

-compiled by Leslie Trumbull, secretary-

Area code: 212, 889-3820

16. March, 1970: Directors' meeting, 5:00-7:30PM, at above address. Brakhage (via 'phone), Emswiller, Ken Jacobs, Jonas, Mike Snow, Jud Yalkut (Breer absent). For the Distribution Center: L. Brigante & J. Lithgow. Film-makers; plus J. Tanenbaum (lawyer).

-FORMAL BUSINESS: (1) Brigante reported on forming of Cinema Distribution Corp. ("CDC"), a for-profit company with stock held primarily by Brigante, Lithgow and Monroe Rapaport, to either absorb Film-Makers' Distribution Center ("FDC"), or to succeed FDC on its termination and with full take-over of FDC's outstanding debts and obligations. Jay Tanenbaum (lawyer for NACG) stated there is no problem with CDC legally assuming FDC's debts, and it was both moved (by Emswiller) and adopted that the transaction be completed by the next meeting. CDC will deal with film-makers only by contract. Film-makers who sign with CDC to handle their films for theatrical bookings, but who cannot provide separate prints for CDC's use, will also sign a form authorizing the Cooperative to make their Co-op prints available. Carl Linder and Stan Vanderbeek had requested the Board to speed FDC response to requests for accounting: Brigante assured the Board that both had since been answered. He assured Paul Bartel (at the meeting) he would be reimbursed by FDC/CDC for the loss of two prints.

(2) Directors approved for submission to foundations Jonas' letter asking for grants to fund the new catalogue (#5) in both production and final mailing costs. If granted, the amount of \$21,500 would assure continued availability of catalogue, no-charge.

(3) On printing of stills: Directors unanimous hold to same format, print only, giving all film-makers without personal cost the same representation. Ken proposed a separate stills-brochure to be produced under a separate grant: Emswiller, Snow & Yalkut favored the idea; Jonas and Brakhage are against it. Brakhage asserts that no grants should be sought for this or any project that does not fairly benefit all film-makers. Finally, all approved of film-makers continuing to make in-house use of the Co-op's mailing list to send out self-financed mailings. Film-makers wishing to join in a shared-cost mailing of their promotional materials, with collation, addressing & mailing may contact: Charles Levine, 636 Brooklyn Ave., Apt. #9-1, Brooklyn, N.Y. 11203, who offers to coordinate this.

!!CATALOGUE DEADLINE for BOTH prints and listing has been extended to THE FIRST OF MAY, 1970.

(4) The next meeting will be held on APRIL 6th, 5PM, at above address.

DISCUSSIONS: (1) ESP-Disc (Bernie Stillman), through Brigante, expressed interest in participating in processing and marketing (through record shops) of videotape cassettes of films from the Cooperative: others commented on Stillman's reputation of talk-but-no-action. Joe Jacoby stated his wish to select films for Metro-Media "packages" with "good rentals" for chosen film-makers: Ken will meet further with Jacoby and report back at next meeting. At that meeting (1) Lithgow will present a survey of various contacts and proposals he has been investigating, plus a run-down on the eight non-interchangeable tape systems; and (2) Emswiller will discuss the findings of AFI's study of cassettes/EVR/super 8mm systems.

(2) Ken's proposal for an on-going alternative to "film festivals" was adopted by the directors for some further discussion and comment, to be submitted to AFI (and others?) for grants to sponsor a study and pilot-program under an autonomous advisory board. Points scored against "festivals": (a) judges are chosen for publicity-value and not for adequacy; they seldom can or do see all entries in their entirety; (b) little or no written reviews of entries or even winners; (c) since judges are paid only a pittance, the prizes pay little money, and festival workers mainly contribute time and effort, "profit" is made only by the sponsoring institution in terms of publicity; (d) festivals connive with most audiences' predisposition to seek entertainment only, with little or negative tolerance for "serious works," innovation, viewer-involvement or--even--silent films. The proposal: (1) quarterly, open-to-all film-makers, screenings at various "centers;" (2) all films screened and reviewed by adequately-paid panel of reviewers, whose comments with full source-of-film information published in a subscription quarterly magazine whose later issues would print rebuttals and comments on reviews; (3) no judging or ranking of films; no money prizes or certificates; shipping charges for film the only cost of "entry"; (4) publicity to stress serious intent and discourage fun-festivities-entertainment syndrome. (More discussion and work on this proposal will include responses of film-makers to the idea.)