





# PASADENA FILMFORUM

a non-profit community organization: p.o. box 5631 pasadena 91107 ph. 358-6255  
screenings at  the Neighborhood Church 8:00pm sharp  
301 n. orange grove blvd. — admission 1.50 —   
1976 FIRST QUARTER SERIES students 1.00

w. colorado blvd

## THE ETHNOGRAPHIC FILM

thu, jan 22: "The Little Warrior" & "Holy Ghost People"..jim bell & elvino aneloni.  
fri, jan 30: "Louisiana Story"..robert flaherty; "Mosori Monika"..chick strand.  
thu, feb 8: "The Lion Hunters"..jean rouch; "Unsere Afrikareise"..peter kubela.  
fri, feb 15: "Dead Birds"..robert gardner; "One Day More"..valatko gilic.

## THE AMERICAN AVANT-GARDE: WEST COAST

fri, feb 20: "Plastic Haircut"..robert nelson; "Mother's Day"..james broughton;  
\* "Mass for the Dakota Sioux"..bruce baillie; "Desistfilm"..stan brakhage;  
"People Near Me"..ron finne.

thu, feb 26: "Oh Dem Watermelons"..robert nelson; "All My Life"..bruce baillie;  
"Offon"..scott bartlett; "X Film"..john schofill; "Chinese Fire Drill"  
...will hindle.

fri, mar 5: "Demonstration Movie"..ron finnie; "Scorpio Rising"..kenneth anger;  
"To Parsifal"..bruce baillie; "Schmeerguntz"..gunver nelson.

## THE FILMS OF PAUL ROBESON

fri, mar 12: "The Emperor Jones" ( 1933, USA ).  
mon, mar 15: "Song of Freedom" (1938, Great Britain).

## SIXTEEN FILMS UNDER FIVE MINUTES

fri, mar 19: "Hot Leatherette"..nelson; "Eleven Different Horses"..lawder; "I  
\* Change I Am the Same"..kennedy/severson; "People"..lipton; "Still"  
..adam; "Angel Blue Sweet Wings"..strand; "Face"..lester; "The  
Long Distance Soft Shoe"..carson; "Breakaway"..conner; "Stand  
Up and Be Counted"..bartlett; "Word Movie"..sharits; "Fatty Dreams  
of Me"..sears; "Mandala"..b y m productions; "A City Trip"..kraning;  
"Scissors"..dewdney; "Shadows and Reflections"..hill.

## FILMS OF SEXY HUMOR

thu, mar 25: "Pagan Rhapsody" & "Hold Me While I'm Naked"..kuchar; "Boggy  
Depot"..mc dowell; "Where Did It All Come From? Where Is It All  
Going?"..faccinto; "Entr'acte"..clair.

## WOMEN IN FILM

mon, mar 29: "My Name Is Oona"..nelson; "My Life In Art"..bartlett; "Crocus"..  
kraning; "Film For My Son"..tesich-sauge.  
fri, apr 2: "Cleo From Five To Seven".. varda.  
fri, apr 9: "Bed And Sofa" ..abram room (USSR, 1927).

\* OPEN SCREENINGS FOLLOW PROGRAMS ON ..feb 20 and mar 19.  
+programs subject to change without notice + the Neighborhood Church takes no  
responsibility for nor identifies with any of the films shown.

THURSDAY, JANUARY 22

THE LITTLE WARRIOR

Produced and directed by  
Elvio Angeloni

Written by  
Jim Bell

Elvio Angeloni is a professor of Anthropology at Pasadena City College.



Frances Flaherty Ricky Leacock Robert Flaherty

"The synthesis of modern American, Oriental and American Indian life styles is revealed in a father's guidance of his 13 year old son through rights of passage into manhood. The duality of aggressiveness and passivity of each tradition is expressed in the martial arts instruction and performance and in the Indian's ceremonies which focus upon the wrist cutting and vision quest of the son." -- Elvio Angeloni

Prize winner -- Cinemedia VI

Both filmmakers will be at the screening to participate in discussion and answer questions.

HOLY GHOST PEOPLE

Filed by Peter Adair

"In my name they shall speak in new tongues. They shall take up serpents; and if they drink any deadly thing, it shall not hurt them." --The Gospel of Mark

THE HOLY GHOST PEOPLE is a remarkable record of a White Pentecostal religious group in Appalachia whose members take the above passage literally and caress rattlesnakes, hurl them around the room, drink strychnine, and speak in tongues. In the film we see a leader bitten by a rattlesnake at the height of a four hour meeting, and the film ends as his hand and arm begin to swell.

By centering the film on one 12-year old cajun boy, his life of fishing, hunting and playing in the Louisiana bayou, Flaherty establishes a relaxed, mysterious, and graceful tone which results ultimately in an identification between man, nature, and technology.

MOSORI MONIKA

Chick Strand

Spanish Franciscan missionaries went to Venezuela in 1945 to "civilize" the Warao Indians who had lived in virtual isolation all their lives. With the missionaries came changes that caused old ways to disappear rapidly. Two women -- an old Warao Indian and a nun -- tell how they have adapted to the passage of the old ways. In addition to detailing the human effects of acculturation, the film is a rare ethnographic study of women's roles in society as explained by the women themselves.

These two films should offer an interesting comparison of documentary techniques and two contrasting views on the impact of modern intrusion into isolated cultures.

UNSERE AFRIKAREISE

--Peter Kubelka

Shown:

Museum of Modern Art, 1967: "New Cinema-An International Selection."

"UNSERE AFRIKAREISE is about the richest, most articulate, and most compressed film I have ever seen. I have seen it four times and I am going to see it many, many times more, and the more I see it, the more I see in it. Kubelka's film is one of the cinema's few masterpieces and a work of such great perfection that it forces one to re-evaluate everything that one knew about cinema."

"The incredible artistry of this man, his incredible patience. (He worked on UNSERE AFRIKAREISE for five years; the film is 12-1/2 minutes long.) His methods of working (he learned by heart 14 hours of tapes and three hours of film, frame by frame), and the beauty of his accomplishment make the rest of us look like amateurs."

--Jonas Mekas

Dani live in the Grand Valley of the Baliem high in the mountains of Western New Guinea. From Feb. 1961 to Nov. 1963, Robert Gardner and Michael Rockefeller lived with and photographed the lives and life-styles of the Dani.

For the Dani, war is a constant state of affairs. There is no such thing as a war ending or beginning.

"The filming of DEAD BIRDS is a major anthropological event. . . a genuine breakthrough in our capacity to record and communicate." --Margaret Mead

"Mr. Gardner's DEAD BIRDS could hardly have been more splendidly done. It is unlike any other movie I have ever seen. It shows us a way of life, not so far from our own, or so much worse, one in which deftness, color, joy and gentleness are inextricably woven with butchery." --Robert Lowell

"And if you ask ME whether a war system that kills a few people every year in highly ritualized hand-to-hand combat is better or worse than ours, which kills tens of thousands by bombs, bullets, napalm, and newer impersonal re-

LOUISIANA STORY

Robert L. Flaherty is often considered one of the great pioneers of documentary filmmaking. With Nanook of the North (1920-1), Man of Aran (1932-4) and Moana (1923) he established many of the fundamentals of documentary tradition.

LOUISIANA STORY, Flaherty's first film incorporating dialogue, and his last completed work, was commissioned by Standard Oil Co. Although it is fiction, LOUISIANA STORY incorporates many of the documentary techniques developed by Flaherty.

The plot focuses on a young cajun boy, his relationships with the mysterious and lovely bajou country and his response to the intrusive technology represented by the Oil Rig.

The themes of the film, which are established both visually and dramatically, are also explored in Flaherty's other films: man in nature; nature and man responding to the intrusions of civilization (including the intrusion of the filmmaking process); and the juxtaposition of man, nature and technology.



*Louisiana Story*



THURSDAY, FEBRUARY 5

THE LION HUNTERS (1958-1965)

directed by Jean Rouch

"LION HUNTERS is a masterpiece of ethnographic filmmaking by Jean Rouch. It. . .will be the only African film by Rouch readily available in the United States. It follows an ill-fated band of Niger hunters from the elaborate ceremonial preparation through the kill. Put together with attention to the drama and suspense of a tale that tells itself, LION HUNTERS also offers details concerning the hunters as a group apart from their kinsmen...

--Henry Morgenthau

"If ethnography brought Rouch to the cinema, the cinema brought Rouch to the rest of the world. For as he tried to record as faithfully as possible and then transmit to others the world he saw around him, the ethnographer became a poet." --James Blue

X X X X X X

FRIDAY, FEBRUARY 13

DEAD BIRDS

Directed by Robert Gardner. Sound by Michael Rockefeller.



*Dead Birds*

...Vietnam, I must come down squarely on the side of the savages. Their ways are biologically far less damaging than ours. . .But the Dani warfare rules are arranged to make killing infrequent and to define and limit its consequences. Being illiterate people, the Dani still take life seriously; they do not have our opportunities to learn that death can be only a statistic. When a Dani is stabbed all the tribe sees him bleed, and sometimes die. We only read of casualty lists. . .

Now even this highly stylized battle is subject to still further restraints. For one thing, it's all off if it rains. For another, fighting must stop early enough in the day that everybody can get home before dark, when the ghosts come out. Under such conditions, it is no wonder that months pass without anybody getting scratched.

--Ernest Callenbach

Grand Prize, Florence Film Festival

Best Long Film, Melbourne Film Festival, 1964

Robert Flaherty Award, 1964

ONE DAY MORE

Directed by Vlatko Gillic, Yugoslavia

Yugoslav peasants have eternally come to the curative mud baths of Bujanovac to rid themselves of serious illnesses. They daub themselves with the healing mud amidst a sea of bodies, and clouds of steaming vapor. Looking more like sculptures than men, their faces reflect suffering and anguished faith. They shower communally, washing the mud from their bodies and sharing a spirit of celebration in an apparant resolution to live--just ONE DAY MORE.

# THE AMERICAN AVANT-GARDE: WEST COAST

## The Independent Film



James Broughton



People Near Here - Finne



FEBRUARY

20



"The main strength of the underground film per se (not simply as a variety of avant garde film) is currently to use the camera as the self sufficient reporter of vital activity. It is as if to say: the technique and the form do not matter, only the message matters. And yet here the message is what makes the medium look messy - that is the ultimate message!"

Parker Tyler

MOTHER'S DAY

1948

JAMES BROUGHTON

First International Experimental Film Competition, Belgium, 1948

One of the first major works of the San Francisco film movement, MOTHER'S DAY is a painfully humorous recollection of childhood in which a family of singular adults recreate their infancy by behaving and playing as they did when growing up.

PEOPLE NEAR HERE

1960's

RON FINNE (Silent)

The film is constructed of intact sequences and individual shots from the 1920's, 30's, '40's, and 50's. Home movies are the only authentic film record of human life in the past. Near Here is anyplace or time where people are aware of their common humanity.

MASS FOR THE DAKOTA SIOUX

1963-64

BRUCE BAILLIE

"The Mass is traditionally a celebration of Life; thus the contradiction between the form of the Mass and the theme of Death. The dedication is to the religious people who were destroyed by the civilization which evolved the Mass." - B. B.

DESISTFILM

STAN BRAKHAGE

1954

"Brakhage's Desistfilm was the first important beatnik film with the air of a spontaneous Happening. Disarmingly candid in depicting youth in the simple occupation of getting high, being tricky, and then running harmlessly wild, it was influential and profetic -- and, happily, quite brief." Parker Tyler

PLASTIC HAIRCUT

ROBERT NELSON

1963

A San Francisco Funk film in which Mime Ron Davis and Judy Goldhoft participate in bizarre, absurd settings created by painter William Wiley and sculptor Robert Hudson. Steve Reich's sound montage precedes a highly informative interview between Ron Davis and Bob Nelson.

FEBRUARY 26

X-FILM

JOHN SCHOFILL

1968

An industrial film poem with brown eyes and glasses, IN LIVING COLOR.

ALL MY LIFE

1966

BRUCE BAILLIE

One continuous shot: singing fence. The loosest, tightest and most complete film ever-- with the easiness of Ella Fitzgerald.

O DEM WATERMELONS

1965

Robert Nelson



Bruce Baillie



Stan Brakhage

Now let me say it to you -- simply as I can: the search for an art... either in the making or the appreciation... is the most terrifying adventure imaginable: it is a search always into unexplored regions; and it threatens the soul with terrible death at every turn; and it exhausts the mind utterly; and it leaves the body moving, moving endlessly through increasingly unfamiliar terrain: there is NO hope of return from the territory discovered by this adventuring; and there is NO hope of rescue from the impasse where such a search may leave one stranded.

-- Stan Brakhage

"Robert Nelson's marvelously effective short movie literally bursts from the screen in blaring color to lampoon the most dirisive black stereotype in the book--the watermelon." --SF Examiner

OFF-ON

SCOTT BARTLETT AND TOM DEWITT

An acknowledged classic in experimental film, OFF-ON is a dynamic abstract display of virtuoso film and video techniques used directly and poetically to evoke a visceral awareness of fundamental realities below the surface of normal perception.

CHINESE FIREDRILL

1968

WILL HINDLE

"The vivifying factor in his work is the exceptional polish of his image flow, which he achieves despite the extreme ambiguity of their content. Bartlett's films have the same smooth appearance

## MARCH 5

DEMONSTRATION MOVIE I

1968

RON FINNE

A film especially designed to help young people make the transition into adult society. The problem of changing your position is illustrated by a familiar object -- a chair. When sincerely followed, this film will bring undreamed of success in sexual relationships and occupational careers---AND it is useful in a multitude of other situations.

TO PARSIFAL

1963

BRUCE BAILLIE

Music by Richard Wagner. Using the European legend as a basic structure, as well as the hero, "He who becomes slowly wise." A tribute to Summer.

SCHMEERGUNTZ

1965

GUNVOR NELSON AND

DOROTHY WILEY

"Schmeerguntz is one long raucous belch in the face of the American Home. A society that hides its animal functions beneath a shiny public surface deserves to have such a film as Schmeerguntz shown everywhere. . .for it is brash enough, brazen enough and funny enough to purge the soul of every harried American married woman."

--Ernest Callenbach

SCORPIO RISING

1962-1964

KENNETH ANGER

"Anger made Scorpio Rising to invoke the breaking away from and purging of the old "sin-sickened" age by violence, destruction, and death, leading to insurrection in the new age. He saw pop songs, drug use, motorcycle cultists, the teenage fad of Nazi symbols, and so on, as strong manifestations of fomenting demonic forces. . . Scorpio is a portrait of violence, an exercise in black humor, a document of motorcycle cultists and one spectacular death wish--"a hymn to Thanatos."

# PAUL ROBESON

Who is Paul Robeson, the man? In a nutshell, he had just about as good a mind, body, will and voice—all in one person—as functioned in the first half of the twentieth century. Honored throughout the world as an outstanding drama, film, and concert performer, Robeson transferred this artistic prestige to that of a political spokesman on behalf of those seeking to gain and to retain freedom. To the U.S. State Department, the House Un-American Activities Committee, the renters of major U.S. concert halls, the National Football Hall of Fame, and numerous Rutgers alumni, his political utterances brought infamy and, from some, cries of disloyalty.

So, while there is a Mount Paul Robeson in the USSR, a Paul Robeson Archives in the German Democratic Republic, and an International Stalin Peace Prize in Robeson's possession, his own government would not even permit him a passport to go abroad to practice his profession; entrepreneurs denied him the privilege of singing in the Carnegie Halls of America for eight long years. His failure to continue supporting a political-economic system whose military efforts against fascism he had actively backed during World War II by recruiting, by publicly justifying, and by entertaining troops at military installations, and workers at defense plants, was interpreted by some as treasonable.

At Rutgers, he had one of the most remarkable four-year, undergraduate careers in the history of American education: two-year Phi Beta Kappa and two-year football All-American, class valedictorian and four-letter athlete, class day and commencement speaker, and winner of every University oratorical contest for which he was eligible. (Ironically, though he was the "best musical instrument wrought by nature in our time," as one critic wrote, he was not allowed to become a member of the Rutgers Glee Club. And he was to have his nose broken and fingernails stripped while trying out for the football team). In addition, Robeson became a local folk hero for his work among the Black community of New Brunswick.

litical activities (Council on African Affairs), his financial aid to budding nationalists in England, his research and writings on African culture and linguistics, but also through his films. While Hollywood films were reinforcing the Tarzan image, Robeson was in England making films to project the Black race in Africa, Europe, and the Caribbean with dignity. Consequently, neither of the two films of which he is proudest to have made—Proud Valley and Song of Freedom—is believed to have reached any significant Afro-American audience.

Involvement in film led to Robeson's first trip to the USSR, in 1936, to meet with the great Soviet film director Sergei Eisenstein. The voyage was to have profound political impact on the 38-year-old Robeson, who had gone to Moscow at the prodding of Marie Seton (a biographer of both Eisenstein and Robeson) to discuss a film on the Haitian military and anti-slavery leader Toussaint O'Uverture. But he was to come away with much more. Robeson was to be quoted as saying that, for the first time in his life, he had felt like a man.

It must be realized that Robeson's political evolution, before the Soviet exposure, had taken several steps. From experiencing racial exploitation in the U.S., he had begun to see class exploitation of whites on the Liverpool docks and in the Welsh coal mines. After personally experiencing a near-lynching at the Friedrichstrasse railway station in Hitler's Germany, Robeson was deeply moved by the warm reception he received in the USSR both by the artistic and political elites and by the general populace. Those personal experiences and observations were to aid his attraction to the Soviet state and his subsequent identification with scientific socialism.

March 12

## The Emperor Jones

The Emperor Jones introduced Paul Robeson to the talking screen, as the blustering, arrogant Pullman porter, Brutus Jones, who became, by means of his own sheer nerve, King of Haiti. Brutus Jones' rise and fall is traced in detail, first in sequences written by DuBose Heyward showing his life as a Pullman porter in the U.S. This...

ing from Harlem's Cotton Club to a Georgia chain gang. The final half of the film is an adaptation of Eugene O'Neill's play.

"Robeson's greatest contribution to black film history—and the aspect of his work that most disturbed American white moviegoers—was his proud, defiant portrait of the black man. In his best known film, The Emperor Jones (1933), Robeson portrays O'Neill's black man who refuses to kowtow to anyone... The Emperor Jones made Paul Robeson a symbol of black confidence and self-fulfillment... Despite the fact that at the end, in punishment for his iniquities (and we might assume his self-assertion), Robeson's Brutus is hunted in the jungle and killed, and despite the fact that in the jungle sequences Robeson, with his chest bare and a terrified expression on his face, was often a black brute figure, black audiences still saw a black male completely unlike the servile characters of most American movies. The Emperor Jones gave Robeson his finest screen role."—Donald Bogle in Toms, Coons, Mulattoes, Mammies, & Bucks, An Interpretive History of Blacks in American Films.

March 15

## Song of Freedom

Song of Freedom, (1937), about a successful Black singer who, after discovering his aristocratic African origins, returns to take over leadership, received Robeson's own praise: "I believe this is the first film to give a true picture of many aspects of the life of a coloured man in the West. Hitherto he has been caricatured as a comedy character. This film shows him as a real man." The film has two significant autobiographical items. One is the profoundly personal identification with, and interest in, the history, aspirations, and culture of the African motherland. A second is the abdication by a successful artist of a lucrative career and fame on behalf of a cause in which he believes and which he sees as paramount.

Paul Robeson biography and Song of Freedom information excerpted from "Paul Robeson and Film: Racism and Anti-racism in C...





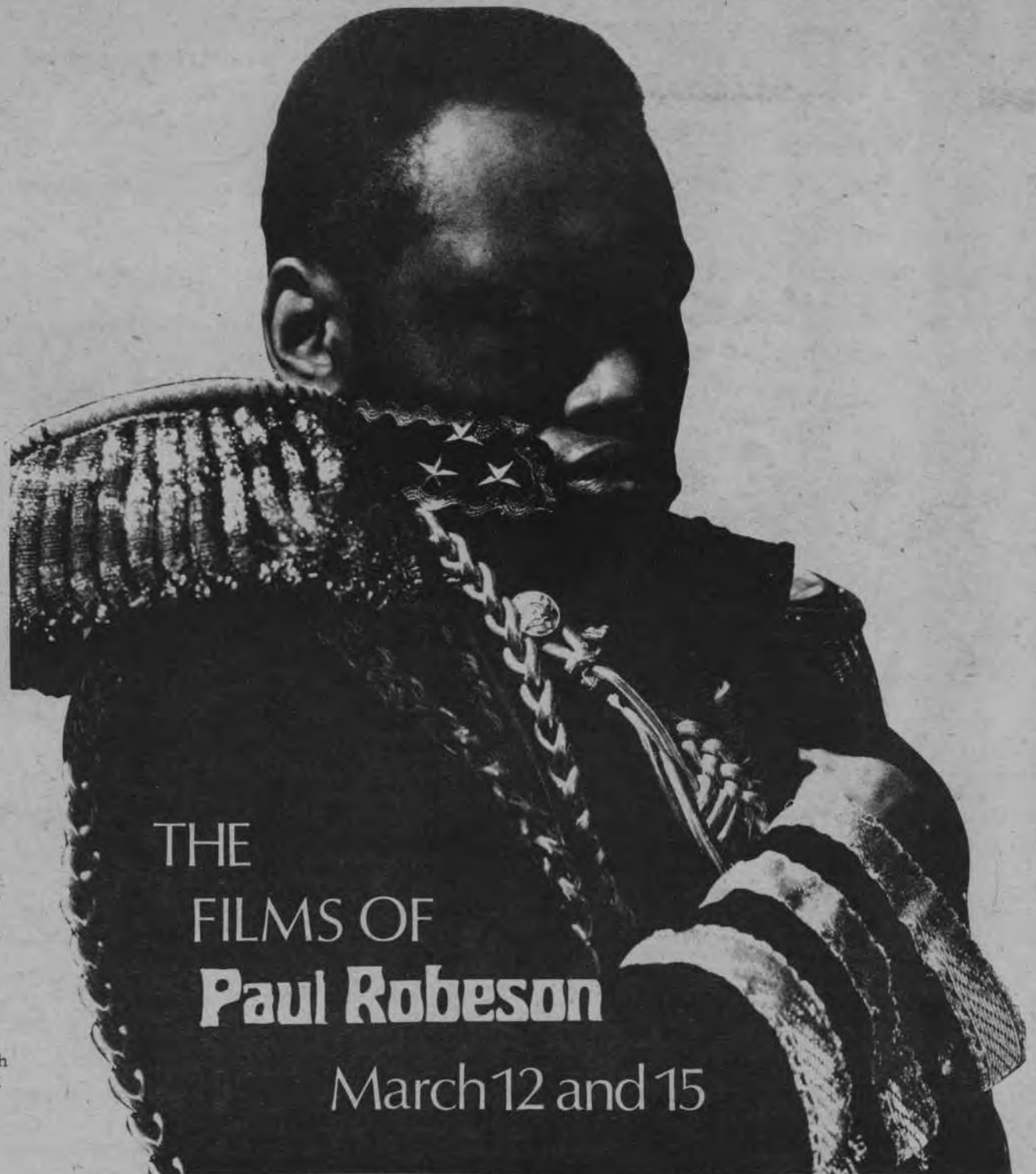
Film started Robeson on the road to financial security. When young Paul, at the age of 26, took his first film role (in Oscar Micheaux's Body and Soul in 1924), he had been a recent law graduate who had spurned the comforts of an influential Wall Street law firm, the kind to which outstanding white graduates of prestigious Ivy League law schools were recruited upon graduation.

Robeson's negative experiences with American and British film producers and directors in the highly competitive film industry inevitably were to help shape his evolving views of the capitalist economic system. Overt racism prevailed through all layers of the industry, in the intentional distortion of images, in the patterns of discrimination in employment, and in the distribution of films--to list three key areas. As an interpretive artist he himself was not immune to racism in film, in concert, in theater. Regarding images, Robeson was to remark: "Hollywood can only visualize the plantation type of Negro--the Negro of 'Poor Old Joe' and 'Swanee Ribber.'"

Film was expression of Robeson's intense anti-colonial, pro-African feelings. At the time when British historian Arnold Toynbee was publishing that Africa had made no contribution to world civilization and at a time when Johnny Weissmuller was swinging through Hollywood's "African" forests as Tarzan, Paul Robeson was making determined efforts to destroy colonialism (and its implications) in Africa, not only through his anti-colonial po-

...and showing his life as a Panamanian porter in the U.S. This portion is a depiction of black life in the Twenties, with scenes rang-

...and Film: Racism and Anti-Racism in Communications" by Harold D. Weaver, Jr., Negro History Bulletin, January, 1974.



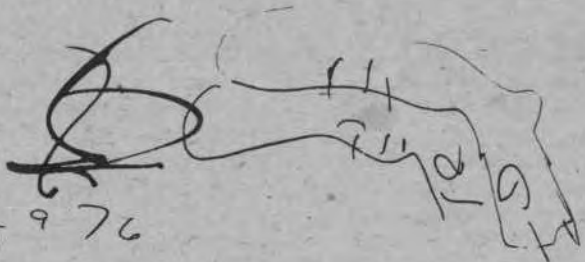
# THE FILMS OF Paul Robeson

March 12 and 15

1st  
ATTEMPT



quilt  
1976  
Bicent. salute  
TERRA Sept 9 76



# LOTS OF UNDER-5-MINUTE FILMS

**HOT LEATHERETTE**  
A nauseating crash.

**I CHANGE I AM THE SAME**  
Change is the same.

**ANGEL BLUE SWEET WINGS**  
A cloud of must.

**PEOPLE**  
Gathering of the storm.

**FACE**  
Nose, ears, eyes, mouth.

**BREAKAWAY**  
Run amuck.

**11 DIFFERENT HORSES**  
Really only one.

**WORD MOVIE**  
Eivom drow.

**STAND UP AND BE COUNTED**  
One, two, three, four, five.

**MANDALA**  
Around, around, around.

**MEMORABILIA**  
Catsup, cottage cheese, Nixon.

**SCISSORS**  
Cuts paper.

**SHADOWS AND REFLECTIONS**  
Pools and a dark rock.

**PATTY DREAMS OF ME**

ROBERT NELSON

SHELBY KENNEDY & ANNE SEVERSON

CHICK STRAND

LENNY LIPTON

HERBERT KOSOWER

BRUCE CONNER

STAN LAWDER

PAUL SHARITS

FREUDE & SCOTT BARTLETT

B. Y. M. PRODUCTIONS

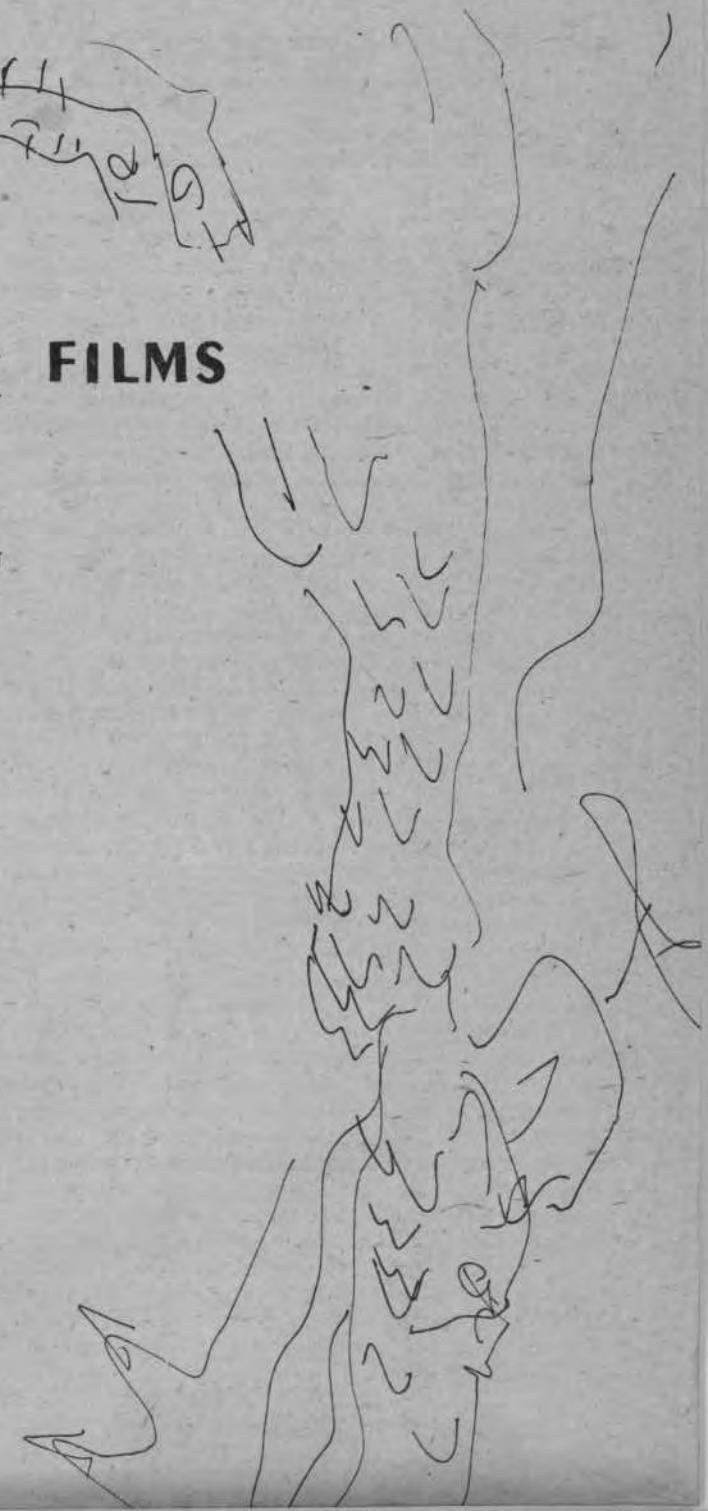
DONNA DEITCH

KEWATIN DEWDNEY

SETH HILL

LOREN SEARS

MARCH



STILLS  
Life.

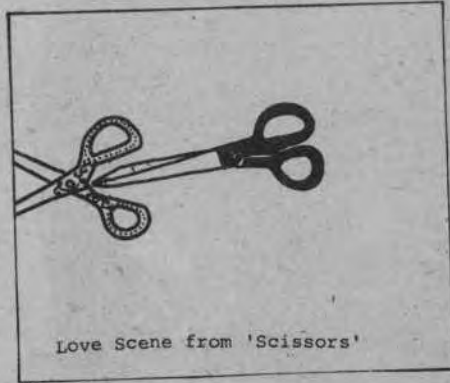
CITY TRIP  
Beep.

THE LONG DISTANCE SOFT SHOE  
Tap clicka tap.

CHRISTINA ADAM

SUSAN PITT KRANING

KIT CARSON



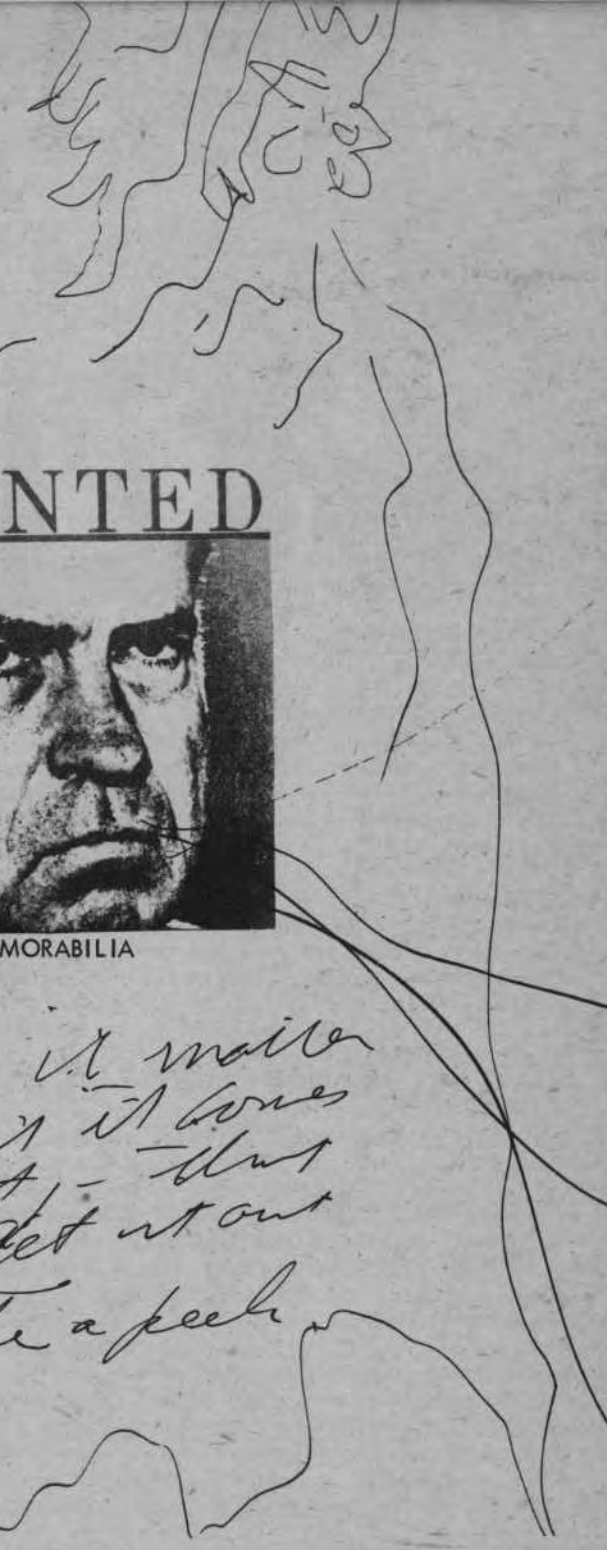
# WANTED



MEMORABILIA



Does it matter  
that it comes  
out - that  
midget at out  
Take a peek



SEX HUMOR

PAGAN Rhapsody



MARCH 25 1966



MARCH 25

MARCH



MARCH 25

16 MM  
SOUND

HOLD ME WHILE I'M NAKED

1966

GEORGE KUCCHAR

"A dazzling ruby in Kuchar's jewelry box of cinema gems and gossamer garbage. Financed with unemployment checks and populated by the semi-nude, **HOLD ME WHILE I'M NAKED** goes beyond the erotic into the world of the hyper-neurotic, a fever-dream vision behind the filmmaker's abject curtain." —G.K.

PAGAN RHAPSODY

GEORGE KUCIAR

This film is capable of reducing audiences to convulsive hysterical laughter or else provoking reactions of extreme disgust. It is possibly the quintessence in many respects, of what the independent "underground" cinema is about.

BOGGY DEPOT

CURT MCDOWELL

A tasteless spoof on early '30s musicals.

ENTR'ACTE

1924

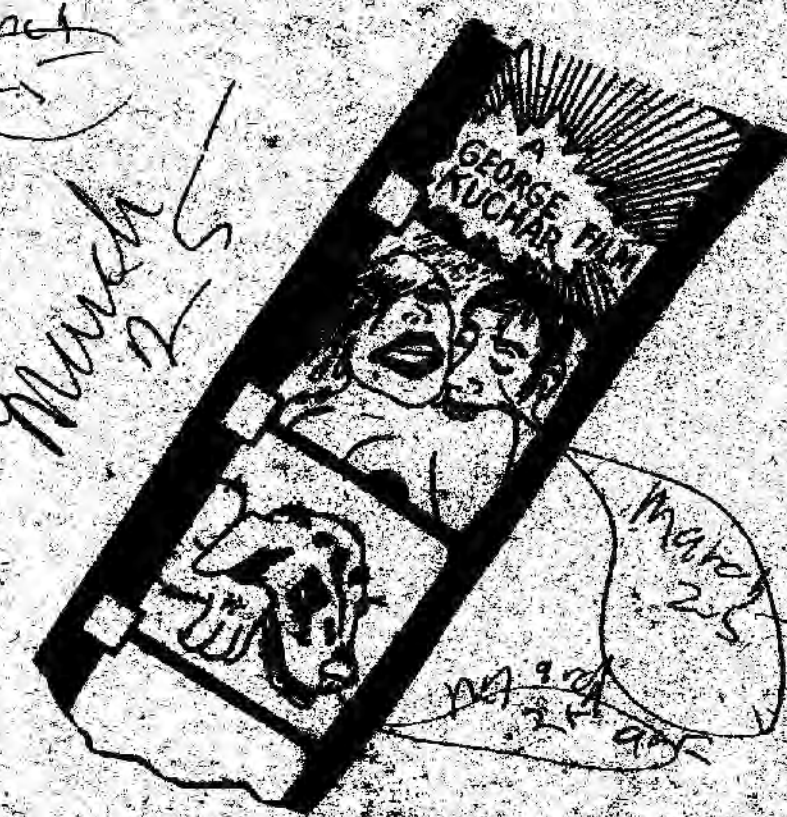
RENE CLAIR

A zany film with a script by Francis Picabia, an inspiration by Mack Sennett.

WHERE DID IT ALL COME FROM?  
WHERE IS IT ALL GOING?

VICTOR FACCINTO

A killyish little animation.  
2nd Prize -- 1st International Erotic Film Festival, San Francisco, 1970.



*Handwritten notes:*  
The perfect clean  
signatures  
A  
the perfect clean  
signatures  
A  
the perfect clean  
signatures  
A

*Handwritten:* March 2

*Handwritten:* March 2

*Handwritten:* March 2  
March 2  
March 2

MONDAY, MARCH 29

MOTHER AND CHILD STRIPPED BARE FROM DOCUMENTS OF MODERN ICONOGRAPHY  
IN FILMS BY WOMEN

Lecture and Film Screenings by Freude

from NY: *NYC* 10/10/70



MY NAME IS GONA a poetic experimental film by Gunvor Nelson (1970)

Shown at Oberhausen Festival, 1970. Sold to French TV.

"The film does not slip, lose its grip, falter or preach. It is magic, totally, it is deep and powerful. It strikes chords in the human Hall of Memories. In essence it is one of the first filmic masterpieces of the new wave films."

--Larry Jordan

MINI FILM

# WOMEN

MY LIFE IN ART by Freude; autobiographical diary films.

Boy meets girl.  
Girl falls in love  
Girl gets married  
Girl has baby  
Girl joins women's movement  
Woman gets divorced

FILM FOR MY SON by Nadja Tesich-Savage WEST COAST PREMIER

"FILM FOR MY SON, made to capture the filmmaker's child as that one day he might see himself as she experienced him, is also about the interlinking of apprehension and joy in the course of motherhood."

--Karen Cooper, Film Forum, N.Y.C.

GUNVOR  
NELSON



When the boat is lowered, the man in the cabin needs a glass of water; a giant salvage floats through the room and out the window." —MS. MAGAZINE

FILMMAKER  
PORTRAIT



Ann Arbor Film Festival; New American Filmmakers Series, Whitney Museum of Art, New York Erotic Film Festival; Toronto International Women & Film Festival; Americana Cultural Center Women's Film Festival, Paris—and more.

FRIDAY, APRIL 2

CLEO FROM 5 to 7 by Agnes Varda

Films by Agnes Varda: CLEO FROM 5 to 7, 1962; LA BOULANGERIE, 1963; LION'S LOVE, 1969 (Shown at the New York Film Festival).

"The work is exceptionally planned full of convincing detail and, as one would expect, visually well executed." —Roy Arnes

"I had the feeling that the spectator should remain outside, a feeling of alienation. I wanted to make a film where the spectator does not identify himself but, instead, judges—a cold film."

"I was once a photographer and I later became one. It is here a way of seeing things."

—Agnes Varda

Is Cleo dying? A card-reader tells her she is. So Cleo (Corinne Marchand) goes to a doctor to find out for sure—but she must wait from 5 to 7 for the results of the test. And we wait with her. Cleo, the Parisian pop singer, the spoiled child, the girl who is only concerned with luxury and comfort. Slowly, under the pressure of uncertainty about death, comes to realize more and more what life means. A young soldier, Antoine (Antoine Bour-  
siller), quite well acquainted with the fear and presence of death, helps change Cleo from a whispering starving child, into a thoughtful, compassionate woman.

CLEO FROM 5 to 7 is less about any one person than it is about time. It is a homage to time. We follow a woman through her sexual living patterns, altered now by the fear of death. In the face of death, time takes on a new meaning.

FRIDAY, APRIL 9

RED AND SOFA by Abram Room (USSR, 1927)

Silent

By 1927 other themes and concerns besides those of mass production were entering the Soviet Cinema—among them were themes dealing with the new society's problems in dealing with changing sexual roles and attitudes. Abram Room, one of the most subtlest of the early Marxist filmmakers is best known for RED AND SOFA.

It is perhaps the first statement in the cinema to explore the liberation of women in a technological society. Room depicts his characters with great humor and realism, and his interest in the complexities of adultery and abortion has influenced filmmakers, both men and women, for half a century.

In RED AND SOFA a young married couple, Kolya and Lilka, live in an extremely tiny, crowded room. Their relationship is strained. He sees her as his housekeeper; she is bored with household duties and resentful of his attitude. On the way home from work, Kolya meets Volodya, an old friend. Volodya can not find a room anywhere; Kolya invites him home, to sleep on the sofa.

To Lilka, this intrusion is one more example of Kolya's disregard for her feelings.

When Kolya leaves on business, Lilka and Volodya sleep together. Kolya discovers this upon his return and wants to leave. However, he can not find a room and Lilka invites him to stay—on the sofa. The three live together until Lilka learns that she's pregnant without knowing who is the father.

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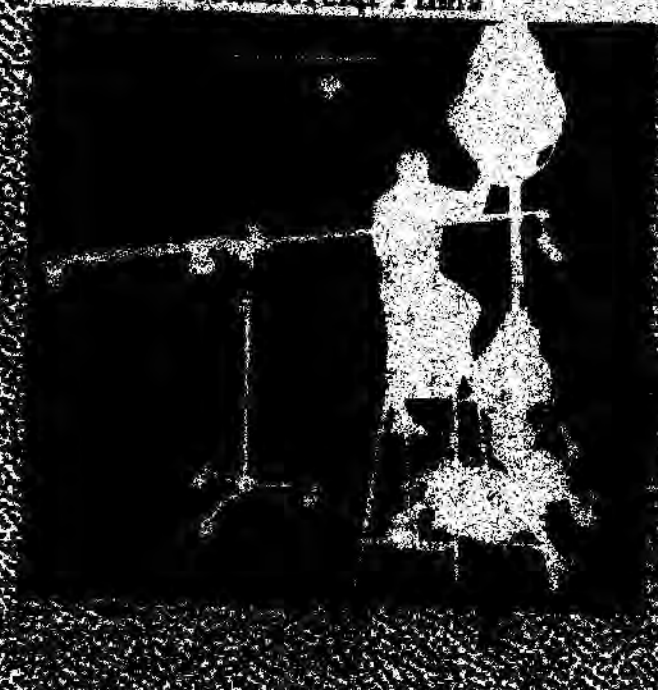
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## STATEMENT OF PURPOSE

In less than 75 years the motion picture has grown from a scientific curiosity to become one of the major art forms of twentieth-century society. As testimony to their unquestionable influence, films are viewed and discussed in all corners of the nation and by all segments of its citizenry. For the artist, the film form has become an important creative means for personal and collective statement; for the student, it is a medium to rediscover history and confront contemporary problems and issues through sight and sound; for the artist, it provides an unprecedented opportunity to experiment new modes of expression and their relationship to the other arts; and for millions of others, it has served as a vital entertainment and educational outlet.

Pasadena Filmforum is a nonprofit, community organization, formed specifically to encourage the appreciation of cinema both as an art and as a medium of information and education, by showing films, discussing them, and supplying its patrons with information about cinema. We emphasize the use of film as a tool through which to confront crucial issues of our time--through the exhibition of new film forms and representative masterpieces of world cinema.

As a forum for the exchange of ideas on the cinema and society, all programs will be followed by open forum discussions, moderated by filmmakers, by guest speakers from the community, and by members of Filmforum. Unfortunately, a complete listing of discussion leaders was not available at press time.

Filmforum has been endorsed by Community Spirit, a component program of the Pasadena Community Services Commission, in its effort to expand participation in the arts in the local area.

Filmforum has made arrangements to rent the auditorium at the Neighborhood Church in Pasadena for its film screenings. The donations asked of non-members help to defray the costs of programming, which includes auditorium and film rental, printing and mailing of flyers and newsletters, projection expenses, and so forth. We hope to be able to lower the present donation charge of \$1.50 general and \$1.00 student when our financial position will warrant a reduction.

## OPEN SCREENINGS February 20 | March 19

One of the priorities of Filmforum is to encourage and stimulate filmmaking in the Los Angeles area. In this regard we intend to provide a forum for local filmmakers--students, nonprofessionals, and professionals. Open screenings have been scheduled for the evenings of February 20 and March 19. Following the regularly-scheduled program, all filmmakers interested in presenting their work, either completed or in stages of completion, are encouraged to participate. Interested filmmakers should write to Filmforum and state specifics on the film(s) to be shown, i.e. subject matter, time, and equipment that will be needed. Our auditorium is equipped to show 8mm, Super 8, and 16mm. If there is enough interest, we will schedule more open screenings in future months.

### 1976 Filmforum Board

The Board of Directors for Filmforum in 1976 is: Myron Abaturko, Altadena; Christina Adam, Glendale; Dan Brewer, Pasadena; Terry Cannon, Montevia; Wilbur George, Arcadia; Greg Heacock, Pasadena; Karen Lavender, Pasadena; Marilyn Nash, Pasadena; Marie Peckinpah, Sierra Madre; and Jan Slater, Pasadena.

Advisory Committee: Jack Aiken, Pasadena.

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The newsletter committee, in charge of composing and collating the material found herein, was Christina Adam, Wilbur George, Jan Slater, Karen Lavender, and Terry Cannon. And over several evenings we shared our ideas, our company, our thoughts on everything from Groucho Marx to Carl Jung (and uncountable bottles of Jan's Champagne), and came up with what you have in your hands. We hope that it makes up with enthusiasm what it lacks in rules of English grammar.

# MEMBERSHIP APPLICATION FORM



Pasadena Filmforum is a membership-supported cinematheque and film society, incorporated under the laws of the State of California as a nonprofit, community organization. Members are entitled to all privileges of the organization, including the right to vote and hold office. Dues include free admission to all Filmforum-sponsored events during year of membership. Contributions, and a portion of all memberships, are tax-deductible.

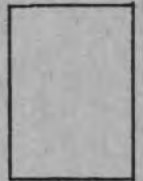
## SCHEDULE OF YEARLY MEMBERSHIP DUES

Student (through college level) ... \$10 _____	Patron (one adult) ..... \$50 _____
Senior Citizen (65 and older) .... \$15 _____	Institution ..... \$50 _____
Regular (one adult) ..... \$20 _____	Amount Enclosed \$ _____
Family (adult couple) ..... \$30 _____	

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