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

**FILM- AND VIDEO-MAKING**

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

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

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

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

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

Feminist Studio Workshop. 743 South Grandview, Los Angeles, CA 90057 (213) 863-8559. Applications are being accepted for the 1975-76 programs. "This year long program offers workshops in video, performance and women's ritual, art history, drawing, painting and sculpture, design, graphics and printing, writing, feminist literature and theory. Application deadline is Sept. 15, 1975 for program beginning Oct. 15.

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

**DISTRIBUTION**

**FILM**


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

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

Films on Art / The Arts Council of Great Britain. Catalogue for a program organized by the American Federation of Arts, 41 E. 55th St., N.Y., N.Y. 10021 (212) 988-7700. For copy of catalogue write to Steve Aronson at above address.

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

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


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

The Other Cinema. 12/13 Little Newport St., London WC2H 7JJ. A catalogue of independent films from Africa, Asia and Australia, Europe, Latin America and North America. Each geographical area has a written introduction and each film entry has descriptive notes. Stills are included. Price: £1. Films are for rental distribution only.
Tricontinental Film Center. 333 Sixth Ave., N.Y., N.Y. 10014 (212) 989-3330. Write for list of new films available for fall bookings.

VIDEO

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


"A Woman's Prerogative: A Nature to Nurture?" c/o William James College, Grand Valley State Colleges, Allendale, Ml 49401 (616) 895-6611. X 690. A one hour program on 1/2 color cassette produced by Jan Zimmerman which focuses on the nurturing role of women. Its basis, validity, and options for growth and change is available for free loan to organizations for playback on any model 1/2" cassette machine. Write or call for information.

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

FILM LISTS

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

INDEPENDENT FILM SHOWCASES IN NEW YORK

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

Kenneth Anger: Lucifer Rising (1974)
Robert Bayers: From the Notebook of . . . (1971)
Jordan Belsen: Chakra (1972)
Stan Brakhage: The Shores of Phos: A Fable (1972); The Wold-Shadow (1972); Sincerity (1973); The Text of Light (1974); Daybreak & Whitewall (1957)
Robert Breer: Gulls & Buoy (1973); Fuji (1974)
Maya Deren: At Land (1944)
Sergi Eisenstein: Old & New (1929)
Ernie Gehl: Reverberation (1968); Serene Velocity (1970); Still (1971)
Dwinnell Grant: Contratherem (1941); Color Sequence (1943); Stop Motion Tests (1942)
Dimitri Kirsanov: Rapt (1934)
George Landow: What's Wrong With This Picture? (1972); Thank You Jesus For the Eternal Present, parts I-II (1973-74)
Gregory Markopoulos: Du Sang de la Volupte et de la Mort (Psyche, Lysis, Charmedies) (1947-48)
Hans Richter: Zweigroschenzauber (1929)
Andrew Noren: Kodak Ghost Poems, Part I (1967)
Paul Sharits: Color Sound Frames (1974)
Warren Sonbert: Carriage Trade (1972)
Dziga Vertov: Shagai, Soviet! (1925-26); Sixth Part of the World (1926)

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

VIDEO SHOWCASES IN NEW YORK

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

Images: USA Film Competition. c/o Michael Byron, Suite 400, 3443 N. Central Ave., Phoenix, AZ 85012. Date: October 1975. Place: Scottsdale Center for the Arts Cinema, Scottsdale, AZ. Cash prizes will be awarded. No entry fees will be charged. The festival is open to 16mm and Super 8mm films made since Jan. 1, 1973. Deadline for receipt of films is Sept. 5, 1975. Write for information.

INTERCAT '76. c/o Anthology Film Archives, 80 Wooster St., N.Y., N.Y. 10012 (212) 226-0010. Pola Chapelle, Director. "The Bicentennial Cat Film Festival is being organized by Intercat which presented the International Cat Film Festivals of 1969 and 1973. Intercat is a nonprofit organization, and all profits from INTERCAT '76 will go to people and housework in 75 countries. Text in French.

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

Festival International de Cinéma Nyon. Case Postale 98, CH-1260 NYON (Suisse). Dates: Oct. 20-26, 1975. Place: Nyon, Switzerland. No entry fee will be charged. 16mm and 35 mm films are eligible which have been made in last two years and are 60 minutes or less. Eligibility: Open to independent filmmakers for films not commercially subsidized. Films must be completed after Jan. 1. 1970. 16mm only. Length: 45 min. or less. Entry fee: $10 per film. Deadline for submission of films, fee and entry form is Sept. 3-5, 1975. $2,500 will be offered in prizes.

SECA Film as Art Award. Sponsored by the Society for Encouragement of Contemporary Art. San Francisco Museum of Art, Van Ness Ave. at McAllister St., San Francisco, CA 94102. Eligibility: Open to independent filmmakers for films made after Jan. 1, 1970. 16mm only. Length: 45 min. or less. Entry fee: $10 per film. Deadline for submission of films, fee and entry form is Sept. 1, 1975.

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

STUDY

FILM-BOOKS


FILMS-CATALOGUES


FILM PERIODICALS-SPECIAL ISSUES


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

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

**Film-articles**

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


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


Monaco, James. “‘Film: How and Where to Find Out What You Want to Know,'” Take One, Vol. 4, No. 9, May 1975, pp. 20-28. Copies of guide are available from Take One, Box 1778, Station B, Montreal, Quebec, Canada H3B 3L3 for $1.75 each.


Severson, Anne. “‘The Struggle of the Meat:’ Synopsis of film-statement of intentions, etc.” Canyon Cinemaw, #75-3, p. 9.


Whitehead, Susan. “An Interview with Regina Cornwell” (a discussion of film criticism), Substitute, May, 1975, pp. 4-7. Published by the Hartford Art School, 200 Bloomfield Ave., W. Hartford, 06117. Limited copies are available from Gary Hogan, Film-making Dept., for $1.50 to cover postage.


FILM-REVIEWS


VIDEO-CATALOGUES


VIDEO-PERIODICALS

Urban Telecommunications Forum. 275 Riverside Dr., N.Y., N.Y. 10025. Monthly. Subscriptions: $22 Organizations; $12 individuals (prepaid); $9 students (prepaid). Published by the non-profit Urban Telecommunications Workshop in association with the Urban Communications Teaching and Research Center of Rutgers Univ. A monthly digest of the current research and practical state of the art and science of using broadband cable communications for the purpose of government, institutions, private and public organizations, business and individuals in urban areas generally and municipalities in particular, with emphasis on exploring and shaping the potential public benefits; and, as a forum of diverse opinion by individual contributors on the resulting social issues.

VIDEO-ARTICLES


DRAFT REPORT OF COMMITTEE ON FILM AND TELEVISION RESOURCES AND SERVICES

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

**FUNDING**

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

**FILM-AND VIDEO-MAKERS’ TRAVEL INFORMATION**

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

**VIDEO REVIEWS**

Moore, Alan. A review of Eleanor Antin show at Stefanotti Gallery (NYC) and Willoughby Sharp show at 3 Mercer Street Store (NYC), Artforum, Vol. XIII, No. 8, April 1975, p. 81-82.

A review of Rita Myers and Alice Aycock video pieces at Walters Hall Art Gallery, Douglass College, Rutgers, N.J., Avalanche, Summer 1975, p. 4.
Patricia Lewis Jaffe, 1148 Fifth Ave., N.Y., N.Y. 10028. Interested in East Coast lectures with latest film “Who Does She Think She Is?” (FILM)

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

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


LeAnn Bartok Withusky, 125 Penhurst Dr., Pittsburgh, PA 15235. Aug. 2 & 3 Skyworks event in N. Mexico. Interested in screening skyscapes films, lecturing and doing performances. (FILM)


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

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

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

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

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

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

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

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

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

CLIPPINGS

reprinted from
The SoHo Weekly News, June 19, 1975

ANTHOLOGY ACQUIRES NEGLECTED MASTERPIECE

By Lucy Fischer

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

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

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

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

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

"The Istvan "}}