

## Two Together Stanton Kaye & Jim McBride

program one

Friday, April 2 at 7 pm — Yerba Buena Center for the Arts  
Stanton Kaye, Jim McBride and L.M. Kit Carson In Person  
introduced by Tom Luddy  
presented in association with Tosca Café and Cabinetic

*However personal some of its origins might be, David Holzman's Diary is in fact a great work of synthesis summarizing the very notions of the film director as subject (and therefore as superstar) and the camera as tool of self-scrutiny that the '60s film explosion inspired.*  
(Jonathan Rosenbaum)

Cinematheque proudly presents two justifiably legendary filmmakers—Stanton Kaye and Jim McBride—and four feature films (plus a short) in their long overdue and most welcome return to San Francisco. Of the initial film in this first evening of double-features, Canyon/Cinematheque's own Ernest "Chick" Callenbach instantly praised *Georg*, writing that it "establishes its visual authority immediately... produc[ing] a film image which stands squarely on its own—often of a touching or funny kind, but always solid, demanding no concessions and full of ironic ramifications." Something of a cause-and-effect, *Georg* in a sense begat *David Holzman's Diary*, arguably the *White Light/White Heat* of American independent cinema: limitedly distributed in its initial release yet profoundly influential among those that saw it and unquestionably a landmark of its era. In Jim McBride's *...Diary*, filmmaking is the process. Filmmaking is the objective. Filmmaking is the obsessive "everything" in this highly subversive and imaginative pseudo-documentary. (Jonathan Marlow)

**Georg** (1964) by Stanton Kaye; 16mm, b&w, sound, 55 minutes

"Born in 1943 into a long-established Hollywood family, [Stanton] Kaye first became interested in the modernist European theater, especially Pirandello, and he studied playwriting with John Howard Lawson. As a teenager, he frequented the city's informal film societies and also the coffeehouse and bookstore run by John Fles, where his wide range of contacts in the industry was augmented by luminaries in the Beat Generation and experimental film undergrounds, including Wallace Berman, Jack Hirschman, Gregory Markopoulos, Anaïs Nin and Oscar Fischinger. When he was seventeen, he showed a script he had written to Fles, who encouraged him, stood in as an actor when the original lead suddenly took a job in the industry, and brought in one of his friends as photographer. Eventually Kaye replaced both Fles and the cameraman, and after numerous rewrites and remakes between 1961 and 1963, the fifty-minute *Georg* was completed at a cost of \$1700. Its first screening was at the second Los Angeles Film Festival in 1963, where, with Fles, Hirschman and Stan Brakhage as judges, it won first prize.

"[...] *Georg* was well received in Los Angeles and New York—in his report on its screening at the L.A. festival, Jack Hirschman said it was 'a work of authority, imagination and prodigy,' and Jonas Mekas referred to it as 'the latest inspired application of the Direct Cinema techniques to a staged event'—and it won prizes at the Mannheim and other film festivals. In the next decade, Kaye moved through a variety of positions between the avant-garde and the industry: he enrolled in UCLA's film school and made another feature on the same theme as *Greed* but without completing a degree and went to work for Monte Hellman on *The Shooting* [1967]; he wrote a script based partly on his experiences on location and directed it while on a scholarship and the AFI, but it was not released. In between in New York he was codirector of the Millennium Film Workshop for a time, where he shot a feature, *Brandy in the Wilderness* [1971, screening April 3], which also won prizes at several film festivals and received commercial distribution. Later, Manny Farber recruited him to teach filmmaking at the University of California, San Diego, and he also worked as a writer for Francis Ford Coppola at Zoetrope." (David James. *The Most Typical Avant-Garde: History and Geography of Minor Cinemas in Los Angeles*. Published 2005 by University of California Press)

***David Holzman's Diary*** (1967) by Jim McBride; 16mm, color, sound, 74 minutes

“Jim McBride produced *David Holzman's Diary* on weekends and using equipment borrowed from his job as a television news cameraman. A fictional, acted film masquerading as an underground documentary, a film diary, it so distends the reflexive component of the latter mode that self-consciousness occupies it entirely to call into question the relation between fiction and documentation in it.

“[...] Parallel contradictions inhabit the whole film. As a fictional diary made by a filmmaker using an actor to play a character, it is entirely a duplicitous dissimulation. But once set in motion, as simulation, it generates a veracity of its own—the reality of the illusion, in Godard's phrase—distinct from the illusoriness of the ostensible documentation. Once instigated, this interpretation of the two ontologies destabilizes all moments in the film; the instances when autobiographical honesty is called into question by implications of fictitiousness are matched by the immediacy with which the artificiality of what the medium presents is redeemed by the actuality of the presentation.

“Such a sublation of *cinema* into *vérité* and vice versa, the narrative extension of structural film dialectics, has social relevance to the extent that the relations around the production of the film engage society at large. (David James: *Allegories of Cinema: American Film in the Sixties*. Published 1989 by Princeton University Press)