The Kuchar Brothers, although both initially chronicling their own life in films, as shown in John Whitney Sr.'s classic FRAGMENTS) indicate. In different directions, as their recent films, (George VERSATIONS IN VERMONT and Barry Shapiro's I. making a film about someone in your family (simply to the demand for the release and transportation of 70 and imprisonment of civilians. He was set free after In December, 1970, Swiss Ambassador to Brazil, A REPORT BRAZIL OUR REALMS AS WE LIVED THEM-by David Wise of an adolescence long since forgotten (or repressed) - his mind and the results-as exemplified by many of technique, and the freedom to create what is reallyon Give a teenager a camera, a workshop in basic film often missed in most commercial films made today. Norman Mailer, in his most exciting film to date, expertly unites a personal, poetic and political vision of life in a new and revolutionary film structure. The bizarre premise of the film is that America is in yet another phase of its life cycle-Mid West. People talk and are happy. Dogs and children play. Night watches and the moon- two fish are seen swimming happily in the kitchen sink. She reality in this film as she vividly recorded with her left hand. Were these interviews, toghether with the methods of FIDEL!) went to Chile to find out, firsthand from (director of MEDIUM COOL) and Saul Landau (director of an all-around personality who had returned to him on earth.) Isabel Allende's novel is here, in delightful and extraordinary film, TERMINAL SELF - per- Saul Landau interviews the new President of Chile, in November, 1970, Swiss Ambassador to Brazil, Giovanni Bucher was kidnapped as a protest against the government. The详情 is contained in this important human and political document - as haunting and chilling in its impact as Alain Resnais' film on the means of interrogation were true. The result of these FIDEL!) went to Chile to find out, firsthand from (director of MEDIUM COOL) and Saul Landau (director of the government. He was set free after In December, 1970, Swiss Ambassador to Brazil, A REPORT BRAZIL OUR REALMS AS WE LIVED THEM-by David Wise of an adolescence long since forgotten (or repressed) - his mind and the results-as exemplified by many of technique, and the freedom to create what is really on Give a teenager a camera, a workshop in basic film often missed in most commercial films made today. Norman Mailer, in his most exciting film to date, expertly unites a personal, poetic and political vision of life in a new and revolutionary film structure. The bizarre premise of the film is that America is in yet another phase of its life cycle-Mid West. People talk and are happy. Dogs and children play. Night watches and the moon- two fish are seen swimming happily in the kitchen sink. She reality in this film as she vividly recorded with her left hand. Were these interviews, toghether with the methods of FIDEL!) went to Chile to find out, firsthand from (director of MEDIUM COOL) and Saul Landau (director of the government. He was set free after In December, 1970, Swiss Ambassador to Brazil, A REPORT
A NEW 12 WEEK SERIES OF INDEPENDENTLY MADE FILMS

HILDUR AND THE MAGICIAN

by Larry Jordan (90 min.)

Larry Jordan, one of the West Coast's most influential and respected experimental filmmakers, has always been fascinated with the cinema as a new form of magic. His most recent feature takes us into a world of fantasy and magic in the form of a fairy tale for both children and adults. Hildur the Fairy Queen, through the mischievous bungling of a foolish magician, loses her godly powers and becomes a mortal being. In a delightful and absorbing way, Larry Jordan unfolds the adventures that befell her in the strange and unreal human world she enters.

NO FILM SHOWING CHRISTMAS DAY, DEC. 25

MON., JAN. 3 through WED., JAN. 12

Videotape is becoming an important filmmaking tool, and independent filmmakers have quickly grasped many of its interesting potentials. Approaches for combining videotape and film vary greatly, ranging from unusual uses of TV as a known and familiar instrument for image making to the production on videotape (and transfer to film) of electronic images which could not normally be created on film. This program surveys some of the new ideas being explored in this area.

*NO FILM SHOWING JANUARY 4*

THURS., JAN. 13 through WED., JAN. 19

New York Premiere

ANGELA DAVIS: PORTRAIT OF A REVOLUTIONARY

by Yolande du Luart (60 min.)

Yolande du Luart and other film students at UCLA made this controversial documentary on Angela Davis (against the wishes of the school's film department) while she was an instructor of philosophy at the university. The film gives us an informal view of her during those days of turmoil, both in her role as university teacher and spokesman for the Black Panther Party. The subsequent jailing of Angela Davis in connection with the San Rafael shootout and her coming trial makes this film an essential and revealing document on one of America's most important Black women. The film has been presented previously at the Venice, Moscow and San Francisco film festivals.

A New Yorker Films Release

THURS., JAN. 20 through WED., JAN. 26

New York Premiere

FOR EXAMPLE

by Arakawa (90 min.)

Arakawa, creator of the highly acclaimed avant-garde feature WHY NOT, takes us on another unusual film experience in his current feature FOR EXAMPLE. A 61-year-old drunkard is his new subject and he explores the complex and compelling world of this strange child as a scientist would a totally foreign being. What he discovers in the child, an attitude toward life and experience that combines the ordinary and extraordinary in a way rarely perceived before, FOR EXAMPLE is an adventure into a totally new realm of film imagination.

Films shown every day, except Tuesdays and Thursdays, at 7:45 P.M. and 10:00 P.M. Matinees, 12:30 P.M. and 3:00 P.M. Tickets at the door. No reservations. Tickets are available when doors open. Film showings end promptly at 10:00 P.M. Ticket prices are $1.50 for students and senior citizens, $2.00 for all others. Tickets are available at the door when doors open. The New American Film-makers Series is assisted with funds from the New York State Council on the Arts.
NEW WEST COAST FILMS

Some of the newest films by West Coast filmmakers will be presented in this program. Three films have already been chosen: Jordan Belson's MEDITATION, Scott Bartlett's SERPENT and Peter Hutton's JULY 1971 - IN SAN FRANCISCO. LIVING AT BEACH STREET, WORKING AT CANYON CINEMA, SWIMMING IN THE VALLEY OF THE MOON. Each of these films is infused with a deep poetic spirit, which transforms "ordinary" reality to a sense of the magic and wonder of the universe. Both MEDITATION and SERPENT are the most recently completed films by two of the West Coast's outstanding filmmakers. Other films will be announced at a later date.

ONE P.M.

by D.A. Pennebaker and Jean-Luc Godard (90 min.)
The film ONE P.M. was made during Jean-Luc Godard's filmmaking visit to America in the Fall of 1968 and was reportedly intended as a companion film to the never-completed feature ONE A.M. (One American Movie). The idea, initially, was to shoot a film of ONE A.M. being made. With the subsequent abandonment of the ONE A.M. project, the well-known American filmmaker, D.A. Pennebaker (Don't Look Back, Monterey Pop, etc.) cameraman for both of the Godard films, edited and finished ONE P.M. on his own. The result is a fascinating and rare portrayal of Jean-Luc Godard doing what he does best - directing films. His views of America, captured in scenes with Eldridge Cleaver, Tom Hayden, the Jefferson Airplane, Rip Torn and others, shows his unique ability to bring out the best in his "actors" and impress everything with the strength of his own vision of the world.

AN ANIMATION FESTIVAL

The world of animation is one in which anything is possible. Films selected for this program emphasize the freedom of independent filmmakers to explore and reveal their innermost visions and fantasies on film by the utilization of traditional and unusual animation techniques.

U.F.O.'s by Lillian Schwartz and Ken Knowlton (4 min.)
BLACK PUDDING by Nancy Edell (7 min.)
INSTANT FOREVER by Standish Lawder (6 min.)
OUR LADY OF THE SPHERE by Victor Faccinto (15 min.)
RUNAWAY by Irene Duga (6 min.)
TURTLE SOUP by John Hawkins (5 min.)
FLOWERPOT by Standish Lawder (6 min.)
(Otherstobeannounced)

OUT THERE, A LONE ISLAND

by Edmund Emshwiller (77 min.)
Ed Emshwiller's perennial subject is the infinite beauty, mystery and majesty of the human body. In IMAGE, FLESH AND VOICE he uses the full range of his filmmaking powers to explore the richness of human sensuality. The images are a choreographed movement for camera and body. The voice track is a collage of informal interviews and discussions in which men and women candidly reveal their feelings toward love and sex. It is, in Emshwiller's words "a non-story telling feature film, a structured interplay of sound, image and sensual tensions.

OUT THERE, A LONE ISLAND was made on an isolated Korean Island 200 miles from land. The islanders had never seen a camera before nor much of Western man before Humphrey Leynse and his wife arrived there. Through the sensitive use of black and white photography, and without the necessity of subtitles or narration, Humphrey Leynse has intimately captured the flavor of life in this remote area of the world. OUT THERE, A LONE ISLAND is more a poem than a document, for the filmmaker has not tried to film life in a cinéma vérité fashion, but in a semi-dramatic and poetic style which gives the island and its inhabitants a mythic, almost universal quality. The film is, in short, a deeply moving emotional experience.

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Luminous Procress
by Steven Arnold (77 min.)

LUMINOUS PROCRESS is a tour de force of the imagination — a journey through peekboxes of naked tableaux, theatres of mechanical dreams, feasts of monsters and piles of humanity. This secret, ritualistic world of sensual and bizarre delights stars Pandora as the Procuress who initiates two young men into this phantasmagoric world. Comparable to Fellini's SATYRICON, and often more outlandish and daring, LUMINOUS PROCRESS mixes male and female, face and mask, mystical and sexual into a strange and virtually indescribable visual experience.

Films by John Lennon and Yoko Ono
(SPECIAL 10 DAY ENGAGEMENT)

John Lennon and Yoko Ono have joined forces in marriage, music — and now film. This selection of their recent films offers a provocative insight into the cinematic imagination of these celebrated and controversial artists. FLY, perhaps their most talked about film, unravels the experiences of a fly confronting the varied and seemingly gigantic landscape of a nude woman's body. APOTHEOSIS takes us on a balloon trip from earth to "heaven" and RAPE PART II is an enigmatic but visually stunning portrayal of a woman in a state of crisis. Also included in the program are the film-songs THE BALLAD OF JOHN AND YOKO, COLD TURKEY, GIVE PEACE A CHANCE, and the "still film", ERECTION.

The New York Premiere of
IZY BOUKIR by Nancy Graves (15 min.)
SHOOT THE MOON by Red Grooms and Rudy Burkhardt (24 min.)
ENIGMA by Lillian Schwartz and Ken Knowlton (6 min.)
PAUL REVERE by Richard Serra (9 min.)
GAUZE by Bruce Nauman (8 min.)

A COMPLETE GUIDE TO ARCHERY AND OTHER CONJECTURES by Tom Spence (11 min.)

Please note that there will be no film showings Monday, April 17 and Wednesday evening, April 19.
Ken Jacobs has taken a film made in 1905 entitled TOM, TOM, THE PIPER'S SON and used it as the foundation for an ambitious exploration into the nature of film. The entire work is a detailed analysis of each moment and movement of the original 10 minute silent one-reeler. Like a mad scientist seeking the hidden secrets of the medium, Jacobs explores the mysterious dance of the film's grain—the powerful illusion of movement—and our own mind's strange ability to impart life to the two-dimensional and long dead characters on the screen. All these and more form the uniquely filmic drama and beauty of TOM, TOM, THE PIPER'S SON.

Please note that there will be no film showings Wednesday, April 26.

New York Premiere

Choice Chance Woman Dance

Ed Emshwiller's newly completed film tackles the dilemmas, paradoxes and choices available to the middle class woman today. It is a warm and insightful portrayal of woman at a crucial stage in her history—done with all the respect and love Emshwiller obviously has for the opposite sex. And, as usual, Emshwiller's camera-eye is a delight to the senses and the heart.

Circus Girls

Walter Gutman, America's oldest "young" filmmaker, reveals his love of the women in the circus, with their strong bodies and thinly disguised, but highly enticing eroticism.

And

Jog by Gary Drucker (15 min.)

Highlights of the 10th Ann Arbor Film Festival

(2 Programs)

The Ann Arbor Film Festival offers a yearly screening for the newest names, trends and experiments in independently made films. These two programs of highlights from the festival will concentrate on the most unusual and exciting films exhibited this year. Special emphasis will be given to filmmakers whose works have not been seen in New York previously. The selections will be announced in April.

James Broughton, one of the pioneers of the independent film movement in America, has been making films for almost 30 years. DREAMWOOD is his longest and without question, his major work to date. It is a modern day spiritual Odyssey, in which a man is mysteriously compelled to leave his home and embark on a voyage to a strange, magical island. On the island he faces the most improbable and most intense experiences of his life, ranging from total humiliation and degradation to a deep sense of oneness and love with the forces of life. Heroic in concept, yet ever so subtle in execution, DREAMWOOD is an exquisitely beautiful film by a true master of the medium.

Dreamwood

by James Broughton (46 min.)

James Broughton's whimsical and comic homage to the bed—that essential ingredient of life, death and love.
AN IMAGINATIVE, VISUAL, BRUTAL ASSAULT ON THE SENSES!" -村村杂志

KEN RUSSELL’S FILM VISUAL, BRUTAL SENSES!” - caremagazine

OLIVER REED
YOUNG STOCKBROKER

PARIS
PARAMOUNT
PLAZA

CINEMA 5/ROUGIO THEATRES
THE BEAR AND THE DOLL

THE ANONYMOUS
VENETIAN

FINArts

ON ANY SUNDAY

THE HELLSTROM CHRONICLE
MURRAY HILL 3rd Ave. of 34th St

MARX BROS:
A DASH
A NIGHT AT THE OPERA
AND THE CIRCUS

THE MARRIAGE OF A YOUNG STOCKBROKER

CARNAL KNOWLEDGE

KLUTE

See "Village Movies" , for local listings

ANOTHER WEEK IN ENGAGEMENTS:

THURS., OCT. 7 through WED., OCT. 13
In The Family
Independent filmmaking can be as intimate an art as making love to someone in your family (alas!) to discover more about them as in Robert Frank’s CON-VERSATIONS IN VERNON, and Barry Shappir’s CANADA & SONS, having an interest in film usually goes on different directions, as their recent films, George Kuchar’s PORTRAIT OF RAMONA and Mike Kuchar’s FRAGMENTS) indicate.

The Kuchar Brothers, although both initially chronoloing the war of musical expression, have gone in different directions, as their recent films, George Kuchar’s PORTRAIT OF RAMONA and Mike Kuchar’s FRAGMENTS) indicate.

THURS., OCT. 14 through WED., OCT. 20
Teenage Filmmakers
Give a teenager a camera, a workshop in basic film techniques, and the ability to create what is really on his mind and the results -- as exemplified by many of the films in this series -- can be quite startling. These young filmmakers express their own unique way of life, as they see it and feel it -- often speaking the real problems, pana and fantasies of an adolescence long since forgotten (or repressed) by most adults.

THURS., OCT. 21 through WED., OCT. 27
New York Premiere
BRAZIL
A REPORT ON TORTURE
By Saul Landau and Haskell Wexler (60 min.)
In December, 1970, Swiss Ambassador to Brazil, Santiago Handel, was kidnapped as a protest against the Brazilian government policies of systematic torture and the whitewashing of these practices. He was set free after an arrest by the demand for the release and transportation of 70 political prisoners on John in Brazil to Switzerland. The filmmaker handheld cameras in Brazil to document the events which followed. The film shows arrest, torture and death in the city of São Paulo, as well as the episodes which ended in the liberation of the prisoners.

THURS., OCT. 28 through WED., NOV. 3
Seven Strange Trips
The 21st imaginative of today’s experimental filmmakers, coupled with a new sophistication of technical means has created this group of unusual and exciting films. Each encased in its own style, this collection of 7 films is a testament to the imagination and sense of mystery and wonder as these artists explore the limits of film today.

MARQUISBURG ---- by Betty Croft (4 min.)
NECROLOGY ---- by Standish Lawder (12 min.)
PRIMORDIUM ---- by Jerry Pantzer (12 min.)
ROSE METAMORPHOSIS ---- by Alexander Weiss ; A FABLE FOR FLEAS, by Alexander Weiss ; THE BEST OF YOUR LIFE, a film about a man, by Norman Mailer ; and MADONNA DREAMS, by Richard Myer's DEATHSTYLES like a fragment of a half written novel. The result of these interviews, together with elements of a new genre of political film is in the pipeline, as we find out final hand from these ex-prisoners, try to describe a torture as not acceptable. The result of these interviews, together with the methods of torture used by the Brazilian police force in an immediate and chilling in its impact as Alain Resnais' film on the Nazi concentration camps, NIGHT AND FOG. However, unlike Resnais' effort to reconstruct the past, BRAZIL: A REPORT ON TORTURE goes to Brazil to find out, firsthand from these ex-prisoners, try to describe the torture as not acceptable.

THURS., NOV. 5 through WED., NOV. 25
In Conversation with President Allende
By Saul Landau and Haskell Wexler (30 min.)

Landau interviews the new President of Chile, Salvador Allende, whose Marxist reforms have sparked a series of wealth-producing offers. This film presents a straightforward and existing view of the important event in American society.

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EXHIBITIONS

1989 Biennial Exhibition
April 18-July 9, Second Floor & Lobby Gallery
April 27-July 16, Fourth Floor
The Biennial, an invitational survey of some of the most provocative and challenging American art of the past two years, offers multiple examples of the work of individual artists. The 1989 Biennial presents some relatively unfamiliar figures, younger and under-recognized artists, as well as a number of artists outside the New York area. Approximately two-thirds of them have never exhibited at the Whitney Museum before. The 65th in the series of Annuals and Biennials inaugurated in 1932, this exhibition will present a range of painting, sculpture, photography, film, video, and installations in various media by approximately 80 artists. The 1989 Biennial is sponsored by generous grants from the Eli and Edythe Broad Foundation, Mrs. George Dunham Sundell, and the Rectory Group, Inc.

EXHIBITION SCHEDULE

April 27-May 4
Wednesday-Sunday at 1:00; Tuesday at 1:00 and 6:30
Constance DeJong and Tony Oursler, Relativeres, 1988, 50 min., videotape and simultaneous live performance

May 9-16
Wednesday-Sunday at 1:00; Tuesday at 1:00 and 6:30
Eleanor Antin, The Last Night of Rasputin, 1989, 80 min., film and live performance

May 18-24
Wednesday-Saturday at noon; Sunday at 1:00, 5:00, 6:30
Jon Jost, Plain Talk and Common Sense (Uncommon Sense), 1987, 117 min., film
Wednesday-Saturday at 3:00; Sunday and Tuesday at 4:00
Michael Wallin, Decodings, 1988, 20 min., film; Daniel Eisenberg, Cooperation of Parts, 1987, 42 min., film

May 25-31 and June 22-28
Wednesday-Saturday at 11:30; Sunday at 12:30; Tuesday at 1:30
Sachiko Hameda and Scott Snikler, Inside Life Outside, 1988, 57 min., videotape; John Avantjes, Blues for Piggy, 1987, 12 min., videotape; Ken Feingold, India Time, 1987, 45 min., videotape; Sherry Millner and Ernest Larsen, Out of the Mouth of Babes, 1987, 26 min., videotape

June 1-7
Wednesday-Saturday at 2:00; Sunday at 3:00; Tuesday at 4:00

June 8-14 and June 29-July 5
Wednesday-Saturday at 11:30; Sunday at 12:30; Tuesday at 1:30

Wednesday-Saturday at 12:30; Sunday at 1:30; Tuesday at 4:00
NEW AMERICAN FILM AND VIDEO SERIES

Yoko Ono: Films
Through April 16

Presented in the second-floor Film/Video Gallery, they are included with Museum admission.

March 7-12
Tuesday at 1:30, 3:30, and 6:15; Wednesday-Saturday at 11:30, 1:30, and 3:30; Sunday at 12:30, 2:30, and 4:30

Rape, 1969, 77 min.

March 14-19
Tuesday at 1:30, 3:30, and 6:15; Wednesday-Saturday at 11:30, 1:30, and 3:30; Sunday at 12:30, 2:30, and 4:30


March 21-26
Tuesday at 1:30, 3:30, and 6:15; Wednesday-Saturday at 11:30, 1:30, and 3:30; Sunday at 12:30, 2:30, and 4:30

Bed-In, 1969, 61 min.

March 28-April 2 and April 4-9
Tuesday at 1:30, 3:30, and 6:15; Wednesday-Saturday at 12:00 and 3:00; Sunday at 1:00 and 4:00

Ten for Two: Sisters, O Sisters, 1972, 4 min.; Walking on Thin Ice, 1981, 6 min., videotape; Goodbye Sadness, 1982, 2 1/2 min.; videotape; Woman, 1981, 3 1/2 min., videotape; Imagine, 1971, 70 min.

April 11-16
Tuesday at 1:30, 3:30, and 6:15; Wednesday-Saturday at 11:30, 1:30, and 3:30; Sunday at 12:30, 2:30, and 4:30

Rape, 1969, 77 min.

These exhibitions of independent film and video are made possible in part by grants from Manufacturers Hanover Corporation, George S. Kaufman and the Kaufman Astoria Studios, Inc., the Consolidated Edison Company of New York, Inc., The Andy Warhol Foundation for the Visual Arts, Inc., The Bohem Foundation, the John D. and Catherine T. MacArthur Foundation, the New York State Council on the Arts, and the National Endowment for the Arts.