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.

**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 9-11 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, PO 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.

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**DISTRIBUTION**

**FILM**

New Catalogs received:

- Documentary Educational Resources, 24 Dane St., Sommerville, Ma. 02143 (617) 866-1750
- 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.

**Intercon Film Festival**

A package of two to three hours of cat films made by independent film-makers. The first Intercon was held in 1969 and the second was held in 1973. Intercon '73 has been shown in New York, Paris, Berlin, London, Amsterdrem, 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 (212) 228-0754. 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) 474-6094. David Ross, Video Curator, has organized "Circuit: A Video Invitation," an exhibition of works by 59 videoartists. 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 Photo-kina 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. Filmmakers 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) 767-4742. Closing date for attendance applications is May 1, 1974.

REFERENCE SOURCES


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.


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

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

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, Vineand Place, Minneapolis, Minn. 55403. Project Director: John Hanhardt.

STUDY

FILM - BOOKS


A Handbook of Canadian Film. By Eleanor Beattie. 1973. Published by Peter Martin Associates Limited in association with Take One, Toronto, Ontario. 280pp. $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. 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.


FILM - ARTICLES


Brakhage, Stan. "People Need to See Light to Understand It."


Cowan, Bob. "Letter from New York." (on Ernie Gehr's 'Serene Velocity,' Larry Gotthim's 'Barn Rushes' and 'Horizons,' and Michael Snow's 'Rameau's Nephew by Didier'). (Thanks to Dennis Young) by Wilma Schoen).


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


Welby Smith, Smith-Mattingly Productions, Ltd. P.O.Box 28031, Washington, D.C. 20005. 118 pages. $8.95.


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.

**VIDEO**

**BOOKS RELATED TO VIDEO**


**VIDEO MANUALS**


_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.


_Gordon & Breach Science Publishers, One Park Ave., N.Y., N.Y. 10016._

_869-0360._

_699-0360._

_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**


_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 – 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.

**PERIODICALS THAT COVER INDEPENDENT FILMS & VIDEO**


Atterimage, 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.


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


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


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.


* Indexed in the International Index to Film Periodicals 1972.


**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 Cinemaneu. 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.


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.


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 Producers’ Book List; American Politicians on Film.

**CONFERENCES, INSTITUTES, SEMINARS**


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:
8. Seminar on Semiology of Film with Brian Henderson.
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.
5. Film Animation workshop with Robert Breer.
7. Photography Workshop with Art Sinsabaugh.

For information and applications write to: Gisela Hoelci, 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 7:30 pm 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 1968: 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 prosenium, and yet the people are so badly directed or undirected that there is no compensation in terms of acting, placement or lighting. So inexpert 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 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' 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 contemporary 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 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 WYBORNY: 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 Wyborny (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, A, B, A, B. A 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 murderer, 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 Wyborny 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. Wyborny 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’. Wyborny himself likens the effect to the Nature Theatre of Oklahoma in Kafka’s “América”: 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 meaninglessness, vestigial image; literally, it parades 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”. Wyborny’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. (Wyborny films are available from Film-Makers’ Cooperative, 175 Lexington Ave., N.Y., N.Y.)
Gottfried: 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), the lining which I call rhyming—and it’s interesting to think about how rhyming in poetry is 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/ab/ba. 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)
FILM AND VIDEO-MAKERS' TRAVEL INFORMATION


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 24-7 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.


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 20099, 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

Michael 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, Michael Stewart, Feb. 1974

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

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