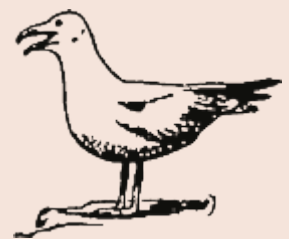
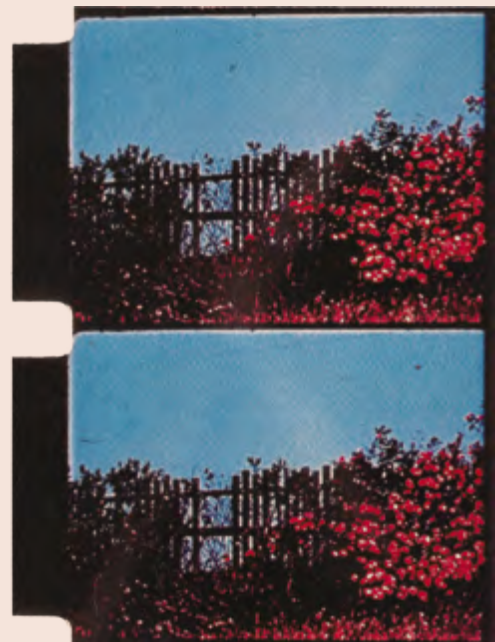
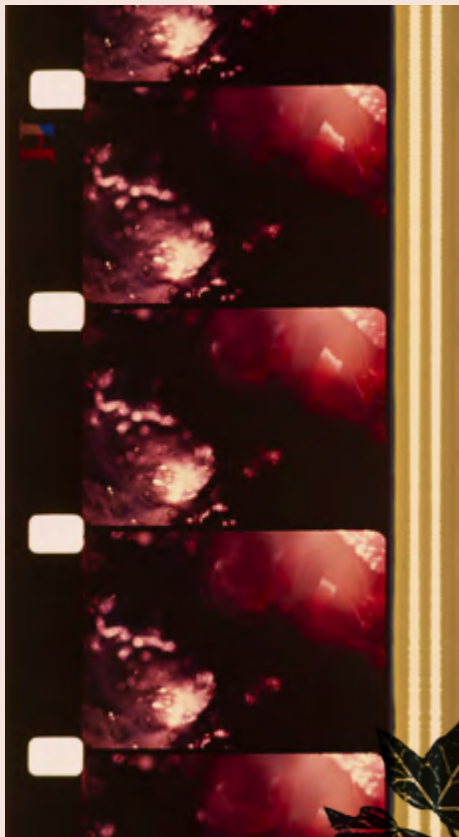


**DEAR FOLKS:  
NOTES AND  
LETTERS FROM**



**Brna  
Baillie**



# DEAR FOLKS: NOTES AND LETTERS FROM BRUCE BAILLIE

Canyon Cinemazine #7  
Winter 2020 / 2021

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Canyon Cinema Foundation is a 501(c)(3) nonprofit organization. Founded in Bruce Baillie's Canyon, California backyard in 1961, Canyon Cinema is dedicated to educating the public about independent, non-commercial, experimental moving image art. We manifest this commitment by providing access to our unrivaled collection to universities and cultural organizations worldwide, as well as cultivating scholarship and appreciation of artist-made cinema.

# Canyon Cinemazine #7

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# FROM THE EDITORS

This issue of the *Cinemazine* is dedicated to Canyon Cinema's founding filmmaker, Bruce Baillie (1931-2020), who brought to life exceptional works of film art and a thriving cinema counterculture. He died this past April at his home on Camano Island, nearly 60 years after first welcoming friends and neighbors for a night of backyard cinema in Canyon, California. Baillie recounts the story of Canyon Cinema's founding several times in the pages that follow, always with a lingering sense of possibility. "Disregard established forms, invent those forms which you can see you need Now," he counseled *Canyon Cinemanews* readers in 1976. "This is, in fact, the way Canyon Cinema occurred in the world."

<sup>1</sup> Some of these materials were reprinted in Scott MacDonald's *Canyon Cinema: The Life and Times of an Independent Film Distributor* (University of California Press, 2008), but we hope that the full-page reproductions included here, made available by our friends at Anthology Film Archives, will help to restore some of the original context of Baillie's broadcasts.

Collected here are some of Baillie's many dispatches to and about Canyon Cinema, ranging from a 1962 announcement co-signed with Chick Strand to voicemail messages left on Canyon's office answering machine in the last years of his life. The bulk of this material derives from the *Canyon Cinemanews*, which began in 1962 as a newsletter to solicit and circulate "fugitive information" related to a fledgling independent film movement.<sup>1</sup> Years before Canyon was formally organized as a distribution cooperative, the lively pages of the *Cinemanews* demonstrated that there was such a community of filmmakers to be incorporated.



Baillie's byline only became a *Cinemanews* staple after he took to the road with his films, eventually coming to reside at various points up the West Coast. Beyond offering sparkling early glimpses of now classic titles like *Quixote* (1965), *Castro Street* (1966), *Valentin de las Sierras* (1968), *Quick Billy* (1970), and *Roslyn Romance (Is It Really True?)* (1974), the letters report on film stocks and dream visions, remedies for the common cold and poor film projection, friends in need and community prospects. With Franciscan simplicity, he is forever pointing back to first principles: "Really like to emphasize in NEWS again for everybody to send notes on what they are doing, seeing, feeling," he wrote at the end of 1967. "It's odd when you discover it, how so many people give little value to who they are: hardly anyone seems to celebrate themselves by forwarding their thoughts." And a few years later: "We used to make up a lot of [things] in the News, that's why it felt so good in those days...When you've got too many things to do it all comes out the same. It needs all the ups and downs of an open life."

Baillie's letters plot just such a course, beautifully relaying the ideals of an independent cinema in terms of lived experience. What jumps off the page is the abundant sense of freedom in matters large and small. That and the voice, an American classic: instructive yet playful, economizing but easygoing, much given to neologisms and alter-egos like the avuncular Dr. Bish, lighthearted to the bone. The letters make it easy to see why Baillie's emboldening example meant the world to younger filmmakers looking to pick up a camera and make a life of it. A voice like his never grows old.

— Max Goldberg



## Canyon Cinema Announcement (with Chick Strand)

September 1962

# CANYON CINEMA

at Stiles Hall, 2400 Bancroft Way, Berkeley, California

We hope every SUNDAY evening, 8:30pm

Our theater began in the backyard of a beautiful lady in Canyon, California, summer, 1961. If there are to be new films there must be theaters, this was the reason for beginning.

So far, the independent film artist has had little distribution of his work, a situation partly the result of the business man's arrangement of our popular theaters according to his idea of our taste. A development of this arrangement has been the double feature bill. Shorts, the natural training ground for new film-makers, have almost disappeared. Currently, the few young men in our country working as artists in film have their work shown sometimes on university programs, sometimes through the film societies. San Francisco State College and Contemporary Dancers Center in San Francisco are two periodic sources of exhibition on the West Coast—the Charles Theater in New York is a regular theater for new work, as is Canyon Cinema in Berkeley. I can think of no other. The rental on these films rarely pays for the cost of production; there is as yet no known way to support film art nor to develop as an artist in the field.

Most of this work is in 16MM, the same gauge utilized in television transmission and in those great quantities of terrible informational films. 35MM is the standard for the entertainment feature—some of the American extravaganzas are done in 65MM and 70MM, e.g. CLEOPATRA, for which we are attempting to gain rights to have the Berkeley premiere. 16MM films can sometimes be satisfactorily enlarged to 35MM, a matter for consideration in entering certain foreign festivals or, in the event of one of our projects coming through, domestic circulation in the large theaters.

Our scheduling will continue in quarterly edition with showings in Berkeley once each week. We will be working on showings in San Francisco, along with the establishment of a studio available to film makers on that side of the Bay. Any profit from showings has gone into our growing production studio in Berkeley. This summer, equipment was donated by film-makers while Canyon Cinema purchased a pair of rewinds and a splicer. Four films, to be shown in the next three months, have come out of the summer's work.

Some of the films will be bad. This is new work in a difficult medium; we intend to give it a chance if you continue for a while with so much tolerance. As new film work matures we will become more selective. Programming is still done in terms of newly completed film rather than a selection of proven favorites. There should be no feeling of restriction concerning the opposite ex-



pression to applause: absolutely lousy work, accepted in silence, is liable to be mistaken for something magically beyond comprehension. Some will return home doubting their ability to evaluate what the eyes have seen.

Thank you for uncovering our theater as we moved through the summer ahead of the authorities. From a meeting with "the committee" - a combination of officials representing public health, safety, etc., who first came down upon us at the Bistro San Martin - it would seem under the new building code there exists no known building in Berkeley in which it is legal to assemble, for any purpose: There must be a certain space between one building and the next, a certain distance from the entrance to the front, steel window sash, certain type walls, certain placement of exits, two toilets, and so on. With one exception we received an astute interpretation of the book of codes from the building inspector, whom we must certainly thank for his interest. It happened that we had been categorized under a code dealing with inflammable nitrate film which hasn't been used since the day of Charlie Chaplin. Three days of telephoning and conferring were required for clarification. Outside city jurisdiction there are auditoriums in the public schools for which, for us, rental is exorbitant. It was not possible, we learned, to rent a lecture hall for any price lower than that arbitrarily fixed by the assistant superintendent of business of the Berkeley Board of Education who concluded our interview by telling us it might be that our kind of showings would not be suitable anyway. Finally, the day before the printing of this program, a sympathetic student president of Stiles Hall, Jeff Chandler, voted their rules be altered to allow us to book bi-weekly showings in advance. The alternate Sundays will be booked at Stiles one at a time in hopes that the hall is not already rented.

- \* Speakers known to film audiences will appear at Canyon Cinema this year.
  - \* We invite persons interested in discussion of the films presented to remain after the showings.
  - \* Anyone who will make a quantity of popcorn - probably requiring several people - will be admitted free and paid for the popcorn. Bags should be free at supermarkets.
  - \* The New York Film-makers Co-op is the country's one large representative body of independent film artists. Work particularly associated with this group will be so designated.
  - \* The theater is open to showing anyone's work
- We are grateful for a good audience.

Bruce Baillie

Chick Strand

September 13 (Thursday)

FILMS OF CHARLIE CHAPLIN

(Already shown) Turns out to be a bad mixture - parts of different films thrown together in a peculiar way, some with ridiculous pasted-on sound. (If anyone has word on "The Great Dictator", please let us know.)

FILMS OF LARRY JORDAN

West Coast film-maker. ("The One Romantic Overture of Edward", "A Trumpit", "Undertow", "Three color Portraits")

WATERLICH approx. 9 minutes, color

SEASONS CHANGE, TO CONTEMPLATE approx. 8 minutes



April 1965

BRUCE BAILLIE

Report from the road, filming. . . .

November. Setting out again from California, Mrs. Dog and I spent the first night outside Wells, Nevada. It got down to 20 below that night--we had two sleeping bags put together which we had to share. The next morning the car wouldn't start, the windows were ice. After we got started, we ran into a man who had been walking all night. He said he had learned from his father you had to keep moving when you were caught in the cold. We ate some good cheese and bread and headed north into Idaho. Spent some time with Gene Dawson and family in Pocatello, giving a show at the University - many good people on the staff there - went to an old outdoor hot springs south of there, open all winter. Tried to ride a pinto mare, with camera--spent several hours trying to get a bridle on her--finally, she threw me and I didn't get a shot I had had in mind for several months.

Choteau, Montana...Getting colder.. Mountain men coming out of the Rockies on horseback; spent the night in a bar near the hotel--shot 2 rolls. Following an eagle in a storm one morning; shooting a basketball game; heading straight north to the Black-foot Reservation around Browning.

Browning, Montana-Cardston, Alberta, Canada. The pass on the east side of Glacier National Park can be closed anytime by snow. Stopped at a bar midway, met three Blood Indians ( part of Blackfeet Nation ), Talked me into going into Canada - spent evening with them. Next day, having found very little material to substantiate this section of the film, I ran into something at the last moment. Two old Blood gentlemen in a cafe gave permission to shoot and record them. My recorder kept stopping, but I finally came out with something editable.... had to pay these men, of course, had only \$15 to get me all the way to S. Dakota. I gave them what I could--promised to send the rest (which I did, by Christmas.)

-----

On the way through again I had to take another road, across the reservation, because of ice and snow. Dog and I ran onto some mountain sheep that we took pictures of; we got some footage of a truck ahead of us (telephoto, 32fps), snow flying back toward us, great dark wheels spinning against the icy road--had to change film while driving with my knee.

On through S. Dakota, Christmas, Minnesota, Michigan, staying with friends, giving a few shows. Finally to NYC. Using all Double 8 X negative now for the last section. Was able in northern Minn. to photograph a pinto. In Ann Arbor I shot and recorded sync the Falcon Quartette, in a kind of special attitude, as though I had never heard jazz.

NYC. Conditions for financing independent film work are poorer than I expected. The Ford Foundation says they are not going to continue their grants; there is no agency, to my knowledge, with any interest in supporting film experimentation. The excellent contemporary film series--Oct., '64--at the Gallery of Modern Art, set up by James McBride, has been discontinued. On the other hand, the Film-makers' Cinematheque will soon have a permanent home--the Co-op is sending out shows. More film artists are moving around the country with their work and schools are instituting film depts., preparing, they say, to extend invitations to some of the film-makers to come and teach. Gregory Markopoulos had been to Pocatello the week before I arrived. Stan Brakhage was due to arrive there a week after I left. They both are having showings here at the Cinematheque. Stan is touring colleges, I think raising money not only to live on, but also for a new film. Stanton Kaye is on his way here.

February 4...Was able to smuggle my camera into the stock exchange today.



### B A I L L I E

Received \$25 from home and bought 4 more rolls film. Unexpected friendliness on the street; especially like it just south of Wall St. Yehuda, friend from the film school in London is taking care of me. With another Isreali friend, we were walking along the Bowery the other night. A dead-drunk man was jumped in front of us, by six guys who went through his pockets and threw him around a little. A few minutes later they came back and wrestled him down again and took off his shoes. He was helpless, so I went over and put his shoes on for him and helped him down to another block. We talked a little on the way. I asked if they had got anything from him—he had a face that reminded me of a sailor I had seen one night, who had floated in face-down into San Diego Harbor. He laughed all the way across the street. It was kind of like some of my films the way it came out.

The next day I had permission to shoot at the Catholic Worker during the morning free meal. The men protested, so I had to leave. I learned that the week before, a TV crew with 5 cameras, lights, smiles, suits, and ties, etc, had worked there for six hours without any trouble. Could be that people really prefer to believe in the establishment.

Met Ken Jacobs and his wife--Spent a nice afternoon in his loft putting a show of mine together. He has some good 8MM equipment around. I hope he some luck finding money to keep working.

Cinemateque gave me a show Feb. 18 - then we headed back to Michigan to write letters for financial assist's, finally leaving for California. On the way through Iowa we saw the Sunday beatings in Selma on TV . . . headed north in a snow storm to Minneapolis. Leaving dog and car, I flew to Alabama with camera (borrowed the money). Spent Tuesday around Second March there shooting vital material for film.

California. No more chance to make the film than when I started, needing a thousand dollars to develop and work print all this material. With some

luck, through friends and laying on additional debt, I have sent the film to the lab.

In respect to the form of the new work, I have now released it from its original title, "QUIXOTE" and will not call it anything. Gordon Mumba of Ann Arbor will be doing the sound.

Thanks to everyone for giving me so much help of every kind.

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### NEWS ITEM: S.F. BAY AREA

A new film makers group, the San Francisco Film Makers Workshop, invites you, whether or not you are currently involved in making films to attend its meeting. Film makers and those who are merely interested in learning about films, are invited to the workshop... which hopes to provide a stimulating (through the exchange of ideas and instruction) evening at the workshop meetings. Meetings are held the 1st and 3rd Sundays of each month at 7:30 p.m. at 259 Geary (3rd floor). The new group will also issue a newsletter, and shows films at their meetings. For further information call EX 2 - 0356

### NEWS ITEM:

#### EUROPE

Since Feb. 26th, 1964, there has existed in Vienna, Austria, a film museum. The Osterreichisches Filmmuseum was founded by Peter Konlechner and Peter Kubelka. Its purpose is to build the finest collection of classic films in Austria, to show them and the newest works of young filmmakers in its retrospectives and non-commercial showings. The Filmmuseum is partially subsidized by the Austrian Ministry of Education.

Their address is Osterreichisches Filmmuseum, Augustinerstrabe 1, Wein I, Austria. Please feel free to write them for further information concerning the films that they present at the museum.



May 1966

CANYON CINEMA

# NEWS

MAY 1966

Subscriptions \$2.00 per 12 issues  
263 Colgate Avenue, Berkeley, California  
94708, U.S.A.

The cover is based on the most recent of the perennial Congressional attempts to regulate and censor films.

- from Bruce Baillie, May 2: Address for a while, Box 25, Graton, California. Working on several short films, and a new one - already shot and recorded, using outdated Ansco 100 and high contrast copy negative - will run about 9 min. - title CASTRO STREET - Editing will begin soon..... living outside under circle of redwoods; renting nearby bldg. - have equipment set up there in few days. Having some good dreams. Best to everyone -

In Bruce's absence, this month's NEWS is being put out by Emory Menefee, and next month Robert Nelson will take it. Continue sending news and subscriptions to the same address, 263 Colgate, Berkeley.

The Ninth Vancouver International Film Festival will be held September 8 to 17, 1966. Film categories are: feature length, short fiction, short non-fiction, television, experimental. All categories except the first are competitive. Prints will be accepted between June 15 and August 15 (arrival in Vancouver). For entry forms, etc., write The Vancouver International Film Festival, Box 172, Station A, Vancouver 1, B.C., Canada.

A Festival-Symposium in four parts on The New American Cinema was held on April 19-22 by Cinema 40, Austin, Texas. The program included Baillie's MASS, QUIXOTE, and TUNG, Warhol's BLOW JOB, Linder's THE DEVIL IS DEAD, Brakhage's DOG STAR MAN: PRELUDE, Vanderbeek's BREATHDEATH, Nelson's OH DEM WATERMELONS, and Kenneth Anger from FIREWORKS to KKK. Also shown were the films of the National Student Association Film Festival.

Canyon Cinema Outdated Anscochrome Awards for May to Paul Beattie, Bill Hindle, Robert Nelson, Ben Van Meter, and Larry Jordan. If more becomes available we will continue to spread it around.

Non-Achievement Award for May to Albert Johnson for his "New West Coast Film-Makers" program this year at U.C. in which no new film makers' work was shown.

The Liquid Ballast Bumper Company, Miranda, California, can furnish 29 different models of hollow bumpers for pickups, including some lined with plastic so the water can be used for drinking.

The 1966 Robert Flaherty Film Seminar will be held Sept. 3-9 at Arden House, Harriman, N.Y. Screenings and discussion by film makers, students, critics, librarians. Write International Film Seminars, Inc., 1125 Amsterdam Ave., N.Y. 10025 for information. Prints may be sent for consideration to Sumner J. Glimcher at the same address, no later than July 15.

The IV Interamerican Festival of the Arts was held in March at San Juan, Puerto Rico. Information came late, but interesting film exhibits were held. Address for next year: Apartado 4184, Instituto de Cultura Puertorriquena, San Juan.

The Gallery of Modern Art in N.Y. held a tribute to Albert Lewin, director of THE MOON AND SIXPENCE and THE PICTURE OF DORIAN GRAY, on March 22. Melies, Barrault, and LE CHIEN ANDALOU also scheduled.



## Letter from Sebastopol, California

August 1966

- from Bruce Baillie, 12542 Graton Rd., Sebastopol, Calif.

Just finished putting together short films from spring and early summer here (ALL MY LIFE, 3min. Three short films: PLUM BLOSSOMS, HEALDSEBURG. LITTLE GIRL OUTSIDE SEBASTOPOL. TWO WATERBUGS, GRATON - together as a collection 10 min. long. And STILL LIFE, 2min. Prints will be at Audio and the NY Co-op late July & early August) - watched the black sky turn grey-blue, got up before the sun and went to San Francisco to do the sound tracks and then deliver the films to the lab. Two images that morning. A white dog showed up in the dark near my tent. I looked right at him but couldn't see him till he moved. He made no sound on the path. Later, before dawn, the trees made the shape of a working man drinking the last contents of a cup.

The white dog shows up once in a while, now that I think of it, but never stays or comes near anyone. I know that he is associated with a certain figure familiar to me - showing up in some of the boys I grew up with and in more recent years in Rudy Martinez (who also saw a white dog-like animal in the woods across from Canyon) and a kid here named Spike. The main thing about these boys is that they are purely honest ... and hardly ever comment on what they see.

- hope I don't take up too much space.

So many potential projects, no one to take care of them: we could give some big shows around SF and Berkeley this late summer. We ought to see the Co-op through. I'd like to write about festivals, from my attendance at Foothill, but don't really have anything to say. I would like to have said at the time, in response to confusion about purposes for film festivals, that many festivals can be identified by a character they have already formed. If this were admitted, certain kinds of films would be welcomed by the right festival and enjoyed by its audiences, without so much confusion regarding a formally-stated purpose. The Foothill festival tends to be interested in well-made, perhaps more academically acceptable films. The Ann Arbor tour does a generally good job of showing "new American cinema," etc. The San Francisco Festival changes fundamentally each year. Although the Canadian festivals are appealing to U.S. film makers more this year, I don't trust them enough myself to go through the painful business of entering, shipping, etc. This year the NY festival, at Lincoln Center, is going to have a special section -out of competition I believe- managed by John Brockman - for "Independent Cinema."

Let me go on a bit, some of it will be like regular news. Bill Hindle wrote me saying the Anscochrome we gave him (see April, May or June Canyon Cinema News free film award) was no good. He has exhausted his resources again and will have to re-shoot anyway. Someone swiped Ben Van Meter's equipment.... appeal for material aid for these two filmmakers; send via the NEWS.

As a reader, I would like to hear what some of our friends are doing. The NEWS should be considered as a regular information vehicle, belonging to everyone. Please send stuff. I'd like to know what Dennis Morgan and Bob Branaman are doing. If we can, we've got to get some money or film down to them.

Stan Brakhage just wrote that Peter Kubelka from Vienna will be with them in August and may come to the Coast. We are setting up some shows for him now. Stan will have a grant this winter. Beautiful.

For the last, let me tell you about our new game where I am living - and then a code for our C.I.A. subscribers. We never mentioned to our readers that the CIA is a subscriber and that while folding and stamping we often used to make up a code for them. New game: 35' rope ... no, needs a diagram. Will tell you later. Code: THE APPLES IN GRATON ARE GREEN.

### Possibility of a West Coast Film Cooperative

We have had some meetings in San Francisco during July. To date, the information on a co-op is this: we are neither certain of a building nor a person to handle the distribution work. Too many difficulties are created by moving into a place, taking up an address, then soon afterward being forced into a change. We are presently more or less waiting to see how things go at the new Straight Theater in San Francisco. At this time the following information is needed:



**Letter from Caspar, California and Poem**

December 1966 / January 1967

been affecting me--reminds me of plague and I keep thinking of ways to exorcise plague that's around us, to not let it get in us or stay in us, if it's there. Down here, on the Lower East Side, a few people some I know, others I don't, are huddling together in the shadows of the most incredible pile of shit in human history. And they're creating like mad and trying to keep their heads together--to keep in mind and keep alive the best things in us. And it drives you crazy. Because you have to eat which means you have to deal with "Them" and get money. Tension, all around. But a lot of beauty too and in a certain way, we, whoever we are, are holding on. I don't think we can be beaten. Wiped out, yes. And at the same time learning how to live with each other... we just had an argument with good friends over a play we were working on and we don't see them now... I don't get it, it'll probably end, but who can afford to get into those kinds of things? Not me, but here I am!

Report from Caspar: (late November)

We have just shot a nice new section for our sort-of-feature: THE DANCE INSTRUCTOR ... used 3-1/2 rolls; made interior set like NY films. Bad guy dance instructor, like in a small second-story office space above lower Market, chewing gum, wearing a bad tie and cowboy boots - waiting for someone to bite on a cheap ad - practicing the steps (painted on floor) with an old 78 Fox Trot, etc.

Going to Mexico to do last section. "Hero" becomes more implicit this part-style change. Tulley, with Nurse Nancy and family, and I taking train from Nogales. Be back Graton January sometime. Mail best @ 263 Colgate, Berkeley.

Good skies almost all the time up here. Entire sky available in Caspar area. Everyone has colds. I travel with my own bowl, cup and spoon and a big bottle of cod liver oil. No colds or flu yet this winter.

Really like to emphasize in NEWS again for everybody to send notes on what they are doing, seeing, feeling. It's odd when you discover it, how so many people give little value to who they are: hardly anyone seems to celebrate themselves by forwarding their thoughts ... Tulley says the Medieval fairs took care of a lot of that. Same for the new dances and the new tribe things. We ought soon to be having our own big fairs - people coming from all the different neighborhoods or communities in their own colors, with pies and vegetables, jewelry, clothes, pennants, poems, films, songs, dancing.

The following is our dedication this year to New York:

A BACKING CYCLE

I. TITLE I have to lock my back  
to get through  
their loveliness

or

Locking back

I looked  
down at their loving

- Cont. -



1. Looking back  
they have  
locked their backs
  2. Looking back  
they have  
locked their looks
  3. Looking  
nothing but  
locked backs
- II. Laughing  
they looked  
back
4. Backing  
they laughed  
off locks
  5. Backs laughed  
and locks  
looked off
  6. Laughed  
backing off  
til locked  
they looked back
- III. I have to lock my looks  
back  
to laugh
7. Looking  
laughing  
curling  
locking  
he backed  
barking
  8. Barking  
backing  
he locked  
looks  
Barely
  9. Seeing  
him barking  
curling  
them looking back  
Limping.

- Bruce Baillie



CANYON CINEMA

NEWS  
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NEWS

FEBRUARY, 1967

Subscriptions \$2.00 per 12 issues  
263 Colgate Avenue, Berkeley, California  
94708, U.S.A.

The cover shows a still from William Hindle's latest  
film 29: *MERCI MERCI*, which runs 30 min., in B&W.

*FESTIVAL AND COMPETITION NEWS:*

Information for the Fifth Ann Arbor Film Festival was just received in the mail. Prints are due in Ann Arbor by Feb. 15, and the festival runs March 7-12. Fee is \$2.00 per film maker, and any number of 16mm films may be submitted. Address George Manupelli, Box 283, Ann Arbor, Mich. 48107. Telephone 313-665-6270.

The 20th Annual International Amateur Film Festival will be held in Cannes, between Sept. 2 and 10, 1967. Deadline for entries is July 1. Forms available from Ernst Wildi, 1648 Nottingham Way, Mountainside, NJ.

The Council on International Non-Theatrical Events is conducting a competition for films to represent the U.S. in world festivals. Forms are available from CINE, 1201 Sixteenth St., N.W., Washington, D.C. 20036. Deadline for forms is Feb. 15.

The 1967 Amateur Cine World Contest for 8 & 16mm films must be entered before March 1. Forms available from Tony Rose, Editor, Amateur Cine World, 46-47 Chancery Lane, Holborn, London WC2, England.

Applications for participation in the 13th West German Short Film Festival at Oberhausen must be in by March 1 for the festival which runs from April 2 to 8. Write: Tagungsbüro der XIII Westdeutschen Kurzfilmtage, 42 Oberhausen (Rheinland), Schwartzstrasse 71, Bundesrepublik, Deutschland.

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-from Bruce Baillie, Chapala, Mexico, Jan 24 or so: Much coming in thru eye holes here, little going out - tho I even try to "memorize" ways to get my robot-like flesh and blood form to expel all these stimuli - all this loveliness and serpentine violence - I cannot.

Yesterday I bought 6 rolls of Kodachrome in Guadalajara, for \$1,035.00 Mexican dollars. I also had a steam bath & shot some more in the huge common market there. The girls in food booths throw meat and radishes at men passing by, saying "Psst, Psst, fish? white fish? beer? - hey - "

Here, in Chapala, I have vague hopes of being admitted into a family, where I can have a pad in the corner, & where on identical lovely mornings I can practice my lust through my camera. Otherwise I will get crazy and have to be sent home by the authorities.

Tulley & I still working on the long B&W film, which appears to be shaping into a combination of movie and literature, kind of the way Robbe-Grillet & Resnais worked together, only not visually so strong, or stylized, or interesting.

I got picked up by 4 rich people the other eve., the lady in the front of the Mercedes making the invitation. I had no \$ in my pockets - they said I was their guest, they liked beatniks. We got to Guadalajara - the 2 ladies had



to be let out because they were incapacitated by brandy and pessi. We rode all over town - I took 8 pp. of notes for a possible 35 mm film. They let me out at 3 a.m. with 10 pesos 45 miles from home.

-more from Bruce, at another time:

WANTED: VEHICLE FOR THE INSTITUTE OF MOVEMENT. --we have established a mobile chair - a whole new shape for dispensing information-of-the-moment -- how it is (now); more effective than an hourly newspaper - genius passing instantaneous information to genius. "An entire, new unbound aesthetic." -- (from the brochure).

Some of our own examples have been sent to *THE ILLUSTRATED PAPER*, Mendocino, with the request to forward to the NEWS -- a temporary vehicle -- needing as soon as possible a general, more facile vehicle that will take care of all kinds of momentarily useful (truthful) material -- like our *Backing Cycle*, sent last mo. -- and from this month there was: (1) a graph-poster (2) Poems for reading on exhibition under glass, at rare books depts., U. Libraries. Accepting - as a recent Inst. of Movement postulate - the diminished value of the poet-intermediary (3) Poems for oral presentation by genius - professional news commentators (Van Voores, Huntley, etc.) (4) "None of His Own Despair," a dialogur for vaudeville, starring Axe & Fall. I think the long B&W film we are doing together will be such a momentarily explanatory vehicle.

This "institution," lacking self image, would be never-crystallizing, non-distinctive - e.g., the distinction between geologist & earth - medium, in need of an intermediary between it--- & the museums (periodicals, theaters, galleries).

I hope the TIME article on "new cinema" will come out well. It could be of great value in supporting the need for central work facilities across the country\* for unaffiliated working artists. This should, in effect, be the shape of the American Film Institute. But already in the initial stages of organization, its governmental and industrial leadership has, typically, neglected to inquire at the source.

\* Which must include: (1) Optical printing equipment (requiring modifications to allow visual monitoring while printing A, B, etc. rolls - which can be masked while in motion thru the printer -- & with a Variac controlling printer light.) (2) Complete sound facilities (3) Generally available equipment: hand cameras -8 & 16mm-, portable tape recorders, editing benches. (4) Generally: extensive multi-media equipment, including video tape.

The rent on the space must be paid, as well as a salary to a full-time technician - attendant - maintenance man. The facility would have absolutely no connection with industry, church, academy, or government--with the exception of total support by all.

It might be called, rather than the American Film Institute, which can now only become another museum, THE AMERICAN INSTITUTE OF MOVEMENT.

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*Correction to the Dec.-Jan. issue of the NEWS: "A Backing Cycle" was written by Paul Tulley and Bruce Baillie.*

Karl Heitz, 979 Third Ave., NY 10022, is distributing a new Carena projector for 8mm/Super 8 which provides a complete magnetic single-sound system, with built-in mixing for supplementary recording, for \$599. Along another line, Robert Giorgio has recently bought a Pathe double-sound system which uses a coupled tape recorder, and sells for a little over \$200, less recorder. He likes it.

-from Bob Cowan (81 Pierrepont St., Brooklyn 1, NY): I am producing an hour and a half length feature in black and white to be filmed, scripted, and directed by George Kuchar with myself as principal performer. Shooting begins at once (I hope) and continues until the money runs out or George gets bored.



CANYON CINEMA

# NEWS

MARCH-APRIL 1967

Subscriptions \$2 per 12 issues  
263 Colgate Avenue, Berkeley, Calif.  
94708, U.S.A.

The cover photo by Roy Ramsing shows Robert Nelson demonstrating three positions for the Great Blondino Tee Shirt - Shirts are available from Canyon Cinema Co-op in S - M - L - XL at \$3 each

*THE KENYON FILM MAKER'S FESTIVAL, April 13-16, 16mm films, prizes of \$250, \$150, and \$100, with no entry fee. On the jury are Bruce Baillie, David Ossman, and Robert Kelly. Entry forms are due by March 25, films by April 5. Write Kenyon Film Maker's Festival, Box 17, Gambier, Ohio, 43022.*

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- from Bruce Baillie, Chapala, Mexico, Feb. 18: More proposals (much time to think here): A monthly evening get-together for members, 50¢ for outsiders, for our treasury. Bring small amt. of footage or new films - not a great deal - idea mainly to get together, share experiences and info. To discuss our programs, problems - describe solutions to film-making problems for beginners, etc. -- in other words, to maintain a continuous, familiar contact among ourselves. For example, I have 6 rolls of DuPont Superior 2 (neg. - ASA 125) to give to someone & look forward to discussing & setting plans for various current problems - like rewinds, etc. for Earl, a salary for Earl as soon as possible, etc.

THE SECOND INTERNATIONAL ANIMATED FILM EXHIBITION was presented at the Los Angeles County Museum of Art in cooperation with the NY Museum of Modern Art. The program: *STEAMBOAT WILLIE*, Walt Disney, 1928; *THE RHINOCEROS*, Jan Lenica, Poland, 1963; *BIRDS, BEES, STORKS*, Tony Guy, Gr. Br., 1966; *BIRD OF WISDOM*, Henri Lacam, France, 1966; *THE WALL*, Ante Zaninovic, Yugoslavia, 1966; *A CHILD'S INTRODUCTION TO THE COSMOS*, Hal Barwood, U.S.A., 1964; *THE DOT AND THE LINE*, Don Towsley, U.S., 1965; *CONTRARY SHOES*, Manuel Otero, Spain, 1966; *ALPHABET*, Eliot Noyes, Jr., Canada, 1966; *URBANISSIMO*, John Hubley, U.S., 1966; *THE SNAILS*, Jacques Leroux and Rene Laloux, France, 1965; *SYRINX*, Ryan Larkin, Canada, 1966; *HOMAGE TO MUYBRIDGE*, David Hanson, U.S., 1965; *CONTRAST*, Wolfgang Urich, Germany, 1964; *NOAH'S ARK*, Jean-Francois Laguionie, France, 1966; *POP SHOW*, Fred Mogubgub, U.S., 1965. Our man in L.A. says that *BIRD OF WISDOM* and *SYRINX* were especially enjoyable, though the whole program was good.

This Animated Film Exhibition was sponsored by ASIFA/WEST COAST, an association devoted to advancing the art of the animated film. It publishes a quarterly bulletin, and sponsors various events. Among those upcoming: Computer Graphics and Animation, to be held at the L.A. Museum; the SIXTH BI-ANNUAL FESTIVAL D'ANNECY (international animation festival); and WORLD RETROSPECTIVE OF ANIMATION, sponsored by the Canadian N.F.B., to be held in connection with Expo '67, Montreal, August 13-18. For additional information write ASIFA/WEST COAST, Room 524, 6290 Sunset Boulevard, Hollywood 90028, Calif.

*The Canyon Cinema Pharmacology Division report on the effect of smoking dried banana scrapings: not only is there no beneficent effect, but one subject began growing a soft, hairy tail and three others noticed their breath attracted ants.*



"Appearing in the Village Voice of May 4 1967 is an advertisement of a film I hope you will show here in San Francisco - perhaps at the Cedar Alley Cinema rather than at the other little spots some of your efforts appear at.

I believe that you are in some way connected with the Film-Makers' Cinematheque group. The picture in question is being shown under their banner. The title is *HIMSELF AS HERSELF* by Gregory Markopoulos. I would like to see this film (I saw Markopoulos' *TWICE A MAN* - an excellent film and a good pairing to make up a Markopoulos double bill).

I hope you are able to make this possible.

In closing let me say that whether or not your organization had anything to do about it those films by Robert Nelson recently shown at the Cedar Alley Cinema, they were very good. More 'quality' films along these lines (as Markopoulos' are) are more interesting than some of the junk masquerading as 'underground film.'"

-Robt. J. Foley, 577 14th Ave. #6, SF 94118.

**MONDAYS**

*Mondays always begin  
with the best*

*intentions.  
there are two*

*ways of opening windows,  
one*

*with all your strength  
in one*

*spot.*

-Bhang 5.67

-from Bruce Baillie: My studio moved to parents' - me living in little grove trees, temporarily, day-day, with tall girl who is friendly. Have horse over wire fence next place/neighbor's... She is Valentina, named with the making of my nice new film, *VALENTIN DES LAS SIERRAS* - all stuffed away in middle of being done. Can't find way, place, reason, to be in way, place, reason to be continuing what I am doing. So in middle of having not even a pair of pants again (last bought in Ft. Bragg, wore out in Mexico, oh not so long ago (sounds like old man in "Q.")). --and in middle of woods and in middle of time, I run into (today) another one to make, a second "show leader" - to intro. shows ... other was naked in stream, etc. - ever see it? Banned in Stockton. Anyway, of me getting off horse, picking up recorder, talking - then going on to introduce all the current people and creatures in my no-life - winding up with serial-type summary of charac's., with titles under each, of name - tech. well known to each of us. I think I'll do it. Meantime, am out of forest one day, doing bus. - using type. - going Seattle - U. of Wash. - by airplane tomorrow to be famous one day only. Then back and do leader for one wk. while trying to circle in on that elusive threshold landingplace where I'll be doing - as I visualize - my already shot and rec. films, just waiting for me like babies to make.

NEWPORT MONMOUTHSHIRE COLLEGE OF ART, Wales, is beginning a three-year fulltime College Diploma Course in all aspects of Film-making in September. Write them at Clarence Place, Newport, Monmouthshire, Wales, England. Staff: Harley Jones, Alan Taylor, Donald Homfray. Students also invited for a post-graduate year.

Would like to know from someone in CIA what Johnson really first said when Kosygin called him on the "hot line" recently.



September / October 1967

-from Bruce Baillie, Sept. 1967: Am staying beside Horse Creek, McKenzie Bridge, Oregon. Magic mountain toward a cure for this summer's hepatitis. Last night cooked "huevos los campos con pescados." No one here, no need for clothes, good water & air, close attention to dreams.

Looking forward to settling someplace for winter to put together films - would like to get into some form of animation - like to tell story of dreaming sequences up here & maybe called FEETFEAR.

Couldn't work much this past summer so I went over old films that needed technical revising. See catalog supplement this issue for additions to my own work listed with C.C. Following films ready for editing:

EL CELEBRANTE (possible title) - 2-screen feature. B&W. Cooperative film between Tulley & self.

LICHO - 3 min., B&W, Mexico.

MORNING STAR - Approx. 10 min. B&W & Color. Needs optical printer work.

(Matts, A-B-C combo., etc.)

MAMMA DOG BECOMING A WHITE BIRD - 4 min. B&W & Color.

LITTLE GIRL OUTSIDE SEBASTOPOL - 3-5 min. B&W & Color.

EL CARRIER DE AGUA - 5-8 min. Color. Mexico. Needs optical printer work.

TWO WATERBUGS - 3 min. Color.

For Winter-Spring scheduling of above films, inquiries can be addressed to me (263 Colgate, Berkeley) for a better idea when available.

\*\*\*\*\*

NON-ACHIEVEMENT AWARD to Newton College of the Sacred Heart, Newton, Mass. (Ann Arbor tour April 9-10, 1967). Making no public announcement in regard to their film festival or the results; refusing to answer correspondence from entrants or, apparently, to send the purported award money. This has been a basic fault with film festivals, giving no attention to post-festival information for film-makers & public alike.

At the same time, we send best wishes and thanks to George Manupelli, in behalf of film-makers all over the country, for once again organizing the unique Ann Arbor Film Festival.

ACHIEVEMENT AWARDS: (1) Water from Hat Creek, Calif. & the McKenzie River, Ore. (2) Dodge 100 - basic 1/2-ton truck chassis & components - ultra heavy duty everything. One of the only American motor vehicles that can be recommended at all.

Latent Imagery Awards; Canyon Cinema, Summer, 1967 (\$50 cash dollars, each): Dan Howard, Myron Ort, Allen Schaaf. Courage everyone, they've got to be coming through with some money soon!

BRUCE BAILLIE'S PREDJUDICED GUIDE TO FILM FESTIVALS, from the 8 & 16mm independents' ("new Amer. Cinema," etc.) point of view, keeping in mind that the festivals change from year to year, with new management, changes of attitude or regulations:

R - Recommended

O - Okay

N - Not recommended until further notice.

AN - Absolutely not recommended until further notice.

R - Sogetsu Art Center, Tokyo, Japan (first year, Nov., 1967) See details this issue of NEWS. They are making a strong invitation to new American & new Japanese film-makers. We recommend everyone send current or past work not recently shown before.

R - IVth International Experimental Film Festival, Brussels, Belgium, Dec. 1967.

R - 1968 Ann Arbor Film Festival (& tour). With the following exceptions, if they are included next year (which can be stipulated on entry forms):

AN - Sacred Heart College, Newton, Mass. (see above).

N - Mills College (festival held in obscurity).

N - San Francisco Museum of Art.



- R - Montreal International Film Festival.
- O - New York Film Festival.
- O - Oberhausen Festival.
- O - 16mm Festival at Annecy, France.
- O-R - Bellevue Film Festival, Bellevue, Washington. Held first time with considerable success (i.e., arc proj., good adv., in good spirit) this past July.
- O - Vancouver International Film Festival, Oct. Special invitation this year to "exper." film-makers. Not given R because of "European" type attitude in past. May be good this year.
- N - Tours, France.
- N - Mannheim, Germany.
- N - Cracow, Poland. In spite of the good film situation in Poland, the Cracow International Short Film Comp. still represents traditional European stiffness.
- N - S.F. International Film Festival, "Film as Art" comp. (16mm). Although this festival is often managed by an excellent group of film people (different each year), its policies originate from indifferent, ignorant business people who consistently make the basic error of not referring to the source (film-maker) for what is needed in this special aspect of the SF festival. We are sorry to make a non-recommendation, in the light of hard work & honest interest on the part of this year's Film as Art Comp. directors-- who took over only after basic policy had been established (\$25 entry fee, etc.).
- N,R - Independent Film-Makers Festival, Foothill College
  - N - for Independent film artists
  - R - for college & univ. film-makers & students' work - documentary, etc.

General recommendations: Include 8mm in U.S. festivals. Provos in Holland start film festival. See May issue for advice on setting up festivals.

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Scene: *Factory. Machines running, whirring noises. Man sitting, facing reporter who is standing in front of him, notebook in hand, interviewing.*

Reporter: Now, to talk a little more about the accident you had. How do you think it will affect your working life?

Man: Oh, it's hard to say. I suppose I'm already getting used to it.

R: No trouble doing your usual job?

M: Not really. Probably some more adjustment, but I'm sure it will work out OK.

R: I hate to ask this, but for the human interest angle, let me ask about, say, your love life.

M: If you don't mind, I'd rather not say too much, the wife and all, you know, but hell, losing a leg doesn't mean a man's completely out of it nowadays, you know.

R: That's good spirit.

M: They've got good artificial legs now; there's no reason not to go on as always.

R: Wonderful. Say, thanks for the time. I guess you've got to go now.

M: Looks like it.

*Sirens wail, men rush up with stretcher, torches, cut man out of machine, pack him up, start to rush away.*

R: Thanks again. Good talking with you.

M: You're welcome. Don't forget the name's spelled with two q's.

AARDVARK CINEMATHEQUE, 1608 N. Wells (Piper's Alley) Chicago, Illinois.

Sept. 17-18: - Experimental Films by Famous Directors.

Sept. 19-23: - MAEDCHEN IN UNIFORM, Leontine Sagen.

Sept. 24-25: - Humor in Underground Films

Sept. 26-30: - BAY OF ANGELS, Demy.

Coming: BIZARRE, BIZARRE: CARNIVAL IN FLANDERS: The Naked Underground, Match Girl, Andy Warhol's EPI (Premiere); Robert Nelson, The Chicago Undergr.





Famous Les Deux Street! Probably got its name from famous Indian lesbians who teeped there. Isn't that the way Orinda-Moraga got started?

About the American Film Institute: Don't be afraid of their application form. They're new. They're running cautious... Want to learn, to know... so tell them in that "narrative letter" clause. Don't bother to be academic, they're not. Psychedelic snow jobs won't work either. Too many good heads read the mail for that. They want to know about you, your for-real quotient, how much crap you've put up with in order to see your ideas through, and the color of your adrenalin should they put some money there. I understand their distribution clause is a bit stringent because they need as much control as possible to do it. Even that might be relaxed. For tie-wearing types (with keen taste in secretaries), they've come a long way in nine months. Sic transit, Gloria.

### Buttonian K \* \* \*

The Children's Cultural Foundation, 325 East 57 Street, NY 10022, has for rent and sale a number of films made in NY by teenagers. Write Miss Holly Hartley.

### Translated from the French.

-from Bruce Beillie, August, beginning of September: We are listening to PARADE on tape. From the Picasso, Massine, Cocteau, Auric ballet of 1917 - a short piece was in CASTRO STREET, with the RR engineer. Breakfast, hot sun. Eggs and green onions on homemade bread toast. Angel our mailmen just came up the road with the film we have waited for to resume shooting on QUICK BILLY.

Tulley, Charlotte and I are making some "Acmeplays", on high contrast positive film. This one is a western. We are doing all the acting, with make-up, costumes, artificial lighting. 3 photofloods quite close to actors, f1.9. Becomes really too grainy at this f-stop, but we still like the quality. We are translating our ideas back to early dramatic, silent cinema. There is an unique rhythm sense when using intermittent written material between pictures. We may go on this fall and winter doing a group of these films. BILLY will run about 9 min. and probably will be avail. in the catalogs next month or so by itself. If we do more they will all go together. I can't predict what or how much work will get done these days. I have put FEAR aside for awhile in homage to this new sense of fun.

I wanted to suggest that the newreels, via NY, be made available if possible through our cooperative distribution channels. So that there might be a continuing supply of immediate information - document, poem - flowing within the most effective channels available to us. Encouraging film programmers to ask for "the news", whatever newreel might be at whichever co-op on the show date. I would further like to encourage film-makers and non-film-makers to send film and tape material into this channel: formal films, abstract, dramatic, documentary. Informal material, as shot. Poems. Descriptions of the most minor events in yours or others'

lives: eating toast in the morning...what Morris said while he was shouting from the crooper. News.

Commitment? (ref. to film-maker's recent letter in NEWSLETTER): More than a deliberated act by the socially-politically conscious man. It is too a commitment to the socks you put on in the morning. The smile you see in the mirror of your belly if you don't get hung up with any idea whatsoever as to who/what you are supposed to look like. Commitment to self is total commitment, the egotism of THEATRE.

I also wanted to report how bad all the labs are. We have got to work toward setting up a few labs of our own. I sometimes wait months for a print of QUIXOTE from Western Cine in Denver. A recent print omitted B-roll through one section, the skipped one frame at the head of ea. scene on another sect. They did another for me free; very lovely print. But it had 3 or 4 sprocket breaks and an unintended fade-out, fade-in. I can't get credit somehow at General in Hlwd. I get really weird explanations about film dirt, etc. from local labs. I have spent one entire year now attempting to obtain a satisfactory printing master for 2 color films. If anyone knows a good lab, please let me know via this paper.

Finally, I guess, I wanted to tell you what a good film course we had up here at the Mendocino Art Center. I plan to send a summary later on from the daily program I more or less kept up, usually after the day's class.

Couple more notes: I want to invite film groups to show QUIXOTE again this year. Ask for the revised print - there will be a couple of good prints around this year. I think the film will have some pretty specific value to people now, after 2 or 3 years.

We had a really good showing in class of John Schofill's FILMPIECE FOR SUNSHINE - near complete wrap-up of viewer and viewed.

Michael Stewart's short CONSEQUENCES excellent film. Going to see the 8mm blowup of THE GRAY UNNAMABLE this wk.

Wrote to AFI on tail of Will Hindle's efforts in S. Barbara where they seemed to become aware for the first time that there exists a whole revolutionary cinema in our country, for the most part I believe existing within the cooperative organization. There might be a more direct relationship between the AFI and ourselves -- indeed, the absence of such a natural relationship would not be unlike the disparity between People and the conventional political institutions. It had also been suggested to the AFI that we are already in possession of an effective structure which is in immediate continuous contact with film-makers' needs - methods for distributing production funds, from beginner all the way along to established artists.





-Jim Stone, of Filmart Services P.O. Box 12690, Seattle, Wash. 98111 writes: "In reply to Bruce Baillie and others who have complained about lab services, I am pleased to announce a new laboratory service organization designed to serve the needs of student film-makers and independent film-makers working in 16mm, 8mm and Super 8 formats. This plan has been tried in the northwest for the past year with excellent results. I have enclosed a price list which you will note, reflects a 40 to 50% decrease in processing charges which are the industry standard and a decrease on release printing."

Summarizing the rest: promise of 24 hour processing, 5-10 days on answer and release printing, good work. Printing on B&H Model "C" Additive color printers, enabling intermixing of dissolves & fades in any order and lengths of 16, 24, 32, 48, 64 and 96 frames. Most standard services offered except reduction or blowup. Sample prices: B&W workprint from B&W or color: 3¢/ft; 16mm Kodachrome answer print w/ sound, 15.5¢/ft A&B roll; same, release print, 10.5¢/ft. Write for price list.

-from Bruce Baillie, Ft. Bragg, October: Liked very much #68-7. Cover, paper stock, cuts good, Canyon Cinema man with flowers in hand. Time to tell world of C.C. man's origin, kept secret all these years. He is demonstrating the body locations for treatment by the Baunscheit, or Exeothematic Method of Cure - similar to Chinese acupuncture, the Exeothematic Method utilized a spring-loaded, gold-tipped multiple needle device called The Resuscitator. Following puncture, Oleum Oil was applied to relieve morbid matter.

A seldom-used back view of the same figure is somewhere in Canyon Cinema files. I hope the young bloods coming up thru C.C. will see fit to retain his services.

Running subheads in paper, which were at once in random relationship to the text but in themselves continuous, a beautiful, non-apologetic demonstration of journalism. Feel added stress to your burdens from this distance and wonder how you will manage new catalog. Hope to hear from A.F.I. - asking for help. Hard to conceive how we have never been able to find help in staying alive. There must be a phenomenal catalog of cinema there.

Martin Holt writes from Tucson that the U. of Ariz. Audio-Visual Bureau is, or may be, in the market for purchase of independent films, from individuals or co-ops, etc.. if preview privileges are granted. If interested, write Ron Kuykendal, Bureau of Audio Visual Aids, University of Arizona, Tucson, Ariz. Martin also reports that Carlos Bustamante is idea director for a film-making program at the Jewish Community Center - the AFI gave Shirley Pasternak a grant for it and some equipment has been donated. Also, Martin Holt is working on an animated film with 400 ft of donated 35mm Ek negative, using a Minolta Reflex.

FOR SALE: MATTE REAMER SET. A hand-rubbed reamer set for adjusting and maintaining holes, on location or studio. Instructions included. Write REAMER, Box 190-B, Rt. 2, Ft. Bragg, Calif.

THE INCREDIBLE BRUCE CONNER

902 CORBETT AVENUE SAN FRANCISCO

September 22, 1968

(release print)

Dear Canyon Cinema News:

Yuk rak blitchieflu im ti plic. Yourgk t ut er thiyslet e zyygre. Mougge ygg eggyug ousgug. Yumain yumain yumain yumain yumain yumain yumain yumain yumain yumain yumain.

Exblix: mumbahie 1/2 + kruhuhuhuhuhuh.

Merrifliger uppleligher nonmonplisser poppojitser.

Yi yi yi yi yi yi yi yi yi yi yi yi yi yi yi yi ayesblunk.

Oh.

Robert J., Elbert S., Mary Y., Suesan M., Robert B.

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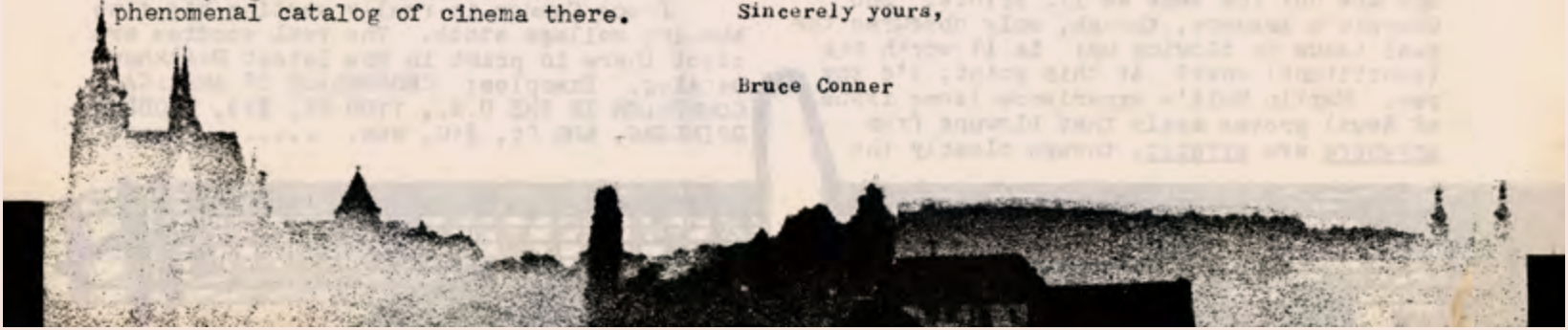


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Sincerely yours,

Bruce Conner





● CANYON #69-1 35¢  
**cinemascope**





# WANTED



FROM:  
CANYON CINEMANEWS  
263 COLGATE AVE  
BERKELEY, CALIF.  
94708

TO:

PRINTED MATTER  
THIRD CLASS



6

- ROPE TRICK, Bob Godfrey; BLUE APRON, K. Hutecka; ZOOPMAN, Bob Kurtz; CHARGE OF THE LIGHT BRIGADE, Richard Williams; SISYPHUS, Aleksander Marks and Vladimir Jurrisa; THE SAINTS, Bent Barfod; PROSTIA OMENEASCA, George Sibianu; FANTASY CITY, Tatsuo Shimamura; JOE AND PETUNIA, Nicholas Spargo; CRAZY WORLD, Yoji Kuri; AD ASPERA ED ASTRA, Nedeljko Dragik; THE WALLED CITY OF XAN, Hal Barwood. \$2 (Students \$1.50).
- May 13: -Experimental Films: Los Angeles: FORTUNA, Woody Garvey; STRETCHING OUT, Larry Schulte; 7362, Patrick O'Neill; WIPEOUT, Paul Golding; THE SOUND OF FLESH, John Stewart; PROJECT I, David Lourie; ONSET: VARIATION #2 (HEY JUDE), John Gruenberger; AN AMERICAN TIME CAPSULE, Charles Braverman; COMING DOWN, Patrick O'Neill; PAINTED DAY-GLO SMILE, Bill Norton and Steve Rosen; A LITTLE FABLE, Bob Pike; FLESH TONES, Walter Chappell; SHORT SUBJECT—(or MICKEY MOUSE GOES TO WAR), Max Cats and Whittesby Sledge; APPROACH: INNOCENCE, Eric Saarinen. \$1.
- May 20: -James Broughton presents and discusses his films: THE BED, THE PLEASURE GARDEN, and the West Coast premiere of NUPTIAE.
- Too late to announce ANN ARBOR 8/SUPER 8 FESTIVAL, April 11-12, but write Don Crafton, 822 Oakland, Ann Arbor, Mich. 48104 for information about next one.

-from Bruce Baillie, Fort Bragg: Short report from here. Raining again. Tulley's horse, Amber, pregnant, due to foal August. Micheal Stewart and I trading places: his film, *FREEFORM* awarded Maryland, also received Friends of Cinema grant. Acme Co. shooting *ITALIAN ROMANCE*, in color; acquired full make-up dept. *QUICK BILLY* (also Acme Co.) won't appear for awhile until certain negative A-B scenes can be duped (negative) composite and recut into A-B rolls. Sorry, thought it was ready.

I am considering teaching next fall, especially if I can locate at some smaller college where the air is good and there are farms for rent nearby. Inquiries: Bruce Baillie, Box 190-B, Rt. 2, Ft. Bragg, Calif. 95437.

For the newly forming Cinema Anthology (to be located initially in NYC - more info. later/elsewhere), we need information on Robert Branaman film prints and location of Chris MacLaine. Write same address, above. Thanks.

-from Alfredo Leonardi, p. caprettari 70, 00186 roma, italia: I should come to the states end of february with 3 full programs of italian films, 1 of mine and the 2 others made of films by bacigalupo, baruchello, de bernardi, ferrero, vergine, turi & others (one 8mm program & one 16mm). I'll stop first in NY, then at the end of august I plan to reach san francisco and to stop there for some months. If anybody is interested in viewing and renting these programs (about \$100 for 90 minutes), please let me know, writing to me in care of the NY Filmmakers' Coop: I plan to stay in ny until the end of june.



the Coop to take out an insurance finance policy and make monthly payments of \$45.52 for three years, the length of the policy. A vote was taken on the liability insurance policy for the office, and it was thereby decided to take out the minimum policy possible, in the amount of \$10,000.

Edith suggested an additional and much needed source of income for the repair of films damaged during projection, an increasing problem, the assessment of each renter in the amount of 50¢ per invoice. The directors agreed that it would not tax the renter too much and could give the Coop a damage and repair fund not covered by the insurance policy above nor by the shipping insurance. Lenny suggested a \$10.00 assessment of members each year who do not have prints for distribution in the Coop, but wish to remain active members.

The Directors voted to have silent benefits at the Cinematheque for the Coop each month, leaving one showdate a month open for non-benefit showings. The Coop needs are for back and present salaries, future catalogue supplements, taxes, basic equipment, etc. Films which filmmakers have given permission to be used in the event of financial need by the Coop, will be shown no more than once a year at the Cinematheque, so that most of the gate can go directly to the Coop. On non-benefit evenings, the gate goes to pay rentals to the filmmakers, and the Coop only meets expenses.

Lenny recommended that filmmakers send their films to Lee Mendelson for possible inclusion in their TV special for NBC; that they should pay a minimum of \$350 per minute.

Loren, Don, Ken and Emory agreed to try doing the NEWS as a team this time. Respectfully submitted, Edith Kramer.

OUTDATED FILM

Canyon Cinema has available free to its members 55 200' spools of 7256 (MS daylight) and 28 400' spools of 7258 (ER-B). We are listing requests and will divide as accordingly as possible on the cut-off date, May 1.

By now you should have received your copy of Supplement #2. If there are any errors in, or changes to be made to, your listings, please let us know soon so we can publish corrections in Supplement #3. Also in that upcoming supplement we are going to try to have a complete and separate listing of all 8mm and super-8 films in the Co-op. We could use good (reproducible) stills for publication in both the News and the catalogue supplements.

May 1 is also the date for election of the Board of Directors. Soon in the mail all Co-op members should be getting a list of all Co-op members, from which are to be chosen the Board Members. Included in that mailing will be a letter requesting information and \$ for the insurance policy discussed above, and which is explained in greater detail in that letter.

b. b.b. b.b. **b.b.** b.b. b.b. b.

b.b. Last breath b.b.

b.b. let me speak: b.b.

b.b. Are you more than b.b.

**b.b.** there b.b.

roaring

up there

Stars

of my last vision

---for a gull

(in exchange

for his gray

b.b. feather.) b.b.

**b**ruce **b**aillie



represent my feelings, and since a film of mine was in the festival I feel it necessary to protest this political exploitation of myself and other filmmakers whether they agree with all the statements in the program or not. I assure you, that if this had been written into the entry forms, I would never have submitted my film. I have no interest in Black Panthers, White Panthers or any similar groups except that before the law they should receive the same rights as anyone else, fascist, communist, seven day adventists or whatever else. In any case if this sort of thing is to be repeated next year..count me out. Filmmakers should be informed ahead of time what statements are going to be made under their name. I might also point out that the Ecology situation (pollution of air, exploitation of natural resources and natural balances, and destruction thereof) is of vastly more importance than any social or political problems that need reforming, because whether political or social change comes about or not, it won't be of any benefit to any of us if we have no air left to breathe and the planet dies out because of human stupidity and greed.

-from Michael Wiese, %Hiromi Oka, Kashiwagi Jutaku #131,  
2-446 Kashiwagi Shinjuku Ku, Tokyo, Japan:  
CHECKING OUT THE FILM SCENE HERE, NOTHING IS REALLY HAPPENING LIKE I WOULD EXPECT IT TO BE. DIG..NO DRUG SCENE HERE AT ALL SO FILMS ARE COMMERCIAL VERY FEW EXPERIMENTATION. NO ONE CAN SEEM TO WORK TOGETHER LIKE IN SF. REASON FOR SO MUCH CONFUSION, BREAK UP OF COOP HERE. AM TRYING TO GET JYUSHIN SATO, KENJI KANESAKA, MASON ORI OE AND TAKAHIKO IIMURA TOGETHER TO WRITE YOU ALL A NEWS LETTER. IF THEY DON'T GET IT TOGETHER I WILL WRITE YOU WHAT I UNDERSTAND OF THE SITUATION. VERY COMPLICATED.....GLOBAL DREAM SHOW FANTASTIC. MANY PEOPLE ALL KINDS FESTIVE SPIRIT...EVERYDAY ENERGY RISING..GENTLE BRINGING OUT OF FEELINGS. MANY PEOPLE FREE SO SHOW DID NOT MAKE MONEY. BUT NOT IMPORTANT. FOR MOST.. INTRODUCTION TO NEW POSSIBILITIES. MAKES IT EASIER TO DO THE SAME THING AGAIN..LEARNED MANY THINGS ABOUT SHOWS HERE...WORKING NOW TO DO GLOBAL TV SHOW ON NATIONAL TV PRIME TIME. STILL NO BREAD BUT EXPOSURE TO 30 MILLION PEOPLE.....FUJI ODYSSEY SPIRIT GROWING. FESTIVAL OF MUSIC AND PEOPLE NEAR MT FUJI IN MIDDLE OF AUGUST. CAN USE MANY STRONG AND BEAUTIFUL PEOPLE. PLEASE SEND AN AIRPLANE OR TWO. WILL WORK ON FILM AND TV IDEAS, LIGHT SHOW FOR THE FESTIVAL AND NIGHT EVENTS. MANY MANY THINGS TO DO. WANT TO DO A NIGHT ENVIRONMENTAL CONTINUOUS FILM MIX WHICH LIGHTS THE WAY TO THE CAMPING FOREST GROUNDS. WILL WANT TO BOOK MANY MANY FILMS. MORE LATER...MUST SPEAK MANY DETAILS IN NEXT FEW WEEKS.

-from Bruce Baillie:

Dear News, A few reports. You must have lost the one I sent from on the way back to Texas at Christmas, about a girl in a green shirt, shades pulled along the freeway, and so on.

*Quick Billy* is coming along. I have spent the time since December re-shooting at home in Houston: front projection, 7255, super (Kubrick) 3-M screen and half-silvered mirror. f-2 - f-4, 1000W lamp, 3" lense, reversing original in projector for correct frame orientation, #80 filter. Non-sync @ 24 fps, my Bolex and the B&H projector, no flicker problem. If one unit speed changed, flicker more or less in terms of ratio, e.g., 1:4 speed change gave every fourth frame black, resulting in jerky effect, or flicker. Now A-B-C-rolling the entire three parts, including the final one-reeler, entitled "Quick Billy", which we announced for separate release last year. It turns out *Feetfear* will include this dramatic film as a conclusion. The entire work - about an hour long - will be called *Quick Billy*. I should be finished by July, this year. Am working my way out of Houston now, into Part III. When this done, will head West again, stay in Camarillo near LA, work with timer at Consolidated Labs. Hope to visit Brakhages on the way.

Finally Chose Consolidated because they consistently exhibit correct film-handling methods, if nothing else. Also, I know their machines work. The risk here is with the big labs' tendencies toward mechanized work: automatic color correction, etc. I would continue to have all my work done with Multichrome and Palmer in SF but sometimes need more varied effects lengths and like to set this film up at a lab that can make an interneg.

Let me skip around with different things of general interest or concern: Back to the method gradually evolved for Q.B.: I don't know how



good its going to look, since I haven't seen a composite of my many montns of homework...a natural job for electronics - a day's work at the future video console is taking me about one year of awkward, long-winded, many-phased effort. The re-shooting has been essentially one-roll matting (with my hands) - put together more in the memory than by any mechanical, or even simultaneous visual device. My first workprint dates to about two years ago. Now I am making my first run-through over the light table, A-B-C-ing ... which will give me a composite workprint. If it looks okay, I'll go on, in California, with corrections, etc. - more orthodox editing, using this 2000' workprint composite. Then it all goes back for another silent workprint, unless I feel I can make it over the table at that stage. Then the track, etc. A long, clumsy mixing job, the only way I could finally figure it ... my own primitive tools as usual.

What else? Hindle's right about projection around the country, its abominable. Took a new print up to Canada - stood by the projectionist. Huge scratch down the middle. Had it Vacuummated at the works as well as Tough-Coating it myself. Sent it on to a show in France anyway. The same here at Rice. Machines that don't work, or a loss ... of contact of some sort, between persons involved - the guy who runs the projector, this person, that person, running around to put on a show - somehow it falls apart - very easy, happening everywhere. A good visit with Gene & Carlene Dawson up in Regina, Saskatchewan - 5 days - pool tournament in their basement. Charlotte hitched across from B.C. - went on the Quebec.

Internegatives: One solid year of energy spent via Bell & Howell Films, Chicago, several years ago - their lab, Wilding Inc. - trying to get a reasonable interneg of *Castro Street*. Always pure pink - over and over. Finally a correct, normal version. Then pink prints again. Lab & I both gave up. Multichrome made me an optical EK master composite. A little dark, good part of original sparkle gone, but okay for a while. Perhaps same method, same lab, could be better another try. 3 tries @ opt. master for *Tung* resulted in an excellent piece of work. Just spent 4 months with Cine-Chrome, Palo Alto, interneg for *Quixote*: their film-handling (at least shipping) procedure extremely and apparently consistently bad: shipping originals and prints on cores in paper envelope containers or ordinary flat cardboard boxes. Weeks spent in the mail, final pos. print. REA strikes NYC - mail very slow - lost for a week at Mus. of Mod. Art shipping room, etc. Arrived scratched, probably from lab projection. Paid for anyway, since interneg itself pretty good: good timing job there, other times very good. Low level sound seemed to distort. They don't seem able anymore to pay attention.

A clear thought on internegatives: Recent good offers from museums, etc. to begin making internegatives for some of our films. It is my thought that the first internegatives should be made to allow continuous print circulation. Therefore, they must be made at a given lab and retained there for printing. The preservation motivation comes second, I think, where the interneg is permanently stored at a museum. Many of our films (nearly all of mine, for example) need good internegatives made before any more prints can be drawn from them. Before this can be done, as far as I am concerned, there is needed:

An agency, secretary, whatever to do all the business involved.  
Definite knowledge of a good lab.

Money to pay for the work.

(The filmmaker to furnish the original materials and necessary lab information. The answer prints to be approved by the filmmaker, wherever he might be at the time.)

We used to make up a lot of this in the *News*, thats why it felt good in those days. Things are more scattered now days - whenever there's time - all the emptiness needed - you can put together good things. When you've got too many things to do it all comes out the same. It needs all the highs and lows, the ups and downs of an open life. I guess you can send those into the *News* yourself ... if we can always depend on a few good people to be there to put it together. The last issue looked pretty good - good enough to keep it coming, I think.

from some notes:

- absolute excellency, I want to know  
my davenport  
is going full speed all day.





(From Bruce Baillie)  
End June,

Hi. Traveling between here and Canada February to now. Worn out 2 or 3 good horses, one lady, myself, and my dog got pregnant. Looks like she'll have to have her pups enroute. We're going back to Washington for summer school. Last News nice. For an artist, B.C. seemed to me to be like 1940. Land of opportunity, aside from Americans not too welcome, since more than anything else it is not crowded there. CBC radio and TV, if they will accept work from individuals, are both well programmed. The material is often mediocre.. but well programmed and available to all kinds of information, drama, document, etc.. Example: long radio interview with Rudy Vallee, getting higher (in his cups) as it went along, completely unedited, run out full length. No ads. Potential there similar to Great Britain late 30's and Russia shortly before that period, in cinema, video recording and radio. Twenty-five 1/2" Sony video recorders loaned by NFBC to various people around the country to send back who and what and where. Apparently now compatible with 2" video for transfer, though clearly an inferior image: high contrast, etc. Not particularly worked out there by any means but the right steps so far in effect.. Mark McCarty in Houston beginning to work with a 1/2" Sony. Entering Canada I phoned the U. of Vancouver, had copy of latest film to show. No response. Later wrote 2 letters NFBC, supplemented by good credentials. No response, except to first, which was from a secretary saying that they had no employment to offer. I was merely introducing myself, asking for some advice on Canadian film distribution, etc., and for a short letter to show to people if I should be working here and there with camera and so on.

From notes, if I can make it out, TV ad for CBC:

"HITLER'S DOG", some product, perhaps gloves, or we had thought 'torture boots' (shrink.) For example accessory: marching boots that march in your closet at night. This would be a continuous ad series, which is a wonderful good idea not used yet in the great American advertteasing world.

Beginning with frame of old indifferent dog (trademark.) Left corner of frame are pair of uniformed legs with German stomping boots, to knee. Male voice: "Machen Sie! Machen Sie!" Issuing commands to the dog, remaining indifferent, kindly. Boots go through desired drill, to demonstrate to the dog. No response from dog, however.

Then enters element of dog's master's mother who sympathizes with dog and dominates martial son (off camera voice only.) Whole series of revealing dialogue, etc. Continuing on from one week's as to the next for Hitler's Dog Boot & Glove Works or whatever.

I had a couple of poems for you but can't find them.

Wish you all the best.

PS There is even worse destruction of all sorts to Nature this summer along the trails of the masses of vacationers, which extend into every corner of the woods, beaches, rivers and lakes. If we had an "open channel" or some sort of available public broadcasting system, work could be accomplished toward informing the people in various ways, which is the essential value of theater, of artists. It might be our one contemporary means for bringing alive again the mythology that is necessary for the health of collections of people, sometimes called Civilization. In Canada there is a new idea afoot to provide such a TV channel, carried out in the way of private citizen's radio bands ... on a televizing frequency of its own. One could tune in anytime for receiving, and when not occupied, for broadcasting.

(Editor's Note) On May 2, 1971 Charlie Chaplin and Bruce Baillie were given Awards by the Whitney Museum of American Art for their outstanding contributions to the Art of Cinema. Congratulations Bruce.

**ZERO**



FROM BRUCE BAILLE- ROSLYN, WASH

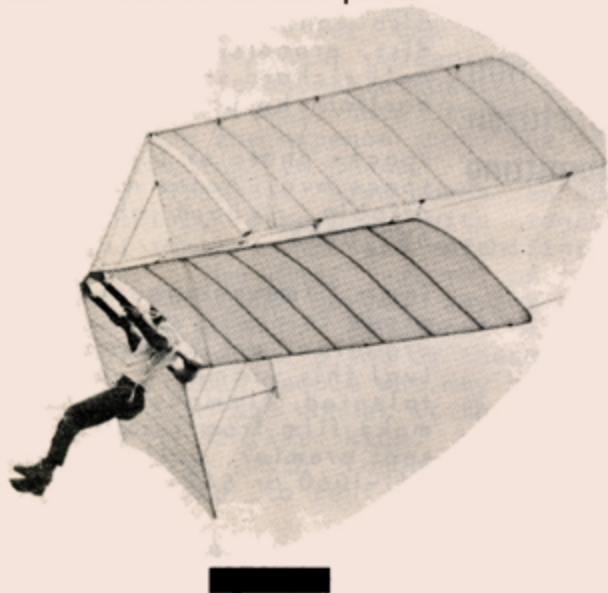
"We now have a mini- Canyon Co-op here; the Roslyn Common Theatre, an adjunct of the new food co-op. Really works so far: like 1960 Bay Area. Real audience newsreels each time, handmade poster.

"I'm working on a "video-novelette" - using part film, hoping for a grant to acquire Sony 1/2" portapak (?). Title so far - "Mr. Somebody".



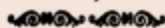
SERIES ON FILM PROJECTION

Starting next issue, we hope to start a two or three-part series on the technical aspects of projecting films. This will be a reprint from the University Film Study Center's Newsletter. Hopefully, it will help film renters provide better programs to their audiences and will also go a long way toward minimizing wear and tear on filmmakers' valuable prints.



OMISSION \*

After trying the Canyon Cinema Turnovers in the last issue and then cross-checking the issue before that we realized that there was no mention of the fact that Don Lloyd had left his position as assistant manager, treasurer. That was last August, which is why we forgot, but the occasion should not pass that this be mentioned, and Don thanked for his long and faithful service. Don has been with Canyon since 1966 and the members of the Co-op owe much to his efforts. Thanks, Don.



THE ILLUSTRATED CANYON CINEMA NEWS

ANTHOLOGY FILM ARCHIVES

This issue edited by AL SAXTON  
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ISSUE #73-1

CANYON CINEMA, WHAT NEXT?

Canyon Cinema is now well into its seventh year of operation as a film distribution co-operative. It has maintained its initial concepts of accepting any film submitted for distribution, with the filmmaker retaining all rights to his/her film and to its presentation; and is organized in a way that the governing board of the Co-op is elected from within the filmmaker membership.

Seven years out there may be a certain amount of bemusement among the founding fathers and mothers that it's still around and even some feelings that maybe there's not any reason it should be. But something it should. There are still ideals, both jaded and unjaded. Some filmmakers know exactly why they're in the Co-op. Others have no idea. Most are in it for the money and some just have to put their film somewhere. At any rate, the Co-op continues to serve a real purpose, providing both financial and moral support to independent filmmakers.

There are a few things that have changed in these seven years, most notably the percentage and the energies of the people involved. Canyon's percentage split of gross rentals between the filmmaker and operation expenses has just recently changed; from 66 2/3% to 50% for the filmmaker from 33 1/3% to 40% for the office, and 10% is being paid back to the cost of publishing the recent catalog. When the catalog is paid for, the percentage should revert to 60% filmmaker, 40% Co-op.

This percentage change is perhaps reflective of the general economic situation in the country and the increasing cost of living. It is related to the fact that rentals have dropped from the high point of 1968-69 (which now appears to have been a "fad" period for "underground" films) to a rather low, sometimes up, sometimes down leveling off place; which when down, leaves a very small margin for operation.

continued on page 2



Canyon Cinema's catalog #4 is in the planning stage. Any new films should be received by the end of July. Member filmmakers, you will be hearing more soon about the glorious details.

\*\*\*\*\*

Dear CC News and friends, Michael Stewart wins the 1975 Billy Bish Award (\$500), I'll be in Aspen in my tent again this year. Next Oct. hoping to begin putting "Roslyn Romance" together -- no classes here (Bard) next year. Good visits this year to Dartmouth and the Chicago Art Institute. Be in Calif. Sept., see you all-- Bruce Baillie

\*\*\*\*\*

Douglass College Film Festival winners. Judge Robert Breer: \$100 each: WAITING-Tom Brener, STATE OF BEARING IN MIND-Robert Gaylor, MOVING STILL-AI Wong, MICHIGAN AVENUE-Bette Gordon and Jane Benning, ROSE AND SEYMOUR AT HOME IN QUEENS-Helene Kaplan. Judge Stan Lawder: \$100 each: WAITING-Tom Brener, MICHIGAN AVENUE-Bette Gordon, SAME DIFFERENCE-AI Wong, \$50 each: STATE OF BEARING IN MIND-Robert Gaylor, PEACE MARCH-Tony Reveaux, APPALACHEE-James Herbert, RITZ NEWSIOLA-Michael Siporin. Judge Carolee Schneeman: \$100 each: ROGUE APPARENT-George Strumfels, LATEX SKY-Bruce Wood, ESSENCE-Tom Klem, WAITING-Tom Brenner, ROCKS-Roberta Kass.

\*\*\*\*\*

1975 American Film Festival Selections: WOMEN by Coni Beeson, STAR GARDEN by Stan Brakhage, FUJI by Robert Breer, DISPARATES by Paul Brekke, TESTAMENT by James Broughton, 5 X MARILYN by Bruce Conner, SUSAN THROUGH CORN by Kathleen Laughlin, TOUT ÉCARTILLÉ by André Leduc, and METAMORPHOSIS by Lillian Schwartz.

\*\*\*\*\*

POETRY FILM FESTIVAL, September 26-29, Purple Heron Bookstore, Bolinas, Calif. 94924 (415)868-0478

1. To review existing works where poetry and films have been effectively combined.
2. To provide a forum for filmmakers and poets to exchange experimental ideas on intermedia presentation.
3. To create a new channel for poetry publication, in film form as alternative to conventional print.
4. To initiate a catalog of poetry for rental and distribution.

Super 8 and 16mm sound or silent with independent soundtracks. Deadline for films is Sept. 15. No entry fee. The festival will hold seminars and workshop sessions in the afternoons. Films will be screened first 3 evenings, 4th evening prize winning films.

\*\*\*\*\*

Canyon Cinema began with a light bulb over the driveway and a sign that looked old the moment I completed it, 1961, I believe. Up the wooden walk to the backyard, we had a big surplus screen stretched across a board framework on the hill above our Canyon house. It really belonged to Mr. Anderson...Johnson it was, who reminded me in the spring we'd have to cut all the beautiful tall, thick green grass, "or I'll have someone up here to do it and take it off your rent."

Canyon residents and their kids came every once a week night, the kids on the roof, adults below under our tree with low branches--don't care to know names humans give to trees, birds, places. Suzy and Johno Canon would collect the scattered benches from around Canyon the afternoon before the show. Kikuko made popcorn--we had free wine--sent out cards afterwhile, to a few regular patrons in Berkeley, San Francisco and Oakland. We showed whatever came through--only a few films around then, also the best foreign embassy short films--couldn't pay rental. Any donations went to the filmmakers whose work we showed. I lived at the time on unemployment and had established my first work space--correspondence always self-addressed "Canyon Cinema".

Of course Johnny Melcher and his little brother were not allowed to sit among the other Canyon kids, there might be a film with naked bodies in it, so his mom and dad wanted to be close at hand to scurry off next door. He was finally the instrument behind Kikuko leaving, since I'd spent a week with my friend's girl, waking every morning on the roof with the sun coming up over the eastern hills and Mr. Peterson driving by above us in his pickup for work (another Christian).

Anyway, the purpose for all this was the fact that there was no place to show one's work in all of wealthy America. We did not know at the time of Jonas Mekas' work out east, nor of the Stauffacher movement of the late 40's in San Francisco. We had heard of Stan Brakhage and knew that Larry Jordan lived somewhere across the Bay.

After awhile we were down in Berkeley, a few people had joined in to help--2 shows a week. Chicky Strand my partner, Paul Strand kept the gear and the VW bus running. We all had fulltime jobs then, families (the Strands), and were doing 2 shows a week, all the programming, ordering, mailing, poster-making and supporting when the take was too small. At the same time, perhaps most importantly, we were learning how to make films. --Bruce Baillie 3-75



**Letter from Valley Forge, Pennsylvania**

Issue #76-1, January/February

Dear Co-op:

I am now preparing a monthly TV show for the Israeli TV--a multimedia show called MULTIVISION, with myself as producer and host. The show will include 1-10 minutes experimental and way out footages representing conceptual, structural or any other innovations.

Any member who wishes for material to be considered for MULTIVISION--is suggested to send me 50-100 words on the footage he/she has in mind, perhaps with some stills. Any material selected for MULTIVISION will be shipped here COD. A \$100-\$150 token compensation will be arranged, with final fee subject to running time.

I am already curious. Are you, too?

Best, David Avidan, The Thirtieth Century Ltd., 11 Shimshon St.,  
Tel Aviv 64 354, Israel.

\*\*\*\*\*

Dear Folks,

Valley Forge, PA 12-26-75

Coupla things for News.

Billy Bish Award (Eastern Div.), \$200, to filmmaker Vicky Peterson of New York City.

Intro I and II, Roslyn Romance could be finished late January if I can keep myself at Bard. Work going well, but hard to stay at it--I guess I'm too accustomed to wandering. The Intro will run about 15 or 20 min. Greetings to everyone. The world's not looking so bad; we still have the chance to invent our own future--just the media itself hasn't even been used yet. Disregard established forms, invent those forms which you can see you need Now. This is, in fact, the way Canyon Cinema occurred in the world. See you, Bruce Baillie

P.S. I'll be in Akron, Ohio, mid April, at Princess Soap Enterprises, mfr. of pink soap bars for a small motel chain. Lecture entitled, "Applications of ki."

\*\*\*\*\*

We are producing several 1 hour TV programs of films by independent Bay Area filmmakers. For information please contact Jack Weir, 415-841-3550.

\*\*\*\*\*

Works by Carolee Schneemann

\*A.I.R. INVITATIONAL Jan. 3-28, 97 Wooster St., N.Y.C., Tues-Sat 10-6pm, 966-0799: 32 INCHES READING ROOM An installation.

\*BUECKER & HARPSICHORDS 40 YEARS OF COLLAGE Jan. 3-Feb. 28, 465 West Broadway, N.Y.C., Wed-Sat 12-6 pm, 260-3480:

Two Glass Constructions: FIRE PLACE (1963), PARTS & TOOLS (1965)

\*THE KITCHEN, 484 Broome St., N.Y.C., Friday Feb. 13, 8:30-Midnight and Sat., Feb. 14, Noon-6pm, 925-3615: Final Version:

UP TO AND INCLUDING HER LIMITS Film, Video, Performance installation.

\*\*\*\*\*

16mm Distribution, A Conference For Filmmakers will be held February 13,14,15 at 108 East 89 St., N.Y.C. Sponsored by Internatinal Film Seminars and the Educational Film Library Association in cooperation with New Day Films. The conference will cover the growth of the 16mm field and the markets for non-theatrical film (who buys, how do they buy, why); non-theatrical distribution (how companies differ, what to expect from distributors); contract negotiations and legal considerations; television and theatrical exhibition of independently produced documentaries; alternatives to commercial distribution (cooperatives, university distribution, self-distribution).

Speakers and panelists will include filmmakers and distributors representing a variety of experiences and backgrounds.

Registration fee is \$40. Further info: IFS, 505 West End Ave., N.Y.C., 212-787-4742.

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Cover drawing, "Goatbird pauses...", by Rock Ross.



# Canyon Cinemanews #76-2

2185 Acton St., Berkeley (Chick Callenbach's backyard shack, actually), ca. 1963. The group was discussing turning the unused shack into a Canyon Cinema editing room, which it was for about a year. Film shows were held in the yard outside, which adjoined Strawberry Creek: people brought sleeping bags and jugs of cheap wine, and sprawled out on the ground.

Top photo, left to right: Paul Strand, Chickie Strand, Bruce Baillie, Chick Callenbach, Ellie Callenbach, Bruce's lady from Canyon.

Bottom left photo: Allen Willis, Wes Patterson, Chick Callenbach, Bruce Baillie.

Bottom right: same as top.





## Letter from Annandale-on-Hudson, New York

Issue #76-4, July/August

Canyon Cinema, was suitable for publication. We have previously received letters from Will that have been published without reprimand. Our apologies to Mr. Hindle.

7. Canyon Cinema will have a 10th Anniversary in September; the Co-op part of Canyon, that is. It was suggested we have three nights of films and a party for celebration. Tentatively September 23, 24, and 25 will be the show dates with a party at the San Francisco Art Institute. Mike Henderson will be asked to have his band play at the party on the 25th. Carmen Vigil will talk to Helene Fried at the SFAI about the prospects and costs of having such a party.

8. When the catalog arrives from the printer there will be a special mailing of about three thousand. This will be done by the Board and anyone that wishes to help. There will be a party afterwards to celebrate its printing.

9. The next meeting was scheduled for July 24, 1976. It will be in part a birthday party for Rock Ross and Diane Kitchen.



September 9th marks the 10th Anniversary of Canyon Cinema Co-op. We will celebrate with a three-night festival of films from the beginning days of the Co-op. The festivities will be held September 15, 16, and 17, with a party following on the night of the 17th, at the San Francisco Art Institute, 800 Chestnut Street. Everyone is welcome. Call the Co-op office, 332-2185 for more information.

\*\*\*\*\*

Canyon's Catalog #4 is at the printer. We only need to raise \$1500 more to pay for it. Anyone wishing to donate can do so, tax-free, by sending a check to Film Culture Non-Profit Corp., 80 Wooster St., N.Y., N.Y. 10016, with a notation that the check is for Canyon Cinema. Contributions of any size will be gratefully accepted, and will also be matched dollar for dollar by the National Endowment for the Arts.

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Dear Co-op Members: In September you will once again have the opportunity to elect four members to the Canyon Cinema Board of Directors. The Board is made up of seven Co-op members. Each director serves on the Board for two years. The current directors are: Don Lloyd, Al Wong, Wolf Zimmermann, Larry Huston, Karl Anderson, Susan Felter, and Karen Holmes (who replaced Dorothy Wiley). This year sees the completion of the terms of Don Lloyd, Al Wong, Wolf Zimmermann, and Larry Huston.

Anyone who is interested in serving on the Board should contact the office so their name can be placed on the up-coming ballot. All members are invited to visit or call the office if they have any questions about the Board of Directors or the Co-op in general.

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July 2 dear folks, the Billy Bish school of Integral Media continues, day to day, students welcome. Never know where it'll be the next day. Current seminar focusing on survival in the tropics of the Hudson River valley in summer, while staying ahead of the administrators (of an institution wherein one might be temporarily obliged to perform his/her labors). In between, somehow, squeezing out the birth of that miraculous song which defies, indeed transcends all of man's mundanery. --Pvt. Bruce Baillie, summer '76 from the cellar of Ward Manor, Rm. 96, Bard College, Annandale-on-Hudson, N.Y. 12504.

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Thanks to Clay Colt for sending the boxes of cans and reels and mailers, all the way from New Jersey. They are welcome and used. Thanks to Prescott Wright for donating to the Co-op a twin to Hilda; Hilda being the WWII Inspect-o-film machine. The twin will be used for spare parts.

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Al Wong received a grant from the American Film Institute in its latest awards.

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from the expeditionary forces, N.W. flank: Greetings from "an unpretending place where yesterday, today and tomorrow blend and become the same. Where sand dunes and long dead lakes fill the emptiness with silence and soul-restoring solitude."--from Alkali Lake Cafe Menu on Hiway 395 north after Sierra hike crossed the border and then this! Antonioni would love to shoot here. Would he paint the ivory desert even whiter? Lets do a remake of IT CAME FROM OUTER SPACE. There are strange unexplained saucer like formations all over. An ancient saucer-port? --Doug Wendt

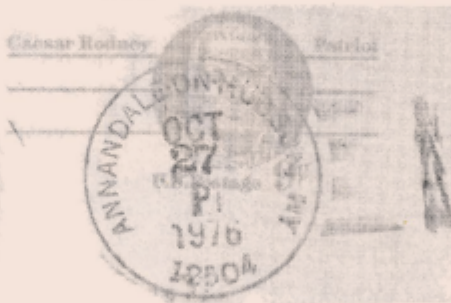
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The Poetry Film Festival Workshop held its mid-year gathering of poetry-filmmakers in San Francisco on July 30, 31, August 1. New complete works and those in progress were shown. Plans for the Second National Poetry Film Festival were reviewed. For information about future workshops and the festival, call Herman Berlandt at 921-4470 at #2 Casa Way, Apt. 201, San Francisco.



Dear Cinemanews: I just got my copy of the recent Cinemanews and was very surprised and happy to see the cover photograph. It's been sort of rainy-snowy in northern Ohio and the cover sort of lightened up the rainy day low--it was a Saturday when the mail came. In case you're interested, I just finished two new films, SITUATIONS OF DISPLACEMENT and EXPLODED VIEWS. When I get the time and the cash I'll try to ship them to you. Right now I'm bored with nothing to worry about except the usual money, food and warmth, not to mention snow. Hope that all is well in California and getting better, thanks again. Kon Petrochuk

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Note for News: looking for place to settle awhile, finish Romance - can't afford to pay rent. --Bruce Baillie, Box 79, Bard College, Annondale-On-Hudson, New York 12504

P. Adams Sitney Lectures on the PHILOSOPHY OF CINEMA  
Sitney will be offering lectures on the cinema and its relationship to the other arts during the Sept. 1976 to June 1977 academic year. Arrangements to have him give one or more lectures or a brief seminar can be made through June Eos, Anthology Film Archives at 80 Wooster St., N.Y., N.Y. 10012, telephone (212)226-0010. Mr. Sitney has taught at Yale University, Bard College, Trinity College, and New York University. He has been editor of Film Culture magazine since 1963, is the author of Visionary Film: The American Avant-garde, and editor of Film Culture Reader and The Essential Cinema; and is Director of Library and Publications at Anthology Film Archives. Lecture topics include: Introduction to the American Avant-Garde Cinema; What Is Film Theory?; The Influence of Cinema on Modern Literature; Narrative Film and Cognition; and Recent Developments in Radical Film: Language and Autobiography.

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- An open proposal to all filmmakers.....from Leonard Ellis
1. For the energy crisis - Mount cameras on the roofs of your homes. Conserve power by collecting solar energy.
  2. For better film processing - By-pass film laboratories. Engage in politics to develop your public image.

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Boston Film/Video Foundation, 27 Athens St., Cambridge, Mass. 02138 has been meeting for over a year, and is now set up as a regional organization open to all film and video makers in the area. They are acquiring a loft to house equipment and serve as a meeting space, and have applied to National Endowment for the Arts for support. Screenings are being held and a newsletter is planned.

\*\*\*\*\*

Front cover photo by Dick Pervier. From Gunvor Nelson's film TROLLSTENEN.



ANTHOLOGY FILM ARCHIVES

The CINEMANEWS #77-4



photo by Wayne Cozzolino

dear folks,

here's a good pitcher for your cover if News still coming out. News has been good, amazing to see it survive thru the years.

Well, its the end of a long visit here. Intro. I & II (Roslyn Romance) just came back from Palmers; looks good enough to show, so will do program here late May, then maybe visit up north - Ray and Tracy being married, then maybe up to Montreal for show and back again to load up for trip west, if that's the way we're going.

Intro. runs 18 min. Soon as I have time to make corrections, will have print for 2 co-ops - prob. be there by July or so. Rest of work is still in roll form, which goes pretty well as a presentation, talking some during projection, after showing the Intro. I don't know when/where, etc. I'll get to the rest of it - at least I'll be recording more Romance as I go. Meantime, I can show it myself in its present form, fitting in the context by my own presentation. In the long run, there should be a video tape version as well. I've been looking around for a grant and some assistance to set up somewhere once again and catch up with it, editing, putting in sound, shooting notes and including with picture. 6 years this coming Sept. Prob. few more yrs.

Best regards to everyone. Hope to see you this summer.

-- Bruce Baillie



ANTHOLOGY FILM ARCHIVES



# DR. BISH

Thousands of readers have written, asking, "Well, where were you last issue?" Dr. Bish has returned and has been down with the flu. "From notes during a month in and out of bed, -allowing my hand to follow my intuitive mind, writing my own prescription- A joy in me, or not exactly distinguishable, both within -in the trees, and shapes and

sounds, the air between the forms. I have all the urges, I think, of the wandering monk who seeks a secluded shelter and deeper meditation, less distraction.

and spring snow turns to rain and thunder making animals look back astonished, they become vulnerable as memory hearing shadows."

Dear Doctor,  
Please send me a question for this answer. To much salt;also,irregular hours. Actually it's the low caliber of the men, but since there's not much I can do about it I didn't think I'd mention it.  
Ms. D.

Dear Ms. D.,  
Question; What's wrong with me?

TODAY'S BISHERY  
As all Canyonia knows, animals are serious business. Mr. D. L. Overton has prepared a pamphlet entitled,

"Your Pet and You", which is recommended particularly to owners of exotic pets such as the rare Boston Racer, pictured below. (Mr. Overton says his pet has a tendency to hide in cellers and becomes quite vocal at night.) For further information about this pamphlet,write to us at the usual address, C/o Dr. Bish.

ALL LETTERS WELCOME; A NEWSPAPER, PUBLIC TELEVISION, ALL MEDIA BELONG TO YOU. BRIEFLY STATED QUESTIONS, OR ANSWERS, TO CINEMANEWS, 1623 NOE ST.,SAN FRANCISCO, CA 94131



Dear Cinemanews...  
Much,much more of all the news thats fit to print...CURRENT UPDATES... in the light of the current water crises filmmakers are still cranking out those films. It would seem that the lack of water only tends to further wet the appetites of these filmmakers. Since water rationing has begun it has appeared that film production has increased inversely to the amount of water available. This ratio can best be illustrated mathematically by the following equation...FW=1, where F = film production and W = water availability. This equation is also helpful in that it explains the recent increases in attendance at the box office. As water becomes more scarce peoples thirst for films increases. So save water and make a film.

Leonard Ellis



ANTHOLOGY FILM ARCHIVES

Roslyn 9-8-77



Dear folks, we did it up here on  
the hill. This is for your wall  
if you like. Filmed a couple rolls  
show you soon. - Bruce

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San Anselmo, CA 94960

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THIRD CLASS



## ANTHOLOGY IN ARCHIVES

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THE CINEMANEWS is for the varying viewpoints of the independent film community and contributions are welcome; listings of new films are particularly encouraged. The editors take responsibility for the contents herein. Future guest editorships are available, the next issue will be edited by Terry Cannon in Los Angeles.

Editors for this issue: Diane Kitchen and Gunvor Nelson

Thanks to: William Wiley for cover  
Robert Nelson for collages on pages 6 and 34  
Freude for assembling Edith Kramer Award page  
Beverly and Pat O'Neil for ideas  
Reg White for translation of Saxon Chronicles

Elizaville, N.Y. late June. from Bruce Baillie

Dear Everybody,

Was down in Alabamee recently. Will Hindle was burglarized, way out in the country, while doing show in N.Y. this winter. Lost original Bolex, among other irreplaceable tools.

I've been trying to get through to the film community to ask people showing films to please donate proceeds of one show this summer and send to: Steve Aronson, American Federation of the Arts, 41 E. 65th St., NYC, 10021. I have asked the Pittsburgh Filmmakers to dupe and mail such a request (for a comrade in need), using the Carnegie mailing list. Also to Canyon for a showing, also several NYC sources. No response. Are we engaged with communications or are we not!?

I miss everyone out there and the West herself, but here we are, and the days here are good, the birds sing and so on. We are shooting the last section to my last film, the Romance. It is called, The Cardinal's Visit. Elliot Caplan and I working together. If fall shows any basic life stability, the long process of putting the whole work together should be underway. Best to all - B.B.

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Mike Kuchar is in Germany helping Rosa Von Praunheim shoot his 16mm feature dealing with a love story.

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The Fifth International Poetry Film Festival will be held at the Fort Mason Cultural Center in San Francisco October 24, 25 & 26. All filmmakers are advised to prepare their entries and write for applications to: Poetry Film Workshop, 2 Casa Way, San Francisco, CA 94123 (415)921-4470.

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An early film previously thought to have been lost, made by one of our more revered film artists, recently came to light and was sold to an anonymous collector for an unheard of price. The sale has provoked rumors as to the sensational six-figure secret ballot bid of the invitation-only auction.





## DR. BISH

I don't know if you were aware of this, but the Doctor also practises veterinary medicine. This morning he spent making some notes for a TV show, to be recorded live for an all-animal audience: "The Dr. Bish and Bill Show".

This morning's show began with a concerned husband, wearing a spotted dog's suit, phoning for the Doctor (Himself). "Dr., Dr., my wife is ill, could you come and give her a pill? Dr., Dr., my wife is sick, will you come and poke her with a stick?"

(Wife in bed next to husband, darkened room. Doctor on other end, via "videophone", glaring back at husband ...random hospital activity, out-of-focus, in background.) Dog-husband hangs up the (large prop) phone, carelessly bangs sick wife's elbow - cry of pain.

Enter Girard, erudite Boston serpent... (striped sock with button eyes worn on arm)...enters into conversation. Doctor arrives, brings out unguents and various noisy, clinking doctor tools. Dog-husband in kitchen making tea. Water on burner, hot burner empty...breakfast routine - enter random roomers evidently belonging to household, etc.

Commerical break: Tips for Pets. "Winter skin problems" ...Doctor giving facial to Bill (Ger. Shep.) with avocado recipe, details given in subtitles bottom of frame. 60 seconds.

Piece continues: Hospital. Doctor welcoming Mrs. \_\_\_\_\_, brought in on a

stretcher. Shabby hospital. Dr. delighted to see new patient, gets into stretcher with her, whispers by her ear, she giggling .... "and tonight we'll have peach pie!" "With cream?" "Okay," -- looks up at stern head nurse - "...with cream!" Gives admission forms to nurse, asks questions, tickles, etc. Doctor needs shave, dirty shirt collar, holes in shoes. Head nurse becomes uncooperative; the Doctor lights string of lady fingers, blows up emergency ward....

But on to serious matters, your letters:

Dear Dr. Bish,  
Since your recent visit to St. Paul, I've run into some problems with the cereal formula you left us.

--In Distress, R.L.

Dear R.L.,  
Oh yes, I remember: you were saying, "-there hasn't been a man born yet that I would care to spend my life with-" or something like that. Oh yes, and we had that lovely breakfast together. Well, since returning, our lab technicians have reported a certain tendency in the Heavy version of Dr. Bish's Filmmakers' Cereal to cause thick ankles, or in some, heavy thighs. What you will have to do is cut back to the Light version. I'm sorry, if you do a lot of jogging maybe you can trim down those ankles again.

Dear Doctor,  
What about bad backs?

--M. Sitwell, Idaho Falls, Md.

Dear Sufferer,  
Without details it's difficult to prescribe; however, I might assume you allude to the common lower back problem (vertebreus lumbaraticus in verticalum erectus). Generally, keep in mind at all times and under all circumstances a convexity, rather than the natural tendency to concavity, to the lower back. Walk on all fours if possible, or at least tend the back this way. No Hatha Yoga from the position of lying on the stomach - the opposity emphasis: knees bent while lying on the back; knees to chest; pelvic lifts -- pelvis forward; crouching against the wall, arms around knees; one leg supported by chairback, touch forehead to knee, (don't force stretch). Generally inhale when body is going away from itself, exhale coming together. Sleep on side, one leg above other, or if on back, try to fix bed to change angle at lower back, upward, so pelvis is forward in sleep (also another bend at knees, downward again). Always

stand well under an object if lifting, not reaching out from centre and attempting lift. Lift straight up, not to sides - garage doors and the like. Carry objects no higher than waist level, pelvis, again, forward. Hatha Yoga rocking movement, hands behind knees, soft support under back. Exercise 2X day. Regular rest makes a great deal of difference with any chronic muscular or skeletal problems. Learn to control your life, generally, especially in respect to keeping the natural, universal flow alive: stopping the flow equals tension, tension equals anxiety, anxiety equals mistakes (from sugar, hysteria, etc.)

Finally, a note about hanging. The Doctor many years ago met an older Italian colleague, Usurpo Maria Vigilante, M.D.,\* on board the Holland American Liner, \_\_\_\_\_, enroute to Cork and Rotterdam. Dr. Vigilante's entire regimen was based on hanging from any handy overhead purchase, letting go mentally of the neck and back muscles, allowing the vertebrae to stretch. More about this later.

\*see Dr. U.M. Vigilante, Hanging for Health (Oxford: Cassirer, 1958.)

Dear Dr. B.,  
Would you please print this if you have space? I might be interested in relocating. Write: Bruce Baillie, RFD 257, Elizaville, N Y 12523

A few more notes. This column will also be running in, The Downtown Review, which can be found on the newsstands in NYC, should anyone venture near that fair city, or better yet, by writing, Grp. Capt. Raymond Foery, Box G, Norwich, VT 05055.

NEXT ISSUE: "Getting Up in the Morning." Also, "Marriage, Mundanery & Media."

--Love and best regards,  
Dr. B.



FROM . . . . .  
**BRUCE BAILLIE** 4

Dear News:

Congratulations on the new Canyoncinema News. It's very good to see after some years. As I write this morning, I am having a second bowl of our famous Filmmakers' Cereal, introduced through the early News of the 60's. Dr. Bish, first appearing on the medical as well as cultural scenes in the mid-seventies, now holds the franchise for the original Filmmakers' Cereal, under the generic term, Remedies.

This morning's formula: Cooked grains with organic raisins, soft tofu, and a local pear. Add cooked rice - brown rice in CA. - raw wheat germ, yeast, milk or yogurt, and perhaps blackstrap molasses. (Some of this latter a lingering influence from mid-forties S. CA. - the Balboa Ballroom, Stan Kenton, the Glendale Y, Santa Monica.) Our Laboratories report some possible side effect in a temporary swelling of the ankles.

We occasionally reported on these phenomena, as well as offering a variety of recipes in the Canyon/News, as indicated by recent editor, Claire Bain.





Canyon Cinema was born in 1960 in Canyon, California - just behind and between Berkeley and Oakland - after I had returned from studying at the London School of Film Technique and recovering from London in Malaga, Spain. A small sign, CANYON CINEMA up on the garage by an outdoor light bulb - on top of Canyon, almost to the summit from where one could/can see Infinite to the east, covered with mysterious rolling hills, valleys and more hills. (When I was struggling in '67 with hepatitis this is where I found myself as I fell into a coma, returning only through mental effort, by the way I had already traveled too far.)

Kikuko and I with our two dogs next to John Adams, his dog and family. She, employed in Oakland as an elementary school teacher. I had taken a job with Safeway from which I was fairly soon fired. "Mr. Baillie, you are not really suited for the retail food business," (Bill B\_\_\_\_\_, Mgr.). Friends would drop in to catch me in my checker's role. I recall stocking the Busy Baker cracker dept., white sides out, by chance: Mr. B\_\_\_\_\_ behind me in a mild rage (the crackers were - obviously - supposed to have the blue side out). I thought the white would be nice for a change. I tell my daughter, Wind, this story, preparing her for a career with Safeway, Inc.

From Safeway I earned the Bolex I still have. Then I borrowed money for a new B & H projector, purchased from Bing's Camera, San Francisco, and acquired a large surplus screen which we stretched over a frame out beyond the house, in back beneath the hill. I had finally decided to invent MY OWN OCCUPATION, having failed to find gainful employment: I set up a room as "office", and more or less simultaneously began to learn to use the Bolex while attempting to establish some sort of exhibition facility - there being nonesuch outside New York City as far as I knew.

We began to send out postcards with our weekly programs, from free embassy films, etc. Our audience at first mostly residents - the Mott Canons of Canyon, and so on. Kikuko made the popcorn, I set up the theater, neighbor children brought up the old, original Canyon park benches and chairs. Some of our audience sat on the roof, others in or under trees. There was then an air of ... necessity, a real community between projected image and audience.

A few wandering filmmakers and other saints appeared now and again to show - often to premiere their work - and I began to make contact with filmmakers across the Bay in SF.

At this time I had a full-time volunteer job, or apprenticeship with Marvin Becker, of Becker Films, somewhere over by south Third Street, SF. I would drive over the bridge in a \$25 junked '49 green Chevy coupe with a furious brakeline leak that required refilling every trip. Here I made my first film, On Sundays, from Marvin's gift of outdated B/W reversal stock. My friend, Ms. Wong, was the star of that film. Also a man I had met, parking my car under the bridge near his accommodations in an abandoned van.

Later with Chicky Strand, we moved Canyon to Berkeley, showing in various locations, too often with the disapproval of early 60's merchants, now mostly extinct, since the short-lived arts revolution there, followed by the politics of the period - the marches to Oakland via the University, sheriffs atop nearby buildings, eventually firing down on the marchers, killing one man, as I recall. Overtaken cars in downtown Oakland, space-age phalanxes of police (a vision, a forecast of contemporary Rwanda or Haiti), Michael Stewarts and Bruce Baillies up lampposts to safety with flaming Bolexes ... footage still in my archives.

Canyon's programming began to include our "Newsreel" (Mr. Hayashi, for example), more independently created, contemporary work, and a chapter from one of many 30's - 40's serials, e.g., The Lost Isle of Lemuria, starring Bela Lugosi as "Uncle Frank", which soon became my Canyon family name.

Chick - Mother Chicky she was sometimes called (we made some sort of flower and quince pies together with whole-wheat crust - unbreakable if dropped from four or five feet. We benevolently - or malevolently - took these pies around to friends and neighbors. Was it not the Age of Love, of flowers and flowering?!) Chick worked as a transcriber for UC, while I was employed on the nightshift in Oakland's Chevy plant. Kikuko, my lifetime mentor and muse, moved near the plant; we continued to see each other before she was married and moved away.

Programming took place in Strand's backyard on sunny Saturdays. Husband, Paul Strand kept the VW bus going which we used to haul our growing Circus (as in von Richthoven, circa 1915-18). Someone donated a large new screen which went overboard enroute on the freeway and was finally replaced. We showed at the Oakland Arts Institute for awhile - always locked (later inspiring my screenplay, The Shoe Salesman), requiring some gymnastics to climb into a high window and descend onto the theater backdrop, suspended by ropes from the rafters, like in the dangerous Opera House of the Phantom of the Opera.

We also showed in North Beach, along with our weekly or bi-monthly Berkeley schedule, amongst the post-Beat folk, the books, bars, bands and poetry readings. The SF Mime Troupe and the SF Tape Music Centre were emerging at this time, mid-60's. We cooperated with the Centre in various ways - Morton Subotnik and Ramon Sender were giving concerts, while the Mime Troupe often performed in the park, as perhaps they still do.

There were volunteers who joined us, helping to pick up folding chairs from two mortuaries, returning same after our showings, shipping films, putting up our own advertising and taking it down, taking turns at projection, etc. It was a busy time, with little money for operations. I was meanwhile making my own films, gradually, and trying to survive on unemployment, making payments to the bank for a used Ampex recorder, the projector, etc., renting a splicer and synchronizer as required, shipped via bus from Hollywood. I remember tears at having no tools, no film with which to do my work.

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The Berkeley police too often appeared at the last moment before a show, claiming fire hazard or whatever. For these emergencies, we had a backup squad out front in VW buses - everyone aboard, and off to the Finnish Hall on the west side where I remember premiering a well-made film by Max Katz.

From the Chevy plant, I went over to San Francisco to work on the docks inspecting bananas from Costa Rica - also working an off-and-on job at the Oakland Naval Supply Center, unloading boxcars and loading ships with freight bound for the Pacific, and meeting ships to help passengers with their luggage who were met by a Navy band and their relations. Great crews, nice environment, until the Vietnam War and its exigencies made it impossible to continue. We had introduced at Canyon, a door prize for every Berkeley showing - being quite often two randomly selected admissions to one of our favorite Finnish saunas (now disappeared from a more pleasant world, along with the redwood shingled architecture of 50's Berkeley). We gave away free bananas as well, and sometimes a cake baked by Chicky's daughter, Valery, and Tung's \*1 daughter, Shima.

Enter Chick Callenback, then literary editor with UC Press and editor of Film Quarterly, his own periodical of film criticism. Chick C. offered a backyard and his small shed by the creek that ran through parts of Berkeley. By this time we had in mind founding a community equipment facility - this was our (impooverished) beginning - the idea never became a viable reality in the U.S. as far as I am aware.

The News was Chick - Ernest Callenback's invention, set into motion as a monthly, I believe, later a quarterly - about 1963. My mother, Gladys Baillie, managed the accounting and mailing, etc. We would gather together at mailing time to assemble, staple, fold and address the News, contributing the funds ourselves as we did toward paying our film rental bills, beyond audience contributions from film showings. My mom usually made cookies for these events. As time went by, the News developed into a major part of Canyon's attentions, especially when we wrote it up in Caspar and Mendocino\*2: "The Blackberry Tarts Division," with Paul and Nancy Tulley, reports on kite duels above Caspar Flats, and all sorts of wonderment. This is where I first met Michael Wallin, a summer session with the Mendocino Art Center. The News had various editors including a few issues in high contrast process by Carl Linder. A complete set of early Canyon Cinema News is with the Canyon archives in SF, there are also copies with Film Arts Foundation according to the new News, Sept. '94: #94-1. I left a pile of this material with Canyon when I was obliged to leave California in the later 70's. Recently wrote a letter to Canyon suggesting we try and reprint the early News, perhaps, and offer them for sale, mail to members, etc. We need a T-shirt with the original "Canyon Cinema man" as design!\*3

I recall a showing we gave at a junior college out by Walnut Creek, of Jack Smith's Flaming Creatures, requested by the administration, or "Deanery": A dry, hot day, windy - the sort of day one might recall from youth on a date with a girl three years and three inches taller than himself. Offering a (large) Baby Ruth, which in the 40's was 10-cents, that would rapidly become both limp and melty - the theater smelling on hot afternoons of upstairs toilets and buttered popcorn. Yet there was a kind of inexorable fatality to it, sitting there, sweaty pants stuck to the cheeks, with uncertain emotions and rows of red mohair seats, the nauseating chocolate, etc.

Anyhow, we showed Flaming Creatures in a hot WWII Quonset hut, with rude genitiles suspended over bare feminine shoulders and breasts, to the old tune, Amapollo, a lovely film (Lovely NY!). This, sometime in almost mid-sixties, I suppose. And the endless subsequent correspondence from outraged collegians, families and administrators!

My comment to Chicky: "Well, it's an institution of higher learning, isn't it?!"

And so it went. Many adventures and tales to recount.

We discovered James Broughton was living in San Francisco. There was a section in the pre-Brandon catalogue devoted to James' work as well as to the films of Maya Deren, Willard Maas, Sydney Peterson and others. I met James one dark night at his home where I found a wonderful empathy and sense of camaraderie toward the impossible tasks ahead. The (later) Brandon distribution center whose earlier name eludes me at the moment, (Audio-Brandon?) was out on Clement Street, managed by Willard Morrison. Willard also became a friend through many years, and eventually took it upon himself to include some of our films in the "experimental" section of his catalogue. In 1963, he also advanced me the sum necessary for 6 or 7 rolls of EK film, my first color\*4.

Will Hindle lived on Vallejo Street, off Van Ness, across from a Chinese laundry. He would cross the street to pick up two or three laundered shirts, artfully wrapped in transparent bags, and perhaps buy a few things at the corner store which is still there. His closet, shared with roommate, George \_\_\_\_\_, whose last name will likely remain forgotten\*5, was a memorably long and scrupulously exact recess with trousers and slacks on the one side, separated according to their owners; shirts and jackets being on the opposite. Shoes - polished - beneath hanging clothes on both sides. It always reminded me of a page from an uptown clothiers' catalogue!

As well as the works of Paul Hindemith (Pastorale d'Eté), there were albums of musicals - Oklahoma, and so on, one or the other usually playing. I also recall pieces of San Francisco architecture arranged around the apartment: the base of a column, part of a church window, a Victorian



door frame, etc. In the rear was Bill's studio area, for editing, shooting interiors and titles, recording and commercial still photography. He used only simple equipment; e.g., measuring by hand the quarter-inch non-synch sound master for his first several films. Sometimes Kikuko, the dogs and I would bring over food while he was working. I would help out at times by running through reels of sound while Will was editing film. We later worked together for CBS I think it was, doing a segment for the PM West Show, on one occasion driving down to Santa Barbara to film their annual Fiesta in a studio car, accompanied by a fellow (whose jacket I still wear after he left town without his clothes in 1963), an escapee from the Presidio Army Hospital. We had a good time together, I wonder where he might be now.

All this for another occasion, mentioned here because Will Hindle was a special friend and artist with whom I worked closely for some time, and for whom there was a vital interest in the shaping of our Canyon Cinema. I will always remember the "silvery" images he was able to get out of his Bolex, especially through his 3" Kodak lens, which I was privileged to use one or two times. His mother still lives, at the age of more than one-hundred years, in the state of Alabama.

Pauline Kael began occasionally to write of our "precious" films. She was always a good friend and a severe, literate critic. Jordan Belson lived in SF and made his abstract masterpieces there in an austere, lovely, monastic apartment. He photographed through holes in small pieces of board. He had a tiny, precise and quiet 16MM theater in his small apartment, the best for its scale I have seen. Kenneth Anger lived for a time, I remember, in rooms he occupied above a nice little theater somewhat east of North Beach, near the old open market, with its lovely and mysterious, usually Gay apartments looking out on the carts and stalls of fresh produce below. I can still see his big Kodak single-lens 16MM in its velvet-lined case - was it blue? He did A-roll only, using a frame splicer and mylar tape on one side. I also recall his buck Rogers collection - large theater posters, the Buck Rogers ray-gun (which I also remember actually on sale in the 30's at the toy counter of Woolworth's) and the small cast iron rocket ship. I traveled extensively one year, '64 or '65, with his famous Scorpio Rising, Vanderbeek's Breath Death and my own Mass.

Larry & Patty Jordan lived in SF, later north of the Golden Gate - he was the first "independent filmmaker" I'd heard of. Speaking to Patty across the Bay by phone in Early '61 or so, I was making my first naive inquiries ... how, where to begin, etc.? Later, we often showed Larry's work at Canyon and crossed paths through the Midwest, New York, etc., along with other film artist-friends such as Stan Brakhage, Ken & Flo Jacobs, Stan Vanderbeek and Ed Emshwiller & his family.

Jonas Mekas and crew were moving into the new Anthology Film Archives: I recall an early showing with Gregory

Markopoulos making an appearance, wearing a long beige cashmere coat off the shoulders, Fellini style, followed by his entourage.

As the custom of touring with films matured, between '64 and the beginning of the 70's, approximately, one found various places on the map where he/she could feel at home: In NYC I always stayed with filmmaker Charles Levine and his mother. Mrs. Levine kept us alive with her cooking, especially the chicken soup! I enjoyed as well my few stays at the old Chelsea Hotel, where Brendan Behan and Dylan Thomas had stayed - gold plaques outside on the front, also Harry Smith, I believe (no plaque). I used to give roses to all the ladies in the bar next door, and a case of champagne with bread and cheese to my audience when I showed in NY. And there was Leslie Trumbull to come along and run Filmmakers' Cooperative for such a long time, on Lexington Avenue, where it is managed now by MM Sara.

We had Ann Arbor and the yearly film festival, founded by George Manpelli, an old friend in whose house I used to stay, premiering new work year after year. For exercise in winter blizzards, along with composer, George Mumma, we would shovel cars out of the snow or shovel older people's walks, no charge. For a short while there was Pocatello and the hot spring, until poet Ed Dorn and a circle of other brilliant professors were asked to leave by the city's fundamentalist fathers!

I was traveling in '65 through both places, shooting Quixote, with a quick run down to Selma, Alabama, from Ann Arbor, Michigan. David Spellman of Aberdeen, SD, had loaned me \$25 to get off the ground - I gave a show at the college in Bozeman for \$50 attended by three students and one teacher (It was a football night). The first leg of Quixote was more or less sponsored by my dear friend, Tseng Ching, a music fellow at Mills College - we traveled together, with my dog (Mamma) through the Southwest before I struck out in the winter for the north. I will always be grateful to Ms. Tseng and numerous other friends - and the free, outdated film we picked up in an Hollywood alley - for helping me to make that film. It was not until a year later that I was able financially to develop the closet full of negatives.

And for a time there was Sally Dixon's in Pittsburgh. A very lovely lady who gave her three-story home over to our importunities, arranging our shows, etc. A local film group formed there, where our friend, Robert Haller first appeared to us - now with Anthology Film Archives in NY. There is some unfinished material I shot at Sally's for the Roslyn Romance, from the "later Pittsburgh period," in my own archivery. It was/is of an hilarious supper with Sally, Ken Anger, Robert Haller, myself, Ondine, and Roger Jacoby - we were creating an impromptu Western script that wouldn't stop. At Sally's, I took to sleeping on the floor in the cellar next to the washing machine, while - I recall - greeting the newly arrived Kenneth Anger (he gave his entire Magic Lantern cycle at [www.cinema-arts.org](http://www.cinema-arts.org) University in Pittsburgh to an audience of 6 or 7, entirely indifferent to the size of the turnout, answering questions professionally, then



retiring again to Sally's, where he took the upstairs suite). In the cellar, I was occasionally blessed with a lovely companion for the night, or an afternoon, it was always a joy to visit there. With my dog, I would sometimes carry out overdue maintenance on a faithful black VW (a Beetle with seats removed, bed installed; carrying food, water, film, clothes, tripod, recorder and tools).

I recall the kindness of Sally Dixon and her honest concern for us filmmakers; she and James Blue together at the Pittsburgh house toiling over a plan to create free health insurance for all of us!

Gerald O'Grady in Buffalo, many visits, many shows, good times. He lived like an ascetic - 3 shirts, 3 pairs of black/navy blue socks, 3 trousers, one jacket, 2 or 3 ties, one worn pair of black shoes. Bed and briefcase. I slept in his apartment once, but Buffalo had become too noisy for me. Stan B. and I visited there, speaking of ... our comings and goings. He had his small 8MM at the time. I presented Jerry with a general's star, from my boyhood collection. This was the last time I saw him.

To more or less confine this monograph, as Sherlock Holmes might have remarked - or this extended NEWS, to the earlier, California days, perhaps to conclude with a few more notes: We held our first official festival by returning to Canyon, it was about 1964. On the program were films by Stan Brakhage, Larry Jordan, myself, Ken Jacobs, Allen Downs (my University of MN teacher, later moved to Mexico), George Manupelli, Stan Vanderbeek, Ed Emshwiller, Jonas Mekas, Lloyd Williams, Gregory Markopoulos, Paul Beattie (who was another of the very early Bay Area filmmakers), Bruce Conner, Christopher Maclaine, Dave Myers, Marvin Becker, Will Hindle, Carl Linder, Jack Smith, Chick Strand, Michael Putnam, Ben Van Meter and others.

Ron Rice came through town with two ladies. It was to be his last run. They needed a room and some editing equipment, enroute to Mexico. Chicky and I visited them one evening, Ron editing in a corner, hanging his film on lines of women's undies strung across the room. He shot 50' rolls of surplus machine-gun film. He never returned from Old Mexico. His film, The Flower Thief was shown from the early 60's to the present.

In '64, Ruckerfeller saved me from a debtor's life, in the final nick of time, as I was going into my best few years. I had moved north to live at Morning Star, 40 acres owned by Lou Gottlieb.\*6 In the beginning there were only four of us, Lou, Ramon Sender (SF Tape Music Center), artist Wilder Bentley, and myself. We took turns cooking while Uncle Lou told us stories evenings by the great medieval fireplace. I rented a small cabin for my film work and set up a place to sleep with Mamma-dog under the trees with tarp, buffalo robe and lantern. We found our way at night by identifying the trees against the sky, to where the trail led off to the left, walking the next leg by memorizing the distance. Later, Morning Star was a famous commune. Lou willed the property "to God", arguing brilliantly in the local courts his right to allow free access to his land.

Every word of the daily proceedings then was printed in the Santa Rosa paper.

Sometime in this period, or a bit later, Canyon Cinema moved to a sail loft in Sausalito and was run by a very nice woman, whose name was possibly Jan, God forgive me for not recalling her name. At this time too, we had our Cinematheque at the SF Art Institute. Edith Kramer, who is now at UC Film Archives, took over Canyon Cinema next and stayed for quite some time. Nearly everyone had a go at it through the years.

Brakhages came to San Francisco for a year or so - early 60's - and were fondly embraced as a part of our lives and works at that time. I remember both Stan and Jane asking me directly, "Why are you doing all this?!" or some such. I replied, "Because it needs doing -", which seemed to be a doubtful response, though it was the simple truth. I also recall asking Stan if I could borrow his B&H. "Yes," he said, "I would loan it to you if you asked, but I would never be able to use it again." I have since had to give a similar response to the same inquiry. A camera, like a horse, never works right again once loaned.\*7

Charles Levine came to SF for a time. Bruce and Jean Conner showed up somewhere in our lives, I can't recall exactly when, though I believe they have lived at Sussex Street forever. Bruce Conner, a great all-round artist and athlete, also managed Canyon Cinema for a time. Charles was in San Francisco, as "Ambassador from New York" (Jonas Mekas' title) in 1966, where he made three films during his stay. In June of that year there occurred the founding of Canyon Cinema Cooperative, with meetings at the Haight Street Theatre and the SF Museum of Art. Among those involved in its formation at that time were filmmakers Ben Van Meter and Tom DeWitt, as well as Charles Levine, Larry Jordan, myself (at times), John Scofil (later director of the film dept., the Chicago Art Institute), Earl Bodien, Lenny Lipton,\*8 and others. Earl and Charles were to author the first charter

and settle the Co-op in an Haight Street rental: We had scheduled two rather large showings - according to Charles' information - one in San Francisco, the other at UC, Berkeley. Jonas Mekas generously contributed \$1,000; along with another thousand, Canyon Cinema Cooperative, managed by Earl Bodien became a reality in the summer of 1966.

Robert Nelson came around before '66, when we were neighbors with the Tape Music Center. I recall Canyon premiering his first works. Then Gunvor Nelson's films: with daughter, Oona, at their house by the sea north of the City ... where I stayed one night - the house guest in an Ingmar Bergman movie, visiting the lady guests in those various nooks and crannies of that marvelous manor of my memory. (Perhaps this was why for so many years I remained an uninvited guest at the SF Art Institute, in spite of their honorary MFA and my infamous seminar, "Alternatives to Success.")



On and on -

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Remembering things past - the mid-50's, after the University at Minnesota - Sally Stanford's, amongst the house boat community of Sausalito. Saturday nights riding across the Bay and Golden Gate Bridges on my Matchless twin, either to Sally's or North Beach's Old Spaghetti Factory - my friend and chef, Don           , who was as well a former P-39 pilot. Perhaps sampling too many of the lovely wines, I would stand on my head against the back of Sally Stanford's place or elsewhere in the darkness and do vertical push-ups in order to clear my head. This period, when I lived in the old Lydiksen house in Canyon which now haunts my dream life as archetypal home of the spirit.

Late 50's. Phyllis Diller was appearing at the Purple Onion in SF, while the former radio voice .. of the invisible Shadow was being murdered aboard his Sausalito houseboat.

In our early filmmaking years, the labs were especially helpful and often friendly: The elder Mac McKinney, of Multichrome on Gough Street helped get me underway, along with other original mentors already mentioned. At the time I had a 400' capacity Kodak projector that scratched film, and my (new) Bolex. My first halting tests with the camera and exposure meter were on B&W Plus-X reversal, with my two dogs out on the beach, near the amusement center (I recall that lovely, classic merry-go-round). Mr. McKinney made beautiful EK prints (later of Castro Street, '66). Mac had a WC Fields nose, like a glass hen's egg in color - from long exposure to toxic photo chemistry. His son, Mac II took over for some years before Multichrome disappeared. He was also a good man. Somehow in the end there was great difficulty in recovering our various film originals.

Scott Bartlett and I met one sunny afternoon outside Multichrome - I had just delivered the A-B rolls for Mass. We went to his place and looked over his set-up, where he did re-shooting and high contrast color developing - I can't remember exactly how he was achieving his interesting effects. Scott lived with Freuda at the time - she too became a filmmaker and film distributor. Scott and Tom DeWitt worked together on Off-On. When I was ill in Ft.- Bragg ('70), his dear sister came up north to stay awhile; she appears in Quick Billy.\*9 She and her brother are among many friends in my life whom I shall never forget.

Other SF labs were, and are, WA Palmers and Monoco, both still doing good work. I have several quite decent S-VHS video masters made recently at Monoco. Palmers have done most of my printing: Ms. Kay Kibby was a wonderful help there for twenty years.

We filmed the protests against atomic testing in the Pacific - the infamous SF Courthouse scenes: Shoulder to shoulder with the men in big suits (FBI or CIA), "We know who you are!" etc. The napalm trucks came in and out of Martine, north of Berkeley. Day and night vigiling along the road. Footage somewhere in my archivery.

Ah yes, one more note. There still exists somewhere in Berkeley, an entire set of lovely blue mohair theater seats which belong to Canyon Cinema. Alas.

Another big thanks to Chicky Strand and to Dominic Angerame, Steve Anker, David and crew for carrying on after thirty-four years of Canyon Cinema, the subsequent and contemporary SF Cinematique, and now and again an occasional NEWS! Apologies, finally, for what I may somehow have forgotten. I hope to atone in the current writing I am doing, now in a sixth year: Memoires of an Angel, a combination of narrative and autobiography.

Hellos to all from Lorie and daughter, Windy Camano Island.



B.B.  
Oct. 10, 1994  
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#### Footnotes.

1. Pg. 7. Yeh Tung. See the film, DUMB, 1966.
2. Pg. 7. See All My Life, shot and recorded later in 1966 at Caspar.
3. Pg. 7. Scott Macdonald: A Critical Cinema 2, 1992, UC Press; Pg. 118 (Canyon Cinema logo, from the "excitment, method of cure" - or Naumchalliss, late 19th/early 20th Century. "all this wonderful, spirited material gradually dropped away in the dullness, the drabness of the post-60's USA).
4. Pg. 8. To Parafal.
5. Pg. 8. A biography is currently in the works by Ms. Diane Whitley, Tampa FL, with the cooperation of an attorney in Huntsville, Ala. Funds for same, very much needed. Any assistance gratefully received c/o Canyon Cinema.
6. Pg. 11. A doctor of musicology and member of the Linelighters, then retired near Sebastopol, CA, to pursue self-knowledge and open his property to others.
7. Pg. 12. At Bard College, Peter Kubelka was asked by an innocent student about the fun and the wonder of being able to carry a camera everywhere through one's life, to which he replied (roughly translated), "There is no fun in such commitment, only toil and perhaps terror!" Also refer to the introduction to San Abrahams, published lectures, Chicago Art Institute.
8. Pg. 12. Lenny Lipton had a column in the Berkeley Barb, the only regular review & criticism of and for "independent cinema" at that time.
9. Pg. 13. Quick Billy, the title was given me by my old friend, Paul Tullay. Charlotte Todd (also appearing in the film), Paul & myself created Reel IV together.





## LETTERS

From Bruce Baillie

Dear NEWS,

August 11, 1995

A few notes from a recent morning off early to the dentist.

Recalling precepts from communications courses, teaching film courses, and so on--comparable I think to Artaudian principles of theatre, though as a reminder here on a more practical plane: We need to be teaching simple recording techniques and perception rather than continuing this limited focus on mere sexual politics and the like.\* The world is desperately in need of information--communications studies founded upon locality--the everyday celebration of universal knowledge, located always in time and place, thus recordable (with perception).\*\*

Our universe at 8 AM in the dentist's chair--the kind and caring assistant, her life beyond this particular space; pipe laying in upper east fourth; and aged man in wheelchair awaiting another lunch of canned peas, boiled potato and Spam in the little-seen world of a nursing home. The hitchhiker headed out of town on I-5; harvesters in August cucumber fields, poems in their minds down stooped rows of a harassed and wealthy farmer--their brief nights in squatter's sheds with loving families in constant dread of running off the edge of the world. Auto parts employees slaves to the week-after-week of Chevy and Ford rebuilt trannies, etc. and constant misinformation from the evening TV; random recording (decoding) of the 11 AM home laundry, dishes, children at school or in daydream.

"Independent" reportage (dance, song, sex, dream, poem, document, narrative) from any and all momentary truth in our common, constantly blossoming world of working, waring, dying, being born.

More crucial--critical than ever before, a world already lost. What more fertile field for a filmmaker?! (Beauty) in the eye of emergency. Life, connection; eye to eye, soul to soul, toe to toe.

--Bruce Baillie

\* How does political propriety become synonymous with art?  
\*\* And without preconception.





**VHS Video Tapes for Sale**

- Martin Arnold *Films by Martin Arnold* \$75/\$150
- Niccolo Caldarado *Ghost Dance* (90)
- Wheeler Dixon *Films by Wheeler Dixon* (72-74)  
\$19.95/\$150
- Takahiro Iimura *AIUEO NN Six Features* (93) \$30
- Abraham Ravett *Forgotten Tenor* (94) \$75  
*Horse/Kappa/House* (95) \$50

**16mm Prints for Sale**

- Bruce Conner *Crossroads* \$1500  
*Vivian* \$300  
*The White Rose* \$400  
*Cosmic Ray* \$300

*A Small Editorial*

This year is shaping up to be a banner year for the loss of a number of great products for filmmaking. In February, Kodak announced they are discontinuing production of four Super 8 films: **Ektachrome 160 sound**, **Ektachrome 160 silent**, **Kodachrome 40 sound**, and **K40 sound** (200 ft. cartridge). That leaves us only with Plus-X, Tri-X, and Kodachrome 40 (all silent). Luckily they made this announcement early, and claim to have "adequate supplies" to last anywhere between 12 and 48 months (depending on the film type) at current consumption rates. Most stores still have stock on hand. ~~3M~~ ceased production of their great magnetic perforated recording film "396" which has been the standard for most 16mm production. However, there are some alternatives to be found: EPC (Kodak), MPC, and Nova Magnetics are three other manufacturers of mag film that I know of. Film Arts Foundation and SF State have re-biased their machines for the FPC stock.

It is hard to watch these options disappear. Yet it is nothing new to filmmaking. At these times it is of the utmost importance to persevere, make use of the materials that are available, and begin to develop a **personal technology**. If you are truly dedicated and intent on making films, this will begin happen in spite of the manufacturers. There are few standards anymore except those which you personally develop to suit your aesthetics and equipment (or perhaps you build equipment yourself?). The outcome of all these quirky dissimilar means will inevitably be that common celluloid strip, on the surface resembling any other, but made in its own unique way. This what the artistic usage of film has been all about from day one. Only those who face business losses and/or use film as "tool" for fashionable exploitation would abandon it. And many of them have. For those who are haunted with/by this medium there is no other alternative. It is we who will survive from and through the core of our existence. This is no romanticized vision. It will be difficult, but no more difficult than any other existence. I am a member of that "MTV Generation", or more appropriately, "the post-ECO Generation". It was with my eyes wide open that I chose to make films as opposed to the other easier-seeming options. There is no reason why young people won't continue to do the same. These losses are only as limiting as your own creativity and imagination.

-TW

Slashed members, burning  
trees. My  
missing trees.  
The arboreal Bosnia  
that is this Camano;  
Tall friends  
forfeit forever  
to greed and  
environmental cleansing.

Witless affirmation-  
legions allied. Love  
denied, an  
homogenized  
humourless humanity lacking,  
lost, lamed. Mamed,  
mere memories  
of Life, of  
beauty and marvel.  
Children of Light last.  
Mind of Light's loss-  
Life come adrift and gone out!

Dizzney neighborhood Eden.  
Surreal, packaged Polly Pocket.  
(Where can I find a Closet Helper?  
We got ours at K-Mart!):  
Women will discourse over earth  
scorched by men. A  
sort of stoned,  
starry,  
horrifying mirage.  
Oh see, children,  
they're carrying away the  
big trees...!

--Bruce Baillie, 3/27/96



**Letter to President Bill Clinton**

February 1993

Bruce Baillie  
669 West Kodiak Avenue  
Camano Island, WA 98292  
February 17, 1993

Mr. Bill Clinton, President  
Washington DC

dear Mr. President,

Our family applauds your address. Excellent in every way. Thank you for your efforts on our behalf and for a good beginning. Take care of yourself. You are in a very particular place historically, as you know, and it promises to be trying.

This is a note, as briefly as possible, to recall to your attention the 30's programs of FDR which encouraged American artists to participate in the national rebuilding effort alongside of those employed on highway and bridge improvements, forest management, etc.

Our world seems more than anything to need a sense of connection with itself; this is very much the province of artists - art, poetry appealing implicitly to the human spirit, prior to, one might say, all the external attentions of everyday life. Putting artists, who have to a large extent existed as marginal persons in our society, to work again in a creative domestic corps of sorts would not be that far afield of the current plans. Artistic effort might once again find its place (which is in the doing) rather than remain submerged in our society while mere commercialized pap obtains as our essentially misinformed source of self imagery.

If we will have our renaissance it must be inspired - informed by/through our higher aspirations, along with the necessary attentions to material, utilitarian needs. If we are to have this revival it must be recorded in so many ways, not only for posterity (archeologically what remains of us will be from the efforts of our artists) but for the immediate present: Imagery which offers us our own view of reality, our common destiny, our course as a people through the unique shaping of events in this era. Film and video artists might, for example, be sent out into a greatly varied land, their images reaching our millions by television broadcast. An example, incidentally, of business and individual, creative enterprise working together - and with education, which clearly must begin again to encourage the creative in children, too often in our age lost by the time one is seven or eight.

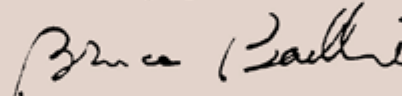


With such encouragement offered to our creative artists, along with your other long-awaited proposals aimed at a higher quality of life, there can be hope in knowing ourselves, reducing the tensions between each other, making more useful (knowledgable) decisions locally, etc. - a sense of loving could emerge in facing problems often left to simple prejudice, convenience and self service.

And so on - you see the idea, the need. Specifically, the details need working artists as advisors, not industrial or political nor academic people.

I've just explained to our four-year old daughter why we were quiet and attentive tonight during your address, and about her dad's letter to you as a part of a common concern with working together to make a good life in the future ahead. So that there might still be trees and clean air and water, affordable houses in reasonable neighborhood environments, loving teachers and friendly citizens in our lives, tolerance for others, etc.

Sincerely yours,,



Bruce Baillie



# INTRODUCTION TO THE OPEN LINE

Credit goes to former Canyon Cinema director Antonella Bonfanti for making possible this wonderful collection of audio recordings of Bruce Baillie from the last years of his life. As Antonella explains, it was sometime in 2015 that Bruce was “asking for help creating voice recordings/dispatches/personal history that he could share with the world. I had suggested he get a digital voice recorder, but he didn’t like that, so as an alternative I said that he could use Canyon’s voicemail.” When Bruce took to naming this arrangement “the open line,” it referred not only to his practice of calling the office after hours, knowing that no one would be needing to use the phone and that it would go directly to voicemail, but also to the open-endedness of the invitation to talk, and to the shared understanding that the messages were addressed to the world, or at least the broader Canyon Cinema community.

Up until mid-2019 Canyon’s voicemail box was regularly receiving fresh dispatches from Bruce’s Camano Island home life, along with installments in his deliberate ongoing project of memoir and oral history. Every few months we’d save the accumulated voicemails as a digital audio file, knowing that this preservation was fulfilling an important part of Bruce’s intentions in leaving the messages.

The strict time limit of a voicemail operated as an organizing structure to the recordings, not unlike a 100-foot 16mm camera roll. Sometimes this limitation encouraged poetic brevity, other times it’s comically at odds with Bruce, abruptly cutting off a story just as he was getting warmed up (in which case he’d immediately call back to leave second and third messages). The complete recordings from this four-year period—amounting to roughly three hours—are a treasure of Baillie’s storytelling style, rich with language-play, self-



interrupting digressions and singing interludes that will hopefully someday also find their way to the public in listenable form.

The years encompassed in these recordings were also challenging ones for Bruce, to say the least. A painful affliction with shingles is referred to repeatedly and financial and healthcare struggles were ever-present, if not mentioned explicitly. Plans and daydreams of trips back to San Francisco for screenings and a filmmakers' ball were never realized (though the Baillie family did manage the trip for Bruce's 85th birthday in September, 2016—what must have been his last visit). More often the world came to Bruce during these years: the messages include passing mention of visits from Garbiñe Ortega, J.P. Sniadecki, Ross Lipman, and myself (in August, 2017), as well as others that go unnoted. Lorie and Keith Baillie, Bruce's wife and son, are a constant presence throughout these messages, supporting and caring for Bruce, sometimes in the room while he's calling.

The transcriptions of selected voicemails that follow here capture much of the spirit and charm of Bruce's oratory, but also, just as importantly, draw the connection between this latter method of dispatch with the letter writing of earlier years. It's the same Bruce, some 50-odd years on from the first *Cinemanews* issues, practicing the same telegraphic tone of reportage, celebrating the quotidian and adventurous as equally newsworthy, only instead of fitting it into a four-by-six inch postcard it's a two-and-a-half minute voicemail recording. No doubt Bruce would be pleased to see his words in print again under the Canyon banner, circulating among filmmakers and friends.

— Seth Mitter, Collection Manager, Canyon Cinema Foundation



# THE OPEN LINE: VOICEMAIL MESSAGES TO CANYON CINEMA

SENT WEDNESDAY, MAY 27TH, 2015

[Sings along to music in background] “It’s still the same old story, a fight for love and glory. Da da...Of this we can’t deny.” Or whatever that is. “Da da, the world will always welcome lovers, as time goes by.” This is a song for you guys and to pass along to Garbo if you will. My voice is in the right spot this morning, but I couldn’t remember the words all of a sudden. I’m writing a poem at the same moment to our beloved Maggie, who’s the one chicken left from the originals. But I haven’t quite got all the words:

*Heaven-bound, our dear Maggie. The skin of her chicken-hood, a constitutional —*

Something like a barrier, I can’t get the right word. “From the abyss” or “of the abyss.” “A constitutional barrier of the abyss,” but I can’t think of a word for a barrier yet. A synonym.

*In other words, she’s graduating, like many of us, or perhaps all of us. And as she walks in her current skin, which becomes this scheme that is the barrier to her passing to perfection.*

So I’ve got to work that out yet. Alright, it’s just by way of good morning. “Thank you — the management.” Over and out. —END OF MESSAGE

**“this is yesterday at the archives locker (locally) with Garbo, from Mex City, helping out. They are planning a big Dr DooDoo thing down there for Jan! love and kisses ..”**

– Email from Bruce Baillie, October 20, 2015



**Image:** Bruce Baillie pictured with Spanish film curator Garbiñe Ortega outside of Baillie’s archives locker in October 2015. Photo by J.P. Sniadecki. Courtesy of Garbiñe Ortega.



SENT SUNDAY, NOVEMBER 29TH, 2015

[Sings along to music in background] Ah they're getting too far off here. I was going to give you the "Hark, the Herald Angels." [Sings along] "Christmas coming. Da da da." Did you know Mendelssohn wrote that? I sure didn't. After all these years of the stockings hanging on the tree, under the door. My parents stuffing the stockings with toy soldiers and tangerines and so on [laughs]. Well anyway, just saying hello. I was going to sing that song for you because my voice was suddenly in fine fettle, but it didn't work out. We got into the second verse, and I don't know the words. Well anyway, ok. Nothing much to report. Well, lots really. I finally did shoot the...photograph the...film the...*video* the gang shimmying up the evergreen tree for night's roosting. And the rooster was last. And I got a good five minutes...He crows at the end, so if I ever get that up to order, I can send it by email. Bob [nickname of Bruce and Lorie's son Keith] promises to, if I put it over on a DVD, maybe he can get it through all the machinery that's required [for] email-land. E-land. "Where do you live?" "I live in e-land." Here's another one. [Sings along] —END OF MESSAGE

SENT SATURDAY, DECEMBER 26TH, 2015

Buona notte, Antonella. Just received in the mail, tonight, as I went out and rode to the outside mailbox, in the visible cold and so on, a print of *Castro Street*. And just briefly, the story so far that I have...is that it was sent to me by Dr. Gerald O'Grady. Gerry O'Grady. From ah, Cambridge, and he's been Professor of Cinema one way or another forever. I hadn't seen him for a long time, and he decided to send that to me. I probably gave it to him as a gift way back...I don't know how far back. I'd like to find out a little more. It's from Palmer Films. Unprojected, it looks like it's never been run off a reel [laughs]. It must be pristine. And Palmer always did a good job on my work, and I do recall the first internegative is probably what they used. They made the first internegative, which was probably correct. And this print might be the only good extant print, proper print. I don't know yet without projecting it. My projector, Canyon Cinema's old projector, it still runs. I think I told you this, up at our rental locker in town about ten miles from here, with all the archivery. But anyway, I secured it. I'm letting it air out in the studio, get the original air from whence it came [laughs]. We have that. So you can help me when you get around to thinking about it, think how we might best relate to it, use it. Let's say relate. I don't know [laughs]. I had the slight idea that it could go to Canyon and be known as Bruce Baillie's private copy of *Castro Street*, but we don't know how good it is so we can't boast yet. But it is definitely clean, so there it is. Pretty exciting, really, for me. I've never owned any of my prints. Never could afford it. —END OF MESSAGE

SENT FRIDAY, MARCH 4TH, 2016

[Music in background] Buongiorno, specialmente Antonella. I'm calling in the morning. We're in the middle of the chores up here, and I've got Nancy Wilson singing "Darn That Dream" from the old big band era. On TV, I've got all the great stuff. [Sings along] "Because I feel so well, da da da." So I'm just getting ready to tune up another Dr. Bish radio show, apparently. It's on the table. And I'm going to do some singing from some of the tunes from that era, but I can't remember the main thesis...It came to me when I was driving the other day. I've got to get it in the notes. That's "A." "B," you told me to always call—or call, maybe not always—when I had a real genuine...What was the old writer of *Remembrance of Things Past*? Ah, a bio thing going. And just in the middle of the night last night, I wrote it down on the kleenex box: Sally in Pittsburgh. I don't know when it was, the 60s or 70s. Sally Dixon and a couple of the guys. And so it's a whole bio thing that's cooking, and I've got it all in my head. I'm going to put it down on tape as soon as I get a minute. I'm not going to talk about it too much so I lose the spontaneity. [Sings along] I don't know this song too well, Rosemary Clooney's doing it. Anyway, we've got the cat sitting around getting fed. I've got to go outside and feed all the outside cats. The chickens are all set up. Ah. Then we're headed for the gym. [New song begins] Let's see what's next. Probably something I don't know. Alright, what do we got? No, I don't know this one. Too bad, I would have sung it for you guys. A little bit of it anyway. So, where are we? Yeah, just a few more notes on Sally. Let me look up in my notebook what's in here. [Reading] Da da da da, where is it? Ah yeah —END OF MESSAGE



SENT MONDAY, JUNE 6TH, 2016

Hi guys, this is Lon Chaney and Lon Chaney Jr. up in Camano Island. I'm calling at the most unlikely time that you'll be there, but I was hoping there would be, as I told Lorie, an open line, so that I could...She's cooking some stuff, and we're all getting ready to eat, and all of a sudden, this spontaneous moment, I remembered a story and was saying: "Did I ever tell you [laughs] that I had a job in Oakland, California selling used cars?" This had come subsequent to a moment when I had threatened to leave forever and go down to Miami permanently, somewhere down there and sell used cars. And then I started laughing and could hardly contain myself. And then I remembered that I had such a job. So that's what I'm reporting...not to you guys specifically, but to the open line that's available until the end, hopefully. So I'm going to stop wasting time. Let's see, where was it? Oh yeah, it was along the main boulevard, whatever that was, in Oakland. It goes straight down from South Berkeley, from the southside, and I think it merges outward, like in a funnel, going downward into this more Oakland-ese type avenue. It might be called Oakland Avenue, but not likely. It's called something else, like Universal Avenue or Universe...Can't quite get it, can't quite remember it. Anyway, it's that big endless avenue that finally succeeds arriving in downtown Oakland of all places. Most people don't believe there is a downtown Oakland, except I know Jack London wrote...not about Oakland, but the *Oakland Times Herald* or whatever it's called did in the 30s publish a series, very nicely. I can't remember which of his great stories. Anyway, to press on —END OF MESSAGE

SENT MONDAY, JUNE 6TH, 2016

Pressing on, part two, if I may, the open line, if you will. Ah, calling from up north. Now, I try not to mince words nor waste words. Let's see. I don't know how you mince words [laughs]. Is that something like making a casserole, but you throw words in instead of raisins and meat and everything? Not everybody puts raisins in their casserole. Anyway, Lorie's reminding me to get on with it, tell the story. Alright, I just wanted to report this for the biography, the great biography in the sky. Yes, he did go down on that street wherever it was, before you get to downtown Oakland. And it reminds me of Long Beach, California, isn't it? It stretches endlessly southward from LA, and it's full of used car lots, or it used to be, with all the faded, plastic pennant-shaped flags flying off the clotheslines and so on. And then the little hut with the windows and then all the cars [laughs]. So that's the setting, and I got in there and asked for a job. And they said, "Well, ok, we'll consider it. Drop in tomorrow, Tuesday morning, and be here by 9." You know, that kind of thing. And then so there I was. I don't know how I got there. I don't know that I had a car. I can't remember that period, what I was doing. I was staying with my parents up in Berkeley, I know. Anyway, so I must have just been out of the University of Michigan or wherever it was. Minnesota. And ah, so there I was, yeah, with the other guys. Jack and Phil and Dave. We were selling used cars, and it was on so-and-so boulevard. You'll remember the name of that street, and maybe fill it in for me if you will. Both in Spanish and English if you will, please, because our dear friend...It takes me a half an hour to remember her full name. —END OF MESSAGE

SENT THURSDAY, JUNE 22ND, 2017

Doctor B here folks, a little bit slow. Still have the...what do they call that...shingles. Anyway, took one of the pills tonight, it will probably slow down a bit. Antonella, Seth, marvelous wonderful Canyon Cinema crew: hello. Just a hello. Soudainement, hello. Pourquoi? Je ne sais pas. Anyway, oh yes, in spite of apparently some of our neighbors' attempts from time to time to diminish our chicken population, we did lose a wonderful black hen that was so sharp and wonderful, very intelligent, just last week. Lorie and I went out to a place up the street this morning before she went to her job, and we spent a few dollars, not much, and we bought six small black hens, about two months old or so, very young. And I just kind of made them comfortable by various means available to my clutch and to the house as kind of accoutrements. So anyway, there we are. Please forgive the French by the way. I can't escape it lately, I don't know what it is. Anyway, let's press onward, I'm going to run out of time. I've got quite a bit of the whatever it's called again, oh boy, a lot of pain. Seth, got your fantastic card from New York City. Many thanks. I have to still decipher some of it. Quite a bit of it was written in code, probably inadvertently. You seem to have a worse handwriting code than I have had through my lifetime [laughs]. Which speaks highly for you. Anyway, I've got to press on, I'm running out of time. Why don't you consider — and let me know how you feel about this — maybe you should come up here for two days, for example. You could stay in my little trailer, it's a very cozy little spot, and nobody's —END OF MESSAGE





**“The Doctor and patients, backyard Christmas. AP Wirephoto by Bob.”**

– Email from Bruce Baillie, December 24, 2015

**Image:** “The Doctor and patients:” Christmas Eve in 2015 at Bruce Baillie’s home in Camano Island. Photo by Keith Baillie. Courtesy of Courtney Fellion.

SENT THURSDAY, JUNE 29TH, 2017

[Music in background] Buongiorno, buongiorno. Ah, I was just talking to Lorie sitting out in the early morning sun. The back porch with the chickens wandering around getting their feed and the cats waiting to be fed. That I would like to say good morning to Antonella every morning...Now she’s laughing as she passes by. So. And then [this] contours actually with something I’ve been nurturing in my brain while I’m trying to... *sequester* I guess is the word, from this awful shingles that goes on and on. But perhaps not endlessly. So it’s another creative idea, [an] audio idea in this case, to build some nice little thing to send along to friends. And I hope I will shape it. I haven’t quite got the shape idea in my head. But it’s not too far. There’s a little bit of the language coming up already, and it’s a little bit of the narrative too as you did notice about the morning and Lorie getting ready for her day. Yeah, well, let me work on it, and I’ll send another if it’s meaningful, if it has a shape to it. I can’t live without creating something. Yesterday was a day of almost just sitting, and I can’t believe it...One can’t live that way. I know you guys are all really, Seth too, very involved in your work you’re doing, which is very useful all around. Okay well, that’s enough of the...Now let’s see, yeah let’s see, the 4th of July and our son coming down from Canada from his summer vacation visit with his girlfriend up there, and we’re really hoping to see him on the 4th. And I’m leaving to get the old Mercedes fixed [with] the genius mechanic locally, whose name is Gary. He doesn’t look like a Gary. —END OF MESSAGE



SENT MONDAY, JULY 3RD, 2017

Here's an additional audiographic account on another topic that's of the immediate situation. The last couple of days have been taken up personally by my efforts from one part of the day to the next. Lorie's gone on her vacation. Bob's [doing] his summer vacation up in Canada. But what's going on here is preparation to give the local town its 4th of July parade, tomorrow at around ten in the morning. They line up at a certain area. We've done it every year, and last year I had J.P. [Sniadecki], our friend, come through, and he went in the old Mercedes with me, and we put up a bunch of signs on the car and flags and so on. So that's the excitement, and unfortunately I don't have a video camera anymore. I don't know understand why, I can't remember. But this is all part of my additional notes here for which I apologize. Normally an audiographic work doesn't include extra notes and asides for some reason [laughs]. Let's see, oh yeah, I went through all the signs from last year, and I just put heavy graphic tape, well actually yeah, it's a certain kind of black tape that sticks to everything. And one of the signs says "Bish for President," which I thought you would enjoy. And there's a kind of UNICEF poster that I did last year. It's in color, it looks kind of nice. And I'm not sure how many other of that sort, but at least, I think there's about three signs I was going to put up. The flags go up in front of the car, so I have to get there a little early. So every year I do this, and again this year if I have the energy, and unfortunately for —END OF MESSAGE

**"Cheres Amies,  
The annual August county  
parade was gorgeous,  
Supreme Sunlight and  
children in droves - seemingly  
in the thousands - after the  
chocolate kisses tossed from  
some of us parading slowly by  
in our various disguise along  
Main Street. Dr Bish again this  
year in the old Mercedes, Ivka,  
as WWII US Navy pilot!"**

– Email from Bruce Baillie,  
August 9, 2017

**Image:** Bruce Baillie dressed  
in his US Navy uniform at the  
Whidbey Island Parade, circa  
2017. Pictured with his old  
Mercedes and companion  
Dr. Bish. Courtesy of  
Courtney Fellion.



SENT THURSDAY, JULY 6TH, 2017

Hi guys, el doctor aqui. I'm trying to prepare a photo from the 4th of July parade, perhaps my last entry through the years, in my old Mercedes which was itself prepared by the mechanics here, and then I got the flags out on the front when I got there, da da da da da da. Anyway, I want to send you...Lorie's been taking a couple of shots, so I can send them out on email, and so there's that. Now let me see, I wanted to ask, one time Antonella gave me an open line so that I could practice on occasion my audiogram-ery. I'm not sure how much you may appreciate the audiogram, in that it is really based on my latter-day preference for simplicity... There's a word for that, a kind of word that talks about countryside people who have that countryside culture [laughs]. Simplicity and so on, for which there is some apology noted. But if you don't mind, if you can give me such...[Coughs] Excuse me, the lungs are acting up. We have people burning their brush here. The smoke results in kind of a horror. Anyway, yeah, and I have a question, an apology to Seth. If you get a chance, Seth...It's not imminently urgent, but the date for your visit. I meant to write it in the calendar and I apparently failed, so thank you. Alright everybody, good going, and just blessings from this citadel up here. I've run on to some new medication that's allowing me to sleep. It's quite interesting, and it's been recommended to me all around, from every angle and every side, from different people, including the doctor I see. I didn't seem to have any luck with it, and finally I tried it last night and by —END OF MESSAGE



SENT FRIDAY, AUGUST 25TH, 2017

Hi Seth, this is Dr. B. Pass on greetings if you will to Kate. Thanks. I'm kind of testing the phone answering service to see how long I have because I'm wanting to send you a naval tale, and it runs maybe ten minutes. I haven't timed it. And I'm pretty sure that...well, the answering service I'm reaching at this moment. It may not be the same line that Antonella mentioned would be available. This is some time ago. It was a few months back, maybe half a year or more. She said we would have a long line open for Dr. B, and in this case we have this 10 or 12 minute message. I'd like to send it tonight. It takes a little effort if I have to spread it out. What I did with Ross Lipman was I would just dial him again when the little bell rang that time was up. And I think I went through five cycles that way. So anyway, I'm just kind of hanging here for a moment. Please excuse me for this. I think we're getting enough time to get it started anyway, and I'll just give you a sample if I'm going to ring back. I'm not very good in the evening. With this shingles, I don't have the reserve energy to do very much, especially in the evening. But pretty soon, maybe tomorrow morning, I'll try to put a naval tale on. And I have in my...I have the idea of a second naval tale concerning a great typhoon on the —END OF MESSAGE

SENT FRIDAY, SEPTEMBER 29TH, 2017

[Music in background] Count Basie here, "Lady Be Good." Remember that old tune? [Sings along] Ok, here it is. Antonella, Seth, and gang, crew, ah, from the office of the doctor — I'm calling for him. I've just been trying to get everything settled for the imminent annual US Navy Ball. I've gone through it many years. It just turns out that to go where it's being held, we have to renew all kinds of ID, and it turns out to be a lot of awfulness, red tape. And so my response is "What the hell," as they say [laughs]. As the guys say, the bus drivers and so on. Yeah, why don't we...I don't know if we've ever had a ball. We probably have had. Chickie [Strand] would have been right behind it of course, and so would any of us, wouldn't we? Let's have a ball! And let's have it in San Francisco, and we'll come down one way or another, even if we have to rent a place for a couple of nights or whatever. And there are people not too far from San Francisco who would come in and so on and so forth. So, let's have a ball. I'm an old swing fan, and I was getting some great stuff off TV today: Les Brown and His Band of Renown and so on. Actually, I must have brought this up. I know I did, I know I had recent notes on it. But let's do it. And who will we put in charge of tracing down the details? Let's do it, ok. We can come up with a title, and I don't know if it's going to be the annual...No, let's not even try to say that. Ok, I'll get in on the details with you also, but right now I've got to take a nap [laughs], and then I'm going to watch some of the bands and listen to the music, and our son Bob is returning from seeing his fiancé up north. Ah —END OF MESSAGE

SENT SUNDAY, NOVEMBER 5TH, 2017

Good evening. Sunday. Antonella, Seth, Canyon Cinema staff. Much affection, adoration coming your way from...where...let's say the Bish residence. Up here, it's snowing, it's so cold [laughs]. Tonight I had to go out to the garage for our last chicken, Mrs. Brown...She spends every day, all day, on the davenport in our house, whereas Dad has to clean. I mostly have to clean the few doodoos on the rug and so on. It's a little bit of a bother, but she goes easy on the doodoo-ery. Anyway, she's a wonderful creature, very intelligent, very responsive. In fact, we just talk back and forth. I catch her sound [makes chicken sound]. And ah, we just talk. But anyway, this evening I had to take up an old electric heater, small one, and put [it] up on top of the old Mercedes Benz in the garage, that's covered with many layers of car covers and so on. And I've got her feeder up there, she's got some chicken feed and water up there on top of the car. And now there's the heater. I hope it's going to work out. I've got to go out again—it's about 8pm—and see if she's doing ok. In the morning, she reports to the house on her own. There's a hole in the garage door she can come out of in the morning. She's usually out on the front porch waiting for the door to open. Then I let her in. She loves to eat cat food along with her regular chicken feed. So that's Mrs. Brown from out of town and other names for the histories. We must be sure to get her entered into the endless histoires du persons, n'est pas [laughs]? —END OF MESSAGE



SENT FRIDAY, JULY 6TH, 2018

[Music in background] Notes from July 4, 2018, 6:00am, from the notes of Dr. B, whomever he might be. Remembering the bell off Caspar Point...That's where I made *All My Life*, at [Paul] Tulley's house. Sleeping in my Volkswagen by Tulley's. The ship's warning, the bell rocked by coastal seas, a long lifetime. It's just a nice note, remembering a really central moment that spread itself out among a number of days — of some years perhaps — of sleeping out in front of my old friend's place where I did make that film finally, and I don't know what else occurred. Oh yes, we had something we called for a while...what was it...an extension of Canyon Cinema I think. What did we call that up there in Mendocino and Caspar? I can't recall at the moment, but anyway, I used to sleep in my Volkswagen. I had a platform I made that took the place of the seats, and I had a mattress on that of course. And when I had to urinate, I would roll over on the side. So I had a special sleeping bag made by the Berkeley sleeping bag people, whoever they were, and it was on a particular side where I had the zipper convenient for such occasional functions during the night. And I remember that bell that rocked out there in the sea and kept the ships away from the coast, and yes, it was really something, something lovely. Let's see, there were several entities. There was Mendocino and the cafe there, and there was Caspar, and what else did we do there? Oh, we used to fly kites off the coast there! And it was part of the Canyon Cinema extension...I don't know what we called it. Too bad, I'll remember someday, but it'll be in the notes and somewhere else. —END OF MESSAGE

SENT FRIDAY, JULY 13TH, 2018

Seth, this is Dr. B up north, far country. Boy it's hot up here, but I wonder how it is down there. It must be more hotter. Anyway, I have a question. Lately, once in a while, I have a resurgence or a revival of memory, thinking, on interesting moments of the past. And I have one hanging there, and I wanted to go somewhere so it gets recorded. Now we had what's his name up here. Ross Lipman. He's a friend, but I don't remember names and words and numbers anymore. And he was up here and did a major biography with me that's going into print somewhere...Anyway, that's beside it. So where do I place something? This is about a young woman named Rainbow, who worked at the Mendocino Cafe. I think that's what it was called. And it was 1969, somehow the date came up. And she used to bring food to me out in my Volkswagen, where I slept near the ocean, out on the flats there in Mendocino, sometimes when I was visiting up there from Berkeley. And I have a plate here that belonged to the cafe, the Mendocino Cafe, and on the back I have written in heavy ink letters, which I replace once in a while so it stays readable, something about the memory. She brought some food out to me while I was sleeping out there on several occasions. So it's a more extensive memory. It has a bit more to it. But where could I place this? This is my question to you, Seth. Can you leave me a message when it's not inconvenient? I like double negatives sometimes. So I'll know where would be the most likely place to deposit some of these memoirs that keep returning to me that are really valuable, nice things, things I should be relating to audiences, but there's no audience at the moment. So anyway —END OF MESSAGE

SENT JULY 2018 [UNDATED]

[Music in background] The doctor up here in the faraway north. Bon matin, mes amis. How are things doing? Specifically, quite specifically, and hello to Antonella. I'm speaking now to Seth more directly. Seth, have you any idea, on a repeat of the same topic I think, by which means might I forward into our field, our common field, certain post-biographic memoirs? [Laughs] That's my title, "Post-Biographic," that is after the main biography has occurred up here. But I'm getting all these nice spontaneous memories. The latest as I've announced through Amy [Halpern], would be, will be the history of the community Canyon itself. I've got a lot of details on that which don't exist otherwise. And I'm speaking to you again, Seth, if you have any idea how I might transmit that information so that it will fall into the right, responsible hands. I would much appreciate it. Sooner or later. It's not an easy matter. I've given up the telephone situation with Amy and David [Lebrun] down in LA. Their phone just doesn't seem to operate, and it's too much. So I just called them this morning telling them I have to forget it, that I've given up on it. But it was a good idea that somebody in between could pass on this information. Anyway, I've got this stuff ready, and any-time that we find somebody that is ripe for receiving it that you know about it, I would appreciate it. Either you or Antonella or anyone else on the staff there. Ok, doing ok here I guess. Lots of pain from the doggone whatever it's called, shin —END OF MESSAGE



SENT WEDNESDAY, NOVEMBER 21ST, 2018

Buenos dias, para los angeles y los otros. Pardon the Spanish, good morning guys from the Baillies of Broadway and the Bish family. And to all the members of the Canyon Cinema cast, especially Miss Cecilia. Is it Cecilia? Yes, I think that's correct. I'm not very good at remembering names. We are calling because we've been in touch with a few of our special friends down your way in [the] San Francisco Bay Area, especially Dominic [Angerame] — Saint Dominic we call him — and he's described the awful situation having to wear masks to avoid greeting [or] inhaling the smoke out on the street. I hope things are changing. I know that you're waiting for some rain, and let's hope that doesn't bring flooding around the state. So thus a note from us up here, as los angeles, the angels, truly from the spiritual center of life beyond this immediate in which we share and live every day. So anyway guys, we feel for you, in other words, and we're thinking of you daily and hoping things will clear as soon as possible. That's about it...Yeah, that's about it, just big hello. We just received a big cheesecake from New York for our anniversary date, which is somewhere around this time. Our wedding anniversary, I think it's 30-some years we've been married, Lorie and I. The cake comes every year from Elliot [Caplan] —END OF MESSAGE

SENT TUESDAY, MARCH 12TH, 2019

Another greeting from the famous Dr. Bish up in north country here. Seth, Antonella, and crew, what would you think of this idea? Taking a nominal percentage out of this precious new income for the co-op. Let me know what you think, it might be meaningful to boost salaries and pay for extraneous costs, send people abroad [laughs] in spite of themselves and so on. Let me know what you think, and we can discuss a percentile figure if it's meaningful to undertake this alteration of intent and privilege and etcetera. Ok, alright guys. That's about it, I guess, unfortunately. I wish I had a lot of fun stuff to pass along down your way, but I'm not really having too much fun in this period of my life, so that's the way things seem to go. Yeah, ok I guess I better leave it alone before I fall into an exercise in the French language. I've been practicing French lately. Nice language, a lot of fun. Oh, there's some fun for a body! German's fun too. Fooling around with foreign languages is kind of nifty. Something that I was in the early days —END OF MESSAGE

SENT FRIDAY, APRIL 12, 2019

Bonjour Seth and Antonella. Good morning. Yesterday by chance, I just heard via Lorie, my confidante, constant companion for the most part, that Canyon Cinema had gone back to Canyon, hopefully up the hill a bit from the post office where we first gave the Canyon Cinema shows on a regular, weekly scheduled basis as I recall. That you guys went back to the original place and gave a show there. I hope so. I'm sure that that's a reality, and I'm so pleased internally. I can't tell you, all day, it's just a wonderful warmth in my mind and so on. Thank you very much for doing that and going back to Canyon, the original place, and giving a show. Now one note: if and when you do that again, if you think of it, please try to invite Dr. Bish to come down to the city and engage with les audiences, s'il vous plait. Because I have a lot of tales to tell. Detail, literate memories, and I'd like to offer that kind of a screen along with the screen that we already had purchased at that time and placed up the hill by the old house that was up there with the sign on the garage. Something about...what was it...I don't remember what the sign said [laughs]. But anyway, yeah, I remember going to the surplus store and getting the screen that we put up there. What cost a fortune was the projector, I remember. So anyway, I'd sure like to come up and engage with the audience on an event like that. —END OF MESSAGE



# BRUCE BAILLIE FILMOGRAPHY

\* Available for rent from  
Canyon Cinema Foundation,  
canyoncinema.com

The following is as complete a record of Bruce Baillie's filmmaking as possible based on the available materials and sources. All films conceived, produced, directed, shot, edited, and described by Baillie unless otherwise noted.

– Brett Kashmere

## **On Sundays** \*

1961, 27.5 minutes, b&w, sound, 16mm

First film, shot in San Francisco – combination documentary and fantasy, partly portraying a lovely friend, Miss Wong.

## **Mr. Hayashi** \*

1961, 3 minutes, b&w, sound, 16mm

Short document of a man, made originally as a "News," and now in distribution.

*Ann Arbor Award, Midwest Film Festival, Chicago, 1962. Preserved by Berkeley Art Museum and Pacific Film Archive (BAMPFA), 1995.*

## **The Gymnasts** \*

1961, 8 minutes, b&w, sound, 16mm

Semi-narrative, partly documentary, my first film with "fancy" editing. Originally a "News," now in release.

*Preserved by BAMPFA, 2012.*

## **Here I Am** \*

1962, 11 minutes, b&w, sound, 16mm

A film for the East Bay Activity Center in Oakland, a school for mentally disturbed children.

*Preserved by Anthology Film Archives.*

## **Have You Thought of Talking to the Director** \*

1962, 15 minutes, b&w, sound, 16mm

Made on the north coast of California, in Mendocino... combining spontaneity and preconception in a film that is essentially a short lesson in feature form. On one level, a portrait of Paul Tulley...

## **The News #3 (The Peace Rally)**

1962, 3 minutes, b&w, sound, 16mm

Material from a Cuban rally intercut with peculiar rock formations from my California travels. The sound is radio music and mob sounds.

*Preserved by BAMPFA, 2012.*

## **David Lynn's Sculpture** (unfinished/unreleased)

1962, 3 minutes, b&w, sound, 16mm

Shown in our early Canyon Cinema showings, never printed. Example of "The News," an inexpensive local means of combining film seeing and filmmaking.

## **Friend Fleeing** (unfinished/unreleased)

1962, 3 minutes, b&w, sound, 16mm

Another "News," made for my friends and not printed.

## **Everyman**

1962, 6 minutes, b&w, sound, 16mm

The sailing of the boat Everyman into the Pacific nuclear testing area as protest. John Adams and guitar.

## **Cherry Yogurt** (unfinished/unreleased)

1963, 3 minutes, color, silent, 16mm

*Preserved by Academy Film Archive, 2012.*

## **To Parsifal** \*

1963, 16 minutes, color, sound, 16mm

A tribute to the hero, Parsifal. The first part is off the California coast, at sea; the second part is the mountains and the great slow freight trains through the passes.

*Grand Prize, Ann Arbor Film Festival, 1963; Golden Gate Award, San Francisco International Film Festival, 1963. Preserved by BAMPFA, 2012.*

## **A Hurrah for Soldiers** \*

1963, 4 minutes, color, sound, 16mm

Dedicated to Albert Verbrugghe, whose wife was killed in Katange by UN soldiers, 1963. A collage mishmash with a strong recognition within it of the quality and historical place of the soldier.

## **Mass for the Dakota Sioux** \*

1964, 20 minutes, b&w, sound, 16mm

A film Mass, dedicated to nobility and excellence.

*Grand Prize, Ann Arbor Film Festival, 1964. Preserved by BAMPFA, 1995.*

## **The Brookfield Recreation Center**

1964, 6 minutes, b&w, sound, 16mm

Made for the Oakland Public Schools on an experimental series of classes in the arts.

*Preserved by BAMPFA, 2012.*

## **Yellow Horse** \*

1965, 9 minutes, color, sound, 16mm

A cycle scrambles poem. Shot while editing *Quixote*. Bass solo by Pat Smith, a Los Angeles musician friend.



**Quixote** \*

1965, 45 minutes, color and b&w, sound, 16mm

In four parts, one reel. One-year journey through the land of incessant progress, researching those sources which have given rise twenty years later to the essential question of survival.

*Preserved by BAMPPFA, 1995.*

**Tung** \*

1966, 5 minutes, color and b&w, silent, 16mm

Portrait of a friend named Tung, deriving directly from a momentary image on waking: "Seeing | her bright shadow | I thought | she was someone | | you | we | had known."

*Preserved by BAMPPFA, 1995.*

**Termination** \*

1966, 5 minutes, b&w, sound, 16mm

Tulley and I made this film for some people up at the Laytonville Rancharia. They were being "terminated" under a new Bureau of Indian Affairs program.

**Still Life** \*

1966, 2 minutes, color, sound, 16mm

From the commune life at Morning Star, where I made *Castro Street*.

*Preserved by Academy Film Archive, 2013.*

**Show Leader** \*

1966, 1 minute, b&w, sound, 16mm

A repeated shot of me in a stream talking to the audience, used as an introduction to Baillie film programs. Rent-free.

**Little Girl** \*

1966, 9 minutes, color and b&w, sound, 16mm

"This film by Bruce Baillie, completed in 1966 but unreleased until 2014, is contemporaneous with *Castro Street*, but is much more formally connected to *All My Life* or *Still Life*, also from the same year. In three sections with three different formal strategies, Baillie shares distilled moments of found natural beauty as he encountered them in the North Bay outside San Francisco. The first section features a study of plum blossoms, rendered in rich, multiple superimpositions that allow the white flowers to explode into a blizzard of visual complexity, framed by a panning shot of purple mountains. In the second section, Baillie allows us a furtive glimpse of the titular little girl, waving to cars with her dog on the side of the road, lost in her world and thoughts. Bruce's framing remains unadorned, feeling no need to add to or take away from a beautiful piece of simple portraiture.

The third section, of waterbugs on the surface of a pond, remind us how remarkable and sensitive Baillie's camerawork can be, as he observes their graceful dances, and the subtle light and water effects they produce by their movements." (Mark Toscano)

*Preserved by Academy Film Archive, 2013.*

**Castro Street** \*

1966, 10 minutes, color and b&w, sound, 16mm

("The Coming of Consciousness.") Conceived in the form of the street itself, Castro Street in Richmond, California. A Standard Oil Company refinery on one side of the street, railroad switch yards on the other.

*Selected for the United States National Film Registry, 1992. Preserved by BAMPPFA, 1995. Preserved by Academy Film Archive, 2000.*

**All My Life** \*

1966, 3 minutes, color, sound, 16mm

"Singing fence," Caspar, California. One continuous moving shot. Ella Fitzgerald singing "All My Life" on the soundtrack.

*Preserved by BAMPPFA, 1995.*

**Port Chicago Vigil**

1966, 9 minutes, b&w, sound, 16mm

Kind of a "News," for the people of the 24-hour a day vigil around the US Marine Ammunition Depot at Port Chicago, California.

**The Holy Scrolls: Reel 1 (Licho)** (unfinished/unreleased)

1967, 6 minutes, b&w, silent, 16mm

"Unfinished film excerpted from reel 1 of Bruce Baillie's 12-hour 'archive show' with various titles: *The Holy Scrolls*; *The New York Show*; *The Magic Box*. Filmed in Chapala (Jalisco), Mexico, during filming of *Valentin de las Sierras*, 1967." (BAMPPFA)

*Preserved by BAMPPFA, 2012.*

**Valentin De Las Sierras** \*

1968, 10 minutes, color, sound, 16mm

Song of revolutionary hero, Valentin, sung by Jose Santollo Nasido en Santa Cruz de la Soledad; Chapala, Jalisco, Mexico.

*Golden Gate Award, San Francisco International Film Festival, 1968. Preserved by BAMPPFA, 1995. Preserved by Anthology Film Archives.*

**Quick Billy** \*

1970, 60 minutes, color and b&w, sound, 16mm

The essential experience of transformation, between Life and Death,



death and birth, or rebirth. The first three reels, which are color and abstract; structure adapted from the Bardo Thodol, The Tibetan Book of the Dead. The fourth reel, in black and white, is in the form of a one-reel Western, summarizing in drama the material of the first three. "The rolls" are silent rolls of film that came after the film itself, like artifacts from the descending layers of an archeological dig. Aesthetically complete, they are part of the total work. (Rent-free option.) Part IV was a group effort by Paul Tulley, Charlotte Todd and myself.

Preserved by BAMPPFA, 1995. Quick Billy rolls preserved by Academy Film Archive, 2015.

### **Roslyn Romance (Is It Really True?) \***

1974, 17 minutes, color, sound, 16mm

My *Romance* is intended for something like "broadcast" form, or like a correspondence... not so much for showing a big batch of it at one sitting. Eventually it should be in both film and videotape form. The Introduction, Intro. I & II, is finished now. I will send rolls from time to time and hope one of these days to put the rest of it in shape for you to see. Meanwhile, I'll be continuing to record the *Romance* wherever I am. The work seems to be a sort of manual, concerning all the stuff of the cycle of life, from the most detailed mundanery to... God knows.

Preserved by Academy Film Archive, 2016.

### **Roy Eldridge**

1986, 2 minutes, color, sound, video

"A video abstract animation set to jazz music." (MUBI)

### **Dr. Bish Remedies Show #1**

1987, 55 minutes, color, sound, video

Monologue. Ode of the Week Award. Connie Bunyer, glass organ. Linda Lovely. Local reportage and Wife of the Week award. Jazz piece with Roy Eldridge. Dr. Bish's elixir and White Monkey holding Peach Balm (ad). Requiem for the Trees.

### **Dr. Bish Remedies Show #2**

1988, 55 minutes, color, sound, video

The Spring. Four Freshman. Monologue. Letter of the Week. Excerpt from piece by Aaron Landry, LA. Modern English (the S-words). Mr. President. The Avon Lady, Part 1 (panty hose). Local reportage. Pie of the Week Award. The Cambodians. Famous Kitty Persons (interview). I. Am. Bob piece. Unfounded Claims Dept.

### **I Wish I Knew**

1989, 4 minutes, color, sound, video

"Baillie plays the Chet Baker song to his baby boy and wife." (MUBI)

### **The P-38 Pilot**

1990, 15 minutes, color, sound, video

For the dispossessed, the excluded, the condemned... exiled by our own preferences. Abstract imagery from my home, winter rain, WWII paraphernalia, etc., along with an audio monologue recorded years ago and carried back and forth across the country, living out of my VW. Made with simple home equipment no budget, 6-7 months time and toil.

### **Will Hindle (with Wind Baillie)**

1991, 18 minutes, color, sound, video

"An introductory short on the work of Will Hindle made for the occasion of a 2005 screening of his films." (Light Cone)

### **Commute (with Lorie Baillie)**

1995, 57 minutes, color, sound, video

"Dr. Bish drives through the rain. A letter to friends, a Radio Show, a Home TV – relaxing, entertaining, unpretentious, easy, humorous all the time – a perfect hour to spend on a July Sunday afternoon, chatting with a pleasant friend, like sitting in a bar and having a drink. Wonderful, simply wonderful." (Jonas Mekas)

### **The Holy Scrolls (unfinished/unreleased)**

ca. 1966-1998, 11 hours (approx.), color and b&w, sound and silent, 16mm and video

Unfinished and semi-edited films from the archives of Bruce Baillie.

#### **Day Ashore.** 1966, 110 minutes.

Six reels. With Paul Tulley, Deirdre, Ross, Gladys Baillie, and Norman de Vall. Shot in Berkeley with a rented Arriflex B sync camera and recorder, thanks to the NEA, using tri-X negative. A combination of documentary and occasional, pure fiction.

#### **Reel I.** 1967-1969, 30 minutes.

Parts of four unfinished films:

##### **Licho**

##### **Julio en Chapala**

##### **Morning Star**

(Lou Gottlieb's commune near Santa Rosa, CA. I edited most of my films here, living in the woods with my dog, Mamma under a canvas tarp with kerosene lamp and sleeping bag).

##### **Italian Romance.**

Short excerpt with Tung, Caspar & Ft. Bragg, CA (*All My Life* and *Quick Billy*).

#### **Reel I-A.** 1966, 7 minutes.

More *Morning Star* (Pam).

#### **Roslyn Romance (Is it Really True?) Intro I & II.** 1972-1975, 18 minutes.

*Roslyn Romance* began in Roslyn, Washington, early 70s, after *Quick Billy* (shot in Fort Bragg, CA, edited in Houston while filling in at Rice University for James Blue), and continues in film, video, radio, photography and writing to the present and perhaps beyond. The *Rolls* (100-foot 16mm, 2.5 minutes), reels, and sound tapes are a continuing reportage "via the detail of everyday life, in the Light which animates, illumines, unifies all life, living and loving."

#### **Reel II (Romance).** 1972-1973, 30 minutes.

**Il Direttore** (excerpt). With Ed Hugetz & Marilyn Fortesque.

**Rolls.** 9-72 – 2-73.

**Wheat.** 8-73.

#### **Reel III.** 1973-1975, 30 minutes.

Roslyn, Berkeley, AZ, NM, NY, Kansas (enroute Aspen).

#### **Spokane River.** 1974, 25 minutes.

#### **Mosebar's.** 1974, 18 minutes.



**Aspen.** 1975, 38 minutes.

Aspen Martial Arts Academy.

**Reel IV.** 1977, 30 minutes.

Tivoli, NY; Aberdeen, SD – Mrs. Spellman's. Roslyn Wedding – Sunshine (cow friend) and Gigi. Wilder Bentley's, northern CA.

**Reel IV-A.** 1977, 23 minutes.

Tung, SF, northern CA, Upstate NY.

**Reel V.** 1976-1983, 30 minutes.

Bard College, Tucson (Russian flu, death of a friend), Oklahoma – NY. **Carburetor #1 & 2.** Dog ads.

**Reel VI.** 1972-1976, 45 minutes.

Washington dancers, Roslyn, NY (Bard shed – converted waterpump building where I lived in the woods while employed at the college). The creation of **Dr. Bish**, Pittsburgh, Roger Jacoby & Ondine and Gigi Alvaré.

**Reel VI-A.** 1973, 12 minutes.

**The Pittsburgh Report** – tales of Sally's (Sally Dixon, Robert Haller, Kenneth Anger, James Blue).

**Reel VII-A.** 1975, 12 minutes.

Roslyn – Berkeley.

**Rokeby** (NY). 1975, 35 minutes.

With thanks for Ricky and Anya Aldrich.

**Reel VIII.** 1978, 30 minutes.

Peter Spellman's, Camarillo, CA. Berkeley.

**Introduction to the Holy Scrolls \***

1998, 5 minutes, color, sound, video

Bruce Baillie edits film and talks to the audience.

**Pietà \***

1998, 2 minutes, color, sound, 35mm

These scenes are a one-minute, condensed version of the conclusion to my last work, *Memories of an Angel*. The scene of children was shot in the Philippines recently, including my daughter, Wind Baillie. The birds, near our home in Washington State. The concluding Pietà, with my wife Lorie and son, Keith-Kenneth, was recorded at the beach here. All at last light of day: "Te lucis ante terminum."

Made for the Viennale Film Festival.

**Salute \***

1999, 20 minutes, color, sound, video

"*Salute*, the first installment of Bruce Baillie's proposed three-part final film, *Memoirs of an Angel*, chronicles (in collage form) the legendary filmmaker's time in the Navy and beyond." (Fandor)

**Robert Fulton**

2011, 8 minutes, color, sound, video

"An ardent tribute to filmmaker Robert Fulton (who died in a plane crash in 2002) by Canyon Cinema co-founder Bruce Baillie, made for the occasion of a screening of Fulton's work arranged by Dominic Angerame not quite a decade after his passing." (MUBI)

**Spring – The Laundry Lesson**

2016, 19 minutes, color, sound, video

"For Jefferson Sunflower." (Light Cone)

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**Additional Works on DVD in Canyon Cinema Office**

Available for in-person preview, by appointment

***Memoirs of an Angel***

Also titled: *Les Memoires d'un Ange (Remembering Life)*

Copies dated September 2015 and September 2016, labeled "part II in-progress," 44 minutes

***The Cardinal's Return***

Dated September 2016, labeled "10 min excerpt"

***The Cardinal's Visit***, ca. 1980, 2 hours (approx.)

*The Cardinal's Visit* is a full-length narrative, costume drama with sync sound, medieval style titling, and so on – a final part to the *Romance*.

Filmed in Eastman color negative, 1980, Upstate New York, continuing in Olympia, Washington. Working with numerous friends and day-to-day inspiration for characterization and plot from a constantly changing script.

**Reel A.** 1980-, 50 minutes

With Elliot Caplan, Holly Thomas, Michael Kriegsman, Gladys Baillie, Ricky Aldrich, Brian Gale, Loton Springstead, Robert del Tredici, Mardrone Whelan, Kathy Gardineer, Peter Wahlberg, and Don Gray. Titles by Bonnie Jones. Thanks to the NEA. Costumes by The Performance Group, NYC. Dedicated to James Blue.

Titled segments:

***The Cardinal's Reverie, The Bishop's Anguish, Assignment in the Chapel, Dilemma of the Vehicle*** (i.e. the Cloth), ***The Cardinal's Peaches, Letter from the Vatican, Last Ride, L'Hermitage, Too Many Miracles, To be Continued.***

**Reel B.** 1980-, 54 minutes

Detail reel, including more *Rokeby* material, "Fr. Ricky's former life," the filmmaker as narrator, and other detail not contained in Reel A.



