

BULLETIN FOR FILM AND VIDEO INFORMATION

Vol. 1, No. 2, April 1974

Editors: Callie Angell, 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

ORGANIZATIONS FOR FILM- AND VIDEO-MAKERS

Association of Independent Film Makers, 81 Leonard St. New York, N.Y. 10013
A newly formed organization that is open to suggestions. The goals of the organization are to provide a forum for independent film-makers to meet and discuss their problems and needs, to get a health insurance program, and to obtain non-profit status. The next meeting will be Monday, April 15, 1974 at 8 p.m. at the above address.

Millennium Film Workshop, 46 Great Jones St., N.Y. 10003 (212) 228-9998
Howard Guttenplan, Director. Hours: Mon-Sat. 8-11 p.m.; Sun-Wed. 1-5 p.m.
Evening film-making workshops are conducted during the week, open screenings are held every Friday night and on Saturday evenings they have one-man/woman programs of avantgarde film. They have a collection of over 100 tapes of avantgarde film-makers who have had programs at Millennium from 1969 through 1974. Anyone wanting to use facilities or listen to tapes who is not a member should call during open hours for an appointment. Facilities include a screening room, editing rooms, equipment loan, a library of books, magazines on film-making and files of technical information and equipment. Dues are \$5 for 6 months for membership plus \$10 fee per month for workshops and use of all facilities.

Pittsburgh Film-Makers' Association,
Founded in 1971. A full range of 8, super 8, 16mm, and sound equipment is available to local artists in film for a nominal fee. It sponsors screenings, lectures, seminars, and appearances (many in conjunction with Carnegie Institute) by national as well as local artists. It has a college-level curriculum in film and photography and offers credit courses to students from Chatham College, Carlow College and the University of Pittsburgh. The Association is a non-profit, non-affiliated organization composed of film-makers, photographers, critics and interested individuals. It is supported by dues and grants. Dues range from \$100 per year for access to all facilities, to \$10 per year for a limited access membership (newsletter, discounts on seminars, but no use of equipment). For information write to: Pittsburgh Film-Makers' Association P.O. Box 7200, Pittsburgh, Pa. 15213

Four Evenings For and About the Independent Film-maker
The results of a major study of independent film-making will be made public in a lecture series to be held April 2, 9, 23 and 30 at the New School for Social Research, 66 West 12th st, New York City. Included on the program are film-makers Jonas Mekas, Ed Emshwiller, Ricky Leacock and George Stoney. Film-maker Ed Lynch will announce the formation of a national membership organization for independent film-makers and video-makers. Admission is free and open to the public. No advance tickets are necessary. The lecture series is sponsored by the Center for Understanding Media. For information contact: Marlene Arvan, Center for Understanding Media, 75 Horatio St., New York, N.Y. 10014 (212) 989-1000.

DISTRIBUTION

FILM

New Catalogs received:

Documentary Educational Resources, 24 Dane St., Somerville, Ma. 02143 (617) 666-1750

Flower Films, 11305 Q-Ranch Rd., Austin, Tx. 78757 (512) 258-1776.
Monument Film Corp., 43 W. 16th St., N.Y. 10011 (212) 691-1730 days;
(212) 787-6354 eves.

Third World Newsreel, 26 W. 20th St., N.Y., N.Y. 10011 (212) 243-2310.
Tricontinental Films, 244 W. 27th St., N.Y., N.Y. 10001 (212) 989-3330.

FESTIVAL FILMS AVAILABLE FOR TOUR

4th New England Student Film Festival, Film Festival Touring Package
100 minutes, 9 films, representing the work of 11 New England Film-makers. Rental charge is \$125 per showing, and distribution is available throughout the country. With exception of small shipping charge rental fee is returned to the film-makers. For information write to: Gisela Hoelcl, Festival Director, University Film Study Center, Box 275, Cambridge, Ma. 02138 (617) 253-7612.

Intercat Film Festival

A package of two to three hours of cat films made by independent film-makers. The first Intercat was held in 1969 and the second was held in 1973. Intercat '73 has been shown in New York, Paris, Berlin, London, Amsterdam, Boston and most recently was shown in Winnipeg to celebrate the centennial anniversary of the founding of the city of Winnipeg, where Ms. Chapelle, the Director, was invited to introduce the festival. For information contact: Pola Chapelle c/o Film-makers' Cooperative, 175 Lexington Ave., N.Y., N.Y. 10016.

VIDEO

Central Tape Library, CTL Electronics, Inc. 86 West Broadway, New York, N.Y. 10007 (233-0754). This library is presently accepting tapes and plans to publish a catalogue by the end of the year, if they get enough response.

The Everson Museum of Art, 401 Harrison St., Syracuse, N.Y. 13202, (315) 474-6064. David Ross, Video Curator, has organized "Circuit: A Video Invitational," an exhibition of works by 59 video artists. This exhibition has been on tour in Los Angeles, Boston, Seattle, Greenville, North Carolina and other places, and will be appearing in the "Projects '74" section of the Photokina exhibition in Cologne in July. David Ross plans to organize more such exhibitions next year at the Long Beach Museum of Art in Long Beach, Cal.

Video Distribution Service, Electronic Arts Intermix, 84 Fifth Ave., N.Y., N.Y. 989-2316. This distribution service is being organized by Howard Wise, with assistance from David Ross, and will be distributing tapes to museums, art schools, and universities. A catalogue is expected shortly. E.A.I. is funded in part by the National Endowment for the Arts.

Video Exchange Directory, c/o Image Bank, 4454 West 2nd Ave., Vancouver 8, B.C. An international listing of materials available on one-inch and half-inch videotape. Anyone producing tapes in either of these formats is encouraged to send details for inclusion in next issue of index.

Videographe, 1604 St. Denis St., Montreal 129, Montreal, Quebec, Canada. Have mailing list of over 900 titles which are distributed throughout Canada. If you have a video tape you can submit it for screening and if it is accepted it will be added to the distribution list.

Radical software lists tapes by individual artists in their "VT Program Guide." They also run a "Spare Reel Directory," for video groups and individuals who are interested in establishing a network of exchanging equipment and information. Further information is available from The Raindance Foundation, POB 135, Ruby, New York, N.Y. 12475.

CATV

Anyone wishing to air their tapes on cable television may apply for free programming at the Video Access Center, 120 E 23rd St., N.Y., N.Y. 10010 (212) 260-3900, extension 327; or at Teleprompter Public Access Studio One, 60 W 125th St., N.Y., N.Y. (212) 831-9366.

PROGRAMMING AND EXHIBITION

FILM

Annenberg Cinematheque

A new showcase for independent films. Films are grouped in four series of seven programs each, each series is programmed around a central theme. For information write to: Amos Vogel, Director of Film, Annenberg Center for Communication Arts and Sciences, University of Pennsylvania, 3680 Walnut St. CT, Philadelphia, Pa. 19174.

Robert Flaherty Film Seminar

Esme Dick has been appointed program coordinator for the 20th Robert Flaherty Film Seminar to be held June 15 to 23, 1974 at Bradford College, Haverhill, Massachusetts. Film-makers interested in submitting their work for inclusion in the seminar should address all inquiries to: Esme Dick, P.O.Box 4085, Greenwich, Ct. 06830 (203) 661-2278 no later than May 1, 1974. Applications for those wishing to attend the seminar are available from: Barbara M. Van Dyke, Administrative Director, 505 West End Ave., N.Y., N.Y. 10024 (212) 787-4742. Closing date for attendance applications is May 1, 1974.

REFERENCE SOURCES

Sight Lines, Vol. 7, No. 3, "Films in Museums." Contains articles: "The Museum of Modern Art's Film Department" by Willard Van Dyke; "The Concept of Regional Film Centers" by Sheldon Renan; "A Cross-Country Survey of Museum Film Activity." It also lists reference sources helpful to film programmers and film-makers. Single issue: \$2.50. Published by the Educational Film Library Association. For information contact: Educational Film Library Association, 17 W. 60th St., N.Y., N.Y. 10023 (212) 246 4533.

Museums with Film Programs. A list of over 1200 United States and Canadian museums that show films. April, 1974. Published by Educational Film Library Association, 17 W. 60th St., N.Y., N.Y. 10023. \$8 (tentative price).

VIDEO

Showcases

Center for Media Study, State University of New York at Buffalo, 3325 Main St., Buffalo, New York, 14214. Director: Gerald O'Grady.

Everson Museum of Art, 401 Harrison St., Syracuse, N.Y. 13202, (315) 474-6064. Video Curator, David Ross.

The Kitchen, 59 Wooster St., New York, N.Y. 10012, (212) 925-3615. Video Director, Carlotta Schoolman.

Northwest Film Study Center, 1219 S.W. Park Ave., Portland, Oregon 97205. Director: Robert M. Sitton.

Vancouver Art Gallery, 1145 W. Georgia St., Vancouver, B.C., Canada.

Videographe, 1604 St. Denis St., Montreal 129, Quebec, Canada. Director: Robert Forget.

Video Study Center, Global Village, 454 Broome St., New York, N.Y. 10012. (212) 966-7526. Director: John Reilly.

The Walker Art Center, Vineland Place, Minneapolis, Minn. 55403. Project Director: John Hanhardt.

STUDY

FILM - BOOKS

Alexander Hackenschmied. By Jaroslav Broz. 1973. Published by Filmovy Ustav, Prague, Czechoslovakia, 137 pp. With stills. Text in Czech. A monograph on Alexander Hamid.

Cinema Booklist. By George Rehrauer. 1972. Published by Scarecrow Press, Metuchen, N.J. 473 pp. \$10. Lists 1600 film books that have been published between 1940 and 1970 with annotations. Index included.

Cinema Booklist Supplement—One. April 1974. Published by Scarecrow Press, Metuchen, N.J. 405 pp. \$12.50 (tentative). Continues work of **Cinema Booklist**. Lists 900 titles published between 1971 and 1973 with annotations. Index included.

A Handbook of Canadian Film. By Eleanor Beattie. 1973. Published by Peter Martin Associates Limited in association with **Take One**, Toronto, Ontario. 280 pp. \$2.95 paperback. Lists film-makers, filmographies and bibliographies; film societies, film study centres, media and film courses, periodicals, film catalogues, film and photography archives, film collections, etc.

International Index to Film Periodicals 1972. Edited by Karen Jones. 1973. Published by R. R. Bowker, N.Y., N.Y. 344 pp. \$17.95. 59 publications are indexed under 11 general and almost 40 specialized headings.

Poetic Justice. By Hollis Frampton. 1973. Published by the Visual Studies Workshop, Rochester, New York. Pages unnumbered.

Still Light. Film Notes & Plates with an Introduction by Jonas Mekas. By Robert Beavers. 1971. Published by the author, Florence, Italy. Printed by "Il Torchio." Boxed edition. Pages unnumbered. (Available from the author c/o Anthology Film Archives).

FILM - ARTICLES

Barrett, Gerald. "Jonas Mekas Interview" (October 10, 1972), **Literature/Film Quarterly**, Vol. I, No. 2, Spring 1973, pp. 103-112.

Brakhage, Stan. "People Need to See Light to Understand It," **The Sunday Camera**, Boulder, Colorado January 27, 1974.

Cowan, Bob. "New York Letter" (on Stan Brakhage's 'Wold Shadow,' 'The Presence,' 'Sincerity,' 'Room with a View,' 'Faun's Room Yale,' 'Office Suite,' 'Hotel,' 'Open Field'). **Take One**. Vol. III, No. 1, May-June 1972, pp. 38-9.

Cowan, Bob. "Letter from New York" (on Ernie Gehr's 'Serene Velocity,' Larry Gottheim's 'Barn Rushes' and 'Horizons,' and Michael Snow's 'Rameau's Nephew by Diderot' (Thanks to Dennis Young) by Wilma Schoen'), **Take One**, Vol. IV, No. 1, Sept.-Oct. 1972, pp. 36-37.

Creeley, Robert. "Inside Out: Notes on the Autobiographical Mode." A lecture given on March 23, 1973 at the Buffalo Conference on Autobiography in the Independent Cinema. **Sparrow 14**, November 1973. Published by the Black Sparrow Press. 11 pp. 50c.

Green, Martyn, K.E. "Storm de Hirsch: Independent Filmmaker," **Super 8 Filmmaker**. Vol. II, No. 1, Jan.-Feb. 1974, pp. 26-29.

Hammen, Scott. "Exhibiting Independent Film: A Case History" (On the Film Forum), **Afterimage**, Vol. 1, No. 6, March 1973, pp. 11-12.

Hammen, Scott. "Exhibiting Independent Film: The Millennium," **Afterimage**, Vol. 1, No. 7, May 1973, pp. 8-9.

Kleiser, Paul B. and Nau, Peter. "Toulon: IX. Rencontres du Jeune Cinema," **Filmkritik**, No. 201, September 1973, pp. 416-418. Text in German.

Knop, Daghiid. "Erinnerungen an eine Reise," (on Jonas Mekas' Reminiscences of a Journey to Lithuania) **Internationales Forum des Jungen Films**, Berlin 24.6.-1.7. 1973, p. 5. Text in German.

Kren, Kurt. "Flugblatt." In **Avantgardistischer Film 1951-1971: Theorie**. Edited by Gottfried Schlemmer. 1973. Published by Carl Hanser Verlag, Munich, pp. 108-111. Text in German.

Leacock, Ricky. "Remembering Frances Flaherty," **Film Comment**, Vol. IX, No. 6, November-December 1973, p. 39.

Lye, Len. "The Hand Made Film," **Cantrills Filmnotes**, No. 2, April 1972, Melbourne, Australia, pp. 2-8.

Markopoulos, Gregory. "In Other Words it is his Tongue!" **Cantrills Filmnotes**, Nos. 14-15, August 1973, Melbourne, Australia, pp. 40-43.

Markopoulos, Gregory. "Art is not Knowledge." (On Robert Beavers' "Work Done") **Cantrills Filmnotes**, No. 16, Dec. 1973, Melbourne, Australia, pp. 4-5.

Mekas, Jonas. "A few notes on Jerome Hill's 'Film Portrait,'" In **Favorite Movies - Critics' Choice**. Edited by Philip Nobile. 1973. Published by Macmillan, New York. pp. 126-132.

Mekas, Jonas. "Movie Journal" (On Larry Gottheim's 'Horizons'), **Village Voice**, Feb. 28, 1974 (Reprinted in this issue, clippings section).

VIDEO

BOOKS RELATED TO VIDEO

Between Paradigms. The Mood and its Purpose. An Interface Book. By Frank Gillette. 1973. Published by Gordon and Breach, New York. 100pp. With Photographs and illustrations. Bibliography. \$9.95

Expanded Cinema. By Gene Youngblood. E.P. Dutton and Co., New York, 1970. 432 pages. \$4.95.

Videospace and Video and Image Experience. By Brice Howard. National Center for Experiments in Television, 288 Seventh St. San Francisco.

VIDEO MANUALS

Guerrilla Television. By Michael Shamberg and Raindance Corp. Holt, Rinehart and Winston, New York, 1971. 146 pages. \$3.95 paperback.

Spaghetti City Manual. A Guide to Use, Repair, and Maintenance. By Parry Teasdale and Videofreex. Praeger, New York. \$7.95, paperback.

Video Tools No.2, Edited by Paula Jaffe and Bill Narum. CTL Electronics, 86 West Broadway, New York, N.Y. 10007. May, 1973. 41 pages. \$3.00 paperback. **Video Tools No.3** will be out in about six months.

Introducing The Single Camera VTR System. By Grayson Mattingly and Welby Smith, Smith-Mattingly Productions, Ltd. P.O. Box 28031, Washington, D.C. 20005. 118 pages. \$8.95.

Radical Software, nine issues yearly, \$12.50 per year. Published by Raindance Foundation, POB 135, Ruby, New York, 12475. Subscriptions: Gordon & Breach Science Publishers, One Park Ave., N.Y., N.Y. 10016. 689-0360.

Gordon & Breach will also be publishing, sometime this year, a new magazine called **Videoscope.** Subscriptions are \$9.50 for individuals; \$19.50 for institutions.

VIDEO - CATALOGUES

Frank Gillette. Video: Process and Meta-Process. Edited by Judson Rosebush. Everson Museum of Art, Syracuse, New York, 13202, 1973. \$3.95.

Joint Media Productions Video Catalogue, published occasionally by Book People, 2940 7th St., Berkeley, Cal. 94705; the December 1973 issue, for \$2.50, is a compilation of video producers, services, equipment and production. The summer 1974 issue will be on cable TV and public access; deadline for submissions is April 15th.

Video 'N' Videology: Nam June Paik (1959-1973). Edited by Judson Rosebush. The Everson Museum of Art, Syracuse, N.Y. January, 1974.

VIDEO - MISCELLANEOUS

"Video and Cable, A Bibliography and Source List," compiled by Mary A. Brown, is available from the Educational Film Library Association, 17 W. 60th Street, New York, N.Y. 10023. \$1.00.

Persons interested in the transmission of visual information from other planets can obtain a book called **The Mariner 6 & 7 Pictures of Mars** by sending \$4.25 to the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

Michelson, Annette. "Anemic Cinema: Reflections on an Emblematic Work," **Artforum**, Vol. XII, No. 2, October, 1973, pp. 64-69. With Stills.

Michelson, Annette, "Yvonne Rainer. Part One: The Dancer and the Dance," **Artforum**, Vol. XII, No. 5, January, 1974. pp. 57-63. With Stills.

Michelson, Annette. "Yvonne Rainer, Part Two: Lives of Performers," **Artforum**, Vol. XII, No. 6, Feb. 1974. pp. 30-35. With Stills.

Morrissey, Paul and Warhol, Andy. "Interview on 'Heat,'" **Skoop**, Vol. IX, No. 1, June 1973, Amsterdam, pp. 6-9. With Stills. Text in Dutch.

Nekes, Werner. "Theoretische Texte," (1965-1970). In **Avantgardistischer Film: 1951-1970: Theorie.** Edited by Gottfried Schlemmer. 1973.

Published by Carl Hanser Verlag, Munich, pp. 101-106. Text in German.

Nelson, Abigail. "Who's Who in Filmmaking: Phill Niblock," **Sight Lines**, Vol. 7, No. 3, 1973/74, pp. 21-23. With Stills. Filmography included.

Richter, Hans. "Learning from History," **Filmmakers Newsletter**, Vol. VII, No. 1, November, 1973. pp. 26-27.

Rayns, Tony. "Reflected Light" (On the Festival of Independent Avant-garde Film held in London, September 1973; treats the work of Malcolm Le Grice, Morgan Fisher (U.S.A.), Klaus Wyborny, Paul Sharits and Michael Snow, diary films, video, expanded cinema and Ken Jacobs.), **Sight and Sound**, Vol. 43, No. 1, Winter 1973-74. pp. 16-19. (excerpt on Klaus Wyborny's work is reprinted in this issue, clippings section).

Roselius, Magnus. "Underground i London," **Chaplin**, No. 126, 1973, pp. 276-277. 1 still included. Text in Swedish. (Published by Svenska Film-institutet, Stockholm, Sweden)

Schlemmer, Gottfried. "Anmerkungen zum Undergroundfilm (1970)." In **Avantgardistischer Film 1951-1971: Theorie.** Edited by Gottfried Schlemmer. 1973. Published by Carl Hanser Verlag, Munich, pp. 18-23. Text in German.

Silva, Umberto. "L'Avanguardia dei Benpensanti e il Cinema Povero," **Filmcritica**, XXIV, No. 236, August 1973, Rome, Italy, pp. 225-228. Text in Italian.

Thomas, Albie. "This Man is a Camera" (On Jonas Mekas' 'Reminiscences of a Journey to Lithuania'), **The Living Daylights**, January 29-February 4, 1974, Sydney, Australia, pp. 23-24.

Weibel, Peter. "Selbst-portrat Einer Theorie in Selbst-zitaten" (1971). In **Avantgardistischer Film 1951-71: Theorie.** Edited by Gottfried Schlemmer. 1973. Published by Carl Hanser Verlag, Munich, pp. 108-111. Text in German.

Zade-Routier, Sylvia. "Underground; 'Heat' y Warhol," **Cinestudio**, No. 127, Dec. 1973, Madrid, Spain. pp. 37-43. Text in Spanish. Stills included.

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

FILM - REVIEWS

Byron, Stuart. "A Nursery Rhyme With Reason." (on Ken Jacobs' 'Tom, Tom the Piper's Son'), **The Real Paper**, January 30, 1974, Cambridge, Mass, p. 23 (Reprinted in this issue, clippings section).

Canby, Vincent. "Mekas's Very Personal Journey to Lithuania," **The New York Times**, March 8, 1974 (Reprinted in this issue, clippings section).

"Film Portrait." **Catholic Film Newsletter**, January 30, 1974, p. 7.

Fischer, Lucy. "Exploring the Landscape of a Soul" (on the films of Ed Emshwiller), **Village Voice**, January 10, 1974. p. 65.

Frot-Coutaz, Gerard. "Programme 'Underground': Le Meilleur et le Pire d'un Cinema de Rupture," **Cinema 74**, No. 183, Jan. 1974, Paris, pp. 116-121.

Text in French. (On films of Stan Brakhage, Michael Snow, Ken Jacobs, Hollis Frampton, Steve Dwoskin, Robert Breer, Jonas Mekas shown at Studio Christine in Paris.)

Le Grice, Malcolm. "Vision: The London Festival of Avant-Garde Film," **Studio International**, November 1973, London.

Review of Jonas Mekas' Book: **Movie Journal: The Rise of the New American Cinema, 1959-1971**, **Cantrills Filmnotes**, Nos. 14-15, August 1973, Melbourne, Australia, p. 57.

Weiler, A.H. "Six Burckhardt Films," **The New York Times**, March 2, 1974.

PERIODICALS THAT COVER INDEPENDENT FILMS & VIDEO

Artforum, 155 Allen Blvd., Farmingdale, N.Y. 11735 (subscriptions). Monthly. Subscriptions: \$22.50. Annette Michelson, Associate Editor, for films. Regular coverage of independent-avantgarde films. Artforum is indexed in the Art Index.

Afterimage, 4 Elton St., Rochester, N.Y. 14607. Monthly. Subscriptions: \$10, which includes membership in Visual Studies Workshop. Some coverage of independent films; emphasis is on photography.

Changes, P.O. Box 631, Cooper Station, N.Y., N.Y. 10003. Monthly. Subscriptions: \$6.50. Occasionally reviews independent-avantgarde films or publishes interviews with film-makers and tries to maintain a regular video column.

Cantrills Filmnotes. Arthur and Corinne Cantrill, Editors, Box 1295L, GPO, Melbourne, Vic. 3001, Australia. Quarterly. Subscriptions: \$6.00. A review of independent cinema, with growing video coverage.

* **Cineaste**. 244 W. 27th St., N.Y., N.Y. 10001. Quarterly. Subscriptions: \$4. Editor Gary Crowds. Covers cinema in Africa, Latin America and radical cinema in America and Europe.

* **Cinema**. 9667 Wilshire Blvd., Beverly Hills, Cal. 90212. Quarterly. Subscriptions: \$5. Concentrates on commercial cinema; occasional coverage of independent films.

* **Film Comment**. Film Society of Lincoln Center, 1865 Broadway, N.Y., N.Y. 10023. Quarterly. Subscriptions: \$6. Occasional coverage of independent films; emphasis is on commercial films.

* **Film Culture**. Box 1499, GPO, N.Y., N.Y. 10001. Quarterly. Subscriptions: \$4. Editor, Jonas Mekas. Regular coverage of independent-avantgarde films. Indexed in the Art Index. Back issues available.

Film Library Quarterly. Box 348 Radio City Station, N.Y., N.Y. 10019. Quarterly. Subscriptions: \$8. Editor, Bill Sloan. Regular coverage of independent documentary films and some coverage of independent-avantgarde films and video.

* **Film Quarterly**. University of California Press, Berkeley, Cal. 94720. Quarterly. Subscriptions: \$6. Covers Hollywood films, but has occasional reviews of independent films.

* **Filmmakers Newsletter**. 41 Union Square West, N.Y., N.Y. 10003. Monthly. Subscriptions: \$5. Editor, Suni Mallow. Concentrates on independent commercial film-makers; has regular videotape column and columns on equipment and technical aspects of film-making.

* **Film Critic** (Formerly Film Society Review). American Federation of Film Societies, 144 Bleeker St., N.Y., N.Y. 10001. Monthly, September to May. Subscriptions: \$5. Occasional coverage of independent films.

Literature/Film Quarterly. Thomas L. Erskine, Editor, Salisbury State College, Salisbury, Md. 21801. Quarterly. Subscriptions: \$6. A new publication devoted to studying the relationship between film and literature. Occasionally it covers avantgarde film.

The Real Paper. 10 B Mt. Auburn St., Cambridge, Ma. 02138. Weekly. Subscriptions: \$10. Stuart Byron has weekly film column which reviews independent films shown in Boston area.

* **Sight and Sound**. British Film Institute, 81 Dean St., London W1V 6AA, England. Quarterly. Subscriptions: \$5. Occasional coverage of independent-avantgarde films.

Sight Lines. Educational Film Library Association, 17 W. 60th St., N.Y., N.Y. 10023. Bi-Monthly. Subscriptions: \$8. Regular coverage of independent documentary films and some coverage of independent-avantgarde film and video.

Sneak Preview. Rt. 2, Finksburg, Md. 21048. Monthly, Sept. to May. Subscriptions: \$7. Editors: George Matiatos Ulysses and Mikki Jones. A new publication in formative stage which is open to independent films and video.

Super 8 Filmmaker. 145 East 49th St., N.Y., N.Y. 10017. Bi-monthly. Subscriptions: \$6. Covers technical aspects of super 8 film-making and occasionally covers avantgarde super 8 film-makers.

* **Take one**. Box 1778, Station B, Montreal 110, Quebec, Canada. Bi-monthly. Subscriptions: \$6. Occasional coverage of independent-avantgarde films.

Village Voice. 80 University Place, N.Y., N.Y. 10003. Weekly. Subscriptions: \$8.50. Weekly columns by Jonas Mekas on independent-avantgarde films.

* Indexed in the **International Index to Film Periodicals 1972**.

Edited by Karen Jones. 1973. Published by R. R. Bowker, New York, N.Y.

NEWSLETTERS THAT COVER INDEPENDENT FILMS AND VIDEO

The Animator. Published by the Northwest Film Study Center, Portland Art Museum, Southwest Park and Madison, Portland, Oregon 97205. Bi-monthly. Subscriptions: \$5, which includes individual membership in Northwest Film Study Center. Covers local film and video programs and events.

Canyon Cinemanews. Industrial Center Bldg., Rm. 220, Sausalito, Cal. 94965. Bi-monthly. Subscriptions: \$3 (subscriptions sent free to individuals at prison addresses). Serves as a supplement to Canyon Cinema Coop catalog and covers independent film programs and events in Bay area.

Catholic Film Newsletter. Published by Division for Film and Broadcasting of U.S. Catholic Conference, Suite 4200, 405 Lexington Ave., N.Y., N.Y. 10017. Bi-weekly. Subscriptions: \$8. A review of Hollywood films, but has regular column that reviews independent films.

The Film Center Gazette. Published by the Film Center, School of the Art Institute, Michigan at Adams, Chicago, Ill. 60603. Bi-monthly. Issues are sent to Film Center Program subscribers. Each issue contains a calendar of screenings, short program notes and news of film screenings, courses and film groups in the Chicago area.

Film Forum Newsletter. Published by the Film Forum, 256 W. 88th St., N.Y., N.Y. 10024. Irregular — three or four times a year. Contains advance program notes on films to be screened at Film Forum and news of other independent film showcases.

Media Anthropologist. Ms. Charlene James, Editor, 1100 Sixth St. SW, No. 102, Washington, D.C. 20024. Sponsored by Catholic University of America, Washington D.C. Quarterly. Subscriptions: \$2. A potpourri of information on anthropological films, video, CATV, new books and publications, etc.

Synergy Access. A Global Newsletter on Futuristic Communication, Media and Networking. Published by Twenty-first Century Media, Inc., 606 5th Ave., E. Northport, N.Y. 11731. Bi-monthly. Subscriptions: \$5. Editor, Wes Thomas. Lists information networks, educational networks, citizen participation systems and has a lot of video information.

Third World Media Letter. Published by N.Y.U.-S.O.A. Third World Media Collective, c/o Loeb Student Center - 7th Fl., 566 La Guardia Place, N.Y., N.Y. 10012. A new publication which welcomes contributions of information on films, screenings, events, grants, film festivals and job opportunities.

UFSC Newsletter. Published by University Film Study Center, Box 275, Cambridge, Ma. 02138. Bi-monthly. Copies are available free of charge at member campuses or directly from Study Center. Reviews of conferences and seminars in New England area on film and Video; has regular video column; a film information column; reviews books on film, photography and video publications; and publishes supplements which can be obtained for 25c. each from: Ruth Mayberry, UFSC, Box 275, Cambridge, Ma. 02138. Supplements available are: **Guide for Student Filmmakers, Part I. How to Find Money for Your Film, Part II. Organizing a Film Production, Part III. Distribution of Film; Film Festivals; Projection; Film Programmers' Book List; American Politicians on Film.**

CONFERENCES, INSTITUTES, SEMINARS

Hologram Workshops, June 10-14 Introduction, June 17-21 Techniques, June 24-28 Practice. Write to: Hologram Workshop, Lake Forest College, Lake Forest, Ill. 60045.

London Film Seminar. June 24-July 26. Write or call Dr. Raymond Fielding, School of Communications and Theatre, Temple University, Philadelphia, Pa. 19122.

SUMMER INSTITUTES

At SUNY Buffalo

First session May 28-July 12:

1. Experimental Video, with Steina Vasulka.
2. Introduction to Filmic Expression with Tony Conrad.
3. Maturation of the Cinematic Art with Tony Conrad.
4. Psychology of Visual Art with Bruce Goldstein.
5. Documentary Film-making with James Blue.

Second Session July 15-August 30:

6. Design for a National Information Utility with Gene Youngblood.
7. American Narrative Cinema with Brian Henderson.
8. Seminar on Semiology of Film with Brian Henderson.
9. Oral History of Independent American Cinema with Willard Van Dyke.
10. The Nonfiction Film with Willard Van Dyke.

For information and applications write to: Center for Media Study, Butler Annex A, Rm. 8, SUNY Buffalo, Buffalo, N.Y. 14214

University Film Study Center Summer Institute at Hampshire College

June 16 - July 5, 1974. Seminars:

1. Critical Approaches to Film with William Arrowsmith, Ed Pincus, Marjorie Rosen.
2. An Introduction to Film Study with George Bluestone, Roger Greenspun.
3. Contemporary Video with Gene Youngblood, Fred Barzyk, Shirley Clarke.

Workshops:

4. Filmmaking workshop with Richard Leacock and John Terry.
5. Film Animation workshop with Robert Breer.
6. Video Workshop with Ed Emshwiller & Ann McIntosh.
7. Photography Workshop with Art Sinsabaugh.

For information and applications write to: Gisela Hoelcl, Summer Institute Director, University Film Study Center, Box 275, Cambridge, Ma. 02138 (617) 253-7612.

VIDEO

A conference for museum curators, "Video and the Museum," organized by David Ross, will be held at the Everson Museum of Art, 401 Harrison Street, Syracuse, New York, 13202, on April 4th, 5th and 6th. For further information contact David Ross, (315) 474-6064.

CLIPPINGS

The Real Paper, Jan. 30, 1974

A NURSERY RHYME WITH REASON by Stuart Byron

Ken Jacobs' "Tom, Tom, the Piper's Son," showing this Thursday (the 31st) at 7:30pm at Cambridge's Harvard-Epworth Church, turns out to be exactly what most critics of the experimental cinema have been saying it is since it was completed in 1969: one of the most important American films of recent years. And you don't have to be some sort of specialist in the "non-narrative" cinema to know that this film is a mind-blower, a movie that questions the very basis of and reason for art. Here is a film that simply must be seen by anyone interested in the cinema.

Jacob's method is simple. First, a short, primitive movie is shown. Made in 1905 by the Biograph studio (but otherwise uncredited), it's called "Tom, Tom, the Piper's Son," based on the familiar nursery rhyme. It was found by Jacobs in the paper print collection of the Library of Congress. Then, for the next hour or so, Jacob analyzes the original frame by frame (if that term still means anything by the time Jacobs is through). Action is speeded up, slowed

down; a whole or parts of a frame are studied; editing, camera movements, fades and dissolves are applied; scenes are run backward, and so on. Then we are shown the 1905 picture at its original speed once again. And then finally, Jacobs begins, briefly, another analysis.

The first thing to understand is that Jacobs' film would not have worked at all had he chosen for analysis something by such turn-of-the-century cinematic pioneers as the Lumiere brothers or Georges Melies or Edwin H. Porter, anything remotely "good" even in primitive terms. No, the original "Tom, Tom" is possibly, just possibly, the worst movie ever made by any aesthetic criteria which could now be applied (though the validity of those criteria is Jacobs' very subject).

The film is all done from a fixed fourth-wall position so that everything looks as if it were done in a proscenium, and yet the people are so badly directed or undirected that there is no compensation in terms of acting, placement or lighting. So inept are the procedures that you hardly realize until after it's happened that in the first scene, set at a carnival, amidst all the action the title character "stole pig and away he run." The other characters realize it, though, and they run after him—to a house, then a lawn, then a barn, finally to a barnyard, where, amidst real ducks and geese (an apparent "touch" on the part of the original director to show the audience that it's not a play but a movie), they fish Tom and pig out of a well and toss him in the air.

As I said, it may represent film history's nadir.

But the curious thing about the original "Tom, Tom" is that it does contain within it, however unintentionally, that entire history.

Jacobs's analysis, which communicates an intensity akin to that of the mad scientist, shows us that all of film history was "inherent" from the beginning. The material—people, action, plot, light—existed. Filmmakers invented all the rest, "did things with them." When Jacobs, for example, freezes on a part of a frame of a man shouting, one says to oneself, "Ah, if only the close-up had been invented, that could be an Eisenstein shot." At other points one is reminded of German expressionist film-making of the Twenties, or of such latterday directors as F.W. Murnau, Jean Renoir, Stan Brakhage, Jean-Luc Godard. Finally, when Jacobs has blown up parts of frames to such an extent that all there is to be seen is black and white, light and dark, one thinks of such current abstract filmmakers as Michael Snow and Robert Breer. The only interruptions to his frame-by-frame analysis allowed by Jacobs are to some images in color which remind us of film's pre-history (flowers reflected in glass, shadow plays), the kind of things noticed by such 19th-century visual experimenters as Edward Muybridge and the others who helped invent the cinema.

By the time Jacobs shows us again the 1905 "Tom" at original tempo, we realize that his analysis has been simultaneously a synthesis. Now we have no trouble whatsoever "following" the plot of the film. We know just where to look to see Tom steal the pig. But this discovery catches all of our aesthetic preconceptions up short. We suddenly realize that the 1905 audience didn't need any of the history of film technique with which our minds have been cluttered. Maybe, just maybe, the viewers of 1905 made their own "Close-ups." "camera movements," "editing." Or did they? Does art "progress"? Is it even necessary?

It's easy to see why Marxists like Jacob's film. If the spectator's mind can be freed from 69 years of film technique, it can be freed from all sorts of False Consciousness. Yet finally Jacobs is ambiguous, and this is what makes his film great. He finishes by beginning a second analysis, as if the artistic impulse is inherent, can never cease even when there's no logical reason for it.

And at the end of his first analysis, just before we see the original film again, Jacobs includes a lengthy shot of a frozen frame. The frame shows joy on the characters' faces as they finally catch Tom and his stolen pig and are tossing them into the air. That joy becomes a metaphor for artistic creation itself.

Oscar Wilde might have been right in his celebrated declaration that art is useless. But can we do without it, and our need to invent new—and equally "useless"—ways of doing it? The mad scientist has become the mad artist, the mad filmmaker. Ken Jacobs? He stole a film and away he run.

(Ken Jacobs' films are available from Film-Makers' Cooperative, 175 Lexington Ave., New York, N.Y. 10016)

KLAUS WYBORNÝ: REFLECTED LIGHT by Tony Rayns

'Right now, as I work as a truck driver, I like to think of film as being a long assembly line, on which the film-maker sits and works, putting information to any single frame that passes his path of existence, just like these women do it in the factories, where they build transistor radios, following a planned schedule. Maybe the film-maker also is the engineer who plans the schedule, but, honestly, I don't really think he is.'

— Klaus Wyborný (Germany) showed two films, both of them dealing primarily with film language: "Dallas Texas—After the Goldrush" (1971) and his new feature "Birth of a Nation". The first consists of two very similar short films, which are repeated intact in the pattern A, B, A1, B, A. A1 is visually identical with A, except that it is in black and white, and it has a different soundtrack. The two shorts are sometimes identical, sometimes minor variations on each other, sometimes genuinely different. Both were filmed around a decrepit log-cabin in remote countryside, both feature oblique, melodramatic narratives (A shows a murder, B just fails to show a 'crime passionnel'), and both are constructed entirely from static shots which fade in and out. Both also are very funny. At first, the dissonance between form and apparent content seems obstructive; but as Wyborný builds his patterns of correspondences, and repetitions and variations it becomes clear that his strategy is to design a solid formal structure that can accommodate at least two different narratives without surrendering its formal strength. In other words, the film's syntax exists on a more fundamental level than its narrative.

"Birth of a Nation" is possibly the most searching discourse on film language that any film-maker has yet attempted; it was one of the few deeply ecstatic films in the Festival. Only the first half of the film is "Birth of a Nation" proper; it depicts, in an anecdotal, quasi-anthropological style, the efforts of a group of men in a desert to achieve some kind of social organisation. An opening title locates the action in Morocco, in 1911; the date evidently refers to the work of D.W. Griffith, 1911 being the year that he began to introduce montage complexities that rendered his 'meaning' ambiguous for the first time. Wyborný unfolds his narrative in the style of early Griffith, shooting chiefly in long shot, maintaining fixed focus and a static camera, editing sequentially and using only unequivocally direct cross-cutting. He acknowledges technical advances since Griffith's day by showing occasional shots in colour, and by adding sound in the form of music and an intermittent, mumbled commentary. Watching this section of the film is like rediscovering the essence of cinema, locating and defining its extraordinary potency.

As in "Dallas Texas", the syntax eventually subsumes the narrative, to stand as a formal structure, independent of literary 'meaning'. Wyborný himself likens the effect to the Nature Theatre of Oklahoma in Kafka's "Amerika": an imagined structure that acquires its own autonomy, and exists at once as concrete reality, metaphor and ingenuous dream. The second half of the film is an appendix to the first, using off-cuts as well as edited material. The now chaotic images, which retain a special charge because of their reference to the first part of the film, are subjected to a (possibly mathematical) series of transformations that ultimately obliterate their content and reduce the film to the fact of its celluloid and emulsion. Physically, this means that the film is a kind of gathering darkness, shot through with flashes of meaningless, vestigial image; literally, it pares the medium down to its concrete realities, and celebrates them in their own right; metaphorically, it presents exactly the 'sea of nescience' that Jack Smith sings of in "Blonde Cobra". Wyborný's film suggests that cinema ran before it could walk, and single-handedly sets about the required research to put matters to rights; there is no more important a goal that a contemporary film-maker can set himself. (Wyborný films are available from Film-Makers' Cooperative, 175 Lexington Ave., N.Y., N.Y.)

FEB.28, 1974 ON LARRY GOTTHEIM'S 'HORIZONS'

On February 9 Larry Gottheim came to New York, to Cooper Union, to show his film "Horizons." In last week's Voice I expressed my enthusiasm for Gottheim's film. Without any doubt "Horizons" is a major work and I'll be coming to it again and again. This week I'd like to give you some factual information on the film.

Jonas: The film shows four seasons in this order: summer, fall, winter, spring. The lengths of the sequences, according to my figures, are: summer is about 16 minutes; fall, about the same; winter is about 30 minutes; and the spring is again about 15-17 minutes. What is the actual year, to what years do these seasons actually belong?

Gottheim: The year was 1971-1972. The summer and autumn of 1971, winter and spring of 1972.

Jonas: Did you shoot the footage in the order we see it?

Gottheim: I did cheat a little bit, in this private sense of cheating, in that the summer after the spring of 1972 I shot two rolls that I then used with the material from the previous summer.

Jonas: And the location was...?

Gottheim: It's mostly around Binghamton, New York, within 50 miles of my home in Binghamton. Some shots, perhaps you could see, two shots show New York City very faintly, and one or two shots are from Vermont. There was a circumference around my house where I was driving.

Jonas: Each sequence (or season) is made up of clusters of comparatively short (five to 20-second) shots. The shots are grouped in clusters of the same number of shots within each given sequence. The summer sequence is made up of clusters or stanzas of two shots; the fall, four-shot clusters; the winter also four-shot clusters; the spring, three. Each cluster within each given sequence is separated from the next cluster of shots by a colored pause. Summer clusters or stanzas are separated by green pauses; fall, red pauses; winter, blue pauses; spring, yellow. Are the shots in each cluster of about the same length?

Gottheim: There was no precision. That is, I didn't measure either in shooting or editing in certain lengths. There were several considerations generally. At the end of the film I was aware of wanting to have more motion, faster motion, and in some sections shorter shots. In the winter there were sections where over a period of time I felt I wanted the shots to be a little longer. But the actual length of each shot was mostly decided in the act of shooting. Of course I had a wind up Bolex so that there is a maximum length that a shot could be. All the shots are within a certain range. But I felt that I wanted to be in a certain situation and feel while I was thinking about shooting that shot—I wanted to have a sense of how long I wanted that feeling to go on. In some cases I was literally snatching an image. I was in a car, and the car was going by, and then it had to be short. Sometimes I felt that what I wanted to record or make needed time to develop; and sometimes it was the essence to be short.

I tried to be very spare in shooting so that sometimes I'd go out for a whole day and wouldn't shoot anything, or I'd shoot one shot. I didn't want to waste any shots at all. Even at the end of the roll, if I had 12 feet or something at the end, I'd try to find something that actually fit and not to just run it out. So that there was first of all a tremendous selection in the act of filming. In many many situations I felt, well, it isn't quite right and I won't film. Then when I got all of these rolls in the order they were shot I put them together on much larger rolls that corresponded to the seasons. So that I worked on each section separately. In some cases, as I got to know a shot, or as I got to understand the essence of that shot for me, I would realize that I wanted to cut it a little shorter. I'd say that totally, I had maybe twice as much material, which was really a lot because I had been so sparing in the filming. So that the selection was very careful. I liked a lot of material that I didn't want really to use.

Jonas: If we look now at the individual clusters of images, within each season, we discover — and we also know this from your own statements — we discover that each cluster represents something like a stanza in a poem. They resemble poetic stanzas in other ways: there are rhymes and references and correspondences within each stanza. Say, Image One of a particular cluster of shots could be rhymed (by motion, color, or some other visual reference) with Shot Four, and Shot Two with Shot Three etc. Could you tell us something about the rhymes of "Horizons?"

Gottheim: Actually, this whole process of editing or structuring the images was deliberately very very separate from the process of filming. That is, I was quite far along in collecting these images before I knew or really decided how I was going to put them together. So, in the first section (summer), this thing which I call rhyming — and it's interesting to think about how rhyming in poetry is really quite different from what happens in visual rhyming or whatever one wants to call these bonds that exist between the shots — but in the first section it's a/a, that is, two shots in relationship to each other. In the second (fall) grouping it's the two outside ones, that is, One and Four have that bond, and separated from each other; and then the two middle ones. So that we have a/bb/a. The correspondences, or bonds, or rhymes, sometimes they're quite intellectual, or they require a kind of analytic looking at the image. But it begins with really quite simple ones. For example, in one shot the grass is waving in a certain way — not just that, but waving in a certain way in a certain place on the screen in a certain color, and so on. And the next shot has ripples in water that are a kind of continuation or echo of the movement in the first shot. Now that is a very simple pairing that doesn't involve analytic thinking, it's quite apparent. There are then several that have something to do with the idea of coming forward. In one shot a tractor appears in the beginning, comes forward. Of course, you don't know that it's the coming forward of the tractor that will be the basis of this pairing, so that when you look at that shot, which is the first of the series, you really don't know what the correspondence will be built on. Because you see also grass, shapes, colors. But one thing that is happening is this movement forward. And then there is a cut to a shot that is very very different from that. You see a road that is very purple gray stretching into the background, and it's really quite still. Now, what I wanted to happen was a kind of anticipation in which, if you're watching it this way, you look for what the rhyme basis will be — and then suddenly comes this motorcycle, this little motorcycle, very different in scale and image from this tractor, silently coming forward — and that correspondence was what I was thinking about. In other words, sometimes it's a phenomenon like a movement to the right, or a movement forward; sometimes it's a being parallel. For example, one of my favorite — and this already is somewhat esoteric — has a horse that appears this way in the image; and another horse is facing another direction, and the horse facing the other direction goes out of the screen, comes back around, and then moves parallel to the first horse, and then actually turns its head a little, so that its ears are lined up parallel to the other horse's ears. This is the winter section, so that the shot that pairs with it doesn't come right next to it, there is an intervening shot — but the next shot has two people walking quite together. Now, to me there was this concept of being parallel, which is not very evident; it would only come to someone, I guess, who really, like saw the film a lot of times and wanted to meditate on the correspondences in it. ... The shots with the clothes line, the simplest thing would be, of course — and this sometimes happens, where I make easy ones — is to rhyme clothes line with another clothes line. But sometimes it's a clothes line that has a red object over here which is rhymed with another shot which has nothing to do with a clothes line but in which you see a red over there. So that there are also systems of relationships that are not covered by this rhyme. But I think that that's how rhyme really is, that the rhyme scheme doesn't give you everything, that there are other correspondences. ("Horizons" is available from Film-Makers' Cooperative, 175 Lexington Ave., N.Y., N.Y. 10016)

The New York Times, March 8, 1974

FILM: MEKAS'S VERY PERSONAL JOURNEY TO LITHUANIA
by Vincent Canby

"Reminiscences of a Journey to Lithuania" was shown at the 10th New York Film Festival. The following excerpt is from Vincent Canby's review, which appeared Oct. 5, 1972, in The New York Times. The film opened Sunday and will be shown again today and tomorrow at noon and midnight at the First Avenue Screening Room, at 61st Street.

"In his open-ended, autobiographical film, "Diaries, Notebooks and Sketches," Jonas Mekas says at one point: "They tell me that I should always be searching, but I celebrate what I see." Although the photographed diaries are indeed a celebration — of friends, of enemies, of fine meals eaten, of beautiful weather enjoyed, of streets walked down — they also document a search for an unhackneyed use of the autobiographical motion-picture camera as an instrument of self-understanding.

Mr. Mekas's newest film, "Reminiscences of a Journey to Lithuania," is the 88-minute record of the trip he took last summer with his younger brother, Adolfas, and Adolfas's wife, Pola Chapelle, to the home in Lithuania the Mekases left during World War II, thinking they were going to the University of Vienna, although, instead, they landed in a slave-labor camp outside Hamburg.

It's successively moving, indulgent, beautiful, poetic, banal, repetitious and bravely, heedlessly personal. Although "Reminiscences" can stand by itself well enough, it is a continuation of the "Diaries" in style and mood.

The action is speeded up, as if to extract the essence of an event. There are parenthetical inserts referring to other places and times. And over all of it there is the same feeling of passion, affection and wonder that marks Jonas Mekas as a film critic and a champion of underground film makers, even when he is being most rude and outrageous about the idiocies of nonbelievers. "Reminiscences" is an especially appealing film, and a good deal more than a record of Jonas Mekas's summer vacation. It is a testament to all persons displaced, geographically, as the Mekas brothers were, and spiritually. Without sentimentality, Mr. Mekas recalls meetings in the early nineteen-fifties of displaced persons at Stony Brook, L.I., and "somewhere at the end of Atlantic Avenue." They were cheerful gatherings of people who seem sentenced forever to be out of touch.

There is something of this same feeling about his treatment of the family's reunion in Lithuania. The great familial love is still there. The joy of reconciliation is real. Yet the years have created a gulf that no amount of touching and eating and drinking and singing together will ever quite bridge.

"Reminiscences" is about growing away as well as up. (Jonas Mekas' film is available from Film-Makers' Cooperative, 175 Lexington Ave. N.Y., N.Y.)

FILM AND VIDEO-MAKERS' TRAVEL INFORMATION

Kenneth Anger, George Washington Hotel, Lexington & 23rd St., New York, N.Y. 10016. April 3, 1974 School of the Art Institute, Chicago.

Scott Bartlett, 2042 Green, San Francisco, Ca. 94123. April 23 New York Film Council, NYC; May 8 will be at Carnegie Institute, Pittsburgh.

Robert Breer, Ludlow Lane, Palisades, N.Y. 10964. May 24-? will be at the Carnegie Institute; June 15-July 5, 1974 will be at University Film Study Center Institute at Hampshire College.

Bruce Conner, 45 Sussex St., San Francisco, Ca. 94131. April 19, 1974 School of the Art Institute, Chicago.

Tony Conrad, 111 W. 42nd St., N.Y., N.Y. 10036. March 27-May 3, 1974 will be at S.U.N.Y. at Binghamton; May 28-July 12, 1974 will be at S.U.N.Y. at Buffalo.

Storm De Hirsch, 136 W. 4th St., N.Y., N.Y. 10012.

April 10-11 will be at University of Wisconsin, Madison, Wi.

Larry Gottheim, Cinema Dept., S.U.N.Y. at Binghamton, Binghamton, N.Y. 13901. April 16 will be at Museum of Modern Art, New York, N.Y.

Wilhelm and Birgit Hein, (Fed. Rep. Germany) and **Kurt Kren** (Austria) will be touring this country in April 1974. Contact Kurt Kren c/o Kochenrath, Antoniterstr. 8, D 5000 Cologne I, Fed. Rep. Germany.

George Landow, c/o School of the Art Institute, Film Center, Michigan at Adams, Chicago, Ill. 60603. April 2, 1974 New York Film Council, N.Y.C.

Peter Kubelka, c/o Anthology Film Archives, 80 Wooster St., N.Y., N.Y. 10012. Apr. 15-30 will be in U.S. and will be available for lectures and screenings.

Miguel Littin (Chile) c/o Tricontinental Films, 244 W. 27th St., N.Y., N.Y. 10001 (212) 989-3330. April-May 1974 will be in the United States and will be available for lectures and screenings of his new film about Chile. April 8, Museum of Modern Art, N.Y.C.

Stan Lawder, Dept. of History of Art, Yale University, Box 20009, 59 High St., New Haven, Conn. 06520. April 17-20 Wright State University, Dayton, Ohio.

Jonas Mekas, 80 Wooster St., N.Y., N.Y. 10012. April 8, 1974 will be at Purchase College, N.Y.; April 20, 1974 University of Albany; April 29-30 School of the Art Institute, Chicago.

Pat O'Neil, 8331 Lookout Mountain Ave., Los Angeles, Ca. 90046. April 4, 1974 will be at Yale University, New Haven, Conn.

Carolee Schneemann, 114 W. 29th St., N.Y., N.Y. 10001. April 1974 will be in San Francisco area at San Francisco Museum of Art and the Pacific Film Archive.

John Whitney, 600 Erskine Dr., Pacific Palisades, Ca. 90272. April 24-27 National Sculpture Conference, Lawrence, Kansas.

Paul Winkler, P.O. Box 128 Darlinghurst 2010, Sydney, Australia. May 20-31, 1974 will be in New York to show his films.

Jud Yalkut, Grinnell Dr., Route 1 Box 80, Yellow Springs, Ohio 45387. April & May will be at Wright State University, Dayton, Ohio.

LETTERS

Video Abraxas, Video Tape Specialists, P.O.B. 192, Germantown, N.Y. 12526.

"Since the fall of 1972, I have been conducting video workshops for groups of inmates at the Coxsackie Correctional Facility in upstate New York. The response of the men has been overwhelming and they have produced some interesting tapes which I've screened for other inmates in the institution. The tapes include interview-tours of shops, group discussions, and individual presentations. Since I am concerned about respecting the inmates' rights of privacy, I haven't considered showing these tapes outside of the prison. In fact, my main objective is to set up a video communication system by and for the inmates. The institution is in the process of ordering an extensive video system as part of an overall educational acquisition and I hope this will provide the needed equipment to develop the program I have in mind.

I am interested in getting in touch with other video people who are involved with doing video inside the nation's prisons. I want to exchange ideas, information, and perhaps exchange tapes. The latter is most important because it provides inmates with a unique opportunity to exchange information. I hope you can make such a request available in your newsletter. Good luck."

Sincerely, Cliff Wexler, Feb. 10, 1974

Micheal Stewart, 313 B St. Santa Rosa Ca. 95401

I am writing to let you know that I plan to travel and be on the east coast this spring to give one man film shows of my work '1967-74' along with work in progress. I will bring about 2 hours of film both regular 8mm and 16mm. I will be more than glad to give a talk or lecture and answer questions. If you are interested and have an open date from the end of March thru April or May. Please write and let me know soon so I may schedule the film shows in advance, since I am communicating to a number of institutions with this letter in the prospect of setting up a meaningful tour. Good health to you all. Sincerely, Micheal Stewart, Feb. 1974