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## THE DRIVING RHYTHM

The motion picture *Twice a Man*, on the condition that I am accurate with my powers of recollection, concerned me even throughout the feverish production days of the ill-fated motion picture *Serenity* in Greece (1955–1958). In one of my entries I have set down, “Locale Mycenae. Darkness. A voice says to the audience, ‘Give me your hand.’ Fade in the locale. The mother of Hippolytus mounting the steps of the ruins. She is walking to her doom, though the audience does not realize it. In her hand, the palm of it, she imagines the various palms of her son: as a babe, as a child, as a youth, as a man. Perhaps show the many ages of the son mounting with her.”<sup>1</sup> Not only the inception of the film *Twice a Man* goes at least that far back, but in addition the following pattern which throughout that time was put forward for consideration for *Serenity*, “The darkness would *oracularly* bind the spectator. And the very darkness would *join* sound to image ...”<sup>2</sup> Many years later I did turn to account the stamp of darkness and the spectator immersed in the absence of light with only the probe of rain. This conception of darkness goes even further back in my development as a filmmaker, for it was a word that I employed to describe the first part of a novel begun when I was a freshman in High School.<sup>3</sup> To those familiar with my early work the issue of darkness or the absence of light will be recalled in such works as the trilogy *Du sang, de la volupté et de la mort*; in all three parts *Psyche*, *Lysis* and *Charmides*. Even in *Swain* the use of a small separation with black celluloid is brought into use twice: once during a passage relating to the heroine, and once for a transition involving the

1. Markopoulos, *Quest for Serenity*.

2. Ibid.

3. The manuscript has since been destroyed. R.C.F., Jr. was one of the few permitted access to it. However, there may well be excerpts in my correspondence to friends of that period, such as Mr. Ted Reynolds. Mr. Reynolds owns the original script proposed for the legend of Prometheus since become *The Illiac Passion*. Also in his possession are the only remains of the non-existent project *Green Mansions*.

hero. And in *Eldora*<sup>4</sup> with its cautious and excruciatingly slow movement, Eldora the heroine proceeding as if with lunar strides across the wet, soft, earthly shore matter of the Maumee River, several times makes use of black celluloid exits and returns. In one, I believe the camera pans from the hero, his arm raised, across an unilluminated vacant ground to the heroine becoming visible above; and then, vice versa with the short flights of the butterflies. More recently, in *The Illiac Passion* (not yet released) a brief filmic measure of darkness allows the film spectator a respite during a minute point of time. There are two arguments for this use of black celluloid. They are:

(1) That I have been duly influenced by the notion of chaos; the formless void so aptly proposed by mythology and out of which all existing things were brought into being. Quoting Robert Graves, "... the Orphics say that black-winged Night, a goddess of whom even Zeus stands in awe, was courted by the Wind and laid a silver egg in the womb of Darkness; and that Eros, who some called Phanes, was hatched from this egg and set the Universe in motion."<sup>5</sup> And quoting an even earlier source, with which I am familiar, "... Night and Darkness were the prime elements of Nature, and from them sprang Light."<sup>6</sup>

(2) Then there is the fact that from the very beginning of my interest with the medium of film I regarded the use of fade-ins, fade-outs, dissolves and other such effects with complete abhorrence.

It was with *Psyche*, the first part of my trilogy, that I consciously used darkness: a door opening, a hooded figure sitting in a sunlit room with flowers strewn about its feet.<sup>7</sup> This was repeated with the closing of the door at the end of the film. For lack of funds I worked without a work

4. *Eldora* was made on 8mm in Ohio during one Summer, 1953, I believe. I was given four rolls of colour film (outdated) by Mr. Raymond Rohauer for the privilege of making a film. In return I received only an 8mm copy of my short work.

5. Robert Graves, *The Greek Myths*, Volume I.

6. Charles Mills Gayley, *The Classic Myths in English Literature and in Art*.

7. The novelette by Pierre Louÿs, *Psyche*, after which my own film was made, was never completed by Louÿs. For this reason I decided, during the editing, to use the hooded figure image as a suggestion of the character of Psyche herself, and also as image of the author himself and his unfinished novelette. The image of the hooded figure recurs consistently with every important climax of the film. The hooded figure replaces the usual fade-in and fade-out.

print and in doing so I found myself (as I have always since) editing *Psyche* as if it were conceived as one continuous movement, without any effects whatsoever. It is significant to set down that during the final production days of *Psyche* I was fortunate in arranging a private projection at Paramount Studios of Josef von Sternberg's masterworks, *The Scarlet Empress* and *Caprice Espagnole* (*The Devil is a Woman*). My unbounded and ardent zeal for these works permitted me to stray farther afield from the conventional unspontaneous manners of narrative description for the film spectator.

With the motion picture *Twice a Man*, I introduced a round of darkness which lasts for more than two minutes. My reasons for this were (and still remain) threefold:

(1) To maintain the established pictorial and narrative tradition, the filmic principles accumulated through experience and continuous usage of my past work: *Du sang, de la volupté et de la mort*, *The Dead Ones*, *Swain*, *Serenity*.

(2) To allow the film spectator to rest his eyes, so that the initial visual and psychological impact of single frames and clusters of frames would be more readily apprehended. Sense and intellect become one.

(3) To initiate the spectator with a direct sense of the dominant or ruling sound motif which persists throughout *Twice a Man*: rain. Later rain becomes united with thunder and short phrases of music.<sup>8</sup> Rain, thunder, music, in turn form a continuous extension before or after the fragmented dialogue spoken by the deuteragonist, the mother in youth.<sup>9</sup>

Visually (apart from the credit titles) the characters in *Twice a Man* are from end to end established through a fundamentally simple (hence involved) series of musically and mathematically related single frames or clusters of frames which are allied to the conventional shot followed by shot method; that is classic film editing. By a single frame I have in

8. Tchaikovsky, *Manfred* (Portions of the third movement are used. The music was brought to my attention by R. C. F., Jr.).

9. "I (w)ant (n)ight (conf)ound (d)ay.

I (w)ant (wa)terfalls (ar)rest(ed)

in (m)id-fi(ght)."

From the kitchen episode; the mother's dialogue.

Tom Chomont, *Twice a Man* (A transcript made from a print of the motion picture).

mind, virtually, a single frame. By clusters of frames I have in mind one, two, three or more frames. Examples:

(1) The same frame, a single frame: close-up of the protagonist. In *Twice a Man* I introduce Mr. Paul Kilb as the protagonist with three frames: close-up of his face.<sup>10</sup>

(2) One, two, three or more frames which become clusters of frames because I make use of more than one image combination in their musical-mathematical structure.

Pictorially, narratively, *Twice a Man* begins with Shot 1 which consists of 127 frames. The Artist Physician (portrayed by Mr. Albert Torgesen) is sitting in the right foreground on the deck of the Staten Island Ferry. His head is bowed and his hands are folded in his lap. He is wearing

10. The following are page 1 and part of page 2 of the Chomont transcript of *Twice a Man*:

SHOT	FRAMES	IMAGE
1	127	The Artist Physician (Albert Torgesen) is sitting in the right foreground on the deck of the Staten Ferry. His head is bowed and his hands are folded in his lap. He is wearing a suit and a light raincoat. Part of the New York skyline is passing.
2	6	Close view of New York buildings ... very blue.
3	11	Albert is sitting on the deck of the Staten Island Ferry. Part of the New York skyline is passing. (1)
4	5	Close view of New York buildings ... very blue.
5	115	Albert is sitting on the deck of the Staten Island Ferry. Part of the New York skyline is passing. (1)
6	5	Close view of New York buildings ... very blue. (2)
7	18	Albert is sitting on the deck of the Staten Island Ferry. (1)
8	5	Close view of New York buildings ... very blue. (2)
9	18	Albert is sitting on the deck of the Staten Island Ferry. (1)
10	5	Close view of New York buildings ... very blue. (2)
11	5	Albert is sitting on the deck of the Staten Island Ferry. (1)

a suit and a light raincoat. Part of the New York skyline is circling in the background. This is followed with Shot 2 (6 frames) a close view of New York buildings; very blue.<sup>11</sup> Shot 1 introduces the Artist Physician and places him in the Present with reminiscences from the Past. The Past is called up through the employment of the blue shots, the New York skyline repeated six times. In five of these blue shots, numbers 4, 6, 8, 10, and 12 they are comprised of five frames in length. These blue shots of the New York skyline are contrasted in the film with those daylight shots of greater duration, also of the New York skyline.

Cinematically, the sequences (not recorded or edited consecutively as in the conventional motion picture) of the silent dancers, the roof top confrontation of Paul by the Artist Physician (their earliest meeting),

12	5	Close view of New York buildings ... very blue. (2)
13	17	Albert is sitting on the deck of the Staten Island Ferry. (1)
14	132	A span of the New York skyline from right to left. It is daylight. Seagulls are flying over the water. One gull passes near, and two gulls pass farther away.
15	2	Albert on the deck of the Staten Island Ferry. (1)
16	71	A span farther along the New York skyline. A gull passes near, and another opens and folds its wings as it glides. (14)
17	57	Close-up of Albert sitting on the Staten Island Ferry. His head is bowed. A tug is passing in the background.
18	3	Paul's face with the upturned collar of his grey windjacket around his neck.
19	37	Close-up of Albert with his head bowed and a tug passing in the background. (17)
20	3	Paul's face. (18)
21	32	Close-up of Albert with his head bowed and a tug passing in the background. (17)
22	3	Paul's face. (18)

11. Ibid.

the interior red brick wall confrontation of Paul by the dancers (where it seems his soul has passed out of his body and he is roused from his trance) also reflect the Past. At the same time, in this complex whole that is *Twice a Man*, the Past becomes the Present. Conventional shots following one upon the other, single frames, clusters of frames interwoven into the classic editing form of the film are introduced in preparatory detail; even as the protagonist proceeds along the ramp which leads to the Ferry Boat Terminal. What has appeared to be the Past is in the necessary (particular) reality of the motion picture medium very much the Present. As in one version from the Greek myth of Hippolytus, which is also the basis of Sir Frazer's *The Golden Bough*, Hippolytus returned to life by the physician Asclepius. Similarly in *Twice a Man*, Paul (*Hippolytus* by Euripedes, the other versions of the myth used by Seneca and Racine which I read prior to the production work of *Twice a Man* were used only as points of inspiration and departure; never as recreations of the myth itself), himself as himself, stands on the outer deck of the ferryboat where reborn he evokes feelings and memories from the Past which are futuristically transformed into the energies of the Present. Among the scenes that the protagonist evokes are those of the girl stroking the leaf of a plant, he lying on a couch extends his hand<sup>12</sup> and returns it to himself; the speechless heterosexual couple: the young woman's companion sits with closed eyes, as the sense of the futility to which they seem to have exposed themselves is made more apparent with the interspersed, one and two frame shots of the Statue of Liberty. Very near this point in *Twice a Man* the Artist Physician is thrust into the Past. Editorially, my references to him become three frame shots, precisely the length of those which introduced Paul at the beginning of the film.<sup>13</sup>

12. It is when Paul extends his hand that the blue shots of the New York skyline are introduced once again. See Chomont transcript: pgs. 15-16.

13. See Chomont transcript: pg. 19 shots: 317, 319, 321, 323, 325.

With this structural reversal in the narrative of *Twice a Man*, the film spectator becomes aware of the meaning of the Artist Physician's quest through Paul's return to his mother's house; for the film spectator at no time, in actual fact, sees the Artist Physician reach the place for which he seems bound at the beginning of *Twice a Man*. Thus far, *Twice a Man* establishes three important points:

(1) The Artist Physician's quest or inquiry.

(2) The non-committal nature of the protagonist, the son.<sup>14</sup>

(3) The obscure characters which surround the protagonist and the Artist Physician. These being, the silent dancers, the girl stroking the leaf, the weeping woman and the man with the closed eyes. These are the nameless who are without destination. To quote André Gide, "... a people without hope..."<sup>15</sup> Interestingly placed in the assemblage of figures without destination or hope is the scene of the poet and his admirers. Shot 334. 423 frames. "Close-up of a hand resting inside the lapel of a jacket. Slow zoom-out to reveal the man sitting on a chair with his hand in his coat, a young man on the floor before the chair on the left, Paul sitting to the right, and a young girl sitting before Paul. Paul and the girl are looking attentively at the man in the chair who is looking forward with his head tilted back and speaking slowly ..." <sup>16</sup> As the camera zooms back slowly, thunder is heard on the soundtrack.

14. The one place in *Twice a Man* where one might say that Paul commits himself, briefly, is in shots 298–304; pg. 18 of the Chomont transcript. In my original notes (the scene is dated as having been written and filmed: 3/24/62) the scene was as follows:

Light two people. Standing side by side. The camera pans from one to the other and back. The camera dollies away. They leave. In the centre stands Paul looking innocent.

The two people are saying:

"Surface perceptions."

"Depth perceptions."

The original notes of *Twice a Man* are to be found: Markopoulos, *Ein Edelweiss* (Volume 12).

15. André Gide, *Persephone*.

16. See Chomont transcript, pg. 20.

Originally dialogue was to have been utilized, until I decided in favour of the more powerful sound motif of thunder.<sup>17</sup>

As the ferryboat nears Staten Island the application of evening shots (or the transformation of the shore line) merges Day and Night, the Past and the Present, into an Ouspenskian Future; into Eternity. There is a brief restatement of the silent dancers, the party sequence where the Artist Physician shadows the protagonist's departure, a young woman sitting side by side with the protagonist. But once the island is reached the nameless characters are put out of mind. Paul disembarks and his relationship to the Artist Physician is prefigured in a stunning rain scene (actually shot in the rain) where the protagonist and his lover descend the steps of the Custom House as a passer-by approaches with a blue umbrella. From here on the events, meetings, non-meetings between the two protagonists increase; even, as the son, reborn, is driven towards his mother's house.<sup>18</sup> It is at this point in *Twice a Man* that the face of the mother in youth (portrayed by Miss Olympia Dukakis) is introduced in shot number 473 for the first time: two frames.

Not long after the shot with the red "Don't Walk" sign, the son reaches his mother's house. He approaches it as if for the first time. There is an element of mystery, hidden, inexplicable as Paul proceeds to the porch door and opens it. He turns and leans against the porch door as he

17. The original conception for this scene was inspired by the ancient custom used for selecting the site for a new city. In my original notes (*Ein Edelweiss*, Volume 12) (this scene is dated as having been written and filmed: 3/24/62) it is as follows:

A group of people listening to a Poet Philosopher. Paul walks into the scene in the background.

"Build the new city! Build the new city! But where?

Build the new city there!

Or build the new city over there!

Only build the new city!

Hang forth the pieces of meat in the clear and foul air.

Bury the others in the ground

Away from the contaminated air;

And build the new city on the site

Where it takes longest to rot!"

18. Scene of the Artist Physician's pacing; the son's sequence at the War Memorial. See Chomont transcript: p.25-28.

becomes aware of a forewarning of death. The film spectator beholds a mourner whom the son conjures. The mourner disappears, Paul enters the hallway (this entrance to the interior of the house is conceived, editorially, in a very complex manner, as in the first Cubist paintings), but even as he turns the knob of the hallway door, the house becomes charged with Life, the state of ceaseless change. Past, Present, and Future become that instant which Mr. Kenneth Kelman, the eminent film critic, commented upon, so perceptively, in *Film Culture*.<sup>19</sup>

From the moment the son enters his mother's house (misinterpreted by some spectators as the home of the Artist Physician), in the tradition inspired by fairytales and legends, the film spectator of *Twice a Man* now become the reminiscences of Paul, the recovery of things previously known. In an extravagantly fanciful house with colourific walls<sup>20</sup> hung with luminous paintings<sup>21</sup> the son moves to the drawing room where as he removes his jacket, first turning to one side and then to the other, the image of the mother is encountered. Three frames: a red beaded necklace on a purple sofa. Two frames: the mother in old age (portrayed by Mrs. Violet Roditi); shot number 576. Two frames: the mother in youth (portrayed by Miss Olympia Dukakis); shot number 578. With these earliest images of the mother, the film spectator experiences the first spoken words in *Twice a Man*. Though the words (*Paul Paul*) seem to emanate from the lips of the son himself, they are spoken by the mother in youth, Miss Dukakis. Centred in the Future the protagonist appears to be calling back to existence the Past. With equal truth, the mother in old age, and the mother in youth (once misinterpreted by a film spectator as the son's sister) become to quote what T. S. Eliot has said of images,

19. Kenneth Kelman, 'Twice a Man', *Film Culture*, No. 31, Winter 1963-1964. "Twice a Man begins with blackness and ends with white. The hour between them is an instant, it all takes place at once. But time is needed to recall all the colours between black and white ..."

20. The residence of Dr. Marius Bewley. First visited for Thanksgiving Dinner; and which trip became the very one which the film spectator experiences in *Twice a Man*: the ferry boat ride, the house.

21. All the paintings in *Twice a Man* (except the Hans Hoffman in the dining room episode) are by Mr. Garry MacKenzie. Mr. MacKenzie also produced especially for *Twice a Man*, the painting of the Moon-Tree.

"The emotively charged image gives us knowledge which is not knowledge, and of depths which remain unfathomably deep."<sup>22</sup> And again from Eliot, "The creation of a work of art, we will say the creation of a character in a drama, consist in the process of transfusion of the personality, or, in a deeper sense, the life, of the author into the character."<sup>23</sup>

*This lecture was delivered at the Film-Makers' Cinematheque, New York City, 9th of January, 1966.*

22. T. S. Eliot, *Selected Essays*.

23. *Ibid.*

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## THE FILMMAKER AS PHYSICIAN OF THE FUTURE

In St. John Damascene's *Barlaam and Ioasaph*, a sick man says, "I am a physician of words."<sup>1</sup> In a sense these words spoken by the illustrious man to a generous senator who discovered him by the wayside might well apply to the New American Cinema Filmmaker today. Instead of being a physician of words, the New American Cinema Filmmaker is a physician of images, the first of his kind ... Images which unlike the Commercial film images do not inhibit life, but rather translate the creative film spectator affected by these images to a loftier existence outside the visible, mundane world. From film to film, the creative filmmaker as opposed to the commercial filmmaker, offers to the creative film spectator (a recently realized species) with each film conception that murmuring vibration which after a time, from film work to film work (I think of Brakhage, of Harrington, of Stroheim, of Smith)<sup>2</sup> becomes the congeries which reveal this self same film spectator's Being. The tendencies, the patterns inherited by the creative film spectator as opposed by the more common commercial film spectator, again from film to film, from portrayal to portrayal, from abstract conception to abstract conception, orthodox or not, become like those wonderful seeds of life so exquisitely related in Sanskrit Poetry; seeds merged and of former lives.

The explosive, occurring, reoccurring, surprising bombardment of images and sound which are the rich, secret and very native source of the New American Cinema Filmmaker do not in any manner annihilate the creative film spectator. Such a film spectator is affected by the new images and sounds as if he were suddenly struck by lightning. But that

1. St. John Damascene, *Barlaam and Ioasaph*.

2. Brakhage: *Cat's Cradle*, *Dog Star Man*, and work in progress. Harrington: *Fragment of Seeking*, *On the Edge*, *Planet of Blood*, and work in progress. Stroheim: *Greed*, *The Merry Widow*, *Queen Kelly*, and unfinished works. Smith: *Flaming Creatures*, *Normal Love*, and work in progress.

kind of lightning which in primitive societies was considered of majestic consequence. In such primitive societies it was believed that the individual struck by lightning had been snatched up into Heaven by the Storm Gods and their remains were worshiped as sacred relics.<sup>3</sup>

J. Hillis Miller has said, "Our culture still moves along the track laid out for it by science and dualistic thinking, and many writers remain enclosed within the old world. Moreover, every artist who crosses the frontier does so in his own way, a way to some degrees unlike any other."<sup>4</sup> The same may be applied to the creative film spectator who also must traverse into the unknown territory which is the sound and image of the New American Cinema. And this he must accomplish resolutely and after the same fashion as the creative filmmaker with superhuman intuition. The value of each image, of each sound must be recognized for what it represents (*and often as not it is chaos*). It thus becomes necessary for the creative film spectator to connect, to rejoin, to interpret the various images and sounds, uniting them into Meaning. In the beginning it does not matter whether the fullness of the given image or sound is immediately comprehended. If the film viewed contains a sense of communion, as opposed to deliberate communication,<sup>5</sup> to any degree, the studious film spectator will not fail to perceive it.

The film image, the film sound<sup>6</sup> properly received by the creative film spectator expresses that essence of the divine which Friedrich Creuzer<sup>7</sup> spoke of as inherent for symbol. Friedrich Creuzer said, "In a flash the motion springs out from the symbol and grips all the senses. It is a ray which comes directly from the depths of being and thinking, pierces our eye, and permeates our entire nature: immediate perception."<sup>7</sup> Many of the images which the creative film spectator has the privilege of viewing are totally unrelated in the ordinary sense, some are superimposed,

3. Mircea Eliade, *Mephistopheles and the Androgyne*.

4. J. Hillis Miller, *Poets of Reality*.

5. I think of films made by USIA; The Canadian Film Board; Encyclopaedia Britannica Films; all films made at universities boasting film departments. Such films, always so similar, are like stale bread.

6. Jonas Mekas, *Guns of the Trees*; Charles Boultenhouse, *Handwritten*; Jack Smith, *Blonde Cobra*; Ken Jacobs, *Little Stabs at Happiness*; Shirley Clarke, *The Connection*; Andy Warhol, *My Hustler*.

7. S. Giedion, *The Eternal Present: The Beginnings of Art*, Vol. 1.

and sometimes the images do have something in common. In the case of my own work, they are used in a repetitive manner, so that visual patterns are created which visually do relate to a story line.<sup>8</sup> This repetition creates for the knowledgeable film spectator an obvious unity. For instance, in *Himself as Herself*, the contrasts which interested me especially as filmmaker, that is colour, movement, architectural settings, unobtrusive symbolism discovered during the filming<sup>9</sup> are given variety through the means of my kind of editing. This is a variety which aids not only the film spectator in realizing something which is primarily pleasing, but also aids the film work which begins to live the moment the final editing cut is made by the filmmaker. So, once the film spectator (after more than several viewings) discovers the syncopated beat of the film image and film sound, then he may thereafter follow with interest, if he is so inclined, the past and future works of a particular filmmaker. The filmmaker as physician of the future will some day realize and utilize sound and image as almost a mere accessory to the greater keys of a future editing form. The future editing form which I suggest would contain Touch, Form, Taste, Scent. In referring to Form, I mean specifically a multi-dimensional Cinema. The task will be no different than what was and in many instances is still considered impossible, to view a single frame or a cluster of film frames on the screen. Too often the word subliminal enters into play.

In 1912, Edward Carpenter had the following to say about the term subliminal, "For when the term 'subliminal' was first used it had apparently a fairly simple connotation – as of some obscure unexplored chamber of the mind; but now, instead of a single chamber it would seem rather some vast house or palace at whose door we stand, with many chambers and corridors – some dark and underground, some spacious and well lighted and furnished, some lofty with extensive

8. My films: *Psyche*; *The Dead Ones*; *Swain*; the lost *Serenity*; *Twice a Man*; *Himself as Herself*.

9. During the filming of *Twice a Man*, and during the filming of *Himself as Herself* observing closely the daily actions of my actors and non-actors, I was able to capture certain symbols which they unknowingly presented to me. Certainly, the rapport established between Mr. Gordon Baldwin and myself during the two extraordinary weeks of shooting the whole of *Himself as Herself* would serve well for a future lecture/insight of what the non-actor contributes, and what the filmmaker seizes and reinterprets.

outlook and open to the sky; and the modern psychologists are puzzling themselves to find suitable names for all these new domains – which indeed they cannot satisfactorily do seeing they know so little of their geography.”<sup>10</sup> And still later in the same book, Carpenter continues, “... enormous and outstanding resurgence of memory does take place and we cannot but suspect that the memorization is somehow on a different plane of consciousness from the usual one, being simultaneous and in mass instead of linear and successive.”<sup>11</sup>

The creative film spectator who would pursue the Indian trails of the New American Cinema, who would ascend along the sharp golden threads that lead to that incredible illusion which is the irreality of the film, must spin their own threads of reality and weave their own patterns of intelligibility, to paraphrase L. Eldredge writing of the Greeks and the nature of Greek culture.<sup>12</sup>

To those creative film spectators who would understand the two films, *Through a Lens Brightly: Mark Turbyfill* and *Himself as Herself*, which are to be shown here this evening, I would suggest the following:

A – Do not attempt to single out any one film frame or series of film frames passing across the screen, and thus neglect others. Such abstraction would lead to a total misunderstanding of either film.

B – To view the film as image composed to image, regardless if it is only a single frame. It is the Invisible that the film spectator must seek. This Invisible will lead him forwards and backwards and ultimately towards the Future; the future in this case is the understanding of the films.

In conclusion, having refrained from telling you anything about the film: how it was made, where it was made, why it was made, how much it cost, I would like to indulge in one more quote; this by the late Dag Hammarskjöld, “How easy Psychology has made it for us to dismiss the perplexing mystery with a label which assigns it a place in the list of common aberrations.”<sup>13</sup>

10. Edward Carpenter, *The Drama of Love and Death*.

11. Ibid.

12. Laurence Eldredge, “Sophocles, Protagoras, and the Nature of Greek Culture”, *The Antioch Review*, Spring 1965.

13. Dag Hammarskjöld, *Markings*.

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