
LEO HURWITZ

on

THE FILM AND ART

A two day seminar
with filmmakers

at the

SWEDISH DRAMATIC INSTITUTE

The Swedish Dramatic Institute
Seminar on Art and Film
with Leo Hurwitz
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(Swedish introduction not included.)

Ingela Romare: And now, Leo, I'm so happy you are here and that you should be here together with us today, and perhaps tomorrow for another day and...

Leo Hurwitz: So am I.

I.R.: ...welcome here.

L.H.: Maybe since I haven't -- I've been "absent" since Ingela began. I know there was communication -- occasionally there was a name which I understood and occasionally there was "Frontier Films" and so on -- but maybe we ought to begin by your asking whatever you want to ask, or saying whatever you want to say, because this is a seminar -- and I'd be very happy to have an expression of what you need and whether I can respond to your needs.

I take it you're all involved in film and that's what we're exploring. If there are any questions -- maybe we can begin in that way.

Questioner: I want to know one thing...

L.H.: Yes?

Q.: When you started to make films, what was your main inspiration at that time? Why did you start to make film, when -- what was your inspiration?

L.H.: Of course that's a very simple question. The answer is not so simple because no date begins anything. There's always something that began before. In 1930, when I got out of college, I wanted to make film. Because some years before -- 1927 -- while I was at college, it suddenly occurred to me that I didn't want to be the doctor that I had thought I might want to become. I didn't even want to take the courses that I would necessarily have to take, especially organic chemistry. I was interested in science too, but not interested in rote learning necessary for certain subjects...

So, at this point a whole constellation of previous experience crystalized. I knew I wanted to become a filmmaker -- Out of the atmosphere of having seen films, seeing films of the time, and being interested in all the arts. To me (at that time I was an adolescent in college) one of the most stimulating ideas -- which I guess is still stimulating but not in such a romantic way -- is that the film medium is an extraordinary combination of all the arts. It is a graphic art. It is an art in motion. It is an art in time. And later on it became an art in sound -- so that it was a combination of all the arts. The very challenge and stimulus

of that made it new -- and it was new. After all, it was what? -- twenty or thirty years old at the time. And as an art, much, much younger -- and fluid.

I felt when that happened... I felt that anything I was learning at college, and anything I was seeing -- whether in theatre, film, reading, art museum -- related to film. Since there was no place to study film, I had to learn it by myself. Then, the whole world was a place to study film. And films were a place to study film. There weren't many books. There were some rather good books at the time. Pudovkin's On Film Technique had just been translated into English. There was a British magazine called Close Up, which dealt with current filmmaking. And I felt there was a community out there that was interested in the same thing I was interested in.

When I got out of college -- with this background of knowing that I wanted to make films and knowing that I had to study it by myself -- I proceeded to borrow a camera and make stills to tune myself to photographing. So I did that, and at the same time I was writing scripts and getting odd jobs -- I could only get odd jobs; it was the middle of the Depression -- peculiar jobs. Somebody wanted to make a film -- by that time I considered myself a potential filmmaker -- so I went into the stock libraries of the newsreel companies to start to make a film that this man wanted to make -- I don't remember what it was.

Well, at that point there was an organization called the Film and Photo League which seemed like the place to work

because, first of all, one of the main things I was interested in was to use film to reflect real experience. That is -- I came at film with the idea that most everything I saw was junk. Junk of the world. What it needed, against this junk, was something that really reflected human experience and the world around. This seemed like a possibility of joining in a collective effort with other people to make films about what the newsreels ignored -- except for an occasional shot of an apple seller or a demonstration.

Well, I've taken too much time to answer your question but...

Q.: It's a long way.

L.H.: Yes. Okay. I have patience so I can wait for questions that you might have. (Laughter.) I know, myself, the experience of there being some idea, some thoughts in the body -- and then it takes some time to come over the obstacles for the idea to percolate into the vocal chords. I had the same problem this morning. So if your vocal chords are in the process of receiving thoughts that are inside of you, please...

Q.: I'm very interested in your teaching experiences. Would you like to tell us something about that?

L.H.: Yes, briefly. Because of the fact that I began in this way with no curriculum to go on. Nobody teaching film. Having to learn film from the screen and later on from putting

my hands on the camera -- but before that, from looking at reality and saying: How do you render this reality with images?

And then, ultimately making films -- simple films -- and learning in the process of doing. And a great deal, by thought anticipation. I mean the mind carries an immense amount of imagery, available as images are on spools of film -- but in a much more direct way -- for putting together. So, to a great extent, film can be learned in the mind -- in the mind, in response to the world that you're seeing and experiencing.

That was my experience in learning films, and I was very distrustful of schools -- I had a very good reason to be distrustful of schools as they began to grow.

When I was invited to teach and head the school at New York University, it had just begun. It was less than two years old. It was in a total mess. They had promised paradise to the students -- and the few students that were there were ready to leave. I came into that situation and I talked to each student and they all asked me: "What are you going to do here? We haven't been getting a film education. What are you going to do?" I said, "Well, for one thing I'm going to listen to you. What do you want to learn? The tendency in a school is to push things at students. So you tell me what it is you want to learn. I have also the idea that most schools are not for the students but for the faculty and for the administration -- and built out of those

traditions. But I think a school ought to be for the students. You may not know what you want to do or know, but you can indicate it in some way."

As a result of those conversations and previous ideas I came to the conclusion that a curriculum had to be built around making films. There were thoughts, there were ideas that could be put on paper, but the learning took place primarily in the making. You could learn abstractly how to do it -- what editing was and what composition was -- but you had to do it.

So, the curriculum was built around making films, right from the beginning. The teaching, verbal teaching, was a supplement to the making. The facing of problems was the key thing -- the problems as they emerge from the filmmaker. The curriculum was based on making films.

Now in addition to that, I felt that the industry, the film industry, was based on a division of labor. There were job functions for editors, assistant editors, cameramen, assistant cameramen, assistant directors, directors. The director doesn't necessarily know how to edit film or photograph film. The photographer doesn't necessarily know how to edit film, and so on. But all of this is part of one process. And the process in the industry was what you might call a mechanical collaboration. Some of it is extraordinary -- how work can be passed from one to the other in a relay race and emerge as a single thing. Well it does emerge as a single thing -- and in extraordinarily effective films -- not

necessarily good, but effective. This industrial process, the relay race of crafts, is designed for that.

My feeling was that in order to have an art -- any art needs a central idea, central feeling and central control. You can't think of a painter doing a mural with six assistants -- one doing all the greens, one all the blues and so forth. You can work with an assistant on several levels, some creatively assisting and some technically assisting. But unless the eye and mind and feeling of the artist are behind the whole thing, you don't have an integrated work. Integrated in all senses, that is.

So I was not only interested in making films -- early in my work, and later -- that reflected reality, I was interested also in breaking down the divisions of the craft. I felt that every aspect of the craft should be learned and learned in practice. That if, whether you know it or not, you're going to be a director, then you should have the experience of battling with the problems of writing, photography, editing, sound and so forth.

That each person in the school -- if you're going to be a cameraman, then you have to know something about the process of editing, something about the process of writing, and so forth. Since students come to film with ideas of what they want to be -- but they don't really know it until they have the experience -- it was my feeling that each person had to make his own films -- and that the tracking of people into

what they're going to be should not take place until they met life.

The school was built around that principle as well. Everybody made his own film -- and the other people became the crew for his film. Somebody might direct a film -- and then his cameraman might direct another film, in which he (the previous director) would be the editor. Those were the primary bases for the school.

Q.: I would like to ask you a big question.

L.H.: Okay.

Q.: How do you approach your material when you have, well, in a way, collected it? When you have done the filming, how do you approach it when you start editing? How do you reach the film of your films?

L.H.: Okay...

I.R.: That's a two day question. (Laughter.)

Q.: Yes, I know.

L.H.: Yes, that's a two day question, but it's a very good one and maybe we can start on it abstractly.

I.R.: Yes, I have an idea. Could you get -- to get into THIS ISLAND via this question?...

L.H.: Right. Good.

I.R.: Because we should screen THIS ISLAND at 10:00.

L.H.: Yes. At 10:00? Alright.

I.R.: But it could be a way of asking this...

L.H.: Okay. Right. Well, I was going to do that, but I was going to answer your question directly first. The process of taking your film material and editing it, is not different from the process of taking your idea material, your event material, your feeling material -- before you have film -- and developing a script for it. Developing an idea for the film -- it's very much the same process. In a sense what you're doing is taking unformed substances and finding a basis for shaping them into an integrated, and hopefully, an organic thing. See?

When you're editing, it's a little simpler because you only have what you have on film. When you have it in your head, you have everything you have and all the rest of the world that is possible to come into your head. So, it's a little rougher when you start from zero.

I want to answer that question specifically. That is, how you take your film material, sound and image, and how you find a structure for it -- or how you relate to a previous structure when you have a script. I've worked in ways where I didn't have a script, where I had an outline for a script, or where I have a very detailed script. It depends on what that situation is as to how you handle your material. But, in a sense, it's the same thing.

Let me say this: that we're editing a film. We have all the stuff in cans, right? We project it and get to know it. We write it down. Make a log of what we have. And then, let's say, we have a script or we develop it at that point. An idea for a sequence, right? And it's been shot for that sequence. The first thing that I do is to throw away everything I've done before. That is, I had an idea for it -- I had words for it in the form of a script -- when I was shooting I had particular motivations to shoot this for this and this for this, and this-for-maybe. But now, I have material that is absolutely new. So then, I build the sequence out of this material. Not out of what I thought before, not out of my shooting script ideas but out of the material itself -- and find the structure within that material, which that material lends itself to. That's the basic approach.

So let me just begin with that. We can continue that line later with more richness. But, in answer to the question, which is the same question on a different level, How do you begin a film? -- let's talk for a moment about the film we're going to see -- a half hour film called THIS ISLAND. I'll tell you a little bit about how this film came into being.

Some people connected with the Detroit Institute of Art wanted a film. They had applied for money from a foundation, the National Endowment for the Arts, to make a film about the Museum. They didn't have a very clear idea of what they wanted. But they had seen some of my films, and they came to

my house and saw some other films that related to art. One film was THE SUN AND RICHARD LIPPOLD, which was about a piece of sculpture and the sun -- what the sun does to things in the city and things in the country.

I showed them a few films, and then they said they would like me to make a film on the Museum. I said, "What kind of a film would you like?" And they said, "Anything you want to do. We like your films." (THE SUN AND RICHARD LIPPOLD was an idea in my mind which I developed -- perhaps I'll tell you about this later.) "Anything you want to do." I said, "Well, I will do the film I want to do but I don't want to do just anything I want to do. I want a film that's going to be valuable for you. Tell me what you want. I won't make the film you want if I don't want to make it. But if I know what you want, then I'll have an arena in which to think and move."

They didn't quite know -- they just knew that it should serve the purpose of what they called "Project Outreach." They wanted to reach people who normally don't come to museums -- to give them a sense of what is in a museum and what kind of an experience they can have. That gave me a start. I said, "Alright, I'll tell you what I'll do. I will think about the subject and I will come up with several key ideas." In my mind the key idea was to make a join between them and me. I mean, it would make no sense for me to go off with so little connection and make a film -- these were people I liked on first seeing, so I wanted to find a basis whereby we could interact.

So I said, "Okay, I will do a paragraph or two on the objective of the film I want to make -- and you see whether that objective ties in with what you feel you need. Then I will do a film treatment and maybe some intermediate steps. We will join each other and you'll give me your reactions. Then we'll have a basis for a film -- and I will know that I will make the film I want to make and a film that you might want to have." So they said okay.

So then, I went through my head. I had a lot of ideas about art and painting. It's been part of my life. I also went to the Detroit museum, which I didn't know very well, and I walked around. I went to all the museums in New York -- and I had a little scratch pad with me and I made notes, either at the museum or later at my typewriter -- to build up a set of ideas and feelings. Ideas about art, ideas about film -- which might relate to and answer a lot of questions. Like the simple question: What is art? So I kept these notes, which I will read. I pulled out some from my files, and later on I'll read some to you -- so you get a sense of what the development of the script is, and the use of the primary ideas. After putting those ideas together I would tie it back to the original source -- namely that they want a film to reach people who are not acquainted with art, and who don't normally come to a museum.

I sat down to write the objective of the film. What kind of film we want to make. What the film should do -- and I wrote the following and sent it to them. I was really writing

it for myself. It was part of a process of making a film. It was, in a way, comparable to the film editing process -- in which I have a whole file of notes and thoughts. And now, I'm taking all these idea notes -- to find a center and a possible idea structure. Or at least, an impulse, a purpose -- an idea which will be functional in the organization of all this unorganized material. I consider the idea of an objective (or what I in other places call "a spine") as the sort of central magnetic pole of a film. Once you have it, everything else is magnetized to that point -- and thereby is integrated as a field of force is integrated. Since there's a tremendous complexity, integration can only happen in some such way, that is, with a central idea that is clear enough and full enough to embody all this detail -- what would otherwise be chaotic detail. Anyway, this is the objective that I wrote:

The simple objective of this film is to convey to people who might otherwise not know it that art can be a pleasure -- something a person can absorb into himself as his own experience -- and that it can feed the warm fire of his own sensibilities and his own grasp of self and the world. In order to do this, that is, to convey to people this simple thing that art is, something has to be knocked down and something has to be peeled off -- to reveal what is there.

That is, I'm writing for myself. So it isn't very clear -- what is there? -- in the museum?

What has to be peeled off? The attitudes toward art that put up an insulating shield between the art work and the senses.

That is -- my observation was that people come into a museum (I've had the experience) and there's some kind of an

insulating shield that prevents you from making contact with what's there.

And the other thing that has to be knocked down is the ways in which the viewer feels cowed by the museum and the art establishment. The two are interwoven and mixed up. For example, the art establishment tells me in advance that everything has special value. All this stuff is great. It wouldn't be in the museum if it weren't great. If I get into the museum at all, my search is for the pre-established greatness. Somebody has decided it's great and I have to find out why it's great. I measure myself against whether I can appreciate this and understand that. I have a spoke in my wheel already. I'm deprived of the simple experience of my own reaction to what is, to the interaction between a given piece of work and me -- because I've been thrust to the end of the course without running the course.

That is, there's no room for experience. This ties in very well with my being in museums and seeing how people will come down a corridor in the Metropolitan Museum, for example, with extraordinary things on each side from sixth century Greece up to Roman times. They'll walk through it, with brief fragmented looks, to the dining room. I've been in the corridor. I've stayed there. I've said, "Now I'm going to look." To look for somebody who realized that you can stand in front of one thing for two minutes, three minutes, eight minutes. Go away and come back.

Such a person comes along very, very rarely. The assumption is that something makes us go there and take it in -- "Yes, the Archaic period." "Ah, yes, the Hellenistic period."

END OF SIDE A.

TAPE 6 [SIDE B]

L.H.: (CONTINUATION OF READING QUOTES FROM NOTES ON THIS ISLAND)

Art is insulated in other ways as well...

This is a negative and this I've taken up in my notes --

How do we accomplish the positive? How do we make the forces in the art flow toward the viewer, who doesn't know about it. How do we open the channels to the viewers dammed-up senses? -- because you come into a museum dammed-up.

Well, then I begin to answer my question:

The art objects need to be presented with an impact of feeling. Photographically we counteract dispersion caused by irrelevencies and we make contact with an essential. For example, by a pan we move from the delicate hand past the rounded head of the baby to the down-looking face of the mother, which is a Picasso drawing. In one move we focus the human experience contained in the drawing by isolation and relationship with the elements -- and we focus the expressive elements which the artists has used to bring alive the content, namely, the quality of line.

See? That is, we relate the formal thing that Picasso used, that very delicate line, and the substance -- in such a way that we don't deal with the thing only as a whole. We deal with it -- the main elements in it moving in interaction. Then when we see the whole, the whole includes the detail and the fineness of a line. Each image has to be rendered in such a way.

How am I for time?

I.R.: It's getting late. Can we see the film now?

L.H.: Well, I have another page to read. Shall we see the film now?

I.R.: For about five minutes?

L.H.: Alright. I'll skip to the end. These are mostly notes to myself anyway.

Then at the end of the film what do we have?
We have created a direct experience, not an explained one.

And I underlined direct. A direct experience in the audience, not an explained one.

The art does not seem to be art at all. Its communication to us is somehow natural. There is a pleasure in it. It fits within the living world we move in. Some of the barriers are down. We can move from here toward having our own experiences in the museum and toward the further knowledge we may need, if we need any further knowledge.

That's what I set myself to do. And then I said, "What is the spine of this film? What is the center? What is the magnetic pole? What holds the structure together?" I phrased it for myself this way:

To open a path past barriers associated with museums. Past audience attitudes which draw shades over the eyes, to a simple contact with the works of the museum. So that the meanings and pleasures of art may be experienced first-hand and with directness.

In other words, the job of this film is to move past these barriers that already exist to convey to the audience a simple contact. Direct experience. That's the job I set for myself.

And they wanted me to make such a film. That's the film you're going to see. I won't tell you any more about it, but I'll answer questions if you want.

Let me ask you a question. I've been reading things -- and sometimes when you write a thing like this for somebody to read and for yourself, it's quite compact and maybe not easy to hear. So I'm asking, was it available to you? What I read?

Audience: Yes.

L.H.: Yes. Okay.

BREAK. SCREENING OF THIS ISLAND.

L.H.: ...I would also like to continue what we were doing before, in terms of how the film was built. And now that you've seen the film it will mean much more to you, I think. Now, the question is, if we're coming back after lunch to continue on this then we're free to just talk now. That is -- are we?

I.R.: I think we should just talk now, yes.

L.H.: Okay. Alright.

I.R.: (IN SWEDISH) DISCUSSION OF THE CONDITION OF THE PRINT OF DIALOGUE WITH A WOMAN DEPARTED, AND WHETHER OR NOT TO SHOW IT.

L.H.: I'm glad to go on discussing this film and the problems that lie under this film -- for all films. I think that I'm ready to do that, or try to do it. So anyway, you tell me what you think -- or questions you want to raise. Please be free to talk about the film and what you want to explore.

Q.: First I'll say I liked the film very, very much because as a viewer I felt so invited. We had a little talk over lunch about this. That things are repeated, the same pictures come back but in a different context. For me it was a way to go deeper into it.

L.H.: Yes.

Q.: This question -- the relation between the first -- how, what kind -- your manuscript was, when you started to film.

L.H.: Yes.

Q.: I mean the process to get that material, and then the connection between that material and what we saw today.

L.H.: Yes.

Q.: Because for example, the way it starts: it takes you into the situation of looking at the film -- to my situation. And then I see like, almost like, a little baby. You know, taking by the hand, and you have this precious island you want to show me. But first, you have to listen to me -- and who I am. So I can see who you are, after that. To start that way

was for me such -- I really liked it so much. But that's the way it was thought too.

L.H.: Yes. Did I hear a question underneath what you're saying?

Q.: The question was the relation between your manuscript and the film.

L.H.: Alright, I'll try to do that, in general. I have part of my script work here. I don't have the shooting script. But I will tell you what the process was. Then later on I hope to go into rather deeply the process itself.

As I said before, the first process was to find a general approach. That is, they wanted a film to reach people who don't normally go into museums. Right? And I said I would give them in one or two pages a sense of what the aim of the film was, the objective of the film. And I read you part of that.

That came after what I could call the "mining" of material. The mining of material -- relating to art and museums. In that mining of material I searched my own experiences in films, I went to museums, including the Detroit Museum, and I examined what my experience and the experience of the other people around was. I would jot notes down. I would come home and, at the typewriter, type from the notes and from my head, and pile up a series of notes relating to the questions that I'm concerned with.

In addition to that I read certain key things, some that I had read before and some new things. I read Tolstoy's What is Art?, which is in an entirely different world, yet importantly related. I read John Dewey's marvelous book Art and Experience in which he related art to human experience. I read Ernest Fisher. I don't remember the name of his book, but that was a very stimulating book. I read a lot of other things which I don't remember now. I would jot down key things that I was stimulated by. I remember from Ernest Fisher, I think, there was the idea that one of the values of art is that the experience of art reaffirms one's own self. There is some kind of renewal of self in an experience of a work of art. Whether it's a poem or a movie or a painting.

I took that idea and asked myself the question while I was -- (and they'll be in my notes somewhere) -- What did he mean by that? How was I reaffirmed by looking at a Rembrandt? What did it have to do with me? How did I know my own self better? These notes are then the product of mining the material out of which the film will somehow be built.

Now, I should say that this is to me a very important process of a very important technique. I learned quite early not to sit down and try to write a script right off, because that leads into the wall. You start to write the script and then you get stuck and say, "Oh, my god," and get up and you walk around, and so on. I never try to write a script at the beginning. I only mine my own mind for material. That makes

life easy. I can sit down at the typewriter and I can type whatever comes to mind.

So, I have my material available for me. And I don't ask myself to put that material as yet into some kind of shape. So, there's this pleasure of discovery. It's like talking to yourself, like having fantasies around a given theme. And that's what these notes are.

After a certain point -- by itself something will come up that will crystalize: Ah! This is a sequence. This is the key idea of the film. This is the structure. And then, you will have the material of which to shape the film. And then, when you sit down to write the script it becomes quite possible. You can do it without getting blocked. If I ever get stuck in writing a script I don't walk away and I don't bang my head and tear my hair. I sit down at the typewriter and I talk to myself. Anything that comes to mind -- I sit down and talk. It could be about my problem of being blocked. That releases me for the process. Sometimes the process takes place without my knowing it and I'm back in the script. I've pulled this sheet out and I put another sheet in and work on it.

So that's the problem of letting the unconscious work -- along with the conscious. The thing that's very difficult about any phase of art is to try to do it all with a conscious. Whether you're editing a film or whether you're -- some way or another, there's an accumulation of experience,

idea and need inside yourself. The problem is how to use it. How to build with it.

Q.: What I wonder is --

L.H.: What did we start with here? I got lost. What was the question? Oh, yes. Just let me finish that. Okay?

So then I've got this bulk of notes, right? Then I sit down to write this objective -- using some of the notes -- but also the basic connection with the people from the museum and why they want the film. I arrive at something that is very good for me, and I'll repeat it again -- the spine. It's a clear notion of what I'm going to do, what I'm going to try to do:

To open a path past the barriers associated with museums, past the audience attitudes which draw shades over the eyes, to a simple contact with the works of the museum, so that the meanings and pleasures of art may be experienced first-hand, with directness.

That was my aim. I didn't know at that time that I was going to make a film in which I would never say once who made the painting, who made the sculpture, what age it was, what art history was around it, who the sponsor was who gave the money for it. In the end I wasn't going to deal with any of that at all -- what I call the gossip of art. I didn't know that at the time. The "spine," my aim, made me in the end not use even titles like "by Giotto" and such. It also made me in the end, after considerable struggle, say: "I'm not going to have anything to fill the ear -- to tell the audience what to

look at, what to see and why they should see it. No words at all."

I had written reams of words. I wrote four narrations for the film. I decided not to use any. And this was inherent in that spine -- without knowing, at the time, what the content of the film was going to be.

Alright, the next phase of it -- I had been through two phases now, first, the mining of the material, the gathering of the material, the creation of the stuff, and second, the setting of an objective for myself, informed by the ideas that I'd been working and struggling with. The next stage was what I called an "idea structure" of the film. Not the film structure so much as an idea structure -- which I will read to you later. It has to do with what all these ideas and feelings (you could say an idea-and-feeling structure) that I now have to assemble or edit into a structure of how the ideas-and-feelings grow. When I have that I can sit down and say: now I'll write a shooting script. I will structure the film in terms of the film -- which unfortunately I didn't bring because I didn't think we'd have time.

But you have the film. So you see how it's structured. The first sequence is "the island-in-the-city," rendered in a rather complex way. The next sequence is what I call the "storehouse" of the museum which you enter and see all kinds of different things -- things that are interesting but with which you don't really make sufficient contact. You go through the museum as a series of things -- African art and

Greek art and art from Babylonia and so forth. Then you are out in the city again and -- well, I won't go further into the structure. But at any rate there's a clear structure which moves from what I call the storehouse of the museum (including some of the barriers to art), to the experiencing of art. We have to build from that sequence into a greater contact, a more simple contact with the art as the film moves along.

Then they have the script. Okay? And then, a rather detailed shooting script. By this time I'd been out to the Detroit museum and made notes about which pictures and paintings to shoot. And what to film on the outside, in Detroit. Then we went out there. And as I indicated to you before, the principle of forgetting is a very important creative act. It's as important as remembering. At this point, then, everything that I had done I forgot. I had done it but I let it stay inside of me -- my job at the museum now was how to organize these thousands of objects into a film -- how to select from them.

What I did was to bring along a Polaroid camera. And we went around -- with the key ideas of what kinds of material we needed from the script in the back of our heads -- "That's very good. That's interesting. Let's get a Polaroid of that. Let's get a Polaroid of that." We did a good deal of exploration. And we got all the material that we thought would go into the film and into the various categories that were developed in the script.

Then we took the Polaroids -- there was a wing of the museum being built at the time that was empty. This was very lucky. It became our studio. A huge studio, a room three times the length of this and twice as wide -- the wall was made of material that you could put thumb tacks in, and it wouldn't show. That was great. I used the wall to make a story board of my Polaroid pictures. I joined them in a way that was related to the script but, more importantly, to the pictures themselves. Then I selected out the objects to be shot, on the basis of the relationships of the paintings and building them into sequences. For example, if I want to show the faces of human beings -- from whatever period in art -- I would then organize these Polaroid snapshots in sequence form.

I then had an outline of the editing ideas on the wall in terms of little Polaroid shots. The many eliminated went into a pile on a different part of the wall, in case I wanted to go there and pull something back. Right?

So we then had a shooting order. It related to the script, but also it was an order of shooting. The museum people were marvelous. They said they would bring anything that was moveable into my studio. I said, "Okay. I want that, that and that and that and that." It was really a great experience -- because right in the studio you could experience the paintings in relation to each other. Not in relation to the setting the curator had made. They lined the paintings on the floor and the wall, in the order that I was going to shoot -- all around this large studio. Also the sculpture (that is,

only the sculpture that could be moved). The sculpture that couldn't be moved we had to shoot in the museum setting. But the sculpture that could be moved, the small pieces and the fairly large pieces, also came into our studio.

I could scan the paintings and sculpture around the walls of the studio -- imagining something close to the final sequences of the film.

Then I built a stage in which I could change the backgrounds. It had a basic lighting, but I could change the lighting in relation to the individual objects quite quickly. The principle of the lighting was very simple. I wanted a large source of overhead light -- as I would have had in the best designed gallery -- of which there are very few. A large source of light in which the shadows cast on the textures of paintings and sculpture would be soft so that the object would be defined very clearly in terms of three dimensions. But not abrupt as you would have with spotlights and sharp shadows. This (large source lighting) is, I think, the best way to see art.

Then we shot in this shooting order, one after the other after the other, for as many days as it took. I think it took about ten days. Then we had the footage in the can and I had to go back to begin school (my first year at school). I left Peggy and Manny there to shoot some things in their museum setting and the material in the street that we had talked over. Now we had the material.

That was the general development of the work.

Q.: I have two structure questions I wanted to ask you.

L.H.: Yes.

Q.: The first is, I think it's very clever the way you made a connection between life and art, but this film was made in 1965. Is that right?

L.H.: No, 1969 and 1970.

Q.: Because I was thinking the pictures that you chose are basically faces or human beings and I wondered why you didn't make a connection to abstract art in some way. Or if that was sort of -- if that was the intention of your work? Or if you just found the faces more interesting?

L.H.: Of course it isn't only faces. It's a lot of other things as well. And there are some abstractions in it too. But there are human beings in a great many of the paintings, not all. There are some flowers and tables and things like that. But there are human beings in most of the paintings. Why?

Q.: No. I was just thinking --

L.H.: I'll answer why if you want to know. (Laughter.)

Q.: Okay.

L.H.: Because that's the substance of the actuality of the history of art. It's about human beings. And it's about their environment. And it's about their settings. And

sometimes the human being, as in that Cycladic figure, is highly abstract. But it is a human being. That is the substance of art. Human beings and the human beings' environment. There are landscapes too. And I could have become very fashionable and say, "Well, but we have arrived at an age in which we know what art is! It's abstract. It's non-figurative. It's design. It's a checkerboard."

Yes? We have to go now? Okay.

I.R.: Can we do it like this -- DISCUSSION OF THE DAY'S SCHEDULE.

L.H.: Alright. I'm sorry to break off like this. But we can continue since we have a fair amount of time. That's the good part of it. So you be sure, if I don't continue and you want me to continue -- you bring it up.

I.R.: (IN SWEDISH) DISCUSSION OF THE SCHEDULE.

BREAK FOR LUNCH.

I.R.: ...back to the island to try to recreate the island.

L.H.: Good.

I.R.: And now we will have a session up 'til a quarter to two. Then we will have a break and have another look at the copy print and we will have coffee.

L.H.: Okay.

I.R.: So, an hour? At least.

L.H.: Now, would anybody like to join back to where we were? Or do you want to go ahead? Or is anything crowding into somebody's mind?

Q.: I think it would be interesting to continue the discussion that we started on.

L.H.: Okay. Not the particular one, the general one?

Q.: When you asked this question that you raised about why the human being in the art.

L.H.: Yes. Alright. Okay. Anything else?

Q.: Also this question about -- like where you stopped before and continue -- that when you sat with the material and forgot all what was before...

L.H.: Yes.

Q.: That process.

L.H.: That will re-emerge, I think. That will re-emerge.

Q.: I had just this one question. That is, when you started the editing, the material it was...

L.H.: Organized?

Q.: Yes. It was kind of base work? Or that it was done then?

L.H.: No. The editing is itself a new process. That is again -- the actual script* is created by the shooting, made into film material. Then everything was forgotten up to that point. Now you have film material. And what kind of a film do you make out of it?

Q.: Yes.

L.H.: Of course that material comes as a result of a whole flow of ideas and energy. It has, therefore, to relate to where you come from. But, your use of the material is as if you're starting anew. Because this is what you're now going to build with. You're going to build the film from that, what you've shot. The problem is how to use that in the richest, simplest and most beautiful way. If you have ideas hanging over from when you began that the material doesn't carry out -- they won't work. And if new ideas are created by your material, they have to make their entrance into the film.

So I approach a film with the idea that the script is not finished until you have the final mix. That is, all these processes that we are talking about, the processes of production -- is the process of completing the script. You complete the script in terms of shooting. You add to it. You complete the script and the shooting in terms of the editing. You complete the editing of sound and image in terms of the mix. All those processes are part of one development.

*Meaning, the transformation of the original shooting script during the process of shooting.

And that goes back to what I said before about my aim in film and my aim in teaching film is to break down the categories of work: the relay race, the passing of the baton from one person to another. My aim is to achieve a flow of continuity, an organic flow in the process of making the film itself.

So, come back to the question of abstract art. Or why people -- the people who practice abstract expressionism and other forms of abstract art consider that they are making works that relate to human experience -- in some form or other. And indeed it is in some way. The subject is so vast I don't know where to begin. Maybe I should begin with a summary of my own feelings.

I consider the restriction of subject matter in painting a fad. Those people who develop the theory that painting or any art has to deal with substance in a given way: abstract, formal, non-figurative or minimal or whatever you want, I consider it a trendy fad. I consider it an atrocious limitation on the work of the artist -- on the spectrum of a human being. There are some people who will say, "You shouldn't make a film about things that don't move." People have said that at times. I have said very early that stillness is a form of motion. It's one aspect of motion. And therefore you can make a film about still objects.

The restriction on what belongs in art -- that now we've arrived at a point in art where you have to handle things in a given way -- I think is nonsense. I think it's part of the

commercialization of art. The creation of a market -- in which activity the museums join. And it has nothing to do with the art, itself.

Now one of the things that's a by-product of what you saw in the film -- let's go back a little bit further -- one of the reasons you have abstract art in the world is that there is such a thing as photography. When photography came into being, a lot of the attitudes of painters would change, because their skills had so developed to be able to recreate an event, a human figure, a place, right? And now photography can do it like that -- through the lens in a flash. That caused an exploration of painting in different ways that ultimately resulted in: expressionism, cubism, abstract expressionism, pop art, minimal art, and what have you. Now that reaction was valuable in terms of creating channels for the eye to see and the mind to involve. But it was also destructive. Destructive of what's there. Because you can see in the film when a face is painted by Rembrandt or Velasquez -- that face isn't simply a reproduction of the light that could come into a camera. The quality of the brushstroke, the quality of the definition of space does not simply create what the eye sees. It is creating an expression, a meaning.

So, for example, the lips of the Velasquez portrait of the prince or whoever he is, Velasquez understood this man as not a very sympathetic character, not a very empathetic

person. Velasquez penetrated the character behind the lips by how he painted the lips, the jaw and so forth.

The fashionable idea that the figure is a dead issue is destroyed by the fact that this material, the art in the film, is so alive. My own point of view is that there is no use getting involved in fads and fashions when one can leave that to other things. To the designing of chairs and spoons and forks and clothes; go on yearly fashion sprees and seasonal fashions or five year fashions. Let's leave that. The question of art doesn't have to go in fashions unless you want to sell it. If you want to sell it, you've got to create the desire for certain kinds of things. And that is one of the elements of the corruption of art that we have to deal with. But not centrally -- because there are many other things to talk about.

Anyway, I think that this film deals with the essential stuff of art. When you see a floor painted or a dress painted, or some still object or flowers or whatever -- those are all related to how you handle things in abstract forms as well. They're not related directly to the human face -- although they're human.

Q.: Did you use for any reason this "zoom out" from things or...

L.H.: Zoom in, zoom out. Yes.

Q.: Mostly you used out. Do you have any special reason for that?

L.H.: No. I use the zoom as a manner of seeing. You can't reproduce in film quite how you see things. Because we have a large field of vision and a peripheral field. I have a capacity -- without coming close to you -- to see a close up of your face. Right? The transitions within the visual process are not like a cut and not like a zoom. The problem is to use filmmaking devices that give you the feeling of the experience of it. One can use cuts, zooms, dollies, dissolves, etc.

I use the zoom as well as the pan, as well as the still shot -- to create within a context, an editing context -- the experiences of seeing. Seeing is not a monolithic experience. The eye is the most active part of the human body. Never still. Naturally so -- because biologically the eye's function is to insure safety in a possibly hostile environment. So, it is constantly active. It has to be if its job is to sense what's going to happen. We bring this palette of sensitivity of the eye -- to other visual experiences that have nothing to do with safety.

The eye sees a multiplicity of images in fractions of time. I'm looking at you but I see a blue pen. Somebody writing. And I see, behind you, a red book. If I'm going to make a film sequence of that, having to do with vision, I will find some way of connecting you and your gesture, and the meaning of your gesture, and the writing of the blue book and the paper in front of you, and the books in the background. I'll have to find some way of doing it. Well, the zoom is one

aspect of that. I do not use the zoom in ways normally used in films. And I'll try to --

Normally, a zoom is highly symmetrical motion. You move from the center of something out and then that center is part of the center of a larger environment. Generally it's fairly dull. And the motion does not have meaning. But when you move out from something not necessarily symmetrical, what comes (in the pullout) interacts with what is there. You have a newness developing in the zoom -- both in and out. You have something like what we're talking about in the act of seeing. Also, you have the changing of meaning, of the portion...

END OF TAPE #6

TAPE #7

L.H.: It is well not to create any suddennesses which call attention to the mechanics of it. So normally, as I use it, this motion is quite slow. The change in the portion of the image has to do with the nature, the quality, of that change, not just with changing. And the stopping is gentle, you see. And if it's combined with a pan, as it sometimes is, then the pan is included in the choreography.

I've worked out techniques of doing such moves off the animation stand -- because the animation stand tends to become mechanical. One can use it in a way that it doesn't. In my way of doing it you have to photograph with your eye on the eyepiece, you see. So every motion can be invested with feeling.

Q.: Use of outside museum -- outside town pictures...

L.H.: Yes.

Q.: You shoot them as modern art. They look -- you shoot very close-up and inside museum there is art, different art. They are not modern art. There is some Greek type of examples...

L.H.: Yes. That's right.

Q.: ...some sculptures...

L.H.: Well, it's from Greek times and before that -- all the way up to now.

Q.: Do you want to make some conscious point by comparing today and yesterday?

L.H.: Yes, indeed. Yes, indeed.

Q.: With these pictures.

L.H.: Yes. I'm saying that the community of human beings spans time. It's very clear. You have people -- a series of portraits of people -- the child is from the seventeenth century; the woman is from the nineteenth century; the other woman (on a fabric) is from the third century. There is an Egyptian portrait from a mummy. I don't know when -- but two thousand years ago anyway. All these people could be your next door neighbors or your cousin or your sister or your

brother. So that's part of what this film is about. It's about the community of man in time. That's what art is about.

Q.: In this way these pictures in the museum -- they are letting in more than pictures.

L.H.: That's right. The end sequence, if you'll remember -- or, the next to the end sequence -- is Van Gogh. It's all related to Van Gogh and it's Van Gogh as he might see what's around him in the museum, in the outside, and so on. And he could have, you know. All he would have had to do is to live in a slightly different time -- and he would have. He did observe the world as well as paint it.

Q.: There was some --

L.H.: And we can observe him as if we were living with him.

Q.: The whole film is a little bit dark. There's some kind of heavy atmosphere somehow. It's not so very light... it is not some regular film for a museum. It's your own seeing -- how you are seeing.

L.H.: Yes.

Q.: And do you want to show something with it --

L.H.: Well, now you're getting into a nuance that is kind of difficult. If I knew that we were going to project the film in this theatre with this color light and this amount of light and this size of image -- and you said to me what is the idea

print to have for that? -- I would have said, "Well, we will make this print a little bit lighter and a little bit on the warmer side. More toward the red than toward the blue and green." That would have changed the print, but unfortunately we can't do that. So you have to accept the print -- normally I make prints on the dark side for the reason that you then get a saturation of color. You don't get a pinkishness instead of a red. You don't get a kind of candy-colored green and blue. You get a blue that attaches to texture. So, I tend to make it on the dark side.

Q.: My last question is you don't try to build up some kind of very, how you say, very strong connection between paintings. But I felt, myself, that every shooting, every picture is quite independent. There is not so big connection to each other. But anyway, altogether they have some connection. And they are going to same point -- to analyze this same point.

L.H.: Yes.

Q.: But I felt that this quite -- very independent -- these pictures in the film --

L.H.: Well, in one sense they are independent because each image is an image to be absorbed and to be seen. They're also very interconnected because it's a film. And there are all kinds of elements of interconnection: size, shape, motion, meaning. I mean if a young man looks at and sees an image

that relates to war or an image that relates to butterflies -- then there are connections there. The whole film searches for an interlocking, but it's a kind of interlocking that's underneath. We don't see all the tissues of connections, muscles, tendons, nerves, etc., in our hand. They're all underneath. It enables us to do certain things but all those structures are hidden. In a film it is the same kind of thing -- most of it, the tissues of connection, is underneath. We see only the surface.

Q.: It comes very close to an epic, epic telling, I think.

L.H.: In the sense of Brecht, do you mean?

Q.: ...it comes close to it. Because we don't normally tie two paintings very closely together. We try to see them independently. Somehow what you do gives some freedom to the public -- that you see and you can think at the same time and analyze it.

L.H.: Yes. That's very important. In this film as in DIALOGUE WITH A WOMAN DEPARTED, the audience is not considered passive. The audience is invited to be active. To see. To look. To make connections. To live at the same time -- not to have film stuff crowded into his or her brain.

Q.: I mean, this connection is not so very strong. That's why we get this possibility to connect them more, and strongly.

L.H.: Yes.

Q.: We have to work for it.

L.H.: I don't agree with you. The connections are strong but they're strong underneath, without fusion. Some places there's fusion but, for the most part, there isn't. Yes?

Q.: I think it's very important that you say the audience is invited to take part, to be active.

L.H.: Right.

Q.: Just the word "invited." Because, I mean sometimes you make a film without inviting the audience. For me it's the difference between -- it's a nuance. I can't explain it. But I think the word "invited" is very, very important because you can make a film without inviting the audience. And then it's very tricky to get out something from the film.

L.H.: Yes.

Q.: And you can also make a film and invite people. You can make this film, but you can make it very easy, as most of the films we see at the cinemas -- where almost everything is very predictable.

L.H.: Well, that's very true of this film and of all my films. I'm interested in the active audience, not the passive audience. Most films and most film techniques are built for -- to make the audience passive, to clutch what the filmmaker

provides. Well, I've frequently said most well made commercial films have the capacity to empty the mind. To disconnect you from yourself and put this new experience of the film smack in the middle of your mind -- pack it all in, as if you were a zero. Passive. That's the kind of film I'm not interested in doing.

Q.: I think that's also what you said before in your paper. Not an "explained line" but a "direct line."

L.H.: Right.

Q.: Could you say something about that? The difference between them?

L.H.: Yes. See, it's very easy to shape the experiences of an audience. And, in that way the audience does not have a fully direct experience. It is a limited experience. Suppose when I'm showing you the Velasquez -- we say that Velasquez lived in a certain part of Spain in the seventeenth century, and he knew about what painting was going on in Italy; he was affected by that painting and he became interested in a palette of color that related to the darks and the browns and so forth. I tell you all of that, right? You're going to look at that painting in such a way that I channel your vision. See?

You therefore can't have a direct experience -- you can't have your own experience. You can have only an experience that is "explained." That has to do with information and

possibly education. It is anything but what the essential experience with art is, from my point of view -- which is to get pleasure and meaning out of it. By yourself.

Q.: Have you always --

L.H.: And whenever I've seen a film about art, it always tells me too much. Always tells me too much.

Q.: Information society...

L.H.: Right. Right

Q.: Is this the only film you did about art?

L.H.: No. I've done other films too.

Q.: Is it only one film? Did you do only one long film or did you do many?

L.H.: Oh, I did several long films.

Q.: Several?

L.H.: Yes.

Q.: I heard because from Ingela -- did you say his last long film was --

L.H.: My last film was DIALOGUE WITH A WOMAN DEPARTED.

Q.: This was the last long film?

L.H.: Yes, that's the last long film. But I never made as long a film as DIALOGUE.

I.R.: That's the longest film.

L.H.: That's the longest film and the latest film.

(Laughter.)

Q.: I think that you can notice that it [THIS ISLAND] is made in the sixties, 1969, because of the way you treat the visual perception in this film -- by these cuts and also these zooms that we talked about. I'm not so fond of the zooms myself but I think one interesting picture is when you walk into the frame. You cut actually from -- I don't remember if it's Monet or something --

L.H.: Yes.

Q.: You cut into the frame and then you actually cut, one more time, into a little detail of whatever's on the frame. That's what I love, really. Because that is for me one way to work the eye -- for me.

L.H.: Yes.

Q.: When we look at something you really start looking at it. I don't think the zoom ever can do the same as a cut.

L.H.: No, it can't do the same. But it can do something else that's very valuable. I share with you a hatred for how the zoom is normally used. But I insist on using the zoom in my

own way. To do things that you can't do otherwise. You have an extraordinary thing if you move in onto a face. Then you see from fairly far away an eye and a bridge of a nose before and you ultimately come to the close eye and the close bridge of the nose. And it's absolutely new. Because, in the continuity of it, it illuminates the long shot as well as the detail.

Now you can do some equivalent things in cutting but not quite that -- you have the continuity of the passage in which the thing, the detail, is emerging and becoming new. It's right there, but it's becoming new.

Q.: I mean that you're not zooming with the eye. It comes closer to perhaps the way we look at the work when you cut. Perhaps...

L.H.: No. I don't think all of them are how we look with the eye but nothing precisely. There are relationships one can't express with a cut. Some people cut absolutely miserably. And their editing has no relation to the human experience at all. But you can use the cut to relate not how the eye sees, but how the mind uses what the eye sees. The eye just doesn't see by itself. The eye delivers the visual material that is used by the mind -- and connections are made. It's those connections that have a closer relationship to what the filmic devises are, than simply what the eye sees.

There are elements of fantasy. Elements of prefiguration. Elements of summary and addition -- that the

mind makes in a direct seeing. Right? I'm seeing you now. And I only see an outline of you. I see some structure that is the three-dimensional structure of your face. I don't see the back of your head. But it's there. And you don't have to turn it to me for me to know it. I am bringing my memories of a lifetime of faces that have backs of heads -- into this visual experience. So nobody here has a back of the head turned toward my eyes. Except you have a back of the head, if you turn in that direction. But we all "see" the back of the head. We see the face as part of a round object that is a head. And in that way the eye does not see by itself. It adds in memory and connected experiences.

Q.: Did you use this only for this film, or is it your way --

L.H.: These ideas?

Q.: Yeah.

L.H.: Oh, for all my films. Even if I don't photograph it myself. Even if I make my films out of newsreel material or actuality material that I get from somewhere. I use these ideas -- in the same way.

Q.: So you make a subjective, a subjective --

L.H.: Oh, that's a hard -- that's a terrible word. You can't dissociate "subjectivity" from "objectivity." From a subjective point of view I don't see the back of your head but I know it's there. And strangely enough we never met before

but from your subjective point of view you see the front of my face and you know the back of my head is there. How come? The subjective and the objective are rolled together. They're one. That's the best way for it to happen.

So I never use -- I never think of anything I do as "subjective," except that I'm in it. I don't try to erase myself as many filmmakers do. I'm in my film because I'm using my feelings, my ideas, my sensibility. The author has to be in the film -- and preferably with frankness. I don't make the effort to be, so called, "objective," which is never objective anyway.

Q.: Excuse me. You had made this film together with Peggy Lawson, and you talk about your intentions at the time.

L.H.: Yes. She isn't here.

Q.: How did you cooperate together with her and maybe you have the answer in the film we will see, DIALOGUE, but I would like to hear if everything we are talking about here now -- if you naturally talk together with Peggy. What was her part in the film?

L.H.: Yes. Well, Peggy had worked with me for about seventeen years before we made this film together. And she worked with me as an assistant first, as an assistant editor. She found a very special set of values in my films and, for me, she was an extraordinary helper. With a remarkable attunement. As we went on our work became closer. Since I

had begun earlier and she hadn't yet gotten to making her own films yet, my ideas were dominant. Also I was her teacher. That entered into the relationship.

When we came to work together on this -- up to this point she had worked mostly as an assistant. Here she worked both as assistant and co-filmmaker.

Her work didn't begin as early as mine, because I worked on the script. I worked with her and talked things over with her all the time and came to her with my formulations -- and got her responses. Then when we worked as I described before in the museum together, she now was working directly with me in the selection of paintings, in the shooting of the material, in the building of the storyboard and so forth. She was working both as co-director and as unit manager. (We worked with a very small crew.)

And in the editing we also worked together. We worked together in a quite specific way, but now we have worked together so long that we can read our own thoughts. One word stands for a lot of stuff. In the morning I went to school -- during the editing. And I came back in the middle of the afternoon. We had decided the night before what she would do. If we were putting together a sequence then we would look at it. We would talk about it and we would refine it. I might get to work on the movieola with Peggy over my shoulder. Or I might say, why don't you take this a step further in this direction or whatever. That's the way we worked.

Q.: She had never the opposite idea?

L.H.: Oh, there are many areas where an idea that she might present I might not accept or feel so at the beginning. We might then struggle it out and then I might accept it or vice versa. That is, we worked more or less as a person works with himself or herself. You struggle inside of you with different ideas -- this is a good idea and this is a good idea and maybe no. Throw it out.

Q.: I was wondering -- another question. You use a lot of -- you repeat quite a lot of picture in THIS ISLAND.

L.H.: Yes.

Q.: What is your purpose?

L.H.: I'm going to read you a poem. Somewhere here I have a poem.

BREAK IN TAPE AS LEO LOOKS FOR POEM.

L.H.: The tendency in making a film is to -- having used something, an image or an idea -- that's it. I've used it. Go on to something else. The tendency is to be linear in its motion. If you're developing an idea you go from one idea to another to another. If you're developing an event you go from the beginning of the event to the end of the event. If you're developing a story you go in a linear way.

Only experience doesn't happen that way. Experience doesn't happen that way because we're a complex of active stuff -- memory, needs and everything else. We are constantly

repeating. We have to repeat in order to live. We're in constant cycles, as nature is, and we're constantly doing things over again like eating, like walking, like looking, like sleeping. Nothing is ever seen, done and left. You just watch your eyes during the course of this next fifteen minutes. You'll see that you'll return to the same things that you saw before and you'll see something else quite different in the same image.

I have the idea that a film -- the editing of a film is not: one image... disappear... another image... disappear... another image... disappear. My idea is that you have an image and there's an echo of that image. As you have the next image there's an echo of that image over this, and an echo of that image over this. And then -- I can return to that image in a different form or feeling. There arises a sequence not only of images, but of what the images strike against the minds and feelings of the person who is seeing them. As indeed happens. You watch your own experience and you'll see that an image does not disappear after you see it.

I use the echoes of images and therefore I have to use the return of images. Repetition is inherent in any organic structure. In any organic structure repetition is inherent.

Q.: I agree with you but...

L.H.: And it's part of the very togetherness and unity of any structure. As it is of our hands, of our face, of our bodies. Constant repetition. Of structures and functions. The

pulsation of the heart. The moving of the muscles. The moving of the blood through the body. The ten different fingers.

Q.: Okay...

L.H.: I am going to ask you a question. I'm going to ask you a question. Implicit in your question is the statement: things should not be repeated.

Q.: No. I will explain to you why I asked you the question.

L.H.: Alright, go ahead.

Q.: I saw the film and I also think there is a certain amount of repetition in my life. Could be in the film too, but when you repeat the woman with the outstretched arm for the fourth or fifth time in the film, then my immediate question is --

L.H.: Which woman is this?

Q.: The woman with her head bent.

L.H.: Yes. Yes, the Courbet.

Q.: And then in my mind, when I repeat things over, it's because I want to clear something out and come back. Because it's an unclear thing -- and then lead on to something. And when I see this film I see her, and suddenly I see the hand stretched out. And then my immediate reaction is now he is going to lead on to something else from this hand that we suddenly get, you know? She's holding on to something,

whatever it is. Maybe another person or maybe not but I don't know. And then, but you don't do that. There must be some artistic point of view that you don't continue the moment that you create.

L.H.: What is your work in film?

Q.: I'm a critic...

L.H.: Alright.

Q.: I've also made films actually.

L.H.: One of the problems in making films and I think in film criticism is also to -- one always sees with what one brings to it -- right? With your past. That's the echo. That's the repetition.

But you also have to be able to open yourself to the new. Just as I have a script and then I throw it away. Because I'm in a new phase of the work. So, your expectation of what may happen to that hand may have to do not with your seeing the film. It may have to do with your experience with other films, or your own films -- and that's one of the things that you have to forget.

But then why do you ask the question: Why do you repeat?

Q.: Because I think there is much more to it than this. I mean we are trained to regard film in a certain way -- from the very beginning of film. I mean, one thing leads to another. That's the structure of film.

L.H.: Right.

Q.: So you have obviously broken this structure by way of looking at it. And then I was asking you why you made it in a specific way.

L.H.: Yes. Okay. Alright. I think we'll let that serve as a basis for going at it in different ways. I simply want to leave this with you.

You go into a museum and there is such a thing as sequential looking. You look at this painting. You go around the room counter-clockwise or clockwise. You go to the next painting and the next painting and the next painting. There's also a way of going into a museum and looking at in in that way, and then going back to the painting of the woman paring her fingernails. And you look at that kind of closely. And then you go into the next room and then you go back to another painting.

In other words, if you are not led by a guide, or by what you think museum going is, you can have all kinds of needs of seeing again. And the paintings become very much richer by being seen again. That's one of the reasons why I do that in this film. That is, having seen some of the flashes of paintings at the beginning (that are the interior of the museum before you go into it), it then becomes necessary to see more of that. See it in a different way. Just as it becomes necessary, having touched objects in a certain part of the film, then each object has to be seen fully. Each object

-- there's a section at the climax in the film when each object is seen quite fully and you don't go away from it. As you go away from everything else -- and return.

Anyway I haven't said that very well but I will, later on. The question of repetition is a very important subject.

Q.: The music you have in DIALOGUE, Bach's Musical Offering, that's a statement of what you are saying?

L.H.: Yes. Right. Constant repetition and change.

Q.: And change.

L.H.: Right. The poem I have, that I thought I was going to find, is a poem actually stimulated by a Bach piece and it deals with the question -- just what you bring up. I'll find it. If I don't find it today I'll have it the next time we meet.

Should we now go back to the mining of the material for this film? To how the stuff for the film was brought out -- later to be made into the objective that I read you part of?

Let me go on. Don't hesitate to interrupt me now if you want to. These are selections of pages from a series of notes -- that I made that was this thick. I thought we wouldn't have time to read all of it. So I pulled out a few selections, but I think you will get a sense of how they were built.

The first section I pulled out is notes that I made at the Frick Museum scratched on a little notebook while I was in

the museum, to stimulate me when I came home. The Frick Museum has a lovely indoor pool and you can sit. I'd come out from the gallery, sit at the pool and write some notes. This isn't the first note at the Frick, but it's one of them.

The working energy in all the paintings, good and poor, is love, some form of love.

There are other energies in these paintings but they're converted, in the act of painting, to love -- because the paint, the canvas, the subject, the doing must be loved. Otherwise, it could not be done; it is too intricate, too demanding, too involved -- in its creation.

For example, there's a painting by Goya of a forge, of a blacksmith hammering on a forge. The power of the painting is expressed in the painting.

(Goya going out of the world of the court to paint real people, and he's fascinated by the power of the blacksmith.)

But power cannot be expressed by the energy of power. Its expression is transmuted through the love of the work, meaning Goya's love of work and the love that's inherent in the capacity to work. The interesting thing is that, in the drawings and paintings of the insane and children, the direct energies of anger, fright, ferocity, etc. move directly onto the paper.

By the way I'm talking to myself in these things. So there are skips of mind. I come back but there are skips of mind that I'm free to do with myself. So now I'm taking up

the question that has to do with paintings of children and the insane.

The direct energies of anger, fright, ferocity, etc. move directly onto the paper. But this quality is the very thing that makes them expression but not art. The expression is the high particularity of the moment, not the experience added up and illuminated by the whole self. It is the difference between a physical dance-like expression of delight, which a child might have or a grown-up, and a dance expressing delight.

Then I say: "Extend this idea."

The difference between the working energy and expressed energy. Goya does a portrait of a Duke whom he doesn't love, but, it's clear, thinks of as an impressive, well-dressed nonentity. The portrait of his emptiness could not be done without the attention, the intimate search, the caress of the eyes. This process is itself a form of love. It is also love of the real, the truth of what he sees and knows. So the vacuity, the emptiness itself is created through the working energy of love. And of course the love extends to the painting of the sash and the light on it, and the revelation of the shape of the stomach, etc.

That is, in other words, he is dealing with an empty face. And he wants to show that it is empty. Right? And in order to do that, he has to find out what it is that creates the feeling of emptiness. How do you do that with a brush? And the only way you can do that is to love the process of it. You don't love the emptiness but you love the process of finding out what it is, and what will create that emptiness, that vacuity. I don't know whether that's clear or not.

But it must be clear that his working energy of love in good art is not a romantic thing that eliminates insight, criticism, hate. On the contrary, it creates this content.

What I say about Goya is true of the David portrait of the simpering princess. But he finds he can love the quality of her skin and her dress and even the simpering lips -- the expression of the simpering lips. One can say there is a direct relationship between the amount of this working energy of love and the value of the painting. The Gainsborough has only a generalized love -- the effort to make his subject fashionable and aristocratic. And because it does not take him to particularities and the multiplicities of the reality, it is not big and strong -- and his techniques and devices remain general.

Do you know Gainsborough's work? Trees that are sort of like trees that could be made into tapestries. They're fashionable trees -- but not the real life in a tree.

They are not energized by the love of truth.

I use the phrase "some form of love" above. The amount, the form of love, relates to the emergent quality and value of the work of art.

For example, Dali's love is self-love -- and that can only take him so far. His paintings tend to become a narcissistic performance, in which his capacity to paint and the brilliance of his ideas are the things he is proving. There is then an insulation from the reality of his subject, the ideas, the integration with other aspects of experience. They are one-sided. They prove what a great guy Dali is. And there is no love there to take him in deep. Love of the buck, of the dollar, of being accepted, can also be a working energy in art; and then it will seek to attract the love of the sponsor. But it will fail before the subject. For example, the painting by John Singer Sargent, who is an extraordinary painter, but very fashionable and very empty. Rembrandt's special greatness is the fullness of his love. It makes a channel to everything he paints: the experience behind a face, the dress, the light, the drama in the story, the weight of the fingers on the chair. This working energy is what drives him to such

technical mastery; therefore, contains the love of paint itself.

You have to remember that I'm trying to build a content to the film. And I'm simply going into the things that are stirring in me, that relate to art. Here is the question: Where does the work, the attention, the struggle -- where does this come from -- in a great artist? What's the connection -- with love -- if you want to say, or with play?

How do we tie this to my theory of the conspiracy of the artist?

Which I developed earlier but you'll get it --

This energy of love must necessarily flow against the cruelties and insensibilities of the established order and its ruling passions. It will force the artist, or the artist who's really an artist, to see the things that he is not asked to see. For example, the cow's head reaching -- and needing to lick the calf (which we saw in the Egyptian frieze) or the suffering of the slaves in another -- when all he has been asked to do is to render, in an accomplished way, the things that belong to the ruler who is being commemorated.

He is simply making stuff for the tomb. Why should he bother to make those extraordinary faces of cows, each of which has individuality and life -- and deal with the love of the mama cow for the baby cow and vice versa? It has nothing to do with what he's supposed to do. But he has to see this.

I.R.: We have to break.

L.H.: Alright, let me come to the end.

It will make Goya see the silliness of his portrait subjects who are paying him and the terrors of their wars. It will make Rembrandt paint human beings -- when he is painting burghers, who want to be rendered only as important. They don't want to be rendered as human beings. They want to be rendered as important. And contentless.

And they are disturbed because he paints a marvelous picture that isn't a head-on portrait of this group. And Rembrandt begins to lose commissions. He had a lot of commissions before that. Once he paints that picture, they don't want him to paint any more.

Alright. I'll finish this paragraph.

There's a conspiracy of human feeling and truth, filtered through the wholeness of the artist. The artist can be won away from this -- sometimes for whole eras -- and he may be bigtime in his time for it. But it necessarily puts a low ceiling on his art. Nor does he share in that part of the conspiracy of art against the ruling class's ruling insensibilities and negations. He's not that good enough -- as an artist.

END OF TAPE 7, SIDE A.

FEBRUARY 28, 1986 -- TAPE 7, SIDE B. AFTER SCREENING DIALOGUE WITH A WOMAN DEPARTED.

I.R.: ...We will have four sessions with Leo. Two in the morning, with a break, and then the lunch, and two in the afternoon. And then at 4 o'clock we will have the possibility to see once again THIS ISLAND. That will be the finish. That will be the last thing of this seminar.

And with that I just leave over to you Leo -- to you.

L.H.: My first activity is to make a transition, continue my transition from sleep. (Laughter) I don't know whether you have equivalent problems. But that's my first. Then maybe I should read to you, as part of that process, the poem I was going to read to you yesterday but couldn't find -- and then did find. But our repetition friend isn't here. (Laughter) Well...

Q.: So you will have to repeat it.

L.H.: I'll repeat it. Right. Good. Okay. (Laughter) It's a poem by a Turkish poet named Nazim Hikmet. And the name of the poem is "Bach's Concerto No. 1 in C Minor." And our Bach friend isn't here either so we will have to repeat it. Okay.

BACH'S CONCERTO NO. 1 IN C MINOR

Fall morning in the vineyard:

in row after row the repetition of knotty vines,
of clusters on the vines,
of grapes in the clusters,
of light on the grapes.

At night, in the big white house,
the repetition of windows,
each lit up separately.

The repetition of all the rain that rains
on earth, tree, sea,
my hands, my face, my eyes,
and of the drops crushed on the glass.

The repetition of my days
that are alike,
my days that are not alike.

The repetition of the weave in the weaving,
the repetition in the starry sky,
and the repetition of "I love" in all languages.
The repetition of the tree in the leaves

and of the pain of living, which ends in an instant
on every deathbed.

The repetition in the snow --
in the light snow,
in the heavy wet snow,
in the dry snow,
the repetition in the snow that whirls
in the blizzard and drives me off the road.

The children are running in the courtyard,
in the courtyard the children are running.

An old woman is passing by on the street,
on the street, an old woman is passing by,
passing by on the street is an old woman.

At night, in the big white house,
the repetition of windows,
each lit up separately.

In the clusters, of grapes,
on the grapes, of light.

To walk toward the good, the just, the true,
to fight for the good, the just, the true,
to seize the good, the just, the true.
Your silent tears and smile, my rose,
your sobs and bursts of laughter, my rose,
the repetition of your shining white teeth when you laugh.

Fall morning in the vineyard:
in row after row the repetition of knotty vines,
of clusters on the vines,
of grapes in the clusters,
of light on the grapes,
of my heart in the light.

My rose, this is the miracle of repetition --
to repeat without repeating.

L.H.: So, how shall we begin? You saw a film yesterday. Do
you want to start off with either questions or answers in
relation to DIALOGUE?

Q.: This poem, was it an inspiration for you? You read it before you made the film?

L.H.: No, no, no. I only discovered this poet, I guess, in 1978 or something like that. So I'd been into the film. No, it was like discovering a person who had the same feelings and who could express it so extraordinarily. Like meeting a brother you didn't know.

Q.: Yes, that's what I said. Yesterday when I saw your film it was -- I was so happy because it was the same feeling. Somebody could express everything in this film.

L.H.: Yes?

Q.: I will thank you very much for it.

L.H.: Oh, I'm glad.

Q.: Did you write all the text your own?

L.H.: Most of it, yes. Most of it, yes. There are a couple of quotations from my films. And there are a couple of small lines that are quotations from poets. Maybe two that I found in a notebook of Peggy's. There's a quotation from a Thomas Wolfe. And a quotation from Mandelstam.

Q.: But the rest you did together?

L.H.: What?

Q.: Did you write it on your own or did you write it together?

L.H.: No. Everything else I wrote.

Q.: You wrote. Not together with her.

L.H.: No, no.

Q.: I wanted to remember the very last sentence. If you could repeat it for me?

L.H.: I'm not very good on the direct memory of lines. I can tell you the meaning. Lennert has the copy of my text. And he's not here. (Laughter) He's the Bach man. So if you want the exact lines, we'll wait until he --

Q.: Until he wakes up.

L.H.: Let's wait for those. For the lines.

Q.: When you worked on the film did you do the shooting and the editing parallel? Or how did you proceed with the work?

L.H.: I began the film with material that I had shot with Peggy for another film. It was a large amount of material. It was a film called "World in Color" which we had made for the American Federation of Arts with the idea of seeing how color expresses itself in our experience -- embedded in our lives. And then, when we got to making that film they decided they didn't want a long film. They wanted two short films. So we made two short films, LIGHT IN THE COUNTRY and LIGHT IN

THE CITY, using only a tiny fraction of that material. A tiny fraction.

This material was there. We hadn't decided what we were going to do with it. But we knew we would do something with it. Then I got the idea for this film -- in which I would use that material as well as other.

I had material to start with. Film, that was crystalized in terms of how I would use it -- by my first thoughts about the film. In those first thoughts I worked out also the kind of thing that I would have to shoot. So that -- some shooting, a good deal of shooting, went on during the making of the film. That is, there were two episodes. The writing of the film, the development of the structure of the film, the development of the sound, the development of the music -- all were concurrent.

Would you be interested in knowing how the film started.

Audience: Yes.

L.H.: It was December of 1971. She had died in September. I had a feeling that there had to be some basis of continuity. I didn't know what. We had listened to the Bach Musical Offering a great deal together -- and I found myself listening to it again every day. Somehow it contained the life that we had lived together and the feelings of now. Some tremendous release, in listening to it.

When a friend learned that Peggy had died he came over with a photograph that he had made two or three years before,

in 1967. Which is the photograph of Peggy in the anti-Vietnam War demonstration with the sign: "Shoot Film, Not People." He meant to give it to her, he meant to give it to me, but he hadn't gotten to it. Then he did. And it was a kind of marvelous thing to have.

One day I was walking along -- I was now teaching and running the film school -- and it then occurred to me: I'll make a film on Peggy. And I'll use the material that we shot together, somehow, as a base. I had some thoughts in my head and, when I got to a typewriter, I had decided to make the film and I wrote these notes. Again they're notes for me -- therefore they have condensations and they're not like talking -- so I'll try to read them in a way that communicates their feeling.

These are first notes, based on using material shot but not used for WORLD OF COLOR, and then I say: "-- possibly the DIA material and the autumn material." DIA was material for THIS ISLAND which we had just recently finished. Maybe I would use some of that material. And then I had made a film about autumn called DISCOVERY IN A LANDSCAPE with Peggy -- and I thought, well, maybe I'll use that material. So you see that the feelings were loose. The interesting thing is how these loose feelings become crystalized in the course of jotting this thing down -- and I don't know where my thoughts are going to go.

A film with music and sound and words in the form of a symphonic suite.

That obviously is based on Bach. I thought that might be a good basis for a form of a film of this kind, in which you could sing out, within a fairly long line, the feelings and the ideas -- and not be limited by the normal complex structural elements of a film. Little did I know what I was getting into.

It will be in the form of a suite, and the episodes would be complete in themselves. The continuity and growth would result from the following of one episode by another. With rests between the episodes. And contrasts in tempo from episode to episode.

Some episodes would involve a long look at the same material with the values of the long-held and repetition with variation, like the red flags in the puddle. Maybe introduce these earlier.

It's a very interesting thing, you see, I've hardly got any kind of contact with what the film is to be -- but suddenly I say I have images and then I have these images in a place: I've got no structure yet -- but I'm going to introduce the red flags earlier, you see. In other words, there's going to be a long section on red flags but somehow earlier I'm going to introduce the idea. The interesting thing is that that does become a basis for the structural elements of the film.

Some episodes would swing the world together. For example, a building is torn down while somewhere else in the city traffic buzzes by, people strain to stoplights, shop at windows, etc., against the constant passing, passing, passing. And the demolition can be accompanied by the memories of voices in that house, now becoming a bulk of air.

Now that's an interesting thing. Again, there's no film yet but there are specific ideas. This is a rather specific idea that I use later. It occurs to me, for the first time now, where that idea came from. And I didn't know the connection until now. Peggy has recently died -- and the echo of her life is what is generating this film. So that the memories of voices of that house, now having become a bulk of air, having become -- once you had a house with all the elements of living -- now, a bulk of air. So I think that's where it came from directly -- and I didn't realize it.

Or swing the world together in the quick movement from dawn to dawn, city, country. And later on in the film an episode long held, sustained of one coming of light, one sunrise, built out of material hinted in the earlier sequence. Maybe: Peggy's face from snapshots, from early childhood on, flash into the fadeouts between episodes.

So we build the presence of a person through the film. There can be other ways to use the photos of her. This is her world, the dedication is woven through the film.

Also the realities not visible in the country and the city we live in and look at, but pressing on them on us: Vietnam, George Jackson, Attica, Chile, China, etc. How do we handle these? Newspaper photos, headlines, off the tube. Black and white versus color.

This is sort of the way I indicated that I work, yesterday. In other words, I'm sitting here and I'm not responsible for writing a script. I just simply have a thought of a film in my head and I let things come out. They begin to interact on each other. And looking at it from the future that happened -- then it turns out that these random

ideas become central ideas. You can see how they're growing here.

It is a weave of the near world --
pleasurable, enjoyed, lived in, seen, loved,
even in its ugliness.

See? And that's reflected in the footage that I have.

And a weave of the world, the forces pressing
underneath and around that we daily exclude
from the particularities of our immediate
world.

That's a complicated way of saying it. That is, we mask
off the realities underneath by what we're doing now.

-- But which emotionally shape us and vibrate
into our lives. Unseen. Also things: fish,
deer, curtain design, African figure, mother,
sun, etc. Shot with movement and
monumentality.

Also quotes from other films.

Now, by writing that and feeling that out and letting it
come out -- I have a spine. A center. Which is:

A celebration of the particular (sunrises,
traffic lights, people...) against the unseen
forces (profits, war, prisons...) that shape
and change the particular.

That's the beginning of a spine. Following this, I have
some notes about how to do the research, key human situations,
and then:

Make a sketch of the film with the material
available in the cutting room, plus shooting
of still material and things in her life.

Then decide on what other material of the
city will have to be shot. It seems clear
now that we do not have enough footage of the
human predicament: enacted sequences, the
spectrum of people's faces, the conditions of
poverty and oppression, the oppressiveness of
the city, its prison of motion. Nor of the
warmth and contact between people: lovers,

children, others. Make lists -- subjects, locations.

What I'm doing now is to come to elements of a film -- that I can begin to think in. And there's a need now to find the substance of this film. I'm not going to just make a film to make a film. What's the pressure underneath?

The film ties in with something essential in Peggy. What is it? It is her empathy. Empathy undeterred by her comfort, jobs, the class into which she grew; undeterred by political confusions, by the falling away of friends or the disappearance of their politics and empathy; undeterred by personal upheaval, by anxieties for her personal future.

That is her empathy, unaffected by these things.

That's what made her politics, however vague or subject to whatever confusion of event (like the 20th Congress) always straight. And her bottom emotions were always straight. This is what made her jump to warn the man when the truck was backing up on him; what made her move into the rough part of a demonstration; what made her accept the fatherless child as her own; what made her send monthly checks to Panthers, Indians, etc.; what made Tom's revolutionary activities her own; what made my past and my own battles her own.

The intimate side of her empathy is her love. Her capacity to openly offer and receive the gifts of love. With word and smile and wit and touch and body. With play, enjoyment and the erasure of all else, and the joining of all else. How she cried when she heard about the murder of Jackson. Capacity. Process. Struggle. Conquest. As a little girl, love was disappearing on trains, in cars, moving away into the lost distance. Love was almost always away. To be defended against the promise of it -- be alone. Solve your problems and everybody's problems. Don't rise to the mirage of love's comforting. Yet. Yet. Inside, she knew it was there to be wanted, and maybe to be had. She knew: to be given, she must give. She was giving

all the time to anyone who needed giving. Out of her aloneness, the connection to people, the empathy, the love. And, finally, the loving, when out from her burst away the necessity that-love-must-always-turn-its-back. And that feeling disappeared into mist, into thin air. Love could be held, wanted to be held, by love, her love. It could live, grow, be new. Love was part of the tissue of living, like water, like empathy. The bridge from eye to eye, hand to hand, belly to belly.

This love-empathy grew intertwined with mine. We began to see the world, politics, race, people, things, country, city, poetry, painting -- with a sharing, with a communication that was a touching. Felt more than spoken, but spoken. Growing.

That was: the first notes on the film. And then I knew I had to make a film. I didn't know before that -- but I knew I had to make a film.

I went on then in these notes -- oh, I see. Those were the notes on the first day. December seventh. And then later on in the month I jotted down ideas for sequences. Ways of using the photograph. So things began to crystalize. And I thought the title of the film would be "Shoot Film, Not People." I had an idea for an opening sequence, which was going to be a brief, intense sequence of war. I was going to see her face and pan down to the photograph "Shoot Film, Not People." Then, babies sleep and wake up to the color of dawn dissolving the monochrome of night. And then I have this idea:

We begin with Peggy's face. And move to "Shoot Film, Not People." Title of Film. Begin film. Her face returns at intervals in the film and through this 1967 face we dissolve, or otherwise, to Peggy as a baby, etc. The play between yesterday and today.

Anyway, these are the random notes that began the film.

Maybe I shouldn't talk so much. You haven't had a chance to tell me either what you felt about the film or any further questions you have.

Q.: Then you didn't open the film that way...

L.H.: No.

Q.: You opened it in quite another way.

L.H.: Right.

Q.: What were your thoughts when you moved over from this opening with war and her face, over just to this very long sequence with a tree?

L.H.: Okay. That's an interesting thing. These first notes have a certain kind of crystalization in them that stays for the next nine years -- and becomes the film. They also have a certain amount of randomness -- maybe I'll do this, maybe I'll do that -- of reaching for the substance. What I called, the other day, "mining" the material of the film.

It doesn't proceed with any kind of neatness whatsoever, since the unconscious is connected with it and you have to shape a non-existent object. You have to allow the reality of the unreal. Yes, I can begin with a sequence on war, right? And I shape it in my mind because why? Because there I have this face of Peggy and a protest against war. Alright. That's a valid idea. I can begin with that.

But I really don't have a shape of a film in mind. Therefore, even though I'm thinking of it in terms of beginning, I'm not beginning at all. It's an idea that now becomes mind substance. And, of course, I do use the idea. But it's not at the beginning. It's somewhere in the middle.

Alright, then, how do you get a beginning? Somewhere I get an idea:

Add shooting ideas for the Peggy film. Shoot a sequence of her tree in winter. Shoot a sequence of her tree in spring with the first buds. These sequences are quite full explorations of the monument of the tree. The grass grave from which it springs, the delicate life and mosaic of ground and grass. The holding of the roots in the earth. The strong unmoving pillar of life. The spread and weave of the branches. From muscular to most delicate.

Movement of the camera as if following the growing life fluid. Also, the what of the surroundings are woven into the tree's forms -- sky and cloud, the white house and window, landscape, birds, cat, the bowing of branches back to earth.

So, that was a thought that I had to shoot. And I have it really now quite clearly in mind as to how to shoot it. And also, it's a basis for a cutting script as well. In other words I'm going to shoot the film in winter, when it isn't growing, in terms of its growing.

Now, on the same page I developed an idea that has seemingly nothing to do with the film. But maybe it's the basis by which I got the idea that it has to be the first sequence.

On the ride to school today I thought the tree, the ground, through the ground to her white boney dust under the earth, the glass

goblet, to Peggy alive. Alive, her quick touching, her tender hold, her face and love vibrant with me. Bound as one, as two, as one. And there was a smile to this fantasy. A sense of the truth of a way. The truth of here, once here. The echo of the gone. But the sap of pleasure rising from where it once was.

This now relates to the life that's going to be in the film. Not to the film itself. But it is an internal experience that I'd had coming up onto the paper. And my suspicion is -- with the kind of meaning that I was giving the tree, that was inside me. I don't remember, but the idea that it might be the first sequence, could come out of that kind of feeling.

The next page I have here -- these are, by the way, some selected pages from my production file. Work notes, sort of pulled out at random with the idea of giving you a sense (if you wanted to know it) of how the work proceeded.

Anyway, I have then -- in the middle of the next year -- an order of the sequences of the work-picture. I keep a line-up like this all the time as the film is growing and changing. Now it is:

- Sequence 1 - Winter Tree
- Sequence 2 - Demonstration, Face and Peggy
 Snapshots
- Sequence 3 - Babies and Sunrise
- Sequence 4 - The Budding Tree (with intercuts
 of various things)
- Sequence 5 - The Blind Stop-Go City
- Sequence 6 - War
- Sequence 7 - The Fish Dance

I had finished up through six sequences -- some kind of a rough cut. It is not too different from the way it is now. It's different in some respects. The weave is different. And the material -- that I've indicated that was needed -- is there. But by that time then I had settled on how to enter the film.

Q.: Then you discovered quite early that you were going to have the tree in the beginning of the film?

L.H.: Yes. Right. And I had already shot the tree. In other words, this was a stimulation to shoot the tree. We went out (the tree is in Massachusetts), and we shot the tree. This was June. I had made a rough cut of the first six sequences. Therefore, I had the footage at this time of both the winter tree and the spring tree.

Q.: Had you kept the tree in the beginning through all the years you were working on the film.

L.H.: Right. Well, actually the first three sequences are exactly as they were here. In terms of idea. Much change in them -- in the interior. But the continuity is the Winter Tree sequence; Peggy out of the 1967 snapshot and a Peggy sequence; and the Babies - Sunrise sequence.

Now, then it skips to a combination of what I call The Blind Stop-Go City, and War. Which was sequence five and six. So that moved up. There's a lot of that kind of moving around.

Q.: Has it always been like that for you? That you had realized the beginning of the film very early?

L.H.: That's an interesting question. I have never asked myself that question. (Laughter)

Yeah, maybe that's so. Maybe that's so. I think there are two things that I get early. One is what I talked about yesterday as the spine, or magnetic pole of the film -- that is, some center of feeling that relates to the film as a whole, and guides all the elements of the film -- out of which the rest of the film pushes. The first sequence which pushes the rest of the film has to come early with me, too.

For example, in THIS ISLAND, the whole idea of the pressure and motion of the city -- that leads you to the museum -- immediately sets the basic conflict into being. Here is this quiet thing surrounded by this sea of motion. So that idea had to come early because it's... it had to come early.

But when it does come early it gives you a quality that -- I used to like to run when I was in school. I used to run only the short races. The hundred-yard dash or the twenty. I didn't like the long runs. One of the great pleasures of the race was that starting moment, you know, when you're on your hands, just in front of the starting line, and your legs are crouched and you are waiting either for the gun or somebody to say "Go." In that position, in that strain of the moment, waiting for the gun, is the whole race. And, in

fact -- when you're really running well, you don't remember the race at all.

That seed of motion in the starting position is the race. And there! -- you're at the end of the race. You run your best. And you hope you win. (Laughter)

But that's the nature of the first sequence. With very different emotional qualities, but...

Q.: Can you please tell us some practical questions I have in my mind -- how this took nine years for you. Who paid everything? And how does it look at your home, for example? (Laughter)

L.H.: Yes... Okay. We'll begin with the last question. And then you ask me questions as we go.

We had a studio, Peggy and I, for some years. We got the studio in 1967. We had the studio for four years. It was about a mile from where we lived. Which was nice because you could walk to it and walk back from work. It was on 72nd Street near Broadway. And a large room, a lovely large room. I had got to like cutting rooms that were really large. Not those tiny little cubicles.

The room was about this width, about from the window up to about here. There's a lot of space, therefore -- and all the film that I'm talking about from THE WORLD OF COLOR was there. And a lot of other finished films, as well as raw material. I didn't give up this studio when I started to work at the NYU Film Institute, because I had not planned to give

up filmmaking. What I would do is split my time between work at school and this studio. And I don't remember where these notes were written but it probably was in the studio. I would just come there at the end of my school day, which would be the middle of the afternoon.

Okay. Now that's where I worked and where my material was. And it was quite inexpensive. I was working at N.Y.U. and I had a contract. Normally -- there have only been a few times in my life when I have worked in any long term basis for anyone. Normally, my life was freelance and I tried persistently to get to the point where I could do my own films. And if you were tied down to anything, there was no way of doing your own film.

Here was an ideal situation. I was working at a school. I could condition how long a day I worked, what I did. I taught only one class. I did have the administrative work, the choosing of teachers, solving students' problems, and all that. But I could do it and get away by one or two o'clock. Then I could go to work on the film and have the rest of the afternoon and evening. So I had a double day.

I was earning quite a good salary. Because of my normal freelance variations of income, I have never expanded my monetary needs or what I bought -- on the basis of my current salary. I live simply. I don't have a fancy car. I don't have a place in the country. My expenses are not heavy. They're kept down. Therefore I had from my salary---

END OF TAPE -- BAND 7, SIDE B.

TAPE 8, SIDE A -- TEXT MISSING REGARDING FINANCING OF FILM.

L.H.: And she [an intern assistant] had been a student. I paid her expenses, and I didn't pay myself a salary. I had to pay the rent... [BREAK IN TAPE; TEXT MISSING REGARDING MAKING ONE'S OWN FILM WITH A SPONSOR. THE EXAMPLE IS "THE SUN AND RICHARD LIPPOLD."]

L.H.: (cont'd.) ...in the world of the city and the world of nature. It's sort of like a free moving poem. And it only has a few words to it.

So I'm making this film and when it's finished -- and it's going to be shown in a few days -- I call in my executive producer and the head of the Cultural Affairs department and I say, "Do you want to see what I've done?" [BREAK IN TAPE. TEXT MISSING.]

L.H.: (cont'd.) ...I was retired from this job [at N.Y.U.] in 1974, after five years, when I became sixty-five. They had automatic retirement. But I had some salary in the next three years -- a half salary. Basically, during this whole period I financed the film myself -- out of my own earnings.

I had a small amount of savings (both Peggy's and mine), and when it was necessary to call on those, I did. At a certain point, I thought: Well, now, I have a film underway, I'm going to have very heavy expenses, I should begin to apply for grants.

Actually, the first thing was I thought that people might want to invest in the film. Not as a real investment, because I wasn't making a film that was commercial. There were a number of people who did. So, a small fund of a few thousand dollars was gathered in that way. And some people who were interested in the film helped me do that.

And then I began to apply for grants. And I did get some grants. But the expenses of the film were not covered by grants.

Well, now that we're on the question of financing I guess we can continue on it. I had a few small grants; my own salary -- my closest sister died and left me a certain amount of money (to me, a large amount, but it was not really a large amount of money) -- a good deal of that I put into the film.

Then I came to the point where I really needed a lot of money. The mix, for example. And the laboratory work, at the end. The mix, actually, I got a "fellowship" for... I had artist-in-residence grants for at least two or three years during this period. So, my own salary, my modest salary, was covered in those periods.

It [the financing] was put together like that. At the end a marvelous thing happened. I went to a mixing studio with which I had worked for the past forty-five years -- the people anyway. The studio had changed. I wanted them to give me credit for the mix. They said they would do better than that. They would do it for free -- if I could work when the

studio was not being used. So I had to be ready to come in on various days -- for a mix over a nine month period.

There were nine mixing reels. About once a month they had time for me -- and they would know a day or two in advance. Or sometimes, even the same day. So I'd have to have the next reel prepared in advance, in order to be prepared to go to the mixing studio on those unpredictable intervals.

But, it was a marvelous experience because these people knew that my work was not commercial -- they knew the quality of my work -- I had worked with them. In that studio was the best mixer, whose name was Dick Voricek. But he wasn't available. So a young man named Tom Fleischman who had very little experience was assigned to it. He turned out to be a great mixer! We had a wonderful relationship.

Anyway, that's how the film was financed. By bits and pieces. And the amazingly lucky thing is that, in the fine years, I never had the problem of saying, "I have to stop now; I have to go out and raise money."

I did, during that period, make one tour with a retrospective of my films -- on the West Coast and in Texas. That was partly to raise money. But it really was sort of like a vacation from the film. It wasn't as if I had to stop the film to raise money. Some way or another -- at some point -- money came and so I could continue to make the film.

There were some other parts to your question about practicalities but I don't remember them now...

This is entirely different from my other films. But they all, in one way or another, had random elements like that. Somehow managing -- putting something together. THIS ISLAND was a lovely thing too. That is, someone came to me and said we have money. They had enough money for us to work, in a limited way, with a small crew. And we -- we had enough money to make the film.

Q.: And when you worked as a freelance, what kind of work was it?

L.H.: As a freelance? Well -- hi. Good morning. I worked as a film writer and director mostly.

Q.: For what kind of film?

L.H.: Alright, I'll tell you -- and editor, too.

Generally it was for somebody who was severely stuck -- who didn't know what to do with a film they had in mind, or had worked on for a long time. Ultimately they came to me and they said, "Will you take over this problem?" And I would say yes -- if the film and I were compatible. Then I would make the film. Well, one film, for example -- one film was a travelogue of the United States made for Pan-American Airways. They had worked on this film for about a year and got nowhere. They had a mass of material, among which was a lot of poor material (I had to shoot more). I made a film. It's a very nice little film. Some parts of it make me uncomfortable, but basically it's a nice film. It's a kind of symphonic

travelling over the landscape of the United States -- in terms of what's there now and what's underneath. I used historical drawings and etchings of New England, for example, to indicate what New England was. Drawings of cattle, of Indians, etc. to indicate the past of the West. The film moved between the landscape-now, the people on it, and the history. It wove around in a rather pleasurable fashion. (I looked at it recently and discovered there are parts of it that make me uncomfortable.) When they asked me to make the film, I said to them, "Yes, I'll make the film, but I won't make it according to the pattern that you're expecting -- which means that you have a couple, and they're walking -- and they go to a monument, and she gets tired and takes off her shoes. That kind of 'human interest.' You see, I'm not going to have any travelers in it at all. I'm not even going to name the places. I'm not even going to tell you: 'You are now looking at Fort Laramy,' or something like that. We are just going to see the landscape -- if you want it that way, I'll make it." So I did.

I made another film for people who had trouble with a script on the Health Insurance Plan, called ON THIS DAY. It was also a film that I could get a certain amount of pleasure from. I don't consider it my film in the sense that it was a film I had to make or wanted to make -- but it was a film that was okay.

Q.: You could influence it?

L.H.: Yes. I could really shape it. Given the objective, their objective, I could shape it and have fun with it.

I wrote, directed and edited both films. So they have a fair amount of me and my time in them. And later, when you are unemployed, you can worry about the next job. And also feel free for a while to think about what kind of film you want to make.

Then there were times, especially during the blacklist period, when things were very rough. Freelance life is not easy. But it was the only one that I could have.

Q.: When I saw this film, it was like history. And it's also, I guess, for most of us here, our history. And for me it was like I jumped on somewhere during the war, you know, the Nazis...

L.H.: Yes.

Q.: And at the same time this film is such an incredible manifestation of this time we are living in. And for me, I also -- this is kind of personal but -- it was a thought I had when I grew up that I had forgotten, because I also am kind of working on old material. And it was kind of, in this teenager time, that I was looking for a reason to die. Something to die for...

L.H.: Yes.

Q.: And I remembered that thought when I saw this film. And also I had a thought that came pretty recently. I had the

feeling that it is possible to live without pain. And, I also have a picture for you: that is, like your life is a situation, like a garland around your neck. And some of these flowers are very, very special. It is like you don't even want them. And these are the flowers you need to take into your heart. And they are very, very special...

And they have for me also a very, very special color. For me it is red. Almost black. A very, very dark red. And to be able to take them into your heart you have to go very deep... you can also feel it happen.

L.H.: Yes.

Q.: You pass the pain. And, it was like -- that's what I saw in your film.

So, in a way I have no words for it -- experience for it. Because it is such a terrible time we live in. And in your work, all the way, you could see everything with forgiveness. And that's the only way for us to continue to live.

I just admire -- I mean, I have a real -- both admiration and inspiration. But I also have a question. And it is...

L.H.: Before your question, let me respond to what you said. Because I'm very deeply moved by what you say and your own relation to experience.

It ties into something that developed, a purpose, that developed and interwove with the film as I was making it. At exactly what point, I don't remember now. Later on, maybe -- well, the purpose was this: at a certain point I phrased for

myself what I was doing. I'm making a film in which the subject matter related to Peggy, to me and to the world we live in. The scenario emerges out of these elements -- these are the basic forces in this film.

But I am dealing with material that immediately sparks experiences in other people -- different from mine. If I am dealing with the meaning of love and the meaning of death and the meaning of the pressure of the world and so forth -- then everybody has experienced these same things in different ways.

So, the film must be so constructed and so open that it allows for two scenarios: one, the scenario of the film itself as it grows and relates to Peggy's life and my life and the world that is around -- which is unseen much of the time. And two, the scenario of the person watching -- because immediately I saw that they will have to respond with their own experience, their own being and their own wants. That became a basic structure of the film -- to allow for that to happen. You told me a portion of your scenario.

It's a very moving thing for me. And I'd be very interested, at some point, to know what your responses -- everybody's responses -- were in terms of whether you were watching a film, or whether it was also your film. Anyway -- now, you were going to ask a question.

Q.: I'll add something to this first. When I said this first: it is possible to live without pain, it was like I had to feel a kind of humbleness -- because to see all this -- our

history at one time, it's much. I mean, there is pain in this room created by human beings.

But the second question -- you touched it, because sometime during your work -- I guess you didn't realize what a big work you were going to do when you started.

L.H.: No, I didn't.

Q.: That must have grown. That kind of process, when you realize what a giant you had in your arms. That part of the work, if you could say something about it.

L.H.: Alright. First I had to say, again, that you have two opposite things going along. As I said at the beginning, you have a center in those first notes that remains -- a center that remains. And then all kinds of ideas come up as a result of that. Ideas that disappear, reappear or become fixed in other parts of the film.

Now one has to trust one's own feelings -- and one's own ability to incorporate things or to let them disappear -- to change them and to make them into something else. To have the freedom to do that.

Now, as I said at the beginning, when I listened to Bach's Musical Offering I was getting a certain experience out of that. Right? And I said -- well, I could make a film that was like a musical suite. I'll use not only the feelings I get out of Bach, but I'll use the form that he is working with -- in the film.

Well, why did I want that form? (I didn't realize at that time what I told you just now -- the idea of a film with two scenarios.) I wanted the form to be able to deal fully with a given feeling. Which Bach does. He takes a feeling, and if it's small and quickly done, it's done. If it's long, it extends itself and you can live in it. Well, living in that as the filmmaker -- it's not me living in it alone. I'm living in it and making it -- and, also, it's for somebody else to see.

So there you have the material for the idea that crystalizes later. (Again, I don't know when the crystalization took place.) I'm making a film that has a double scenario. One depends on the specific experience of the audience, the particular person in the audience. The other scenario depends on the content with which I'm dealing - - the stuff of the film.

It has roots. It has beginnings. It doesn't come out of the air.

That accumulation -- the allowing for the growth of ideas -- is one of the most important aspects of the acceptance of oneself in the growing of a film -- whether you're writing it or whether you're editing it.

Q.: What did you mean with the last thing you said?

Acceptance of yourself?

L.H.: Yes. Of yourself. And your ideas. And your feelings. And your random thoughts. And also those things when you're

searching for the center. What is the center? What is the essence?

Well, you've had the experience, other people have had the experience, I've had the experience at various times of saying: "Oh, I had this thought. It's a great idea... oh, I don't know." And you throw away things. You have a negative reaction to them because you can't do anything with them right away. You're disturbed because it doesn't shape right off into the final idea, or the final work.

Work is full of that kind of thing. And it is especially full of that kind of thing if you're pressuring yourself to a final result -- right off. You see?

Trusting oneself is to allow the growth -- not the making -- the growth out of which the making takes place. I mean, you could -- you sit down with some footage, and you're going to edit it. Well, if you accept the idea that you have to edit it the way it wants to be in the end, you're dead. You're dead -- or you are going to use a stereotype that you've used before -- or that somebody has given you -- or that you've gathered from the air.

If you use a stereotype to do it, it won't grow. It won't grow out of the material. But, if you sit down with this footage and say: "What do I have? I'm going to make a loose, free, full panel of experience out of this material. I don't know what it will be like in the film. But I'm going to take this material and make it a whole -- some kind of an interesting thing that comes out of its stuff." And I make

it. See? I don't know how it's going to go into the film. But now I've used the material and found the life in the material. Then, I can take that material and say: "Where does that go in the film? How do I sharpen this? How do I quicken this? Is it one sequence or is it three sequences -- with something in between?" And so on.

That's what I mean by trusting oneself. It's not so much trusting yourself. It's trusting yourself to move through time. Because if the work that you require yourself to do is bang-o! It has to be right and it has to be good -- then you're dead.

Q.: You work creatively all the time, and you have to have the time you need. And this makes the possibility to make this kind of film.

L.H.: Yes.

Q.: But it's not possible to -- another way you make a film, you don't create a film. Often we have a different... type of production. You know, you get money and you must finish it in one year, or some months and all this...

L.H.: Right. No, it doesn't matter. It doesn't matter. I mean, THIS ISLAND was made very quickly. It was made between the summer and a little past the end of the year. Summer, meaning August. With a very small crew. Peggy and I working together -- with Manny in the shooting. We had a short

shooting period. I had a fair period for developing the script. But intense.

You have to open up the time in between. That means, if you don't have an extension of time, you have to open up the time in between. You have to spend the evening at it. You have to think about it in bed. You have to think about it -- and sometimes little moments of time -- if one is free with that, are forever. Just as in sleep, in dreams, you can dream a very complicated dream based on the knocking of a door, you know. You can do that also in work.

Q.: Yes. Yes. But, it took nine years for you to make this film.

L.H.: This film? Right.

Q.: I wonder if you could do it in one year? The same thing?
(Laughter)

L.H.: No, no.

Q.: It was this I wanted to say: not how much time you want, but how much time you needed.

L.H.: Yes, that's right. It's organic to the nature of the problem and the material. That's absolutely right.

Q.: How do you get the material, the historical material? It was a lot of pictures I've never seen, for example. How did you get them? And pay them for the rights?

L.H.: I'm not going to answer that question. (Laughter) In public. (Laughter) Where is our journalist?

Q.: He is not here.

L.H.: He's not here? Oh, right. I read a poem earlier that I will read for you...

I.R.: So, I think we should have a small break and a cup of coffee.

[BREAK IN TAPE...TEXT MISSING]

L.H.: This is a poem called "Bach Concerto in C Minor." You probably know it. It's a poem by Nazim Hikmet, who is a Turkish poet. It was written, which I didn't tell you before, while he was in a Turkish jail as a political prisoner.

BACH'S CONCERTO NO. 1 IN C MINOR

Fall morning in the vineyard:
in row after row the repetition of knotty vines,
of clusters on the vines,
of grapes in the clusters,
of light on the grapes.

At night, in the big white house,
the repetition of windows,
each lit up separately.

The repetition of all the rain that rains
 on earth, tree, sea,
 my hands, my face, my eyes,
 and of the drops crushed on the glass.

The repetition of my days
 that are alike,
 my days that are not alike.

The repetition of the weave in the weaving,
 the repetition in the starry sky,
 and the repetition of "I love" in all languages.
 The repetition of the tree in the leaves
 and of the pain of living, which ends in an instant
 on every deathbed.

The repetition in the snow --
 in the light snow,
 in the heavy wet snow,
 in the dry snow,
 the repetition in the snow that whirls
 in the blizzard and drives me off the road.

The children are running in the courtyard,
 in the courtyard the children are running.

An old woman is passing by on the street,
 on the street, an old woman is passing by,
 passing by on the street is an old woman.

At night, in the big white house,
 the repetition of windows,
 each lit up separately.

In the clusters, of grapes,
 on the grapes, of light.

To walk toward the good, the just, the true,
 to fight for the good, the just, the true,
 to seize the good, the just, the true.
 Your silent tears and smile, my rose,
 your sobs and bursts of laughter, my rose,
 the repetition of your shining white teeth when you laugh.

Fall morning in the vineyard:
 in row after row the repetition of knotty vines,
 of clusters on the vines,
 of grapes in the clusters,
 of light on the grapes,
 of my heart in the light.

My rose, this is the miracle of repetition --
 to repeat without repeating.

L.H.: I'm going to ask you a question -- that comes out of it. Those of you who heard it for the first time and those who heard it a second time -- what was your experience the second time? Compared to your experience the first time?

Was it a different experience? Were there images that you didn't hear the first time? Or didn't quite hear?

Q.: For me the difference was that you said he wrote it when he was in prison. Because the white house with the windows lit separately, it was --

L.H.: It could be seen --

Q.: It could be a prison with each window... and I didn't get that from...

L.H.: Yes.

I.R.: This was the third time for me, because you read it the other night. But I think the difference between the first time and the second time is also that the first time you are so concentrated in getting the whole of it -- so to say. Just from the beginning. Some kind of concentration to get the... the total of it.

L.H.: Right. The new is coming in. You grab --

Q.: Yes. And I have to grab it all. And the second time I am much more free to listen to each word and image.

L.H.: And the interaction of image.

Q.: Yes. And I can be more relaxed because there is something I already know, so I can see more.

L.H.: Right, right.

Q.: It's more like music, and there's more magic in the repeating. The words come -- it's like special.

L.H.: Yes.

Q.: I imagine that the first time is more emotional. I have a more emotional feeling. The second time I can find other things in the sequences, in the images.

L.H.: Yes.

Q.: I give myself time to have symbols for it.

L.H.: Right. That's right. That's the key...

I think that that's the essence of it. That the first time everything is new, and you have to make a great effort to listen and to absorb it. The second time you know where it's going. You know where it's going -- you don't have to worry about that. And you are then able to handle, as you say, the material, the images freely. You allow them the freedom of motion, so to speak. And you can enjoy them.

When I came across the phrase "a starry night" this time -- I said it the last time, but this time it was a real image -- the nature of the repetition in the starry night I got, in a way, for the first time. See? And the interaction -- there's an extraordinary thing in this poem -- You can't

analyze it and say: where is the growth of emotion in this poem? Because after all it's a series of images. Some of them are repeated. Suddenly the question of the deathbed, suddenly the question of a woman sobbing. But where is the line of growth?

The line of growth is in the interaction and accumulation of images that is not substantive. It's only in the nature of the repetition and the accumulation of thematic material. And suddenly you feel involved in an emotional way -- and you don't know why.

That happened to me both times when I read it. The second time, as different from you, is stronger. Stronger because I was allowing myself to be free with the images.

Q.: ...I mean it's quite clear even hearing the poem for the first time, that the repetition which is coming out of it... is related to DIALOGUE, for instance -- with Bach's music, which is also based on repetition. It is a counter-point that is repeated -- but with variation.

When it is repeated -- new life comes out of this relationship. You can't have this relationship without repetition.

L.H.: Yes. Right.

Q.: That's clear. You create a lot of new layers. New levels and new layers. Every time Peggy is repeated in these pictures in the film, it's always with new --

L.H.: New contexts. Yes.

Q.: You are in a relationship to it and you internalize it yourself. Whether you want to or not, but you're doing it each time. In some way you have to -- and of course this is how the music is, like Bach, non-verbal.

L.H.: Right.

Q.: And of course this Musical Offering is something absolutely specific. It is probably the most complex Bach music. But if you look specifically at the Musical Offering, there is general predictability that anticipates the musical tradition all the way up to Schoenberg and Webern in our century. And they have in fact made analyses of this... what he is doing while repeating, at the same time he is using a chromatic line -- which in fact is not a melody. At the same time as you have the relationship, you are breaking up, , your references -- using this very complex kind of chromatic line. Which means that you are not simplifying. You have a repetition but you are not simplifying.

L.H.: Right. And Hikmet does the same kind of thing in the poem.

Q.: It's not just Bach. It's not just film. In music, it's very specific.

L.H.: Yes...

Q.: I'd like to make a few points here. First I want to say that it takes a good poem to be able to repeat -- and read several layers in it...

L.H.: That's correct. It takes a good tree to accept the repetition of leaves in the tree.

Q.: One reason I brought up this thing is a question I've been concerned with in filmmaking for a long time -- how to show the life which is boring and uninteresting without the film being uninteresting itself. And then you have to deal with the question of repetition because human actions are very repetitive. Like the poem.

L.H.: Yes.

Q.: And then I think we have to be careful because music is not the same as media, as film. I mean --

L.H.: Or words.

Q.: Or words can be repetitive. Such as Phillip Glass or Bach. And it can be a fantastic experience. But when it comes to literature and when it comes to filmmaking I'm not sure repetition can be made so easily. I mean, I think there has been expansion between every time you repeat the same thing. I mean there has to be new light. There has to be process which is involved.

L.H.: Well, I think that's true...

Q.: It's an open question. I mean, I don't know.

L.H.: But, you see, I don't know why you should be more worried by repetition than by non-repetition. If you are not going to repeat, if you are going to move to new material, then you have to have a basis for integration. You have to have a basis for making a whole. A basis for continuity.

If you are going to repeat you have to have a basis for continuity. A basis for making a whole. A basis for the development of the new.

What I would like to break down, with a passion, is the idea that images are different from words or notes of music in this respect. Of course, they are very different, you see. And this in one of the jobs of the film -- many of my films -- that indeed the same thing is not the same thing, in a different context.

You can go back to Pudovkin and Kuleshov -- and the great stimulating idea that the montage is based on the interaction of images. You get a new meaning out of the juxtaposition of images. A new meaning. It was one of the most stimulating things in film language to discover. It was already used but it had to be discovered again.

Well, you know, that's a discovery for film -- but it's no discovery for language. Poetry, prose has been using that principle for years. You have only a limited number of words. How is the word "red" going to be a meaning that is not the same every time you use it? You have a "red" face. A "red"

dress. It means something different, doesn't it? A "red" bird means something different.

And it has to do with that very principle of montage. Of interaction within a context. There's a folk song -- and I'll ask you what is the meaning of the word black? Your first thought? Black... okay. This line goes, "Black, black, black." I'll repeat it, "Black, black, black, is the color of my true love's hair."

So, the black is completely transformed by the next image. By "true love's hair." Which is several images in one. You see, so we have a constant transformation of imagery of words and meaning by virtue of the context -- which gives the meaning and the basis for repetition. Repetition is not repeating, as he says. It's repetition without repeating. And you get the "without repeating" by virtue of the context -- of the change that has taken place.

So I took the idea that many of these still photographs, for example, Peggy's face, has a vast -- each image has a vast spectrum of meaning. A vast spectrum of meaning. And I could pick out meanings (some of which I couldn't name for you) in terms of responses to other images. If you have Peggy's face and move down to the poster "Shoot Film Not People," it means one thing. If you have the same face of Peggy and there is a child in a little red dress walking across the street -- and Peggy's face is cut into that, while the child looks back as if at Peggy -- you have an entirely different thing. It tells you -- it has an overtone of a human being. It isn't really a

human being, but rather a still photo, in the given situation -- but it has an overtone of a human being responding and being responded to in that situation...

END OF TAPE 8, SIDE A.

SIDE B [TEXT MISSING]

L.H.: ...You can have bad music with repetition. You can have good music with repetition. You can have bad poetry with repetition. You can have good poetry with repetition. But repetition is possible in film as well. In images...

Q.: I think you require repetition -- to be able to see things. Because, if at this table we are seeing different things, they are here anyway. Questions are put and answers are given. Some people are talking about technicalities or they are making a distant kind of analysis of their toes, so to say... the others are talking about their experience. And we think we are talking about the same things. We are not.

For instance, he wrote about a film I made in the paper. And he said my film was the most war-like film he has ever seen. I was really -- what is it? What is this? What do we see? What has he seen and what am I seeing?

Since England I have been in the jungles, for years back and I've done a lot of films. And this film was based on poetry and the liberation struggle. Problem-oriented poetry. That the war is hard and they have to wage the war to get love. To throw away oppression of five hundred years, to be

able to live a decent life. I can't express this very nicely -- but what have I done if he has this feeling, that I've made the most war-like film" (laugh) he has ever seen?

Explain to me how different you see things -- despite your operating with a lot of repetition. Because the film has long, long, long endless marches, repetition, repetition. Hour by hour, day by day, night by night, year by year. What is going on? How can people go on with that? With this repetition -- for the same?

If you don't have any kind of inner peace -- so to say. The film is in fact opposite -- but it is interesting. This same thing. A psychiatrist, he wrote "Hans Neumann," that it's strange that what is held in front of the eyes could be seen by some, but they are not seen at all by others. The same thing that you have in front of your eyes. That's very typical because, if you can relate yourself to life or society and you can't see what's going on with nuclear energy and so on -- threats that are threatening your own life -- you don't see it.

L.H.: I don't know -- the difference in different responses is related, but I don't know that it is essential to repetition.

In other words, I work from the opposite premise. I think that you're right that people have very different responses. But there is the potential of a shared response. Along with differences. Otherwise you can't make a film -- you can't make a film that is meant for people. You can make

a film meant for yourself. You can make a film meant for another person. But somehow there has to be a basis that there is a shared experience -- with all kinds of variation. Yes, indeed. But a shared experience.

And that's the premise of my filmmaking. Within that situation repetition also has equivalent meaning. Yes? Go ahead.

Q.: First of all I reviewed the film [talked about before - Ed.] which I regarded as being almost erotically fascinated by the army life. Minute after minute and hour after hour...

L.H.: Maybe we have to show this film? (Laughter)

Q.: If you make a film about the price of liberation you are constantly just showing the soldiers marching -- the fingers lingering on the guns -- and you show the boots moving, moving, moving. Then, I think the film has missed the entire point. It's not about liberation. I'm sorry. It's about army life... and that's why I think it is a war film, and not about liberation.

L.H.: Well, we have to see the film. (Commotion) No! No! Hold on a minute! One minute!

I think we are into a subject in which many of us, at least I, cannot share the substance. It's unfair to me to go on with it. I'm fascinated by what you said so far. Now I have to see the film. Then I would be able to discuss it with you.

Q.: Just a phrase, you can read it all. It's called, "In our country bullets begin to flower. In our country bullets begin to flower. In our country bullets begin to flower." Is that war-like?

L.H.: Yes. Alright. You sounded something that we are going to let hang over us. But we can't go on with it -- because we don't have the basis.

We have the basis of two films that we all shared in common. And everything that's relevant to that is relevant.

Q.: Yes, I have a question about this double aspect. About the story of the filmmaker, I mean the scenario. For me the way you do it in both these films, it allows me to have my own scenario and at the same time enjoy your scenario.

L.H.: Yes.

Q.: And that is for me very rich. I'd like you to talk a little more about this. Practically. How to work on this.

L.H.: Alright. I don't know that I can talk technically, but I can talk -- some more about it.

Under every technique has to be some kind of life substance. Otherwise, the technique isn't worth anything. Maybe I have to begin with that.

Movies are an extraordinary medium. Something I've felt since I was a child -- when I was a little child in a big theater. What seemed like a big theater to me. It may have been just a nickelodeon. Somewhere in 1914 or something like

that. There were big images, very big images, bigger than I. And it was an absolutely amazing experience. It was new. It was the first time I'd ever seen it. I was four years old. And this incredible, mythical thing of a man, a woman, being real and not real. Extraordinary experience.

Well, we are less innocent about it now, and we take it more for granted. But there is still that extraordinary power in the image -- of films. Movies.

When people began to work with this medium they discovered that this powerful, eloquent medium could be used to totally take the person, whoever he was. That is, you had the beautiful lady lying on the railroad tracks with her feet tied with a heavy rope -- right? And her hands tied to the track and the train is coming -- right? Everybody is going to want, to have a compelling need, to somehow rescue that woman from the coming train. Or to wish somebody would do it for them.

That compulsion, that capacity to organize your own internal needs into a plot, involves the emptying out of the soul -- of the person who is watching. And substituting -- what this extraordinary medium can do -- this moving picture medium can substitute for feelings you might have. Creating them inside you. And this was the power of the movies. That's why so many nickels were brought to the box office. Because it was an opportunity to have somebody else do your living -- for a fictional life of image, in which you could forget yourself completely.

So this terrific power shaped the medium, in which the easiest thing to do is to take and capture the person, the audience. The easiest thing to do is to manipulate these needs [of the audience] -- by a handsome man, a beautiful woman, a story, a necessity. You've got people there. They've forgotten themselves. They're in it. They have become part of what you have created.

Now this is something that I felt very much as a child and growing up -- and pretty soon revolted against. I don't want to be pushed around like that. When I get to make films I don't want to do that to people, either. Even though I want to use this extraordinary power of the medium -- I want the persons to be free to be themselves. Within this powerful experience, to have their own life.

Well, you know you can read a poem. A poem is very moving. And you can still retain your own inner identity. You can read a novel, like Herman Melville's Moby Dick. It's extraordinarily compelling once you get into it. But it has all kinds of room for you to feel, and think, and relate to. And all good art has that.

So that's the pressure on me and in all my films. To use this double thing, this power of the medium -- and at the same time allow for this person in the audience to be themselves. To retain their own inner stuff. During the film and after the film.

Now, maybe you can ask a specific question in relation to what you mean by the technical use of that idea.

Q.: I... I am so impulsive, you know. We get drowned in our emotions and then when you tell a story that way -- I guess it has to do -- I mean it has to do with the unconscious, listening inside when you are creating. To leave your own -- I mean it is like you said, you talk about this power of love in creation. And to be a kind of creator is to give yourself up. In a way. And maybe be immaterial or something. Which also makes it possible to -- I mean, you see a piece of art that was done three thousand years ago and suddenly you are there. And this is very incredible. It is to travel in time.

L.H.: But that isn't getting us to the technical use of...

Q.: No. (Laughter) That is maybe sometimes the problem.

L.H.: Alright.

Q.: You get all these... and then you come to the point. But you know what you want to say. But you have to find the language.

L.H.: Okay. One idea occurs to me. Feel free to enter this thing. Let's take the opening sequence of the tree in winter. What does it say in nominative terms? It says a very simple thing. It says, "There was a person named Peggy, and her remains are buried here at this tree." That's all it says. Right? That's all it says.

Now, I can handle that very quickly. Show a marvelous shot of the tree. I could show the earth. And I could find a good word to say it -- and we could go on. Right on. That

Now if we work on the premise that the thing is named and then -- away to the next thing. Then there is excitement and -- away to the next thing. If you are in constant anxiety as a filmmaker that you are going to lose your audience -- and therefore have to hold onto them -- then you can't leave any room for the other person to be a human being. To have dialogue with the audience, in effect.

In other words, the basic technique is to build the life of the material (which is your source). Not simply to name it and run, or show it and run.

Q.: I want to come back to repetition because I think it's very important to know more about it. Because it is your way to make films...

L.H.: I want to stop you for a moment -- but you can hold it.

You see, here we have a repetition of the theme. Why? Why do we have a repetition? Because the image lived. While it wasn't being spoken, the image lived. It's on. It's hovering there in the air. And something inside him is pressuring him to say something, to reveal something, to find out something. And no subject is dead.

Q.: I don't know. Before I saw very clearly this repetition question and this idea. Now I begin to think again after you talked about it, because now we are studying here Tarkowsky, you, and Angelopoulos. I saw only one film from Angelopoulos and I saw all Tarkowsky's films. After you told this I began to think about their films. They are all fiction, of course,

and you are making documentary. When I take Tarkowsky's MIRROR, for example, he's repeating all the time about his childhood. And coming to the same things in a different way somehow, but it is about his childhood. And it is about his mother, coming in a different way. The same things happen.

And when I think about Angelopoulos, he has very long scenes, different from Tarkowsky. Tarkowsky is going, coming back, going, coming back to the same point. And Angelopoulos is -- you are doing the same thing as Tarkowsky, I think. You show first and you continue and come back again to the same point but in a different way. And you show something new. Maybe develop it more.

And then at the same time, as you say, we have more time to see more about these things. Learn more.

L.H.: Yes.

Q.: But Angelopoulos, I think he doesn't use the same way. I think he is doing the same thing almost, but he shows long scenes. Very, very long slow scenes. And there, we have very much time to see the same thing again and again at the same time. But when we see this thing again and again at the same time -- for the first time we see it. It is with feelings we are looking into it. But afterwards feelings begin to go away slowly. And we begin to see more things than we saw in the first place.

L.H.: Yes.

Q.: And at the same time this long scene is developed inside itself. New things happen -- as you do the same -- meanings go and come back and show new things. Do you think that there is some connection? This is what I thought. Can it be?

L.H.: Yes. Well, I don't know the films. I know one or two films of Bresson. I don't know any films of Angelopoulos. So, but yes, from the outside -- this is something that can be shared in common with other filmmakers. Yes, indeed. In different ways. It's shared in common with painters too. You remember the face of Van Gogh in the film? That face is a rhythm of repetition of brush strokes that creates a tremendous vitality in the face.

Q.: For example, in Tarkovsky's last film, there is a beginning scene. Or after the first picture -- it comes second, I think. We see a landscape. And suddenly we begin to come in a car, outside of the picture. And then we go out of the picture. And we see one thing. And the car was far away. Then it goes out and we hear a voice. And we begin to come in, it comes in front of us, more near. And a person comes out and we hear that they are speaking something. And they give information. So it is not the same thing anymore as when the car passed. It is the same scene but not the same thing anymore. It is developed. And becomes repeated somehow, because it went and came in. Same things repeating, but differently and different information. I think it has the same character almost.

L.H.: Yes. Yes. You're dealing with the stuff of experience and the stuff of the medium. Or any medium. I could read you another poem, (maybe I should?) by Hikmet.

Q.: I've read all his poems.

L.H.: You did? Are you Turkish?

Q.: No.

L.H.: Alright. I'll read you another poem. (Laughter) And this is not a poem in which he is attending to the question of repetition. But he is dealing with the same stuff -- that you are describing these other filmmakers are dealing with. Okay. This is called "On Living." I may not read the whole poem but I'll read a part of it.

I

Living is no laughing matter:
 you must live with great seriousness
 like a squirrel, for example --
 I mean without looking for something beyond and
 above living,
 I mean living must be your whole occupation.
 Living is no laughing matter:
 you must take it so seriously,
 so much so and to such a degree that,
 for example, your hands tied behind your back, your
 back to the wall,
 or else in a laboratory
 in your white coat and thick glasses,
 you'll be able to die for people--
 even for people whose faces you've never seen,
 is the most real, the most beautiful thing.
 I mean you must take living so seriously
 that even at seventy, for example, you will plant olives--
 and not so they'll be left for your children either,
 but because even though you fear death you don't
 believe it,
 because living, I mean, weighs heavier.

That's the first part of the poem. A very interesting exercise would be to rewrite this without the returns to the idea of living. Or without the idea that living is no laughing matter. Or, to say it different. What would you come out with? It would be really very interesting to do it.

So, it's a stuff. It's the stuff that you work with -- and it's the stuff of experience.

Q.: I think that everything you say has something or has everything to do with this acceptance of your own ideas and accepting yourself. What you talked about before.

L.H.: Yes.

Q.: And I think everything you say is always around this acceptance of yourself and your ideas. And you talk about child experience, and you talk about the energy of love, and you talk about inviting the public or the audience. To me it has to do with your attitude towards life, the way you are making your films.

L.H.: Yes.

Q.: I think the most difficult thing is accepting your ideas and yourself, because then it's a kind of relying on your own time -- and not feeling that you have to be pushed around by all these things that happen around you. And that you have to deal with.

L.H.: Yes. It is not only your own time, it's your own stuff.

Q.: It's the link between the stuff and your tie.

L.H.: You're touching something that in a way is so essential -- and it's very difficult to deal with. What have you got besides yourself? How are you going to be able to interpret other people or reach other people or interpret the world? You only do it through yourself. You do it through your own sensibilities, your own memories, your own capacity to put things together.

So, you are going to have to accept yourself in order to use yourself. Because that's "all you got." But everything

in society conspires against it. And you conspire against it yourself. That is, it can't be done without struggle.

One of the first images that came to mind when you started talking -- accepting yourself -- was: Here I am, I wake up in the middle of the night (which I frequently do). I go back to bed and I don't go to sleep. I want to go to sleep. But I don't fall asleep. And I find myself without knowing it trying to get hold of some devices to put thoughts away. Put them away. Sleep is the thing.

And then I come to a realization. I am getting annoyed with myself. I'm annoyed with life because I want to go to sleep and I can't go to sleep. And then, I get an insight. And I say: "Well, something in me wants to have these thoughts. Maybe there is something there that's underneath them. Maybe I'd just better listen to myself."

So I listen to myself -- and that's an entirely different attitude. I've immediately reduced the pain of the situation, because it's interesting to listen to yourself. And it takes away the conflict with which you entered into the situation. Once you have then achieved, either unconsciously or consciously, the acceptance of what it is you are telling yourself -- you fall asleep. (Laughter)

Q.: Without knowing...

L.H.: Without doing a job on it. (Laughter)

So, the acceptance of self is not without struggle, or without insight, or without finding the moment at which you

can do it. You realize that, a lot of the time, you are fighting against it, you know. It's not something that is an indivisible talent -- that anybody has. It's not something you can buy in the store by the yard. It has to be struggled with, and for.

Q.: My English is not so good.

L.H.: That's alright. My Swedish is much worse. (Laughter)

Q.: We were discussing, everybody of us, in Sweden about the last ten years or more, there were so many discussions about this American action.

And all these films, commercial films -- people go to see and pay for it. And then, there is you and many others who have another point of view of what film is and how you use it. You use it, not as a filmmaker after some stereotypical thing, to sell a film, but you are an artist. And you live as an artist and make film as an artist. But there is some confrontation with reality. We are here and I hope most of us like your films -- I don't know if everybody does, but have you met people who don't? Don't want to understand your way to make films? Because the most of films we have is from the United States. This kind of film I don't like. They are coming from this land, and you are coming from this land, too. And here in Sweden we haven't seen so much of your films. and I hope there are a lot of people like you who make films or other things, another way. The commercial way we know here in this country through the movies, cinemas and T.V. And this is

this part of life existing and very important in your country, but we don't know so much about it.

L.H.: Well, that's a whole life there.

Q.: Yes.

L.H.: Very early I had the same reactions you have to American film, early films -- which were the same thing essentially. The same approach. I had the reaction -- and I also had an insight into why it happened. It happens because you are dealing with an art which is the first art that is an industrial art, in an industrial marketing society.

So the things are made. And when they are then in the can, they are neutral objects to be sold. Right? You sell the neutral objects without neutrality -- with all kinds of lurid posters and all kinds of condensations of plot and so on. And you now distribute pictures on a double basis. By virtue of distributing only certain pictures, and talking about certain pictures, and placing advertising in the theater or newspapers about certain pictures, you convey the idea to everybody that this is what the film is. And, this is what you pay for. And, they are made to seduce you.'

I have no trouble being seduced by television. I call it the process of "stupidification." They've made me stupid. And I need this stupidification every once in awhile -- well, they have conditioned people that way.

But I see now -- and also in my early experiences -- a medium that can do other things that relate to life. They

relate to what Walt Whitman did. They relate to what William Blake did. They relate to what Goya did. They relate to what -- whomever -- Shakespeare. They can be done in film, in a different way, to reveal life. That's what made me interested in film in the first place.

So, therefore, I'm not going to get sucked in. You say that I should make this kind of film, and I can be paid for it. Paid very, very well. But that's not what I came into this thing for at all. I came in to deal with life. You can deal with life in an extraordinary way, with this medium. So I tried to do it. So I'm in battle -- for the rest of my life. They tell me I should make certain kinds of film, and I don't want to make that kind of film. I have to try to make other films. I don't make as many films -- as if I decided to make films that were acceptable in the commercial market.

But the interesting thing is this: What you have is the customs agent. You have to go through customs to get to the other side. To get to Sweden. The customs agent in films is a distributor. The man who will buy the film, and pay money to promote the film to reach audiences. That's the only way you can reach audiences. So, you have this narrow toll gate for the distributor. And you go out.

That creates a big problem. That creates a big problem. The distributor will say, "Well, audiences don't like that." They won't take a film that is more than an hour and forty minutes. Well, suddenly you see that there are two hour films

that the audience will accept -- and then, there will be a nine hour film to come along, that the audience will accept.

Well, the distributor determines what the audience would like. Then he has to give in on certain things. A film like Antonioni's LA AVENTURA was around distributors' offices for five years before it was distributed in America.

So, you have a complex situation based on the fact that there's a narrow control over the toll gate. And realistically, I have to take that into account. But I don't have to take into account that the distributor knows what the audience wants. Right? So my films, which do not get wide distribution for the most part -- either in television or in cinemas -- I have shown to ordinary people. These are the people that the distributor says, "won't like your film. They're too long. They're too serious. They're too subtle. They're too poetic. They're too whatever."

I've shown these films to audiences. And I get responses that are real responses to the film. Even though they have never seen films like this before. And that has happened to me over and over again.

Q.: So, you go along with your films...

L.H.: Sometimes. Yes, sometimes.

I don't have a standard procedure because if I did, I couldn't make the next film. So I can't be my own distributor. For some films I have to say: "Okay, the

distributor doesn't want them. Then somebody will at some time." That's all.

Q.: The last film that we saw...

L.H.: DIALOGUE?

Q.: CONVERSATION WITH PEGGY, how much have you shown it in the United States?

L.H.: Not very much. I have shown it.

But very interesting, what I am telling you has no meaning for a distributor. Except to say that some distributors say, "Yes, we'll take your film." And they'll take your film, and they will put it in a catalogue. And they will not tell people about it and they'll get a few bookings every once in a while. Which is not the way I want the film shown.

Now, I went to a little city, Grand Rapids, Michigan -- where I had been invited by a school to have a series of seminars with students. A few students. So when I finished DIALOGUE, I told people who were interested in my work that I would like to get the response of an audience. They got a very big theater. I don't know, eight hundred, a thousand people. And they showed the film. For four hours. There were students and people from the town. Some of my students and students that I had never met.

And at the beginning when this film was shown -- because it was four hours and people were afraid of four hours -- and

when I sat through the film, I was ready to look at the door and see how many people were going to go through the door. That was my main activity -- because everybody told me nobody is going to sit for four hours! That happened very little -- and didn't happen at all with these people. A thousand people.

At the end of four hours, they had a fifteen minute break. I came up and said, "Well, here I am. I'm a filmmaker and you're an audience and we seldom meet. So why don't you tell me about your response to the film, and I'll answer any questions you have, too."

So, nobody says anything. I wait there. And finally somebody says something. Okay. Then they begin to talk and ask questions -- and it's two hours before somebody comes and says we have to leave the theater because the cleaning people have to get to it.

Well, I know that those people were involved in the film. I sat in the audience and I could feel their breathing. And that has happened to me over and over again. In Maine, in New York City, etc., where it's been shown specially. I was interested in doing that because I want to know what's going to happen. What are people ready for?

It's happened many times. It's happened abroad and in other countries as well. So if there were a distributor who would put enough energy into distributing the film, I don't have any doubts -- if they wanted to. But a distributor is not interested in the substance of the film, except in rare

instances. The pleasure I have in meeting a group like Folkets Bio. They are interested in film! Not in the can that can return money. That's very rare in this world. And getting rarer, and rarer.

Q.: It's the problem you meet when you go to television in Sweden. Because they say "It's not like the kind of drama people can understand. Nobody can understand this kind of film." You can never talk the same language.

L.H.: Yes.

Q.: It's the one way you have to go -- because you see this film at different levels. You know -- not from the same point of view. You can not have the qualities of this film without it.

But you have to show it because -- I don't think you want to have your film in your desk. Because you've done it and you must show it. I think it's important.

L.H.: I'll give you an example of a film I did for television, for public television in New York. I made a film called THE SUN AND RICHARD LIPPOLD. It's a film that is about a piece of wire sculpture, about the sun. What I did was to ask the question: What are the real experiences that Lippold had, and that I have and that other people have with the sun -- that makes for the making of this object [the sculpture] -- and that object stimulates.

So I made a film. A half hour film...

END OF TAPE 8.

BEGIN TAPE 9 [TEXT MISSING] [WHOLE STORY]

L.H.: ...or to fan air into the room. (Laughter)

So that's the comment on the film. They leave and I get a note from the big man, the director of cultural affairs; his name was Curt Davis, and he writes me that that isn't the film he expected. Because it has nobody talking about Lippold. And Lippold is not talking. And we don't learn anything about his childhood in Chicago -- he doesn't say all these things, but that is what he means.

In other words, it isn't a conventional film about an artist in which you have the artist talking and you have "gossip." I told them at the beginning I wasn't going to make a film of gossip. He was very distressed and he couldn't do anything. It was scheduled to be aired in the next few days. So then it's shown to the critics.

Well, the basic thing there I realized is -- and I had been in television for a long, long time (I was one of the earliest people in television) -- that you can't build a television show on the image. You can only build it on words. You "gotta" have words to hold it together. That's true of movies for the most part. But this had no words. It's image and it's music -- and a few words.

And that's what he was worried about. In other words, if you have words then the person can turn away from the screen, take a bottle of beer, and still have the continuity of the

program. This is what he was worried about. What is going to make this thing exist? The only thing can be words!

So, it was shown to the critics, as I said. And the day of the program it got a marvelous review -- just because it was different from other T.V. films. And because it had its own fascination. It got a great review from a man named John Horn, who happened to be a sensitive man. It was put on Curt Davis's desk, and the film was broadcast. It got very good responses as far as one could tell. And here he was trapped by having determined what the audience was going to go for, and what the critics were going to go for. Then he had this review on his desk. What was he going to do with it?

Later on I got a very quiet little note from him. He didn't go into the matter. But he's glad the film was received so well.

Anyway, one cannot -- if one has pressure inside oneself to do certain things, and do them in the way you are going to do them -- one cannot yield to the people who are going to throttle you. Or throttle your ideas. Which is the same thing.

I.R.: We have an hour for lunch...

L.H.: Did we get to lunchtime already?

LONG BREAK IN TAPE.

L.H.: Well, this is a new episode. This new act. This new sequence. Where shall we begin?

I have a suggestion, but I'll accept any thought that you have as to where you would like to begin again. The suggestion I make is that I came across something that I wrote in 1972 in the form of an application for a grant that I didn't get. (Laughter)

So I was forced -- maybe five or six months after I started -- so I was forced to put my ideas together. I only read it very recently. I looked into my files and I picked this out. I was picking out stuff to have with me, to show the process of the work.

I can read that -- which will return us to the process of making the film, if you want. Anybody who wants to go on with what we were talking about before, please say so?

Q.: Yes, it's very good to start with a reading.

L.H.: Okay. Alright.

I had first to write a narrative letter, and then a description of the project. You know these applications: Narrative Letter. Description of the Project. In between is something else. I'll read you the Narrative Letter first:

AMERICAN FILM INSTITUTE APPLICATION -- 1972

NARRATIVE LETTER

I am a young independent filmmaker aged 63. I have swum against the main currents of film fashion from the early thirties when I began to make films, and some of my work has resulted in new fashions, which I have not myself followed. I have moved from film to film, dealing with the intrinsic problems of form as they derive from the content needs of

each work. This, on the premise that the language of film has a potential much wider and deeper than has been used; and that this language, like all language, derives its color, simplicity, complexity, and structures from the compelling passion which demands expression; and on the premise that this language with its formal delights derives importance not from itself but from the human experiential values it expresses.

I am, at present, a teacher and Head of the Graduate Institute of Film and Television of the New York University School of the Arts. I am also trying to continue as a filmmaker (which is necessary to my being a teacher). This results in a struggle for time and concentration, as well as struggle for financing. These circumstances, among others, have led me to set to work on this current project. As I explain elsewhere, the bulk of the footage is shot and the making of the film is largely in the cutting room, where the film is being written, shaped, and sculpted. So its terms of making are ideal (though not easy) in utilizing the fractured time I have available to me doing both jobs at once: running a school and making a film.

I began as a filmmaker right after college with my eyes open to the general situation that the filmmaker is dominantly the servant of someone else's mind. He makes the films required by the market and the marketers -- which is seldom the same thing as making his own statement. I came into film with the firm idea that I would attempt to express the truth of my own experience, inner and social, in my films. This, of course, set me on a vector of being an "independent filmmaker," since there were no institutionalized means for financing such films. I have consequently had a wide variety of filmmaking experiences. In some instances I have been able myself to bring into being opportunities to make such films (e.g. the organization of Frontier Films); other situations in which I was able to convert assignments and commissions into the kinds of films I wanted to make, and still other situations in which I have had to scratch the means for production out of the ground. This vector has resulted also in the making of many different types of films, long and short,

enacted and documentary, lyrical and political.

A narrative biographical letter, covering the years of my work experience, would be far too long for both the writing and the reading. Therefore, after this statement of my current situation and my basic approach to filmmaking, I append a brief work biography.

DESCRIPTION OF PROJECT

This is a request for a grant for the completion of a film tentatively entitled: SHOOT FILM NOT PEOPLE.

The film is largely shot; I have about 20,000 feet of 16mm Ektachrome to work with. I need to shoot about 10,000 feet more. A portion of the film is edited in "sketch" or rough-cut form. The rough cut (silent) runs about 40 minutes and represents about 20 minutes of the finished film. I have sketched a "scratch" sound track for 30 minutes of the rough cut to indicate aspects of the relationship between words, music and image. The final film will run between 60 and 80 minutes. It will have sounds, words, dialogue and music. I will need six months to complete the shooting and editing.

The film seeks a new form to embody its theme.

The structure is comparable to a musical suite, with sequences that have an independence and a completeness in themselves, but are nevertheless interlocked by a development of the thematic material.

There are three main kinds of thematic material:

- 1- "Celebrations of the particular"
- 2- "Unseen forces/events" - elements of our environment that shape our particulars.
- 3- "The iconography of a woman," who lived between 1927 and 1971.

The film is about a woman, a filmmaker -- Peggy Lawson; it is about us; it is about our times. It is about the bridge of empathy that connects us to our world. This is what ties the three elements of thematic material together.

The first, the theme of "celebrations" is like Blake's Songs of Innocence, those moments of experience in which we lose self and join our world -- like the universe of a tree's branches, the deep inwardness of a human face, the fever of city tension, a loving embrace, a sunrise in the mountains, the content of a city puddle, etcetera. Particulars of life seen and shared so vividly that we live ourselves into what we see, and hence are felt as celebrations.

(The images for this theme are almost all in the can. They are in color.)

The second theme, "unseen forces," is like Blake's Songs of Experience. Its material is the events and forces in the environment between 1927 and 1971 -- the lifespan of the woman, an arc of contemporary history, not as recorded by an historian, but as felt:

The depression, the rise of fascism, advertising, Japanese conquest in Asia, the Spanish Civil War, the hunger for things, public dreams, the concentration camps, World War II, the atom bomb, social despair, the cold war, blacklisting, Eichman's trial, China's revolution, civil rights, third world peoples, women's liberation, the fouling of the environment, Vietnam, etc.

Presences in our lives, frequently unfelt, quickly erased, or pushed aside under the particulars of moment-to-moment enjoyments and anxieties. Nevertheless the sensitive and empathic person feels he must include these "unseen forces" as part of self, if he is to be human in our complex of living, if he is not to be reduced to fragmented and alienated powerlessness. These presences shape and surround the individual life, whether one is aware or not.

The images of these forces and events are in black and white, largely stills. There will also be quotes from films I have made during

this period (some in collaboration with Peggy Lawson).

The third theme, "the iconography of a woman," interweaves with the material of the first and second themes. Two types of material are used: snapshots and loved objects.

The snapshots show the developing woman in the moments a camera was aimed at her -- the changes of childhood, adolescence and maturity.

The objects are things lived with, which take on and give qualities to the lover of them. Some are held onto for most of a lifetime; some newly found add up and join a life process:

a conch shell, a Van Gogh drawing of the sun, an Indian basket, a pregnant African figure, a jar of pennies, the weave of a braided rug, a fluted glass goblet, a fish frozen in stone, etc.

The growth of a person includes the particular moments of living (intensities, enjoyments, sensibilities, fears), as well as a relationship to the grinding, lifting, oppressive and cataclysmic forces around us - the magnetic field of modern existence. The job of the person is somehow to weave it together, somehow to be and to become human, to hold a heritage of wholeness against fragmentation, dehumanization... with a true and passionate connection to fellow beings and existence. For the self without this empathy is a caricature of nature.

The material of this third theme is both black and white and color.

The above indicated the underlying ideas of the film. These ideas are not developed as such. They serve as the subtext. The film itself will be emotionally direct. The following is a work paper, a note to myself, which embodies an entrance to the film and some of its feelings:

WORDS FOR THE WINTER TREE SEQUENCE

Peggy lived to September,
to the turn of the season...

Her ashes are here,
at the roots of the tree.

In another season, her eyes
travelled into its branches,
dwelt among its leaves and
the landscapes framed there.

Reaching, gripping the air --
the winter tree holds its design of life...

channeling the flow of energies
from earth and space... into one living
thing...

a pattern carved out of space,
a shelter for birds and insects...

moving motionless into the future,
sharing in the society of the living.

Thus life dead, terribly dead,
transforms itself to life again.

Thus, the oneness of a person...

her sensings, her compassion,
her ~~with~~, enjoyments, angers

...has lived itself into me,
has lived itself into those
whose memories hold her winter design.

This film celebrates the particulars
of the world she strode into, breathed,
saw with her own eyes, a world she
embraced and struggled against.

This film approaches with love and anger
a portion of the world she is part of,
is part of her -- a world whose bonds
are forged either from empathy or iron --
from oppression or love.

"For everything that lives is holy."

...So, that was this application for a grant in 1972 or I don't know quite when. For me it was a marvelous thing to discover. I hadn't seen that paper since I wrote it. It was in the files. And to realize that the film itself was there - - quite defineably.

But then, you look at it and ask why do you need eight years between that and the finished film? And I needed the eight years! (Laughter) How come it's so clear there? That was, to me, very interesting.

Q.: Why did you need the eight years?

L.H.: Why did I need eight years? Alright. Well -- that will take eight years to answer that question. So, I won't try to answer it. But I'll tell you some of the elements that take eight years.

First is the -- I have a Winter Tree sequence, right? This deals with feelings about death, feelings about Peggy, feelings about life... And then I introduce the film with it: "This film is..." And obviously I had made a sequence that was maybe two and a half times as long as the final sequence -- because I was growing that tree, and making the sap run through it, and exploring it in the complex way that the forms of life have.

Well, now, how are you going to arrive at the precise shape of that sequence? When are you going to know that if you rush into saying that "this is a film about," -- you will have destroyed that very idea -- that you have to have the growth of the film (as experience) before you say, "This film is about..." it has to go on. And it has to include a lot of other material -- so you get a sense of knowing Peggy before you say, "this is about the particulars of her life."

You can't know that until you have a lot of experience. You have to build a number of other sequences. Then you have to go back and say, "Well, that first sequence needs a lot more work. It's too abrupt. It enters too abruptly." And I have other material that I thought out, that goes into it. For example, this whole section is an idea that doesn't belong here, but it does belong -- and I have to find out where it

belongs. As you see, there is a lot of time and struggle in working with the material, in writing and rewriting. Right? That's one way in which time is required.

I'll tell you another way in which time is required. This is a film in which two people speak. I address her. She doesn't often address me. You have to speak, and the speaking has to be part of the image. It cannot be words sitting on top of another image -- or another things, an image. It has to braid and weave. And it has to become one.

Those are two of the problems of the words. How do you do that? Well, you write something that you think is going to work. Or, you have written something that you say, "Ah, it might work here." And then you look at it and you -- I work with a little recording machine. I speak what I've written into the machine. Then I look at the sequence on the movieola, and I hit the button and I see what happens in the interaction between image and word.

Immediately two problems come in. It's clear -- even though I spoke it -- that the words don't come from the mouth. They come from over here somewhere, or they come from what my hand wrote, or they come from the typewriter. But they don't come from my mouth. They don't come from the way in which words grow, even though these are not words that are spoken in conversation. They are words that are more like a poem. But, nevertheless, if I'm going to speak them they have to come --

So, I have to rewrite and play it back and listen. Rewrite, play it back and listen again. Okay, now I'll try it

with this -- now I have to rewrite that in relation to the image. Such a process takes a lot of time.

Just one other thing -- I thought in this piece I read I was going to make a film of sixty or eighty minutes. Of course you want to make a film sixty or eighty minutes, because that's what they want, right? It's easiest to -- as soon as I get into it I've got forty minutes already. I think I'm going to bring it down to thirty or twenty or something like that. But, I have a rich development. And it's a development of surprise.

Why are there babies all of the sudden? And they're watching the sunrise. I've already said, or I'm about to say, "Passerby, don't go away. If you stay, if you allow your eyes to caress, you'll live into the tree." So I have to find a way to incorporate this idea within the structure in an easy way -- so that I don't have to wait thirty minutes for the audience to catch up to me. And yet, it has to move in this surprising way.

Therefore it is clear that it can't be condensed the way a previously developed form can be condensed. It has to grow in its own way. So it grows. Right?

Then one year, 1975 or something, I have moved through the whole film. I have a structure of the whole film. I have a screening in Clinton, New York, where I am an artist-in-residence at Kirkland College -- with a seminar of students who are watching me work and talking to me, and I'm talking to them. I have a screening. We take a day. The film runs

around seven hours. It's on seven reels. And I run the film (as a whole) for the first time.

I find it's very moving -- and everybody is moved. It is going to be very interesting -- but how do you grasp this thing? How do you -- somewhere a structure developed. It isn't complete yet. It's embryonic in some places. It's wrong in some places. It's right in others. How the devil do you get hold of this? The expression I had at the time was, "how do I put my arms around this thing?" It's too big.

Well, finding a way to put your arms around this thing -- in the process of making it more compact (which it requires) -- takes a lot of time. And, a lot of experimentation. And, dealing with parts of it. And dealing with paper. And, going back to previous thoughts, too. That takes a lot of time. Eight years. Nine years really -- if you figure when I started it.

Q.: And it takes a lot of fighting and disobedience to go along in that way because you are expected to behave in a certain way. Especially if you have a contract in television. They start threatening to sue you if you don't meet their schedule. But do they thank you if you go along on their line? I mean, you have to take responsibility for what you are doing...

L.H.: Well, I've had the problem of working with television. Very early. I think that there are equivalent problems and equivalent solutions in things that need to be done quickly.

There aren't equivalent problems in having somebody say that you have to do it this way -- or that this is the channel in which you move -- and it's defined in precisely this way. Then, there is no way of doing it.

But the time factor and the pressure factor can be accommodated.

Okay, what else? I'm looking for something but I don't find it. [Hurwitz searches through notes.]

It is something in connection with trying to hold this thing that's growing... I pulled it off the wall in my cutting room, where I generally have what I call a "vertical notebook." That is, I put notes on the wall. Sometimes very brief notes, sometimes full notes -- to stare me in the face. It's a way of saying: "If I don't get to it now, I'll get to it another time."

Some of these things are short things. For example, possible titles for the film. I look at these notes, and look again -- and then they don't function only as titles; they function to give me a key definition of the whole -- what am I working toward.

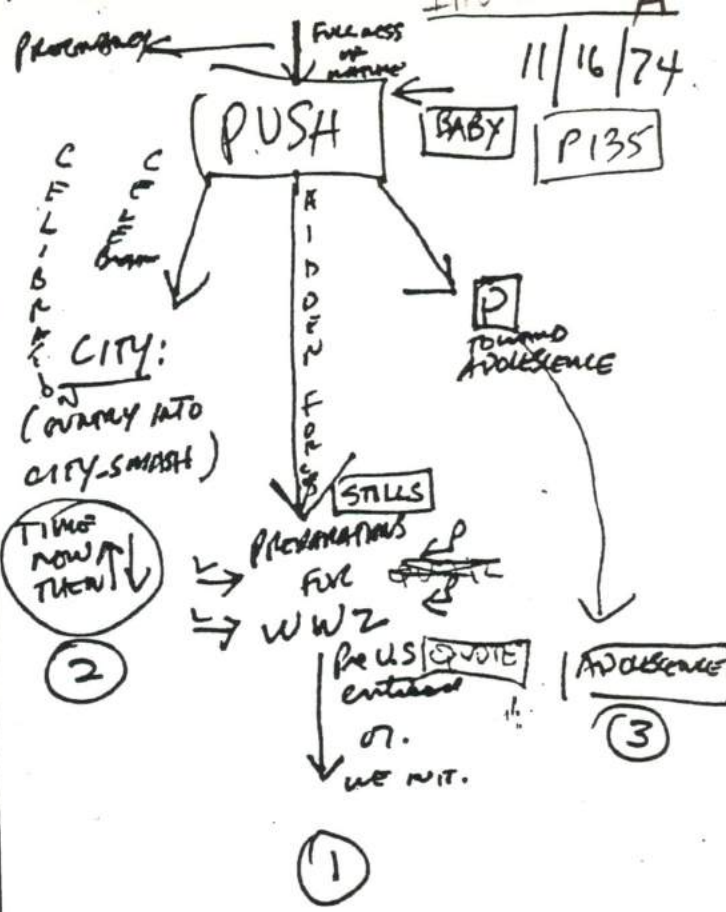
So. I'm looking for those notes... some of those notes. To read you some of the things that were on the wall, and staring me in the face. These are other notes that are equivalent. [See illustration A and A¹.]

11/16/74

THE KEY PROBLEM AT THIS STAGE IS: WHERE IS THE FILM PUSHING?

THIS DETERMINES NEXT STILLS + QUOTE + WORK ON "CELEBRATION" MATERIAL

THINK THRU DEVEL. + CONTINUATION OF [P] THEME



6/14/75
3 CITY SEQUENCES TO BUILD

(1) THE PULSATIONS OF THE CITY.

(BASED ON ROLLS 30, 32, 33)

LIGHTS, STREET LINES, SIGNS etc + WHAT ELSE? LOOK AT "SEPS" MATERIAL

✓ SURE TO FIND THE SPECIAL IN THE ORDINARY THE COMPULSIONS OF ORDER

✓ THE APPEARS THE SELLING SYSTEM TO BUY, BUY

(BASED ON ROLL 31 + WHAT ELSE)

ALSO FIND THE SURPRISE + ASSAULT OF SELLING FUNNY + SPECULATIVE. (SEPERATED ASSSEMBLY)

(3) A MAD HOUSE OF MOVING ABOUT (BY FOOT, BY CAR - PASSING - PASSING) (BASED ON MAD AND MATERIAL AND...)

→ SOON: A CHILDREN'S STEP

PREGNANCY - FULLNESS OF NATURE

PUSH

BABY

520-YARROW

HIDDERLIES

P PEGGY
TOWARD
ADOLESCENCE

CITY
{ COUNTRY INTO
CITY-SMASH }

TIME
NOW
THEN

2

PREPARATIONS FOR WORLD WAR II

QUOTE PRE U.S. ENTRANCE

WE IN IT

1

ADOLESCENCE

3

I mean here, for example, is a design (A¹) of the structure of the film at that point. There are three lines of development -- for the purpose of picturing it for myself and to place the problem of moving this structure forward. I do that all the time.

This is an idea on a small notepad, maybe a title. Who knows? It reads: "Love Song/Life Song/Dialogue With a Woman Departed." It's meant not so much as a possible title, although maybe I'm considering it. What it does is to set in the air what I'm really doing. And that conditions your future work, to help free you from the particulars of the thing you are working on now, the thing that has grabbed hold of you. At the same time it also lets you know in what channel you are working. What guides you. It's like a spine or a magnetic pole.

In terms of that kind of structuring, I'll show you what else I used. I showed you an early example of what I called a line-up. It had six sequences and, maybe, what was coming next. Then it grew to the final film. I'll hold it up for you to see. [Illustration B.]

Department 45

POLETSPPA
STONESHAN

MEM AOKK WEM

PI STONSHAN

OBSTO I

VIELMWA CIA

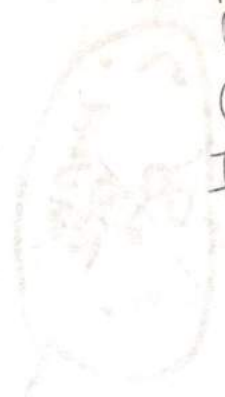
SBKMG TSPB

STONSHAN

STONSHAN

STONSHAN

STONSHAN



D.W.A.W.D - 1ST PART

DESIGN A/B
2/27/79

REEL 1

WINTER TREE

SNAPSHOTS

BABY - SUNRISE

7/6/79 - SHIFTED "FLASHES" IN ANOTHER SEQ.

SPRING TREE

VIETNAM CITY

OBJECTS I

FISH

OBJECTS II

NEW YORK

SNAPSHOTS (GROWN-UP)

DEPRESSION

TRANSITION

PLUS

? ~~TOO MUCH?~~

6/20/79 removed
3/23/79 changed seq
LAW: "THE WILD I WAS..."

WHAT WOULD BE
BANDS WOULD BE
7/15/79

7/2/79 - ADDED
IN TRANSITION
7/15/79

MIXED
1/27/78

3/20/79
PUSH
MUSIC

REVIEWING
MUSIC
THINK ABOUT IT

REVIEWING
MUSIC
THINK ABOUT IT

3/21/79

3/16/79
PUSH ONE
PUSH TWO

8.9.79
3/22/79 - MAN VIE

PER PLACE
CUT IN STOPS

3/23/79
TAPE

TRY OTHER LINE (STORIES)

REVIEW TRANSITION 2/24/79
CONSIDER CHANGING TITLE

TRY HIDDEN FORCES LINE
NO. 5 X FROM
3/24/79 T1-500
MIX

TRANSITION OF
CONNECTION... SEEMING

↑ R1
R1
R1
↓

12/30/79
R1
R1

←

LOWER LOW
HUMAN
BIRDS
← NEW LOOP?

7/2/79
ADDED + SEW LINE
CUT

7/11
MIX CUT [BULL DOZER]

LINE
PART CONNECT

3/4/79
CLEARED UP "HICKORY" IN ALL

USE AT END OF
IN ALL

HARBOR-SUNRISE I

7/4/79 ← I made 'S' and 'D' separately
TRIMS - TUBS - STAIRS - G.W.C.
3/14/79 ADD'D ENT. photo

← P-INDIAN GIRL TRANS.

INDIAN FACES



HARBOR SUNRISE II

← P TRANS. (N.L. QUOTE)

NAZI STILLS

7/6/79 - (insert P) IN TRANS.

RISE OF FASCISM (S.U. QUOTE)

BOMBING (CHYS QUOTE) ← Q

← BLUE SKY - ORDINARY DAY

DEMOLITION I

INDIAN CONFRONTATION 3/8/79 TRIMS

DEMOLITION II SFX AT BEGIN 2/24/79 0
3/16/79 - BIF LIFT.

PUDDLE (P R I - Before Depression) ← CHECK Placement ON LINTS.

3/22/79 OS / SKETCH NEW TUBS
MUSIC + SPS - SUBSTR.
SFX SCENE ALONE

RIED
NINE
3/24/79
REEL



MOVED 4/19/79
SWAN LANE
- HOT LINTS
NEW LINTS
FREEZE FRAME



LOOKED
"MUSIC PEOPLE"
3/27/79
REMOVED 3/28/79



? WHERE SPLIT TO
ADD TO C

REEL
REEL

3/27/79

This is the sequence of the first reel and part of the second.
And that is hanging on the closet and on the wall. And this
takes it to the intermission, [Illustration C],

STRENGTH 15 AM
VIBRATION VICTORY
BEACH TOWER MUSEUM
STATION (BAND H-2)
V B V B A
SKY - BAND (GREEN 246)
OBJECTIVE
STATION (BAND H-2)
VIBRATION VICTORY
BEACH TOWER MUSEUM
STATION (BAND H-2)
V B V B A
SKY - BAND (GREEN 246)
OBJECTIVE
STATION (BAND H-2)



STATION (BAND H-2)
VIBRATION VICTORY
BEACH TOWER MUSEUM

D.W.A.WD - 1ST PART (CONT)

(double pass)

LABOR STILLS
GROWTH OF UNIONS
GROCER

7/10/79 PIC + LIFT (AFK 10)

7/10/79 PIC + LIFT (AFK 10)

N.I. QUOTE

2/18/79 LIFT - STATUARY SEQ

7/10/79 SYNC'D PIC + TRK

OBJECTS

SWIFT LINE 2/18/79

SKY-LEAF - BUD (MERKA SEQ)

6/10/79 1st PART 2/12/79

2/17/79 THING LIFT (AFK 10)

A BABY BORN

5/18/79

INTRO: "THIS FILM CELEBRATES..."

SNAPSHOTS (P-CHILD TO H.S)

PEACHUM SUN SET SKY

JAPANESE VICTORY

NAZI THREATS

REEL 3
[3/12/80 R2 R3]

2/12/79
5/15/79
6/15/79

ILLUSTR [2115771]

WORK FOR

Q → NAZIS TO POLAND (M+F) QUOTE

< P TRANS

Q → WAR TO BERLIN (S.U.) QUOTE

P AT: REWINDS

Q → WAR, STATISTICS, WAR TRIAL (M+F) ✓

Q → TIME FOR CELEBRATION (S.U.P) ✓

< P TRANS

HIROSHIMA

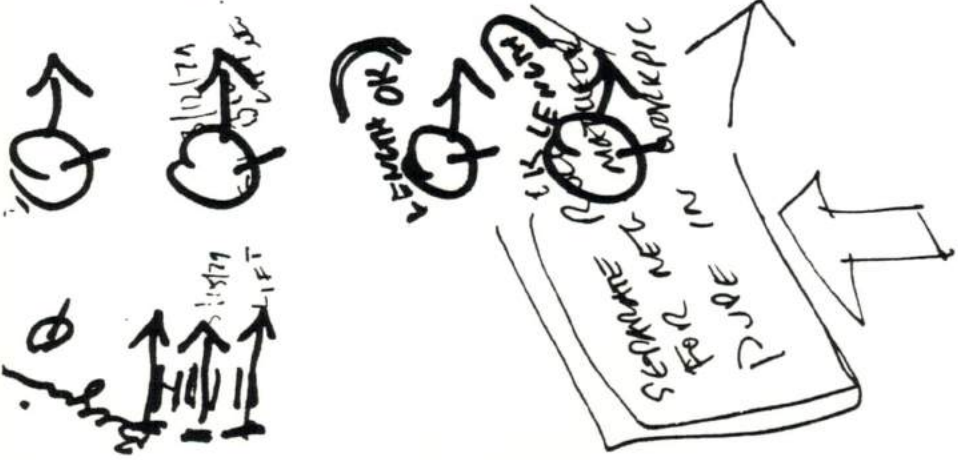
MT. BATTY SKY

BURNT HOUSE

CHILDREN ON STREET (PART)

< TAIL-OFF P-BLACK

INTERMISSION ∴ END PART I



and this is the last two reels, [Illustration D and D¹].

(ANON-DANITERS)

229789 W3208

229789 W3208

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D.W.A.W.D. 2nd PART
BUILT NEW OVERTURE ~~3/27/80~~ w/PS & MUSIC

4/5/79 PLUS

5/24/79 REFUSED PART OF SEVERAL REELS w/ MUSIC
8/9/80 added trim parts
5/4/79 - added trim parts
cut in "Misty" - added first + removed "China" track
no score. Ed

REEL 5/6
INTRO (FLASH BACK; FLASH FORWARD)


(CITY VIGNETTES)
4/25/79 (REDUCED + NEW LINES)

(FENCE CLIMB)

PULSATION

4/15/79 - TRIMS (HEAVY, BIG CUTDOWN)
5/4/79 - TRIMS - AMPLIFIED TRIMS. etc.
6/18/79 - B. from OVER CONSTRUCTION: "WANT IS TO BE CALM..."
6/19/79 B. MUSIC NOTES

S.V.Q. = FLYER ~ STATISTICS

6/12-13/79 MID FLYER SCR MIX w/line
EM " 

TRANS

S.V.Q. = "A FEAR RUNS... (RETURN TO WAR)

ROSEN BERGS

MISTY DAWN

5/4/79 TRIM - THREE SHORT SCENES
4/16/79 TRIMS (LINE + ...)
6/11/79 - INSURED SCR MIX w/line
5/30/79 PUT MUSIC BACK ADDED PIC
5/31/79 PUT MUSIC BACK ADDED PIC
MISTY BIRD + VERY MUSIC
PUT ✓ same as BIRD
MID P. TRIM
KAL MIX (SCENES OF OTHER)

CHINA

4/26/79 MUSIC + LARGE LIFT + LARGE LIFT
ADDED LINES: "THE TIME... CROST" "THIRD MAN... VIGNETTES"
4/26/79 LIFE & TALKING WOMAN - CHINA

TRANS. TO CITY-SHATTER

5/1/79 LIFE TALKING WOMAN - CHINA
MUSIC TO CITY-SHATTER
MIX OF MUSIC
MIX OF MUSIC
COMBINED
4/28/79
 Ed

WORTHINGTON MANTON

ESUTAN - 1903

ESUTAN 1903

ESUTAN 1903

ESUTAN 1903

ESUTAN 1903

ESUTAN 1903

ESUTAN 1903

ESUTAN 1903

ESUTAN 1903

ESUTAN 1903



ESUTAN 1903

ESUTAN 1903

(double page)

REEL 7

4/27/79 add the number at left of all the lines to "Peggy" like the 1st of "First-SEP + sepia"

5/11/79 MUSIC LIFTED SP: at beginning of 5/11/79 - TRIM

TRIMS 4/14/79

SELLING

STREET (I)

5/8/79 ADDED NEW LINES REW

5/20/80

STUDENT / ANTI-WAR (I)

5/11/79 REDISTRIBUTED LINES

ADDED "SMUT SELLING" PARTS & MUSIC CUT + SEPARATE MUSIC / IMPROVEMENTS

4/16/79 (containing) 1/1/79 + 4/16/79 1/3 MIXER

SELLING STREET (IIa)

5/15/79 SUBSTITUTED PART WINDS SEP TRC

ADDED 1/2 TRIM + 1/2 TRC

4/28/79 (change) language of "we are" + "we are"

STUDENT / ANTI-WAR (II)

5/18/79

I PVT LENS

OK (F+G) 4/14/79

M+F Q = CODA

5/18/79

I PVT LENS

CS 4/17/79

SEWING STREET (II)

5/18/79

I PVT LENS

DEVOLVED

4/17/79 PUT IN PART OF FIBER

5/18/79

I PVT LENS

5/18/79

KENT STATE

5/18/79

I PVT LENS

5/18/79

3RD WORLD MILITANCY

5/18/79

I PVT LENS

5/18/79

PEGGY - NATURE

5/18/79

I PVT LENS

5/18/79

VIETNAM LIBERATION

5/18/79

I PVT LENS

5/18/79

5/18/79

5/18/79

5/18/79

ILLUSTRATION

PEGGY - TREE

COMPASS COPY

M+F

N.L. OR

DIVIDE
R7 into
70 + 70

ADD
TITLES

4/17/59

612
LONDON
Q's

M+F / FLOAS, PHOTOS - LONDON
M+F / BILLY W. PAUSE - "
M+F / PAUL ERIC BAMB - LONDON
N.L. / STATISTICS
LONDON

AA

L.H.: By this time I have put my arms around it. And one of the ways of doing this is by the notes on the side -- which are indications of either what I have to do, or what I have done to the sequences in question -- in terms of structuring it, [refining the structure?] so that it becomes a whole.

Q.: We have recently got something in Sweden: yellow pieces of paper with some glue on it that you can put on...

L.H.: Yes, I have that now too. (Laughter)

Q.: But this is now in a later state of it?

L.H.: Right. Yes.

Q.: So is it that first state, when you have those loose papers and then you come into that...

L.H.: No, I begin with that right away too -- only it's more manageable. See, it's one piece of paper with the different sequences boldly printed. Then I will put something -- well, I'll show you... [SHUFFLING OF PAPERS.] I feel a little bit like Buster Keaton in Chaplin's film "Limelight."

Here. This was put on the wall, as well. That's very early, you see. And I use these things on the wall because after I work at the movieola, I'll walk around and stop for a minute and think. This will be in front of me. I'll either pay no attention to it or I'll begin to feel out what the flow is -- of the whole thing.

You can see there are little arrows there -- of what kind of a material should go into the line.

Q.: That's very beautiful. Sometimes you really work on making them nice too. Like this is worked out very well.

L.H.: Yeah.

Q.: It's a pleasure.

L.H.: That's right. It's like doodling. It's like...

Q.: It's very important, I think.

L.H.: Here they are. Okay. Now here are -- at a given point I would take everything from the wall that I've already used -- throw them on my table or sometimes into a folder. And then, ultimately, cleaning up some mess, I would put it in a file drawer. If I can think of it, I'd relate it to the date.

So at one point I put this stuff in a folder and I took it out -- and, instead of bringing the little pieces of paper, I typed them up recently. These are all a series of notes to myself. And many of them relate to what kind of title it might have. In other words what am I aiming at?

[Illustration E.]

For Sweden - from folder: NOTES FROM CUTTING TABLE BACK SHELVES. (Don't know date they were taken down, but they were there for a long time to stare me in the face.)

Illustrate
ON SMALL NOTE PP - HAND PRINTED

BRING SCRIPT UP TO DATE

TO PEGGY	A MOVIE OFFERING
A Film offering	Shoot Film not People
MEMORY OF A WOMAN	A WOMAN, HER TIME
A film offeringREMEMBERING....
	A Woman, Her Time

POSSIBLE TITLES

A WAY OF REMEMBERING
 TIME AND A WOMAN
 SHOOT FILM NOT PEOPLE - A remembering - A n off
 DURING OUR YEARS....
 A WAY OF REMEMBERING ETC etc

1
VALUE
AS
IDEA/
AS SAME/
AS VECTOR

TYPED 2/86
ON NOTES ON
FOLLOWING THIS SET +
SCREEN
172 →
"THE VERTICAL
NOTEBOOK"
"WALL NOTEBOOK"

"Notes Posted on Screen"

A FILM THAT IS	THE POLITICS OF EMPATHY
A FILM CREDO	
GUILT IS THE COMPOUND OF ANGER AND FEAR	

KEY IDEAS
to consider
+
reconsider
and
SPECIFIC IDEAS
TO
HOLD +
USE
WHEN TIME
COMES.

USE (Be brave in continuing to use)
 THE MULTIPLE FACETS
 OF AN IMAGE -
 ITS MULTIPLE MEANINGS
 IN DIFFERENT CONTEXTS
 AND FEELING FLOWS.
 Therefore Repeat and Repeat,
 like images of memory

WHICH QUOTES FROM WHICH FILMS? (and then a series of possibls
 WHAT DO THEY WAKE TO? (Besides SUN)
 CITY ROAR?
 BIRD FLIGHT ?
 WAR ?

WORDS OF FRIENDS

THE BABY'S EYE: Deep well of that teary fluid
Deep well of tomorrow's mystery;
elation;
tears

(Film Title: WHO YOU? WHO I? (A student film about teachers; or a teacher's film about students))

END OF SV QUOTE - P*NATURE - seeing herself as adolescent/
basis for reflection
on what she knew then and later

PUSH P-Theme --- also basis for skip to City -
much later in time

Note: CONnection and growth of image/ rests on ^{the} exper-
ience of audience as in writing/ therefore
skips possible. E.G. We know a sunrise, and therefor

WE CAN
OR NOT
IT SLIGHTLY
MAYBE
WE CAN
WAMP
MAYBE
TIME

So, I have a note that says: "Bring script up to date."

Then, another note on a small piece of paper:

TO PEGGY
A Film Offering

And then on another piece of paper

A MOVIE OFFERING
Shoot Film Not People

And then on another piece of paper:

A MEMORY OF A WOMAN
A Film Offering

And then on another piece of paper

A WOMAN, HER TIME

And a variation of that:

...REMEMBERING...
A Woman, Her time

Now one of the values of doing things like this is that it makes me consider what it is that I'm basically doing. The exercise is to try to think out a way of saying in three words what the film is about. And it is sort of fun to do, in between moments of particular work. And I have these all in front of me. And I don't pay much attention to them.

Then, there is another idea for a title:

A WAY OF REMEMBERING

And another:

TIME AND A WOMAN

And another:

SHOOT FILM NOT PEOPLE -- A
remembering

Or:

SHOOT FILM NOT PEOPLE -- An offering

And then a title:

DURING OUR YEARS...

Or:

A WAY OF REMEMBERING

Anyway, it went on. And then I stopped writing these down. Then I have another note saying:

A FILM THAT IS
A FILM CREDO

So, that was another thing that I wrote. Maybe these are in a way justifications of what I'm doing, too. Because the film is developing in this way. So, I say: "Okay. A film that is. A film credo."

And on another piece of paper:

THE POLITICS OF EMPATHY

And that was a very essential notion. It keeps coming up all the time. And the idea of it being not only empathy, but the politics of empathy, becomes a very important notion to me.

And then, for some reason or another, I had to write this down. I don't know why, but it occurred to me:

GUILT IS THE COMPOUND OF ANGER AND
FEAR

At any rate there are a lot of these little notes. There are too many to go over. And too difficult to grasp individually. But from the point of view of a method of work, it's something I find extremely valuable. It's a way of sustaining an idea that you are not ready for. And doing it right in the air. You don't have to go through a notebook.

I wrote down here, for example: "What do they wake to?" I am obviously dealing with the babies. "What do they wake to? City roar? Bird flight? War?"

You see, I can let that hover, because that's a film script problem that's in the air. Or, dealing with the baby's eye -- these are things that I didn't use in the film, but they are an important emotional background for the substance: "The deep well of that teary fluid. The deep well of tomorrow's mystery; of elation; of tears." Suddenly the eye becomes important. Well, how do you use the eye? As it turns out, these are not made verbal in the film. But the eye is used visually in such a way [i.e., with these feelings]. The eye of the baby.

Alright. Now there's one piece... [TEXT MISSING.]

END OF SIDE A, TAPE 9.

TAPE 9, SIDE B [TEXT MISSING]

L.H.: ...a fear. Yes, indeed. (CONVERSATION IN SWEDISH AND LAUGHTER)

L.H.: I don't think that's fair to me. (LAUGHTER.) What did you say?

Q.: You shut the book and I put it down and then I said it's not a very good example of repetition. (Laughter)

L.H.: I see. Okay. That's fair.

What do you want to do now? What time is it?

I.R.: It's two.

L.H.: It's two. We have a few minutes? Do you want me to just go on? Or do you want to ask questions?

Q.: I'm interested in the working process. I think I'm the only one here who is working as a cameraman.

L.H.: Yes. She's working as a cameraman too.

Q.: Excuse me. Sorry. Mama mia. (Laughter)

So, I don't want to ask you what kind of camera you work with, but...

^{ARRIFLEX}
L.H.: Airoflex.

Q.: Yeah? Me too. The technique you use, and what you preferably choose for time of day, weather, and so on. I have seen the film you shot in the early morning. It was a beautiful sequence. But do you care much about...

L.H.: I shoot anytime of the day. Anytime and everytime of the day. And I only shoot certain things -- that is -- the light is marvelous on something at everytime of the day, and in any light. In other words, you can't shoot everything at a given time of the day -- and you can't shoot some things at other times of the day.

Q.: Must you plan it? Do you always have your camera with you?

L.H.: No. On this film... well, for example, when we shot the winter tree and the spring tree, it meant going from New York about two hundred or a hundred and fifty miles to Hancock, Massachusetts. I preferred to have snow if it were possible. But if not, okay.

And I checked with my friend in Hancock about the weather and so forth. And we went up. Photographed the tree. Started in the morning. The light was wonderful. We went on -- and stopped for a while because there was not sufficient variation. And worked on. It was a day without sunlight.

Q.: Which is very important, I think, for this. You didn't want the sun?

L.H.: Yes, it turned out to be very important.

Well, there was the sun through the clouds at a certain point -- you could see the sun itself. It was very good. One of the things it brought out was that the winter tree has all kinds of color in it. One thinks of it as bare and gray -- but it has pinks, and gray-toward-green, and marvelous color. Which we wouldn't have seen in direct sunlight.

When we went to shoot the budding tree -- the tree coming into bud -- we woke up -- we had arrived the night before -- and the next morning it was raining. So we said, let's shoot. I had no idea I was going to shoot in the rain.

Q.: I thought you planned that.

L.H.: Yes? So, I did. With an umbrella over the camera. It rained a lot. And it rained a little. And it was absolutely marvelous. But I could have shot it without the rain -- and it would have been good too. Because I was shooting the tree.

Q.: I wonder, because it would have been a catastrophe in sun, I think. It wouldn't have been very nice at all.

L.H.: I'm not sure of that. I find that there is tremendous variability in an object. And in light -- depending on how you shoot it. What you take advantage of. In sun, after all, you can use the sun to create a sharp outline of silhouette. That might work very well. Or it might work very well to shoot toward the apple tree, through the branches, with the sun on the apple tree. Or something like that.

So, I find one of the things I love about shooting is that the camera becomes a form of discovery. Therefore you have to discover what is photographable. What is photographable. You go out with a certain idea...

I don't have it with me, but I made a film called DISCOVERY IN A LANDSCAPE, which is about the autumn landscape. And it's a kind of a -- it swings through the landscape, large landscapes, the details, the leaves and trees and so forth. One of the things that I discovered in it was that I was always trying to see -- in layers of seeing. You know? You see the leaf. Beyond the leaf is another leaf. And beyond the leaf are the branches. And underneath is the grass.

I then discovered a way of doing that. That is -- the surprise of layers of seeing, layers of seeing. And then by going...

BREAK IN TAPE [MISSING TEXT -- REGARDING THE TRANSLATING OF THIS WAY OF SEEING INTO CAMERA TREATMENT]

L.H.: ...Going into focus on the thing, to out-of-focus and in-focus on something else. If you timed it too quickly, it would just be dead. It would be like a trick. If you time it so that that thing can be experienced, it is absolutely marvelous -- because what you do is convert an autumn leaf into color -- and then it takes on its texture. And then it becomes the color of something else. And then this takes on its texture. It gives you what you really see. A way of seeing.

So my own feeling is that the light of day is a very variable thing. I made a film -- the same film I talked about before, THE SUN AND RICHARD LIPPOLD -- it had to be shot quickly. We only had a few days. I wanted a great deal. I wanted the sea. I wanted woods. I wanted flower gardens. I wanted trees. I wanted trees against sky. I wanted movement of sun with trees through them. I wanted light on the city, the sun on the city pavement. I wanted what I call "the echo of the sun" in the small suns of electric light. A tremendous amount of stuff.

So what we did -- this was shot in black and white -- we made tracks. We went exploring. And we made tracks, or

tours. If we have a sunny day, we'll make this tour. From my house at 72nd Street. If we have a sunny day we'll make this tour and come back. And if it's a cloudy day we will make this tour and come back. And if it's a rainy day we'll start here and see what happens. And so forth.

Each day we set off -- at five or six in the morning, and we came back after dark. It was a constant improvisation with the materials at hand. We set the track on where we were going, knowing it was related to the script in one way or another. But the actual work was -- like you might follow a football game. In other words, whether you were shooting flowers or traffic or waves, you were improvising with the motions and the events that were going on -- and at equivalent tempo.

That's the kind of shooting I love. We used every day, every time of the day, and every light of the day.

Q.: I agree with you that you discover through the camera. That's why I am more interested in documentaries than in fiction film.

L.H.: Yes.

Q.: The director has an exact idea of what he wants. To work as a cameraman, it's not so nice.

L.H.: Yes. Yes.

BREAK IN TAPE.

Q.: Here is a little question.

L.H.: Yes. Let's hear the little question. (Laughter)

Q.: I'm wondering about your relationship with the Pentagon, for example.

L.H.: The Pentagon? (Laughter) I don't even know Mr. Casper Weinberger.

Q.: But haven't you been threatened by them, or have they a response to these "fantastic smiles of the President"...

L.H.: The Pentagon as such doesn't know me.

Q.: How you felt when you put them in the film?...

L.H.: Well, I have been a persona-non-grata among many official circles for most of my life. I was what was called a "premature anti-fascist." That word came into being when America found itself fighting fascism. Fighting Hitler and Mussolini and Hirohito. But then, there were people who were proper anti-fascists and people who were "premature anti-fascists." I had been an anti-fascist way back when it was not popular -- when the official government policy was not anti-fascist.

And I had made films like NATIVE LAND and HEART OF SPAIN. Our company, Frontier Films, had made a film about communists in China, about trade unions, and so forth. So, when I wanted to make films against fascism after the war started -- both on

the field and in propoganda films to tell what fascism was about -- I was not allowed to make films. I was barred.

They let me start to make two films but I was not permitted to finish. I was blacklisted later on, in the cold war period. So -- they don't care for me. But now, they don't know me. They have a way of erasing you, too.

And some of my films were considered too radical to show at the time they were made. In the middle of the cold war period, I made a film called THE MUSEUM AND THE FURY, which was one of the first films about the concentration camp experience. It had no problem of length. It was only an hour long. But even that was a problem of length. A distributor said, "An hour isn't enough. It should be an hour and a quarter."

I said, "Team it up with another film. I'll give you another film. Put it on." He wouldn't put it on. I was too daring.

I don't know whether that's what you meant by your question. If the Pentagon knew me, they wouldn't like me.

Q.: But I wonder if these grants committee people are connected with the Pentagon and so on... and won't give you...

L.H.: Well, yes, that's right. In some instances that's true. It's a complex thing, now. In the beginning it was true. I have no doubt that I was turned down for the first grant in 1972 because they were worried about me. The grant

process developed its own momentum -- so that a group of peers became the panels that chose people.

They are a mixed group of people. I have had reports about various grants in which a number of people might want to give you a grant. Then there would be somebody who would say, "Oh, he's a red," or "the film is false," or "slanted," or something like that.

However, there may be people on the committee who will fight to give you a grant. A woman named Julia Reichert made a film on women in the trade union movement; what was it called?

I.R.: UNION MAIDS.

L.H.: Yes. And she recently made another film.

Anyway, she happened to be -- she didn't tell me this but I heard about it -- she happened to be on a grant committee for the National Endowment of the Arts, which was considering a grant, the first grant for DIALOGUE WITH A WOMAN DEPARTED. The committee was turning it down. She fought like a tiger until she forced that committee to give me the grant. So, I got the \$25,000.

There are the possibilities of struggle. And I know, in another instance, that I applied for a grant and there was only one person on the committee who was against it. Everybody thought it was marvelous. But that one person won out. And there are some grant situations where even if the committee says okay, then the top man can say, "No, we are

just going to choose six of these eight grants." And you may get left out if there's a political problem.

It is complicated. I never expected to get a grant from a government agency. I must say that. But I have gotten a few. Perhaps they think that because I've become more mature -- that maybe I'm becoming more safe. I don't know.

(Laughter) Older!

I wanted to... Well, maybe I should take it from you. What do you want to talk about?

Q.: Are you going to continue to make film?

L.H.: Yes, I'm writing. I'm in the middle of a script, a long script, about the struggle against slavery in America. It's a historical film based on the life of John Brown, who is a figure in American life who has become a un-person. We don't admit that he lived. It's not taught in school. There's a song called "John Brown's Body." Everybody knows that. But nothing about him.

He was an extraordinary man and he played an extraordinary role in the struggle against slavery.

Q.: Is it a documentary?

L.H.: No. It's an enacted film. And it's a film that wants to be a historical film about now. That is, I don't mean, translated into today, but the now of that time. And it wants to weave together the life of the man, the life of the environment, the life of the struggle against slavery and the

life of slavery. It relates as well to another period in which a black biographer is discovering this man and writing a book about him.

So, it also relates to the period of the turn of the century, 1900 to 1910 in America -- in which you have a different aspect of the same force. The different aspect of the same force is the coming of "Jim Crow" and segregation. The social substitute for slavery in American life which W.E.B. DuBois, the biographer, is fighting -- in his own activity.

I'm trying to prevent the film from becoming framed by history, you see. You can deal with many dangerous things -- and deal with them very safely. All you have to do is put them in a historical frame. And I want this film to leap out, to be of the present by virtue of being so real in that time -- and not at all like a pageant -- to leap out of that time into the present. Into now. That's a big problem I've set myself.

I'm halfway through the script.

Q.: I think you have symbols in your film, in this last film of Peggy, and special is this most important tree as a symbol. Does it have any connection to Indians, this tree?

L.H. Does the tree have any connections to Indians? I don't know quite what you mean?

Q.: I mean if Indians -- as same kind of symbol as tree.

L.H. Well, the Indians, and the whole culture of the Indians, has to do with nature. And undoubtedly with trees, with water, with plains, with grass, with sky. These are rendered in their drawings and paintings.

In America the Indian has become mythologically -- the Indians we have destroyed become the means by which we join nature. So, in that sense, yes, the tree belongs to the Indians.

Q.: When you begin with tree at winter time, it looks like sleeping, like death somehow.

L.H. Yes, that's right.

Q.: It died for some short period and it will begin to live again. Which is parallel to Peggy herself. And, the tree has been living in the same years as Peggy lived. Which means that the tree has the same memories, almost, as Peggy has. And in this case, these memories of Peggy -- what you are telling us about these years from '30... or...

L.H. 1927.

Q.: ...(these years) become memories for the tree also. And somehow in this case it becomes -- this film becomes like -- has some playful forms. It begins like this, because you begin from the end.

L.H. Yes. That's right.

Q.: And you begin to live, again, the same things. It becomes like some fiction film form, somehow, in documentary. And I saw that you mixed fiction film pieces also in the documentary -- which is not so usual in documentary films.

L.H. Yes.

Q.: So it's very close to fiction films. What you are, I think, using. And at the same time this symbol you use is a tree and is most important. And you repeat other things also, some little statue and then some other things.

I think, when you show them again and again, they become more than they are. I feel they become more symbol-like, when it comes again and again. Because when I see it the first time, it doesn't have symbolic meaning. It is just some object, a pen or a book or something. But when you see it five or ten times, then it says more than what it is, and it becomes a symbol...

L.H. That's right.

Q.: I get this feeling. If I am wrong...

L.H. No. It's very sensitive and very beautifully said.

There is an aspect of what you say that I would like to qualify. I don't see the form as relating to the form of fiction film particularly. Which isn't -- I am not a documentary filmmaker. I've made many documentary films, but I've never considered myself one kind of filmmaker or another. The only reason I've made many documentary films is because I

haven't been able to make the fiction films I have wanted to make.

I have a script which I consider a marvelous script based on Hawthorne's novel The Scarlet Letter. It would make a marvelous film, I think. But I haven't been able to get it produced. I've had many ideas like that. And I am not -- I don't find any value in holding a purity of form, the documentary form. I think it's very important to explore reality. But when part of reality can't be found with a camera, there's no reason why you can't create it.

I have made a film which is built like a documentary film but with a new form to include stories important to the theme. These could not be photographed from actuality. So, in order to tell the story it is necessary to use enacted and documentary material together. I am concerned with reality. That's my primary concern. Reality -- and reality includes fantasy as well.

I think it's perfectly possible for a writer to write a poem, and to write a novel, and to write an essay and to write a letter. Many writers have done that. It's possible to move through various forms of filmmaking as well.

Q.: You mix also poems in DIALOGUE?

L.H. Yes. That's right.

Q.: And color with black and white. So as you mixed fiction with it. Are they from your films, this part?

L.H. Yes. They are quotes from my films. But my films also use other material -- archive material, newsreel material, and so on. One film uses enacted scenes made by other people.

Q.: I saw sometimes very short, short pictures, which I couldn't see almost. Is it something wrong with the copy or do they have some meaning? Very short pictures. I think, maybe, they cut them away, some part.

L.H. There are a few places where there are cuts in the print. But I don't think it's that. I think the problem is that because there are subtitles, that cover part of the image sometimes -- it destroys the meaning of the length of the image.

Sometimes the images are brief, but they're never too brief to function in relation to the other images as entities. But when you have them partly covered by a subtitle, and then it reveals the image for a moment, and then the image disappears -- you have changed the cutting. You have changed the editing.

Q.: They are so bright, the subtitles, they make the contrast in the picture impossible to read.

L.H. That's right.

Q.: It's terrible.

Q.: Especially with Peggy's pictures, there were some pictures that were not very clear. Do they have any special meaning? Is it just some technical...

L.H. No. All of them are fairly clear. There are some -- they're snapshots, you see. They are made under different conditions. But they're -- all of them, should be quite clear. Some of them are dark. For this projection, this print which is in places a little too dark. If they could put a little more light through it, then there wouldn't be that problem.

I.R.: I think we should have a cup of coffee before we go on.

BREAK IN TAPE.

L.H. ...I thought we ought to leave room -- we left off the discussion of THIS ISLAND yesterday to see DIALOGUE WITH A WOMAN DEPARTED. And so I think we ought to leave room for discussion of THIS ISLAND if you want to.

But I would like, I think, to read you and show you some notes -- with the idea of doing a little more of what we didn't get enough time to do -- of dealing with the internal processes of making the film. And I came across some notes in a folder called "1975" that relate to the end of the film. I had obviously not gotten to the end of the film, but I was considering it. I thought I'd read -- there are quite a lot, ten pages of notes -- but I'll only read some of them.

This note is a design for the content of the coda of the film:

CODA/THE TREE CONTAINS THE LIFE
NEVERTHELESS, TO LOVE...

SELF - NATURE

PERSON - WORLD/PRESSURES

ENJOYMENT - STRUGGLES

CHILD - GROWNUP

PERSONAL STRIVINGS - SOCIAL STRIVINGS

"The Tree Contains the Life" is the idea. The other idea is "Nevertheless, to Love." And then I write a series of oppositions that are involved: self and person; person and world pressures; enjoyment and struggle; child and grownup; personal strivings and social strivings.

And there is another following list:

TREE & WATER

WINTER TREE

TREE & SHOOT FILM NOT PEOPLE PHOTO

TREE & OBJECTS

SPRING BUDS

TREE & HIDDEN FORCES
recapitulation

which?

TREE & CITY MATERIAL

FIRST STRUCTURE THE TREE

And in this list there is an arrow from "Winter Tree" to "Spring Buds." And a note that says: "First Structure the Tree." I am trying to think of what elements go into the final sequence. How do I move the various forces, the lines

of force of the film into the final sequence? And this is an effort to do it.

And then I say I/and better "First structure the tree." To build a tree sequence into which these other elements can flow.

I have a progression of work, which I have outlined for myself, in eight steps:

1. SELECT THE MATERIAL: STRUCTURE THE TREE SEQUENCE
2. FOLD IN PEGGY (a touch)
3. FOLD IN BABIES' EYES
4. FOLD IN THE WATER (a touch)
5. FOLD IN OBJECTS (a touch at first)
6. ASSEMBLE SELECTION OF HIDDEN FORCES
7. FOLD IN HIDDEN FORCES
8. SHARPEN THE STRUCTURE

And then I have a phrase: "To rescue a soul from chaos"/and/"The fall back to earth." I don't know where that comes in, but it's there.

At any rate, I am working with the problems of how to assemble the material that I've used in the film in a final sequence, a final coda. It turns out there are three of them (codas) in the film. And how to bring the materials together? This is the first and relatively simplified way of doing it. But I needed to do it in a simple way -- before doing it became something that seems to grow of itself in the film.

So I then have a note on the wall that relates to "The Tree Contains the Life" sequence:

A dialectical sequence of:

the tools of love/and
the tools of power/

killing vs. love

growing and connection vs. power

struggle for wholeness vs. struggle for
dominance.

So, at the same time as I'm working with the strict problems of material, I'm trying to feel through what's underneath it. And then, I have a note toward finishing the film, which evidently required me to sit down at the typewriter and assemble my mind.

Note toward finishing film:

I'm at a point now (after Peggy-Nature Sequence) where I do not know what sequence or sequences come next. In the last two months I have worked from sequence to sequence through reel seven, where the order has been dictated by the momentum of the film up to that point. Sometimes, as in the Selling Street sequence, having completed a draft of that sequence, it has demanded a sequence before it (riots) or demanded the interlocking of other sequences in it (M&F epilogue and student liberation). Basically the line has been dictated by the order of the "hidden forces" sequences.

Now it would seem that the order is not commanded by the push of the film-till-now, but by the pull of the end.

The beginning-of-the-end movement of the film is in the The Museum and the Fury epilogue, which begins the summary-coda of oppression and struggle, tears and militancy. The theme of militancy stems from this -- students, third world, Vietnam, (women) -; also the second aspect of summary-coda emerges in the Peggy-nature sequence. This sequence ties back to the developing theme of continuity with nature, empathy, the sources of the life force, the needs of fulfillment and peace.

Now I need the focal point of a key sequence in the summary-coda development to create the magnetic field, out of which will emerge the configuration of sequences necessary to complete the main structural line of the film... leading to it, and following it.

I do not yet know what the film material for this sequence should be.

I think I can work out the ideas and feelings, maybe the central spine, which this sequence should contain.

Let's improvise the thoughts. Among other things it must certainly precipitate the result of the cyclical question: What are the hidden forces that move into open murder? I have a note somewhere to this effect:

I will come to the simple.
I arrived at answers.
What are the forces that lead into open murder?

...forces that displace (erase) the human touch, displace (erase) love. They are forces that negate the value of other lives, that substitute class pressures for human feelings. Power instead of food. Power instead of good. Goods instead of love. Money instead of needs.

...the capacity to murder is the final source of power over others. To protect their property, their money, their source of money in the labor of others, they must prove their power. The design of murder built into the pattern of law, built

into "civilized ways," built into the "defense" establishment is the proof.

Therefore, the cop's gun and club. Whatever your need, do not appropriate the property of those who have in mysterious ways already appropriated property, which is now theirs.

Therefore, the courts and the laws of property.

Therefore, if you have work you must work at the wages set, regardless of need, regardless of inflation, regardless of unemployment.

Therefore, the landlord may raise your rent, to get the proper profit on his property. Therefore, the bank must raise the interest, to get the proper profit. Therefore the city must cut wages, drive thousands into unemployment, to provide the proper profit for investment.

The power to imprison and murder is necessary to prevent a change in these relationships. To prevent revolutionary change or even the thought of revolutionary change which would displace the profit-need by the human-need and the human-fulfillment.

Power is in the end the power to murder, or to hold murder over the heads of people, silently sometimes.

This is the power on which the stability of Rockefeller, ITT, GM, Exxon, Morgan Stanley, etc. rest. This is the power brought into play in Vietnam.

This is the power the Nazis and the Japanese sought to apply in their takeover of the world (almost).

This is the power that the American government used in the dropping of the atom bomb. This was the power behind the cold war, invasion of Cuba, etc.

This is a deadly power that only the power of people can overcome.

And then I have a note in pencil that says: "A first note. Not very good."

Much of this, again, does not appear in the film. To me that's a very important thing that I haven't talked about very much. I'll talk about it a little now, and then I'll give you the floor.

Making a film involves putting into it, inevitably, very much more than emerges at the surface. If one only works with the things worked with, then you have a surface. But nothing under the surface. And if you have a surface of a hand, that can't be a hand without a complex internal structure under the surface. You have to have the skin, and the tissue by which the skin is fed. You have to have the drying of the skin, the falling off of the skin. And you have to have muscles and the tendons and the blood -- to be able simply to close your hand and raise a fist. Or to be able to pick up a glass.

So the surface of the hand has to be backed by an internal content. And that's the problem in the surface of the film.

That is, if I hadn't explored the end of the film for myself in this way, I could not have -- to my satisfaction -- made an end that is much more simple. It may be too complex as it is, but...

END OF TAPE.

BEGIN TAPE 10

L.H.: ...that is what life's all about.

So there is no way of arriving at something simple without going through the rich complexity, if you're making a film. Then it also gives you a sense of safety. The person who is talking about safety is not here now -- but how do you get a sense of safety with your ideas? You can grab an idea out of the sky, as I did here: I'm going to deal with self against nature, person against the world, enjoyment against struggle and so on. You can take those ideas and make a sequence of it right away. But you don't have a sense of safety with those ideas until you explore what the internals are -- and explore your own feelings. Then you can go back and say, "Now, how do I say this really in simple terms?"

So, that's also in answer to your question about the eight years.

Q.: Yes, it is. You have to because I think you have to internalize what is embedded in the whole -- you have to live with the film, be in the film, you must be a part of it. You can't just grab at something and do a film. I mean, you feel it if it's done that way. Then there is no compassion to it.

L.H.: Right. And that's the only way. When I told you before about the problem: how do I embrace this large structure? The only way of embracing it and knowing how the thing grows and moves from one thing to another -- by placing

myself in the role of audience receiving it, without which you can't have a structure. Right?

It's not only a structure for me, it's not only a structure for the person who's making it. It's a structure for a person who is receiving it. I have to be the maker and the receiver. Both.

In order to arrive at that, you have to live it. You have to live into it. There is a point at which you know something that you didn't know before. And that is knowing the way the thing grows. The way the thing has to grow. How you can maintain that growth, or change that growth by virtue of the sound you put on it -- and where you don't need sound. Where this piece of music has to come out. Or these lines have to come out. Or something else has to go in -- in order to feel the sense of the whole. [CHECK TAPE]

So, I then arrive at a formula which is: input is greater than output. (Laughter)

Q.: In both of these films that we have seen, I wonder which people just see the film and which people take it to them. I mean -- whether they are seen as very exclusive, whether they are seen as difficult. Perhaps it is different. I don't know. You haven't told us about the public. Do you know anything about that?

L.H.: Yes, I know a little bit. A little bit.

I asked the museum -- when the museum got this film (THIS ISLAND), they were very worried about it. Very worried. It's

not the film they expected. Well, they had asked me to do any film I wanted to do. And I wrote them three long documents about what I planned to do -- each of which they thought was good. And when at the end I said, "No, I don't think I'm going to put any words on it," they got very scared. Very scared. And they looked at the film and they said: "Oh, it's fascinating. But people won't get it." They didn't tell me that they thought the Ford Motor Company might not like it. But, I think that's what they felt too.

So I said, "Why don't you try it? Get an audience together, a random audience, your Project-Outreach audience. Show them the film. Hand out some cards and have them write things down. See what happens." Unfortunately that happened in Detroit and I was in New York. But I did get the cards and I have them somewhere. And they're really fascinating.

This is a very difficult film, right? A very difficult film for an audience. Well, there were a few cards which said, "I don't get it." I don't know who they were. Whether they were people who expected to know what a film should be. But most of the cards were absolutely fascinating -- people were fascinated by the film. And many said something to the effect, "I've seen what's in a museum for the first time. And I think I now know how to look in a museum."

So, it was wonderful. Now, do you think that stimulated them to distribute the film? It didn't. No. They continued their own worry. It was very clear, in the cards from this randomly selected audience, that there was a heightening

energy. That's the main thing you could say. However many didn't care for it, there was a heightening energy.

I know that from this film. I also know that when I have screened it for people, in public situations and in private situations -- I went on a tour of Europe with a retrospective of my work. THIS ISLAND was one of the films. I know what the response was, in some places anyway. And I've shown it at home to different people.

I don't know of any audience that didn't feel like they got something out of it. Or were troubled by its -- now, some people said, "That's a very heavy experience. It takes a lot of looking." Well, that may have a negative feel to it, but for me it's not negative. I'm perfectly willing for them to do that work. They may learn something from it, you know? But that's the only negative thing I've ever had come back at me.

Q.: What about some people who are not intellectual?

L.H.: They also find it very interesting. But I haven't done anything scientific about it. I mean, I haven't done any studies on it.

Q.: When you look at your film now... sometimes you come to an edge where you have to say now I have to...

L.H.: Abandon it?

Q.: ...force it to just slip onto the floor sometimes. When you look at your film now do you have any thoughts that you

should have done certain parts in a different way -- when you look back to it now? Or do you feel that throughout all these years that this is it ... I mean, the time passes, and does the film feel in balance? Or do you want to do certain parts in a different way? -- If you hadn't done the film today, so to say?

L.H.: I only know one film -- there are some films that I have done that are not my films, so I'm not talking about those. Okay? I only know one film that I have ever had the feeling that I wanted to have done it in a different way.

With a film like this -- if I were challenged -- look at it from the point of view of how could I have made it better. But I've never done it. I don't leave a film until it becomes -- it's out there. It's out there. Everything that I have given to it makes it live out there for me. Then from that time it's out there. And I don't ask myself the question. It doesn't occur when I look at it. It's there.

But there is one film that -- I made NATIVE LAND and finished in 1941. And I made STRANGE VICTORY in 1947. Now, for a long time NATIVE LAND remained "out there." And then when I've seen it lately, I wish I had been able to transcend the time. There are certain things that have got locked in that film because of the time.

Basically it has to do with -- it was the time preceding World War II, and it was the time of what was called the Popular Front. It was a time in America of rescuing the symbols that had been used for narrow patriotism -- rescuing

those symbols so that they would represent the needs and struggles of people.

So the images of the flag, and the countryside, and the buildings and so forth, which are symbolically used -- take over. You see? -- to represent the people. Now they no longer work. They worked then very well, and now they don't work. Because basically the 1960's happened. In which not only ideas were challenged, but images destroyed.

So, that's the only film in which I have that sense. Now you have to tell me, should I? (Laughter) How would you change it?

Q.: What I wanted to say indirectly was, of course, we have to resist the -- I mean the contracts on the television have tried sometimes and given people a very hard time with that film, for instance, now I feel I should have stayed even longer with it. Despite that I have been really punished by people at the television, because I...

L.H.: Well, it's a real problem. One of the films I liked best is a film I don't think you have seen, called THE MUSEUM AND THE FURY. It was a film made under terrific pressure because I had only fifteen thousand dollars to make an hour long film, in 35 mm. and I had to do it for that. Therefore I only had fifteen or sixteen weeks to do the film, from script to mix.

I told the man who provided the money that I don't know if I can do it in fifteen weeks. I'm going to really try.

But I might need an extra few weeks. He said, "We don't have the money for an extra few weeks." He looked at the budget. I said, "Well, we'll see."

And then we came up toward the end and it was clear we needed the extra few weeks. He wouldn't pay the money. Again, it was a very small crew. We just gave our time to it. We took three weeks. And, it is a film I don't want to do anything about at all. It was done under terrific pressure. But in the kind of pressure where we worked whenever we had to work. Nights, weekends, days -- to get done what we had to get done. But it doesn't set problems beyond itself. That's probably why it worked. It doesn't set problems beyond itself.

I mean I think there are certain situations where you have to fight for the extra three weeks. Two weeks. Or extra eight years. But then you have to get a situation -- where you don't have to fight for that. [CHECK TAPE]

Q.: I feel that the Hollywood films have been slow to take in your impulses, your artistic impulses, and I'm wondering if you can answer that. I mean, you look at Italian film or German film; you can see that they are much more expensive^a^(?) and much more...

L.H.: Yes. Right from the beginning. From the twenties on. Yes.

Q.: And then I am asking myself why is the American film so slow?

L.H.: I think I can tell you why. It hasn't anything to do with national character. I don't think. It has to do, I think, with the fact that the American market is sufficient -- and especially the American market added to the international market -- is sufficient to make a lot of money. To return the costs -- this is a little bit paradoxical to return the costs of the film, and to make profit.

Therefore you can have real business. A real business. The bank will put so and so many million into a film -- and put so and so many million into the promotion of the film -- and you can expect so and so many million back. In general. So, you have a business.

Now when you have, let's say, a Renoir coming to America -- because he has made wonderful films in France -- to make a film called "The Southerner," -- he's a great man. He's loaded with a budget of millions of dollars. Well, he has a problem then. Immediately there is pressure on him. How is he going to get those millions of dollars back? There's that pressure on him. He knows how to work in a certain way. The film reflects both things -- I haven't seen it for some time -- but my memory of it is that the film reflects both those things. There are the sensitivities of the Renoir we know from his earlier films. And there is the corny use of traditional Hollywood stereotypes that you know are going to work. You have both things wrapped in one. Because of the pressure of the budget -- to make back the money, which it is perfectly possible to make back.

So, film in America is much more of a real business than film in Sweden, or film in Italy or France. You don't have the possibility in those markets to make an immeasurable or infinite amount of money. What have you got? At a certain time there were forty million people in France. What good is that -- when you have a hundred and twenty million in the United States at the same period of time? And in addition, other English speaking countries, and other countries whose languages you can translate into.

In all these countries you have something we never had in the United States -- some form of national subsidy. In the United States, no. You don't need it. It's a business. It makes money. But in Sweden...

Q.: But they want to see it as a business in Sweden too.

L.H. Well it's affected -- all over, right?

But in Italy you have national aid to the arts, in France, and so forth. Why? Because they want the arts to continue. That allows for a degree of freedom, a degree of growth, a specialness, if you will, that is not probable in America -- where the constant pressure and possibility of making more and more money is around.

Now, there are some people in America who escape that -- those pressures. Even some right at the center. I mean, a man like Charles Chaplin had the pressure on him all the time. And, he escaped it completely. He only made the films he wanted to make. Films that are absolutely marvelous. And he

refused to get involved -- even though he saw very clearly that he had to control his own distribution. He had to control his own financing. He never got into the...

Selznick had a stable of actors. He loaned them out to other companies and made a lot of money that way. Chaplin was always discovering new actors and actresses. He never farmed them out. He never made a stable. Because he wasn't primarily involved in the business of making money. He made a lot of money. But the primary business was -- he used his money to make his films.

Few people have escaped. Some people have escaped in only a small part of their film life. John Huston has made a number of good films. But he falls within the characteristic curve. You have an interesting director. His first films are interesting. Then they go down, like that. Most directors. True from the beginning, from Von Stroheim -- it's true of almost everybody you can think of. The interesting films are the first films. The later films, when they are secure, when people are willing to put in a lot of money and more money and more money, then they become less and less interesting. Because it's a great problem to make that money back. Therefore you have to fall back on what is known and calculable. There's no room for experiment.

Anyway, that's my answer...

Q.: My question isn't formulated exactly... surely there would be a public, an audience in the United States, which is

big enough to accept more experimental film. And I am wondering why there hasn't been any, or very few...

L.H. Well, you've had attempts toward that at various times. And sometimes successful. For awhile foreign films, Italian films, German films before Hitler, French films, could hardly be shown in America. Then there grew up a series of small theaters, which have now continued and show mostly foreign films -- occasionally an American independent film.

Now, the trouble is that this too becomes a business. You see, at the beginning somebody is interested in it for intrinsic reasons as well as business. It becomes a business that you can now calculate on. This kind of film is worth putting this much money into, and I have this much money. But this kind of film is not worth putting much money into. And, therefore, I won't deal with it until I'm much surer of it.

Every time someone comes into distribution freshly -- after a while it is boiled down to a matter of dollars and cents. The bottom line. And the distributors become more and more conservative.

Q.: Do you think that the development of video is going to change this in some way? I don't mean video in terms of renting, I mean in media.

L.H. Well, I hope so. I haven't looked into it enough. It certainly seems possible. I don't have a video. But I am going to get one. Why am I going to get one? Because I can

have a library of all the Chaplin films. And look at them when I want to see them. That's extraordinary.

I know other people must have equivalent feelings. So when that kind of a things grows, there will be people interested in films that we now consider special.

Q.: What I mean was another thing. That when video as a media is growing up.

L.H. Oh? Well, I don't know anything about that yet. Later on, maybe a year from now I'll know about it. Okay?

Let me read to you a note. We talked yesterday and I didn't have a chance to read these notes that were mining the ideas that went into THIS ISLAND. And I'll read you this note because it has come up as a subject. (I don't know that it is particularly important in the light of seeing the film.) But I'll read it anyway.

Approach

What we shall for the moment call the true artist is frequently feared. The fear of the artist. Artophobia. Why is this?

Note above hints at it.

Because he is tuned to, honest to, his own experience. His job is to undercut the stereotyped and conventional ways of seeing and understanding and feeling, where these interfere with a true experience. Forces are set in motion that can make the establishment nervous. Goya, painting pleasant tapestries, cannot keep out of his consciousness the brutality, corruption, venality of the people who are paying him; nor the suffering and irrationality of his fellow Spaniards. He then issues a deeply felt embodiment of these

experiences in the Caprichos, and the publication is withdrawn after 37 are sold. Censorship. Danger.

The danger is not only the result of political forces. They are the result of disturbance of equilibrium. Let the Id sit in its place; and let the forces seething underneath be held down by the bounds of the familiar.

Let Blake leave the primal energies (the devil) alone. Let him leave sterile virginity enthroned.

Let Cezanne not look with his own eyes; let him not misshape the mathematical ellipse, or the horizon because he is destroying our concept by seeing with his own eyes how all things react on each other in the magnetic field of our vision. Let him not tell me a pear is an intimate and mysterious object, that the apple is the sun, that the depth of the world can be reached through what is close at hand, and hardly seen.

Let Hurwitz simply state what the Nazis did. Let him not reveal that under what they did is the too common tearing of human kinship, the brutal capacity to see the other man as other, without your own needs and feelings.

Disturbance of bureaucracy. Length. Time to do. Change of initial plan. Growth. Genitals uncovered. Etc.

The madman is feared. But the fear is bounded, because he is so different everyone agrees he should be put away... removed from "normal" social structures.

The artist is feared with considerably more discomfort. What makes you uncomfortable is somehow not enough to justify driving him out of life. He has something to give; he has a special talent. It is possible that he may be induced into accommodation, that he may be bought. But the force in him you fear is his special close relationship to the unconscious, to potentially disturbing forces -- that ought to be sat on -- that these forces may emerge and turn over the comfortable familiar formulas; that something new will emerge for which you have no basis

of judgment or acceptance; that his process of work cannot be laid down in advance in the same way as you make a chair, build a house, bake a cake, wash the dishes; there may be a persistent flow of novelty to break up everything you have set your mind, your budget, your time schedule on.

In short, he is not bound by social taboos, craftguild rules, and normal ordering with quite the amount of restriction most people are. And this is basically because, as an artist, he must filter his experience through his own instrument, himself. He is the source of his own truth, or its channel from both the exterior and the interior worlds.

Without his availability of forces lying beneath the formulated patterns of doing and being -- the id -- he could not exteriorize in his art the pulses of life and feeling. He could not make art -- which is the transformation of the concrete pulses and juices of life into a medium.

And this is why the great artist is compassionate and "mystic."

This is why -- in most times -- he must be part of the conspiracy against the dehumanization of life -- by tyranny and tyrannical forms, however "civilized." This conspiracy is the means of functioning in a hostile environment.

INTERMISSION -- THIS ISLAND SCREENED A SECOND TIME

TAPE 10, SIDE B -- [TEXT MISSING]

L.H. ...beautiful...bye, bye.

Q.: We don't want to leave! (Laughter)

L.H. I don't either! We can start again! (Laughter)

It was a marvelous experience for me to see the film in the mixing room. Partly because the image was very good and very big. And partly because the sound was the sound I made. Not the mushed-up sound -- that's not bad -- that you get in the theater. But every part of the layer of sound was there. It was just great.

Q.: Was the music specially composed?

L.H. Yes, by Jimmy Guiuffre. A man whose music I have liked over the years and have used in other films.

Q.: In PEGGY too?

L.H. Yes. That's right.

Q.: You made the film first and you made the music for it?

L.H. Yes. Yes. And I told him I want music that will allow people to look. That was the primary problem. And he sensed it very well. Very well. A very sensitive man.

Q.: There were very little other sounds. Very few other sounds?

L.H. Lots of other sounds. There are places that are empty of sounds except for a kind of a slight hum -- because silence would have been too much of a shock. So there is no silence in the film. It's a slight hum or buzz. But there is a lot of sound. A lot of sound. But, you know, it's not meant to tell you there's sound there. It's just part of it.

Q.: Well, it's a sound that you expect.

L.H. Right. I'll tell you the way I worked with the composer. That may be of help. I don't have the materials here to show you. But I made the film first. I brought him in to see the rushes, to see various rough cuts and acquaint him with both the material -- and what I felt was the need of the music. The need of the music was not so much to have music, but what was necessary to have for the ear in order to be able to see.

And it didn't want a "commentary" in the music on the particular emotional qualities. It could have a feeling that respected or was stimulated by the art objects -- but not a commentary in music, which was very easy to do.

I made for him a design of the film structure, the growth into which the music had to fit. And said, "Go ahead and work on ideas. And when we are ready with the cut I'll give you a print. A dupe copy, and you can compose directly to the picture."

So we brought down to his studio a projector, a copy of the print -- we gave him the print to work with -- he having worked before on thematic material and other ideas.

He went to work. He had a tape recorder with four tracks. He sketched out the music by recording -- he plays the flute, the recorder, the clarinet, and the piano. So, he sketched out an orchestration of the music. Peggy and I then -- every once in awhile he'd say, "I have something ready.

Come on down." We'd go down and he'd play what he had written on this four track recorder with the section of the film.

And we'd say, "Well, that seems great," or "I don't know about that," or "Do we need music here?" Although we had to define the places for the music fairly well, we left it open. When he wrote the music for the whole -- we were able to respond to it -- and then he made a final draft which we all agreed on. Then we went into the studio and recorded it and laid it in.

It was a rather wonderful way to work with a composer who wanted to make music for the film -- and knew that the filmmaker had something to do with the music. He [the filmmaker] couldn't write it, but he had something to do with it. He respected that. So, we worked out this technique in which the music didn't run away with you. It didn't run away from you; it was there.

Q.: When you first had contact with him was that when you had already decided not to have any words?

L.H. Well, he was there, as I say, during a good deal of the editing.

Q.: So did he take part in that decision?

L.H. In a way, yes. In a way. But I think by the time we got to saying, "Our time is ready, Jimmy. Do the music." -- by that time we pretty well knew that there was not going to be any words. I tried, as I told you, writing a number of

variations of words. And I tried them, in sketch form, by reading them. But I threw it away.

I.R.: So, I know you are tired...

L.H. I am tired.

I.R.: So I am going to thank you.

L.H. Thank you very much.

Q.: And we hope to see more of your films here in Sweden.

L.H. Good. I hope so. I hope so too.

END OF TAPE.

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