BULLETIN FOR FILM AND VIDEO INFORMATION
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Editor: Hollis Melton; Publisher: Anthology Film Archives; Address: 80 Wooster st., New York, N.Y.10012; Yearly subscription: $2

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 main categories:

DISTRIBUTION
A brief note on non-exclusive distribution

In September, 1973, as part of the 2nd International Independent Film Festival in London, a conference on distribution of independently made films took place. The conference was attended by over 40 leading American and European independent-avantgarde film-makers. The conference unanimously came out with a recommendation that film-makers should insist that their films be distributed on a non-exclusive basis. The more outlets there are for a film the more chance there is that people will become aware of a particular film's existence. Most film distribution companies are willing to participate in an agreement of non-exclusive distribution, but if film-makers do not request this they will end up locked into an exclusive agreement which will tie their films up for years.

The film-makers' cooperatives are an excellent example of non-exclusive distribution which works primarily to serve the film-maker. The principles of the film-makers' cooperatives are:

1. No film is rejected.
2. No contracts are signed. The film remains the property of the film-maker who can use other distribution outlets.
3. 75% of income goes to the film-maker and 25% (unless decided otherwise by the Board of Directors) to Coop, to cover running expenses.
4. The cooperatives are governed by the film-makers themselves through their yearly elected Board of Directors.

FILM-MAKERS' COOPERATIVES:

IN THE USA:
- Ann Arbor Film Co-operative, P.O.Box 8, Ann Arbor, Ml. 48107
- Canyon Cinema Cooperative, Industrial Center Blvd., Room 229, Sausalito, C 94965
- Center Cinema Co-op, c/o Columbia College, 540 N. Lake Shore Drive, Chicago, Ill. 60611 (312) 644-6824
- Film-makers' Cooperative, 175 Lexington Ave., New York, N.Y.10016 (212) 889-3820
- Los Angeles Film-makers Cooperative, P.O.B4.36553, Los Angeles, Cal.90036
- Philadelphia Film-makers Cooperative, 2202 S. James St., Philadelphia, Pa. 19118 (215) 581-1311

ABROAD:
- Canadian Film-makers Distribution Centre, 341 Bloor St. W., Room 204, Toronto, Ont. Canada. (416) 921-2259
- Lynne Tillman Charlie, Dutch Film-makers Coop, Nieuwe Herengracht 29, Amsterdam, Holland
- Filmacher Cooperative, 2 Hamburg 1, Rosenstrasse 18, West Germany
- Italian Film-makers Coop, c/o Burcicelli, V. Monte Sardo 25, Rome, Italy
- London Film-makers' Coop., 13a Prince of Wales Crescent, London, NW 1 England
- Pacific Cinematheque, 1145 West Georgia St. Vancouver 5, Canada
- Sydney Film-makers Coop. Ltd. P.O.Box 375, Darlinghurst, NSW 2010, Australia.

Write to the film-makers' cooperatives for catalogs, magazine, for Coop, and use the New York suggestion a $2 contribution to cover printing of catalogs, postage and handling.

NEW CATALOGS RECEIVED:
- Groove Press Film Division, 53 E. 11th St. New York, N.Y. 10003
- Visual Resources, Inc. 1 Lincoln Plaza, New York, N.Y. 10023

OTHER DISTRIBUTION SERVICES

FILM:
- The Filmmakers Directory, A listing of independent film-makers who distribute their own films. The directory is distributed free to film societies, libraries, schools, etc.

For film-makers the listing fee is $5. Any number of films may be listed. Deadline for next issue is April 1, 1974. Write to: Louisiana Society for the Arts, Box 214 USL, Lafayette, La. 70501

VIDEO:
- The Reel Company. "If interest to the group is THE PEOPLE'S TELEVISION NETWORK. By UNLIMITED, show your tapes and we'll show you ours. Anyone interested in a tape exchange can use the tapes as a distribution point or as a contact - FREE, except for postage." Contact: Bill Gough, The Reel Company, 72 Bonavista St. New York, N.Y. 10012.

EXHIBITION AND PROGRAMMING

Independent Film Showcases in New York:
- Anthology Film Archives, 80 Wooster st. N.Y.N.Y.10012
- Collective for the Living Cinema, 108 E 64St. N.Y.N.Y.10021 (212)758-2377
- Film Forum, 256 W 86 St. N.Y., N.Y.10024 (212)870-5100
- Millennium, 66 Great Jones St., N.Y. N.Y.10003, (212) 228-9998
- Museum of Modern Art, 11 W 53 St. N.Y., N.Y.10019 (212)956-7078
- U-P Screen, 814 Broadway at E 11th St. N.Y.10003

Whitney Museum, 545 Madison Ave. at 73 St. N.Y.N.Y.10021 (212) 861-5322

San Francisco:
- Canyon Cinematheque, San Francisco Art Institute, 800 Chestnut St., San Francisco, California 94123
- Pacific Film Archive, University Art Museum, Berkeley, Ca. 94720 (415) 842-1421
- San Francisco Museum of Art, Van Ness & McAllister Sts, San Francisco Ca. (415) 863-8800

Regional Centers with Film Programs that Include Screening Work by Independent Film-makers:
- The University Film Committee, University of Colorado, Boulder, Colorado 80302, Director: Virgil Griilo
- Film Center, School of the Arts Institute, Michigan Ave. at Adams, Chicago, Ill. 60603, Director: Camile Cook
- Indianapolis Museum of Art, 1200 W 38th St. Indianapolis, In. 46208
- Detroit Institute of Arts, 520 Woodward Ave. Detroit, Mt. 48202, Project Director: Audrey M. Gorman
- The Walker Art Center, Vineland Place, Minneapolis, Minn. 55403
- Project Director: John Hanhardt
- Mid-American Center for Film, Kansas City Art Institute, 4145 W. Blvd., Kansas City, Mo. 64111, Project Director: John Ford
- Center for Media Study, State University of New York at Buffalo, 3325 Main St. Buffalo, N.Y.14214, Director: Gerald O'Grady
- Northwest Film Study Center, 1219 S.W. Park Ave. Portland, Or. 97205, Director: Robert J. Luff
- The Film Section of the Museum of Art, Carnegie Institute, 440 Forbes Ave. Pittsburgh, Pa. 15213, Curator: Sally Dixon
- The Media Center, Rice University, Houston, Texas 77004, Dir: James Blue

Resources
- CINEMA FEMINA is a new referral service created to help women film-makers and people who wish to program women's films. It has evolved in response to the frequent requests for information about renting women's films received by the staff of the 1st Int'l Festival of Women's Films held in New York City in June 1972

CINEMA FEMINA will publish a catalog describing over 100 films made by women available for rental and listing over 50 filmmakers and critics available for speaking engagements and one-woman shows.

For a catalog write to: CINEMA FEMINA, c/o New Feminist Talent, Inc. 250 W 57St.New York, N.Y. 10019

Films by and/or about Women.
- Director of Film-makers, Filmakers and Distribution Internationally, Past and Present. 1972. Published by Women's History Research Center, Inc. 2325 Oak Street, Berkeley, Ca. 94709. $7.50, $5 plus postage to individuals; $5 plus postage to groups and institutions.
- The Women's History Research Center is working on the publication of the 1974 edition which will be entitled Women's Cinema Directory. The first edition is a good comprehensive effort; the 1974 edition should be even better and will include updated reviews, and various literary essays on aspects of women's filmmaking. The Center will welcome volunteers to work on the directory, new information about women and film, essays, and any possible monetary contributions.


The rental information has been compiled from catalogs as current as the Spring of 1972. The guide lists independent (avantgarde) films as well as Hollywood and foreign classics, and is geared to reflect the expanding interest in the history of cinema. The guide also includes a list of distributors with addresses and telephone numbers so that the programmer will have access to the most current rental/distribution information.

FILM FESTIVALS

Fifth International Experimental Film Competition Organized by the Royal Film Archive of Belgium in Knokke-Heist, Belgium, December 23-26, 1973.

Entry blanks and information may be obtained from the Film-makers' Cooperative, 175 Lexington Avenue, N.Y., N.Y.10016. Please enclose self-addressed, stamped envelope. Deadline for entries is September 1, 1974.

Agfa-Gevaert and the Royal Film Archive are offering aid to film-makers who wish to make a film for the competition. In principle the free film will be awarded to young film-makers and artists who have not yet established a reputation as film-makers. Candidates should submit a short script to the Royal Film Archive specifying the length (priority will be given to short film projects - maximum 15 minutes) before February 1, 1974.

International Florida Film Festival, March 21-24, 1974

Film-makers may submit one or two 16mm art films, any theme, 45 minutes or less for awards. Entries due on March 21, 1974. No fees. Submit entries to: Beaux Arts Gallery, 7711 60th St.N., Pinellas Park, Fl. 33565
STUDY
New Books:


Articles:


Sheets, Kermit. "James Broughton at Sixty," Pacific Sun, Week of Nov. 8-14, 1973. (Reprinted in this issue, clippings section.)

CLIPPINGS

BAILLIE: CELLUOLID POETICS by Alan M. Kriegsman

Pauline Kael has said of his camera skills that they "expose how inept, inefficacious and inimaginative much of Hollywood's self-pardoned work is." Jonas Mekas, that guru of the film underground, describes his style as "the most beautiful films you're ever likely to see." His latest film is a kind of poetic visual diary. His name is Bruce Baillie. You won't see any of his work at your neighborhood movie house. But if you do see some elsewhere you're not likely to forget it, and your eyes may be opened to entirely new dimensions of visual experience.

Baillie's films are something like a cross between a visual diary, a secret confession and a religious ceremony (one of his films, in fact, is called "Mass"). They don't tell stories, and the logic they follow is the logic of dreams or poetry. A powerful sense of wandering runs through most of them, of spiritual vagabondage.

Baillie sees them as capturing "the feeling of the last travelers of the world." But the world Baillie travels is both a physical world of men and trees and buildings, and an interior world of memory and desire. In his films, there's no dividing line between the two. Images melt into and cross one another with the ease and grace of clouds.

To Baillie, it is the motion-picture camera itself which must dictate the shape and manner of a film. "The films I've made," he says, "have nothing to do with ideas. They were just things to be born, through the peculiar nature of the medium. I see them in hand. The forms found themselves."

Though he has never wished to traffic in ideas, his earlier films (he started making films around 1960) did make statements, about society, about justice and injustice. Some, Baillie says, were "adventures of a hero — a man on a horse, a man with a weapon, a man finding himself by the old ways, weighing himself against the physical universe." About 1965, however, he turned toward a new goal of "going back into my- self," if to say, "This is what my films will contain — myself naked, in my world," like an "Elder Rider" of the soul, depicting in intensely personal and hallucinatory imagery a whole psychological metamorphosis. The last part takes the form of a mock- epic sort of story, a kind of tragic epic hero.

"I was trying to bring myself out whole," Baillie says of it now. "It was a ram of all my life." "Quicksilly" is one of 16 Baillie films on display at the Smithsonian Festival. Among the others are "Tung," brief, lyrical, a love poem; "Valentin de las Sierras," shot in a Mexican village, imbued with a jaunting sense of place and people; "Show Leader," which Baillie uses to introduce his film prints; "The Poet," an abstract film with author copsing nude in a brook, as if to say, "This is what my films will contain — myself naked, in my world"; and "To Parsifal," a pean to the seasest, rains and mountains of California accompanied by Wagnerian magnificence, and quite simply, one of the most beautiful films you're ever likely to see.

"These are films for when you feel good, when you want to be quiet a while, and feel pleased with the world." (Bruce Baillie Films are available through New York and Canyon Film Makers' Cooperatives.)
"Dreamwood" is at once the most ambitious and the most naked—I am not speaking of nudity—of his films. It does not depend on wit and charm, qualities James masters, not easily, but naturally. John Schofield's camera, Morton Subotnik's music, and Jerry Mueller's sound score support an illusion of "true" reality. It is a film about St. James and others in the woods of Marin, with a portrayal, both direct and oblique, of the archetypal powers at work down the ages.

The recently completed "High Kukus" and the portions of James' current work-in-production are being filmed in the woods of Marin, and other locations, such as the San Francisco Bay area, the sea at Elk. "The Golden Positions" is a tribute by Lou Harrison and performed by a San Francisco judge, Alan Watts, and Imogen Cunningham, Varda, Gavin Arthur, Grover Sales, Betty Fuller. (Note: James Broughton will be present at the Museum of Modern Art in New York City for a retrospective of his films from Jan. 24-31, 1973. (Broughton Films are available through New York and Canary Film Makers' Cooperatives.)


JEROME HILL'S "FILM PORTRAIT" by Howard Thompson
Jerome Hill’s "Film Portrait," a 90-minute recapitulation of his early years and subsequent career as a movie maker, is an utterly charming swan song by a San Francisco judge who has the quality of Tiffany glass. The film, using his own film "Sausalito," is among the best made at this time, with a remarkable performance by Breyten Breytenbach and other pioneers. The poet influence is obvious as we see it in his "Shore Teller," in a flickering print. Toward the end, the film dissolves kaleidoscopically within the image of a golden position. This is not the usual "film poem." Jerome Hill, Imogen Cunningham, Varda, Gavin Arthur, Grover Sales, Betty Fuller were there, and Ruth Witt-Diamant said James' film was the most important work since Pavlov's dog.

"Mother's Day," the film went off to an experimental film festival in Belgium, greatly awed and captivated the judges. Madeline Gleason had organized the San Francisco Poetry Guild, at whose meetings Bay Area poets read their own works, and as I had learned to operate a camera with Bill Everson at Waldport, I decided to publish some volumes of verse. James' next film, a marriage of verse and cinema, was to have had six sections, with a poem on the soundtrack as a complement to the images. But two of the parts took off on their own, and the result was three films, made, more or less, of "true" reality. (Hill talks of making the "aesthetic" rather than the "alchemy" in his laboratory.) These scenes were made shortly before his death. Every artist lends his own eyes to the audience; he muses, spicing a strip of negative with his own nature. As an art form taking on a greater role, Mr. Hill tells us, "cinema was born just in time. He adds his credo: "A miracle is around every corner." ("Film Portrait" is available for non-theatrical distribution through Film-Makers' Cooperative, N.Y., for theatrical distribution contact Anthology Film Archives.)

Village Voice: Movie Journal by Jonas Mekas

OCT.18,1973 ON LARRY GOTTHEIM
Larry Gottheim is a major work, "Horizons" (70 minutes). A major work it really is. It's a series of rigidly structured landscape images, covering the four seasons—beginning with winter, ending with spring. The film is silent and it flows with great serenity of rhythm. Writes Larry Gottheim about his film: "I am concerned with edges, lines, transitions, in my life, in space, in time—'sharp' ones, markings off, but also delicious sense border regions between heaven and earth. I am concerned with edges, lines, transitions. In my life, in space, in time—'sharp' ones, markings off, but also delicious sense border regions between heaven and earth. I am concerned with edges, lines, transitions. In my life, in space, in time—'sharp' ones, markings off, but also delicious sense border regions between heaven and earth."

"The Bed" was photographed by Bill Desloge in and around the clearing near where I had stayed on to see James' other films and sent them all to the festival because they'd never seen anything like them. Back in London after the festival, the films were shown in art houses and arthouse clubs, were reviewed by the dailies and weeklies, and we were asked to stay on to see James' other films and sent them all to the festival because they'd never seen anything like them.

A pre-sound preview, accompanied by Francaix and Poulenc recordings, was held at Frank Fenton's house, where much of the shooting had taken place. Kenneth Anger, who had recently finished "Fireworks," and Curtis Harrington were there, and Ruth Witt-Diamant said James' film was the most important work since Pavlov's dog.

" motivated by a desire to make a film of his own making, he and his brother-in-law, James, set up the press in a storeroom in the basement of the building, bought some type from MacKenzie & Harris, and named the Press "Lou Harrison." (Note: Jerome Hill, Imogen Cunningham, Varda, Gavin Arthur, Grover Sales, Betty Fuller were there, and Ruth Witt-Diamant said James' film was the most important work since Pavlov's dog."

NOTE: James Broughton will be present at the Museum of Modern Art in New York City for a retrospective of his films from Jan. 24-31, 1973. (Broughton Films are available through New York and Canary Film Makers' Cooperatives.)

Village Voice: Movie Journal by Jonas Mekas

OCT.25,1973 ON TOM CHOMONT AND WARREN SONBERT
Tom Chomont, the American who has been living in Asia and Europe since 1967, came to screen three very short but very beautiful works: "Phases of the Moon" (1968) I had seen before, but seeing it now, in this new context, I found it even more beautiful. It is a film poem, because it looked and it probably is a miniature masterpiece. It's only three minutes and 30 seconds long and it's almost about nothing ("the parapsychology of everyday life," in Chomont's description given by Chomont). It's a series of tiny, personal, very tightly cropped images, pictures. I usually avoid the "film poem." It is a film of the "film poem." Because it was overused in the '40s and '50s. But somehow it fits "Phases of the Moon," it is a film poem and nothing else. A small, miniaturized film poem, a jewel, if the word masterpiece is too sturdy.
Another great film ("a masterpiece," said Ken Jacobs) was projected in the evening, Warren Sonbert's "Carriage Trade" (1973). I've written about this and would break into small pieces, like mirrors. They were so silent, so subtle.

Films take in the changing relations of the movements of the eye (via camera) around the object. He concentrated on minute changes of camera movement. Next followed the concern with forms and color. His films, seldom longer than 60 seconds long "II," which really is only a fragment of a longer film which was stolen or broken into small pieces, like mirrors. They were so silent, so subtle.

Another great film ("a masterpiece," said Ken Jacobs) was projected in the evening, Warren Sonbert's "Carriage Trade" (1973). I've written about this and would break into small pieces, like mirrors. They were so silent, so subtle.

Barry Gerson emerged in the late '60s with a series of short films, each exploring a slightly different aspect of seeing. Each little film was centered around a limited, restricted theme, very rigorously structured and executed. As he progressed, his concerns grew in subtlety and complexity. In his early films, the simple physical act of seeing, or looking, seemed to be the dominant concern. He followed the movements of the eye (via camera) around the object. He concentrated on minute changes of camera movement. Next followed the concern with forms and color. His films, seldom longer than 60 seconds long, were focused on a limited image area, such as the window, or just an edge of the window, studying the changes in form, composition, and color.

In the three films shown at the Millennium, Gerson masterfully and brilliantly demonstrated his artistry. His forms are varied, his style is clear and sure, his techniques are complex, his content is magic. These works are among the most important contributions to the current American cinema. The problems that he poses himself such as achieving a maximum variety of forms with the minimum of image are interesting; his content deals with the essence of cinema (the relation between seeing, image, and screen), his colors are subtle. Gerson has understood the necessity of limitation and has turned it in his favor. Every aspect of his images has been controlled, thought out, felt out. During the question-answer period at the Millennium, fears were expressed that Gerson may fall a victim to academicism and formalism. But I've known Barry Gerson since 1980, before his first experiences in cinema. I've watched him grow and change, and I know well enough that neither his mind nor his temperament lend themselves to the academicism or romanticism of his work. When he is most rigorously formal, I'd rather praise Gerson for his knowledge of himself, for understanding the pitfalls of romanticism and bridling it with rigor of form and aesthetic discipline.

If I have two films ("Line," 10 minutes, 16mm, and "Lives of Performers," 16mm, 90 minutes, black and white, sound), both of which are handled by Eva Kroy Wisbar (Barry Gerson films are available through Film-Makers Cooperative, N.Y.).

Best of luck with the newsletter; it's badly needed and your efforts will not become more definite. (I.S.U.)

Yvonne Rainer, 137 Greene st., New York, N.Y. 10012

Sincerely,
Yvonne Rainer,

LETTERS:


... Malcolm Legris hopes to visit USA in spring & would like info on film distribution. Please contact me directly. Both of us (or several other colleagues) are concerned not just with relaxing our touring but having each screening as a live workshop. Extend our concern with projection as an immediate reality in time & space it seems urgent now to accelerate the efficiency of the film in the world. Rather than just showing films to students therefore we would welcome info on more public situations where mobile workshops could be held. Some of the least formal galleries are O.K. and clubs, co-op spaces etc. have the same regular jobs in the community so that we have to operate on a one off basis touring, which in some measure has given rise to projection of events & live action pieces. More news soon....

- Annabel Nicolson

The TP Video Space Troupe, 222 W 3rd st., New York, N.Y. 10012 (212) 242-8515

Helen Molton: Thank you for your letter. Such a closeup group as you have formed sounds like a terrific idea. This is where I stand at the moment:

I have two films ("Line," 10 minutes, 16mm, and "Lives of Performers," 16mm, 90 minutes, black and white, sound), both of which are handled by Eva Kroy Wisbar (Barry Gerson films are available through Film-Makers Cooperative, N.Y.).

I am currently trying to make another feature. An hour of footage has already been shot. Plan to finish up the shooting in December. Money is a constant problem, of course. Since I am a choreographer by reputation it is difficult to raise money for a film like this. So far I am financing it from income from a live show that I made last spring. Since I rent most of my equipment and pay salaries, my expenses are prodigious. Other sources of financing for film-makers would be of great interest to me.

I look forward to receiving the newsletter.

Sincerely,
Yvonne Rainer,