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Loony Tom, Broughton, James Richard, 1951

Four in the afternoon, Broughton, James Richard, 1951





PROGRAM NOTES -- July 12, 1968

THE 11:35 FILM SERIES

## STANFORD SUMMER FESTIVALS OF THE ARTS 1968 / FIFTH ANNIVERSARY SEASON

STANFORD UNIVERSITY STANFORD, CALIFORNIA 94305 PHONE (415) 321-2300 Ext. 2932 or 2558

### PROGRAM III: BRUCE BAILLIE AND JAMES BROUGHTON

Tonight's program presents the traditional and the contemporary in West Coast experimental cinema while tomorrow evening's program concentrates on the East Coast avant-garde tradition.

Bruce Baillie is a resident of Berkeley and an independent filmmaker. Although the New York based New American Cinema has called him "one of the true poets of the New American Cinema" Baillie has consistently avoided any links with the Jonas Mekas/Film Culture/FilmMakers' Cooperative and remained independent, as his work is not consistent with the NAC ideology or aesthetic. As Susan Sontag puts it, in the NAC "the belief lives on that neatness and carefulness of technique interfere with spontaneity, with truth, with immediacy. The hallmark of one of the two new avant-garde styles in American cinema is its willful technical crudity (Jack Smith, Ron Rice et al.)." Baillie is of the other new avant-garde school that draws on the traditions of the past and by careful study of the techniques and achievements of the early experimenters, attempts to transcend the past.

The Nation (May 11, 1964) published a survey of the various independent filmmakers and author Ken Kelman asserted that "the most important new filmmakers to have emerged in the last two years are Andy Warhol, Bruce Baillie, and Carl Linder." Baillie's works could be defined in a sense as a tension generated by the conflict between the lyric and poetic world of nature and his view of the world of man-made things: coarse, barbaric, mechanical.

Some other Baillie films not on tonight's program: TO PARSIFAL (1963), DON QUIXOTE (1964-65), YELLOW HORSE and TERMINATION. His films are available through Canyon Cinema, San Francisco.

James Broughton burst upon the cinema scene in 1948, then vanished -- six films and five years later. In a sphere where yesterday's experimenter is only as hot as tomorrow's innovation, his films hold their own. They have a vision which prompted a Flower Child to ask him recently, "How could you have made PLEASURE DOME before LSD?" When THE BED was screened at the Fourth International Experimental Film Competition in Belgium last December, The London Times singled it out as one of the two most intriguing films shown and added, "Broughton is charming and funny, a welcome return to the cinema of a real eccentric who has been too long absent." Broughton lives in Marin with his wife and two children, and as well as being a poet and playwright, teaches at San Francisco State College, where his new play "Bedlam" was produced this fall. Broughton has earned an international reputation for his early films and is considered part of the post-war American experimental mainstream along with filmmakers such as Sidney Peterson, the Whitney Brothers, Ralph Steiner, Oscar Fischinger, Maya Deren, Curtis Harrington, Harry Smith and Kenneth Anger. (Tomorrow's program includes early Whitney and next Saturday's program features most of the above.)

Other films by Broughton are: MOTHER'S DAY, FOUR IN THE AFTERNOON.



## I. WORKS OF BRUCE BAILLIE

(Comments supplied by B. Baillie except as noted)

TUNG            5 min            COLOR (Kodachrome II)            Silent            January, 1966

"A film poem to a friend."

"In vivid color with much superimposition, use of negative, and an entirely disjointed continuity. Across the whole pattern moves the negative image of a girl with flowing, ghostly white hair." John Bragin

ALL MY LIFE       3 min.       COLOR (Ansco color printed on Eastman Ektachrome)       Summer, 1966

Music of the same title by Ella Fitzgerald and the orchestra of Teddy Wilson. A short piece from a visit to Caspar -- an old 78 recording and the blue-green sky and the red roses. Dedicated to Ted Bielefeld.

"A diverting exercise...one continuous take" Bragin

MASS FOR DAKOTA SIOUX       20 min.            B&W            Winter, 1963-64

Based on the idea and the structure of the Catholic Mass. Mixing of multiple imagery in camera.

Created during the winter of 1963-64, between Berkeley and Mendocino, after a trip into North and South Dakota, down through the junction of New Mexico, Colorado, Utah and Arizona, and back to the West Coast. Picture and sound, with the exception of a Gregorian Mass recorded at the Trappist Monastery in Vina, California, are contemporary...shot and recorded from TV and the movies, etc. The MASS is dedicated to the Dakota Sioux.

The Kyrie is the motorcyclist section. The Gloria is the short section of Ray Milland ("The Man with the X-Ray Eyes"), a '33 Cadillac and the Bay Bridge. The Offeratory, Consecration, and Communion follow.

The heroic aspect in this work is a part of a personal chain of discovery for the author, including TO PARSIFAL (1963) and QUIXOTE (1964-65), etc. Any sort of useful notes on this thematic material have yet to be written.

Willard van Dyke has said of MASS: "There have been many documentary films representing the horrors of city life, but Baillie's MASS goes far beyond documentation, providing us with a deeply felt and deeply moving film that is truly cinematic in concept and in execution."

CASTRO STREET       10 min.            COLOR and B&W            Spring, 1966

"The coming of consciousness."

Shot and recorded along Castro Street in Richmond, California; the Standard Oil Refinery on one side and a railway switchyard on the other, coming to an end at

a red lumber company. Working with outdated Anscochrome T-100 and high contrast Eastman negative copy film in March of this year, and editing the film -- using two projectors -- at Graton during April and May. The sound track was originally two-track stereo but of necessity is monaural on the film print. The sound, like the picture, is from the street itself -- many sounds are altered by playback speed.

The idea of the form of the film -- a street -- came from Eric Satie. The heart of the film came out of an unlikely crisis period...which turned out to be concerned more with consciousness than anything else: thus the chaotic, or at least noisy arrival. The color material is like a female element, the b&w, male...in opposition.

For the author of the film, the b&w image of the railroad engineer in the first third of the film embodies the major theme. However, the film is really something for anyone to follow into on his own.

Technically, this kind of film begins stretching the limitations of conventional cinema (single screen; conventional recording devices -- separate picture and sound; "given" photographed frame; established printing methods): equipment must be developed that will allow an artist to move easily in his environment with a small single recording instrument -- i.e., not to mention the necessity to evolve circumstances in which an artist can do his work. Later, in assembling his material, he must be able to see and hear the material while combining it, being able to make re-runs on the same material (magnetic tape). He must be able to build his "frame" out of separately-recorded parts with the control of a painter.

SIT-DOWN INTERMISSION: LIGHTS-ON THREE MINUTES

## II. THE WORKS OF JAMES BROUGHTON

(Film comments supplied by Broughton, except as noted)

LOONY TOM THE HAPPY LOVER       10 min.            B&W            1950

This little slapstick comedy has become a film classic on both sides of the Atlantic. An impudent testimony to the pleasures of being alive, it pictures the amorous progress of a prancing, baggy-trousered, bowler-hatted, demented and blissfully happy tramp who capers across a sunlit countryside, making immediate and outrageous love to every woman he encounters. Half Rabelais, half Mack Sennett, LOONY TOM owes a great deal to the brilliant, spirited miming of Kermit Sheets as The Happy Lover.

ADVENTURES OF JIMMY            11 min.            B&W

A satiric fable, in pseudo-documentary style, of the adolescent hero's quest for Life, this film offers a witty comment on the alienated individual. Suffering from a dim awareness that he is not as happy as he ought to be, a disarmingly innocent backwoods boy goes to the big city and meets peculiar frustrations at every turn. Mr. Broughton himself enacts bewildered Jimmy.