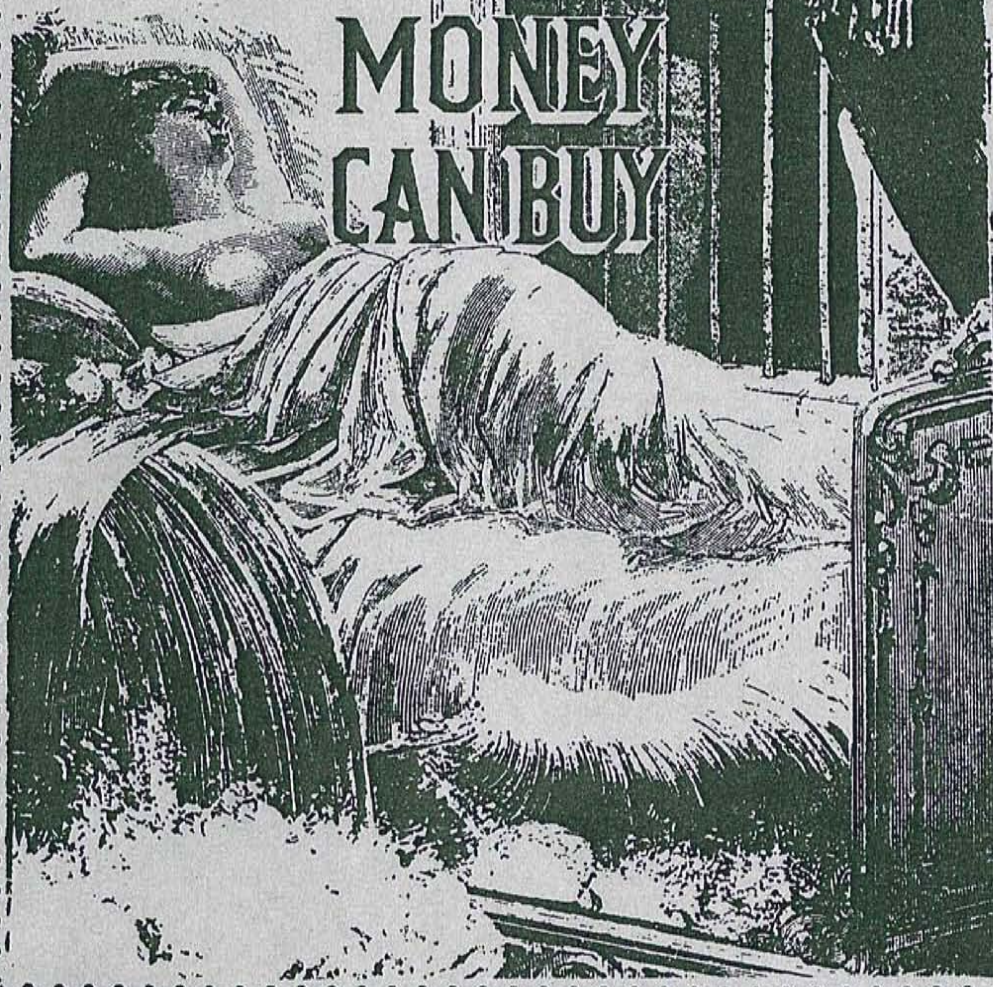


DREAMS

THAT
MONEY
CAN BUY



THE CAST

in the order of the film

Joe, the dream salesman	JACK BITTNER
<i>spoken by:</i>	LOREN DENNY
Mr. A.	SAMUEL COHEN
Mrs. A.	ETHEL BESEDA
<i>spoken by:</i>	KATHLEEN PHEALAN

DREAM 1

The man	JULIEN LEVY
The girl	JO FONTAINE-MAISON
<i>spoken by:</i>	GERALDINE HAMBURG
"Le Président"	MAX ERNST
The girl "who wants to sign him up"	VALERIE TITE
<i>spoken by:</i>	MAUREEN MC. ILLROY

DREAM 2

Lyrics	JOHN LATOUCHE
Song by:	LIBBY HOLMAN and JOSH WHITE
accompanied by:	NORMA CAZANJAN and DORIS OKERSON
The gangster	JOHN LATOUCHE
<i>spoken by:</i>	TONY SANTA
The policeman	BERNARD FRIEND

DREAM 3

The male voice	BERNARD GRAVES
The girl	RUTH SOBOTKA
The man	ARTHUR SEYMOUR
The movie hostess	EVELYN HAUSMAN
The blind man	ANTHONY LATERIE
<i>spoken by:</i>	JOHN LATOUCHE

DREAM 7

Narcissus, the blue man	JACK BITTNER
<i>spoken by:</i>	PHILIP GIOMARISIO
The girl	DOROTHY GRIFFITH
Musical Direction	LOUIS APPLEBAUM

Several students from the Dramatic Workshop of the New School
and from the Juilliard School of Music.

* * *

Automatic bicycle	EXERCYCLE, NEW YORK
Bridal gown	BRIDAL CREATIONS CORP.
Dummies	THE GRENEKER COOP.

DREAMS THAT MONEY CAN BUY

Prize for the best contribution to the progress of Cinematography Biennale Film Festival 1947.

Produced and Directed by:

HANS RICHTER

Co-producer: KENNETH MACPHERSON

Assistant Director: MIRIAM RAEBURN

Cameraman: ARNOLD EAGLE

In cooperation with:

WERNER BRANDES, PETER GLUCHANOK

MEYER ROSENBLUM, HERMAN SHULMAN

VICTOR VICAS

Assistant Cameraman: GEORGE LUBALIN

Director Assistant: JOHN STIX

Story by HANS RICHTER

in cooperation with:

DAVID VERN, HANS REHFISCH, JOSEPH FREEMAN

Joe played by JACK BITTNER

Music by LOUIS APPLEBAUM

Objects and ideas by:

ALEXANDER CALDER—music by PAUL BOWLES (Ballet)—

DAVID DIAMOND (Circus)

MARGEL DUCHAMP—music by JOHN CAGE (Discs)

MAX ERNST—music by PAUL BOWLES (Desire)

FERNAND LEGER—music by JOHN LATOUCHE

(The girl with the prefabricated heart)

Lyrics by JOHN LATOUCHE

Song by LIBBY HOLMAN and JOSH WHITE

Accompanied by NORMA CAZANJIAN and DORIS

OKERSON

MAN RAY—music by DARIUS MILHAUD (Ruth, Roses and Revolvers)

HANS RICHTER—music by LOUIS APPLEBAUM (Narcissus)

Narcissus played by JACK BITTNER

Sets by HANS RICHTER for Art of this Century Films, Inc.

Distributed by

FILMS INTERNATIONAL OF AMERICA

1600 Broadway

New York City

7
DREAMS

SOLD BY
JOE, THE
DREAM
SALESMAN

Layout of this Catalog after FREDERICK KIESLER.

Cover design: collage by MAX ERNST from his book "La Semaine de Bonté"

This Film Offers 7 Dreams
Shaped After the Visions of
7 Contemporary Artists.

The titles of these Dream sequences are:

DESIRE • THE GIRL WITH THE PREFABRICATED
HEART • RUTH, ROSES AND REVOLVERS •
DISCS AND NUDES DESCENDING THE STAIR-
CASE • BALLET • CIRCUS • NARCISSUS.

Joe, a Poor Young Poet,
Elicits These Dreams
From 7 Different People.



DREAMS

1ST

DREAM DESIRE

Inspired by Max Ernst's collages in his book, *La Semaine de Bonté*. A story of passion and desire featuring a lover who listens to the dream talk of his sleeping girl. A romantic study of sex in 1850, with music by Paul Bowles and a "stream-of-consciousness" monologue by Max Ernst.



Photo:
Sheila Ward

Max Ernst as "Le President," Julien Levy, the art dealer, as the lover, and Jo Maison as the Girl, in the cellar of the old brownstone house in which the film was produced.

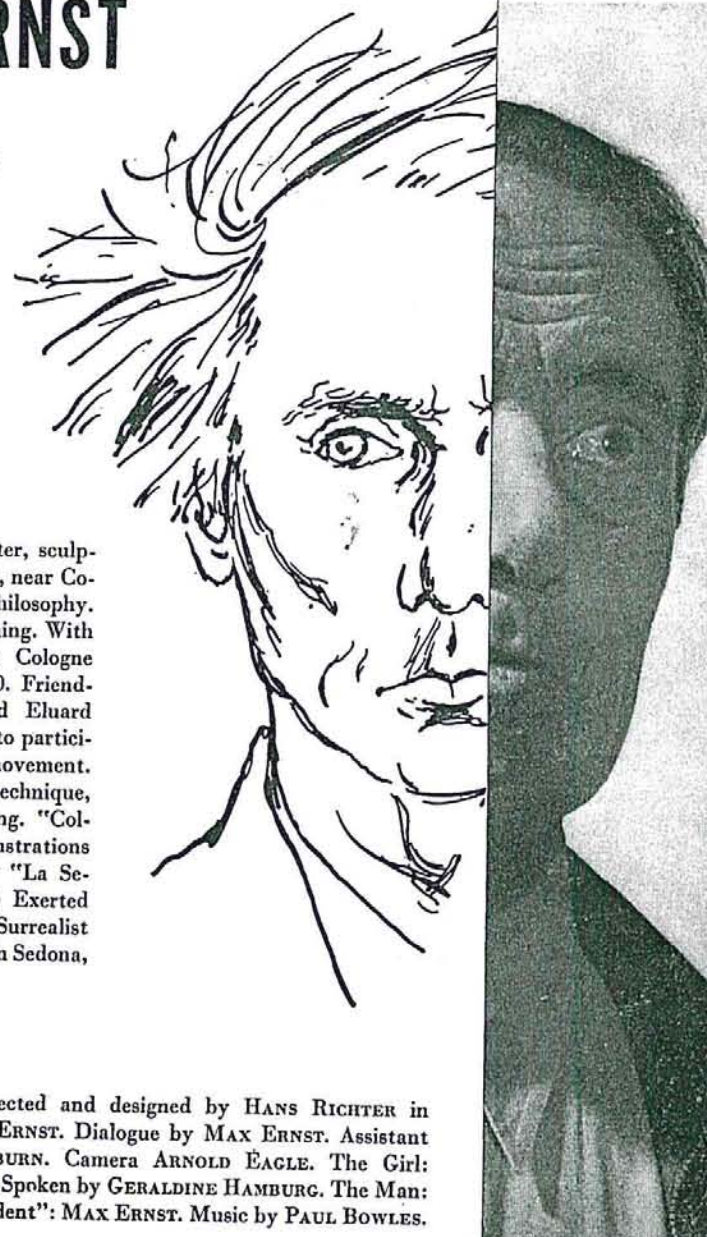
MAX ERNST

Drawing by DOROTHEA
TANNING

Former German. Painter, sculptor, writer. Born Bruhl, near Cologne, 1891. Studied philosophy. No formal artistic training. With Baargeld founded the Cologne Dada group in 1918-20. Friendship with Breton and Eluard since 1921 in Paris led to participation in Surrealist movement. "Frottage," rubbing-technique, in painting and drawing. "Collage"—novels with illustrations ("Femme 100 Testes," "La Semaine de Bonté," etc.) Exerted great influence over all Surrealist movement. Now living in Sedona, Arizona.

1. DESIRE

Written, produced, directed and designed by HANS RICHTER in cooperation with MAX ERNST. Dialogue by MAX ERNST. Assistant Director MIRIAM RAEBURN. Camera ARNOLD EAGLE. The Girl: JO FONTAINE—MAISON. Spoken by GERALDINE HAMBURG. The Man: JULIEN LEVY. "Le President": MAX ERNST. Music by PAUL BOWLES.



7

DREAM

SOLD BY
JOE, THE
DREAM
SALESMAN

Layout of this Catalog
Cover design: collage

DREAMS

7

DREAM

SOLD BY
JOE, THE
DREAM
SALESMAN

Layout of this Catalog
Cover design: collage

2ND

DREAM . THE GIRL WITH THE PREFABRICATED HEART

Fernand Léger suggested a film on "American Folklore." The outcome is this heartbreaking love story between two dummies in a mechanized world. John Latouche interpreted it in terms of our popular songs.



Photo:
M. Rosenblum
and
H. Shulman

Oh Venus was born out of sea foam
Oh Venus was born out of brine
But a goddess today if she is Grade A
Is assembled upon the assembly line.

Her chromium nerves and her platinum brain
Were chastely encased in cellophane
And to top off this daughter of science and art
She was equipped with a prefabricated heart.

From John Latouche's lyrics
Written for Dreams that Money Can Buy

FERNAND LEGER

French painter. Born Argentan, Normandy, 1881. Paris, 1898. Reaction against Impressionism. Allied with Cubist movement. Influenced by machine esthetics. Designs for Swedish Ballet, 1923. Film "Ballet Mecanique," 1924. Static still life compositions, the "Cult of the Object." Lives in Paris.

THE GIRL WITH THE PRE-FABRICATED HEART.

Lyrics by JOHN LATOUCHE. Song by LIBBY HOLMAN and JOSH WHITE, accompanied by NORMA CAZANJIAN and DORIS OKERSON. Produced, directed and designed by HANS RICHTER, after an idea by FERNAND LEGER. Assistant Director, MIRIAM RAEBURN. Camera: ARNOLD EAGLE.



DREAMS

7

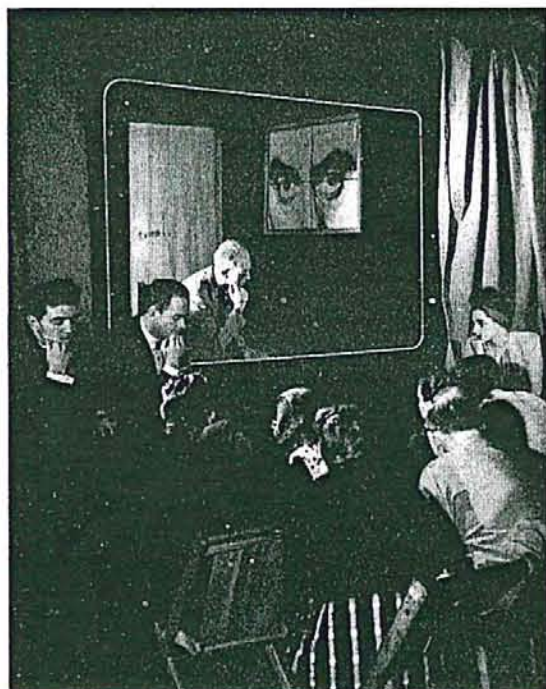
DREAM

SOLD BY
JOE, THE
DREAM
SALESMAN

Layout of this Catalog
Cover design: collage

3RD DREAM . . . RUTH, ROSES AND REVOLVERS

From an original story by Man Ray. In it the artist ridicules the readiness with which most people accept what other people impress upon them. A movie theatre offers an adequate setting.



Courtesy:
"Photography"

Photo:
M. Rosenblum
and
H. Shulman

"Since the movies are a projection, it amused me to carry the idea to a consistent end, and see an interpretation of it realized by others, so that I could get the same surprise out of it that any other spectator would have. The result has justified my anticipations, and I enjoyed the combined role of entertainer and entertained. To wear a beard and not wear one at the same time is indeed an achievement."

MAN RAY

MAN RAY

American painter, photographer, film maker and graphic artist. Born Philadelphia, 1890. New York, 1897. Exhibited paintings in New York, 1912. Participated in the Dadaist group, N. Y., 1917. Took up photography in 1917. Invented Rayograph technique, 1921, and explored other possibilities of photography, especially in making Dada and Surrealist compositions. Films, "Le Retour de la Raison," 1923; "Emak Bakia," 1926; "L'Etoile de Mer," 1928; "Les Mystères du Château de Dé," 1929. Lived in Paris from 1921 to 1940 where he was associated with Dadaists and Surrealists. Lives in Hollywood.

RUTH, ROSES AND REVOLVERS

Original Story by MAN RAY. Produced, directed and designed by HANS RICHTER. Camera: MEYER ROSENBLUM and HERMAN SHULMAN. The Man: ARTHUR SEYMOUR. The Girl: RUTH SOBOTKA. The Lazy Onlooker: BILL FRANKEL. The Movie Hostess: EVELYN HAUSMAN. Music: DARIUS MILHAUD.



DREAMS

7

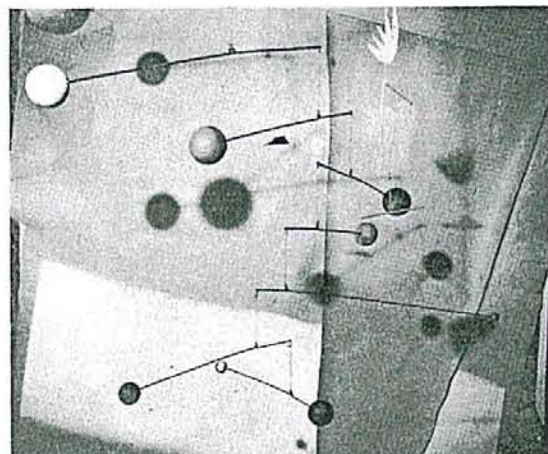
DREAM

SOLD BY
JOE, THE
DREAM
SALESMAN

Layout of this Catalog
Cover design: collage

5TH DREAM BALLET

Alexander Calder's *mobiles*—objects in motion—are made to appear as a sort of solar system, a ballet of the universe. Music by PAUL BOWLES.



6TH DREAM CIRCUS



A cinematic record of his "circus" of wire figures, complete with ringmaster, lion tamer and strong man. Music by DAVID DIAMOND.

Courtesy: "Photography"

ALEXANDER CALDER

American sculptor, son and grandson of sculptors. Born Philadelphia in 1898. Pursued engineering for four years in various forms. In New York, 1923 he studied painting and went to Paris in 1926. Began making wire toys and sculptures. "Circus" in 1927. Joined "Abstraction-cr ation" group in 1931. 1928 saw his first wire sculpture show. Mobiles were exhibited for the first time in 1932. Lives in Connecticut.



5. BALLET

Mobiles: ALEXANDER CALDER
Camera: ARNOLD EAGLE
Prod. & Dir.: HANS RICHTER
Music: PAUL BOWLES

6. CIRCUS

Wire figures: ALEXANDER CALDER
Camera: PETER GLUCHANOK
Prod. and Dir.: HANS RICHTER
Music: DAVID DIAMOND



DREAMS

7

DREAM

SOLD BY
JOE, THE
DREAM
SALESMAN

Layout of this Catalog
Cover design: collage

7TH

DREAM NARCISSUS

Hans Richter's own sequence tackles the old Narcissus problem in an unorthodox way. His Narcissus is Joe, the dream salesman, who suddenly discovers his true identity. This metamorphosis is expressed by a change of color; his face turns blue. Joe is played by Jack Bittner. Louis Applebaum wrote the musical score.



John Stix

A bust of Zeus, suggestive of Joe's dearest memories, is destroyed by fire.

HANS RICHTER

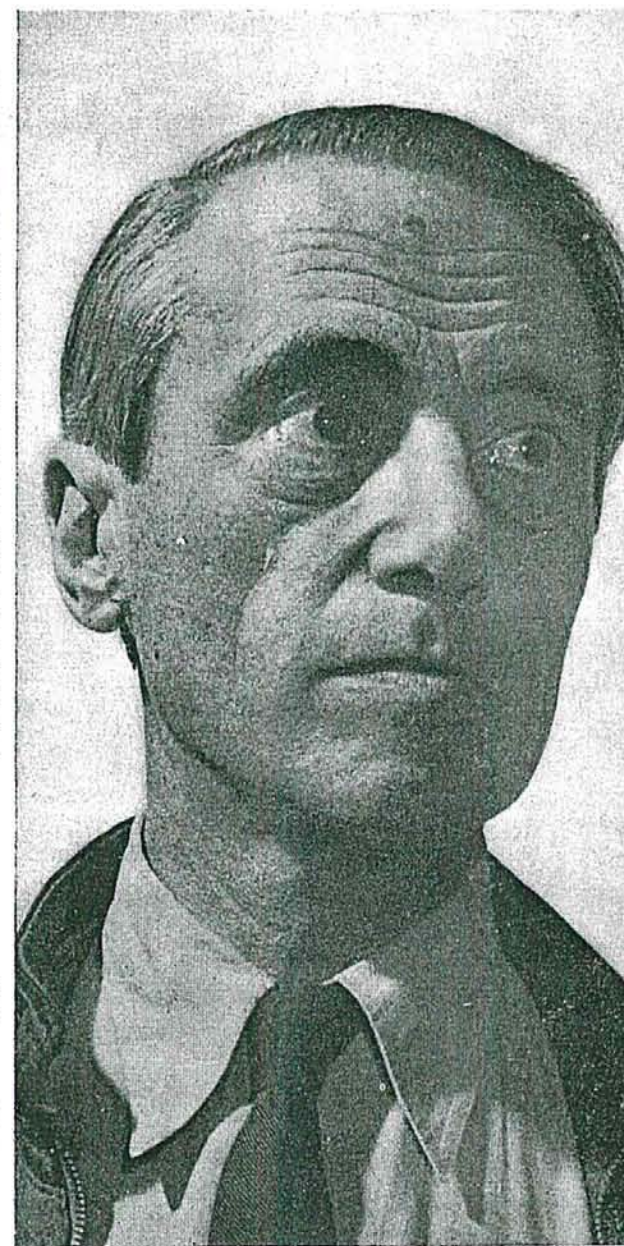
Hans Richter, painter and film producer. Born Berlin 1888. Cubist painter in 1913, joined Dada movement in 1916. As abstract painter chiefly interested in the "musical" inter-relationship of forms which led him 1919, together with Viking Eggeling, to scroll-painting and, 1921, to the first abstract (Avant-Garde) film, "Rhythm 21."—Continued experimenting in film. Quit painting for fourteen years, 1926-1940. Now Film producer, painter and Supervisor of the Institute of Film Techniques at C. C. N. Y.

7 NARCISSUS

Story: HANS RICHTER
Camera: ARNOLD EAGLE
Asst. Camera: GEORGE LUBALIN
Direct. Assist. JOHN STIX
Prod. & Dir. HANS RICHTER
Dialogue: HANS RICHTER and RICHARD HULBECK

Narcissus: JACK BITTNER
(spoken by LOREN DENNY)
The Girl: DOROTHY GRIFFITH
Music: LOUIS APPLEBAUM

Photo: Rosenblum and Shulman



THE STORY

By HANS RICHTER, in cooperation with DAVID VERN, HANS REHFISCH and JOSEPH FREEMAN.

Dialogue by JOHN LATOUCHE. Joe played by JACK BITTNER. Spoken by LOREN DENNY. Camera: ARNOLD EAGLE and WERNER BRANDES. Assistant Director: MIRIAM RAEBURN. Music by LOUIS APPLEBAUM

Joe, a young poet in a desperate mood, determines to capitalize on his unique gift for interpreting one's inmost dreams. He



Photo: Arnold Eagle

Mr. and Mrs. A

settles down in a fancy office, selling to his clients whatever he molds from the material of their unconscious. (S. K.)

"The little man, Mr. A, is the first to buy a dream. According to his wife, he has nothing in his head but figures. Besides being a bank clerk, he is a poor lover. He doesn't make enough money and she doesn't understand why. Perhaps a dream will make it clear. (Jacob's dream certainly did him a lot of good.)"

(From the producer's notebook)

First dream: DESIRE

DESIRE features the voluptuous dream of a sleeping girl. Her vagabond

unconscious materializes in an enraptured soliloquy through images in which fragments of conventional reality help build up a more real dream world. Shipwrecked bodies are dragged from under the girl's bed, and her bedroom itself floats through a jungle of threatening corridors and dungeons. When her lover finally joins her, the girl's solitary dream is superseded by their common dream—a succession of exuberant visions which symbolize the ecstasy of love fulfillment and its vibrant afterglow. A figure enacted by Ernst himself follows the lovers as a sort of super-ego, silently witnessing, and thus counterbalancing, their revel in emotional irresponsibility.

The second client is a girl who does not even want to buy a dream. She suffers from an organization mania; she feels impelled to collect signatures. (S. K.)

"The text should be spoken rapidly, in an impersonal manner, like a record. A telephone girl, giving you the time or the weather report—she has done it a thousand times."

(From the producer's notebook)

Second dream: THE GIRL WITH THE PREFABRICATED HEART.

This episode is a playful satire on mechanical love-making. Mannequins of a type common in Grand Street shop windows embark on a sentimental affair

which so badly ruins the bride's beautiful wedding gown that her amorous feelings are also spoiled. Libby Holman and Josh White accompany this ill-fated flirtation with a song by John Latouche which comments ironically in ballad fashion on "The Girl With the Pre-fabricated Heart." The whole has the character of a *ballet mecanique* unfolding in the atmosphere of American folklore. (S. K.)

The third client is the wife of Mr. A, the bank clerk with the amorous feelings.

"She comes to the office in search of her lost youth . . . a blend of romantic nostalgia and serious intent. A college student now very inhibited and confused, one among millions. She believes in all kinds of causes (nobody knows how and why). Her friends participate in all kinds of social activities. Her marriage is dull. She is a typical member of the Helen Hokinson bridge set."

(From the producer's notebook)

Third dream: RUTH, ROSES AND REVOLVERS.

Everybody is inclined to lose himself in illusions, as is illustrated by movie audiences eager for identification with their screen heroes. This "dream" pokes fun at them.

The woman disappears; from the confused world which again swallows her, the fourth client emerges—a gangster.

"John Latouche who wrote and composed the lyrics for the Léger sequence, also plays the part of the gangster. He wants to buy a prophetic dream with the name of the next Derby winner in it."

(From the producer's notebook)

Fourth dream: DISCS, AND NUDES DESCENDING A STAIRCASE.

The evolutions of Marcel Duchamp's moving discs are interspersed with a procession of female nudes reminiscent of his painting, 'Nude Descending a Staircase'—a fascinating combination of cobweb-like spirals and luxuriant bodies. (S. K.)

The fifth client is not a client at all, but a little girl accompanying her blind grandfather.

"After the violence of the gangster, the tempo of the film quiets down. A child leads a blind man into the deserted office. Children do not differentiate between imagination and reality. While the dream salesman, knocked down by the gangster, lies in the closet, the child is busy playing ball. And the ball turns into dreams . . . the mobiles by Calder."

(From the producer's notebook)

Valerie Tite and Hans Richter



Photo: Arnold Eagle

Fifth dream: BALLET.

The Calder constructions yield quite unsuspected effects on the screen—effects produced by the incorporation of their shadows, artful closeups, surprising color schemes, and not least by Paul Bowles' score. Sparkling, dangling and jingling in a universe composed of nothing but light and hue, these mobiles which we thought we knew now seethe with strange revelations. Like his Joe, Richter brings out what, all unknown to us, was latent in them. (S. K.)

The sixth client is the blind grandfather who himself offers Joe one of his many dreams.

"Being cut off from the outer world, the blind man abounds in dreams and visions. Old age and childhood are intimately connected. So he dreams of circus figures, playing with a wire while he waits for Joe."

(From the producer's notebook)



John Latouche as gangster asks Joe the Dream Salesman for his earnings.

Photo: Arnold Eagle

Sixth dream: CIRCUS.

Calder's circus figures, witty products of an atavistic imagination, parade to a score by David Diamond which enhances their eerie non-existence.

Joe, left alone, is, so to speak, his own client . . . the seventh and last one.

"My problem was to externalize an artist's inner experiences. When starting on my sequence, I soon discovered that seemingly insignificant objects convey important messages. A telephone cable turned out to be more than it usually appears to be; wine spilt over a table became meaningful; and abrupt change of color served to express an inner revelation."

(From the producer's notebook)

Seventh dream: NARCISSUS.

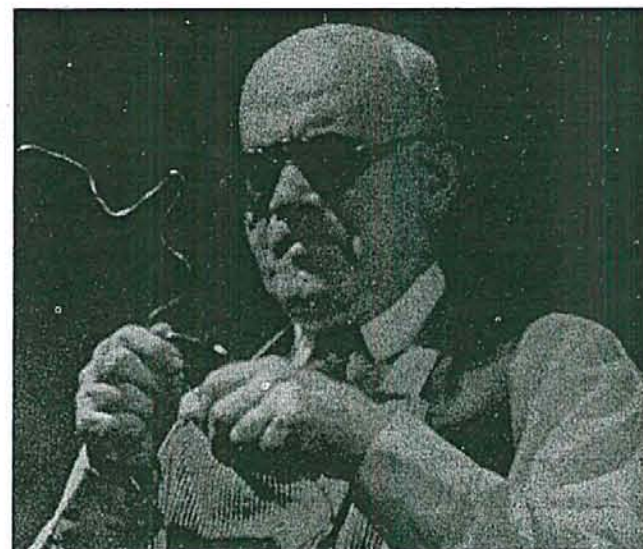
This is Joe's own dream, rendering his experience in drastic symbols. His face turns blue when he discovers his identity;



The little girl who doesn't need to buy a dream

and as he climbs a ladder, intent on following his destiny, one rung after another

vanishes under his feet. Thus in pictures conspicuous for their fervor, the genesis of



The blind man who wants to sell a dream



Photo: Arnold Eagle

Joe meets himself

any creator is made manifest—his insistence on self-realization, his fight against indifference and his inexorable loneliness. At the end, a bust of Zeus, suggestive of Joe's dearest memories, shatters to bits, and Joe as a person dissolves. All that remains of him are his works, bright color compositions flowing through space.

JOHN LATOUCHE, 30, has proved himself as a writer, director, producer, composer and actor. Among his achievements are experimental radio plays for NBC, "Ballad for Americans," "Cabin In The Sky," and the last season's "Beggars' Holiday." He has written mass pageants, such as "Marseillaise" for the French Resistance, and this year's "Colonial Dilemma." He was one of the main collaborators of DREAMS THAT MONEY CAN BUY.

Photo: Arnold Eagle



JOSH WHITE

In producing our film, we were hampered by innumerable handicaps. That we could overcome them was due to the enthusiasm of all my collaborators.

Throughout the years, they assisted me in their leisure hours without being compensated, except by hopes which may or may not materialize. The whole was done on a cooperative basis.

Here they are: Miriam Raeburn, assistant director and No. 1 trouble-shooter. Cameraman Arnold Eagle, well-known documentary still photographer. John Stix, from St. Louis, the satirical mind in the family, a lieutenant joining us after having participated in the Invasion of

THE PEOPLE

WHO HELPED
TO MAKE
THE FILM

Photo: Marcus Blecham



LIBBY HOLMAN

Normandy. Assistant cameraman George Lubalin, ex-pilot of a medium bomber in the Pacific. There are Libby Holman and Josh White who sang "The girl with the prefabricated heart."

And then there are the actors: Julien Levy, mysterious, napoleonic; Jo Maison, the sleeping beauty in the Max Ernst dream; Dorothy Griffith, the blonde girl in the last sequence; Evelyn Hausman; Ruth Sobotka; Arthur Seymour; Bill Fraenkel and many many others whose names I even don't know. And finally Jack Bittner from Oklahoma, the only professional actor in the film—dream salesman and star.

Arnold Eagle, photographer, and Miriam Raeburn, assistant director, listening to David Vern, writer.



MUSIC FOR "DREAMS"

BY LOUIS APPLEBAUM

Photo: Arnold Eagle



LOUIS APPLEBAUM

When we first met, Richter said, "I have some wonderful music by Darius Milhaud and Paul Bowles for two of our film's sequences. Here, look them over." And very interesting music it was. "But why," I asked, "are they scored for this particular combination . . . flute, oboe, saxophone, bassoon, trumpet, piano and percussion? It seems a difficult ensemble to balance for recording. Did Milhaud suggest using the saxophone?" "Oh, no," said Richter, "I told him to write for that orchestra. I thought it would sound well. And besides I like the saxophone."

And so it is that most of the music for DREAMS THAT MONEY CAN BUY

is scored for an unusual (for film) chamber ensemble, and to the great credit of the composers involved, the music does "sound well." Moreover, the very special qualities of this film, seemed to draw from the composers a special kind of musical resourcefulness and ingenuity.

There is, for instance, Paul Bowles' scintillating music for the Calder MOBILES sequence, calling for dexterous percussion players to make music on assorted drums, gongs, marimbas, xylophones, metal bars and milk bottles.

There is John Cage's precise, delicate score for the Duchamp DISCS . . . written for prepared piano, using hardly a dozen piano keys, and played by William Masselos with a devotion to detail that is rarely encountered in film recording.

There is David Diamond's brilliant and effective music for the Calder CIRCUS . . . written so ably in practically no time, because, as is the way of motion pictures when it comes to music, the necessary data was not available to him until it was almost too late.

There is the flamboyant music for the Léger sequence, THE GIRL WITH THE PREFABRICATED HEART; music "Born out of sea foam" in Libby Holman's apartment. From the first, when it was boisterously sung by John Latouche to his own piano accompaniment, through its decoration and development by Luther Henderson and this writer, the song seemed unable to disengage itself from the pleasant environment that nurtured it. It finally had to leave for more mundane surroundings when it was recorded by Miss Holman and Josh White, with two

capable sopranos from Juilliard supplying the Salvation Army-Valkyrie commentary to the song's preachment.

There is the Bowles music for Max Ernst's sequence, DESIRE . . . involving orchestral music, choruses of speaking voices, solo speaking parts, gongs, bells, wind and storm . . . each on its own sound track, and organized in the cutting room so that some ran backwards, or were superimposed on others, and finally re-recorded into a homogeneous sound that somehow made sense.

There is Milhaud's score for the Man Ray sequence, written for a longer and somewhat different story, that had to be edited at the recording to fit the present RUTH, ROSES AND REVOLVERS.

And there is this writer's music for the continuity story and for Richter's Blue Man sequence, music perhaps a bit more orthodox in its materials than the others, seeking, as it did, a common denominator for the diverse styles the film evoked. Not only was it required to smoothly introduce and follow each of the films sequences, but it tried at the same time to participate saliently in the unfolding of the story through careful consideration of its sounds and dialogue.

In all, there emerged a score as distinct and varied as the film itself, and one about which no one will dare say, "the music must be good because I didn't notice it."

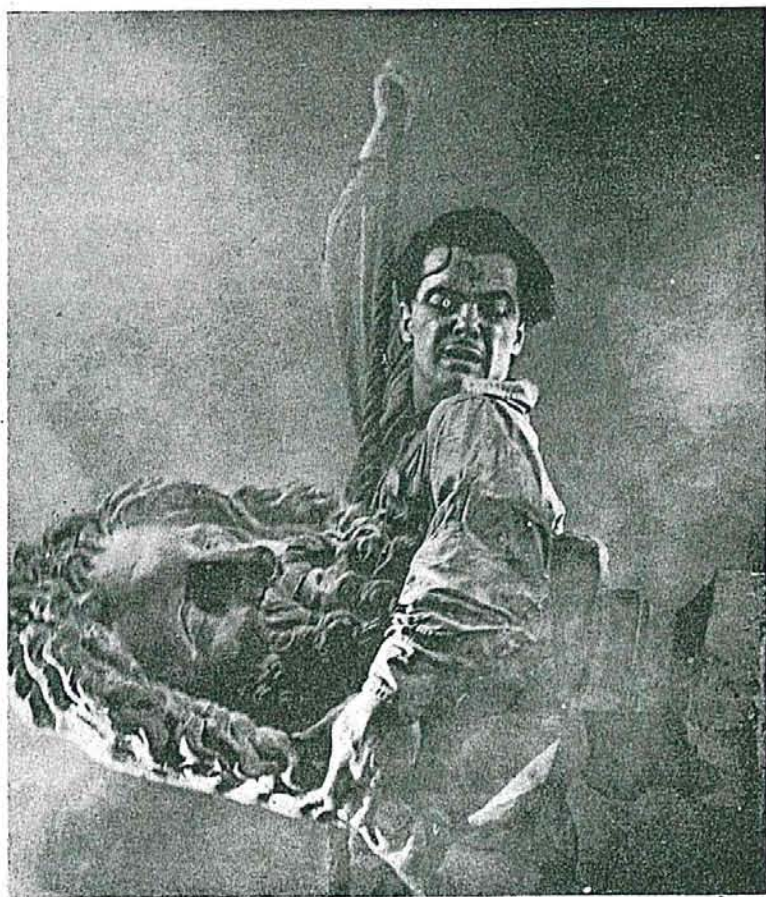
THE MUSIC TO "DISCS"

The rhythmic structure for the music which accompanies the Duchamp sequence is, as is true of all my compositions since 1938, prismatic in character: in this case, each 11 measures of 5/4 (and the whole which is 11 x 11 measures) is phrased (and the whole divided into parts) according to the following relationship: 3, 1, 3, 1, 2, 1. These numbers were derived from the time lengths given by the film itself as related to a pulse of 120 to the minute. By "derived," I mean: arrived at from a desire to be *with* the film phrases at certain points and against or in "contrapuntal" relationship with it at other points.* The materials used to mute the strings of an ordinary grand piano, thus transforming its sound, are, in this case, fibrous weather-stripping, rubber and a single bolt.

JOHN CAGE

*"Counterpoints" not intended by me took place in the subsequent actual joining of film and sound track.





NARCISSUS

"All Kinds of events passed through my mind, some of them happened long ago. I remembered them without any apparent order or significance. I remembered that I went with my second wife to the seashore, where our photo was taken, that a friend discovered a new star in the

southern sky, that I saw dear old Olly in Carabietta, that a world went to pieces, and the pieces lived on separately. But the further I came, the more all events lost their isolated meaning, everything seemed to happen at once, and in the same space . . ."

(From the Narcissus Sequence)

PSYCHOLOGY & FILM

Psychology nowadays is everywhere, and it didn't take Hollywood a long time to find out about it. What I call a psychological film is not the Hollywood version. One can use psychology to interpret naturalistic changes and action, introducing psychiatrists and patients and running a story along the approved lines of Sigmund Freud and its followers. Or one can even melodramatise Freud and invent all kinds of gruesome layers of the unconscious that come to the fore at the desired moment and let the audience experience heartrendering shocks and chills.

What I think should be done with psychology is shown here, where the inner

movements and tensions of people and their psychic developments are brought out. Psychology, in this sense is an instrument to discover the soul and the development of a person. It is apt to make us understand the symbols of life in its forms and in its colorful magic. That's why I liked to work with Richter on his *Narcissus*. Psychology here is internalised and has no illustrative intention. Man becomes a symbol of his own story, and what man does is absolute and objective in a higher sense.

CHARLES R. HULBECK
(RICHARD HJELSENBECK)

ART & THE MOVIES

Modern art, as it appears in this film, intertwines the region of pure forms with the virgin forest of the human soul. What lies between—the vast middle sphere of conventional life—is tacitly omitted or overtly attacked. Both the Léger and Richter episodes are very explicit in defiance of our mechanical civilization. They mock at it or present the seeming normality as a distortion of the really normal. Contemporary art, the film suggests, opposes a world which smothers the expression of love and creative spontaneity—hence the sustained concern of modern artists with unconscious urges and abstract structures. Richter makes it unmistakably clear that the latter would not come into their own without the steady influx of the former. To point out their

interdependence he not only superimposes the female nudes and Duchamp's rarified movements, but lets a primitive mask and a sort of ram's horn join company with Calder's mobiles. And in the Max Ernst sequence the turmoil of sex so radically upsets the nineteenth-century interiors that they seem on the point of disintegrating—scattered elements predestined to be reborn within non-objective textures. The inherent moods of the whole film bear out its main concepts. Melancholia, our lot as creatures, alternates with the gaiety which is inseparable from artistic fulfilment; and all the foggy sentiments characteristic of the middle sphere are suppressed mercilessly.

S. KRACAUER.



Collage Max Ernst From *La Semaine de Boué*

MARCEL DUCHAMP

It was to be expected that painting should one day entertain (this same) idea of following a moving object or attempt to retrace its morphological evolution. Might not a series of curves and shadings within a small compass be able to express the life of a flower from the moment before it burst into bloom until it finally fades? The most finished expression of this manner of seeing remains Marcel Duchamp's 'Nude Descending a Staircase.' Stressing light as a mobile factor, 'Simultanéisme,' as its name indicates, was to pursue analogous aims.

André Breton

(From *Art of this Century*)

MAX ERNST

I well remember the occasion when Tzara, Aragon, Soupault and I first discovered the collages of Max Ernst; we all happened to be at Picabia's house at the very moment when they arrived from Cologne, and they moved us in a way we were never to experience again. The external object had broken away from its habitual environment. Its component parts had liberated themselves from the object in such a way that they could set up entirely new relationships with other elements.

André Breton
(From *Art of this Century*)



"DESIRE"

FERNAND LEGER

Fernand Léger is a man of the people. He was born on a farm in Normandy, the son of a cattle raiser. In spite of his recognition as one of the leading painters today, he has always kept himself close to the simpler aspects of life.

He prides himself on remaining the peasant. In a metropolis he sees the popular expression of its art, in its billboards, its crude color contrasts, its shop windows. He is the painter of its brutal visual poetry; the translator of the industrial centres folklore. While the artist in him unravels ballet movements from a dynamo, the peasant in him may see a love story between a window dresser's mannequin in Grand Street.

J. SWEENEY

ALEXANDER CALDER

From the circus to the moon: Calder has stretched a wire between them. He would dance on it if he could. Even if he could not, he would enjoy trying it.

For Calder is an artist of enjoyment. He has recognized and dignified the poetry of humor. He has accepted his natural love of play as a way to express himself. And with materials hitherto unfamiliar in conventional sculpture he has worked out a fresh vocabulary for three dimensional expressions exuding a gaiety, exuberance and vigor that is the essence of youth.

Calder's "mobiles" which have grown out of his articulated circus performers promise an American art cut free from superficial links with Europe: a light-hearted art. For Calder's world is a world of new possibilities. And Calder has caught it dancing.

J. SWEENEY

A LETTER FROM MAN RAY

If there seems to be any doubt about my preferences all these years, in dividing my time between photography and painting, let me say at once that there has been no problem involved at all, any more than I would hesitate between wearing a beard and not wearing one. Nor is there any question involved as to which is the more authentic art. Long ago I gave up being concerned with producing works of art. Simply because I happened to use mediums that are associated with aesthetic concepts, and superficially my works, because of these mediums, happened to resemble works of art, I was not necessarily concerned with such a result. There are plenty of professional critics in this world who make it their business and get paid for deciding whether a work is art or not! Admitting that art is a goal, and that I possess the "divine spark"; whatever I touch will bear the mark of an artist, and if I lack this spark, nothing I can do will give my work the inspired touch so easily recognized by others. This approach of mine frees me from the obligation of pronouncing myself on the art merit of the movies (a projection of photography). I do not hereby mean to evade any responsibility for my own works, even in "Ruth, Roses and Revolvers," which I insisted on being realized by others.

MAN RAY