, bibliography. Text in French.

The Complete Wedding March of Erich Von Stroheim. By Herman G. Weinberg. 1974. Published by Little Brown and Co., Boston, Toronto. 330 pp. A reconstruction of the film, Part I and Part II in 255 still photographs following the original screenplay plus 13 production stills.

Eadweard Muybridge: The Father of the Motion Picture. By Gordon Hendricks. 1975. Published by Grossman Publishers, a Division of Viking Press, New York. 271 pp. Including Bibliography, index and stills. \$25.00.

Eisenstein: Three Films. Battleship Potemkin, October, Alexander Nevsky. Edited by Jay Leyda. Translated by Diana Matias. 1974. Published by Icon Editions, Harper & Row, New York, London. 189 pp. With stills.

Filmguide to Triumph of the Will. By Richard Meran Barsam. 1975. Published by Indiana University Press, Bloomington, Indiana, 82 pp.

Marguerite Duras ou le Temps de Detruire. By Alain Vircondelet. 1972. Published by Editions Seghers, in series "Ecrivains D'Hier et D'Aujourd'hui," Paris, France. 191 pp. With stills. Text in French.

Mass Media Manual: World Film & TV Study Resources. A Reference Guide to Major Training Centres and Archives. By Ernest D. Rose. 1974. Published by Friedrich-Ebert-Stiftung, Bonn-Bad Godesberg, Kölner Strasse 149, West Germany. 421 pp. Includes five appendices. Lists film and television schools and archives in 75 countries. Text in English.

Reperages: photographies de Alain Resnais. Text by Jorge Semprun. 1974. Published by Editions du Chêne, Paris. Pages unnumbered. 70 Francs. Text in French. Photographs taken in London, New York, and France from 1948 on while making films in those locations.

Rossellini, Antonioni, Bunuel. Edited by Robert Salvadori and Piero Mechini. 1973. Published by Marsilio Editori, Padova, Venezia, Italy. 200 pp. Text in Italian.

The Short Film: An Evaluative Selection of 500 Recommended Films. By George Rehrauer. 1975. Published by Macmillan Information, a Division of Macmillan Publishing Co., Inc., New York. 199 pp. \$12.50. Including index. With stills. Lists films by subject and title, but not by film-maker. Annotations give no credit to film-maker.

Stroheim: A Pictorial Record of His Nine Films. By Herman G. Weinberg. 1975. Published by Dover Publications, Inc., New York. 259 pp. Synopsis, cast, and production credits included.

FILMS-CATALOGUES

Femmes/Films Festival International Paris, April 23-29, 1975. Catalogue for festival organized by Esta Marshall and Vivian Ostrovsky. Published by I.M.L.P., 24 rue Monsieur-Le-Prince, Paris 6. With an introduction by Esta Marshall and Vivian Ostrovsky. With photographs. Pages Unnumbered. Text in French.

FILM PERIODICALS-SPECIAL ISSUES

Bianco E Nero: il Film Sperimentale, Vol. XXXV, Nos. 5-8, May-Aug. 1974. Edited by Massimo Bacigalupo. Published by Centro Sperimentale di Cinematografia, 00173 Roma, Via Tuscolana 1524. 187 pp. Index of films discussed included. Text in Italian. The whole issue is devoted to Italian experimental film.

Kinema No. 1: Alain Robbe-Grillet, June 1968. Edited by Martin Parnell. Published by Tarasque Press, Nottingham, England. Pages unnumbered. With stills. Special double issue devoted to the work of Alain Robbe-Grillet. Includes "The Rejection of Tragedy" by Nigel Earchy; "Alain Robbe-Grillet and Cinema" by Roy Armes.

Filmkritik: D. W. Griffith (1875-1948), No. 220, April, 1975, pp. 146-192. Published by Filmkritiker Kooperative, Munich, Germany. With stills. Text in German. Whole issue is devoted to D. W. Griffith.

BIBLIOGRAPHY

Communications Library Catalog. Card catalog of the Univ. of Illinois Communications Library (est. 46, 800 cards) will be photographically reproduced and printed in book form by G. K. Hall & Co., 70 Lincoln St., Boston, MA 02111. Prepublication price: \$195.00. After July 31, 1975: \$240. Write to G. K. Hall for more information.

FILM-ARTICLES

"Excerpt from a discussion with **Vito Accardi** following 'My Word', "**Substitute**, p. 6. Published by the Hartford Art School, 200 Bloomfield Ave., W. Hartford, CT 06117. Limited copies are available for \$.15 to cover postage from Gary Hogan. Film-making Dept.

Arnheim, Rudolf. "Art Today and the Film, In **Crossroads to the Cinema**. Edited by Douglas Brode. 1975. Published by Holbrook Press, Inc. Boston, Mass, pp. 248-256.

Bacigalupo, Massimo. "Antonio de Bernardi," **Bianco E Nero: Il Film Sperimentale**, Vol. XXXV, Nos. 5-8, May-Aug., 1974, pp. 67-82. Text in Italian.

Bacigalupo, Massimo. "Paolo Gioli," **Bianco E Nero: Il Film Sperimentale**, Vol. XXXV, Nos. 5-8, May-Aug., 1974, pp. 92-95. Text in Italian.

Bannon, Anthony. "Two Camera Artists Explore New, Old Photographic Forms" (on **Les Krims** and **Hollis Frampton/Marian Fallor** show at Visual Studies Workshop Gallery, Rochester, N.Y.), **Buffalo Evening News**, May 6, 1975.

Bannon, Anthony. "Film Artist's Rigorous Eye Perceives Energy in Image, Mystery in World" (on **Barry Gerson**), **Buffalo Evening News**, May 13, 1975. With one photograph.

"**Bicentennial Themes: Part IV: Films and the Political Process**," (an article and annotated list of films, with distributor source), **Catholic Film Newsletter**, Vol. 40, No. 8, April 30, 1975, pp. 35-36.

"**Bicentennial Themes: Part V: Spanish-Speaking Americans on the Screen**" (an article and annotated list of films, with distributor source), **Catholic Film Newsletter**, Vol. 40, No. 10, May 30, 1975, p. 45-46.

Bordwell, David. "Eisenstein's Epistemology, a Response," **Screen**, Vol. 16, No. 1, Spring 1975, pp. 142-143.

"**Stan Brakhage: Remarks following a screening of 'The Text of Light'** at the San Francisco Art Institute on November 18, 1974," **Canyon Cinemanews** No. 75-2, pp. 6-11.

"**Stan Brakhage: 'The Text of Light'** " (text recorded at the world premiere in Pittsburgh of 'The Text of Light'), **Cantrills Filmnotes**, Nos. 21-22, April, 1975, pp. 33-53. With stills.

Brecht, Bertolt. "Extraits du Journal de Travail (inedit)-2," **Cahiers du Cinéma**, No. 256, Feb.-Mar., 1976, pp. 52-57. Text in French. Translated by Philippe Ivriemel.

Chin, Daryl. "Add Some More Cornstrach, or the Plot Thickens: **Yvonne Rainer's Work 1961-73**," **Dance Scope**, Vol. 9, No. 2, Spring/Summer 1975, pp. 50-64.

Christie, Ian. "Time and Motion Studies: Structural Cinema and the Work of **Bill Brand**," **Studio International**, Vol. 187, No. 967, June 1974, pp. 298-300. With stills.

Demby, Betty Jeffries and Sturhahn, Larry. "Michelangelo Antonioni Discusses, 'The Passenger'," **Filmmakers Newsletter**, Vol. 8, No. 9, July 1975, pp. 22-26. With stills.

Epple, Ron, "Independent Filmmakers' Exposition" (an evaluation of the event held at NYU, Syracuse University, and Central Michigan University; brief notes on the winners), **Filmmakers Newsletter**, Vol. 8, No. 8, June 1975, pp. 66-72.

Fischer, Lucy. "Anthology Acquires Neglected Masterpiece" (on 'Rapt' by **Dimitri Kirsanoff**). **SoHo Weekly News**, June 19, 1975. With two stills. Reprinted in this issue: clippings section.

Frampton, Hollis. Letter to the Editor, **Artforum**, Vol. XIII, No. 7, March 1975, p. 9.

Ghali, Nouredine. "Werner Herzog: Etude, entretien, filmographie," **Cinéma 75**, No. 198, May 1975, pp. 42-67. With stills. Text in French.

Goodwin, Michael. "The Pacific Film Archive: a Question of Survival (and What Else is New?)," **City**, Apr. 2-15, 1975, pp. 3-5. With one photograph.

Goodwin, Paul. "Some Personal Notes on 'Native Land'," **Take One**, Vol. 4, No. 2, March, 1974, pp. 11-12.

Greenspun, Roger. "Summer Stumps" (on gap between audiences and critics; **Jones Mekas** resigning from **Village Voice**), **SoHo Weekly News**, July 10, 1975.

Hammen, Scott. "Independent Film: A Resource and a Journal," **Afterimage**, Vol. 2, No. 1, March, 1974, p. 14.

Hammen, Scott. "James Herbert: Visions of the Nude," **Afterimage**, Vol. 1, No. 10, Feb., 1974, pp. 8-9.

"'La Vérité sur l'Imaginaire Passion d'un Inconnu' un Film de **Marcel Hanoun**" (synopsis, production credits, note on film-maker, Bio-filmography, press notes), **L'Avant Scene**, No. 158, May 1975, pp. 49-50. With one photograph. Text in French.

Henderson, Brian. "Metz: 'Essais I' and Film Theory," **Film Quarterly**, Vol. XXVIII, No. 3, Spring 1975, pp. 18-32.

Holt, Nancy. "Pine Barrens," **Avalanche**, Summer 1975, p. 6.

Horowitz, Leonard. "Exploring the Anatomy of Film. Three Works by **Robert Polidori** at Whitney Museum," **SoHo Weekly News**, May 22, 1975.

Horowitz, Leonard. "Millennium Regulars Show Their Works" (on **Vickie Peterson: Rainbow Bridge; Chris Eckhof; Heinz Emigholz: Arrowplane; Maria Lassnig; Ken Jacobs: A Man's Home is his Castle**, European Theatre of Operations, Baud'arian Capers, Urban Peasants: an Essay in Yiddish Structuralism), **SoHo Weekly News**, June 5, 1975.

Irvine, Louva Elizabeth. "Association of Independent Video/Filmmakers" (AIVF), **Filmmakers Newsletter**, Vol. 8, No. 7, May 1975, pp. 12-14.

Lamont, Austin. "After the AFI . . .," **Film Comment**, Vol. 11, No. 3, May-June 1975, p. 64.

Le Grice, Malcolm. "Vision" (on **Millennium film workshop; Sally Dixon**, film curator of Carnegie Institute), **Studio International**, Vol. 187, No. 967, June 1974, pp. 303-304.

Le Grice, Malcolm. "Vision: Independent Film on TV," **Studio International** Vol. 189, No. 973, Jan-Feb., 1975, pp. 62-63.

Lowenherz, David. H. "Making 'Broken Treaty at Battle Mountain'" (documentary by **Joel Freedman**). **Filmakers Newsletter**, Vol. 8, No. 9, July 1975, pp. 18-20. With stills.

Lupke, Hans von. "Chronik der Anna Magdalena Bach" (by **Jean-Marie Straub**). **Filmstudio**, No. 55, pp. 59-63. Published by Filmstudio, Frankfurt, Germany. Text in German.

Martin, Katrina. "Marcel Duchamp's 'Anémic Cinéma,'" **Studio International**, Vol. 189, No. 973, Jan/Feb., 1975, pp. 53-60. With stills.

Markopoulos, Gregory. "Towards a Complete Order," **Cantrills Filmnotes**, Nos. 21-22, April, 1975, pp. 28-30.

Michelson, Annette. "Beaubourg: The Museum in the Era of Late Capitalism," **Artforum**, Vol. XIII, No. 8, April 1975, pp. 62-67. With photographs.

Michelson, Annette and Sitney, P. Adams. "A Conversation on **Knokke and the Independent Filmmaker**" (Mentioned are Tsuneo Nakai: 'Alchemy,' Taka Jimura: 'Parallel,' Anthony McCall: 'Line Describing a Cone,' Colen Fitzgibbon: 'FMTRCS,' Hollis Frampton, Michio Okabe: 'Shonen Shiku'), **Artforum**, Vol. XIII, No. 9, May 1975, pp. 63-66. With stills.

Monaco, James. "Film: How and Where to Find Out What you Want to Know," **Take One**, Vol. 4, No. 9, May 1975, pp. 20-28. Copies of guide are available from Take One, Box 1778, Station B, Montreal, Quebec, Canada H3B 3L3 for \$.75 each.

Nelson, Abigail. "Workshop on Programming," (on Film Library Information Council workshop, March 7, 1975, New York City), **Film Library Quarterly**, Vol. 8, No. 1, 1975, pp. 40-41.

O'Grady, Gerald. "The Spectrum of Cinema" (a paper presented at FLIC workshop on programming independent film, March 1975), **Film Library Quarterly**, Vol. 8, No. 1, 1975, pp. 7-16.

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May 19: On important avantgarde film shows that took place in NYC in April.
June 2: An interview with Klaus Wyborny.

June 16: On Shigeo Kubota's video piece, "Video Poem" at Kitchen; The TP Video Space Troupe at Anthology; Ed Emswiler's video piece "Scape-Mates" shown on WNET 13; the death of Louis Brigante on May 30, 1975.

July 7: The last column; on his resignation from the VOICE.

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Southland Video Anthology. Catalogue for the exhibit organized by the Long Beach Museum of Art, June 8-Sept. 7, 1975. Published by the Long Beach Museum of Art, 2300 East Ocean Blvd., Long Beach, CA 90803. With an Introduction by David Ross, Deputy Director, Television/Film. Pages unnumbered. With photographs.

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Urban Telecommunications Forum. 276 Riverside Dr., N.Y., N.Y. 10025. Monthly. Subscriptions: \$22 Organizations; \$12 individuals (prepaid); \$9 students (prepaid). Published by the non-profit Urban Telecommunications Workshop in association with the Urban Communications Teaching and Research Center of Rutgers Univ. . . . A monthly digest of the current research and practical state of the art and science of using broadband cable communications for the purposes of government, institutions, private and public organizations, business and individuals in urban areas generally and municipalities in particular, with emphasis on exploring and shaping the potential public benefits; and, as a forum of diverse opinion by individual contributors on the resulting social issues."

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DRAFT REPORT OF COMMITTEE ON FILM AND TELEVISION RESOURCES AND SERVICES

"The Committee on Film and Television Resources and Services announces that its draft report on the problems facing the moving image in America today is now ready for release. Our purpose is to elicit responses which will be considered for incorporation into a final report, a document to be distributed by the end of 1975. A result of two years of research, polls, interviews and intense discussion, the draft report explores the background and needs of independent film-making, non-theatrical film distribution and exhibition, film preservation, film study and the special problems of video. An introduction provides a history of the Committee's evolution and a description of its methodology and future plans. The draft report is not meant for review or quotation. Copies may be obtained by writing to the Committee at: 80 Wooster Street/New York, New York 10012."

FUNDING

Independent Filmmaker Program. c/o American Film Institute, 501 Doheny Rd., Beverly Hills, CA 90210. "\$300,000 will be available in film-making grants in January, 1976 . . . Grants are made to individuals in amounts ranging from \$500 to a maximum of \$10,000 with proposals for any type of film project in 16mm or 35mm considered by review committees consisting of recognized professionals in the film-making field." Write for applications to the above address.

New York Council for the Humanities. 326 West 42nd St., N.Y., N.Y. 10036 (212) 594-4380. "In September 1975, with funding from the National Endowment for the Humanities and private foundations, the Council will begin making grants in support of symposia, lectures, exhibits, workshops, radio, film, television and cable presentations, or other program formats which address an adult out-of-school audience in the State of New York. Grants, which can be made to any non-profit group or institution, will normally not exceed twenty-five thousand dollars, and must be matched either with non-Federal funds or in-kind services. To be eligible for funding, programs must involve scholars in the humanities in a critical examination of public policy issues." Preliminary proposals or inquiries should be directed to the above address.

FILM-AND VIDEO-MAKERS' TRAVEL INFORMATION

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

Mike Dunford. 2 Prince of Wales Crescent, London, N.W. 1, England. Will be in U.S. from Oct. 26-November 15 with 2 hours of film and is interested in booking screenings and lectures. Contact him at the above address. (FILM)

Morgan Fisher. 1306-C Princeton St., Santa Monica, CA 90404. Interested in lecture and screening tours with his films. (FILM)

Peter Gidal. 102 Holland Rd., London, W. 14, England. Returning to U.S. during month of October with a 45 minute new work as well as a program of earlier works. Oct. 18, Millennium, NYC, Oct. 19, Collective for Living Cinema, Oct. 22 Carnegie Institute, Pittsburgh. Is looking for other bookings. (FILM)

Tom Chomont. c/o dr. Straver, Lomanstraat 83, Amsterdam, Holland. Will be in U.S. from Sept.-Dec. and is interested in screening and lecture tours. (FILM)

Victoria Hochberg. 154 8th Ave., N.Y., N.Y. 10011. Travelling to West Coast in October; interested in screening/lecture tours with "Metroliner" and "Hollywood: You Must Remember This." (FILM)

Robert Huot. Spurr St., R.D. 1, New Berlin, N.Y. 13411. Teaching at Hunter College NYC; interested in lecture/screening tours with recently completed films. (FILM)

Patricia Lewis Jaffe, 1148 Fifth Ave., N.Y., N.Y. 10028. Interested in East Coast lectures with latest film "Who Does She Think She Is?" (FILM)

Yvonne Rainer, 72 Franklin St., N.Y., N.Y. 10013. Interested in lecture/screening tours on East Coast with "Film about a Woman Who . . ." (FILM)

Jos Schoffelen, P.O. Box 3736, Amsterdam, Holland. Travelling in the U.S. with one man shows of old and new work from March, 1976 on. (FILM)

Skip Sweeney & Joanne Kelly, c/o Video Free America, 422 Shotwell, San Francisco, CA 94110. Aug. 1-2, live dance-video performance at Live Oak Theatre, Berkeley. (VIDEO)

Le Ann Bartok Wilchusky, 125 Penhurst Dr., Pittsburgh, PA 15235. Aug. 2 & 3 "Skyworks" event in N. Mexico. Interested in screening skyworks films, lecturing and doing performances. (FILM)

Walter Wright, c/o Experimental Television Center, Ltd., 164 Court St., Binghamton, N.Y. 13904. July 21-Aug. 30 conducting course in video synthesis in Woodstock, N.Y., Aug. 27-30 performance for Woodstock Video Exposition. (VIDEO)

Joseph Yale & Fred Halsted, 140 Hilldale, Los Angeles, CA 90069. Available for lecture tours with program of films: "L.A. Plays Itself," "Sex Garage," "Sextool." (FILM)

CLIPPINGS

reprinted from

The SoHo Weekly News, June 19, 1975

ANTHOLOGY ACQUIRES NEGLECTED MASTERPIECE

By Lucy Fischer

When Dimitri Kirsanoff died in 1957, a memorial piece by Walter Michel appeared in *Film Culture* calling him a "neglected master" of the cinema. Last week's screening of Kirsanoff's exquisite film *Rapt* at Anthology Film Archives and the announcement that this unheralded masterpiece would become a part of their permanent repertory collection makes the poignancy of this statement clear at last to New Yorkers. The film, quite simply, will finally be seen here, and this opportunity to regard the film should end any critical disregard for the filmmaker.

Kirsanoff was born in Russia in 1899 and emigrated to Paris in 1919. He did some acting there, studied music at a conservatory and played the cello in an orchestra at night. He became interested in cinema in the early Twenties and made three silent independent films: *L'Ironie du Destin* (1922-23), *Menilmontant* (1925) and *Brumes d'Automnes* (1928). Of the three, *Menilmontant* is the most well-known, as it is distributed by the Museum of Modern Art. An ambitious and beautiful film about the lives of two sisters who traumatically witness the murder of their parents, it constitutes a unique and innovative work, particularly in its radical narrative structure and its hyperbolic use of editing.

With the production of *Rapt*, Kirsanoff's first sound film, in 1934, his career seems to have simultaneously climaxed and peaked; after that he was unable to work with the independent status he required and was forced instead to contend with commercial and sponsored documentary projects.

Rapt begins with the title, "Switzerland—crossroad of the races." The word "crossroad" quite obviously refers to the conflict between the German- and French-speaking Swiss who form the subject of the film, but it is fruitful to regard *Rapt*, the work, as a crossroads in itself. It is a crossroad in Kirsanoff's personal career, and it seems also to stand as a junction on certain formal parameters. It can be seen as a point of intersection of the silent and sound cinema, of cinematic and musical form, and as a meeting place of various filmic styles (most particularly those of the Soviet and French avant-garde).

Rapt is based on the C. F. Ramuz novel, *La Separation des Races*, a treatment of the ethnic, cultural and religious tensions that divide two Swiss villages on either side of a mountain range. Specifically the plot of the film involves a French-speaking shepherd, Firmin, whose dog is killed by a German-speaking shepherd, Hans. When Firmin approaches Hans to avenge the death, he becomes enamored with the latter's fiancée, Elsi, whom he kidnaps and holds prisoner in his house.

But a reading of *Rapt* in terms of the plot and the theme of social conflict would be superficial and banal. *Rapt* is fundamentally a film about rapture; it is a highly romantic work on the theme of erotic obsession. Thus the film proceeds largely on a symbolic level and the mise en scene takes on a pointedly psychological aura. As Kirsanoff himself stated in an interview, the storm which takes place at a highly dramatic moment in the film (like the storms in *Vampyr* and *Sunrise*) "suggest not only the elements but also the moral tempest which shakes our heroes." And when Firmin and Elsi perish at the end of the film they are quite literally consumed by the flames of their passion. What is particularly arresting about Kirsanoff's treatment of these themes is that he chooses to shoot the visuals on location and creates a work of both documentary and poetic resonance. Perhaps that is what Kirsanoff means to suggest when he speaks of his attempt in *Rapt* to "conjugate the real with the surreal."

Rapt is, paradoxically, both a film which looks back anachronistically toward the silent era and a work which belongs to the vanguard of the sound cinema. Part of that paradox can be resolved by an understanding of the film's complex utilization of music. *Rapt* employs very little synchronous dialogue, and in this respect it is reminiscent of the part-talkie genre which flourished during the advent of sound. Of course, it is in no way linked to the realistic part-talkie, but rather to such abstract and hybrid avant-garde works as *Vampyr* and *L'Age D'Or*.

The radical nature of *Rapt*, however, resides in its vision of a cinematic musical score. In making the film, Kirsanoff worked closely with the composers Honegger and Hoeree, and all three men later discussed their experiences on the project in an issue of *La Revue Musicale* in December 1934. Kirsanoff was totally opposed to the conventional use of music as a superficial background decoration for the images. Rather, he was interested in the process of collaboration whereby filmmaker and composer would conceive of their work in terms of an organic synthesis of the two artistic media.

Honegger and Hoeree go into great detail in describing the creation of the soundtrack for *Rapt*. They speak of the composition of musical leitmotifs for each character and how the overture of the film constitutes a synthesis of these themes. They also discuss the complex process of creating synthetic sound for the film, particularly for the storm sequence. Sophisticated recording processes were also employed; for example, the registration and editing of a musical theme in reverse, as well as the use of sound superimposition during the village dance sequence.

The music in the film is employed in a variety of ways. At times it forms a melodic-rhythmic background, while at other points it simulates certain sound effects (e.g., the peddler's peg-leg stride) or underscores a crucial dramatic moment.

But it is ultimately the relation of sound to image in the composite print that is the most dynamic aspect of our experience of the film. Kirsanoff creates a work in which sound and image remain separate and disjunct in terms of the conventions of realism, yet unified and conjoined in the realm of formal and dramatic structure.

The asynchronous relation of sound-to-image editing is reinforced by assertive visual montage. The film, throughout, is edited in abrupt continuity, but at moments it erupts into sequences of amplified montage (Elsi's brother's death, the storm, the final denouement) which are characteristic of the styles of the Soviet and French avant-gardes.

In speaking candidly in an interview regarding Honegger and Hoeree's contribution to the musical design of *Rapt*, Kirsanoff said: "Their score is a success and . . . it literally enchants me." With the decision by Anthology Film Archives to screen *Rapt* regularly as part of their repertory cycle, the work will finally have a chance to cast its haunting spell on others.

This project is supported by a grant from the National Endowment for the Arts in Washington, D.C., a federal agency.