Copyright Holder
Address
City, State Zip

Dear Copyright Holder:

The Pacific Film Archive Library of the University of California at Berkeley is seeking your permission to make digital images of selected articles or excerpts from your publication available on the World Wide Web via CineFiles, PFA's film document image database.

Since 1973, the PFA Library has compiled clippings files of film-related articles from hundreds of publications, including newspapers, trade papers, journals, and international film festival programs. Each file brings together a wide variety of materials, from published reviews to program notes and press kits, providing scholars with an extremely efficient way to conduct primary research and making this collection a valuable tool for the study of cinema and related disciplines.

In 1994, with support from the National Endowment for the Humanities, PFA began an ambitious project to index the collection and transfer it to an electronic imaging system, which will help preserve and improve access to this important resource. We now seek to make the document images available over the World Wide Web to researchers needing the information for purposes of non-commercial research and education, as long as we have the copyright holder's consent. In order to help protect page images from unauthorized use, we clearly identify publishers and post a copyright notice online. As an additional courtesy to both researchers and copyright holders, we provide links from document indexing to publishers' Web sites.

Attached is a list of documents from your publication indexed in CineFiles to date. Even though only a few of the articles in the PFA Library files are from your publication, their inclusion significantly enhances the overall usefulness of the database. We ask that you assist us by signing and returning the enclosed form, which grants us permission to provide access to images of documents from your publication over the World Wide Web for purposes of non-commercial research and scholarship. On request, we will send you annual updates of the specific articles from your publication added to CineFiles. We also invite you to visit the CineFiles database at www.mip.berkeley.edu/cinefiles/

Enclosed please find the agreement form and a return envelope, along with a set of sample CineFiles search and retrieval screens. Your support of this project will be greatly appreciated, and will significantly contribute to the advancement of film scholarship. Thank you very much.

Sincerely,

Nancy Goldman
Head, PFA Library & Film Study Center
July 15, 2005

GRANT OF PERMISSION

On behalf of the company or organization named below, I grant permission to the Regents of the University of California to make the following uses of my organization’s copyrighted material by the University of California, Berkeley Art Museum and Pacific Film Archive, with the expectation that such usage will be for non-commercial, educational and research purposes:

A) Make digital copies of cinema studies materials such as reviews, interviews, publicity materials, and articles held by UC Berkeley’s Pacific Film Archive Library for which my organization holds copyright; and

B) Provide access to the digital versions of these materials over the World Wide Web via the Pacific Film Archive’s “Cinefiles” image database.

I affirm that I have the authority to grant these permissions for my organization.

Signed ___________________________________________ Date __________________

Name ______________________________________________

Title ______________________________________________

Copyright Holder ______________________________________

Address ____________________________________________

City, State __________________________________________ Zip Code ___________

Country ____________________________________________

Phone __________________________ Email ___________________________
July 15, 2005

GRANT OF PERMISSION

I, the undersigned, grant permission to the Regents of the University of California to make the following uses of my copyrighted material by the University of California, Berkeley Art Museum and Pacific Film Archive, with the expectation that such usage will be primarily for non-commercial educational and research purposes:

A) Make digital copies of the cinema studies materials listed on the attached sheet that are held by UC Berkeley's Pacific Film Archive Library and for which I hold copyright.

B) Provide access to the digital versions of these materials over the World Wide Web via the Pacific Film Archive's "Cinefiles" image database.

Signed ____________________________________________ Date __________________

Name ______________________________________________

Address ________________________________

City, State ___________________________ Zip Code ______________

Country ______________________________

Phone _______________________________ Email __________________
Welcome to CineFiles, the Pacific Film Archive's film document image database.

Simple Search

Or:
Go to the DOCUMENT SEARCH screen to search for documents by title, author, date or publisher, or for documents about specific films, people, or subjects.

Go to the FILMOGRAPHIC SEARCH screen to search for films by title, subject, genre, director, year, country, or studio. Your search will retrieve film title records, from which you can link to related documents.

Go to the SEARCH TIPS screen for detailed instructions on using the search forms.

CineFiles is a database of reviews, press kits, festival and showcase program notes, newspaper articles, and other documents from the PFA Library's collection. The collection contains documents from a broad range of sources covering world cinema, past and present. CineFiles currently includes materials on the films of nearly 100 directors whose works have been featured in PFA's exhibition program. Materials on additional directors' works are added regularly. The database also contains retrospective indexing of film titles beginning with "A" and of files describing Soviet silent films from PFA's collection. Brief authority records, including title, director, country, and year, are also currently available for over 25,000 films. When retrospective indexing is complete, the CineFiles database will hold over 200,000 documents. New titles and document images are added daily.

Documents are indexed and retrievable from numerous access points. Full citations are available for all documents, and page images are available for documents with copyright clearance. We will continually increase the number of document images available online as negotiations with copyright holders progress. Please contact the PFA Library at cinefiles@uclink.berkeley.edu for information about access to restricted documents.

Although the range of documents currently available is limited, you can explore some of the database's capabilities by trying a sample search.

Please take a moment to fill out our user survey. Your comments will help us improve this site.

UC Berkeley's Museum Informatics Project provides database design, database management support and software maintenance for CineFiles.

This project is supported in part by grants from the National Endowment for the Humanities; the U.S. Institute of Museum and Library Services under the provisions of the Library Services and Technology Act, administered in California by the State Librarian; and the Packard Humanities Institute, as well as by individual donors.

View full description of this document

View page image: Pg. 1


View full description of this document

View page image: Pg. 1, Pg. 2, Pg. 3

20. Chantal Akerman interview - - - 1976 Nov - 23 pages - interview

View full description of this document

View page image: Pg. 1, Pg. 2, Pg. 3, Pg. 4, Pg. 5, Pg. 6, Pg. 7, Pg. 8, Pg. 9, Pg. 10, Pg. 11, Pg. 12, Pg. 13, Pg. 14, Pg. 15, Pg. 16, Pg. 17, Pg. 18, Pg. 19, Pg. 20, Pg. 21, Pg. 22, Pg. 23


View full description of this document

View page image: Pg. 1

22. Jeanne Dielman - Argyle, Caroline - - 1977 - 1 page - program note

View full description of this document

View page image: Pg. 1

23. She can't play the star game - Stone, Judy - *San Francisco Chronicle* - 1977 Apr 07 - 2 pages - article

View full description of this document

View page image: Pg. 1, Pg. 2


View full description of this document

View page image: Pg. 1, Pg. 2


View full description of this document

View page image: Pg. 1

26. Kitchen without kitsch - Farber, Manny - *Film Comment* - 1977 Nov - 4 pages - article

View full description of this document
The lay of the land, in the Seventies film, is that there are two types of structure being practiced: dispersal and shallow-based space. RAMAEU’S NIEPHE and MRS. MILLER, and CÉLINE AND JULIE, are films that believe implicitly in the idea of non-solidity, that everything is a mass of energy particles, and the aim, structurally, is a flux-like space to go with the atomized content and the idea of keeping the freshness and energy of a real world within the movie’s frame. Inconclusiveness is a big quality in the Seventies: never give the whole picture, the last word. A distinctly different structure and intellectual set—used in films as various as IN THE REALM OF THE SENSES, KATZELMACHER, and NOSTALGIA (the Hollis Frampton film in which a set of awful photos are presented and destroyed on a one-burner hot plate), the various short films of minimalist sculptors and painters—is to present a shallow stage with the ritualized, low-population image squared to the edges of the frame. Facing a fairly close camera, the formal-abstract-intellectualized content evolves at right angles to the camera, and usually signifies a filmmaker who has intellectually surrounded the material. In both cases, the strategy is often encasing a strikingly petty event: a nonviolist scapes away on a violin in a Richard Serra film; the limp Laurel-and-Hardy high jinks beginning Rivette’s CÉLINE AND JULIE has one mugging charmer chasing another through Paris to return a book left on a park bench; RAMAEU’S NIEPHE creates linguistic/filmic systems using avant-garde types in low comic dress; and in FASSBINDER’S KATZELMACHER, two indolents gossip their way toward a reverse tracking camera—a startlingly handsome image encasing absurd, inane conversations. Each film picks up the current fascination with keeping things a little bit amateurish, as though that were an automatic connection to drollery and wit. In all the above-mentioned films, grandness and pettiness are blended in skeptical visions that significantly go against heroic careers.

The thing that strikes one about the early-Seventies Fassbinder BEWARE OF THE HOLY WHORE is the movement of both camera and actors, a kind of lurching serpentine of potbelly drawing sounds, inside jokes, and minute-long temper tantrums. They’re all like flicks within a flux of sexual liaisons. Everyone is distracted, anxious: they’re weeping, betraying, at the level of two cents. Kurt Raab collapses onto the bar, exaggerated and whining, very melodramatic, “I can’t bear it!” The circular, 360-degree pan of a hotel lobby picks up bits of a room from a steams around the room: one girl saying she is a Spanish light technician sitting nearby, another member of this desultory film crew saying to his new acquaintance, “I could help you if you came to Rome.”

Central to the Seventies dispersed movie is the lack of big statement (as there is in CITIZEN KANE, L’AVVENTURA). It is a profoundly rhythmic filmmaking, with a lot of lower-case observations, a brusque, ragged movement in MEAN STREETS and a ballad-like rhythm in Altman’s MCCABE with its clutter of ideas about frontier life, starting with the individual-vs.-the-corporation problem, the bewildered love of a foolhardy romantic for a practical down-to-earth, etc. etc. What is picked up about the trudging, muttering McCabe character, with his derby and long overcoat, is a half sentence ("got poetry in me—ain’t gonna put it down"), a suspicious and balky glance. Centering upon a person or event is not involved. CÉLINE AND JULIE GO BOATING is a new organism, the atomization of a character, an event, a space, as though all of its small spaces have been desolidified to allow air to move amongst the tiny spaces. A bit like a Cézanne watercolor, where more than half the event is elided to allow energy to move in and out of vague landscape notations, Rivette’s slaphappy duo in a musical without music can’t be defined. Each is a series of coy and narcissistic actions. They appear out of nowhere, no past profession or character traits: at one moment Celine is a sober librarian, and at another she is a stage magician, suddenly a fantastically extravert. Who are those people in the large Gothic establishment? A shaft of air encircles each bit

Title: Kitchen without kitsch
Author: Patterson, Patricia, Farber, Manny
Publisher: Film Comment
WARNING: This material may be protected by copyright law (Title 17 U.S. Code)