

HERMIT

international art symposium

GROWTHRINGS

time-place-rhythm-light-matter-energy
from baroque till present

LETOKRUHY

čas-místo-rytmus-zvuk-světlo-hmota-energie
v proměnách času od baroka k dnešku

under auspices of Czech Ministry of Culture

pořádáno s podporou Ministerstva Kultury České Republiky

PLASY

1th JUNE - 30th ~~JUNE~~ 1993

Bohemia *July*

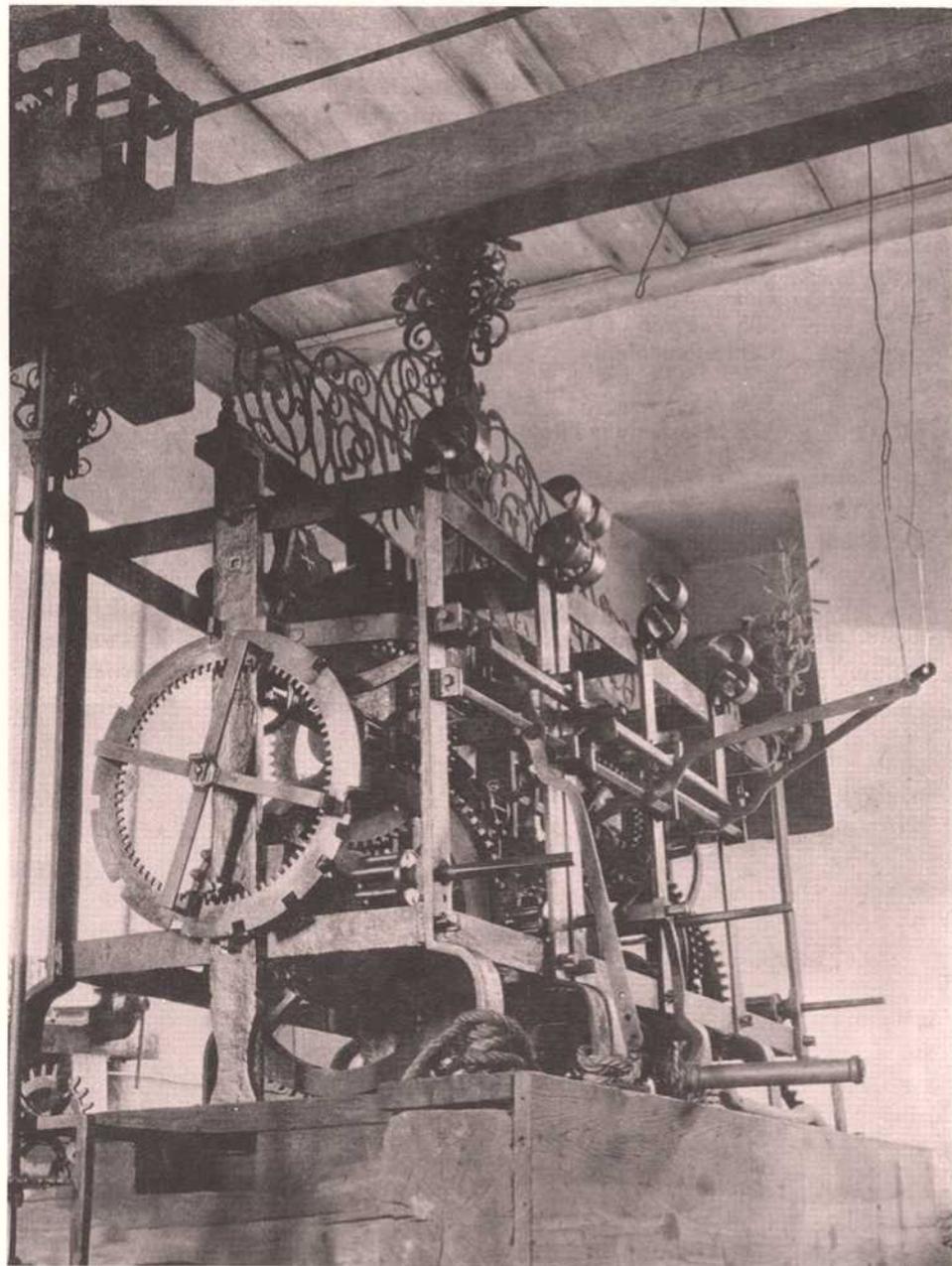


The Monastery in Plasy

The theme of the second international symposium-meeting-exposition and workshop in the ancient cistercian monastery in Plasy (West Bohemia) will be the stimulation of interrelations between the seeing and hearing, between the past and the present, between centrum and province, high and low, matter and energy, relation between people and their cultural and natural environment.

44 artists, musicians and intermedia artists from Czecho-Slovakia, Netherland, Belgium, USA, Australia, Germany and Great Britain took part in the first symposium HERMIT 92. The installations, sound sculptures, performances were mostly realised directly in the complex of this former monastery founded in 1142. Especially in the huge building of the baroque convent rebuilt by the famous architect Jan Blazej Santini-Aichl in the 18th century. The second location was the space of the early baroque granary.

The building of the convent contains many different spaces - from dark mysterious subterranean cellars with underground watersystems to light chapels and huge corridors. The ideal sonic conditions of the interiors were used for many sound installations and music performances. The interiors of the granary with its early gothic King's chapel are considered by artists as outstanding exhibition space for contemporary art. In the four floors of this unique monumental building with old tower-clock are four big cellars and four large rooms with original wooden construction from 17th century.



The invited participants should send their proposals for symposium HERMIT 2 with documentation at least 3 months before the beginning of the symposium - deadline in 1th April 1993. The number of participants is limited.

The contribution fee is 150 DM. The organisation of the symposium HERMIT 93 will take care about accomodation for active participants. The minimal time of staying in Plasy is seven days, maximal two months.

Sincerely

The Hermit foundation

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PROJEKT PRO PROGRAM SYMPOSIA HERMIT 93 Letokruhy - Baroko a dnešek

Zatímco HERMIT 92 byl zaměřen hlavně na umělce z Československa, Holandska a Belgie, organizátoři HERMITU 93 usilují o co nejširší záběr a široké multikulturní spektrum. Mimo Západní a Východní Evropy se symposia zúčastní umělci z jiných etnických celků. Umělci, kteří mají často odlišný pohled na evropské kulturní dědictví a pracují v jiném estetickém kánonu. Tak by mělo dojít jak k přímému dialogu mezi účastníky HERMITU, tak i k dialogu mezi jejich uměleckými realizacemi.

Program bude rozdělen na tři sekce :

1. ZVUKOVÉ INSTALACE A HUDEBNÍ A PROSTOROVÉ FEÉRIE (zrcadlení)

Pro tuto část symposia je vymezena budova konventu s velkým sálem bývalého refektáře, kaplí Svatého Bernarda a chodby prvního patra. Práce zvukových umělců a hudebníků bude představena nejen v podobě koncertů, ale i workshopů. Rozsah hudebních stylů a žánrů bude sahát od interpretace barokní hudby, přes autentický folklór různých oblastí a kultur, až k současným experimentálním formám a zvukové stránce moderních medií.

2. SOCHAŘSKÁ PRÁCE SE DŘEVEM (letokruhy a růst)

Sochaři budou mít k dispozici dostatek materiálu z okolí kláštera (lesy a park). Pořadatel se postará o transport dřeva na místo zpracování, které je na nádvoří před Metternichovým palácem. K dispozici jsou také truhlářské dílny kláštera a elektrický proud. Realizace menších rozměrů mohou být zpracovávány uvnitř sýpek. Nástroje si musí účastníci přivést sebou. Sochy mohou být po ukončení symposia darovány klášteru a být základem ke sbírce současného umění v klášteře Plasy.

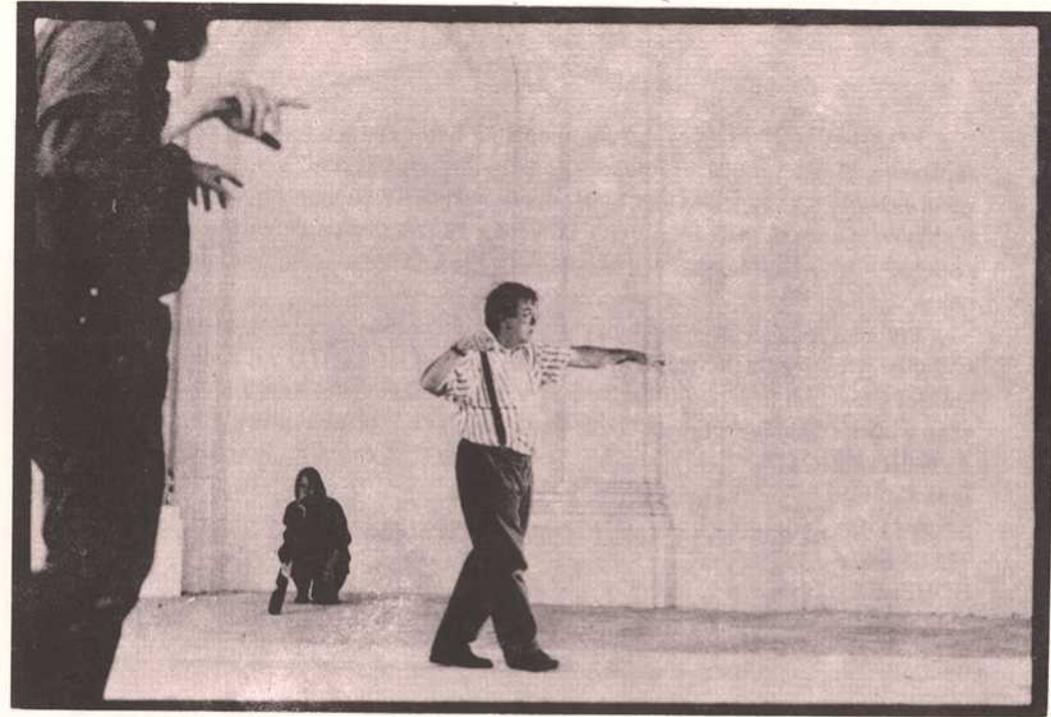
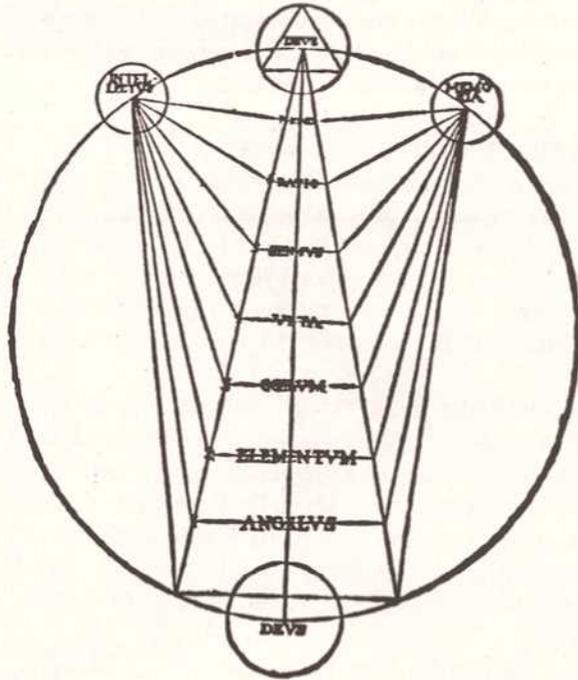
3. SYMPOSIUM O BAROKU A POSTMODERNISMU (rozmluvy)

Teoretická součást setkání se uskuteční v podobě neformálních přednášek, promítání filmů, videa, diskusí a performancí, které budou mít jako společné téma pojem barok a barokní myšlení z perspektivy současného stavu věcí. Barok bude pojednán z hlediska evropského a světového výtvarného umění, architektury, hudby, filosofie, náboženství, ekologie, dějin a techniky. „Co je barokního na současné krizi evropských hodnot a jakou roli může hrát umění v procesu návratu k rovnováze.“

Pozvaní účastníci musí poslat zamýšlený projekt pro „HERMIT 2“ společně s příslušnou dokumentací na adresu pořadatelů do 1. dubna 1993 - tedy tři měsíce před začátkem symposia. Počet účastníků je limitován.

TRISTYCHON IN TOMVM II.

ORGANVM agit Mundus deñis vocale Regiltris,
 Rerum in eo quot sunt Entia, tot Metra sunt.
 Est DEVS Harmosfes, in quo Sapientia Patris,
 Quæ benè disposuit, Spiritus vnit Amor.
 Hic amor harmonia est, hoc Mundus amore ligatur;
 Oportet hunc mundum Numinis esse negas?



A String installation for St. Bernard's Chapel „ Paul Panhuysen “
 The concert took place on June 20th, 1992

After having toured with Phill Niblock in Poland, where I made 5 installations and 7 concerts in Krakow, Wroclaw, Lodz and Warsaw, my visit to Klaster Plasy meant the finale of a one month trip. I didn't know before much about the space where I was expected to present my work, neither about the social and cultural context in which the event would take place.

Jana and Milos told me immediately after my arrival about a wonderful such freshly renovated chapel in the convent, which they expected to be perfect for my installation. They did show me the space, and I agreed with them St. Bernard's chapel is a wonderful sound chamber with very lively acoustics, echoing, reverberating and sounding warm and beautiful. It is also a very beautiful shaped baroque interior.

This made me decide to make an almost immaterial installation. I only stretched 5 piano-strings from the hinges of the open doors to the hinges of the windows. The strings were stretched with turnbuckles. The distances between the door and the windows tuned the strings. I didn't use amplification, no P. A. and no acoustical resonators. I decided to have no audience in the room, since the presence of people in a space mostly changes the acoustical qualities. The chapel was to become the instrument itself with the musicians inside. The doors were the sound-hole through which the music left the instrument into the corridor where the audience was. I invited Phill Niblock to play two of the strings. I played the three other strings myself. I invited Jo Truman, since I like her voice and the sounds of her didgeridoo and I wondered how these would sound in this space. I invited Michael Delia after I had heard his drum and kalimba in the space. All the sounds melted together in the chapel. This was a remarkable experience.

Příspěvek je 150 DM, a z těchto poplatků bude utvořen fond, ze kterého bude zapláceno každé veřejné vystoupení (přednáška, představení, koncert, workshop) všem účastníkům, případně i těm, kteří poplatek zaplatit nemohou. Pořadatel se postará o ubytování v bezprostředním okolí kláštera a zajistí vhodné technické prostředky, potřebné k provozu. Maximální doba pobytu v Plasech je dva měsíce, minimální jeden týden.

Průběh symposia bude dokumentován na videu a obrazový materiál a texty spolu se zvukovým záznamem budou vydány jako katalog HERMITU 93. Katalog a shromážděný materiál bude tvořit základ k veřejnému dokumentačnímu středisku zvukového a instalačního umění, které bude v průběhu let v Plasech vznikat.

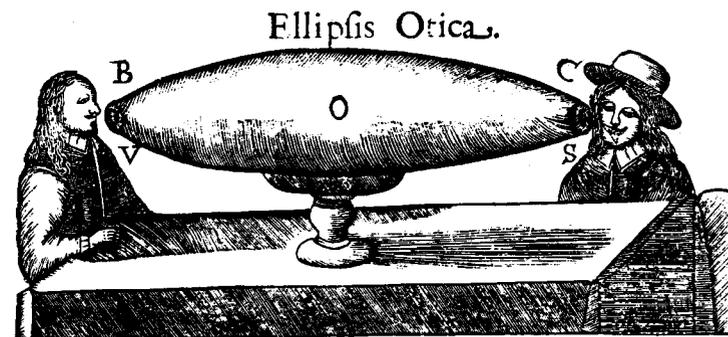
Za nadaci HERMIT
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Klášteř v Plasech

Tématem druhého mezinárodního symposia - setkání - a výstavy v cisterciáckém klášteři v Plasech bude opět oblast vzájemných vztahů mezi zrakem a sluchem, mezi minulostí a současností, mezi středem a provincií, mezi vysokým a nízkým, mezi hmotou a energií a hlavně vztah mezi člověkem a jeho kulturním a přírodním prostředím.

Prvního setkání HERMIT 92 (duben - červen 1992) se zúčastnilo více než 60 výtvarníků, hudebníků a umělců pracujících mezi těmito obory. Někteří přijeli z Holandska, z Belgie, Československa, několik až ze Spojených států, Austrálie a Kanady. Instalace, zvukové i prostorové, performance a několik objektů, vznikly většinou přímo v klášteři a byly inspirovány působením této nevhodné architektury, jejíž základy sahají do 12. století. Místem konání většiny koncertů byla budova barokního konventu, přestavěném podle plánů známého barokního architekta Jana Blažeje Santiniho-Aichla a nově získaný objekt raně barokní sýpky, kterou postavil Jean Baptiste Mathey.

Rozsáhlá budova konventu obsahuje množství nejruznějších prostorů - od tajemného podzemí se systémem tekoucí vody až k prosvětleným ambítm dvou pater a dvěma vysokým kaplím s nebyvalou akustikou. Zvukové zrcadlení celého interieru konventu bylo využito při mnoha koncertech a zvukových experimentech během HERMITU 92. Prostory sýpky se ukázaly být ideálním prostředím pro instalaci současného umění. Ve čtyřech patrech této budovy s věžními hodinami jsou čtyři rozsáhlé sklepní prostory a stejný počet bývalých úložných místností v obou rizalitech stavby.



Alterum instrumentum est tubus cochleatus, qui, cum ad exemplar fabricæ aurium constitutus fit, mirum ad fonos congregandos vim habet. *Figura ejus sequitur.*

The proposal for schedule of HERMIT 2

While HERMIT 92 was mainly concentrated on artists from CSR, Netherlands and Belgium, the next year selection will be multicultural. Beside West and East Europe there will be invited fine artists and musicians from other continents and different ethnic cultures.

The program will be divided in three sections :

1. SOUND INSTALLATIONS AND MUSIC PERFORMANCES

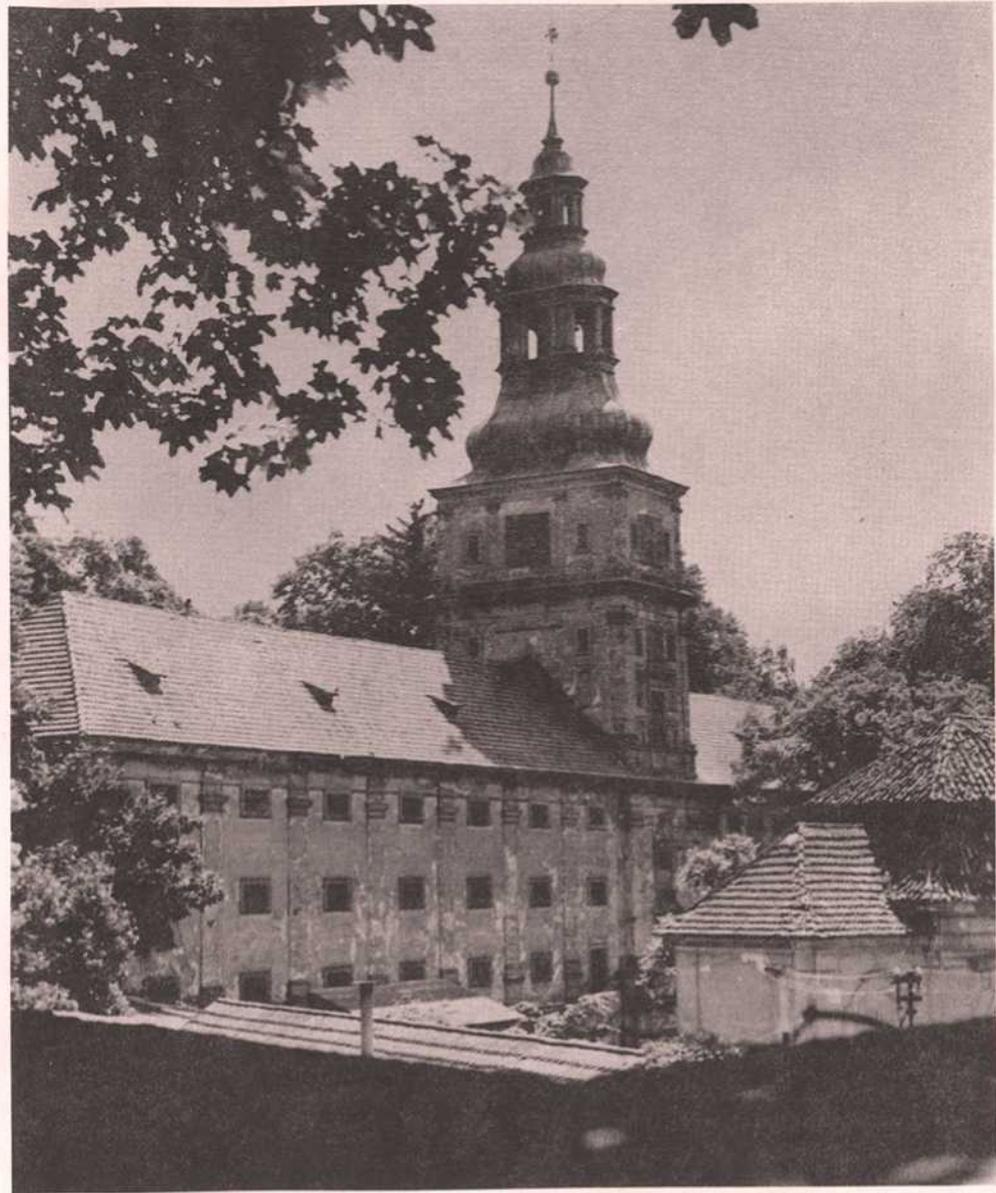
For this part of the symposium is reserved the building of the convent with the large concert hall in the former refectory, chapel of St. Benedict and of St. Bernard and the corridors of the first floor. The work of the sound artists and some musicians will be also presented in the form of workshops. The scope of musical styles and genres will range from interpretation of baroque music, authentic folklore to experimental contemporary works.

2. SCULPTURE IN WOOD

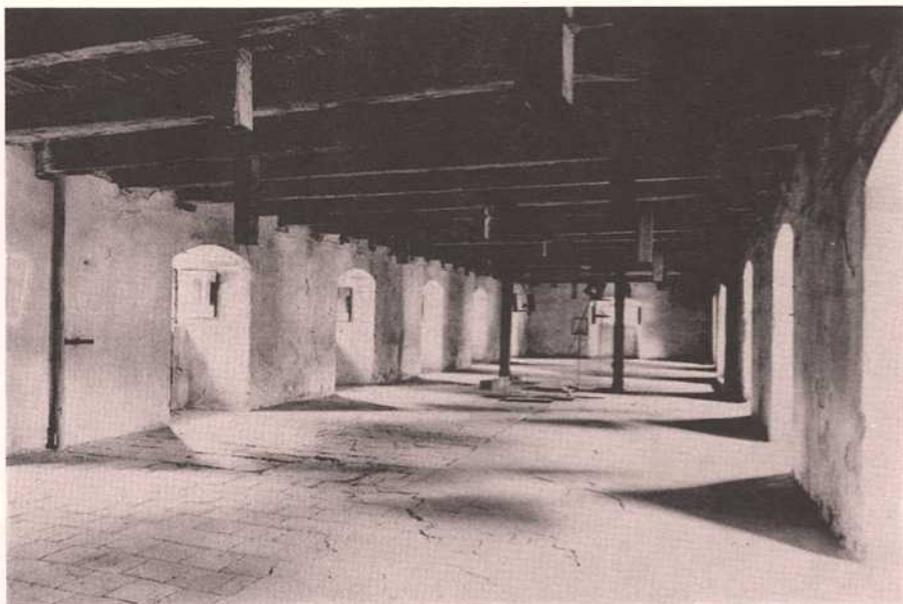
Sculptors will have at their disposal wood from the immediate surrounding (parks and forests). The organiser will take care of the transport of the material. The working environment of the sculptors will be the yard in front of the former Palace of Metternich. Smaller scale work can be realised inside the granary.

3. DISCUSSIONS

Theoretical part of the symposium consists of series of lectures, discussions and workshops about different aspects of baroque tradition from the perspective of mondial fine art, architecture, music, philosophy, ecology, history and transformation of the baroque heritage in the modern society. Discussions are open for public.



The baroque granary



The baroque granary includes a rare gothic monumental building of two storey King's Chapel of St. Wenceslaus and St. Maria Magdalena, the origins of which go back to the end of the 13th century. The paintings and original gothic interiors are still existing in their original state. In the 17th century a clock tower was designated by Jean Baptiste Mathey and granary wings were build into the flanks. The granary has four floors with big wine vault and a baroque construction of wooden truss. There are many intact baroque details in the interiors - stairs, bleins, doors, iron terrace with stone balustrade. This unique building was used as a storage for grain up until one year ago. Unfortunately the wooden construction of the roof is inhabited by wood eating insects. The consevation of this part is the first step to rescue this fine monumental building. The complex restoration project of the entire monastery in Plasy, which is on the UNESCO list of cultural and technical monuments of first importance, will result in the transformation of this rare building of granary into an Exhibition and Documentation Centre for contemporary European Fine and Audio Art.

The conservation of the wooden part of the building will cost about 200 000 czech crowns (12 000 DM) which is above the budget of the Regional Monument Care Centre in Plzen. Without rapid restoration the whole building will be irreversibly destroyed. The caretakers of the monastery and the organisation of The Hermit Symposium are seeking financial support in Czechoslovakia and abroad.

Any information available from :

Jana Šikýřová, conservator of the Monastery, Plasy 331 01, tel.: 0182 / 2174

Thank for your contribution.

media study / buffalo

media mobile

may - august 1976



Regional Development
Supported by the New York State Council on the Arts
and the
National Endowment for the Arts

Directory

- 1 Concept/Staff
- 2 American Film
Fred Astaire and Ginger Rogers
- 4 American Film
In Glorious Black and White - Great Hollywood Cameramen
- 6 American Film
Treasures From the Past
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- 15 Workshops
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MEDIA MOBILE MEDIA STUDY/BUFFALO

Media Study/Buffalo is a unique Western New York regional center established to encourage the creation and understanding of media — especially photography, film and videotape — by people of all ages in this area. It is also exploring the electronic and computer-generated arts, visual and aural, and is researching broadcast, cablecast, microwave, and other network concepts.

Media Study/Buffalo is a community center, established under grants from the New York State Council on the Arts and the National Endowment for the Arts, which offers:

1. Workshops in image/sound experimentation and production
2. Instruction in teaching creative media
3. Instruction in circuit-building and the design of electronic art tools
4. Equipment access and borrowing to all citizens
5. The screening, viewing, display and discussion of all formats of moving and still images
6. The research and dissemination of information about their psycho-cultural effects

Media Study/Buffalo also serves as a conduit for grants to independent film and video makers, and is involved in the legal and distribution problems of media-makers and in training media administrators.

Media Study/Buffalo is a tax-free public service foundation recognized by the Internal Revenue Service. All donations are tax deductible.

STAFF

Director	Gerald O'Grady
Associate Director/Programs	J. Ronald Green
Associate Director/Operations	Marc Chodorow
Information	Michael Daley
Publicity	Elizabeth King
Publications	John Minkowsky
Film Programmer	Alan Williams
Technical Director	Bert Berrigan
Research Design	Ralph Jones
Workshop Coordinator	Jon Burris
Equipment Manager	Steven King
Facilities	Walter Vandemaele

MEDIA STUDY/BUFFALO

Media Study/Buffalo
Sidway Building 502
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Buffalo, New York 14203
(716) 847-2555

and
207 Delaware Avenue
Buffalo, New York 14202

AMERICAN FILM

FRED ASTAIRE AND GINGER ROGERS

Eight of the Best Thirties Musicals

June 4-26

MEDIA STUDY/BUFFALO

with THE FRIENDS OF THE BUFFALO THEATER
CENTER FOR MEDIA STUDY, S.U.N.Y. AT BUFFALO
and THE AMERICAN FILM INSTITUTE

In *Swing Time*, Fred Astaire is not just a man who has fallen in love with a picture of Ginger Rogers, he's a man who has fallen in love with a girl who dances like *that*. Fred's feeling for Ginger can't be expressed in conventional love scenes - until he dances with her, he hasn't possessed her. This very simple but very specialized form of love story was the basis of the series of Astaire-Rogers musicals that RKO produced in the Thirties and that many people regard as the greatest musicals in movie history. Astaire and Rogers were first paired in the Dolores Del Rio film, *Flying Down to Rio*, in 1933 and achieved star status the following year in *The Gay Divorcee*. The real peak of their career is probably *Follow the Fleet* (1936), a "swing" influenced film which gives the team some spectacular opportunities to dance.

These eight classics of music and dance on film will be screened in 35 mm gauge at the Shea's Buffalo Theater, 646 Main Street, Buffalo, New York. The films will be screened in double bills on Fridays and Saturdays continuously from 7:00 pm and on Saturday afternoons at 2:00 pm. Admission is \$2.50 evenings, \$2.00 matinees and \$1.00 for children under twelve. For further information, telephone Shea's Buffalo Theater at (716) 847-0050.

FRIDAY, JUNE 4 and SATURDAY, JUNE 5

Flying Down to Rio, directed by Thornton Freeland. (1933, 89 min.)

Flying Down to Rio marks the arrival of Fred Astaire as a star and is, in its own modest way, stupendous. It reverberates with the romance of modern communications, it crackles with technological pride and with the feeling that its makers are testing the medium with an almost abstract delight in its possibilities.

Top Hat, directed by Mark Sandrich. (1935, 101 min.)

Of all the Astaire-Rogers films, *Top Hat* and *Swing Time* come closest to the level of the magnificent numbers they contain. *Top Hat* gives us Astaire in the best role ever written for a dancer in a movie; the dance technique is an element in the characterization.

FRIDAY, JUNE 11 and SATURDAY, JUNE 12

The Gay Divorcee, directed by Mark Sandrich. (1934, 107 min.)

When one considers that only ten minutes out of the total running time of *The Gay Divorcee* are taken up by the dancing of Astaire alone or with Rogers, the film's enduring popularity seems more than ever a tribute to the power of what those minutes contain. There are also songs and dances by other performers, and there's a whirligig of a production number.

Swing Time, directed by George Stevens. (1936, 105 min.)

Swing Time seems the true miracle of the series, the one that as a follow-up to the unfollowable *Top Hat* shouldn't have worked but did. The songs are more tightly interwoven with the script — and with each other — than in any other Astaire-Rogers films, and dramatically establish the scheme of the film, from the very first number.

FRIDAY, JUNE 18 and SATURDAY, JUNE 19

The Story of Vernon and Irene Castle, directed by H.C. Potter. (1939, 90 min.)

The Castles is more like the period musicals as show business biographies of the Forties than it is like any one of the other Astaire-Rogers films. Nevertheless, *The Castles* was a mating of subject and stars such as movies seldom see, and it was made at a perhaps unguessable right moment in time for both the subject and the stars.

Follow the Fleet, directed by Mark Sandrich. (1936, 110 min.)

Follow the Fleet takes a flying leap into the mid-Thirties, the era of swing, and although it contains some of the all-time best Astaire-Rogers numbers, it is seldom revived today. One reason the numbers in *Follow the Fleet* are as great as they are is that Rogers had developed extraordinary range as a dancer and the numbers in the film are designed to show it off.

FRIDAY, JUNE 25 and SATURDAY, JUNE 26

Carefree directed by Mark Sandrich. (1938, 83 min.)

Although *Carefree* contains more than its share of novelties, it is very much the twilight of the Astaire-Rogers series. The lighting is lower-key and the photography is softer (the cameraman was Robert de Grasse, Rogers' favorite).

Shall We Dance, directed by Mark Sandrich. (1937, 108 min.)

The plot of *Shall We Dance* cast Astaire as an American ballet star who dances under a Russian name and who falls in love with Astaire-style dancing and with a Ginger Rogers-style dancer. It contained some imaginative devices that were quite as good as anything in *Swing Time*, including the flip book of pictures that dissolves into Rogers, creating an unearthly effect in one or two scenes.

IN GLORIOUS BLACK AND WHITE

GREAT HOLLYWOOD CAMERAMEN

July 8 - 30

MEDIA STUDY/BUFFALO
with THE U.U.A.B. FILM COMMITTEE - SUB-BOARD I,
S.U.N.Y. AT BUFFALO
CENTER FOR MEDIA STUDY, S.U.N.Y. AT BUFFALO
and THE AMERICAN FILM INSTITUTE

It is difficult to remember a time when color itself was a novelty, and when cinematographers were nominated for Oscars in a separate black-and-white category. Watching a photographic masterpiece on television (or even in 16 millimeter) is like studying still photography reproduced on newsprint. This series provides a rare opportunity to see Academy Award winning cinematography (*Shanghai Express*), one of the all-time cult Westerns (*Winchester .73*), and what many critics call the greatest opening shot in film history (*in Touch of Evil*), in the full clarity of their original format.

All screenings are in 35 mm gauge at the Norton Conference Theater, S.U.N.Y. at Buffalo South Campus (Main Street). The films will be shown at 4:00, 7:30 and 9:30 pm each day. Admission is \$1.00 for students and \$1.50 for general public for evening shows, and \$.50 for students and \$1.00 for the general public for afternoon shows.

THURSDAY, JULY 8

Night of the Hunter, photographed by Stanley Cortez.
Directed by Charles Laughton. (1955)

An homage to D.W. Griffith in both cinematography and narrative, this film pits a homicidal preacher (Robert Mitchum) against his two small stepchildren in an ominous river setting.

FRIDAY, JULY 9

Shanghai Express, photographed by Lee Garmes.
Directed by Josef von Sternberg. (1932)

Lee Garmes photographed four von Sternberg films in the early Thirties; this is their final collaboration and Garmes' personal favorite. The dream-like tale of a mythic China stars Marlene Dietrich, Clive Brook and Warner Oland.

THURSDAY, JULY 15

The Long Voyage Home, photographed by Gregg Toland.
Directed by John Ford. (1940)

A brilliant bit of off-beat casting places John Wayne as a Swedish sailor in one of the best of Ford's sea films. Gregg Toland (*Citizen Kane*) photographed this film as an essay in shadow and texture.

FRIDAY, JULY 16

Winchester .73, photographed by William Daniels.
Directed by Anthony Mann. (1950)

Before the Fifties, few Westerns were shot in color, and William Daniels' camerawork here reminds us that crisp black-and-white was often more appropriate to emphasize the West's grittiness rather than its beauty. With James Stewart and Shelley Winters.

THURSDAY, JULY 22

Sweet Smell of Success, photographed by James Wong Howe.
Directed by Alexander Mackendrick. (1957)

James Wong Howe's camera captures the seamy side of Manhattan in the Fifties in this remarkable portrait of the American rat race. The film features fine performances by Burt Lancaster and Tony Curtis and a script by Clifford Odets and Ernest Lehman.

FRIDAY, JULY 23

Gilda, photographed by Rudolph Mate.
Directed by Charles Vidor. (1946)

Rudolph Mate (*The Passion of Joan of Arc*) captured Rita Hayworth's beauty at its fullest in this classic *film noir*. The story involves 'high society' gambling and international intrigue in South America. With Glenn Ford and George Macready.

THURSDAY, JULY 29

Letter from an Unknown Woman, photographed by Franz Planer.
Directed by Max Ophuls. (1948)

Joan Fontaine and Louis Jourdan give restrained performances which perfectly fit Ophuls' bittersweet portrait of turn-of-the-century Vienna. Franz Planer's mobile camera seems free of all laws of gravity, darting in and out of ornate sets and an incredibly precise *mise-en-scene*.

FRIDAY, JULY 30

Touch of Evil, photographed by Russell Metty.
Directed by Orson Welles. (1958)

This melodrama about police corruption on the Mexican border opens with a three-minute crane shot which is perhaps the most celebrated single 'take' in all of cinema. Russell Metty produced a quintessential Wellesian atmosphere for the performance of Charlton Heston, Janet Leigh, Welles, and Marlene Dietrich.

TREASURES FROM THE PAST

Eight Silent and Early Sound Films

August 5 - 27

MEDIA STUDY/BUFFALO
with THE U.U.A.B. FILM COMMITTEE - SUB-BOARD I,
S.U.N.Y. AT BUFFALO
CENTER FOR MEDIA STUDY, S.U.N.Y. AT BUFFALO
and THE AMERICAN FILM INSTITUTE

The mortality rate of early film productions was astonishingly high. The moving image sought not eternal life but large and continuously developing audiences, and early materials — particularly nitrate film stock — had short life spans indeed. Five of the eight rare films in this series exist today only because of the chance preservation of a single original print, while the others have normally been seen only in poor copies, generally in 16 millimeter. Particularly notable are the two-color Technicolor *Mystery of the Wax Museum*, the newly reconstructed *Foolish Wives* and Capra's controversial *American Madness*.

This series of normally unavailable films will be screened, in 35 mm gauge, at the Norton Conference Theater, S.U.N.Y. at Buffalo, South Campus (Main Street). The films will be screened at 4:00, 7:30 and 9:30 pm each day. Admission is \$1.00 for students and \$1.50 for general public for evening shows, and \$.50 for students and \$1.00 for general public for afternoon shows.

THURSDAY, AUGUST 5

Sunrise, directed by F. W. Murnau. (1927)

Charles Rosher's fluid cinematography meshed perfectly with Murnau's mythic vision in what is possibly the greatest of all silent films. The huge Fox Pictures sets are as breathtaking as George O'Brian and Janet Gaynor's classic performances.

FRIDAY, AUGUST 6

Mystery of the Wax Museum, directed by Michael Curtiz. (1933)

The particular palette of two-color Technicolor proved to be an asset in establishing a mood of anguish and foreboding in this tale of a demented wax sculptor. With Lionel Atwill, Fay Wray and Glenda Farrell.

THURSDAY, AUGUST 12

So This Is Paris, directed by Ernst Lubitsch. (1926)

A rarely-seen sex farce about 'wife swapping,' this film was made before the Hollywood Production Code inflicted its morality on the film industry. With Monte Blue, Patsy Ruth Miller and Myrna Loy.

FRIDAY, AUGUST 13

American Madness, directed by Frank Capra. (1932)

Capra describes this as "one of the first Hollywood films to grapple directly and openly with the Depression's fears and panic," though the tone is somewhat lighter than all that, resembling in some ways *It's A Wonderful Life*. With Walter Huston and Pat O'Brian.

THURSDAY, AUGUST 19

Sparrows, directed by William Beaudine. (1926)

For this thriller-melodrama, an entire swamp, complete with quicksand and alligators, was built on the Pickford lot. Charles Rosher's (*Sunrise*) cinematography establishes a suitably eerie mood. With Mary Pickford and Gustav von Seyffferitz.

FRIDAY, AUGUST 20

The Emperor Jones, directed by Dudley Murphy. (1933)

This adaptation of Eugene O'Neill's play is stunningly dominated by Paul Robeson's acting. The story involves Harlem night-life, escape from a chain gang, and finally the rule of an all-black kingdom.

THURSDAY, AUGUST 26

Foolish Wives, directed by Erich von Stroheim. (1922)

This film, until recently thought irretrievably lost, follows Stroheim's investigations of Continental intrigue, seduction, and sophisticated sex. The print for this showing was reconstructed by Robert Gitt and Arthur Lennig, and is a complete version. With von Stroheim, Maude George and Mae Busch.

FRIDAY, AUGUST 27

The Criminal Code, directed by Howard Hawks. (1931)

Ten ex-convicts had screenwriting and acting input for this story of a real-life District Attorney who was tried and sent to prison. Walter Huston's performance is extraordinary, and the film marks the beginning of Boris Karloff's rise to acting fame.

LOW DOINGS IN HIGH SOCIETY

Six Film Comedies

MEDIA STUDY/BUFFALO
with **THE ALLENTOWN COMMUNITY CENTER**

Screenings take place Fridays at 8:00 pm at the Allentown Community Center, 111 Elmwood Avenue.

All films are free and open to the public. For further information, call the Allentown Community Center at 885-6400.

FRIDAYS

JULY 9

Room Service, directed by William Seiter. (1938)

The Marx Brothers' antics at their best. Groucho plays a Broadway producer who is trying to stage a play with no backers! He, Chico, Harpo and the 22 cast members are living in a large hotel, where they owe a month's bill and avoid being thrown out by their continual antics. Lucille Ball and Ann Miller co-star.

JULY 16

His Girl Friday, directed by Howard Hawks. (1940)

Among the best of Howard Hawks' comedies, starring Cary Grant as Walter Burns and Rosalind Russell as his "girl Friday," Hildy Johnson. They are, of course, in love, but she doesn't know it and continues to pursue marriage vows with an insurance salesman played by Ralph Bellamy. A classic newspaper story, written by Ben Hecht and Charles MacArthur and readapted for the screen in 1975 as *The Front Page*.

JULY 23

The Prince and the Showgirl, directed by Laurence Olivier. (1957)

The unusual pairing of Laurence Olivier and Marilyn Monroe, and the terrific comic success of it, is the major attraction of this film. The sophisticated comedy evolves when a regent of a small Balkan nation has a romance with an American showgirl. Co-stars Sybil Thorndike.

JULY 30

Holiday, directed by George Cukor. (1938)

George Cukor directed this film, adapted from Philip Barry's stage play. Cary Grant (as Johnny Case) is engaged to Doris Nolan (as Julia Seton) but then finds out that she is a wealthy socialite and has misgivings about his affections. He meets Julia's sister, played by Katherine Hepburn, and on the night of his wedding (to Julia) realizes he's really in love with Hepburn. Great performances by all; co-stars Lew Ayres, Edward Everett Horton and Binnie Barnes.

AUGUST 6

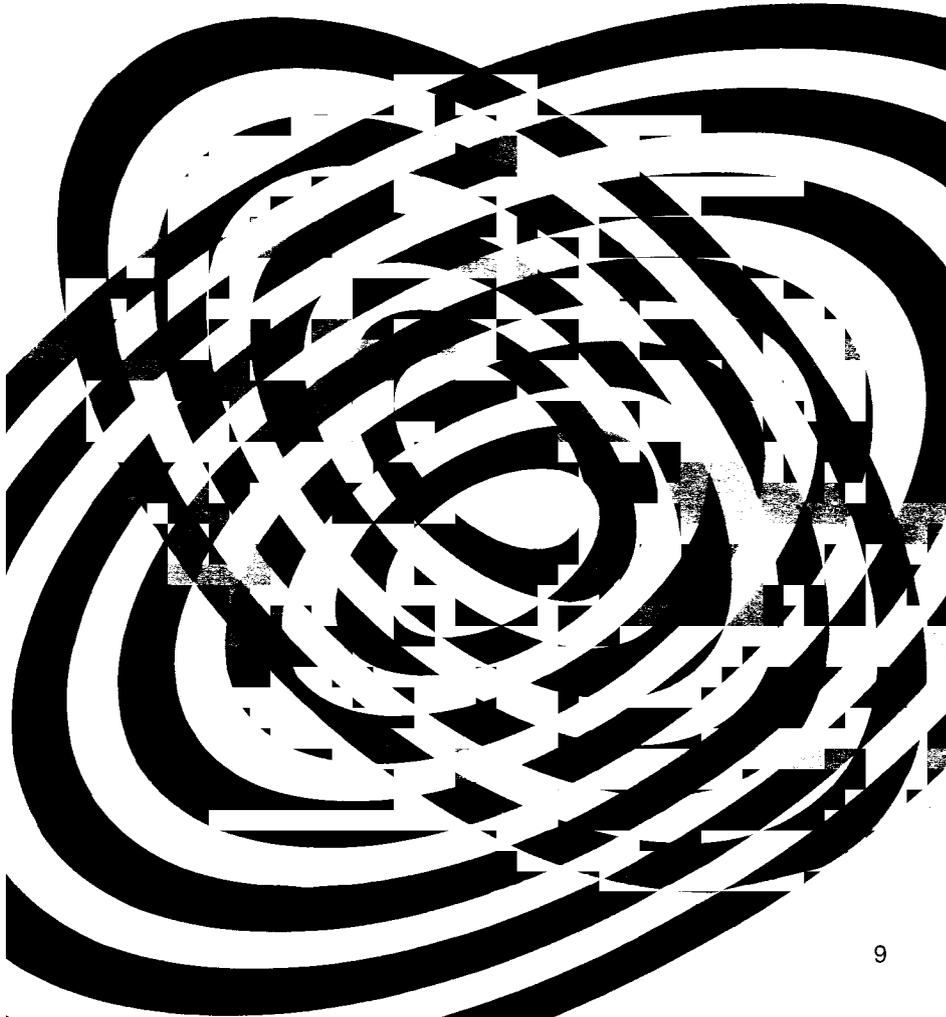
Made For Each Other, directed by John Cromwell. (1939)

This is certainly the most "serious" film of this series. John and Jane Watson (James Stewart and Carole Lombard) are married after only a few hours' acquaintance. They live with his mother, have a child and find life a continuous struggle. Stewart and Lombard make an interesting pair in this somewhat melodramatic story. Charles Coburn co-stars.

AUGUST 13

Twentieth Century, directed by Howard Hawks. (1934)

Hawks is the only director to be represented twice in this series. *Twentieth Century* was also written by Ben Hecht and Charles MacArthur (*His Girl Friday*), and the films actually bear many resemblances. *Twentieth Century* is about two theater people (a producer, John Barrymore, and his leading lady, Carole Lombard) and their continual and hilarious encounters with each other. A witty script and long dialog scenes make this film a gem. "The best American film of 1934." — Andrew Sarris.



MUSICAL FILM/FILM MUSIC

MEDIA STUDY/BUFFALO

with CENTER FOR MEDIA STUDY, S.U.N.Y. AT BUFFALO

This series of screenings will center on the interaction between music and narrative in the "classic" Hollywood cinema. Pairs of celebrated musical comedies will alternate with pairs of dramatic films noted for their music scoring. Composers represented include Rosza, Korngold, Previn, Bernstein, Gershwin and Steiner.

The films are shown Tuesdays and Thursdays at 7:00 pm in 140 Farber, S.U.N.Y. at Buffalo, South Campus (Main Street).

Admission is free.

TUESDAY, JULY 13

Footlight Parade, directed by Busby Berkeley and Lloyd Bacon. (1933)

Jimmy Cagney and Ruby Keeler star in this consistently lively backstage musical, which features "By a Waterfall" and the awesome "Lookin' for my Shanghai Lil" (complete with animation, a male "chorus line," and Cagney's tap dancing).

THURSDAY, JULY 15

A Star is Born, directed by George Cukor. (1954)

Ironically, *A Star is Born* is also a "backstage musical," but one which is formally and ethically inverted so as to draw the spectator progressively *out* of the music and into its narrative of degeneration and suicide. Judy Garland and James Mason star, with a score by George and Ira Gershwin.

TUESDAY, JULY 20

Four Horsemen of the Apocalypse, directed by Vincente Minelli. (1962)

Andre Previn's score alternates between Schoenbergian anguish and a Prokofiev-like bittersweetness in a rhythm which matches the film's sprawling, epic narrative of a family divided against itself by World War Two. Glenn Ford, Ingrid Thulin and Lee J. Cobb star.

THURSDAY, JULY 22

The Adventures of Robin Hood, directed by Michael Curtiz and William Keighly. (1938)

The "adventure" film required its own musical textures, and this Warner Brothers swashbuckler matches its nonstop action to one of the best scores by neglected master Erich Korngold. With Errol Flynn.

TUESDAY, JULY 27

The Gang's All Here, directed by Busby Berkeley. (1943)

The musical film changed with the society it entertained: *The Gang's All Here* is in some very odd ways a War film, if only through its almost total evacuation of active males from the narrative. Alice Faye, Benny Goodman and Carmen Miranda star.

THURSDAY, JULY 29

The Bandwagon, directed by Vincente Minelli. (1953)

A "modern" version of *Faust* provides the setting for this classic musical, a once-only collaboration of Schwarz and Dietz (score), Minelli, Comden and Green (screenplay) and Fred Astaire and Cyd Charisse.

TUESDAY, AUGUST 3

Forbidden Planet, directed by Fred M. Wilcox. (1956)

This cinemascope fantasy/science fiction film is loosely based on *The Tempest*, and Freud's influence on Hollywood can be measured in numerous touches such as "The Monster from the Id." The music was equally sophisticated, using an electronic score by Ian Hugo and Walter Lewisohn.

THURSDAY, AUGUST 5

Ben Hur, directed by William Wyler. (1959)

Cinemascope here evokes the breadth of historical pageant rather than fantasy. Miklos Rosza's score is one of the most celebrated in all of the Hollywood cinema, and keeps perfect pace with Wyler's precise direction of movement and posture.

TUESDAY, AUGUST 10

Silk Stockings, directed by Rouben Mamoulian. (1957)

Mamoulian's direction is constantly studied and controlled; frequently it becomes almost "academic," but in *Silk Stockings* the addition of Gershwin's music gives the whole crazy brew (the plot is based on *Ninotchka*) a formal rigor which suggests the wedding of ballet and slapstick. With Fred Astaire, Cyd Charisse and Peter Lorre.

THURSDAY, AUGUST 12

On the Town, directed by Gene Kelly and Stanley Donen. (1949)

This is the first collaboration of Donen, Kelly, and Betty Comden and Adolph Green (who wrote the script), the team that was to produce *Singin' in the Rain* and *It's Always Fair Weather*. Leonard Bernstein's jagged melodies are vehicles for Kelly, Frank Sinatra and Jules Munshin.

TUESDAY, AUGUST 17

Psycho, directed by Alfred Hitchcock. (1960)

This celebrated shocker derives much of its power from the work of the remarkable composer Bernard Herrman (*Vertigo*, *Citizen Kane*, *Taxi Driver*). Silent, the famous shower sequence would be just an exercise; scored, it's one of the most powerful moments in narrative film.

THURSDAY, AUGUST 19

Gone with the Wind, directed by Victor Fleming. (1939)

Max Steiner's opera-length score for *Gone With The Wind* is lyrical and highly thematic (each character has a separate theme) and the historical context of the narrative is evolved through a variety of discreet but powerful musical quotations, ranging from patriotic songs to Stephen Foster.

TUESDAY, AUGUST 24

The Wizard of Oz, directed by Victor Fleming. (1939)

Dorothy's journey from Kansas to Oz and back not only converts black-and-white to color; it is also an elaborated myth about the power of music and dance as methods of instruction in "proper" living.

THURSDAY, AUGUST 26

West Side Story, directed by Jerome Robbins and Robert Wise. (1961)

Despite its location shooting and "topical" subject (already ten years out of date by the appearance of the film), *West Side Story* is still a classical musical, with a powerful dramatic structure which closely meshes with Leonard Bernstein's agitated score.

VISITING MEDIAMAKERS

MEDIA STUDY/BUFFALO

with CENTER FOR MEDIA STUDY, S.U.N.Y. AT BUFFALO

This invitational program is committed to presenting a wide variety of work by independent makers in film, video, still photography and experimental audio.

SATURDAY, JUNE 26 — 8:00 pm

146 Diefendorf, S.U.N.Y. at Buffalo (South Campus)

STAN BRAKHAGE: SCREENING AND DISCUSSION OF SOUND FILMS BY BRAKHAGE

Stan Brakhage is America's most distinguished independent filmmaker, and has completed more than one hundred films. He lectures on film at the Art Institute in Chicago, and is the author of *A Moving Picture Giving and Taking Book*, *Metaphors on Vision*, *The Brakhage Lectures* and *Seen*. His presentation will focus on the use of sound in a number of films spanning his entire career.

SATURDAY, JULY 10 — 8:00 pm

339 Norton Hall, S.U.N.Y. at Buffalo (South Campus)

STAN VANDERBEEK: SCREENING AND DISCUSSION OF VIDEOTAPES

Stan Vanderbeek is one of the leading Americans doing exploratory work in media. He has been Television Artist-in-Residence at the Advanced Center for the Visual Arts at MIT, at WGBH-Boston and at the University of South Florida, and has held Rockefeller grants for studying non-verbal communication.

WEDNESDAY, JULY 14 — 8:00 pm

146 Diefendorf, S.U.N.Y. at Buffalo (South Campus)

PETER LAYTIN: PRESENTATION AND DISCUSSION OF STILL PHOTOGRAPHIC WORK

Peter Laytin is a lecturer at the Massachusetts Institute of Technology Creative Photography Laboratory, and was an instructor in the Summer School for Film/Media at Media Study/Buffalo in the summer of 1975. Selections of his work have been published in *Aperture* and are in the permanent collection of the Polaroid Corporation. His photographs have most recently been exhibited in a one-man show at the CEPA Gallery in Buffalo in May, 1976.

SATURDAY, JULY 17 — 8:00 pm

Media Study/Buffalo — 207 Delaware Avenue

RALPH JONES: ELECTRONIC MUSIC PERFORMANCE OF WORKS BY ALVIN LUCIER, JOHN CAGE, DAVID TUDOR AND RALPH JONES

Ralph Jones, formerly a member of the Creative Associates and Director of the Electronic Music Studio at S.U.N.Y. at Buffalo, has performed his audio compositions throughout the U.S. and in Germany. He is presently Director of Research Design and offers workshops in the electronic sound studio and circuit building at Media Study/Buffalo.

WEDNESDAY, JULY 28 – 8:00 pm

339 Norton Hall, S.U.N.Y. at Buffalo (South Campus)

**WOODY VASULKA: SCREENING AND DISCUSSION
OF VIDEOTAPES**

Woody Vasulka is Associate Professor in the Center for Media Study at S.U.N.Y. at Buffalo and a renowned videomaker. He founded The Kitchen, an electronic media theater in New York City in 1971 with his wife, Steina, with whom he has collaborated on over 100 hours of experimental video materials. He has been Artist-in-Residence at the National Center for Experiments in Television and The Television Laboratory, and is a member of the Film/TV/Media Panel of the New York State Council on the Arts.

WEDNESDAY, AUGUST 4 – 8:00 pm

146 Diefendorf, S.U.N.Y. at Buffalo (South Campus)

HOLLIS FRAMPTON: SCREENING AND DISCUSSION OF FILMS

Hollis Frampton, Associate Professor in the Center for Media Study at S.U.N.Y. at Buffalo, has completed forty-five films. His work has already had full-scale retrospective screenings at The Walker Art Center in Minneapolis (1972), at The Museum of Modern Art in New York (1973) and at The Fifth International Experimental Film Festival at Knokke-Heist, Belgium (1974).

SATURDAY, AUGUST 7 – 8:00 pm

146 Diefendorf, S.U.N.Y. at Buffalo (South Campus)

**ALAN WILLIAMS: "MUSIC IS BETTER THAN WORDS:
THE MUSICAL FILM AS MUSICAL STRUCTURE"
FOLLOWING A SCREENING OF IT'S ALWAYS FAIR
WEATHER (Kelly and Donen, 1955).**

Alan Williams is currently completing his PhD at S.U.N.Y. at Buffalo in French with concentration in Semiotics and Cinema Studies. Formerly Paris Editor of *Film Quarterly*, he is now Film and Video Programmer for Media Study/Buffalo and serves as Director of The American Seminar in Film Program. His articles have been published in *Screen*, *Film Quarterly* and *Movietone News*.

SATURDAY, AUGUST 14 – 8:00 pm

Media Study/Buffalo – 207 Delaware Avenue

**TOMIYO SASAKI: SCREENING AND DISCUSSION
OF VIDEOTAPES**

Tomiyo Sasaki received her B.F.A. in Painting from University of California and her M.A. in Sculpture from California College of Arts and Crafts. She has received Canada Council grants annually from 1969 through 1975 as well as numerous other grants, and her videotapes have been exhibited at the Carpenter Center at Harvard University, the Aldrich Museum and Dowling College.

WEDNESDAY, AUGUST 18 – 8:00 pm

146 Diefendorf, S.U.N.Y. at Buffalo (South Campus)

**YVONNE ANDERSEN: SCREENING AND DISCUSSION
OF FILMS FROM THE YELLOW BALL WORKSHOP**

Yvonne Andersen is Director of the Yellow Ball Workshop, a filmmaking center for children in Lexington, Massachusetts, and the author of two books, *Make Your Own Animated Movies* and *Teaching Film Animation*.

SATURDAY, AUGUST 21 – 8:00 pm

146 Diefendorf, S.U.N.Y. at Buffalo (South Campus)

TONY CONRAD: SCREENING AND DISCUSSION OF WORK

Tony Conrad teaches filmmaking and photography at Antioch College, Yellow Springs. He has been the recipient of many awards and his films, including *The Flicker* and *Articulation of Boolean Algebra by Film Opticals*, have been screened at many major exhibition centers.

PUBLIC MEDIA

Public Radio

MEDIA STUDY/BUFFALO with WBFO-FM RADIO

Monday 10:30 - 11:00 pm (Beginning July 5, 9:30 - 10:30 pm)

Friday, 2:15 - 3:00 pm (on THIS IS RADIO)

KINO EAR with MARC CHODOROW

Marc Chodorow presents a twice weekly examination of film and media activities and events for the Buffalo area. The show also features news events of the commercial film world, interviews with film and video makers, and reviews of current area offerings. Recordings of film soundtracks, film music and music adapted from film scores are also featured. Beginning July 5, the Monday evening broadcasts will expand to one hour (note new time: 9:30 - 10:30 pm) and will feature full-length old time radio programs and original dialogs from classic films. WBFO-FM 88.7 broadcasts from studios at S.U.N.Y. at Buffalo.

Cable Television

MEDIA STUDY/BUFFALO with INTERNATIONAL CABLE

Film and video maker David Steward of Buffalo, who held a Creative Artists Public Service Grant from New York State last year, began a twelve month residency at Media Study/Buffalo and at International Cable in March. He has produced for cablecast numerous tapes on a variety of organizations, including the Buffalo and Erie County Bicycle Club, the Buffalo Labor Party and the West Side Rowing Club, and is preparing a multi-part series on mental health with the Erie County Mental Health Association. He is presently teaching a Public Access Cable Workshop at Media Study/Buffalo (see Workshops, Pages 18 and 19) in order to involve other local people in the making of programs for cablecast, and two more workshops are planned by him for fall and winter.

SUMMER SCHOOL OF FILM/MEDIA

July 12 - August 20

MEDIA STUDY/BUFFALO

with THE BUREAU OF ART EDUCATION

Between July 12 and August 20, Media Study/Buffalo and SUNY at Buffalo will be host to sixty of the most talented youth in New York State for a Summer School in Film/Media. The participating secondary school students, from among the many who submitted work in the six Regional Film/Media Shows held throughout the State between September 1975 and March 1976, were selected at an all-State Show in Kiamesha Lake, New York, March 31-April 2. They will meet daily, Monday through Saturday, over the six-week period for workshops in image and sound making, led by especially gifted artist/teachers - filmmaker Tony Conrad, videomaker Tomiyo Sasaki, photographer Peter Laytin and audio composer Ralph Jones. Visits will be made to the Saratoga Performing Arts Center to interact with and document the activities of youths participating in other Summer Schools for the Arts - in music and dance - and to Artpark in Lewiston.

While in Buffalo, Summer School participants will be housed in dormitories at SUNY at Buffalo, and attend the many media activities of the Fifth Summer Institute in the Making and Understanding of Film and Media at the Center for Media Study, SUNY at Buffalo, including screenings of more than 200 films and videotapes, lectures and presentations by faculty and visiting artists and theoreticians, and a week-long Video Tools Conference (August 15 - 21).

WORKSHOPS

Media Study/Buffalo - Sidway Building 502
775 Main Street (at Goodell)
Buffalo, New York (716) 847-2555

Workshops are open to all, subject to prior screening of the instructor. There is a non-refundable twenty-five dollar registration fee payable by the first meeting. In cases of financial need, this fee may be waived: apply in writing to Media Study before Monday, May 3. The deadline for workshop registration is the first meeting or the day of the screening interview if one is held. Call 847-2555 for information, registration and/or interview appointment.

APPRENTICESHIPS IN CIRCUIT CONSTRUCTION

Ralph Jones

May 3 - June 19

Times to be arranged at the convenience of the participants.

This workshop is intended to serve two purposes. The first is to expose participants to the techniques of construction of electronic devices for arts applications and involve them in discussions of the broad principles of design of systems to serve those applications. The second is to enhance the capabilities of the existing electronic sound and image generation and processing facilities of Media Study/Buffalo through construction of new devices. There will be guest lectures and visits to other facilities. A maximum of four participants will be selected from among the applicants. Prerequisites are familiarity with experimental video and/or electronic music synthesis equipment and the ability to solder.

Ralph Jones will interview applicants during the week of April 26. Call for an appointment.

No fee will be charged for this workshop.

DOCUMENTARY VIDEO — Advanced Workshop

Lynn Corcoran

May 4 - June 17

Tuesday and Thursday, 7:00 - 9:00

This workshop, for those with previous experience in documentary video, will be organized around production of tapes and presentations by participants of work-in-progress for group discussion centering on shooting, structuring of material and editing. Each participant should enter the workshop with a concrete proposal for a documentary examining a specific aspect of a social issue in Buffalo.

The instructor will interview applicants on the evening of Thursday, April 29. Call for registration and an appointment.

FILMIC EXPRESSION

Rob Yeo

May 5 - June 19

Wednesday, 7:30 - 9:30 pm, Saturday, 1:00 - 3:00 pm

A workshop in personal modes of filmic expression for those with basic experience with 16 mm and/or Super 8 mm cameras, film stocks and editing procedures. This is a workshop of investigation more than instruction, and it is hoped that all participants will bring to it a curiosity about the potentials of film and a willingness to experiment with new and individual forms, concepts and techniques. Toward this end, black and white and color processing for control and special effect, details of editing, potentials of the film laboratory, the recording of sound and its application to the finished work will be considered in depth.

PUBLIC ACCESS CABLE WORKSHOP

David Steward

May 3 - June 16

Monday and Wednesday, 7:00 - 9:00 pm

A workshop specifically in the generation of ½" video and Super 8 mm film materials for distribution on International Cable's public access line, Channel 10. All aspects of the production process will be covered: shooting, scripting, editing and assembly, and legal aspects of public access to cable television channels. Projects will be of the participants' own design and may lie in any area of interest: community action, documentary, narrative, abstract, etc. No prior experience is required.

ASPECTS OF THE ELECTRONIC IMAGE

Woody Vasulka

May 17 - 21

Monday through Friday, 7:00 - 9:00 pm

1. The Electronic Image as a Time/Energy Construct
2. Time Domain and Organizational Models of the Electronic Image
3. The Image as a Product of the Camera Obscura Principle and as a Data Structure
4. Perception and Consciousness-Forming Symbols of Light and Space
5. Concepts of the Electronic Image as a Product and a Confinement of the Cathode Ray Tube and Possible Departures

"... The majority of images, still or moving, are based on their capture from the visible world with the help of the *camera obscura* principle through a process involving the interaction of light with a photo-emulsion surface. The conversion of light into a code occurs *simultaneously* at each part of the emulsion in *exposure time*. Contrary to this, the conversion of light into energy potentials during electronic image forming is achieved *sequentially*, giving particular significance to the construction of the referential *time frame*. (The single value on the pick-up tube has to possess exact time coordinates in order to be reproduced in the identical position on the display.) The organization of energy components even in a television camera is of course provided by the *camera obscura* present in front of the image pick-up tube.

"The possibility of disregarding this organizational principle and realizing instead a total absence of such a process in certain modes of electronic image forming has interested me the most. The result has been an inevitable descent into the analysis of smaller and smaller time-sequences, a process necessary to understanding wave formations, their components, and the process of their synthesis and programmability. To me this indicates a point of departure from light/space image models closely linked to and dependent upon visual-perceptual references and maintained through media based on the *camera obscura* principle. It now becomes possible to move precisely and directly between a conceptual model and a constructed image. This opens a new self-generating cycle of design within consciousness and the eventual construction of new realities without the necessity of external referents as a means of control."

Woody Vasulka, from "Didactic Video: Organizational Models of the Electronic Image," *Afterimage*, October 1975.

No fee will be charged for this workshop.

DESIGN/ELECTRONIC ARTS

As part of the 1976 Summer Institute in the Making and Understanding of Film and Media, the Center for Media Study and Media Study/Buffalo, with the support of the Public Media Program of The National Endowment for the Arts, will sponsor a conference DESIGN/ELECTRONIC ARTS from August 15-21.

Twenty artists, designers and research scholars have been invited to present papers, demonstrate new concepts of image and sound composition and processing, and articulate new designs for electronic tools. The conference will place equal emphases on the **DESIGN** of communication, information and data *systems*; of *electronic tools* on which these and other systems operate; and of the *images and sounds* made with these and other tools.

The intention of the conference is to stimulate a broad interchange of ideas and information among the invited group and other participants, and to gather materials on these topics to disseminate to other artists and designers and to those engaged in teaching the arts of the eye and ear.

For information, contact:

Dr. Gerald O'Grady
Director, Center for Media Study
Richmond Quadrangle Ellicott Complex
State University of New York at Buffalo
Buffalo, New York 14261

SPACE FOR ARTS/CULTURE AT 207 DELAWARE AVENUE

In November 1975, Media Study/Buffalo accepted as a gift from Niagara Frontier Services a building and property at 207 Delaware Avenue.

The seven story building houses more than 20,000 feet of media production space—a sound recording stage, processing and editing rooms and projection and exhibition spaces—as well as another 80,000 feet of space which can be freely redesigned for other purposes.

During the first half of 1976, Media Study/Buffalo conducted research and studies on space utilization and was engaged in work preparatory to occupying the building. As of July 1, Media Study/Buffalo will move its facilities to this prime location in the Buffalo business district and will make space available to other non-profit organizations engaged in the arts and other socio-cultural activities as well as to individuals working independently and requiring office/studio space. Available space includes several storefronts ranging in size from 350 to 1000 sq. ft., and interior rooms from 100 to 1000 sq. ft.

Individuals or groups desiring space in the building are requested to contact Media Study/Buffalo at 716/847-2555 for further information.

1976 Summer Institute in the
Making and Understanding
of Film and Media
Public Events

Center for Media Study

State University of New York at Buffalo

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Supported by the Public Media Program of the
National Endowment for the Arts

June 19 **775 Main Street** **Saturday**
Media Study/Buffalo **Buffalo, New York 14203** **8:00 p.m.**
502 Sidway Building **847-2555**

ALPHONSE SCHILLING: "Projection" — A Binocular Performance

Alphonse Schilling teaches perception and stereoscopy at Cooper Union and Hunter College. His work in multiple images and binocular vision has been exhibited in Philadelphia, Chicago, New York and Basel, Switzerland. In 1975 he received a grant from the National Endowment for the Arts to continue his explorations in stereoscopy.

June 26 **Saturday**
146 Diefendorf **8:00 p.m.**

***STAN BRAKHAGE:** Screening and Discussion of Sound Films by Brakhage

Stan Brakhage is America's most distinguished independent filmmaker, and has completed more than one hundred films. He lectures on film at the Art Institute in Chicago, and is the author of *A Moving Picture Giving and Taking Book*, *Metaphors on Vision*, *The Brakhage Lectures* and *Seen*. His presentation will focus on the use of sound in a number of films spanning his entire career: *Desistfilm*, *In Between*, *The Way to Shadow Garden*, *Reflection on Black*, *Flesh of Morning*, *Daybreak* and *Whiteye*, *Fire of Waters*, and *The Stars are Beautiful*.

June 10 **Saturday**
339 Norton Hall **8:00 p.m.**

***STAN VANDERBEEK:** Screening and Discussion of Videotapes

Stan Vanderbeek is one of the leading Americans doing exploratory work in media. He has been Television Artist-in-Residence at the Advanced Center for the Visual Arts at M.I.T., at WGBH-Boston and at the University of South Florida, and has held Rockefeller grants for studying non-verbal communication. He will present his latest videowork prepared at the Experimental Television Laboratory at WNET/Channel 13, New York.

July 14 **Wednesday**
146 Diefendorf **8:00 p.m.**

***PETER LAYTIN:** Presentation and Discussion of Still Photographic Work

Peter Laytin is a lecturer at the Massachusetts Institute of Technology Creative Photography Laboratory, and was an instructor in the Summer School for Film/Media at Media Study/Buffalo in the summer of 1975. Selections of his work have been published in *Aperture* and are in the permanent collection of the Polaroid Corporation. His photographs have most recently been exhibited in a one-man show at the CEPA Gallery in Buffalo in May, 1976.

July 17 **Saturday**
Media Study/Buffalo **8:00 p.m.**
207 Delaware Avenue
Buffalo, New York 14202
847-2555

***RALPH JONES:** Electronic Music Performances of works by Alvin Lucier, John Cage, David Tudor and Ralph Jones

Ralph Jones, formerly a member of the Creative Associates and Director of the Electronic Music Studio at S.U.N.Y. at Buffalo, has performed his audio compositions throughout the United States and Germany. He is presently Director of Research Design and offers workshops in the use of the electronic sound studio and in circuit building at Media Study/Buffalo.

July 21 Wednesday
146 Diefendorf 8:00 p.m.

TOM KAVANAUGH: Lecture

Tom Kavanaugh teaches film at SUNY/Buffalo in the Departments of French and Comparative Literature. His work on the problems of representation in 18th century literature culminated in a book, *The Vacant Mirror*. His articles on film and semiotics have appeared in "Modern Language Notes" and "Diacritics." He is currently studying film in the context of cultural history.

July 24 Saturday
146 Diefendorf 8:00 p.m.

THIERRY KUNTZEL: Lecture

Thierry Kuntzel took his teaching degree in Philosophy at the Sorbonne and is finishing his doctoral thesis on film and dream under the direction of Roland Barthes at the Ecole des Hautes Etudes en Science Sociales. He has taught theory of cinema at the University of Paris, film analysis at the American Center for Film Studies in Paris and semiotics at the Center for Twentieth Century Studies at the University of Wisconsin/Milwaukee. He is research assistant at the Institut National de l'Audiovisuel and publishes regularly in "Communications," "Revue d'Esthetique" and other journals.

July 28 Wednesday
339 Norton Hall 8:00 p.m.

***WOODY VASULKA:** Screening and Discussion of Videotapes

B. Woody Vasulka is Associate Professor in the Center for Media Study at S.U.N.Y. at Buffalo and a renowned videomaker. He founded The Kitchen, an electronic media theater in New York City in 1971 with his wife, Steina, with whom he has collaborated on over 100 hours of experimental video materials. He has been Artist-in-Residence at the National Center for Experiments in Television and The Television Laboratory.

July 31 Saturday
146 Diefendorf 8:00 p.m.

BRIAN HENDERSON: Lecture

Brian Henderson took degrees in Philosophy from Johns Hopkins University, in Law from Harvard, and in the History of Consciousness from the University of California at Santa Cruz. He is a member of the editorial board of *Film Quarterly* and has contributed a series of major essays on film theory to that journal. His work currently centers on problems of structuralism, narrativity and semiology.

August 4 Wednesday
146 Diefendorf 8:00 p.m.

***HOLLIS FRAMPTON:** Screening and Discussion of Films

Hollis Frampton, Associate Professor in the Center for Media Study at S.U.N.Y. at Buffalo, has completed forty-five films. His work has already had full-scale retrospective screenings at the Walker Art Center in Minneapolis (1972), at The Museum of Modern Art in New York (1973) and at the Fifth International Experimental Film Festival at Knokke-Heist, Belgium (1974). He is currently working on grants from the Creative Arts Public Service Program of New York State and The National Endowment for the Arts. His essays on still and moving images appear regularly in *Artforum* and *October*.

June 19 775 Main Street Saturday
Media Study/Buffalo Buffalo, New York 14203 8:00 p.m.
502 Sidway Building 847-2555

ALPHONSE SCHILLING: "Projection" — A Binocular Performance

Alphonse Schilling teaches perception and stereoscopy at Cooper Union and Hunter College. His work in multiple images and binocular vision has been exhibited in Philadelphia, Chicago, New York and Basil, Switzerland. In 1975 he received a grant from the National Endowment for the Arts to continue his explorations in stereoscopy.

June 26 Saturday
146 Diefendorf 8:00 p.m.

***STAN BRAKHAGE:** Screening and Discussion of Sound Films by Brakhage

Stan Brakhage is America's most distinguished independent filmmaker, and has completed more than one hundred films. He lectures on film at the Art Institute in Chicago, and is the author of *A Moving Picture Giving and Taking Book*, *Metaphors on Vision*, *The Brakhage Lectures* and *Seen*. His presentation will focus on the use of sound in a number of films spanning his entire career: *Desistfilm*, *In Between*, *The Way to Shadow Garden*, *Reflection on Black*, *Flesh of Morning*, *Daybreak and Whiteye*, *Fire of Waters*, and *The Stars are Beautiful*.

June 10 Saturday
339 Norton Hall 8:00 p.m.

***STAN VANDERBEEK:** Screening and Discussion of Videotapes

Stan Vanderbeek is one of the leading Americans doing exploratory work in media. He has been Television Artist-in-Residence at the Advanced Center for the Visual Arts at M.I.T., at WGBH-Boston and at the University of South Florida, and has held Rockefeller grants for studying non-verbal communication. He will present his latest videowork prepared at the Experimental Television Laboratory at WNET/Channel 13, New York.

July 14 Wednesday
146 Diefendorf 8:00 p.m.

***PETER LAYTIN:** Presentation and Discussion of Still Photographic Work

Peter Laytin is a lecturer at the Massachusetts Institute of Technology Creative Photography Laboratory, and was an instructor in the Summer School for Film/Media at Media Study/Buffalo in the summer of 1975. Selections of his work have been published in *Aperture* and are in the permanent collection of the Polaroid Corporation. His photographs have most recently been exhibited in a one-man show at the CEPA Gallery in Buffalo in May, 1976.

July 17 Saturday
Media Study/Buffalo 8:00 p.m.
207 Delaware Avenue

Buffalo, New York 14202
847-2555

***RALPH JONES:** Electronic Music Performances of works by Alvin Lucier, John Cage, David Tudor and Ralph Jones

Ralph Jones, formerly a member of the Creative Associates and Director of the Electronic Music Studio at S.U.N.Y. at Buffalo, has performed his audio compositions throughout the United States and Germany. He is presently Director of Research Design and offers workshops in the use of the electronic sound studio and in circuit building at Media Study/Buffalo.

July 21 **Wednesday**
146 Diefendorf **8:00 p.m.**
TOM KAVANAUGH: Lecture
Tom Kavanaugh teaches film at SUNY/Buffalo in the Departments of French and Comparative Literature. His work on the problems of representation in 18th century literature culminated in a book, *The Vacant Mirror*. His articles on film and semiotics have appeared in "Modern Language Notes" and "Diacritics." He is currently studying film in the context of cultural history.

July 24 **Saturday**
146 Diefendorf **8:00 p.m.**
THIERRY KUNTZEL: Lecture
Thierry Kuntzel took his teaching degree in Philosophy at the Sorbonne and is finishing his doctoral thesis on film and dream under the direction of Roland Barthes at the Ecole des Hautes Etudes en Science Sociales. He has taught theory of cinema at the University of Paris, film analysis at the American Center for Film Studies in Paris and semiotics at the Center for Twentieth Century Studies at the University of Wisconsin/Milwaukee. He is research assistant at the Institut National de l'Audiovisuel and publishes regularly in "Communications," "Revue d'Esthetique" and other journals.

July 28 **Wednesday**
339 Norton Hall **8:00 p.m.**
***WOODY VASULKA:** Screening and Discussion of Videotapes
B. Woody Vasulka is Associate Professor in the Center for Media Study at S.U.N.Y. at Buffalo and a renowned videomaker. He founded The Kitchen, an electronic media theater in New York City in 1971 with his wife, Steina, with whom he has collaborated on over 100 hours of experimental video materials. He has been Artist-in-Residence at the National Center for Experiments in Television and The Television Laboratory.

July 31 **Saturday**
146 Diefendorf **8:00 p.m.**
BRIAN HENDERSON: Lecture
Brian Henderson took degrees in Philosophy from Johns Hopkins University, in Law from Harvard, and in the History of Consciousness from the University of California at Santa Cruz. He is a member of the editorial board of *Film Quarterly* and has contributed a series of major essays on film theory to that journal. His work currently centers on problems of structuralism, narrativity and semiology.

August 4 **Wednesday**
146 Diefendorf **8:00 p.m.**
***HOLLIS FRAMPTON:** Screening and Discussion of Films
Hollis Frampton, Associate Professor in the Center for Media Study at S.U.N.Y. at Buffalo, has completed forty-five films. His work has already had full-scale retrospective screenings at the Walker Art Center in Minneapolis (1972), at The Museum of Modern Art in New York (1973) and at the Fifth International Experimental Film Festival at Knokke-Heist, Belgium (1974). He is currently working on grants from the Creative Arts Public Service Program of New York State and The National Endowment for the Arts. His essays on still and moving images appear regularly in *Artforum* and *October*.

August 7 **Saturday**
146 Diefendorf **8:00 p.m.**
***ALAN WILLIAMS:** Lecture, "Music is Better than Words: The Musical Film as Musical Structure" following a screening of *It's Always Fair Weather* (Kelly and Donen, 1955).

Alan Williams is currently completing his Ph.D. at S.U.N.Y. at Buffalo in French with concentration in Semiotics and Cinema Studies. Formerly Paris editor of *Film Quarterly*, he is now Film Programmer for Media Study/Buffalo and serves as Director of The American Seminar in Film Program. His articles have been published in *Screen*, *Film Quarterly* and *Movietone News*.

August 11 **Wednesday**
146 Diefendorf **8:00 p.m.**
NICK BROWNE: Lecture, "The Analogy Between Dream and Cinema"
Nick Browne is currently writing his dissertation on "Problems in the Theory of Filmic Narration" at Harvard University. Examinations of John Ford's *Stagecoach* have appeared in *Communications* and in *Film Quarterly*. He is a teaching fellow at Harvard, giving independent seminars in a broad range of topics such as "Myth and Film" and histories of the sound and silent periods.

August 14 **Saturday**
Media Study/Buffalo **8:00 p.m.**
207 Delaware Avenue
***TOMIYO SASAKI:** Screening and Discussion of Videotapes
Tomiyo Sasaki received her B.F.A. in Painting from the University of California and her M.A. in Sculpture from California College of Arts and Crafts. She has received Canada Council grants annually from 1969 through 1975 as well as numerous other grants, and her videotapes have been exhibited at the Carpenter Center at Harvard University, the Aldrich Museum and Dowling College.

August 18 **Wednesday**
146 Diefendorf **8:00 p.m.**
***YVONNE ANDERSEN:** Screening and Discussion of Films from the Yellow Ball Workshop

Yvonne Andersen is Director of the Yellow Ball Workshop, a filmmaking center for children in Lexington, Massachusetts, and the author of two books, *Make Your Own Animated Movies* and *Teaching Film Animation*. She is in Buffalo to conduct workshops in film animation at the Albright-Knox Art Gallery.

August 21 **Saturday**
146 Diefendorf **8:00 p.m.**
***TONY CONRAD:** Screening and Discussion of Work
Tony Conrad teaches filmmaking and film theory at Antioch College, Yellow Springs. He has been the recipient of many awards and his films, including *The Flicker* and *Articulation of Boolean Algebra by Film Opticals*, have been screened at many major exhibitions. In 1976-77, he will be Visiting Artist at the Center for Media, S.U.N.Y. at Buffalo and at Media Study/Buffalo.

August 26
146 Diefendorf

Wednesday
8:00 p.m.

GERALD O'GRADY: Lecture, "Media Study"

Gerald O'Grady is the Director of the Center for Media Study and Educational Communications Center at the State University of New York at Buffalo and of Media Study/Buffalo. He is a frequent contributor of essays on film and media to various journals and is a member of the Public Media Panel of The National Endowment for the Arts, the National Committee on Film and Television Resources and Services and the SUNY University-Wide Committee on the Arts.

Events sponsored by: State University of New York at Buffalo
Center for Media Study
Educational Communications Center

Events marked * are co-sponsored by Media Study/Buffalo

DESIGN/ELECTRONIC ARTS

As part of the 1976 Summer Institute in the Making and Understanding of Film and Media, the Center for Media Study and Media Study/Buffalo, with the support of the Public Media Program of The National Endowment for the Arts, will sponsor a conference DESIGN/ELECTRONIC ARTS from August 15-21.

Twenty artists, designers and research scholars have been invited to present papers, demonstrate new concepts of image and sound composition and processing, and articulate new designs for electronic tools. The conference will place equal emphases on the DESIGN of communication, information and data *systems*; of *electronic tools* on which these and other systems operate; and of the *images and sounds* made with these and other tools.

The intention of the conference is to stimulate a broad interchange of ideas and information among the invited group and other participants, and to gather materials on these topics to disseminate to other artists and designers and to those engaged in teaching the arts of the eye and ear.

For information, contact:

Dr. Gerald O'Grady
Director, Center for Media Study
Richmond Quadrangle Ellicott Complex
State University of New York at Buffalo
Buffalo, New York 14261

AMERICAN FILM

FRED ASTAIRE and GINGER ROGERS

EIGHT OF THE BEST THIRTIES MUSICALS

JUNE 4-26

MEDIA STUDY/BUFFALO

with THE FRIENDS OF THE BUFFALO THEATER
CENTER FOR MEDIA STUDY, S.U.N.Y. AT BUFFALO
and THE AMERICAN FILM INSTITUTE

In *Swing Time*, Fred Astaire is not just a man who has fallen in love with a picture of Ginger Rogers, he's a man who has fallen in love with a girl who dances like *that*. Fred's feeling for Ginger can't be expressed in conventional love scenes - until he dances with her, he hasn't possessed her. This very simple but very specialized form of love story was the basis of the series of Astaire-Rogers musicals that RKO produced in the Thirties and that many people regard as the greatest musicals in movie history. Astaire and Rogers were first paired in the Dolores Del Rio film, *Flying Down to Rio*, in 1933 and achieved star status the following year in *The Gay Divorcee*. The real peak of their career is probably *Follow the Fleet* (1936), a "swing" influenced film which gives the team some spectacular opportunities to dance.

These eight classics of music and dance on film will be screened in 35 mm gauge at the Shea's Buffalo Theater, 646 Main Street, Buffalo, New York. The films will be screened in double bills on Fridays and Saturdays continuously from 7:00 pm and on Saturday afternoons at 2:00 pm. Admission is \$2.50 evenings, \$2.00 matinees and \$1.00 for children under twelve. For further information, telephone Shea's Buffalo Theater at (716) 847-0050.

FRIDAY, JUNE 4 and SATURDAY, JUNE 5

Flying Down to Rio, directed by Thornton Freeland. (1933, 89 min.)

Flying Down to Rio marks the arrival of Fred Astaire as a star and is, in its own modest way, stupendous. It reverberates with the romance of modern communications, it crackles with technological pride and with the feeling that its makers are testing the medium with an almost abstract delight in its possibilities.

Top Hat, directed by Mark Sandrich. (1935, 101 min.)

Of all the Astaire-Rogers films, *Top Hat* and *Swing Time* come closest to the level of the magnificent numbers they contain. *Top Hat* gives us Astaire in the best role ever written for a dancer in a movie; the dance technique is an element in the characterization.

FRIDAY, JUNE 11 and SATURDAY, JUNE 12

The Gay Divorcee, directed by Mark Sandrich. (1934, 107 min.)

When one considers that only ten minutes out of the total running time of *The Gay Divorcee* are taken up by the dancing of Astaire alone or with Rogers, the film's enduring popularity seems more than ever a tribute to the power of what those minutes contain. There are also songs and dances by other performers, and there's a whirligig of a production number.

Swing Time, directed by George Stevens. (1936, 105 min.)

Swing Time seems the true miracle of the series, the one that as a follow-up to the unfollowable *Top Hat* shouldn't have worked but did. The songs are more tightly interwoven with the script — and with each other — than in any other Astaire-Rogers films, and dramatically establish the scheme of the film, from the very first number.

FRIDAY, JUNE 18 and SATURDAY, JUNE 19

The Story of Vernon and Irene Castle, directed by H.C. Potter. (1939, 90 min.)

The Castles is more like the period musicals as show business biographies of the Forties than it is like any one of the other Astaire-Rogers films. Nevertheless, *The Castles* was a mating of subject and stars such as movies seldom see, and it was made at a perhaps unguessable right moment in time for both the subject and the stars.

Follow the Fleet, directed by Mark Sandrich. (1936, 110 min.)

Follow the Fleet takes a flying leap into the mid-Thirties, the era of swing, and although it contains some of the all-time best Astaire-Rogers numbers, it is seldom revived today. One reason the numbers in *Follow the Fleet* are as great as they are is that Rogers had developed extraordinary range as a dancer and the numbers in the film are designed to show it off.

FRIDAY, JUNE 25 and SATURDAY, JUNE 26

Carefree, directed by Mark Sandrich. (1938, 83 min.)

Although *Carefree* contains more than its share of novelties, it is very much the twilight of the Astaire-Rogers series. The lighting is lower-key and the photography is softer (the cameraman was Robert de Grasse, Rogers' favorite).

Shall We Dance, directed by Mark Sandrich. (1937, 108 min.)

The plot of *Shall We Dance* cast Astaire as an American ballet star who dances under a Russian name and who falls in love with Astaire-style dancing and with a Ginger Rogers-style dancer. It contained some imaginative devices that were quite as good as anything in *Swing Time*, including the flip book of pictures that dissolves into Rogers, creating an unearthly effect in one or two scenes.

IN GLORIOUS BLACK and WHITE

JULY 8-30

MEDIA STUDY/BUFFALO

**with THE U.U.A.B. FILM COMMITTEE - SUB-BOARD I,
CENTER FOR MEDIA STUDY, S.U.N.Y. AT BUFFALO
and THE AMERICAN FILM INSTITUTE**

It is difficult to remember a time when color itself was a novelty, and when cinematographers were nominated for Oscars in a separate black-and-white category. Watching a photographic masterpiece on television (or even in 16 millimeter) is like studying still photography reproduced on newsprint. This series provides a rare opportunity to see Academy Award winning cinematography (*Shanghai Express*), one of the all-time cult Westerns (*Winchester .73*), and what many critics call the greatest opening shot in film history (*In Touch of Evil*), in the full clarity of their original format.

All screenings are in 35 mm gauge at the Norton Conference Theater, S.U.N.Y. at Buffalo South Campus (Main Street). The films will be shown at 4:00, 7:30 and 9:30 pm each day. Admission is \$1.00 for students and \$1.50 for general public for evening shows, and \$.50 for students and \$1.00 for the general public for afternoon shows.

THURSDAY, JULY 8

Night of the Hunter, photographed by Stanley Cortez.

Directed by Charles Laughton. (1955)

An homage to D.W. Griffith in both cinematography and narrative, this film pits a homicidal preacher (Robert Mitchum) against his two small stepchildren in an ominous river setting.

FRIDAY, JULY 9

Shanghai Express, photographed by Lee Garmes.

Directed by Josef von Sternberg. (1932)

Lee Garmes photographed four von Sternberg films in the early Thirties; this is their final collaboration and Garmes' personal favorite. The dream-like tale of a mythic China stars Marlene Dietrich, Clive Brook and Warner Oland.

THURSDAY, JULY 15

The Long Voyage Home, photographed by Gregg Toland.

Directed by John Ford. (1940)

A brilliant bit of off-beat casting places John Wayne as a Swedish sailor in one of the best of Ford's sea films. Gregg Toland (*Citizen Kane*) photographed this film as an essay in shadow and texture.

FRIDAY, JULY 16

Winchester .73, photographed by William Daniels.

Directed by Anthony Mann. (1950)

Before the Fifties, few Westerns were shot in color, and William Daniels' camerawork here reminds us that crisp black-and-white was often more appropriate to emphasize the West's grittiness rather than its beauty. With James Stewart and Shelley Winters.

THURSDAY, JULY 22

Sweet Smell of Success, photographed by James Wong Howe.

Directed by Alexander Mackendrick. (1957)

James Wong Howe's camera captures the seamy side of Manhattan in the Fifties in this remarkable portrait of the American rat race. The film features fine performances by Burt Lancaster and Tony Curtis and a script by Clifford Odets and Ernest Lehman.

FRIDAY, JULY 23

Gilda, photographed by Rudolph Mate.
Directed by Charles Vidor. (1946)

Rudolph Mate (*The Passion of Joan of Arc*) captured Rita Hayworth's beauty at its fullest in this classic *film noir*. The story involves 'high society' gambling and international intrigue in South America. With Glenn Ford and George Macready.

THURSDAY, JULY 29

Letter from an Unknown Woman, photographed by Franz Planer.
Directed by Max Ophuls. (1948)

Joan Fontaine and Louis Jourdan give restrained performances which perfectly fit Ophuls' bittersweet portrait of turn-of-the-century Vienna. Franz Planer's mobile camera seems free of all laws of gravity, darting in and out of ornate sets and an incredibly precise *mise-en-scene*.

FRIDAY, JULY 30

Touch of Evil, photographed by Russell Metty.
Directed by Orson Welles. (1958)

This melodrama about police corruption on the Mexican border opens with a three-minute crane shot which is perhaps the most celebrated single 'take' in all of cinema. Russell Metty produced a quintessential Wellesian atmosphere for the performance of Charlton Heston, Janet Leigh, Welles, and Marlene Dietrich.

TREASURES from the PAST

EIGHT SILENT AND EARLY SOUND FILMS
AUGUST 5-27

MEDIA STUDY/BUFFALO

with THE U.U.A.B. FILM COMMITTEE - SUB-BOARD I,
S.U.N.Y. AT BUFFALO
CENTER FOR MEDIA STUDY, S.U.N.Y. AT BUFFALO
and THE AMERICAN FILM INSTITUTE

The mortality rate of early film productions was astonishingly high. The moving image sought not eternal life but large and continuously developing audiences, and early materials — particularly nitrate film stock — had short life spans indeed. Five of the eight rare films in this series exist today only because of the chance preservation of a single original print, while the others have normally been seen only in poor copies, generally in 16 millimeter. Particularly notable are the two-color Technicolor *Mystery of the Wax Museum*, the newly reconstructed *Foolish Wives* and Capra's controversial *American Madness*.

This series of normally unavailable films will be screened, in 35 mm gauge, at the Norton Conference Theater, S.U.N.Y. at Buffalo, South Campus (Main Street). The films will be screened at 4:00, 7:30 and 9:30 pm each day. Admission is \$1.00 for students and \$1.50 for general public for evening shows, and \$.50 for students and \$1.00 for general public for afternoon shows.

THURSDAY, AUGUST 5

Sunrise, directed by F. W. Murnau. (1927)

Charles Rosher's fluid cinematography meshed perfectly with Murnau's mythic vision in what is possibly the greatest of all silent films. The huge Fox Pictures sets are as breathtaking as George O'Brian and Janet Gaynor's classic performances.

FRIDAY, AUGUST 6

Mystery of the Wax Museum, directed by Michael Curtiz. (1933)

The particular palette of two-color Technicolor proved to be an asset in establishing a mood of anguish and foreboding in this tale of a demented wax sculptor. With Lionel Atwill, Fay Wray and Glenda Farrell.

THURSDAY, AUGUST 12

So This Is Paris, directed by Ernst Lubitsch. (1926)

A rarely-seen sex farce about 'wife swapping,' this film was made before the Hollywood Production Code inflicted its morality on the film industry. With Monte Blue, Patsy Ruth Miller and Myrna Loy.

FRIDAY, AUGUST 13

American Madness, directed by Frank Capra. (1932)

Capra describes this as "one of the first Hollywood films to grapple directly and openly with the Depression's fears and panic," though the tone is somewhat lighter than all that, resembling in some ways *It's A Wonderful Life*. With Walter Huston and Pat O'Brian.

THURSDAY, AUGUST 19

Sparrows, directed by William Beaudine. (1926)

For this thriller-melodrama, an entire swamp, complete with quicksand and alligators, was built on the Pickford lot. Charles Rosher's (*Sunrise*) cinematography establishes a suitably eerie mood. With Mary Pickford and Gustav von Seyffertitz.

FRIDAY, AUGUST 20

The Emperor Jones, directed by Dudley Murphy. (1933)

This adaptation of Eugene O'Neill's play is stunningly dominated by Paul Robeson's acting. The story involves Harlem night-life, escape from a chain gang, and finally the rule of an all-black kingdom.

THURSDAY, AUGUST 26

Foolish Wives, directed by Erich von Stroheim. (1922)

This film, until recently thought irretrievably lost, follows Stroheim's investigations of Continental intrigue, seduction, and sophisticated sex. The print for this showing was reconstructed by Robert Gitt and Arthur Lennig, and is a complete version. With von Stroheim, Maude George and Mae Busch.

FRIDAY, AUGUST 27

The Criminal Code, directed by Howard Hawks. (1931)

Ten ex-convicts had screenwriting and acting input for this story of a real-life District Attorney who was tried and sent to prison. Walter Huston's performance is extraordinary, and the film marks the beginning of Boris Karloff's rise to acting fame.

LOW DOINGS in HIGH SOCIETY

SIX FILM COMEDIES

MEDIA STUDY/BUFFALO

with THE ALLENTOWN COMMUNITY CENTER

Screenings take place Fridays at 8:00 pm at the Allentown Community Center, 111 Elmwood Avenue.

All films are free and open to the public. For further information, call the Allentown Community Center at 885-6400.

JULY 9

Room Service, directed by William Seiter. (1938)

The Marx Brothers' antics at their best. Groucho plays a Broadway producer who is trying to stage a play with no backers! He, Chico, Harpo and the 22 cast members are living in a large hotel, where they owe a month's bill and avoid being thrown out by their continual antics. Lucille Ball and Ann Miller co-star.

JULY 16

His Girl Friday, directed by Howard Hawks. (1940)

Among the best of Howard Hawks' comedies, starring Cary Grant as Walter Burns and Rosalind Russell as his "girl Friday," Hildy Johnson. They are, of course, in love, but she doesn't know it and continues to pursue marriage vows with an insurance salesman played by Ralph Bellamy. A classic newspaper story, written by Ben Hecht and Charles MacArthur and readapted for the screen in 1975 as *The Front Page*.

JULY 23

The Prince and the Showgirl, directed by Laurence Olivier. (1957)

The unusual pairing of Laurence Olivier and Marilyn Monroe, and the terrific comic success of it, is the major attraction of this film. The sophisticated comedy evolves when a regent of a small Balkan nation has a romance with an American showgirl. Co-stars Sybil Thorndike.

JULY 30

Holiday, directed by George Cukor. (1938)

George Cukor directed this film, adapted from Philip Barry's stage play. Cary Grant (as Johnny Case) is engaged to Doris Nolan (as Julia Seton) but then finds out that she is a wealthy socialite and has misgivings about his affections. He meets Julia's sister, played by Katherine Hepburn, and on the night of his wedding (to Julia) realizes he's really in love with Hepburn. Great performances by all; co-stars Lew Ayres, Edward Everett Horton and Binnie Barnes.

AUGUST 6

Made For Each Other, directed by John Cromwell. (1939)

This is certainly the most "serious" film of this series. John and Jane Watson (James Stewart and Carole Lombard) are married after only a few hours' acquaintance. They live with his mother, have a child and find life a continuous struggle. Stewart and Lombard make an interesting pair in this somewhat melodramatic story. Charles Coburn co-stars.

AUGUST 13

Twentieth Century, directed by Howard Hawks. (1934)

Hawks is the only director to be represented twice in this series. *Twentieth Century* was also written by Ben Hecht and Charles MacArthur (*His Girl Friday*), and the films actually bear many resemblances. *Twentieth Century* is about two theater people (a producer, John Barrymore, and his leading lady, Carole Lombard) and their continual and hilarious encounters with each other.

MUSICAL FILM/FILM MUSIC

MEDIA STUDY/BUFFALO

with CENTER FOR MEDIA STUDY, S.U.N.Y. AT BUFFALO

This series of screenings will center on the interaction between music and narrative in the "classic" Hollywood cinema. Pairs of celebrated musical comedies will alternate with pairs of dramatic films noted for their music scoring. Composers represented include Rosza, Korngold, Previn, Bernstein, Gershwin and Steiner.

The films are shown Tuesdays and Thursdays at 7:00 pm in 140 Farber, S.U.N.Y. at Buffalo, South Campus (Main Street).

Admission is free.

TUESDAY, JULY 13

Footlight Parade, directed by Busby Berkeley and Lloyd Bacon. (1933)

Jimmy Cagney and Ruby Keeler star in this consistently lively backstage musical, which features "By a Waterfall" and the awesome "Lookin' for my Shanghai Lil" (complete with animation, a male "chorus line," and Cagney's tap dancing).

THURSDAY, JULY 15

A Star is Born, directed by George Cukor. (1954)

Ironically, *A Star is Born* is also a "backstage musical," but one which is formally and ethically inverted so as to draw the spectator progressively *out* of the music and into its narrative of degeneration and suicide. Judy Garland and James Mason star, with a score by George and Ira Gershwin.

TUESDAY, JULY 20

Four Horsemen of the Apocalypse, directed by Vincente Minelli. (1962)

Andre Previn's score alternates between Schoenbergian anguish and a Prokofiev-like bittersweetness in a rhythm which matches the film's sprawling, epic narrative of a family divided against itself by World War Two. Glenn Ford, Ingrid Thulin and Lee J. Cobb star.

THURSDAY, JULY 22

The Adventures of Robin Hood, directed by Michael Curtiz and William Keighly. (1938)

The "adventure" film required its own musical textures, and this Warner Brothers swashbuckler matches its nonstop action to one of the best scores by neglected master Erich Korngold. With Errol Flynn.

TUESDAY, JULY 27

The Gang's All Here, directed by Busby Berkeley. (1943)

The musical film changed with the society it entertained: *The Gang's All Here* is in some very odd ways a War film, if only through its almost total evacuation of active males from the narrative. Alice Faye, Benny Goodman and Carmen Miranda star.

THURSDAY, JULY 29

The Bandwagon, directed by Vincente Minelli. (1953)

A "modern" version of *Faust* provides the setting for this classic musical, a once-only collaboration of Schwarz and Dietz (score), Minelli, Comden and Green (screenplay) and Fred Astaire and Cyd Charisse.

TUESDAY, AUGUST 3

Forbidden Planet, directed by Fred M. Wilcox. (1956)

This cinemascope fantasy/science fiction film is loosely based on *The Tempest*, and Freud's influence on Hollywood can be measured in numerous touches such as "The Monster from the Id." The music was equally sophisticated, using an electronic score by Ian Hugo and Walter Lewisohn.

THURSDAY, AUGUST 5

Ben Hur, directed by William Wyler. (1959)

Cinemascope here evokes the breadth of historical pageant rather than fantasy. Miklos Rosza's score is one of the most celebrated in all of the Hollywood cinema, and keeps perfect pace with Wyler's precise direction of movement and posture.

TUESDAY, AUGUST 10

Silk Stockings, directed by Rouben Mamoulian. (1957)

Mamoulian's direction is constantly studied and controlled; frequently it becomes almost "academic," but in *Silk Stockings* the addition of Gershwin's music gives the whole crazy brew (the plot is based on *Ninotchka*) a formal rigor which suggests the wedding of ballet and slapstick. With Fred Astaire, Cyd Charisse and Peter Lorre.

THURSDAY, AUGUST 12

On the Town, directed by Gene Kelly and Stanley Donen. (1949)

This is the first collaboration of Donen, Kelly, and Betty Comden and Adolph Green (who wrote the script), the team that was to produce *Singin' in the Rain* and *It's Always Fair Weather*. Leonard Bernstein's jagged melodies are vehicles for Kelly, Frank Sinatra and Jules Munshin.

TUESDAY, AUGUST 17

Psycho, directed by Alfred Hitchcock. (1960)

This celebrated shocker derives much of its power from the work of the remarkable composer Bernard Herrman (*Vertigo*, *Citizen Kane*, *Taxi Driver*). Silent, the famous shower sequence would be just an exercise; scored, it's one of the most powerful moments in narrative film.

THURSDAY, AUGUST 19

Gone with the Wind, directed by Victor Fleming. (1939)

Max Steiner's opera-length score for *Gone With The Wind* is lyrical and highly thematic (each character has a separate theme) and the historical context of the narrative is evolved through a variety of discreet but powerful musical quotations, ranging from patriotic songs to Stephen Foster.

TUESDAY, AUGUST 24

The Wizard of Oz, directed by Victor Fleming. (1939)

Dorothy's journey from Kansas to Oz and back not only converts black-and-white to color; it is also an elaborated myth about the power of music and dance as methods of instruction in "proper" living.

THURSDAY, AUGUST 26

West Side Story, directed by Jerome Robbins and Robert Wise. (1961)

Despite its location shooting and "topical" subject (already ten years out of date by the appearance of the film), *West Side Story* is still a classical musical, with a powerful dramatic structure which closely meshes with Leonard Bernstein's agitated score.

WEEKEND FILMS

University Union Activities Board

Norton Conference Theater

For times call: 831-5117

June

- 5-6 **Report to the Commissioner**,
Katseseles — 112 min. (1975)
- 12-13 **Two Lane Blacktop**, Hellman — 102 min. (1975)
- 19-20 **Steppenwolf**, Haines — 105 min. (1974)
- 26-27 **California Split**, Altman — 111 min. (1974)

July

- 10-11 **The Return of the Tall Blonde Man**,
With the One Black Shoe, Robert (1975)
- 17-18 **Who's That Knocking at My Door**,
Scorsese — 90 min. (1967)
- 24-25 **That'll Be the Day**, Whertham — 90 min. (1974)
- 31-Aug. 1 **Stardust**, Apted (1974)

August

- 7-8 **Le Trio Infernal**, Girod — 106 min. (1974)
- 14-15 **Smile**, Ritchie (1975)
- 21-22 **Death Race 2000**, Bartel — 98 min. (1975)

FILM SCREENINGS

*indicates admission charge to film. All other films are free.

Date	Director/Maker	Title	Year	Running Time (min.)	Location	Time (pm)
5/24	Vertov	Man with a Movie Camera	1929	67	Farber 140	7:00
5/25	Lumiere	Selection of Films	1895-6	20	Farber 140	7:00
	Melies	Selection of Films	1899-1912	75		
5/26	Brakhage	Blue Moses	1962	11	Farber 140	7:00
	Breer	Recreation	1956	2		
	Breer	A Man and his Dog Out for Air	1957	2		
	Levine	Note to Colen		3		
	Fitzgibbon	FLMTRCS		11		
	Keller	She/Va	1973	3		
	Sharits	Inferential Current	1971	10		
6/1	Deren	Meshes of the Afternoon	1943	14	Farber 140	7:00
	Vertov	Man with a Movie Camera	1929	67		
6/2	Fisher	Production Stills	1970	11	Farber 140	7:00
	Fisher	Cue Rolls		6		
6/3	Snow	Wavelength	1967	45	146 Diefendorf	7:00
6/4-5	Freeland	Flying Down to Rio	1933	89	Shea's Buffalo	7:00 cont.
	Sandrich	Top Hat	1935	101	Theater	(also 2 pm on 6/5)
6/5-6	Katselas	Report to the Commissioner	1975	112	Norton Conf. Theater*	
6/7	Vertov	Man with a Movie Camera	1929	67	Farber 140	7:00
6/8	Bresson	A Man Escaped	1956	94	Farber 140	7:00
6/9	Hill	Film Portrait		80	Farber 140	7:00
6/11-	Sandrich	The Gay Divorcee	1934	107	Shea's Buffalo	7:00 cont.
6/12	Stevens	Swing Time	1936	105	Theater*	(also 2 pm on 6/12)
6/12- 6/13	Hellman	Two Lane Blacktop	1975	102	Norton Conf. Theater*	
6/14	Mekas	Walden: Reel 1		43	Farber 140	7:00
6/15	Bunuel, Dali	An Andalusian Dog	1929	20	Farber 140	7:00
	Burckhardt, Cornell	The Aviary	1954	5		
	Lipzin	Buffalo		11		
	Gerson	Group IV	1970	12		
6/16	Maas	Geography of the Body		8	Farber 140	7:00
	Broughton	Mother's Day	1948	22		
	Broughton	This Is It	1971	9		
6/18- 6/19	Potter	The Story of Vernon and Irene Castle	1939	90	Shea's Buffalo	7:00 cont.
6/19- 6/20	Haines	Steppenwolf	1974	105	Theater*	(also 2 pm on 6/19)
					Norton Conf. Theater*	
6/21	Maclaine	The End		35	Farber 140	7:00
	Vertov	Man with a Movie Camera	1929	67		
6/22	Ruttman	Berlin: Symphony of a Great City	1927	70	Farber 140	7:00

Date	Director/Maker	Title	Year	Running Time (min.)	Location	Time (pm)
6/23	Kubelka	Mosaik in Vertrauen	1955	16	Farber 140	7:00
	Kubelka	Adebar	1957	2		
	Kubelka	Schwechater	1958	1		
	Kubelka	Arnulf Rainer	1960	7		
	Kubelka	Unsere Afrikareise	1966	12		
6/25-	Sandrich	Carefree	1938	83	Shea's Buffalo	7:00 cont.
6/26	Sandrich	Shall We Dance	1937	108	Theater*	(also 2 pm on 6/26)
6/26-	Altman	California Split	1974	111	Norton Conf. Theater*	
6/27						
6/28	Menken	Eye Music in Red Major		4	Farber 140	7:00
	Menken	Bagatelle for Willard Maas		5		
	Menken	Moon Play		5		
	Menken	Go Go Go	1964	12		
	Menken	Lights	1966	7		
	Hawkins	A Valentine for Marie	1965	4		
	Brakhage	Prelude: Dog Star Man	1961	25		
6/29	H. Smith	Heaven & Earth Magic Feature		66		
6/30	Anger	Fireworks	1947	15	Farber 140	7:00
	Anger	Eaux d'Artifice	1953	13		
7/6	Vertov	Man with a Movie Camera	1929	67	Farber 140	7:00
7/7	Vertov	Man with a Movie Camera	1929	67	Farber 140	7:00
	Anger	Rabbit's Moon	1950	16		
7/8	Rothberg	My Friend Vince		41	146 Diefendorf	7:00
7/8	Laughton	Night of the Hunter	1955	91	Norton Conf. Theater*4:00, 7:30, 9:30	
7/9	von Sternberg	Shanghai Express		84	Norton Conf. Theater*4:00, 7:30, 9:30	
7/10-	Robert	The Return of the Tall Blonde	1975		Norton Conf. Theater*	
7/11		Man With the One Black Shoe				
7/12	Fellini	8 1/2	1963	135	Farber 140	7:00
	Bunuel	Viridiana	1961	90	Diefendorf 146	9:30
		Cohl, Feuillade, Durand Program	1907-10	20	Acheson 5	9:15
		The First Twenty Years, Part IV	1905			
	Leger	Ballet Mechanique	1924	14		
	Duchamp	Anemic Cinema	1926	7		
7/13	Bacon, Berkeley	Footlight Parade	1933	104	Farber 140	7:00
7/14	Cocteau	Blood of a Poet	1930	55	Farber 140	7:00
	Cavani	Night Porter	1974		Acheson 5	7:00
	Richter	Rhythmus 21, 23	1921-23	6	Acheson 5	9:15
	Eggeling	Symphonie Diagonale	1921-23	3		
	Clair	Entr'Acte	1924	20		
	Ray	Retour a la Raison	1923	5		
	Leger	Ballet Mechanique	1924	14		
7/15	Cukor	A Star is Born	1954	110	Farber 140	7:00
	Hitchcock	North by Northwest	1959	126	Acheson 5	7:00
	Ford	The Long Voyage Home	1940	105	Norton Conf. Theater*4:00, 7:30, 9:30	

Date	Director/Maker	Title	Year	Running Time (min.)	Location	Time (pm)
7/16	Richter	Ghosts Before Breakfast	1926	9	Acheson 5	7:00
	Ray	L'Etoile de Mer	1928	15		
	Leger	Ballet Mechanique	1924	14		
	Vertov	Man With a Movie Camera	1929	67		
	Mann	Winchester '73	1950	93		
7/17-7/18	Scorsese	Who's That Knocking at My Door	1967	90	Norton Conf. Theater* 4:00, 7:30, 9:30	
7/19	Cocteau	Orpheus	1949	85	Farber 140	7:00
	Resnais	Last Year at Marienbad	1961	93	Acheson 5	7:00
	Bergman	The Silence	1963	96	Diefendorf 146	9:30
	Deren	Meshes of the Afternoon	1943	14	Acheson 5	9:15
	Deren	At Land		15		
	Deren	Ritual in Transfigured Time		15		
	Broughton	Mother's Day	1948	22		
	Broughton	This Is It	1971	9		
	Broughton	High Kukus	1973	3		
	Broughton	Testament	1974	20		
7/20	Minnelli	Four Horsemen of the Apocalypse	1962	153	Farber 140	7:00
	Bacon	Marked Woman	1937	95	Acheson 5	7:00
7/21	Cocteau	Testament of Orpheus	1959	80	Farber 140	7:00
	Robinson	Warning Shadows	1922	104	Farber 140	9:00
	Peterson	The Potted Psalm		25	Acheson 5	9:15
	Peterson	Mr. Frenhofer and the Minotaur		21		
	Maas	Geography of the Body		8		
	Anger	Fireworks	1947	15		
7/22	Curtiz, Keighley	Adventures of Robin Hood	1938	102	Farber 140	7:00
	Lang	Metropolis	1926	133	Acheson 5	7:00
	Mackendrick	Sweet Smell of Success	1957	96	Norton Conf. Theater* 4:00, 7:30, 9:30	
7/23	Brakhage	The Way to Shadow Garden	1955	10	Acheson 5	7:00
	Brakhage	Flesh of Morning	1956	25		
	Brakhage	Desistfilm	1954	7		
	Brakhage	Reflections on Black	1955	12		
	Brakhage	Loving	1956	6		
	Brakhage	Daybreak and Whiteeye	1957	8		
	Brakhage	Interim	1953	7		
7/24-7/25	Vidor	Gilda	1946		Norton Conf. Theater* 4:00, 7:30, 9:30	
	Whertham	That'll Be the Day	1974	90	Norton Conf. Theater*	
7/26	Deren	Meshes of the Afternoon	1943	14	Farber 140	7:00
	Weine	The Cabinet of Dr. Caligari	1919	77		
	Rocha	Antonio das Mortes	1969	100	Acheson 5	7:00
	Emshwiller	Carol	1970	7	Diefendorf 146	9:30
	Emshwiller	Family in Focus (videotape)	1976	60		
	Emshwiller	Star Trek Junior	1969	8		

Date	Director/Maker	Title	Year	Running Time (min.)	Location	Time (pm)
7/26	Menken	Notebook		10	Diefendorf 146	9:30
	Menken	Visual Variations on Noguchi		4		
	Menken	Glimpse of the Garden		5		
	Brakhage	The Wonder Ring	1955	4		
	Brakhage	Anticipation of the Night	1958	40		
7/27	Berkeley	The Gang's All Here	1943	102	Farber 140	7:00
	Ford	The Searchers	1956	119	Acheson 5	7:00
7/28	Keaton	Sherlock, Junior	1924	42	Farber 140	9:00
	Antonioni	Red Desert	1964	116	Acheson 5	7:00
	Hill	Film Portrait		80		9:15
	Brakhage	Dog Star Man, Part II	1963	5		
7/29	Minnelli	The Bandwagon	1953	111	Farber 140	7:00
	Ford	Young Mr. Lincoln	1939	100	Acheson 5	7:00
	Ophuls	Letter from an Unknown Woman	1948	90	Norton Conf. Theater*	4:00, 7:30, 9:30
7/30	Brakhage	23rd Psalm Branch	1966-67	100	Acheson 5	7:00
	Frampton	Less	1973	1		
	Welles	Touch of Evil	1958	95	Norton Conf. Theater*	4:00, 7:30, 9:30
7/31-8/1	Apted	Stardust	1974		Norton Conf. Theater*	
8/2	Bunuel	The Exterminating Angel	1962	91	Acheson 5	7:00
	Anger	Lucifer Rising, Part I	1974	25		9:15
	Frampton	Artificial Light	1969	25		
	Sharits	T,O,U,C,H,I,N,G	1968	12		
	Sharits	Word Movie/Flux Film 29	1966	4		
	Brakhage	Thigh Line Lyre Triangular	1961	9		
8/3	Wilcox	Forbidden Planet	1956	98	Farber 140	7:00
8/4	Cooper, Schoedsack	King Kong	1933	105	Farber 140	9:00
	Alea	Memories of Underdevelopment	1968	104	Acheson 5	7:00
	Kubelka	Mosaik im Vertrauen	1954-55	16		9:15
	Kubelka	Adebar	1956-57	2		
	Kubelka	Schwechater	1957-58	1		
	Kubelka	Arnulf Rainer	1958-60	7		
	Kubelka	Unsere Afrikareise	1961-66	13		
8/5	Wyler	Ben Hur	1959	165	Farber 140	7:00
	Welles	Citizen Kane	1941	119	Acheson 5	7:00
	Murnau	Sunrise	1927	95	Norton Conf. Theater*	4:00, 7:30, 9:30
8/6		Early Animation Program		29	Acheson 5	7:00
	Breer	Recreation	1956	2		
	Breer	Jamestown Baloos	1957	6		
	Breer	A Miracle	1954	1/2		
	Breer	Fistfight	1964	11		
	Curtiz	Mystery of the Wax Museum	1933		Norton Conf. Theater*	4:00, 7:30, 9:30
8/7-8	Girod	Le Trio Infernal	1974	106	Norton Conf. Theater*	

Date	Director/Maker	Title	Year	Running Time (min.)	Location	Time (pm)
8/9	Fellini	8 1/2	1963	135	Acheson 5	7:00
	Conner	Report	1963-67	13	Diefendorf 146	9:30
	Baillie	To Parsifal	1963	16	Acheson 5	9:15
	Breer	A Man and His Dog Out for Air	1957	3		
	Breer	Eyewash	1959	3		
	Breer	Inner and Outer Space	1960	4		
	Breer	Blazes	1961	3		
	Breer	Horse Over Teakettle	1962	6		
	Breer	Breathing	1963	5		
	Breer	66	1966			
	Breer	69	1969	5		
	Breer	70	1970			
	Breer	Gulls and Buoys	1972	7		
	Breer	Fuji		8-1/2		
	Fishinger	Films of Oscar Fishing, Part I		13		
	Fishinger	Films of Oscar Fishing, Part II		11		
	8/10	Mamoulian	Silk Stockings	1957	117	Farber 140
Ford		Stagecoach	1939	96	Acheson 5	7:00
8/11	Bunuel	Land Without Bread (Las Hurdas)	1932	28	Acheson 5	7:00
	Ladow	Film in Which There Appear Sprocket Holes, Edge Lettering Dirt Particles, Etc.	1966	4-1/2		9:15
	Ladow	Film That Rises to the Surface of Clarified Butter	1968	9-1/2		
	Ladow	Remedial Reading Comprehension	1970	5		
	Ladow	Diploteratology or Bardo Follies	1967	20		
	Fisher	Phi Phenomenon	1968	11		
	Ladow	What's Wrong With This Picture?	1972	10-1/2		
8/12	Kelly, Donen	On the Town	1949	98	Farber 140	7:00
	Schoedsack, Pichel	The Most Dangerous Game	1932	78	Acheson 5	7:00
	Lubitsch	So This is Paris	1926		Norton Conf. Theater*	4:00, 7:30, 9:30
8/13	Ladow	Institutional Quality	1969	5	Acheson 5	7.00
	Ladow	No Sir Orison				
	Ladow	Wide Angle Saxon				
	Ladow	Thank You Jesus for the Eternal Present: I	1973	6		
	Ladow	Fleming Faloon	1963-64	7		
	Fisher	Production Stills	1970	11		
	Fisher	Picture and Sound Rushes	1973	11		
	Fisher	The Director and His Actor	1968	15		
			Look at Footage Showing Preparations for an Unmade Film			
	Capra	American Madness	1932		Norton Conf. Theater*	4:00, 7:30, 9:30

Date	Director/Maker	Title	Year	Running Time (min.)	Location	Time (pm)
8/14	Ritchie	Smile	1963	135	Acheson 5	7:00
8/15			1963-67	13	Diefendorf 146	9:30
8/16	Rouch	Les Maitres Fou	1963	16	Acheson 5	9:15
	Bunuel, Dali	Un Chien Andalou	1957	3		
	Resnais	Night and Fog	1959	3		
	Duchamp	Anemic Cinema	1960	4		
	Frampton	Zorns Lemma	1961	3		
8/17	Hitchcock	Psycho	1962	6		
	To be announced		1963	5		
8/18	Bergman	Persona	1966			
	Vertov	Man with a Movie Camera	1969	5		
	Flaherty	Nanook of the North	1970			
	Frampton	Prince Rupert's Drops	1972	7		
	Frampton	Lemon		8-1/2		
	Frampton	Maxwell's Demon		13		
8/19	Fleming	Gone With the Wind		11		
	Snow	Rameau's Nephew by Diderot	1957	117	Farber 140	7:00
		(Thanx to Dennis Young) by	1939	96	Acheson 5	7:00
		Wilma Shoen	1932	28	Acheson 5	7:00
	Beaudine	Sparrows	1966	4-1/2		9:15
8/20	Frampton	Hapax Legomena				
	Murphy	The Emperor Jones				
8/21	Bartel	Death Race 2000	1968	9-1/2		
8/22						
8/23	Ford	My Darling Clementine	1970	5		
	Ford	The Man Who Shot Liberty				
		Valance	1967	20		
			1968	11		
	Franju	The Blood of the Beasts	1972	10-1/2		
	Vertov	Man with a Movie Camera				
	Brakhage	Mothlight	1949	98	Farber 140	7:00
	Frampton	Heterodyne	1932	78	Acheson 5	7:00
8/24	Fleming	The Wizard of Oz	1926		Norton Conf. Theater*4:00, 7:30, 9:30	
	Bunuel	The Discreet Charm of the	1969	5	Acheson 5	7:00
		Bourgeoisie				
8/25	Ford	The Searchers				
	Lang	Metropolis	1973	6		
	Snow		1963-64	7		
8/26	Wise, Robbins	West Side Story	1970	11		
	Rainer	Lives of Performers	1973	11		
	von Stroheim	Foolish Wives	1968	15		
8/27	Hawks	The Criminal Code				
			1932		Norton Conf. Theater*4:00, 7:30, 9:30	

Date	Director/Maker	Title
8/14	Ritchie	Smile
8/15		
8/16	Rouch	Les Maitres Fou
	Bunuel, Dali	Un Chien Andalou
	Resnais	Night and Fog
	Duchamp	Anemic Cinema
	Frampton	Zorns Lemma
8/17	Hitchcock	Psycho
	To be announced	
8/18	Bergman	Persona
	Vertov	Man with a Movie Camera
	Flaherty	Nanook of the North
	Frampton	Prince Rupert's Drops
	Frampton	Lemon
	Frampton	Maxwell's Demon
8/19	Fleming	Gone With the Wind
	Snow	Rameau's Nephew by Diderot (Thanx to Dennis Young) by Wilma Shoen
	Beaudine	Sparrows
8/20	Frampton	Hapax Legomena
	Murphy	The Emperor Jones
8/21	Bartel	Death Race 2000
8/22		
8/23	Ford	My Darling Clementine
	Ford	The Man Who Shot Liberty Valance
	Franju	The Blood of the Beasts
	Vertov	Man with a Movie Camera
	Brakhage	Mothlight
	Frampton	Heterodyne
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	Bunuel	The Discreet Charm of the Bourgeoisie
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	Lang	Metropolis
	Snow	
8/26	Wise, Robbins	West Side Story
	Rainer	Lives of Performers
	von Stroheim	Foolish Wives
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