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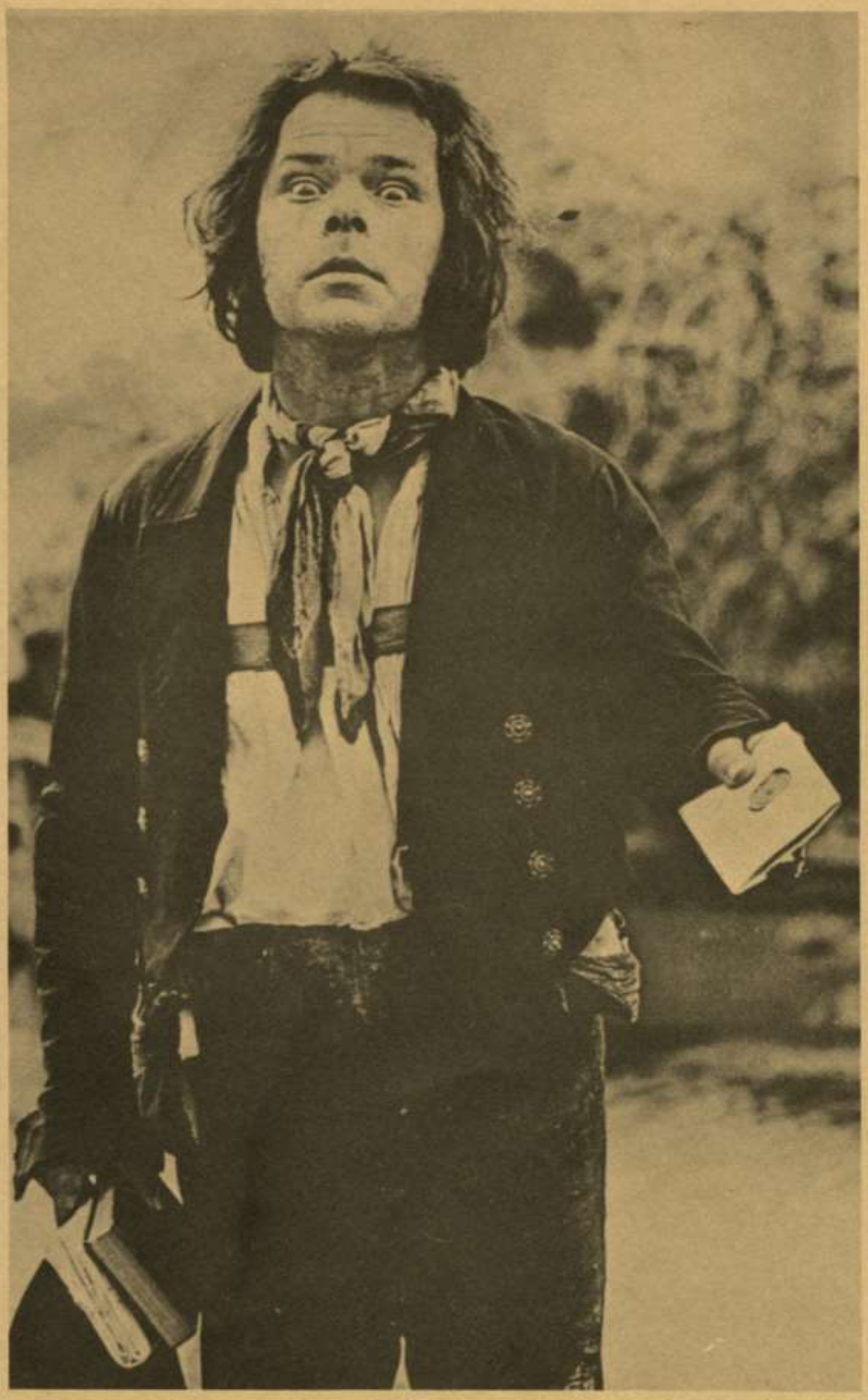

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CONDUCTED BY ROGER EBERT
AT THE FACETS MULTIMEDIA CENTER,
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(Transcribed, Annotated and Edited by Gene Walsh)

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G.W.

"Images at the Horizon"

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(Transcribed, Annotated and Edited by Gene Walsh)

ROGER EBERT: I first saw your work at the 1968 New York Film Festival when you brought SIGNS OF LIFE, which was your first feature-length film. You were a new name to us all at that time, and the New German Cinema itself was also very new, and now my personal opinion is that in the last eleven years—I hope I don't embarrass you by saying this—you have made the *most* interesting films given us by *any* single director. To my mind, you are the most interesting director of the 1970's. Unlike so many others, instead of just returning again and again to the same subject matter and expressing it in exactly the same style, each of your films has been a *new* departure and provided us with a *new* vision.

I think that one way to start this discussion tonight might be to ask you to talk about the three films that were shown here today: the feature-length documentary, LAND OF SILENCE AND DARKNESS, and the two shorter documentaries, THE GREAT ECSTACY OF THE SCULPTOR STEINER and LA SOUFRIERE. I had seen the two shorter documentaries before, but tonight I saw LAND OF SILENCE AND DARKNESS for the first time, and it seemed to me that this film has a certain definite connection with KASPAR HAUSER: EVERY MAN FOR HIMSELF AND GOD AGAINST ALL. Both of these films seem to express your recognition of the fact that we *all* have a desperate need to communicate and that, in particular, a man—a person—who cannot speak and hear and talk and be understood is, in a very tragic way, completely closed off from existing as a human being.

WERNER HERZOG: Yes, it's true. I've always seen that very close connection between those two films. But I would also say LAND OF SILENCE AND DARKNESS is very close to NOSFERATU now, and it's very close to WOYZECK, and, of course, it's very close to STROSZEK and to all the other films that I have made.

But LAND OF SILENCE AND DARKNESS is a film that is particularly close to my heart because it is so pure. It's one of the *purest* films that I have ever made in the sense that it is one in which things are allowed to come across in the most direct way. The fact that it was made with a minimum of machinery and expense by just myself and one cinematographer, Schmidt-Reitwein, made possible this real difference in the directness of its approach.

Another reason that I like to show this film to more intimate audiences like this is because I would like that it should be a source of encouragement for all of you who want to make films. This particular film was made on less than thirty thousand dollars. You should know that you can make films like this almost without any money at all. You can make a film just with the guts, just with the sense that you *have* to make it. In fact, you can make a film like this for *no* money at all! You only have to steal, let's say, fifty thousand feet of raw stock, expropriate a camera for two weeks, and that's it!

(LAUGHTER FROM AUDIENCE)

And so that's another of the reasons why I like to show this film.

Besides, when we tried to figure out the details of my stay here, I personally asked Milos Stehlik, the Director of Facets, and the people at New Yorker Films, who distribute most of my films in this country, to arrange to show some of my documentaries, because they are almost always neglected by the public, and yet for me they are just as important as my feature films. There is something in LAND OF SILENCE AND DARKNESS that is almost like a part of me, but I would say that a film like THE GREAT ECSTACY OF THE SCULPTOR STEINER is a film which is also very close to me in a slightly different way. In STEINER the reasons for this feeling of closeness are, perhaps, even clearer, more nearly at the surface, because it's almost an autobiographical film. At one time I wanted to become a world champion in ski-jumping myself, and I think it is only because I quit my career as a ski-jumper at the age of sixteen that I then really started to make films.

EBERT: When exactly did you start to make films? You must have started very early. You're thirty-six years old now, and so your film, SIGNS OF LIFE, must have been made when you were only twenty-four, and I understand that you made four short films even before that! Could you tell us something about those films?

HERZOG: I started to make films very early. At the age of fourteen or fifteen it was already quite clear to me, apart from becoming a ski-jumper, that I was going to make films. But, of course, I had many years of failures and humiliations. I did all the things that everyone does who tries to make films and doesn't really know what the business is all about: I submitted my projects to several producers and to various television stations and so on,...and *all* of them were rejected. It was very humiliating how these people kicked me out of their offices.

But finally when I was seventeen and a half or almost eighteen...

EBERT: When you were *sixteen*, the networks weren't interested in you?

(LAUGHTER FROM AUDIENCE)

HERZOG: No, it's not like that because by that time I had already submitted one project—it was on reforms in penitentiaries—that those people actually liked very much. They said that they really wanted to make the film, but, since I had had such bad experiences in showing up myself, because I was still a school boy, I didn't want to walk into their office. I just made phone calls, and I wrote letters to them. I even had some letterhead printed to make myself look more impressive. Then, after two months of negotiations—because I wanted to direct the film myself—it was inevitable that I had to see them, and, when I finally walked into their office, a secretary opened the door, and they just looked *beyond* me as if expecting to see the father that had come with his boy!

(LAUGHTER FROM AUDIENCE)

But, of course, there was nobody behind me. All this lasted only ten seconds, and then the whole thing was over, but it made me very mad. Because these people had made such rude and insipid remarks, I thought to myself, "For heaven's sake, what made *them* 'producers,' these assholes?"

(LAUGHTER FROM AUDIENCE)

How did *these* people become producers?

Out of this experience, I discovered that I would never be able to make a film in my whole life if I did not become a producer myself, and so the very same night I started to work in a factory—a steel factory—doing welding, and I did that for two years from eight o'clock at night until six in the morning. During the daytime I was still in school, but in the evenings I was able to make enough money to produce my first three short films.

EBERT: Was your first film shot in 35mm.?

HERZOG: Yes, I started shooting with 35mm. film immediately.

EBERT: What were the subjects of your first films?

HERZOG: My first film, HERCULES, is a film that I do not like very much. I like *all* my films, but there are two among them that I really do not like that much. HERCULES was only a sort of test for me in terms of learning how to edit very diversified materials. It's a film on body building, but it's just too superficial for me to be able to call it a *real* film on body building or anything else.

Then I made GAME IN THE SAND in 1962. Only three or four people have seen it so far, and I really would not want to call this a 'film.' Not as long as I live!

And then I made PRECAUTIONS AGAINST FANATICS and LAST WORDS, but LAST WORDS, a short film that I like *very* much, is a film which was made during the shooting of SIGNS OF LIFE. I had written the screenplay for SIGNS OF LIFE when I was nineteen, but it took me *four* years until I got all the finances together for it. So it was a very, very long hard struggle.

EBERT: In terms of the films that you have made since then, SIGNS OF LIFE is a rather traditional film in style, isn't it?

HERZOG: No, I don't agree. It only looks on the surface as if it were made in a traditional style, but, in fact, it's really a film that is unique in that it has complete innocence. It's my only innocent film. This kind of innocence is something like virginity that is over when once you do it.

EBERT: In other words, since SIGNS OF LIFE was a film that you made without having made another feature, you were able to be completely fresh in your approach toward making it.

HERZOG: No, it's something else. Even today I still am able to approach each film in a fresh way. It's something else. For example, when I see my films in a retrospective—and recently I saw SIGNS OF LIFE in just this sort of a series—I always have the very strong feeling that this particular film is my *only* really innocent film. It was made somehow as if there were no film history. Something like that happens only once in your lifetime, because, when once you have lost this innocence by doing your first film, or maybe your second, or third, then you...

EBERT: Then you become *aware* of yourself as an artist.

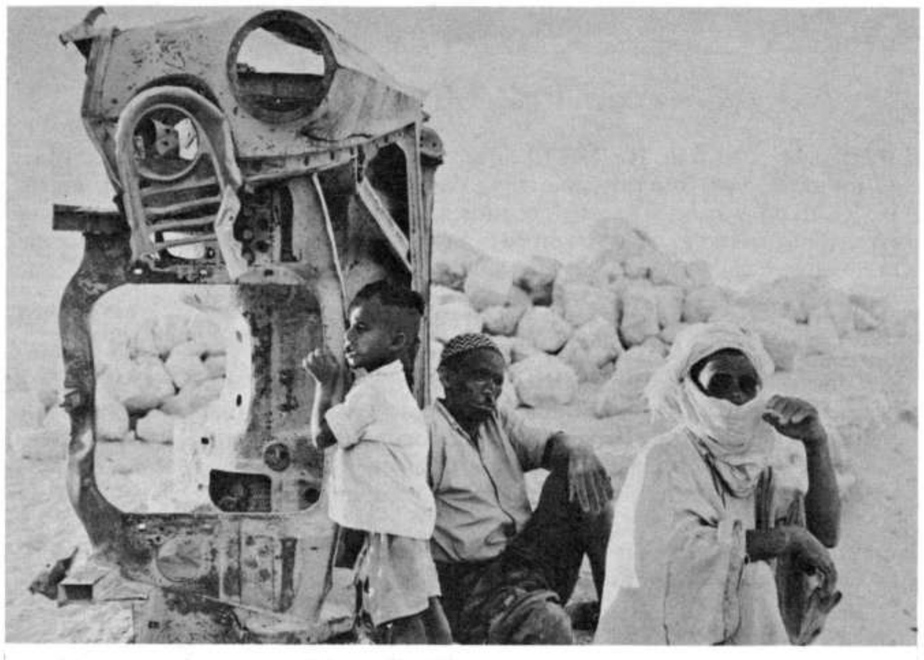
HERZOG: No, but I think we should leave it at that. I cannot explain it any better.

EBERT: Your next film was FATA MORGANA?

HERZOG: Yes.

EBERT: That was a film that when it was first shown in this country—I don't know what kind of reception it got overseas—but it got a very hostile press in New York in particular.

HERZOG: Almost everywhere.



EBERT: I remember at that time all the people who loved SIGNS OF LIFE—when you came back to the New York Film Festival with FATA MORGANA—they said, "Here is this promising young director—this brilliant director from Germany—why does he make such an inaccessible film? Why doesn't he want to make a film that people will want to come to see?"

HERZOG: But it is *not* inaccessible. I found that out, and I told those people immediately, ten years ago, that they would soon get acquainted with this kind of filmmaking, and I think that it has all worked out that way now. After ten years, that film is *still* alive—still people go and see it—and they understand it *much* better now, I think.

It's very strange, but people always have certain expectations. They want me to do certain things that are just in their own minds. They do not see that I also have my needs and my anxieties and my fascinations. Then, for instance, when I come up with a film like NOSFERATU—a *vampire* film—everyone starts to wonder just why I should want to make a vampire film, as if they just cannot believe it, and yet this film is *so* close to everything else that I have made so far!

You know it's very, very difficult for anyone to continue to work in this medium, because there's *always* some sort of public opinion or public expectation which interferes in some way. If I had followed up *all* the public expectations or even just the expectations of the press, I think I wouldn't have been able to make *any* films at all anymore!

Once in a while—very often, in fact—I have thought to myself, "Why are these people so mad? Why are they so insane? Why don't they just accept what I do? Why not just come and have a look at it?" But instead they are always coming toward my work with plans for certain sorts of 'prefabricated houses' already in their minds, and for some reason they expect that my work should follow exactly the pattern of those prefabricated mobile homes which they happen to have sticking somewhere in their brains.

EBERT: And, if we've seen STROSZEK, we know you could never really count on a mobile home!

(LAUGHTER FROM AUDIENCE)

But, if I were asked, and I have not been asked, so I will just, you know, kind of subtly ask myself, the answer to the question, "What is the connection between NOSFERATU and your other films in terms of both subject and theme?" My answer to this would be that in many of your films—both your fictional films and your documentaries—you seem to show a fascination with characters who live at an *extreme* of life. This could be either an extreme personal experience that is *chosen* or an extreme position that is *forced* upon them by circumstances: by a handicap, for example, or by cruel behavior, or by just their inherent oddness. However, when I suggested to you earlier that this was something that I saw again and again in your films—people living at the edge of life or at the extremes of existence—you said that this interpretation was somehow too simple.

HERZOG: Yes, because I think that what you say carries with it an understanding, let's say, of a figure such as Kaspar Hauser, that he was something odd, or something marginal, or something bizarre, or something extreme. But, when you take a look at the film, you will find out very soon that Kaspar is the *only* one who makes sense, the *only* one who is dignified, who has a radical human dignity—and all the rest are insane and bizarre and eccentric. Yes, all the rest are eccentric! And I think that individuals like Kaspar Hauser are not so much 'marginal' figures. They are just very *pure* figures that have somehow been able to survive in a more or less pure form. Sometimes, of course, they are under very heavy pressure, like, let's say, Steiner,[1] or like Fini Straubinger,[2] or even like myself when I was making LA

SOUFRIERE. But, under this sort of pressure, people reveal their various natures to us. It's exactly the same that is done in chemistry when you have a particular substance that is unknown to you. When this happens, you must put this substance under extreme conditions—like extreme heat, extreme pressure, extreme radiation—and it is only *then* that you will be able to find out the essential structure of this substance which you are trying to explain and to discover and to describe.

EBERT: That, in a sense, is what happened in AGUIRRE, THE WRATH OF GOD.

HERZOG: In almost *all* of the films.

EBERT: So, perhaps, when I'm saying that your characters are at extremes, it doesn't necessarily mean that they themselves are 'extreme' objectively, but only that they are in an *extreme* relationship to the society that they find themselves in. Kaspar Hauser, for example, is very much an outsider as he is seen by everybody else who is alive at that time in that particular society.

HERZOG: But he's *not* an outsider: he is the very center, and all the rest are outsiders! That's the point of the film.

I don't know exactly how many of you in this country also think that Kaspar is just some kind of a bizarre strange figure, but, if you do, it's exactly the same thing that has happened with audiences, for example, in Germany. There's so much hatred there against my films that you probably wouldn't even believe it. AGUIRRE got by far the worst reviews that I've seen in ten years for *any* film, and now for NOSFERATU it's still going on and on. In Germany, in my *own* country, people have tried to label me personally as an eccentric, as some sort of strange freak that does not fit into any of their patterns. And that's ridiculous. *They* are insane!

(LAUGHTER FROM AUDIENCE, FOLLOWED BY APPLAUSE)

EBERT: I was rather shocked when you told me that AGUIRRE ran for only three weeks in Munich, which is your home city, and then moved to another theater where it only ran for one additional week. Later, when people there said, "Well, why can't we see it?" you told them that they all could have seen it if only they had given it the proper support. Did you know that AGUIRRE even had a longer run than that right here in Chicago?

HERZOG: Yes.

EBERT: To begin with, I think, there was a built-in resistance on the part of Chicago audiences—and even American audiences in general—to films from Germany from directors that they had not yet heard about, but then an educational process went forward. Places like Facets[3] and the Film Festival[4] and the Film Center[5] began to show all these interesting new *German* films—I'm stressing this point because I think it's generally agreed that many of the most interesting films of the last ten years have been coming out of Germany—with the eventual result that an audience has now developed to the point where your films *do* play here commercially, and, while they don't make as much money as they do in Rome, for example, where your NOSFERATU has just broken the house record recently set by GREASE, and, while we realize that that degree of commercial success is probably *not* going to happen in Chicago for quite a few years, nevertheless, the turnout here tonight, for example, and the successful commercial runs of your films in this city would seem to indicate that you are not considered by us to be quite as 'bizarre,' shall we say, as you are in Germany.

HERZOG: Yes, that's true, and it's also true that during this time my only means of survival has been on the basis of showings of my films *outside* of Germany, like in Algeria or in Mexico or in France or in Yugoslavia or here in the United States. In Germany I have had to work for eleven years in almost a total void without any response at all. There was *some* response, of course, from a small flock of friends and believers who would come to see *all* my films—but, although you can write

books or do paintings for ten or eleven years without having any sizeble public response, for me to be able to survive in filmmaking for so long has been a complete miracle. I do not fully understand how I have managed to survive all this time, but probably the most important factor in my survival has been the reception of my films outside Germany—particularly in the United States—which has grown more and more through the years. That you are here now and that you are looking at my films is the basis for my survival, and it has been the basis for my survival for at least a decade. That's why I like to come here. I have no other specific reason for coming here. Usually I would much rather go to more remote places. Chicago is very big, and I would prefer to go to smaller places which are, like Mongolia, still unexplored.

EBERT: Unfortunately there are whole states in the United States where a sub-titled film has never yet played commercially.

HERZOG: Yes, it's a great problem for many people here in this country to accept a culture that is not their own, because this country still is struggling very hard just to define its own cultures. It has so many roots and so many different ethnic minorities, and they all are still in a process of amalgamation. What this means is that whenever something comes toward them from outside, they will always try to keep their 'fences' completely closed. So it really is not surprising that it sometimes takes very, very long in order to jump those fences!

EBERT: You might want to say something about your theory that Americans are, in fact, much more bizarre than they believe.

HERZOG: Another thing about Americans that I've said before is that these people here believe that they are normal, that they make sense, and that the *rest* of the world is exotic. They do not seem to understand that they are the *most* exotic people in the world right now. Believe me, I say this with a *lot* of sympathy!

(LAUGHTER FROM AUDIENCE)

I have been in the United States a couple of times now, and every single time I come here I'm surprised all over again. In San Francisco, for example, I switched on the television, and there was this preacher who for *four* hours was screaming for money! Without even a break for commercials!

(LAUGHTER FROM AUDIENCE)

And that's not an event that only takes place somewhere in California. This program is broadcast nationwide! His name, I think, is Scott, a white-haired...

EBERT: Did you get his address?

HERZOG: No, but there are many wonderful preachers all around, and I like them *very* much! I would like to get in closer touch with them.

EBERT: Was this sort of vision of the United States one of the main reasons why you wanted to make STOSZEK and your documentary on auctioneers, HOW MUCH WOOD WOULD A WOODCHUCK CHUCK?

HERZOG: The film about auctioneers is something quite different. It's about discovering the *ultimate* language—the very last poetry that is ultimately imaginable—and about just how far language itself can go in this capitalistic system. Every single system develops its own sort of *extreme* language. For example, in Germany we've developed the language of propaganda to a still unchallenged extreme. Or, for another example, the Orthodox Church has developed the use of ritual chant in their liturgy in a way that is also unparalleled and quite extreme. And now this capitalistic society has begun to develop its own sort of an ultimate language which is, for me, the language of the auctioneers!

EBERT: What's fascinating though is that you would want to make a film about somebody who talks as fast as it is possible to talk and yet still want to make other films about people who do not talk at all and cannot even hear or see.

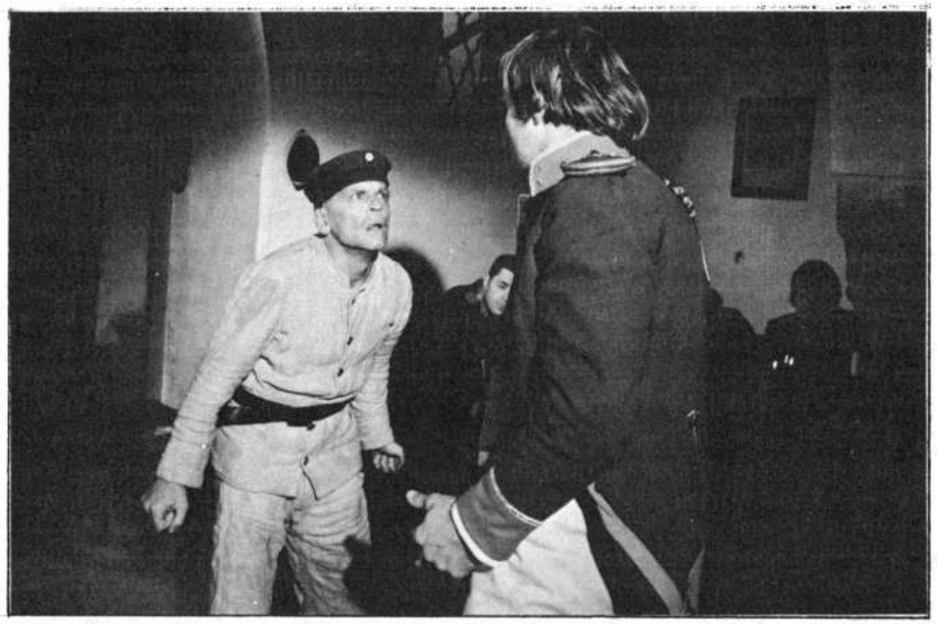
HERZOG: But with the auctioneers it's not *only* talking fast. It's almost like a ritualistic incantation. It has a common borderline with the last poetry that is possible for us, and it is very close to music as well.

But, anyway, STROSZEK goes more vitally into what I'm concerned with, because in Western Europe, in particular, there is *such* a strong domination of American culture and American films! And *all* of us who are working in filmmaking have to deal with this sort of domination. For me, it was particularly important to define my position about this country and its culture, and that's one of the major reasons why I made STROSZEK.

But another important reason for making STROSZEK was that I originally wanted to make a film of WOYZECK with Bruno. WOYZECK, you know, is a subject that goes back to a theater-fragment by a German poet, Georg Büchner, who died in 1837. He was probably the *most* ingenious writer for the stage that we ever had, and Büchner, who unfortunately died at the age of twenty-three, left his drama WOYZECK, unfinished, as just a fragment. Nobody even knows for certain the exact sequence of his scenes, but, even so, it's extraordinary! It's really the most remarkable and probably the strongest drama-text that has ever been written in the

German language, and I wanted to make this text into a film with Bruno. But then I had some afterthoughts, and I had the feeling that it was *not* Bruno who should be the one to play in WOYZECK, and so I told him, "Bruno, I'm going to invent a story for you, not a WOYZECK but something with a basic feeling like WOYZECK in it." And so I wrote STROSZEK, although WOYZECK was still on my mind, and it still kept on bothering me.

Then last year right after I shot NOSFERATU, the vampire film, only five days later, I shot WOYZECK with the same crew and the same leading actor, Klaus Kinski, who is known to you as 'Aguirre.' But now the situation is such that you will probably see WOYZECK *before* you will see NOSFERATU here in this country.



EBERT: Since you mentioned Bruno S, who is the person who plays 'Kaspar Hauser' and who also, of course, is the star of STROSZEK, perhaps you could talk to us a little bit about your use of Bruno and his feelings about being in movies and what you describe as his 'twenty-three years in captivity.'

HERZOG: Well, when you ask me about the *use* of Bruno...

EBERT: Or the *collaboration* with him, I should have said.

HERZOG: Yes, but still that always implies a question of morality.

EBERT: I didn't intend...

HERZOG: And, when one speaks about the *use* of Bruno, it always sounds like an accusation, and so I will take it as that!

(LAUGHTER FROM AUDIENCE)

Yes, because to make a film with a man like him always has a question of morality involved, and, I think, this was the all-pervading problem that we were aware of during the shooting of both the films that we made with him.

Perhaps I have to explain a little bit about Bruno so that you can understand. He was born as an illegitimate child to a prostitute in Berlin, and she really did not want to have a baby so she used to beat him. Then, when he was three, she beat him so hard that he lost his power of speech, and this was a perfect pretext for her to put him away into an asylum for retarded children, a place where he *definitely* did not belong. He was very much afraid of being in this situation because the other children in that place were either insane or extremely retarded, and he was *quite* smart. So, at the age of nine, after six years of captivity in there, he started trying to escape, but then, when he finally did escape, he was captured and put into a correctional institution. From there he escaped again and again, and each time he was put into more and more severe correctional institutions. Eventually he developed a long record of minor criminal offenses: for example, for vagrancy or public indecency. One of these times he broke into a car in wintertime when it was snowing, and he slept inside the car. Next morning the police dragged him out, and for this he was given a five months' term in prison. And so, all together, he was forced to spend a total of twenty-three years in this kind of captivity, and, as a result, in many ways he's been almost completely destroyed. By the time I met him, he was really as badly mutilated as any man I have ever seen in all my life, but, even so, in terms of making a film with him, once you have decided to make that film—or *any* film, for that matter—on the very bottom line of things, it must always be an exchange of services. It's always an exchange of *using* each other for the sake of a particular project, for the realization of a certain film that we have decided to make together. Bruno knew that each of us—myself as much as anyone else—would have to submit our private feelings and our laziness and our personal desires to that final goal that we all had together. I think that Bruno understood this completely.

One signal that he understood all this—one particular thing that was very significant for me—was that for the entire six weeks of shooting for KASPAR HAUSER he did not even once take off his costume. He actually slept in his costume all the time. In the little town where we shot that film we were staying in a hotel, but, since Bruno was always in a situation in which he believed that he might need to escape and run away immediately, he never slept in the bed. It was really very pathetic. He just had a pillow and a blanket on the ground right next to the exit-door.

On another occasion I also spent some time with him in his own apartment. Here we slept in the same room, but one day I had to get up very early at 5:30 in the morning while Bruno was still there snoring, and so, before leaving, I said, "Bruno," very quietly to him to tell him that I was going. His reaction to this was so pathetic. It was just as if you had hit him with a bullet. He jumped right out of that bed and was standing there, and he said, "Yes!" just as if he were going to have to run.

Really, things like that are *so* tragic that, of course, it is a very, very important question whether or not one should ever make a film with him at all or just keep your hands off entirely. But, in this particular instance, I think Bruno understood that this was also to be a film *about* him, that it was also going to be a way of revealing his own situation to him. It was a way of making things more 'transparent' to him, and I think he understood that. But he also understood that six weeks of shooting a film could never repair all the damages that already had been done to him.

Still there remains a very, very deep loneliness in that man and a basic distrust of *any* human being. Even so, there were sometimes signals of trust. For example, when he would want to be very affectionate but could not express it directly in words, he would come and grab and squeeze my fingertip. But, then, the very next

moment he would accuse me of stealing his salary away from him simply because I had opened a bank account for him. I had even asked him before to do this for himself. The reason that I had tried to talk him into doing this was because at night, when he would go to a bar, he would just get himself drunk and toss his money around so that by the next morning he would always have spent all of his salary. That's why we opened this bank account for him, but he thought there was a big conspiracy going on between me and the boss of the bank to steal the money back from him again. So one day I asked the boss of that bank to have lunch with us so that he could explain to Bruno that there was no conspiracy, and this man tried for *two* hours to explain to Bruno that only he himself with his own signature could withdraw any money from that account whenever he wished to do so, but Bruno *still* wouldn't believe it. So we took all the money out, and we left it in his closet! But I understand that he finally keeps his own bank account now, that he finally trusts in it.

I also know that he is *still* obsessed with death. For example, his greatest obsession during the shooting of KASPAR HAUSER involved his scene in the morgue with that big stone table. He wanted to *have* that table! He always said to me, "This is the table of truth, because we are *all* going to end up here stark naked, and no one will be any different." This was the table of truth for Bruno, but it weighed almost a ton, and so we couldn't buy it. Finally I bought him a table out of a surgery-room, which had flexible parts all over it—a *really* wonderful one!—and he keeps it now in his apartment.

Yes, now his situation has somewhat improved. He has moved into a three-room apartment which you can see for yourself in the film STROSZEK. Yes, part of that film was shot in his own apartment, and there you will see the piano, for example, which he bought with his salary from KASPAR HAUSER. So his personal conditions have improved slightly, but not drastically, because he's still doing a job in a steel factory in Berlin. He has never quit that job. We only shot these two films during his vacations.

EBERT: You told me earlier that Bruno to this day in Germany is actually better known as a street musician than as a film personality.

HERZOG: That only pertains to the situation in Berlin where he lives and where he's been a street singer for twelve years. He knows by now every single backyard in Berlin, and all the people there also know him. I only mentioned this to you because I wanted you to know that in making our film it was not so much a question of us just dragging him out into the light in front of cameras. By the time that the film was made, he had already been a public figure in Berlin making appearances in front of small crowds in backyards for at least a dozen years. So it really was not so shocking for him to be in a film. Besides he had already been in a film before this, a semi-documentary by a young Berlin film-maker, an excellent movie called BRUNO THE BLACK.[6] That, in fact, is how I discovered him.

EBERT: When you said that you spent ten years making films without having very much financial support or even developing very much of a following in Germany, I was going to ask you if it was particularly difficult to finance films when you have a fairly unpredictable person in the lead like Bruno, but, then, it occurred to me that you would probably *never* make a film that was easy to finance because, in addition to the difficulties that are often inherent in film-making, you *always* make films which seem to be almost impossible to make anyway: for example, AGUIRRE, THE WRATH OF GOD.

HERZOG: Yes, people in some of the studios have asked me, "How, for heaven's sake, could you possibly have produced that film yourself? It must have cost five million dollars at least!" Then, when I told them that it was made for only three hundred twenty thousand dollars, they simply didn't believe me. They just thought I was a liar. They *still* do not believe me, but it's the truth!

Here in this country you always have the inclination to speak about money, as if money in itself could ever produce a film! As if money had *ever* moved a mountain. It is *never* money that moves a mountain!

EBERT: Not money, but will.

HERZOG: No, it's more than that. It's faith or spirit—people who fight for their lives—or just sheer guts! But it has never been cash money that's made my films. Of course, cash money has always been involved—it's like some sort of 'grease' that keeps things going—but it's only one of the several components that go into making films. It is *never* money alone that makes films. It is not money that moves a mountain!

WORKSHOP MEMBER #1: You told us where you found Bruno, but where did you find the actors who play the various Americans in STROSZEK? Were they *all* from Wisconsin?

HERZOG: Yes, I found them *all* in Plainfield, Wisconsin, which is called 'Railroad Flats' in the film, but, as a matter of fact, 'Railroad Flats' is really this place named Plainfield, Wisconsin, a little town of four hundred eighty people. In this place, within five years, *eight* of these people became mass murderers.!

(EXCLAMATIONS OF SURPRISE AND SOME LAUGHTER FROM AUDIENCE)

And the most notorious case—one which you might have heard about—was Ed Gein, the man who decapitated and skinned people and made a throne-seat out of human flesh and other things like that! He was a man from Plainfield, Wisconsin. I went there with a friend of mine, Errol Morris, who has now made an excellent film. This is his first film, and it is called GATES OF HEAVEN. Try to see that film! Did you know that I had to push him very hard in order to get him to make that film? It was the type of situation where he was always complaining to me that he had no money to make a film, and so I finally said to him, "You just don't have the guts to do it!" I even said, "But, if you *do* start to make your film tomorrow, I'm going to eat my shoes!"—and I *did* so!

(LAUGHTER FROM AUDIENCE)

That's why I'm wearing new boots today!

But, anyway, Errol Morris had been investigating all these murder cases for two years, and he had about five thousand pages of transcripts. Really incredible stuff! But the reason that I ended up in Plainfield, Wisconsin, was because of one particular question that had arisen from all this research. He had found out that Ed Gein had also dug up graves—it's rather well-known this fact—but, in addition, he had also found out that all these dug-up graves made a perfect circle and that the very center of this circle was the grave of Ed Gein's mother! So naturally we were *very* curious to find out if he had also excavated the body of his own mother, and the only real way to find out the answer to this was by going at night and digging in that graveyard!

So, after I had completed some shooting in Alaska for HEART OF GLASS, we made an appointment to meet at a certain date down in Plainfield, Wisconsin.

EBERT: Did he *really* dig up his mother?

HERZOG: I don't know, because we never ended up digging in that graveyard, and I'll tell you why. It was because my friend did not show up! Of course, I was very much interested in finding out the answer myself, but I would not do it alone. It was primarily Errol Morris' own battle to find this answer out. So, when he did not show up, I called him and said, "I think it is good that we did not do it, because, sometimes, it is better and more valuable to have an *open* question than to have one that is answered. To have to keep this question open—did he really dig up his mother or not?—and not knowing is *much* more exciting and *much* more rewarding than simply knowing the real answer.

So, now, I think it was good that he was such a mess and did not show up, but, when he didn't show up, at *that* time, our car had broken down in Plainfield, Wisconsin, and there was no garage anywhere around. We asked people if there was anyone there who could help us, and they all said, "Yes, there's a wreckage-yard just a mile outside of town." So we went there, and there was this man, and I liked him *so* much...

(LAUGHTER FROM AUDIENCE)

But that wreckage-yard itself was so sad with all these ducks sitting around in the cold, and this man who owned it had an Indian assistant whom he used to shout at and kick in the ass!

Then, a year later, when I came back to film STROSZEK, I found him again, and I said, "I want to make a movie here. Where is your assistant, that Indian who works for you?" and he said, "What Indian?" He didn't even remember the Indian because he had hired that guy for one day and was so dissatisfied with him that he had fired him that very same evening. He didn't even remember at first that he had ever hired that man once! But we finally tracked that Indian down.

WORKSHOP MEMBER #2: In STROSZEK those two people on their tractors carrying guns was that really happening out there?

HERZOG: No, that was invented, but actually something like that might have happened at any moment. It is really very dangerous there in Plainfield, because those people are all so trigger-happy that sometimes they will just shoot instantly at whatever moves. So, you see, it was probably a really good thing that we did not dig in that graveyard there, because, if they had seen us in the graveyard digging, they might not have asked questions but just opened fire!

During the filming of STROSZEK, even then, there were several serious shooting incidents because it was the hunting season. As you may know, each season there are some two hundred fifty thousand hunters that come up to this area for deer hunting.

During this time, I had asked my editor, Beate Mainka-Jellinghaus to come with us on location. She was so fed up with just sitting all the time in the editing-room that finally I said to her, "Please come with us and do continuity." But, when she got there, it was so *extremely* cold that she decided to wear this reindeer coat which came all the way down to her ankles, and, wearing this coat, she was just walking across an open field when suddenly a police-car stopped, and these two cops rushed out and jumped her, just like on a football field! They brought her down to the ground because they were quite convinced that if she had walked another fifty yards she would have been shot!

Did you know that *every* year in that town they shoot about fifteen people and that

they also shoot about one hundred fifty cows!

(LAUGHTER FROM AUDIENCE)

And do you know in Plainfield, Wisconsin, what the farmers do? With white oil-paint, they write on their animals in great big letters: C O W. This is a *cow*!

(LAUGHTER FROM AUDIENCE)

Oh, it's a *wonderful* place!

(LAUGHTER FROM AUDIENCE)

Well, you would like it there. You know there are some of these places in the United States where all the lines of force somehow cross each other almost like knots, like a certain sort of concentration of what's going on in the rest of the United States. These are places like the Stock Exchange on Wall Street, like San Quentin prison, like Disneyland, like Las Vegas,...and like Plainfield, Wisconsin! Please remember that town!

EBERT: I realize I probably shouldn't ask this question, but which of your films do you think is your best film? Is it AGUIRRE or EVEN DWARFS STARTED SMALL or, perhaps, HEART OF GLASS?

HERZOG: I never speak about my *best* film. I really like them *all* very much, with the exception of the first two which I do not like that much. I like them *all* like children. Children are never perfect, and they all have their weaknesses and their strong points, but what matters is that they are *alive*. All these films are still very much alive so I wouldn't be able to give a preference to any individual one. Even so, however, I do have the feeling that a film like EVEN DWARFS STARTED SMALL is going to outlive AGUIRRE. It's going to become older. Just as you might predict that, since this particular child is not very strong physically, as a man, he will probably not grow older than—let's say—sixty, whereas another child may live to become ninety, so, in a similar way, I think that DWARFS will outlive AGUIRRE, but, then again, maybe I am wrong.

EBERT: I'm handicapped at this point because EVEN DWARFS STARTED SMALL is one of the few films that you have made that I have never seen, but I would like to say that I do find HEART OF GLASS to be terrifically moving, profoundly mysterious and poetic.

HERZOG: Thank you for saying that, because this film, in particular, has had *very* bad press here in this country.

EBERT: It made *every* ten best list here in Chicago.

HERZOG: Yes, but, generally speaking, it is *still* one of those films that has not been accepted, particularly not here in this country, and I like that film very much because I learned so much from having made it.

During the preliminary tests we arranged before we shot HEART OF GLASS, we saw many interesting examples of just how extremely well memory works under hypnosis. One of the most fascinating things that I learned is the extent to which people can bring out something that is hidden very deep inside and perform it publicly in their state of trance.

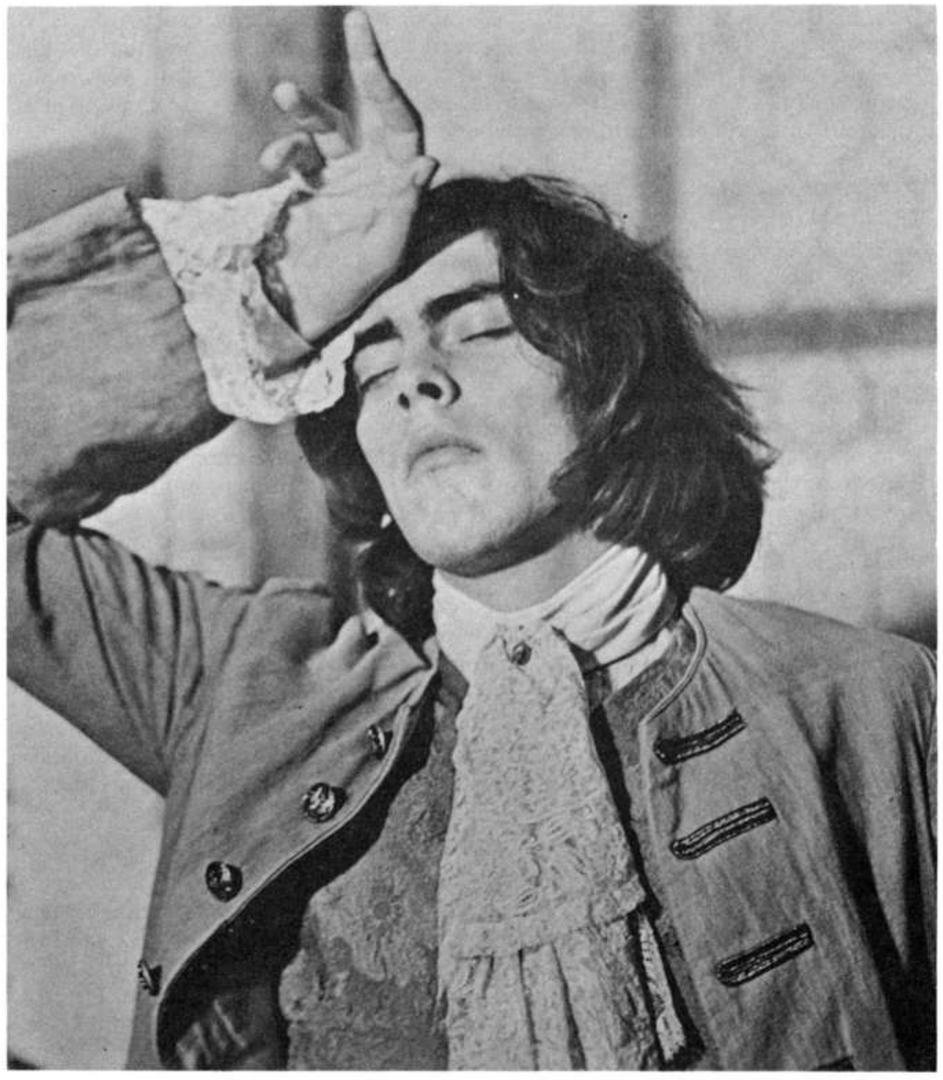
But now I have gone beyond that. For example, I have shown films to audiences already under hypnosis. In order to accomplish this, I went to a theatre and instructed all the people there that I would show a film to them, and that, if they wished, they could experience this film under hypnosis. This way I discovered that, if you look at a film under hypnosis, you *may* be able to have visionary experiences of a type that you have never had before. Of course, it does not work in exactly the same way with everyone. There are a lot of variations. In fact, every single person saw the film in a different way, but I would say that thirty per cent of the people who saw the film under hypnosis had absolutely unique visionary experiences.

One purpose of this experiment in hypnotism was to discover to what extent it would be possible to bring out and emphasize those 'poetic' visionary qualities that are hidden inside so many people. So, in order to find out just how inventive they really were, I hypnotized them. First I told them, "You are an inventor of great genius, and you are working on an insane, beautiful invention," and then I told them, "Invent now, and, when I come to you and put my hand on your shoulder, you will tell me what you are inventing, exactly what sort of machinery it is that you have created." And the results were so incredible that you just wouldn't even believe it! So much imagination it was just incredible!

And then I tried to provoke poetic language out of people who had never before even been in touch with any kind of poetry. But you know you cannot simply say to them, "Now you are a great poet." If you were to do this, they would not become great poets. They would not even be able to write or produce a single line of poetry. It's always a question of *how* you suggest it to them. So, in this instance, what I suggested to them was that they were travelling into a strange, exotic, beautiful country with forms of jungle, birds and trees that they had never seen before in all their lives and that for the first time they were going to set foot on an island which had not been visited for hundreds of years. And I told them that, when they were

walking through this jungle, they would come across a huge rock and that, when they took a closer look, they would see that this was not just an ordinary rock but was instead one solid, smooth piece of emerald. And I told them that there was a poet five hundred years ago—a holy monk who had lived on this island and who was a *great* poet—and he had left an inscription on this rock. It took him all of his life to carve this inscription because the emerald was so hard. It took him all of his life to engrave with a chisel and a hammer this one single poem on the rock. And then I told them, "Now, when I put my hand on your shoulder, you will open your eyes, and you will be the first one who is privileged to see and read this poem." And so I put my hand on the shoulder of a man who was at least fifty-five years old and who was working in a horse-stable—a stable-cleaner without *any* formal education—and this man started to 'read' a poem that was really very beautiful. With a very strange voice, he started to recite, and here is what he said: "Why can't we drink the moon? Why is there no vessel to hold it?" And it went on and on like this, and it was very, very beautiful.

But, after that, I decided to stop doing these tests because I did not have a clear enough idea of exactly what I was going to study, and tests of this kind should be done very carefully and cautiously because they also imply certain definite risks.



At the present time, I think that we do not know very much about the process of vision itself. We know *so* very little about it, and, with this kind of experimental work that I have been describing, we might soon be able to learn a little bit more. This kind of knowledge is precisely what we *need*. We need it very urgently because we live in a society that has *no* adequate images anymore, and, if we do not find adequate images and an adequate language for our civilization with which to express them, we will die out like the dinosaurs. It's as simple as that! We have already recognized that problems like the energy shortage or the overpopulation of the world or the environmental crisis are great dangers for our society and for our kind of civilization, but I think it has not yet been understood widely enough that we also absolutely *need* new images.

WORKSHOP MEMBER #3: In relation to your statement about new images, I've recently seen NOSFERATU in a pre-release screening, and I believe that FATA MORGANA, HEART OF GLASS, and NOSFERATU are your most fully realized films in terms of what you believe about the importance of creating new images. I was wondering if possibly you feel the same way?

HERZOG: To some extent, yes, but I think that this same striving—this *trying* to articulate new images—is present in *all* my films.

One should never attempt to define this process *just* in terms of the images that you see on the screen, because it also involves a new form of 'emotionality' which somehow underlies the images in *all* these films. For example, if all of you had not seen LAND OF SILENCE AND DARKNESS and if I were to show you only the last five minutes of the film—the scene where there's a man who embraces a tree—all of you would probably think, "Well, there's a man who embraces a tree," and that's all. What's happening is really very simple: you just see a man who feels and embraces a tree, and that *is* all, but, if you had seen the *entire* film, then you would have received this scene and this image with a different dimension of depth and insight. It requires that additional one and a half hours of film preceding this scene to make you receptive and sensitive enough to be able to understand that this is one of the deepest moments you can ever encounter in the cinema.

So, you see, it's not *just* the image itself which conveys this meaning, but it's *very* hard to verbalize exactly what I mean. Perhaps, since you seem to have some sympathy for my films, you will also be able to understand what I mean, but I know I cannot really teach this to you. I cannot teach you. You have to see it for yourself. You have to be able to sense it directly. That is why the films count much more than anything I could possibly tell you. It's misleading to have me here and have all this attention focused on me personally because the *only* thing that really counts is what you see on the screen.

Neither do I want to take the privilege away from you of discovering certain things for yourself nor do I want to 'squeeze' into you certain opinions of my own—yet it has happened very often to me that, when I've tried to verbalize and to explain on a very personal level what I meant to express in my films, people take me like Moses—like a prophet of some sort—and then they say, "Well, but the films don't fulfill exactly what he says. They just don't make sense the way he says they do." Very often—very, very often, in fact—I have run into trouble of this kind because what I say often does not seem to make sense for people in respect to the films that they have seen. Therefore, I hesitate at this time—or *any* time—to give you a 'recipe' for understanding them.

WORKSHOP MEMBER #4: I also saw a pre-release screening of the ninety-four minute American version of NOSFERATU, and I noticed that several scenes are missing which were described in articles about the production of the film—such as, for example, a certain scene with Clemens Scheitz that shows him spreading the plague and also a scene where Klaus Kinski as 'Nosferatu' frightens horses that are on the horizon just by making a slight gesture—and I was wondering if there is a different length or slightly different content in the German language version and if there is any way that we will be able to see *that* version?

HERZOG: Yes, what you have read is true. These scenes do, in fact, exist, but they never were part of the completed film, neither in the German nor in the English version. As you seem to know, we shot the film in two languages, in German and in English, and both versions are slightly different from each other, but in substance

they are the same. These two scenes that you have mentioned were left out of *both* versions in very early stages of the editing.

Both these scenes in and of themselves were very beautiful, particularly the scene where the vampire frightens the horses: in this scene there are some horses grazing on the meadow, and he just stands there and very slowly raises his arm, and he has long claws, and he only does just *that* and the horses go off in panic! We had an explosive device behind the camera, of course, with the fuse set to go off at the very moment he does that, and this scene looked very good on the screen, but, in context with the scene that was shown right before, it looked too much like a circus trick, and, in the context of the entire film, I didn't like it anymore.

Now, in regard to your question about the scene involving Clemens Scheitz, there are actually *two* scenes that I cut out which are also very good scenes in themselves, and I've even shot certain other longer sequences that are entirely cut out of the final version of the film.

Exactly the same thing has happened to *all* my films. In AGUIRRE, for example, I had at least one more hour of very, very beautiful material that is not in the film now, and also in KASPAR HAUSER, there were certain scenes that simply deviated too far when seen in the film's full context. During the editing of every film, one has to undergo this kind of cruelty which makes it necessary for you to just tear these scenes from your heart and throw them away and leave them. This is one of the most painful lessons that you have to learn when you make films—that in *each* film there is some sort of an unique inner timing that must be discovered and respected so that this particular subject will *work* for an audience.

And now, as to your question about the difference in the German and the English versions, you should know that only here in the United States have we decided to cut it down by a couple of minutes. I made all these cuts myself, and, although I never thought I would want to do something like this, in making these cuts I have really learned something.

Before making these cuts, we first showed this film in previews, and for these previews we had a very, very average kind of American audience—taxi drivers, for example, and people who just incidentally strolled into the theatre—and I found out that NOSFERATU, in its original cut, in certain moments, all of a sudden, became boring for these audiences. It took a quarter of an hour of strong film after these sequences to pull these audiences back into the film.

So, by making these cuts on NOSFERATU, I did exactly the same thing that I had already done for THE GREAT ECSTACY OF THE SCULPTOR STEINER. Basically I made that film for television, but, when it was finished, I ended up with a film that was exactly one hour long. I wanted to have this film televised nationwide in Germany, but the people at the television stations went out of their minds when I came to them with this sixty-minute film, because in Germany we have a very strongly structured pattern for showing things on television. We have—let's say—fifteen minutes of news, no commercials, and then forty-five minutes of documentaries. Forty-five minutes, that's the length of our television documentaries, and so they said to me, "We cannot show this film because it's one hour long, and we would have to change the entire structure of television in order for us to show it!"—this structure is extremely complicated in West Germany because it's state-owned, and the Federation is involved in all of this—and so I said to them, "Let me try to cut it down to forty-five minutes." Then they said, "If you do that, *please* try to make it forty-four minutes and ten seconds long, because we absolutely *need* another fifty seconds for station identification and the introduction for the

film." So I went back to the film, and I made it exactly forty-four minutes and ten seconds long. In doing this, I did not feel I had lost a 'jewel' out of my crown, because I consider filmmaking as a craft, and I am a craftsman.

In the same way, in regard to NOSFERATU, I learned that for wider audiences in America the film in its original form would not work properly—so what we are doing now is to release the film in America in the larger cities in the German-language version with English subtitles, and then later we will also show the film in more remote areas in the English version which has been cut by a couple of minutes, and this is all right with me. I do not feel hurt about it. Nobody at Fox ever insisted that these cuts be made.

But I must tell you that those preview screenings were such a cruelty! People were asked to fill out and return evaluation cards which asked, "How much did you like the film?" and then you were asked to give the film an 'excellent' or 'very good' or 'good' or 'mediocre' or 'bad' or 'very bad'—and many of these people were so mad at the film that they made a new category on their cards and crossed it, and this category said, 'The pits!'

(LAUGHTER FROM AUDIENCE)

And when you get *that* back, I mean, *hundreds* of those cards...

(LAUGHTER FROM AUDIENCE)

To release a film and to move it out to audiences is *always* a process of extreme cruelty, and one has to learn how to survive it. That's a real art. You have to survive this sort of being kicked in your belly and being kicked in your ass and being slapped in your face—and so, after all, I think that the film is all right like that! People who have seen it with these cuts really don't miss anything.

EBERT: 20th Century Fox is probably getting all its money back in the French and Italian releases alone.

HERZOG: No, not from the French release, because NOSFERATU was a co-production with Gaumont, and Gaumont took all the French territories, and not Fox.

But in France NOSFERATU was extremely successful. It had an amazing amount of spectators. It's a miracle to me. I don't understand it. We had eighty-five thousand spectators in the first week in Paris alone! That's insane for me. It was only out-done by STAR WARS!

(LAUGHTER FROM AUDIENCE)

And for Rome I didn't get the exact figures, but Fox told me that in Italy alone they would get their money back.

All that success in France and Italy gives me a very good feeling because now we are not under so much pressure to desperately make every last quick dollar out of this country by pushing it with an insane sort of campaign. You know this kind of bullshit that sometimes goes on!

WORKSHOP MEMBER #4: Could I ask you a second question very briefly? Your films seem to have a great deal of spontaneity, but yet there's such a very calculated beauty about Schmidt-Reitwein's images. The lighting and even the exact time of day seem to be very calculated, almost to the degree that is found in Vermeer's paintings. For example, there's a moment in LA SOUFRIERE that the camera goes toward the sun—it's a 'lens filter' effect just like the cover of the current Popol Vuh album—or in NOSFERATU you have a moment where the camera goes up to the impending clouds just when the character played by Bruno Ganz is wondering about his journey. He comes to the mountain. Then he hears the rumbling, and these clouds are coming in. All these images seem to be so extremely meticulous, but yet there remains a definite feeling of spontaneity.

HERZOG: Yes, you are right. Those images are very, very precisely planned. We had a very clear concept of what we were going to do, and Schmidt-Reitwein is one of the most excellent cameramen in the world at organizing light—at knowing exactly how to light a scene—in order to get these particular effects.

When I first met Schmidt-Reitwein, I saw that he had something very particular about him. He's a man who had spent three and a half years in prison in Bautzen in East Germany in solitary confinement. As a result, this man sees certain things that other people do not see any more, and so I said to him, "Please come and live with me," and we lived together for five years in the same house, and *then* we went to make films together.

For NOSFERATU we did these scenes so precisely because we knew we were working in a very special field—namely the field of a particular kind of 'genre' film which had its own specific rituals and narrative laws and mythic figures that have all been well-known to audiences for at least half a century now. It is just as if, for example, I were going to make a 'western,' and, by the way, that is *one* thing that I am *not* going to do!

(LAUGHTER FROM AUDIENCE)

But, if I *were* going to make a 'western,' however, first I would ask myself, "What is this particular genre about? What are its basic principles? How an I going to modify and develop this genre further?"

And so one of the reasons for this precision in regard to the images is because the genre of vampire films requires extreme stylization, and you have to work very precisely in order to achieve that exact level of stylization.

But it is also true that very much of what you think may be stylization and deliberate construction still may have developed instinctively. It's hard to explain, but, for example, that scene on the mountain with the clouds came about because I simply *liked* those clouds, and I said, "Since we still have film in the camera, let's go ahead and film these clouds." Now, from the viewpoint of narration, it does not make any sense at all to show clouds that barely move for two full minutes, yet in terms of the over-all context it's very beautiful and necessary.

On the other hand, some kind of construction is also necessary once in a while. For example, the final shot in NOSFERATU was filmed on a sandy plain in Holland, and there was a very strong wind so that the sand was blowing at the height of our ankles, and, for this scene, a horse with his black rider is supposed to gallop toward the horizon. In order to obtain the proper effect, I shot, separately from that scene, shots of clouds in single-fram exposure—about one frame every ten seconds—which were then incorporated into the original image, and, when we did this, we turned the shots of the clouds around so that the clouds which you are seeing are actually upside down. It produces a very, very strange effect, and I like it *very* much.

WORKSHOP MEMBER #5: To what degree are your films preconceived, and to what degree are they created as you shoot them?

HERZOG: You should extend your question even further and ask me to what degree are my films developed during editing as well?

But it's not easy to answer your question in a general way because each film somehow has been quite different. But, speaking as generally as possible, I would say that all my screenplays have been written basically as prose-texts. The word 'camera' never even appears in any of these texts, and I would say that I've written most of the dialogue for most of the films very often at the very last moment. During the shooting of both AGUIRRE and KASPAR HAUSER, for example, I didn't even know the dialogue myself ten minutes prior to the shooting, and, then, under that enormous pressure of getting everything ready, I absolutely had to produce something, and so I finally wrote the dialogue!

In a similar way, very often I have changed the scripts rather drastically during the shooting and introduced many entirely new scenes into many of the films. In STROSZEK, for example, the end of the film is now quite different from the way it was originally described in the screenplay. AGUIRRE had a completely different beginning and a completely different ending in the screenplay, and both of these were changed during the shooting. Originally I had wanted to open AGUIRRE with the whole army up on that sixteen thousand foot high glacier. First you would see a thin thread of animals—of pigs—four hundred of them—moving across the glacier. They would be completely dizzy and staggering because of that altitude, and, then, you would see that they were only a very small part of a huge army. Somewhere in between the extremes of that army, there was this smaller army of pigs! But I didn't do it the way I had planned because everyone got sick from the altitude. Two out of three people just couldn't stand it up there, and so I said to myself that I simply could not do it the way it had been planned. I knew that we would have to have a different beginning, and I really like the beginning that AGUIRRE *now* has very much.

But, as a very rough general rule, I would say about thirty per cent of what you see in the final version of my films has not been in the screenplay. Then, during editing, of course, there are a lot of further modifications. More than you would even think possible!

But it is really not very easy to answer your question because every single film that I've made has had a completely different history.

WORKSHOP MEMBER #6: In attempting to get your vision on the screen, in a film like AGUIRRE, for example, just how much *do* you listen to your editor?

HERZOG: My editor, Beate Mainka-Jellinghaus, is very important to me, and I would say that without her I would be only a shadow of myself. But there's always an enormous struggle going on between the two of us, and it's very strange how she behaves during this process. She's *very* rude with me, and she expresses her opinions in a manner that is like the *most* mediocre housewife, but somehow she *always* makes sense. Nevertheless, sometimes she makes mistakes, and we always struggle.

I worked with her for the first time during the editing of SIGNS OF LIFE. I had really made that film with the blood of my heart. I had struggled for it, and, when she saw the material for the first time, it was on a reel that was coiled the wrong way around so that she saw it backwards, and so she would look at the whole reel on the Steenbeck in rapid speed which is five times the normal speed, and she would be seeing it backwards besides, and she would say, "Bullshit!" and throw it all away!

(LAUGHTER FROM AUDIENCE)

"It's all dreck!" she would say, and I almost fainted when I heard this! After all, here we had worked on this particular sequence for five days, and we thought we had finished with it, and there she was saying, "No!" to all that we had done.

But, eventually, I learned that, just as there are people who have a perfect sense for music and can always identify a certain pitch with mathematical precision, in exactly the same way, she is one of those people who have a perfect sense for *film* material, and I *really* have learned a lot from her! What I have particularly learned from her is that while editing a film you have to become less than a dwarf in front of your own material.

WORKSHOP MEMBER #6: I am still interested in pursuing a little bit further the question of the importance of the editor in your films. In that light I am curious to know whether or not you have ever completed shooting any of your films—your documentaries perhaps even more than your fiction—without having had an editor on the set at any of these times?

HERZOG: With the single exception of the time when we filmed STOSZEK, my editor has never been on the set with us.

WORKSHOP MEMBER #6: Does this mean that most of your films have been shot entirely before your editor has ever even seen the footage?

HERZOG: Yes.

EBERT: Except that once the editor was almost shot as well!

(LAUGHTER FROM AUDIENCE)

HERZOG: I think that it has a certain definite value that the editor is *not* on location. It is very important that the editor should keep away from all of our attempts to do things—from all our daily struggles—so that she can form much more of an independent opinion about the material itself.

After I have been filming something, I'm always loaded with certain subjective feelings and certain irrational preferences. For example, it might be that I liked *one* person in a particular film very, very much—someone like Scheitz, for instance—he's mad, but I like him *very* much—and so, when editing NOSFERATU, in relation to a particular sequence involving Scheitz, Beate Mainka would tell me, "This scene looks good, but in context it doesn't work anymore," and I would see

that she was right. Although it would be very hard for me to cut that particular sequence, it would be *correct* to make that cut, and I would do it. But, if she had been with us on location when we shot that sequence with Scheitz—and, by the way, she *also* likes him very much as a person—if she had been on location through all our struggles, she would probably have said, "This scene doesn't work that well in context, but *please* let's leave it in because it's Scheitz!" Do you see my point? I think it is *good* to keep the editor away from where we are filming in order to preserve the *purity* of her opinion.

Having her on location, as we did for STROSZEK, we discovered had certain definite disadvantages. Afterwards it was *more* difficult for us to edit that film than any of the others.

WORKSHOP MEMBER #6: Yes, I see, but isn't there *any* difference in your approach to the documentaries you've made as opposed to the fictional films? In other words, when you were shooting the documentary on Steiner, for example, once again was the majority of that film shot *before* the editor even had a chance to intervene or offer any suggestions?

HERZOG: Yes, sometimes she wouldn't even know what I was shooting. I would just tell her that I was doing something down in Yugoslavia on a ski-jumper, and that would be all. But I would also tell her, "I will finish in mid-March, and so, when I'm finished, let's be ready to start to work immediately on the footage."

WORKSHOP MEMBER #6: That's particularly interesting in the light that quite a few Hollywood features are shot in a manner that's just the opposite of your method. In fact, for most of these productions the footage as it comes back in the 'dailies' is usually edited that very same day so that they can decide immediately whether or not they want to re-shoot anything.

HERZOG: Very often I don't like so much even to see the 'dailies' myself, but, even when I do, there are usually only two other people who see them with me. These two people are the cameraman and his assistant. I don't like to have anyone else around.

WORKSHOP MEMBER #7: In the articles and reviews that I've read about your work, I've always wondered why the use of music in your films has been so much neglected by critics in this country.

HERZOG: The music in my films is also very much neglected, if I may interrupt you, in Germany as well. Since AGUIRRE, my friend, Florian Fricke, has done the music for almost all my films—for STEINER, for LA SOUFRIERE, for STROSZEK, and for HEART OF GLASS—and I've tried to push very hard so that he would be given the National Film Award this year. They've *never* given it to him, and there has been complete neglect of his work. Not even a *single* mention! And this year they just by-passed him once again!

WORKSHOP MEMBER #7: Don't you choose all the music yourself for your films?

HERZOG: Mostly yes, I do it myself.

WORKSHOP MEMBER #7: Do you have any musical training?

HERZOG: No, but I think that there are very few people around who know how to use music properly in films, even those who *do* have formal training. I always keep

wondering why it is that the music is so *bad* in most of the films that I see. Of course, there are some very, very good people around like the Taviani brothers. Those bastards are so incredibly lucid in their use of music that they make me feel ashamed. You *have* to see PADRE PADRONE! It is one of the best films I have seen in *ten* years. You must see that film! If it ever plays here in the States, go on the *next* plane to New York or wherever you have to go to be able to see it!

EBERT: It has already played in Chicago.

HERZOG: You *must* see that film! It's wonderful.

Satyajit Ray, the Bengal filmmaker, also knows how to use music. There's one wonderful film in particular that he has made called JALSAGHAR, THE MUSIC ROOM. Please, if that film *ever* shows somewhere here in the States, try to see that film!

EBERT: That film has also played here in Chicago. Actually it did pretty well.

HERZOG: But, returning to your question, most of the time I work very, very long on the music. Sometimes it even takes me more time to work on the music than to work on the editing. Almost all of my films are shot in direct sound, but, even so, normally it takes me more time, more energy, more precision in preparing the sound than for working on the camera to establish the shots and the movement of the camera. Just to set up all the reflectors always takes you hours, but to prepare the sound I take even more time! On most occasions it is the sound that decides the outcome of the battle.

I've often seen young filmmakers who when they finally manage to make their first film—when they finally manage to overcome the problems of finances and organization and all the rest—very frequently fail completely with their sound. Very, very often they just do not understand how important sound is, and very, very few people even begin to understand what music *can* be in a film.

Music has always been a matter of major concern for me. Even though I've had no training in music at all, I did all the work on the music for EVEN DWARFS STARTED SMALL by myself. I took a folksong and modified that song by taking out some of the instruments and adding others. Then I found a twelve year old girl who could sing that song, and, in order to obtain the right quality in her voice, I went to a cave and recorded her singing.

I've always worked very hard to select the music, but, in doing so, I've usually worked very closely with Florian Fricke. For example, to create the music that is used in the opening of AGUIRRE we used a very strange instrument which we called a 'choir-organ.' This instrument has inside it three dozen different tapes running parallel to each other in loops. The first of these tapes has the pitch in fifths, and the next has the whole scale. All these tapes are running at the same time, and there is a keyboard on which you can play them like on an organ so that, when you push one particular key, a certain loop will go on forever and sound just like a human choir but yet, at the same time, very artificial and really quite eerie.

WORKSHOP MEMBER #7: Has any of that music for AGUIRRE been recorded and released commercially?

HERZOG: Yes, there is an album of the music which was released in Europe—in Italy and France, that is, but not in Germany—and I think that it's also being released

now here in the United States.

WORKSHOP MEMBER #7: Perhaps you can get it as an import.[7]

HERZOG: Besides the album for AGUIRRE, there's also one for HEART OF GLASS[8] and, then, of course, Florian Fricke has made seven or eight albums. Some of these are available now here in this country.[9]

WORKSHOP MEMBER #8: What have been the major influences on your work? Have they come from film? Or from music and the other arts? Or somewhere else?

HERZOG: My strongest influences come from music, but my second strongest influences come from athletics.

Maybe it's hard for you to understand, but in recent years I have become a fanatical listener to very early music. For more than ten years I have been listening more and more to music that goes back beyond the Renaissance, to late Medieval music or to music by Schütz[10] or Monteverdi[11]. Orlando di Lasso[12] and Johannes Ciconia[13] are probably names of which you have never even heard, and yet it is their music more than anything else that has influenced my sense of timing and my emotionality.

And athletics is something that I have been involved with *all* my life. I've always been a ski-jumper and a soccer player, and yet, when I work on a film, people always seem to think that this kind of work is just the result of some sort of an abstract academic concept of story development or some purely intellectual theory as to how drama should work. They don't seem to realize *all* that is involved in making a film. They don't know, for example, that I'm always afraid of making a film whenever I first start to do it. Right now, my very next project is a film where I truly know that there will be problems that are beyond my personal strength and are beyond my present capacity.

My method of overcoming this kind of fear has always been by working very hard physically on the film. For example, in KASPAR HAUSER, I worked hard physically in the garden that you see, which was once a potato-field, and there I planted all those strawberries and flowers and many other things. Then, even when we were shooting in the interior rooms, I always worked very hard together with the set-designer, and together we moved a lot of very heavy furniture. For example, we moved the piano to a certain corner, and then we'd ponder over it, and we'd think, "No, it's not quite right. It shouldn't be there. Somehow the room has no balance." So we would move the piano somewhere else, and then we would move the desk over there where the piano had been, which, in turn, would make it necessary to move the chairs some place else—and so, simply out of doing this sort of physical work, all of a sudden, I began to feel safe, and I was not following *just* an aesthetic pattern any more. Even though, of course, there was *still* an aesthetic pattern in my film, for me, from then on, the rest of the filming just followed a simple, *physical* pattern.

To give you a specific example of this process, in KASPAR HAUSER, in order to set up the scene with the death-bed, really all that we had to do was to move the bed to the center of the room and very quickly arrange six or seven people so that they would just be standing or sitting around it, but now, when I see this scene in the film, I realize that it is a *perfectly* balanced image, and yet it only took me five seconds to do it! I just had all these people there, and I said, "You sit here, you stand there, you stand there, you sit here," and that was it! It was just a *physical* knowledge which I was able to possess of a certain order that existed within that space, and it is that kind of knowledge which has decided many an important battle for me.

That is precisely the reason why I could not ever make films out of a wheelchair. If I had an accident in a car tomorrow and was paralyzed from my hip downwards and confined to a wheelchair, it would be the immediate end of my filmmaking. I would immediately stop. Even though it would be theoretically possible to continue if there were people to carry me around and help me along, I *still* could not do it anymore.

That's also why I like to carry prints of my films around with me. In 35mm. they each weigh about fifty or sixty pounds. It's awkward to carry them, but I *like* to carry them just in order to have the feeling that I can leave them somewhere in an office or in a projection-booth. I can leave them right there on the ground and just walk away. It's just like, when you have had a dream or a nightmare for five nights in a row, then, the very next morning you want to tell your wife immediately what you have been dreaming. You want to communicate this dream immediately to someone. You feel you must get rid of it in this way. Then, once you have told it to someone, just this process of giving a *name* to that fear somehow cuts the fear in half, and a film like EVEN DWARFS STARTED SMALL is a perfect example of this process. Just naming the anxiety, just giving a name to a nightmare in order to articulate it, is like taking half the weight off my shoulders. It's *always* a great relief to be able to drop something like that down from off my shoulders, but the embarrassing thing about it is that once I drop one thing there are already three more sitting on me. I just cannot keep up fast enough, and I don't know what to do about it. I cannot catch up with it anymore. That is why I have tried to work so very fast this last year. I've made two feature films and written two books, and I have two films in preparation, but still it's just not fast enough for me!

EBERT: I remember you saying that in your next film you were going to employ eleven thousand Peruvian Indians in a project that will involve moving an *actual* steamboat across a mountain from one river-system to another. Is that correct?

HERZOG: Yes.

EBERT: You said that you were not going to use a plastic boat and a Hollywood mountain, but that you were going to use the eleven thousand Indians to move a real iron ship across those mountains! Would you care to elaborate on that?

HERZOG: Yes, but it's a question that's not been completely resolved as yet. In *theory* it would be possible for me to move a ten thousand ton steamboat across the highest mountain with just one single finger. If I had the proper system of pulleys powered by a five hundred volt transmission, then I could easily just pull the rope or simply walk with it for two miles, and the boat would move exactly two inches up the mountain! So, in theory, the problem is easy to resolve. But, in theory, of course, it's even easy to move this earth out of its trajectory! It *can* be done in theory. Archimedes has already stated that, not just me, but so far it's *only* in theory. Yet, in terms of moving the boat across the mountain, I think it *really* can be done. We have some very smart people already working out the solution, but we cannot use modern technology because the story takes place around the turn of the century, and so we will have to use just some pulleys and levers and ropes and other simple things, and somehow we'll do it. You will see. We'll do it!

EBERT: It's really awesome, like some of the things you accomplished in AGUIRRE.

HERZOG: Yes, but that's kindergarten next to what I am now preparing!

(LAUGHTER FROM AUDIENCE, FOLLOWED BY APPLAUSE)

For this filming in Peru there is just *so* much preparation! A project like this simply cannot be done unless either you have twenty-five million dollars and a full year's time for the shooting or else you have to take at least three years to prepare it fully so that you will only have to spend about two or three million dollars in order to get it done. There will be more than ten thousand people in this film, and they *all* have to be organized. They have to have a place to sleep. They have to have costumes. Then we will also need to have two boats that are absolutely identical, and it will take at least half a year just to rebuild a second boat so that it will be an identical twin of the first. All this kind of preparation is very difficult work!

EBERT: Perhaps you ought to make things a little easier for yourself.

HERZOG: People don't seem to understand that I hate to make difficult films. I hate to have all these problems.

That's the reason I liked making WOYZECK so much. I shot that film in just eighteen days, and I edited the film—an entire feature film—completing the final cut in only four days! That's how films *should* be made. That was perfect!

Also one other thing that you should know is that I have been doing more and more writing now. I have learned *how* to write from making films, and I have released five books in the last two and a half years.[14] One day, sooner or later, you will have translation of these books.

But there is *one* text in particular which is closer to my heart than *any* of my films. It is a book that is titled WALKING INTO ICE which I wrote at nighttime during the shooting of NOSFERATU. I think that this book will outweigh *all* my films.

EBERT: I doubt that.

HERZOG: No, you will see.

WORKSHOP MEMBER #9: Would you please tell us something more about the book you are writing?

HERZOG: I am not writing a book right now, but I have written two prose books last year. The first one was released in September, and the second one was released about a month ago. I have also written three books before these last two, and I've published poetry now in some magazines.

This book that I mentioned which is the one that I like the most is basically a diary that I wrote when I walked once from Munich to Paris. Originally I never thought that I would publish it because it contained material that was *very* personal. I had never even read it for the four years since it was written, but, then, during the shooting of NOSFERATU, I happened to take it with me—it's a very tiny little booklet with miniature pencil writing in it—and, all of a sudden, it struck me that this was not a private text after all. It was something very much like my films. It had *so* much in it that I felt that I should try to overcome the embarrassment that would be involved in making it accessible to other people. So I started to write it over again. I re-wrote the entire diary in order to put it into a more concise form, leaving

out some of those passages that were still very private, and now I like it very, very much! It's probably the *best* single work that I've ever done in all my life.

Perhaps that sounds easy to say without my having the proof here to show to you. I hope that it will be translated into English soon, but it will be *very* difficult to translate because the text lapses quite often into the Bavarian dialect. There are many expressions in it that are 'wrong'—wrong German in a grammatical sense—and to discover how to translate this 'wrong' German into wrong English that will still make sense is going to be very difficult. For example, there's one sentence towards the end of the book that says in German: "Together we shall cook fire, and we shall stop the fish." Well, you can *cook* a meal, but you cannot *cook* fire; and you can *stop* the traffic, but you cannot *stop* the fish. You can *catch* the fish but not *stop* the fish. This kind of expression sounds 'wrong' and very, very strange even when you read it in German, but, even so, in German still there is a definite feeling behind these words that somehow they express the absolute truth. Translated into English, however, as literally "together we shall cook fire, and we shall stop the fish," these words lose everything. They *only* sound wrong and nothing more beyond that. This means that there will be a very, very deep problem in translating this book,...and so I must ask you all to learn German!

(LAUGHTER FROM AUDIENCE)

WORKSHOP MEMBER #10: I was wondering if you would mind telling us what you feel is the relationship of your work to that of other filmmakers, and if there is anyone in the American cinema today whose work you feel particularly close to?

HERZOG: Yes, there is one filmmaker here in the United States who is very important for me—who is like the Shakespeare of filmmaking—and that is Griffith.[15] So, if you ask me to say who is the *most* important filmmaker here in this country, I would say, "It's Griffith...and Griffith...and Griffith...and Griffith again!

Then I also feel very close to the work of some of the Brazilian filmmakers like Ruy Guerra,[16] who appears in AGUIRRE as an actor, and Glauber Rocha.[17]

And, of course, I like some of the Japanese films very much.

There is even some very good filmmaking being done in Germany now, particularly in some of the filmmaking that has a tendency towards the 'underground' like the work of Werner Schroeter,[18] for example. It's very strange that a wonderful man like Werner Schroeter is such an unknown here in this country. It is extremely unfortunate that people always focus their attention on just three or four figures and neglect the work of so many others. For instance, I also happen to like *some* of Fassbinder's films.[19] Every fourth film is a good movie!

(LAUGHTER FROM AUDIENCE)

Yes, and that's what I like about him. He has made some excellent movies, but you should *also* know that we have some very good underground filmmaking as well. I feel very close to these people, particularly Klaus Wyborny,[20] who is a complete unknown even in our own country. Probably you have never even heard of him, but he is a very, very good man.

I also like some of the American underground filmmaking very much, and I even like some of the Hollywood pictures to some extent. You may find it rather strange but I like *very* much THE BROADWAY MELODY OF 1940 with Fred Astaire.[21] It's a wonderful movie!

So, you see, there are many, many people around whose work I really like and many films that I see where I have the feeling that I am no longer entirely alone. What I mean to say is that every once in a while it continues to happen to me that when I hear music or see a film just as part of an audience and nothing else, as a part of that audience, it suddenly occurs to me that I am not entirely alone any more, and that's *exactly* what I try to accomplish with my films. Wherever my films are shown, whatever the size of the audience, if I see people coming out of the screening who give me the feeling that they also have not been alone—that they have had the feeling that they are not entirely alone anymore—then I have done *everything* that I have set out to do! That's *exactly* what I want to do, but much of the time I feel out of tune with most of the industry, with almost everything that's going on—yet, even so, there are *still* enough good people around to make me feel confident.

WORKSHOP MEMBER #10: What is your opinion of film festivals? What good do you think they do?

HERZOG: There are two or three film festivals that I really like. One is Cannes. The second is Telluride, a very small festival in Colorado, and the third is another very small festival that is held in Germany. Everything in between doesn't make much sense.

Cannes is a big circus. It's just like a county fair. Everyone tells me, "Oh, I hate Cannes," and yet they come back every year. Again and again you always see the same people. It really is just a big circus, but, then, it is important to remember that the cinema itself comes from the circus. It has grown out of county fairs, and so I must admit that I like Cannes to some extent even though it's an extremely cruel and crazy place. You can see three hundred films there in two weeks if that is your wish. It's the biggest marketplace for film in the world, and for that reason I like it to some degree.

And I like Telluride in Colorado very much because it is like some sort of a secretive family reunion of very good people, very inspired people, all of them very much alive!

But, in general, I think that there are more film festivals than good films, and, as a result, for these few good films there's always this terrible competition which is always so indecent and so undignified. For that reason, I think it would be better if we could somehow cut down the number of festivals to one-third of what we have at present. Then the situation would make much more sense.

But, when I say this, I must also confess that film festivals have been very important as a sort of first taking-off place for me, and so I cannot deny that many festivals still have a certain very real value for many filmmakers. For example, I have always been extremely grateful that my first films were accepted at the New York Film Festival, because that acceptance somehow opened the door a little bit for me in the United States for the very first time.

WORKSHOP MEMBER #11: What do you think has been the political impact of your films?

HERZOG: I doubt the political impact of all films in general to a certain degree. I think there are *much* stronger means available for making a direct political impact.

For example, a microphone and a man who is an effective public speaker, taken together, are a very real means of influencing politics. It's always the *speakers* who

are the greatest politicians. Like Lenin. Or like Adolf Hitler. Even Hitler, when you take a close look at that man, basically he was just a speaker who somehow was able to give expression to the very unclear, strange, aimless fears and desires of the German nation after the Weimar Republic. He was primarily a speaker,...and so, if you want to go into politics, go get a microphone and become a speaker!

Or another very solid means of making politics is the use of weapons. Go and get a rifle, if you wish. You will quickly discover that a rifle has much more precise effects than *any* film could possibly have!

But, even so, in the long run, I *do* think that films—my films included—could have some sort of political impact eventually because they *might* be able to change our basic perspectives, our basic understanding of things, and changes of this sort, of course, in the long range will have definite effects.

EBERT: In our discussion tonight, the words 'vision' and 'visionary' have come up constantly in relation to your work, and what I would like to know now is whether you started to make films and *then* this vision developed from the process of making them or whether this vision was already there somehow even *before* the films themselves were made?

HERZOG: From the very first, I saw all my films perfectly clearly in my mind, and all my work has just been a series of attempts to make them visible for others. Of course, this process is very difficult. There are always obstacles in making any film. There are always compromises with reality, but sometimes out of these clashes with reality something *new* emerges. I've never ever managed to make a film that is as completely pure as I have seen it originally in my mind. Probably it never can be done in film, and probably that is also one of the reasons why I like the book, WALKING INTO ICE, so much, because there is no external obstacle to overcome in writing a book like that. Paper is patient, and film is not.

There's really not very much more for me to say at this point because I am *still* searching. But I can assure you that I *do* see something at the horizon, and I am also sure that, to a certain degree, I am already able to articulate what it is that I see. I am still trying to articulate those images that I see at the horizon. I may never be able to succeed completely. Maybe it's absurd and ridiculous even to try—I don't really know—but I *do* know that I won't give up!

(APPLAUSE FROM AUDIENCE)

EBERT: Well, thank you very much for being with us this evening.

(APPLAUSE FROM AUDIENCE)

Notes: "IMAGES AT THE HORIZON"

[1]Walter Steiner, the main protagonist in THE GREAT ECSTACY OF THE SCULPTOR STEINER.

[2]The deaf and blind woman who is the teacher in LAND OF SILENCE AND DARKNESS.

[3]The Facets Multimedia Center.

[4]The Chicago International Film Festival.

[5]The Film Center at the Art Institute of Chicago.

[6]BRUNO DER SCHWARZE (1970), directed by Lutz Eisholz.

[7]For a short time the soundtrack album for AGUIRRE was available as an import (PLD 6040). At the present time, however, the importer has decided to delete from their catalog the majority of their imported "rock" recordings including several albums by Popol Vuh, and this means that the soundtrack album for AGUIRRE is temporarily unavailable in this country.

[8]The soundtrack album by Popol Vuh is currently available in this country as a French import, COEUR DE VERRE (Barclay 900.536), from Jem Records. (As a point of interest, it should be noted that the popular song, "Heart of Glass," recorded by Blondie, which, of course, is *not* part of the soundtrack, was, in fact, inspired by the title of Herzog's film. At the time of the recording, however, no one in the group had as yet seen the film.)

[9]Other albums by Popol Vuh which have been available in the United States as imports include the following:

AFFENSTUNDE (LSB 83460)
THE BEST OF POPOL VUH (PLD 6073)
BROTHERS OF THE SHADE (Brain 601.167)
EINSJAEGER AND SIEBENJAEGER (PLD 6013)
DAS HOLELIED SALOMOS (UAS 29781)
HOSIANA MANTRA (PLD 5094)
IN DEN GAERTEN PHARAOS (PLD 6009)
LETZE TAGE LETZE NACHTE (UAS 29916)
SELIGPREISUNG (PLD 5082)
YOGA (PLD 6066)

In addition, in the near future Jem Records will become the U.S. distributor for the "import" soundtrack album for Herzog's NOSFERATU.

[10]Heinrich Schütz (1583-1672): Baroque composer, born in Germany, best known for his choral music and as a composer of operas.

[11]Claudio Monteverdi (1567-1643): Italian composer whose work bridged the Renaissance and Baroque periods and who is considered to be the founder of modern opera as well as being a renowned madrigalist.

[12]Orlando di Lasso (a.k.a. Orlando Lassus or Roland de Lassus) (1532-1594): one of the foremost contrapuntists of the Renaissance, often considered to be the greatest of the Netherlands composers.

[13]Johannes Ciconia (a.k.a. Jean Ciconia de Leodio) (1335-1411): Walloon theorist and composer, born in Liège, died in Italy.

[14]The books which Werner Herzog has had published include the following:

Drehbuecher I: LEBENSZEICHEN; FATA MORGANA; AUCH SWERGE HABEN KLEIN ANGEFANGEN. (Skellig Editions, Munich, 1977)

Drehbuecher II: AGUIRRE, DER ZORN GOTTES; JEDER FUR SICH UND GOTT GEGEN ALLE; LAND DES SCHWEIGENS UND DER DUNKELHEIT. (Skellig Editions, Munich, 1977)

Drehbuecher III: STROSZEK; NOSFERATU. (Carl Hanser, Munich, 1979)

Heart of Glass: Text: Alan Greenberg, Scenario: Herbert Achternbusch and Werner Herzog. (Skellig Editions, Munich, 1976)

Vom Gehen im Eis. (Carl Hanser, Munich, 1979)

In addition, a "novelization" of Herzog's script for NOSFERATU has recently been published in the United States:

Nosferatu the Vampire: A Novel Based on Werner Herzog's Screenplay for the 20th Century Fox Film by Paul Monette. (Avon Books, New York, 1979).

[15]David Wark Griffith (1875-1948): pre-eminent American director whose films include THE ADVENTURES OF DOLLIE (first film: 1908), JUDITH OF BETHULIA (1913), THE BIRTH OF A NATION (1915), INOLERANCE (1916), HEARTS OF THE WORLD (1918), BROKEN BLOSSOMS (1919), WAY DOWN EAST (1920), ORPHANS OF THE STORM (1922), AMERICA (1924), ABRAHAM LINCOLN (1930), and THE STRUGGLE (last "signed" film: 1931).

[16]Important contemporary film-maker born in Mozambique in 1931, studied in Paris at IDHEC and worked as an assistant director for Jean Delannoy and Georges Rouquier, made his first feature and most of the films for which he is best known in Brazil. His major films include OS CAFAJESTES (*The Unscrupulous Ones*) (1962), OS FUZIS (*The Guns*) (1964), SWEET HUNTERS (1969), and OS DEUSES E OS MORTOS (*The Gods and the Dead*) (1971).

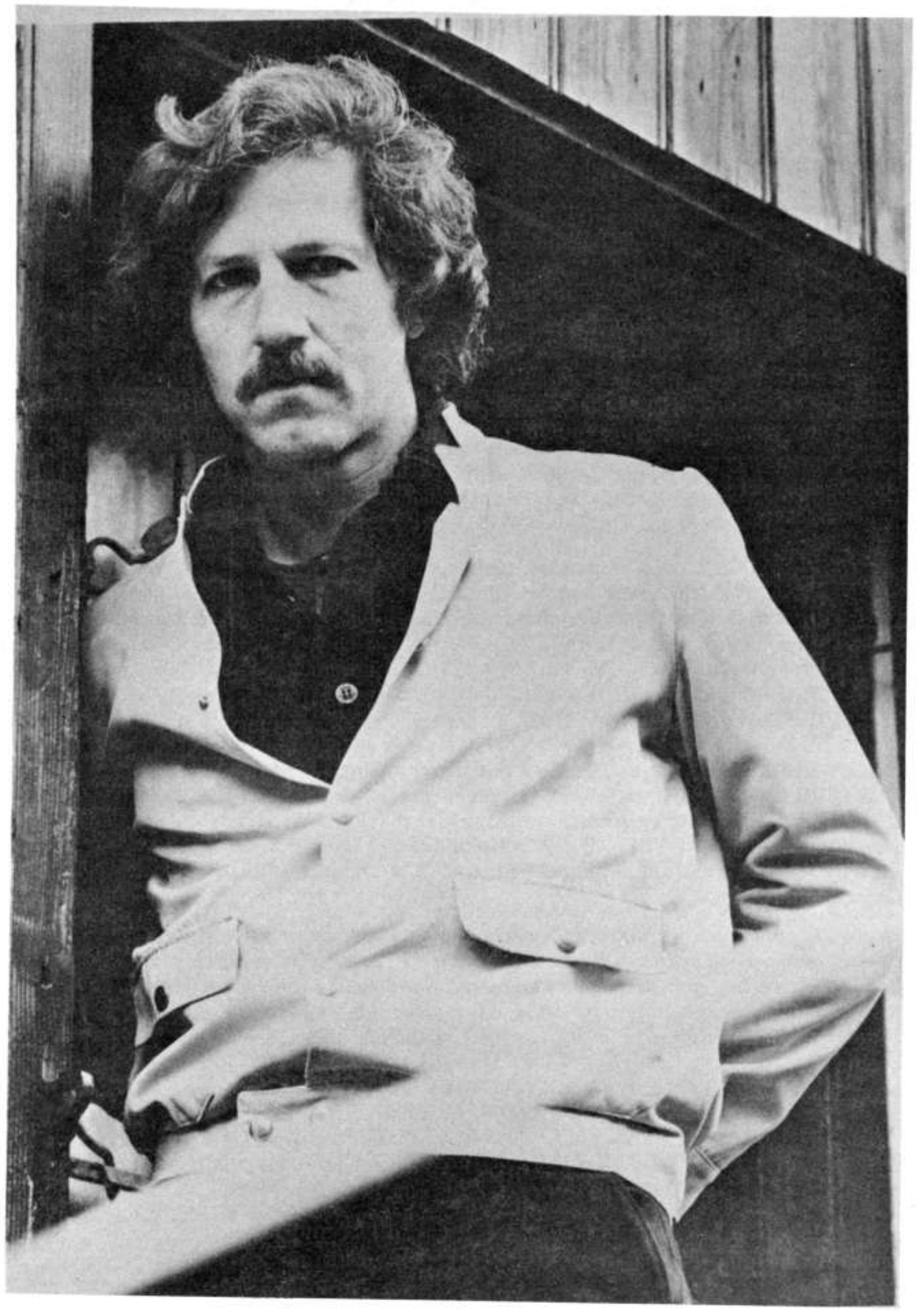
[17]Important contemporary film-maker born in Brazil in 1938, started to make films in 1958, later worked as a film critic and became a leading figure in the creation of the Brazilian 'Cinema Novo.' His major films include BARRAVENTO (*The Turning Wind*) (1962), DEUS E O DIABLO NA TERRA DEL SOL (*Black God, White Devil*) (1964), TERRA EM TRANSE (*Land in Anguish*) (1967), ANTONIO-DAS-MORTES (1969), DER LEONE HAVE SEPT CABEZAS (*The Lion Has Seven Heads*) (1970), CABEZAS CORTADAS (*Severed Heads*) (1970), and A IDADE DA TERRA (*The Age of the Earth*) (1979). In addition Rocha appeared as an actor in Jean-Luc Godard's VENT D'EST (*Wind from the East*) (1970).

[18]Important contemporary film-maker born in West Germany in 1945, strongly influenced by the European operatic tradition and American underground film-making, started making films in 1968. His major films include SALOME (1971), THE DEATH OF MARIA MALIBRAN (1971), WILLOWSPRINGS (1973), GOLDFLOCKEN (1975), REGNO DI NAPOLI (1977), and PALERMO OPPURE (1978).

[19]Rainer Werner Fassbinder, important contemporary film-maker born in West Germany in 1946, active in Munich theatre and "anti-theatre" prior to his involvement with film, started making films in 1965 and since then has completed more than twenty-five features. His major films include LIEBE IST KÄLTER ALS DER TOD (*Love Is Colder Than Death*) (first feature: 1969), WARUM LÄUFT HERR R. AMOK? (*Why Does Herr R. Run Amok?*) (1970), WARNUNG VOR EINER HEILIGEN NUTTE (*Beware of a Holy Whore*) (1971), HÄNDLER DER VIER JAHRESZEITEN (*The Merchant of Four Seasons*) (1972), DIE BITTEREN TRÄNEN DER PETRA VAN KANT (*The Bitter Tears of Petra von Kant*) (1972), ANGST ESSEN SEELE AUF (*Ali: Fear Eats and Soul*) (1974), EFFI BREST (1974), MUTTER KÜSTERS FAHRT ZUM HIMMEL (*Mother Kuster's Trip to Heaven*) (1975), FAUSTRECHT DER FREIHEIT (*Fox and His Friends*) (1975), CHINESISCHES ROULETTE (*Chinese Roulette*) (1976), and DESPAIR (1978). In addition, Fassbinder has appeared as an actor in films by Jean-Marie Straub, Volker Schlöndorff, Ulli Lommel, and many other contemporary German film-makers.

[20]Important contemporary film-maker born in West Germany in 1945, started as a student of physics and became involved in the experimental/structuralist mode of film-making in the late 1960's. His first films which were made in the period 1966-1969 were collected into a single multi-media event titled DAEMONISCHE LEINWAND (*Demonic Screen*) that was first exhibited in 1969. His other, more recent films include PERCY McPHEE—AGENT DES GRAUENS. SECHTE. SIEBTE. FOLGE (*Percy McPhee—Agent of Horror, Chapters Six and Seven*) (1970), ROT WAR DAS ABENTEVER—BLAU WAR DIE REUE (*Red Adventure, Blue Regret*) (1971), DALLAS—TEXAS & AFTER THE GOLD RUSH (1972-1973), THE IDEAL: ECSTACY AND BEAUTY (1974), FENSTERFILM (*Windowfilm*) (1975), PICTURES OF A LOST WORLD (1975), and DER ORT DER HANDLUNG (*The Place for Action*) (1977). In addition, Wyborny collaborated with Werner Herzog on the creation of the dream sequences in KASPAR HAUSER: EVERY MAN FOR HIMSELF AND GOD AGAINST ALL.

[21]A film directed by Norman Taurog, produced by M.G.M., in 1940.



Filmography: WERNER HERZOG

1962: HERAKLES (*Hercules*) (12 mins.)
1964: SPIEL IM SAND (*Game in the Sand*) (14 mins.)
1966: DIE BEISPIELLOSE VERTEIDIGUNG DER FESTUNG DEUTSCH-KREUTZ (*The Unexampled Defense of the Fortification Deutschkreutz*) (14 mins.)
1967: LEBENSZEICHEN (*Signs of Life*) (90 mins.)
1967/68: LETZTE WORTE (*Last Words*) (13 mins.)
1968: MASSNAHMEN GEGEN FANATIKER (*Precautions Against Fanatics*) (11 mins.)
1968/69: DIE FLIEGENDEN ÄRZTE VON OSTAFRIKA (*The Flying Doctors of East Africa*) (45 mins.)
1968/70: FATA MORGANA (79 mins.)
1969/70: AUCH ZWERGE HABEN KLEIN ANGEFANGEN (*Even Dwarfs Started Small*) (96 mins.)
1970: BEHINDERTE ZUKUNFT (*Handicapped Future*) (63 mins.)
1970/71: LAND DES SCHWEIGENS UND DER DUNKELHEIT (*Land of Silence and Darkness*) (85 mins.)
1972: AGUIRRE, DER ZORN GOTTES (*Aguirre, the Wrath of God*) (93 mins.)
1973/74: DIE GROSSE EKSTASE DES BILDSCHNITZERS STEINER (*The Great Ecstacy of the Sculptor Steiner*) (44 mins., 10 secs.)
1974: JEDER FUR SICH UND GOTT GEGEN ALLE (*Every Man for Himself and God Againt All*) (*The Mystery of Kaspar Hausar*) (109 mins.)
1975/76: HOW MUCH WOOD WOULD A WOODCHUCK CHUCK? (44 mins.)
1976: HERZ AUS GLAS (*Heart of Glass*) (94 mins.)
1977: LA SOUFRIERE (*1977*) (30 mins.)
1977: STROSZEK (108 mins.)
1978: NOSFERATU (106 mins.)
1979: WOYZECK (82 mins.)

Addendum:

1978: WAS ICH BIN, SIND MEINE FILME (*I Am My Films*) (93 mins.): a film about Werner Herzog directed by Christian Weisenborn and Erwin Keusch.

"Images at the Horizon"

A WORKSHOP WITH WERNER HERZOG
CONDUCTED BY ROGER EBERT
AT THE FACETS MULTIMEDIA CENTER,
CHICAGO, ILLINOIS,
APRIL 17, 1979