



From Moving Pictures 1988. Pat with clap-board, with Louisa Takahashi. The camera was on a skate-board-like contraption on a long wooden panel. I could put six of these panels together and do a scene of up to 96 feet long. Primitive but it worked to allow fairly smooth 'moving pictures.' The entire film was made up of moving shots

Pat Myes

Win

~~Louise~~
LOUISE TAKAHASHI

& Board

which we referred to ~~as~~ The B.D.

FARM / Moomy Pictures'

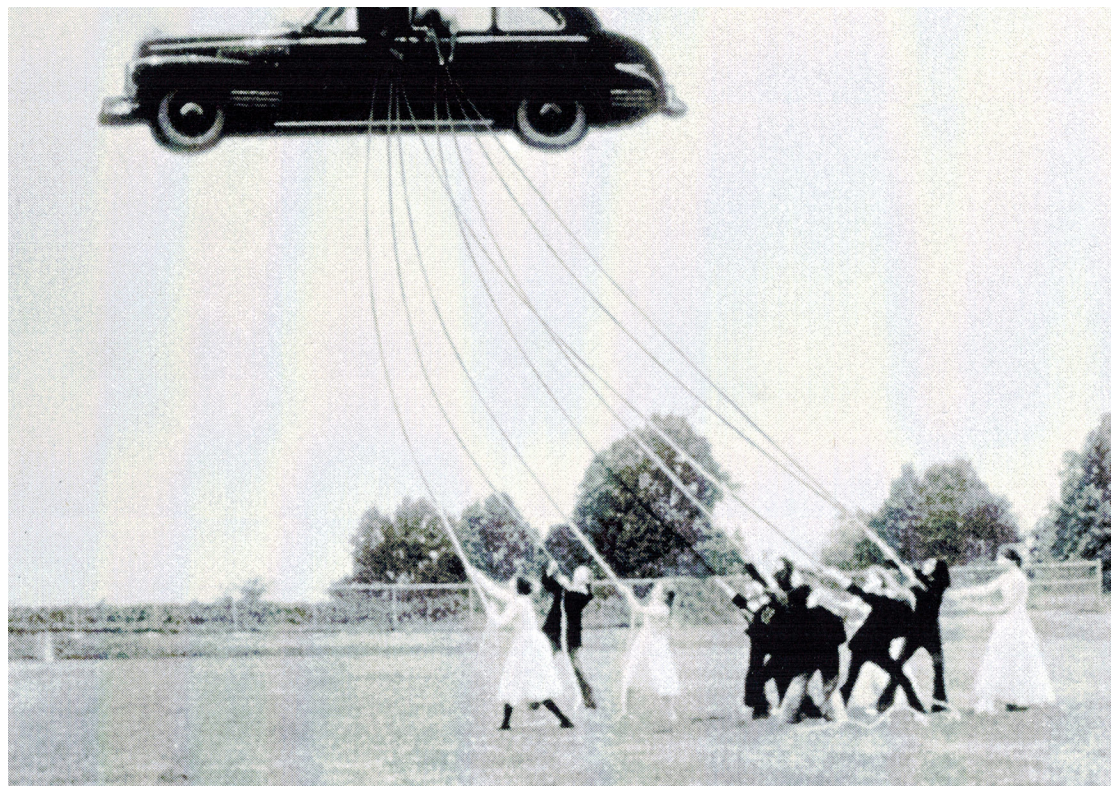
~~Jeff~~
~~Cartis~~



Another time I set up the platform on a lake which had a very soft muddy bottom. The tripods under it kept sinking into the muck.

We filming a 'group' in The Lake

'Moving Pictures'



pic from 37-73 - flying car -
I was in a cherry picker getting crowd below
& then it was 'schizophrenic' -





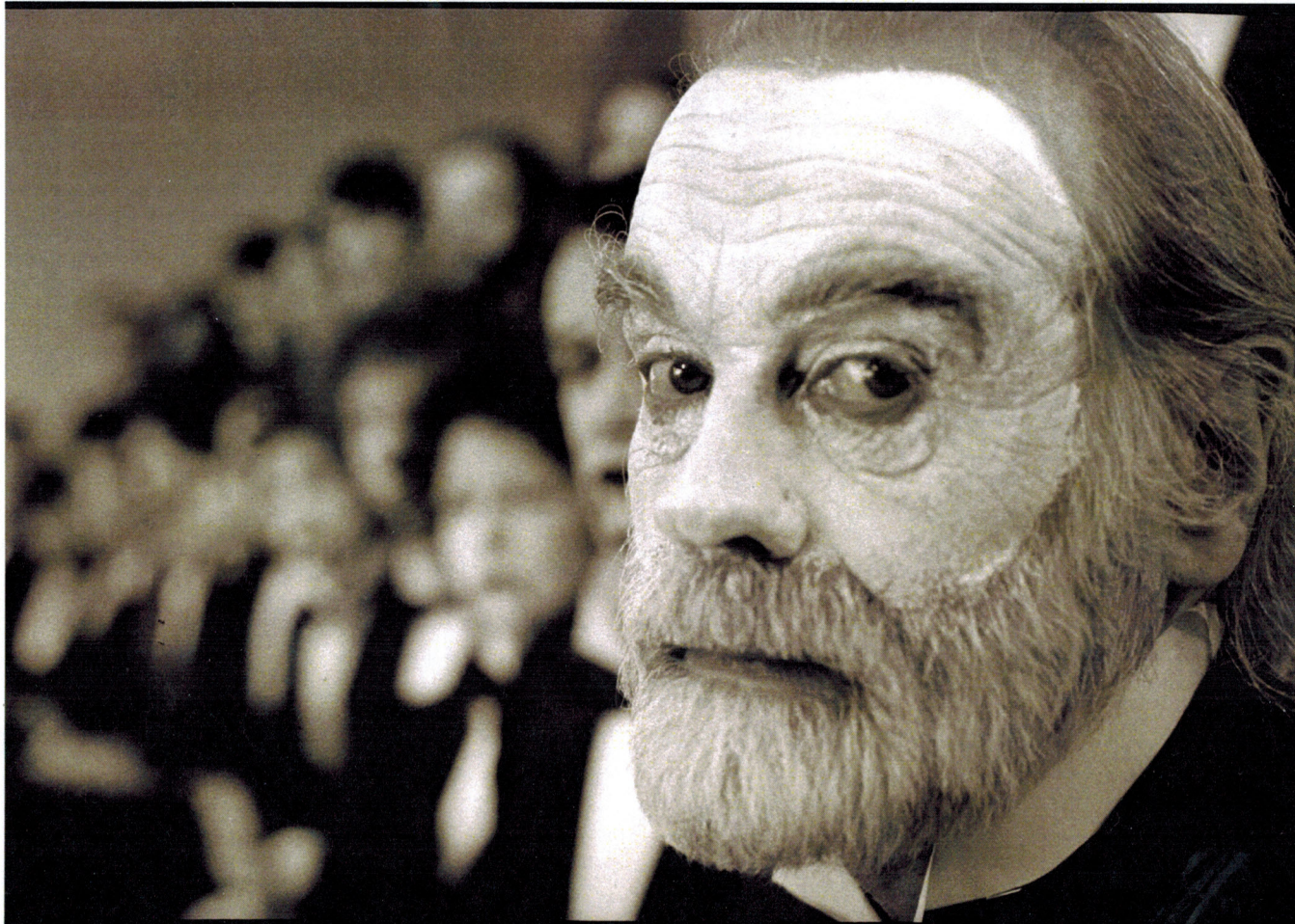
My favorite pic
of my son Kelly
from 37-73



a 'Selfie' in a mirror
Kelly, Myra, Me, Jakee keed, Mary keed, & a rabbit -



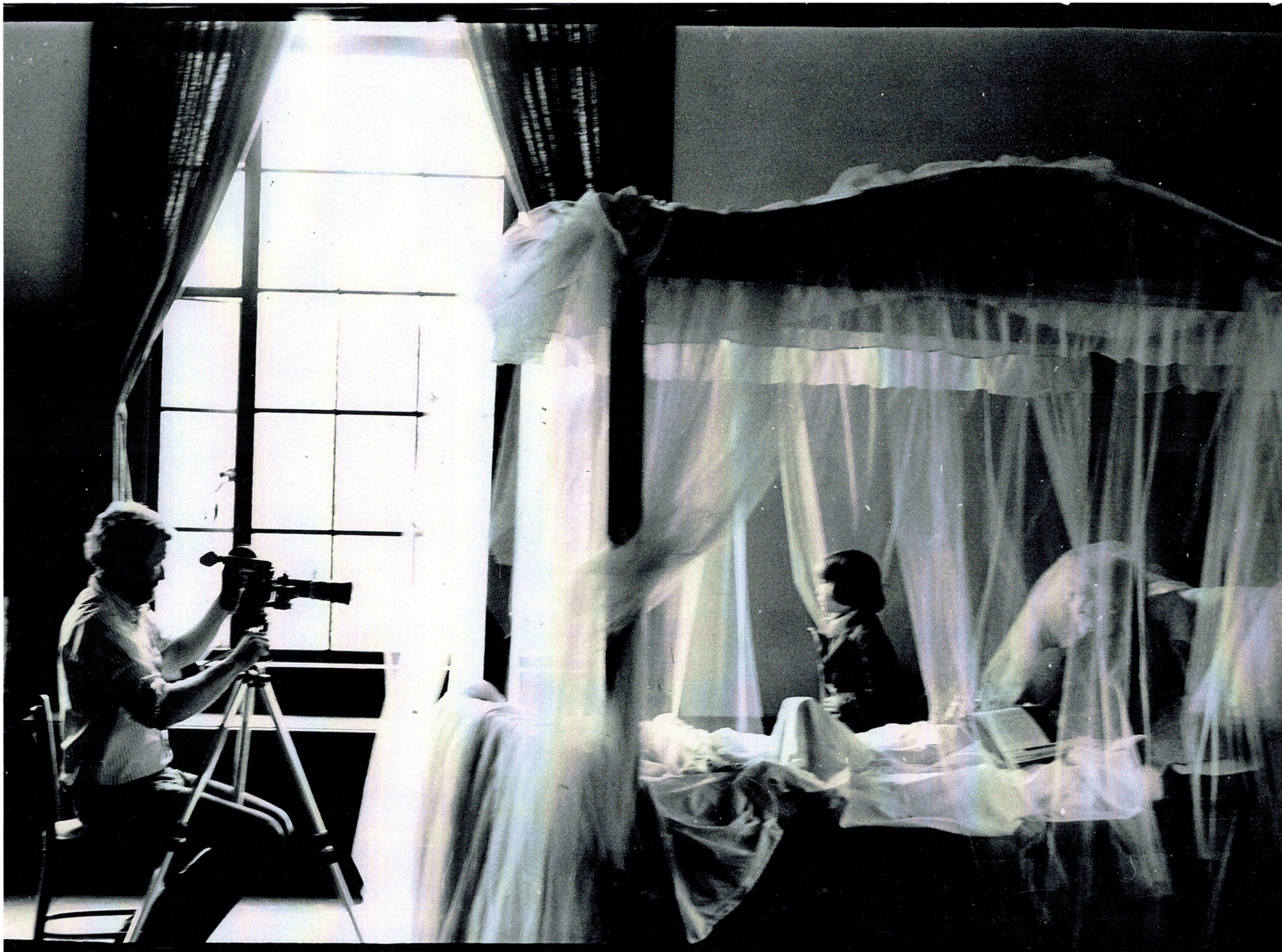
Production still from Jungle Girl. This was the day I filmed the two trucks from a helicopter. From left to right, Mark Hughes, Janet Schuler, Mary Leed, Jake Leed, me and Roland Eberlie

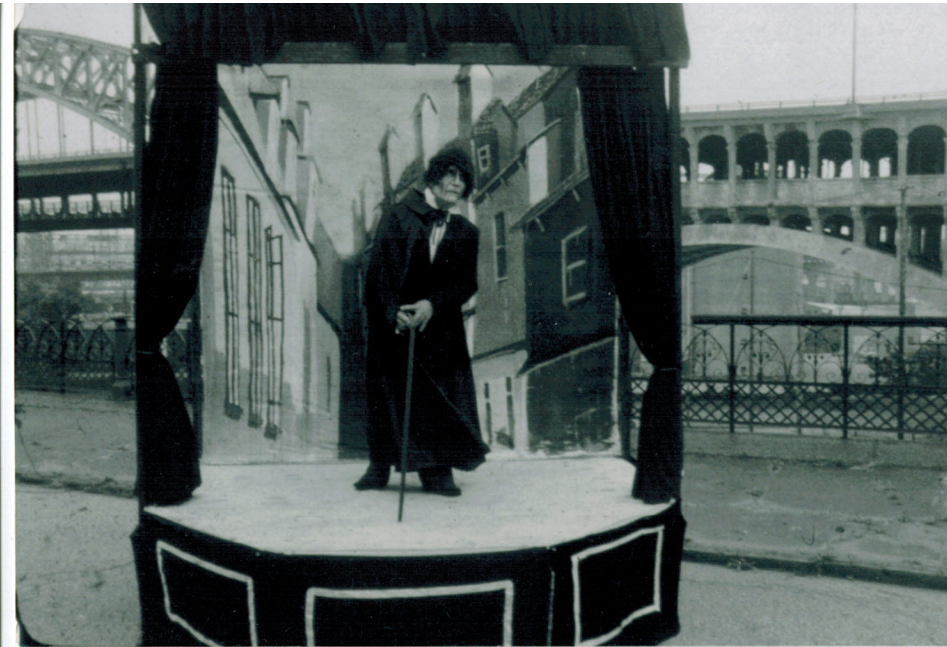


In Jungle Girl James Broughton, who was a visiting artist in our Filmworks program, and I talked him into doing a short scene. Broughton, Chick Strand, Pat O'neill, Will Hindle, Bruce Baillie, Robert Nelson and Dominic Angerame were also visitors over the years, as well as Brakhage, Frampton and Paul Sharitz. The west coast filmmakers were always the friendliest and the warmest to me personally and to my work. In the mid-west it was Sharon Couzin, John Luther, George Manupelli, Ruth Bradley and in New York it was Amos Vogel, Howard Guttenplan, David Bienstock and Maya Deren who were the most receptive to my work. I met Maya Deren just a few months before she died and spent four hours in her apartment where she and Teji projected all her films on a blank wall. I had never seen any of them but had read about them. What a fantastic night! I brought along my film The Path and she made good comments about it. But that's another story!



My films are based on what I see in the light and in the dark. Most of my films are based on dreams and on the reconstruction of memory. I want the viewer to see my films as dream journeys or myths. Myth as a means of unification of reality, myth as a stage between the conscious and the unconscious. I also want the viewer to invent along with the film and to interpret exactly what it is they are experiencing. To me, dreams represent everything that we have put into the unconscious along with all the fantastic psychic associations that we have felt, seen, or determined, but that there is a large play of chance and randomness which allows for the generation of entirely new images and new sequences. Our dreams are not so much stories, but rather a series of visual images linked by strong emotion. Fragmentation is also a key element in dreams and is part of a larger feature of the generative processes of our brains. Dreams can be





In Monstershow we used this same old rickety 'stage' in many locales with Alan Benson and Paul Schuster. In the film I combined the stories of Frankenstein, Dracula, and Jekyll and Hyde with my own dreams. Through random inter-cutting my main concern was how the three stories brushed up against my own dream myths.

No. 34 X023646 1582-1 H-2 12

"
Monstershow"
"

Richard Myers
Independent Films
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Munroe Falls, OH 44262

110105K 162001 400+00101 01 004090
11/01/05 GIANT EAGLE 4090

Monstershow

Frank Green

~~1~~

1



In Deathstyles we did a funeral scene and just picked up people along the way to the oldest house in Kent.



In 2002 I made a video about my mother called Marjory's Diary. It was based on the diaries she kept from 1926 - 1948. She was a trouper. These are some photos from the films she was in.









In this photo from Akran I'm filming two KSU School of Art's models. We were on the 4th floor of an old downtown Kent Building. The building was condemned and mostly abandon. I shot lots of scenes in this building. I had two helpers and when we were finished the women got dressed and we all walked downstairs. On the first floor we were met by two policemen who asked if we had seen two naked women on the 4th floor. A woman had seen them in the window and reported it. We all just kept on going and said that we had not seen any naked women!

Pat Myers, some of my favorite photos of her from my films. We have been married for 55 years.









PROD.	AKKAN	
DIR.	MYERS Ohlrich	
CAMERA	-ARRI 16	
SOUND	SCENE	TAKE
PROD.	4	1
DATE	JULY 31	









Actually my first film was not The Path in 1961, but a Frankenstein film I made in 1949 at age 12. It became part of Monstershow some 45 years later. This is a photo of me as the hunchback. I dyed my hair black with some theatrical 'grease' because hunchbacks didn't have blond hair! The film was never finished because the girl who played Elizabeth was struck and killed in a train accident coming home from school. It was terrible. The girl Esther McCleary, is in this photo, a funeral scene in my 8mm film. She is in the center.

Me as
hunch back

57



Gulm 'center'
is Esther McCleary



Frankfurter film 1949

~~Esther McClary - center~~

Me & Gene Wilhelm -

From First Time Here in 1963, a pic of me photographing Lynn Cherry. The tripod was about as skinny as I was. The large photo behind her was developed in my basement by throwing buckets of developer on the exposed paper followed by hypo and a garden hose.



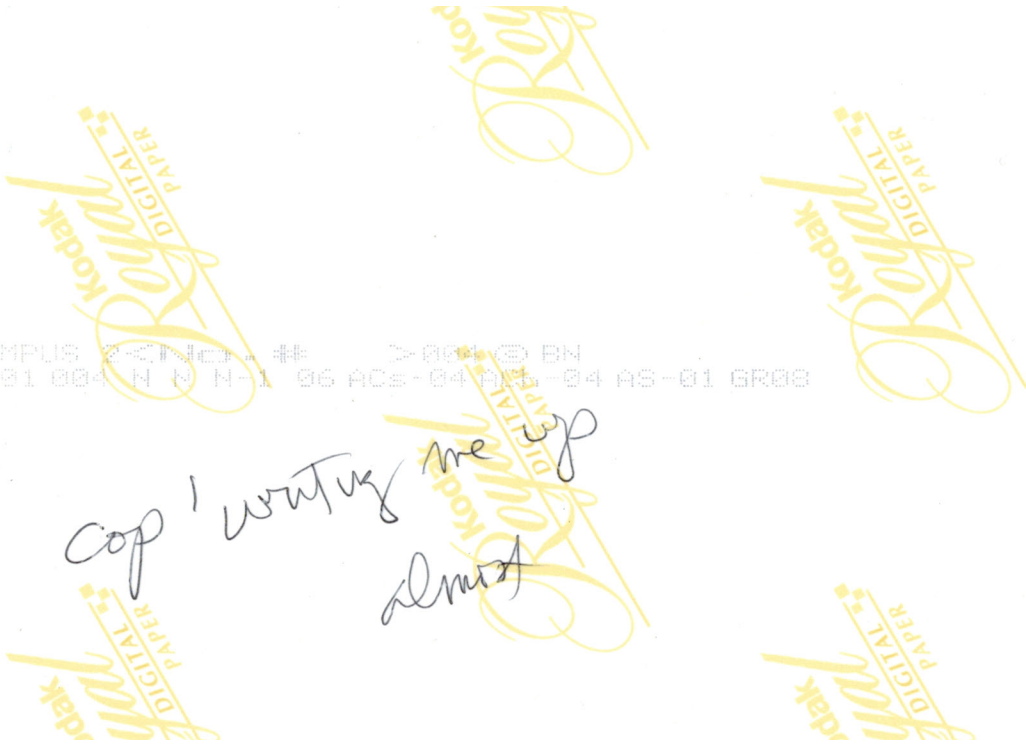
A lot of Akron was shot on the streets of Akron, and it seemed like we were always getting into trouble. People complaining that we were harassing them on the streets, etc. We kept running into the same two plain-clothes detectives. Bob Ohlrich keep referring to them as 'white sox.' One day filming on Main street, we had an actress lying on the ground and other people crowding around her. It caused an even greater crowd to gather. Soon the 'white sox' guys were there as well as other police. One of the cops started to write me up for disturbing the peace. Jake Leed talked him out of it, but we had to quit and go home.





CAMPUS (KIND) # 70000 BN
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cop' wating me up
almost







One of my favorite pictures of Jake and Mary Leed from Floorshow. They were also in Akran, Deathstyles and 37-73. They were great people. Jake told me once that I had stolen their middle age.



In the early stages of filming for Akran I went to the Cleveland airport and got an image of a young man going to Viet Nam. It has always haunted me. Also in Akran there is a sequence of men being shot like a firing squad image. It was photographed in 1968. In 1970 the Ohio National Guard shot and killed 4 students and wounded many more on Kent State's campus!











For Akran 1966-69 I was lucky to be able to use an Arriflex camera. I borrowed it from a man who went to jail for two years. When he came out he was bankrupt and they auctioned off the camera. Jake Leed and I went to the auction hoping to get the camera for two hundred or so. It went for three thousand! And I went back to my Bolex.



In Monstershow, as in my other films, I would get people on the spot to be in the film. I asked these three women along the beach at Lake Erie to hold up these cardboard faces and do a scene. They complied. In another case, the kid who played Frankenstein just walked by my room at KSU and we asked him if he wanted to be in a movie. I made him up on the spot and we shot his scenes in three hours.

Sylvia Sykes

Hedy Lamarr

Gloria Swanson

3 Beach Beauties
from 'Monster Show'



(No.

0073818 0161 NN 3 4 2

his first name
was "Sean"
That's all I know
we never saw him
again



In Jungle Girl we needed 15 leopard skin coats and could only find 2 fake ones at the goodwill. So Pat and I sat for hours sewing leopard skin fabric over regular coats and hats.

© 1971 N O I C S S S O

Jungle Girl

Richard MYERS

Leopard skin
Coats

Jungle Girl

"Frances Gifford"
in Republic
Jungle Girl

Richard Myers Films
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The first time Pat and I went to San Francisco we headed for the Golden Gate Bridge. Shades of Dark Passage and Vertigo and lots of experimental films, I guess.



In my film Jungle Girl there were several scenes involving six little girls ages 8 - 11. At that time I had an assistant who worked with me on sets and misc. jobs. She was most valuable as a chaperone while taking the girls to various locales. Their parents who would be worried by the idea of a bearded filmmaker would be at ease and not want to go along. On a return trip from one of these sessions Janet Schuler, my helper, referred to me as "Dick." The little girls said "What did you call him?" Janet repeated "Dick", that's his name. All the girls immediately asked "Can we say that?" Janet said, "Sure." and then all the way home it was, "Dick, Dick, Dick, Dick, Dick, Dick"

As I look back over these photos and memories, I realize that it was the most exciting time of my life. The excitement of working with family and friends and even getting into trouble. And, of course, seeing my ideas and dreams realized on film.