

Film Dada

Cinema of the Bearded Heart

Friday, January 26, 2018

Base: Experimental Arts + Space (Seattle)

Saturday, January 27, 2018

The Church House (Bellingham)

The Sprocket Society
Seattle, WA

¿Dada?

“If you must speak of Dada you must speak of Dada. If you must not speak of Dada you must still speak of Dada.”

Jean Paulhan

“Dada was a bomb. We, the Dadaists, exploded this bomb. The fragments have scattered across the world. What are the museums doing? They are trying to reassemble these fragments to exhibit to the public as relics.”

Max Ernst

“Dada was the beginning of the revolution of the suppressed personality against technology, mass media, and the feeling of being lost in an ocean of business cleverness.”

Richard Huelsenbeck

“The realization that reason and anti-reason, sense and nonsense, design and chance, consciousness and unconsciousness, belong together as necessary parts of a whole – this was the central message of Dada.”

Hans Richter

“Madness and murder were rampant when Dada in the year 1916 rose out of the primordial depths in Zurich. The people who were not directly involved in the monstrous madness behaved as if they did not understand what was going on around them. Like stray lambs they looked out into the world with glassy eyes. Dada wanted to frighten mankind out of its pitiful impotence. Dada abominated resignation. To speak only of Dada’s confusing unreality and fail to penetrate its transcendent reality, is to render only a worthless fragment of Dada. Dada was not a farce.”

Hans Arp

“Dada is our intensity: it sets up inconsequential bayonets the sumatran head of the german baby: Dada is life without carpet-slippers or parallels; it is for and against unity and definitely against the future: we are wise enough to know that our brains will become downy pillows that our anti-dogmatism is as exclusivist as a bureaucrat that we are not free yet to shout freedom—

A harsh necessity without discipline or morality and we spit on humanity. Dada remains within the European frame of weaknesses it’s shit after all but from now on we mean to shit in assorted colors and bedeck the artistic zoo with the flags of every consulate

We are circus directors whistling amid the winds of carnivals convents bawdy houses theatres realities sentiments restaurants HoHiHoHo Bang...

Dada is not madness – or wisdom – or irony take a good look at me kind bourgeois

Art was a game of trinkets children collected words with a tinkling on the end then they went and shouted stanzas and they put little doll’s shoes on the stanza and the stanza turned into a queen to die a little and the queen turned into a wolverine and the children ran until they all turned green

Then came the great Ambassadors of sentiment and exclaimed historically in chorus

psychology psychology heehee

Science Science Science...”

Tristan Tzara

“Anti-art withdraws from things and materials their utility, but also their concrete and civil meaning: it re verses classical values and makes them half-abstract. However, this process was only partially understood and only by some of the Dadaists.”

Raoul Hausmann

which we shall now in all lucidity depart toward that which calls us.”

André Breton

“Anti-Dadaism is an illness: the normal condition, auto-kleptomania, is daDA!”

Francis Picabia

“Dadaism cannot be said to have served any other purpose than to keep us in the perfect state of availability in which we are at present, and from

“With that WE leave Dada to the better families!”

Dada Central Council

¿Film Dada?

“Dada film projects occupy a central but quixotic place in the Dada movement. Several prominent Dada artists worked extensively with film in the 1920s, including Hans Richter, Viking Eggeling, Man Ray, Francis Pacabia, and Marcel Duchamp, and their wildly experimental works were often woven into landmark Dada performances. Yet the films’ heterogeneity makes them difficult to classify under any single rubric. Some are abstract, some figurative, some a skillful combination; a few even have a quasi-narrative structure. Musical accompaniment was integral to some of the films, while others were silent. Many date from Dada’s heyday, but several were made after 1924, by which time Dada artists had started to move in new directions, including, notably, toward surrealism. But for all their differences, the films’ simultaneous engagement with, and critique of, the newest and most popular mechanical mass medium fits

perfectly with the dadaists’ consuming interest in all modern media, including advertising, propaganda, the illustrated press, and newsreels. People across Europe and America were flocking to studio films in unprecedented numbers in the 1920s, when commercial cinema became a global cultural force that continues to this day. Dada artists, however, were unsatisfied with film’s easy ability to reproduce reality and the uncritical escapism that often resulted with conventional narrative. Instead, as they did with photography, Dada artists drew attention to the film medium’s usually concealed materiality and processes and investigated its particular formal and expressive possibilities. Finally, familiar Dada strategies of incorporating chance, disrupting narrative, and investigating abstraction as a means of universal language locate these efforts in the Dada universe.”

Emmanuelle de L’Ecotais & Mark Levitch, “Dada Films,” in *Dada: Zurich, Berlin, Hannover, Cologne, New York, Paris* (2006)

“The use of the time element is at the bottom of a new magic.”

Hans Richter

This Evening's Program

Accompaniment

LORI GOLDSTON is a restless, semi-feral cellist. Based in Seattle, she works in a wide variety of circumstances and idioms, domestically and abroad with bands, singers, choreographers and film makers including Earth, Nirvana, Mirah, Jessika Kenney, David Byrne, Terry Riley, Jherik Bischoff, Malcom Goldstein, Lonnie Holley, Cat Power, Ellen Fullman, Mike Gamble, Mik Quantius, Embryo, Ô Paon, Tara Jane O'Neil, Vanessa Renwick, Mark Mitchell, and Lynn Shelton among many others. Her original scores for *Vormittagsspuk (Ghosts Before Breakfast)* and Germaine Dulac's surrealist film *La Coquille et le clergyman (The Seashell and the Clergyman, 1928)* were originally written for The Black Cat Orchestra and comprise the bulk of the group's album *Mysteries Explained* (Irene Records, 2001), which can be purchased via <http://albums.theblackcatorchestra.com/Mysteries-Explained/> Learn more about Ms. Goldston at her web site, lorigoldston.com

DAVE ABRAMSON is a drummer, percussionist and composer from New Jersey. He grew playing up in the hardcore and punk scene on the eastcoast and studied visual arts in upstate NY, where he began to play improvised and experimental music. Since moving to Seattle in 2002 he has recorded, performed and/or toured with Eyvind Kang, Secret Chiefs 3, Climax Golden Twins, Boredoms, Grails, Wally Shoup, etc. Abramson is a core member of the Seattle based bands Diminished Men, Master Musicians of Bukkake, Wayne Horvitz's The Royal We, Seth Alexander Quintet, and has composed and edited music for The Maureen Whiting Dance company since 2004. He has toured extensively throughout the US, Europe and Canada and can be heard on albums released by Tzadik, Sub Pop, K, Drag City, Abduction, Conspiracy (Belgium), Daymare (Japan), Hydrahead, Web of Mimicry, and Important records.

Symphonie diagonale (ca. 1921-1923)

Aka *Symphonie diagonal*, *Diagonal-Symphonie*, aka *Diagonal Symphony*

Viking Eggeling

With technical assistance from Winifried Basse and Erna Niemeyer (aka Ré Soupault)

Premiered at private screenings on November 4 and 5, 1924

Certified by German censors on April 21, 1925 (records indicate a running time of approx. 7 min.)

First public screenings on May 3 and 10, 1925 as part of the program *Der Absolute Film* (Berlin)

“Abstraction is a new consciousness, casting off any respect for deception. Abhorrence of superstition. Defection from reverence for the human. Abstraction wants mature, adult, consciousness; it wants the absolute.”

Viking Eggeling in *G: Journal for elemental Form Creation*, No. V-VI (April, 1926)

Tragically, Eggeling died just two weeks after *Symphonie diagonale*'s public premiere at the landmark *Absolute Film* event in Berlin, following a prolonged hospitalization for septic angina. Upon his death, Eggeling's possessions wound up with his close friend, Hans Richter.

Except for a fragment that survives in the collection of the Cinémathèque Française, Eggeling's original full-length version of his film (reportedly 18 minutes long) was lost along with many of his artworks and notebooks in 1933, when the Nazis raided Hans Richter's apartment in Berlin during the crackdown following the Reichstag fire. (Many of Richter's own works were also lost at that time.)

The version we know today is actually a reconstruction overseen years later by Richter, working from original drawings by Eggeling that survived the Nazi raid and Richter's subsequent flight to the United States via Switzerland. Richter gave a print of this reconstructed version to the Film Library of the Museum of Modern Art in 1941, not long after his arrival in the US.

As noted in MOMA's catalog of Dada works in its collection, “Given its severely abbreviated length, the surviving *Symphonie diagonal* can only hint at the complexity and sophistication of Eggeling's vision, tantalizing us with its suggestion of what has been lost.” And indeed, it is apparently quite different from the original. “According to Erna Niemeyer Soupault [Eggeling's girlfriend at the time, who assisted with the original,] in conversation with [Patrick de] Haas, Richter's reconstituted version is unrepresentative of the spirit of the original, which may have been visually richer and more dynamic.” Further, there are indications that Eggeling had intended to create a trilogy of films, of which *Diagonale* was just one.

“Eggeling and Richter were introduced to each other by Tristan Tzara, in 1918, when both artists were living in Zurich. Richter had established himself as an Expressionist painter in Berlin before World War I; he was not a founding member of Zurich's Dada group, but joined later, after returning from the front. Zurich Dada was infused by the imperative to create an abstract language, and Richter was particularly influenced by Eggeling's experiments with abstraction, which both men saw as potentially a pure new language, unfettered by historical precedent and cultural distinctions. By the time they met, each had already arrived at his own understanding of how to use abstraction to create a visual grammar, Eggeling through line and Richter through surface, and they fell into an intense collaboration, each producing works like Richter's *Fugue* (1919), one of a series of drawings filled with abstract shapes intended to form what they called a *Universelle Sprache* (universal language). These long, scroll-like works could only be comprehended by a mobile viewer, and the two men soon came to feel that since their work relied on the movement of the eye over space and time, their next logical step would be to test their ideas in film. In 1921, with the financial supporting of a wealthy neighbor, Richter and Eggeling began work at the Berlin studios of UFA, only to discover how little they understood about the mechanics of film and how unsuited their scroll paintings were to the medium.”

Dada in the Collection of the Museum of Modern Art

“...I do not believe [Eggeling] thought of continuity before the end of 1919, not to speak of film. He continued experimenting on small special paper that he always had with him in great quantities... We discussed evening the pros and cons of this or that formal relationship of what he called his ‘instruments.’ These everyday exercises were, as I remember, the real key, at least for me, that opened the way to a continuity to build, from several drawings, sequences that led us to try using long strips of paper at the end of 1919. Only then the idea of using the film slowly occurred.

“...We had arrived at a crossroad, the scroll looked at us and seemed to ask for real motion. That was just as much of a shock to us as it was a sensation. Because in order to realize movement we needed film.

“Eggeling...filmed his *Symphony* together with his girlfriend, who learned animation technique especially for this purpose...and finished the film under the most incredible conditions. ...Eggeling’s *Diagonal Symphony* was shown in his studio to friends at about the [beginning of 1921]. As he was never satisfied, it was remade three times and publicly shown only in 1922, at the VDI in Berlin... It was a *success d’estime*, but neither Eggeling nor I got anything out of these showings and Eggeling died in 1925 embittered about not having found the possibility of making a second film (which would have revealed better than the first, with its thin drawings, the powerful artistic personality he was).”

Hans Richter, “Avant-Garde Film in Germany” in *Experiment in the Film* (1949)

Original musical accompaniment. It is unclear what Eggeling had intended as the accompaniment (if any) for his film. Some accounts assert that he “unequivocally instructed his friends never to add a musical score,” because it was conceived as “music for the eyes.” Yet, according to Richter the first semi-public screening in 1922 was “with fragments of Beethoven’s symphonies.” For the 1925 *Absolute Film* program in Berlin, it was apparently shown silently, with no accompaniment. Nevertheless, in later years Richter would screen the film with music by Bach (probably fugues).

Le Retour à la raison (1923)

Man Ray

“Commissioned” by Tristan Tzara

Premiered July 6, 1923 as part of *Le Soirée du Coeur à barbe*, Théâtre Michel (Paris)

“All of the films I made were improvisations. I did not write scenarios. It was automatic cinema. I worked alone. My intention was to put the photographic compositions that I made into motion. As far as the camera is concerned, it serves me to fix something which I do not want to paint. But it does not interest me to make ‘beautiful photography’ in cinema. In the end, I don’t really like things that move.”

Man Ray, “Témoignages,” *Surréalisme et cinéma*, ed. Yves Kovacs, a special issue of *Etudes cinématographiques*, no. 38-39 (1965)

According to Man Ray’s memoir, he was “invited” to create his first movie when his friend Tristan Tzara presented him with the poster for the *Soirée du Coeur à barbe* (*Evening of the Bearded Heart*). Already posted about town, it announced Man Ray’s movie, its title, and the fact that music for it was to be provided by George Antheil. The show was in a day and a half.

He had recently acquired a 35mm movie camera, and had some test footage he’d shot laying around. All combined it would last only about a minute, and he needed more than that. As Man Ray related later, “Tzara insisted: what about my Rayographs, the compositions made without a camera directly on the paper; couldn’t I do the same thing on movie film and have it ready for the performance?”

“Acquiring a roll of a hundred feet of film, I went into my darkroom and cut up the material into short lengths, pinning them down on the work table. On some strips I sprinkled salt and pepper, like a

cook preparing a roast, on other strips I threw pins and thumbtacks at random; then turned on the white light for a second or two, as I had with my still Rayographs. Then I carefully lifted the film off the table, shaking off the debris, and developed it in my tanks. The next morning, when dry, I examined my work; the salt, pins and tacks were perfectly reproduced, white on a black ground as in X-ray films, but there was no separation into successive frames as in movie films. I had no idea what this would give on the screen. Also, I knew nothing about film mounting [splicing] with cement, so I simply glued the strips together, adding the few shots first made with my camera to prolong the projection. Anyhow, I thought, it would be over before an audience could react; there would be other numbers on the program to try the spectators' patience, the principal aim of the Dadaists. I arrived at the theater a few minutes before the curtain went up, brought my film to [Tristan] Tzara and told him that he was to announce it, as there were no titles or captions. I called the film: *The Return to Reason.*"

Man Ray, *Self Portrait* (1963)

In the end the Ray's improvised splices didn't hold up very well, breaking twice during the show. Worse, Tzara's entire soirée degenerated into a riot. Tensions within the Dada group were fast coming to a head at that time, with an angry André Breton soon to split off and form the Surrealists. He was in the audience when something in Tzara's play, *Le coeur à gaz* (*The Gas Heart*), outraged him enough that he leapt on stage and began verbally and then physically attacking the cast, even breaking one man's arm with his walking stick. Other artists and poets in the audience jumped into the fray as bedlam erupted. Paul Eluard furiously attacked Tzara, but when audience members overwhelmed him he fell into the footlights and smashed several lamps. Police had to break up the *mêlée*, which left the previously-respectable theater heavily damaged, and its owner in tears.

Man Ray kept *Le Retour à la raison* out of circulation for many years, and it was not shown at the major avant garde film events of the 1920s. In 1926, he re-used several segments in his film, *Emak Bakia*. In 1935, he sold a copy to MOMA's Film Library for a token sum of \$25, on condition that a new negative be created from the positive print he provided them. Prior to that, no negative had ever existed.

Original musical accompaniment. The poster for Tzara's ill-fated *Soirée* mentions a score for the film that was "composed and directed" by George Antheil, who also was supposed to provide live accompaniment for two other films shown that evening: *Manhatta* (Paul Strand and Charles Sheeler, 1920) and *Rhythmus 21* (Hans Richter, 1921).

Recent research by an Antheil biographer suggests that Antheil had been on vacation in Tunis at the time, and never even attended the event (let alone performed). And indeed, Man Ray mentions nothing of musical accompaniment in his memoir, and no copies (or even descriptions) of Antheil's score for *Le Retour à la raison* are known to survive. Nevertheless, in recent years a version was reconstructed [*sic?*] by musicologist Paul Lehrman and pianist Guy Livingston, working from Antheil's original sketches and notebooks. Their score premiered at a 2006 screening at the Holland Festival in Amsterdam, however no recording has been issued to date. Meanwhile, an authoritative DVD of Man Ray's films issued in 2007 by the Centre Pompidou in Paris includes only a silent version of the film, even though the accompanying booklet does mention Antheil's mysterious score. Since music for other films on the DVD was added according to Man Ray's surviving instructions, one may deduce that he intended for *Retour* to be seen silently.

Ballet mécanique (1924)

Aka *Ballet Mechanique* [sic], aka *Images mobiles* [*Moving Pictures*] for some early screenings

Fernand Léger and Dudley Murphy

Production assistance: Ezra Pound, Charles Delacommune

Cast: Katherine Hawley Murphy, Kiki de Montparnasse (Alice Prin), Dudley Murphy

Premiered September 24, 1924 at the Internationale Ausstellung neuer Theatertechnik (International Exposition for New Theater Techniques) (Vienna)

US premiere of the Léger version on March 14, 1926 as part of the International Theatre Exposition, Klaw Theatre (New York City).

US premiere of the Murphy version on March 18, 1926 at a subscription screening by International Film Arts Guild, plus additional dates that spring, Cameo Theatre (New York City).

“Although Léger was never a Dadaist, his *Ballet mécanique* is 100% Dada.”

Hans Richter

“The War had thrust me, as a soldier, into the heart of the mechanical atmosphere. Here I discovered the beauty of the fragment. I sensed a *new* reality in the detail of a machine, in the common object. I tried to find the plastic value of these fragments in our modern life. I rediscovered them on the screen in the close-ups of objects which impressed and influenced me. However, I felt that one could make their impression much stronger. In 1923 I decided to ‘frame’ the beauty of this undiscovered world in the film. In this medium I worked as I had done before in painting. To create the rhythm of common objects in space and time, to present them in their plastic beauty, this seemed to me worthwhile. This was the origin of my *Ballet mécanique*.”

Fernand Léger, quoted in Hans Richter, “A History of the Avantgarde” in *Art in Cinema* (1947)

“The particular interest of the film is centered upon the importance we give to the ‘fixed image’, to its arithmetical, automatic projection, slowed down or accelerated – additional, likeness.

“No scenario – Reactions of rhythmic images, that is all.

“Two coefficients of interest upon which the film is constructed:

“The variation of the speed of projection:

“The rhythm of these speeds.

“...We persist up to the point when the eye and spirit of the spectator will no longer accept. We drain out of it every bit of its value as a spectacle up to the moment when it becomes insupportable.

“...[I]n ‘The Woman Climbing the Stairs,’ I wanted to *amaze* the audience first, then make them uneasy, and then push the adventure to the point of exasperation, In order to ‘time’ it properly, I got together a group of workers and people in the neighborhood, and I studied the effect that was *produced* on them. In eight hours I learned what I wanted to know. *Nearly all of them reacted at about the same time.*”

Fernand Léger, *Little Review*, Autumn-Winter, 1924-1925

For decades, only Léger was credited as the filmmaker (as witnessed by the credits in the version we are screening this evening). In fact, Léger was late to the project and other pivotal creators were nearly erased from history. This was entirely Léger’s own doing, beginning as soon as the film was first finished.

The real impetus that led to *Ballet mécanique* originated with Dudley Murphy, a budding young filmmaker, engineer, and bon vivant from a respected Boston family of artists. He had made a series of “Visual Symphonies,” musically inspired and mildly experimental shorts that were well received. But as

efforts to jump start his career sputtered, he followed his future wife to Europe. After a period in Germany (where he acquired movie equipment and some unusual lenses), they moved to Paris in early 1923. Plunging into the bohemian ferment of Montparnasse, he became friends with many prominent artists including Man Ray, whom he approached that summer not long after the *Soirée du Coeur à barbe*.

“One day a tall young man appeared...and introduced himself as a cameraman from Hollywood. ...Dudley Murphy said some very flattering things about my work and suggested we do a film together. He had all the professional material, he said; with my ideas and his technique something new could be produced, We became quite friendly, spent a few days together discussing subject matter — I insisted on my Dada approach if we were to work together, to which he readily agreed after I had explained it at some length.”

Man Ray, *Self Portrait* (1963)

Murphy and Man Ray together shot a considerable amount of footage “emphasizing the idea of improvisation.” These included segments with Man Ray’s mistress, Kiki; Murphy’s wife, Katherine; and kaleidoscopic experiments with lenses that belonged to Murphy. At some point, Ezra Pound — an old Murphy family acquaintance — also became briefly involved, fascinated by Murphy’s prismatic lenses as a way to realize a filmic expression of Vorticism. By autumn 1923, there was enough footage that Murphy and Pound began working together on editing; by November Murphy even thought it nearly finished. And then, during the winter of 1923-24, they ran out of money. Pound moved on to other things, but he thought a neighbor of his might be willing to help finish the film.

“One day when I was visiting Ezra Pound...told me that a friend of his, Fernand Léger, wanted to make a movie. Also George Antheil, the young protégé of Stravinsky would like to make a movie. So he brought the three of us together and we decided to make one. ...[The basic concept was] a belief that surprise of image and rhythm would make a pure film without drawing on any of the other arts, such as writing, acting, painting. ...So Léger and I financed our film equally, with the understanding that he would have the European rights of the finished film and I would have the American rights. ...We talked over ideas and I set out with my camera and the film, executing the ideas we had talked over and photographing things that stimulated my imagination around Paris.”

Dudley Murphy, “Murphy by Murphy” (unpublished memoir, 1966)

At this point, Man Ray also bowed out. He did not like Léger personally, and assumed (correctly) that the painter would claim the project as entirely his own. Warning Murphy of this, Man Ray wanted none of it and insisted that his own participation to date be kept secret. And so it was for many years.

Although some new footage was shot, Léger’s strongest influence was in the editing. By mid-summer, the pair had completed a more-or-less finished version. Murphy, whose wife was now great with child, took a print with him and returned to the US. Meanwhile, Léger arranged for a premiere screening of his own print, where he already took pains to minimize the role of others in making the film. In program notes and articles at the time, he grudgingly spoke of “an important contribution due to the technical novelty of Mr. Murphy and Mr. Ezra Pound — the multiple transformation of the projected image.” This dismissed Murphy’s considerable work long before Léger’s involvement. In short order, Léger dropped even this slighting acknowledgement, the credits on his prints were altered to mention only himself, and by his own oft-repeated account it was only his genius that had produced such an innovative cinematic marvel.

Léger did tinker somewhat obsessively with the edit over the years, beginning as early as 1924. This resulted in at least eight different versions of his that are known to survive today. In the US, Murphy’s sole print was never duplicated, received only spotty distribution, and was finally lost forever (possibly in a house fire) sometime after the 1940s. Accounts by some who saw it describe a notably different version from Léger’s, including several erotic sequences Murphy and Man Ray had shot.

Dudley Murphy went on to make numerous films in Hollywood, including important musical shorts with Bessie Smith and Duke Ellington, and numerous features — most notably, *The Emperor Jones* (1933)

with Paul Robeson. Fernand Léger never made another film, except for writing a scenario for a segment in Hans Richter's 1947 anthology feature, *Dreams That Money Can Buy*.

Original musical accompaniment. American-born George Antheil, living in Paris at the time, famously composed a highly complex score for the film, but it was not finished until much later. History does not seem to record what music may have been used instead. Some sources imply (or assume) that it was shown silently, but given the high-profile nature of the premiere – at a prestigious international conference – this seems somewhat unlikely, although perfectly plausible. A March 1926 screening in London, originally intended to feature Antheil's score, used a selection of jazz records “suggested by Léger.”

Murphy later related that for the US premiere run of his own print, he “got a Negro drummer from Harlem, who played on drums, tin washpans and washboards, and who would watch the film as he played interpretations in his own far-out manner, to the images which excited him on the screen.”

Hans Richter, according to 1947 correspondence with the Art in Cinema group in San Francisco, liked to use “first African drums, then a polka, and then a boogie-woogie” when showing the film. Whether Richter's choice of African drums was influenced by Murphy is possible but unknown. (As for Art in Cinema, they decided to pass on Richter's suggestion and run it silently for their screening.)

Antheil's composition was not completed until 1925, nearly a year after the film's release, and was not premiered for another year after that. It is a saga unto itself, and merits some attention here. Antheil claimed to have started his piece in 1923 (originally with the title *Message to Mars*) and announced he was looking for some appropriate film to accompany it. However, other contemporary accounts – including those of nearly everyone else involved in the production – do not support this claim.

Antheil's original concept was to use 16 pianolas – portable piano-playing machines controlled by paper rolls, similar to player pianos – synchronized together into four groups of four. These would be augmented with human-played pianos, percussion, electric bells, a siren, and the sounds of three airplane propellers. To achieve this, Antheil intended to use an experimental synchronization system patented by Playel, the largest piano manufacturer in France. Unfortunately, Playel never even built a working prototype, let alone a finished system. There are indications that Antheil may have tried designing his own system, but this too went nowhere.

When it finally became clear in 1926 that multiple synchronized pianolas were not forthcoming, he rewrote the piece to distill the four pianola parts down to a single roll to be played on a single instrument, and replaced the other pianolas with human-played pianos. (He did not specify the exact number, only that it had to be in multiples of two.) The percussion parts in this version called for three xylophones, four bass drums, and a tamtam; plus seven differently-pitched electric bells, a siren, and the legendary propellers.

This was the version that finally premiered – with ten pianos (and no film) – in Paris in 1926. There were catcalls and then fist fights outside the concert hall (much to Antheil's delight), but overall it was a success. But a later performance of the piece at Carnegie Hall in 1927 was received so badly that it nearly ended Antheil's career. Ultimately he moved to Hollywood and worked – ironically enough – as a film composer. In 1952, he rewrote *Ballet mécanique* into a shorter and simpler version (*sans* pianolas). It was this version that became widely known, with several recordings issued over the years.

In part because it is so much longer, Antheil's composition was rarely paired with Léger and Murphy's film. There may have been a 1935 screening at MOMA for which a single player piano played Antheil's 1926 roll. In the 1980s and '90s there were occasional screenings that used an adaptation of the 1952 score. In the 1990s there were one-off screenings using player pianos, in Sweden and Germany.

Finally, in the early 2000s, modern MIDI technology allowed Paul D. Lehrman and Jeffrey Fischer to recreate Antheil's original ultra-grandiose version, complete with 16 Disklavier pianos in lieu of pianolas and digital samples of actual airplane propellers. This modernization was recorded by the University of Massachusetts Lowell Percussion Ensemble. A version with the same instrumentation was also matched with the Kiesler version of Léger and Murphy's film and the two were performed together as originally intended for the very first time. This can be seen on the DVD *Light Rhythms: Music and Abstraction*, one of seven discs in the 2005 box set, *Unseen Cinema: Early American Avant Garde Film 1894-1941*.

Entr'acte (1924)

René Clair

Scenario by Francis Picabia

Photographed by Jimmy Berliet

Cast: Francis Picabia, Marcel Duchamp, Man Ray, Jean Börlin, Inge Frïss, Darius Milhaud, Erik Satie, and Georges Auric

Premiered December 4, 1924 (originally scheduled for Nov. 27) at the Théâtre des Champs Élysée (Paris)

“*Entr'acte* does not believe in very much, in the pleasure of life, perhaps; it believes in the pleasure of inventing, it respects nothing except the desire to *burst out laughing*, for laughing, thinking and working have the same value and are indispensable to one another.”

Francis Picabia, program notes for *Relâche*

“Cinema must *not be an imitation* but an evocative invention as rapid as the thought of our brain, which has the ability to transport us from Cuba to Bécon-les-Bruyères, to make us jump on a spirited horse or from the top of the Eiffel Tower...while we eat radishes! ...The Cinema itself should as well give us vertigo; it should be a sort of artificial paradise, a promoter of intense sensations surpasses those of an airplane ‘looping the loop’ and ‘the pleasure of opium.’”

Picabia, Instantanéism manifesto, *Comædia* no. 4 (November 21, 1924)

In early 1924 the director of the Ballet Suédois, Rolf de Maré, approached Francis Picabia about designing a ballet based on a libretto by Blaise Cendrars titled *Après-dîner*, with Eric Satie composing the music. When Cendrars abruptly left the project, it evolved into a new one with Picabia as both designer and writer. It was announced later in the year in the pages of 391, Picabia’s art magazine, as *Relâche* – an “Instantaneist ballet in two acts, one cinematographic intermission and the dog’s tail by Francis Picabia.”

Relâche was intended as an artistic provocation, in an effort to out-Dada the remaining Dada-ists and flip the bird to André Breton and his Surrealist movement. The set consisted simply of a nearly 100-foot-tall wall of 370 spotlights that spanned the stage and were aimed directly at the audience. Throughout the production these would periodically be turned on, temporarily blinding the viewers. Signs also taunted the crowd: “If you’re not satisfied, go to hell!,” “Whistles are for sale at the door,” and “Do you prefer ballets at the Opéra? Poor imbecile!” At the conclusion of the ballet, Picabia and Satie drove onstage in a Citroën, filling the auditorium with exhaust.

The title itself was a joke: in the French theater, “relâche” means “performance cancelled.” Ironically, the premiere actually was postponed because the lead dancer was ill. Naturally, no one believed this and Picabia was accused of pulling a Dada stunt by “staging” a non-existent show. But a week later, the show did indeed go on.

René Clair had made a name as a journalist writing about art and film for several periodicals in Paris. In 1923 he directed his first feature-length film, *Paris qui dort* (released in the US as *The Crazy Ray*), a about a scientist who creates a ray that freezes time. In 1924, while Clair was still seeking a distributor for his feature, Rolf de Maré introduced him to Picabia.

Satie hated intermissions, and so Picabia had imagined a motion picture that would play instead, with the orchestra continuing to play and the audience remaining in their seats while the sets were changed. He asked Clair to direct the filmic intermission, and wrote a scenario for him on a piece of stationary from Maxim’s restaurant.

In December 1924, after *Relâche* closed, Picabia and Clair again collaborated on a new theatrical endeavor with a filmic aspect. *Ciné-Sketch* was a “Simultaneist” piece in which the stage was divided into three equal sections, where three different casts all did separate performances simultaneously. Performers included Marcel Duchamp (as “Naked Man”) and Man Ray (as “Blabbermouth”); there were at least two different dances by two different choreographers; recitations of poetry; and myriad musical classical, modern, and jazz compositions (all played simultaneously, of course). Clair worked the lights,

illuminating different sections of the stage, directing the audience's attention in a way intended to be inspired by cinema (hence the production's title).

The opening sequence in which Satie and Picabia, filmed on the roof of the Champs-Élysées, load a cannon and fire it at the audience had originally been a curtain raiser used to open the ballet. By 1926, when *Entr'acte* was first shown as a stand-alone film independent of *Relâche*, it had been added to the beginning of the film. Today there are a variety of surviving versions. In 1936 Clair loaned a print to MOMA, through the intercession of Fernand Léger and Rolf de Maré. MOMA made a dupe negative from that print, which is the source for most 16mm prints in circulation today. Other, differing versions are also in the holdings of various other archives around the world.

Original musical accompaniment. As he did for the rest of *Relâche*, Eric Satie wrote an orchestral score for the film, titled *Cinéma: Entr'acte symphonique de "Relâche"*. There are four different published versions:

1. The original score for flute, oboe, clarinet, bassoon, two horns, two trumpets, trombone, strings, and percussion (Paris: Rouart-Lerolle, 1926);
2. A four-hand piano reduction made by Darius Milhaud (Paris: Rouart-Lerolle, 1926);
3. A two-hand piano reduction (Paris: Salabert, 1972); and
4. A revised orchestral score (Paris: Salabert, n.d.).

No version of the score was published while Satie was still alive, but his friend Milhaud does describe him as reviewing proofs of the 1926 versions shortly before his death in July, 1925. For a thorough discussion of Satie's score, see Martin Miller Marks' 1997 book, *Music and the Silent Film: Contexts and Case Studies, 1895-1924*.

Despite all of this, many sources credulously quote Hans Richter, who wrote in his 1965 book, *Dada: Art and Anti-Art*, that *Entr'acte* was shown silently:

"Picabia intended to use the interval murmur of the theatre audience as background noise for this (silent) film, but they all fell silent, as though the sight of his extraordinary cortège had taken their breath away. Picabia, enraged, shouted at the audience, "Talk, can't you, talk!" Nobody did."

But Richter's account, while funny and beguiling, is simply not true – or perhaps refers to some later screening (possibly one in Cannes during the winter of 1926-27). René Clair, in his own book *Cinema Yesterday and Today* (1970), confirms not only that Satie's score was played during the *Relâche* performance but that the audience members did indeed get rowdy:

"As for Satie, the old master of young music, he timed every sequence with meticulous care, thus preparing the first musical composition written in perfect synchronization with a film, and this at a time when the cinema was still silent. Extremely conscientious, he was afraid he would not complete his work by the assigned date, and he would send me friendly but urgent appeals couched in an inimitable handwriting... Time went by and did not come back again, but on the date planned everything was ready. ...Désormière gave his last minute instructions to the large orchestra he was conducting. For our film, a projection booth was set up in the second balcony. And the great night arrived.... Shouts and whistles mingled with the melodious clowning of Satie, who undoubtedly had the connoisseur's appreciation of the harmonic support the protesters were lending his music. ...Imperturbable, Roger Désormière, with furious forelock and set features, seemed to be simultaneously conducting the orchestra and unleashing a burlesque hurricane with his commanding baton."

Emak-Bakia (1926)

Man Ray

Assistant cameraman: Jacques-André Boiffard

Cast: Rose Wheeler, Kiki de Montparnasse (Alice Prin), Jacques Rigaut

Private premiere on November 23, 1926, at the Théâtre du Vieux-Colombier (Paris)

French censorship certificate issued November 9, 1927

Screened 1927 in Paris, London, New York, and Brussels

“A series of fragments, a ciné-poem with a certain optical sequence make up a whole that still remains a fragment. Just as one can much better appreciate the abstract beauty in a fragment of a classical work than in its entirety, this film tries to indicate the essentials in its contemporary cinematography. It is not an ‘abstract’ film nor a story-teller; its reasons for being are its inventions of light-forms and movements, while the more objective parts interrupt the monotony of abstract inventions or serve as punctuation. Anyone who can sit through an hour’s projection of a film in which sixty percent of the action passes in and out of doorways and in inaudible conversations, is asked to give twenty minutes of attention to a more or less logical sequence of ideas without any pretention of revolutionizing the film industry. To those who would still question ‘the reason for this extravagance’ one can simply reply by translating the title *Emak Bakia*, an old Basque expression which means ‘don’t bother me.’”

Man Ray, “Emak Bakia,” *Close Up* (vol. 1, no. 2, August 1927)

The film was financed by Arthur Wheeler, a retired American stockbroker turned Parisian and budding patron of the arts who became friends with Man Ray after commissioning a photo portrait of his wife. Wheeler prodded Man Ray to take up cinema once more and “give the movies a new direction.” He offered to finance a project and when warned of the lack of any commercial potential whatsoever, announced he was quite willing to lose his entire investment. He gave Man Ray \$10,000 (twice the cost of the best French movie camera of the time), and had his lawyer draw up a contract. The only stipulation was that Man Ray produce a film within a year. Check in hand, Man Ray went shopping.

“Having assembled various accessories, deforming mirrors, an electric turntable, an assortment of crystals, and some special lamps, I went to work at once, neglecting other photographic commitments. ...I might use people or their faces in the film, but no professional actors, a large item in all more conventional productions. There was no scenario, all would be improvised, along the lines of my first short... And I was thrilled, more with the idea of doing what I pleased than with any technical and optical effects I planned to introduce. When I felt I had accumulated enough material for a short film, I’d mount the sequences in some sort of progression, consider the job finished. I’d even use the first strips from my Dada film [*Le Retour à la raison*]...”

“As in the previous summer, Wheeler had rented a large house near Biarritz, and invited me to come down with my material to do some of the work there, combining it with a vacation. ...Packing up my cameras...I drove down and lived luxuriously for a few weeks, shooting whatever seemed interesting to me, working not more than an hour or two every day... When I returned to Paris, I continued with other shots in the studio.”

Man Ray, *Self Portrait* (1963)

In addition to new footage, Man Ray also used sequences he had created for an ill-fated 1924 collaboration with Henri Chomette (brother of René Clair). Their two-reel film *À Quoi Rêvent les Jeunes Films* (*What Do Young Films Dream About?*) was backed in part by the Comte Etienne de Beaumont, who promptly insisted on keeping the negative and distributing it as his own creation, with the two artists credited merely for their “camerawork” (much as Leger did with *Ballet mécanique*). Eventually, Chomette

and Man Ray managed to steal back the negative and dissect it, so each had their respective portions. Man Ray incorporated his into *Emak-Bakia*, which in some ways also structurally resembled the earlier film. (Chomette's footage became his 1925 film, *Cinq Minutes de Cinéma Pur*.)

Man Ray considered *Emak-Bakia* a Surrealist film, lamenting later that "I had complied with all the principles of Surrealism: irrationality, automatism, psychological and dreamlike sequences without apparent logic, and complete disregard of conventional storytelling." Nevertheless, the Surrealists themselves rejected it, in large part because its sensibility is so unmistakably Dada. But realistically, the more egregious sin most likely was simply that Man Ray had neglected to get Andre Breton's seal of approval beforehand.

Original musical accompaniment. According to historian Kim Knowles, "*Emak Bakia* was conceived with well-known jazz music in mind. ...Man Ray saw the music as a fundamental element of the film's overall structure, contributing to the sense of rhythm and visual dynamism, but also guiding the viewer's expectations and emotional responses."

Man Ray recalled that for the Vieux-Colombier premiere, records by Django Reinhardt alternated with a live quartet of piano and violins, who played "a tango or some popular sentimental French tune." At the end, "when the collars began to gyrate into distorted forms, the orchestra broke out into a lilting rendering of Strauss's 'Merry Widow Waltz.'"

For a 1947 screening in San Francisco by Art in Cinema, he requested they use old jazz, apparently without being specific. They decided to use some popular recordings recorded in Germany around the time the film was made because "they were sufficiently unknown to provide little interest and at the same time not detract from the picture."

In the 1940s, Man Ray gathered a set of records to be used as accompaniment for his films, including *Emak Bakia*, and these were used for screenings he personally arranged. He left written instructions calling for the accompaniment to include two recordings by Stéphane Grappelli and His Hot Four with Django Reinhardt (W.C. Handy's "St. Louis Blues" and Douglas Furber and Philip Braham's "Limehouse Blues"), various other jazz pieces, and the Victor Continental Orchestra's recording of "Merry Widow Waltz." In the 1960s he made new sound versions of three of his films, sometimes using more contemporary music. The 2007 DVD issued by the Centre Pompidou used these same recordings, rerecorded for improved quality.

As a footnote: for the "pilfered" version of *À Quoi Rêvent les Jeunes Films*, the Comte Etienne de Beaumont commissioned a score for chamber ensemble by Roger Désormière. Unsurprisingly, Man Ray rejected this completely once he recovered his film. It is not clear whether that score survives.

Vormittagsspuk (1928)

Originally titled *Bewegte Gegenstände* (*Vormittagsspuk*)

Aka *Ghosts Before Breakfast*, aka *Ghosts Before Noon* (the title Richter used in the late 1940s), aka *Morning Apparition*.

Hans Richter

Photographed by Reimar Kuntze

Cast: Darius and Madeleine Milhaud, Jean Oser, Walter Gronostay, Willi Pferdekamp, Werner Graeff, Paul Hindemith, and Richter

Premiered July 14, 1928 at the festival Deutsche Kammermusik Baden-Baden.

Sound version premiered July 25, 1929 at Deutsche Kammermusik Baden-Baden.

"Four bowler hats, some coffee cups and neckties 'have enough' (are fed-up) and revolt from 11:50 to 12 AM. Then they take up their routine again. ...The chase of the rebellious 'Untertanen' (objects are also

people) threads the story. It is interrupted by strange interludes of pursuit which exploit the ability of the camera to overcome gravity, to use space and time completely freed from natural laws. The impossible becomes reality and reality, as we know, is only one of the possible forms of the universe.”

Hans Richter, “Dada and Film” (ca. 1957) in *Dada: Monograph of a Movement*, ed. Willy Verkauf (St. Martin’s Press, 1975)

“Our film is not a feature film, but a variety of abstract film in which people are only accessories. The motifs for motion are what primarily interest me here; these are to be musically realised and appraised more than the plot itself – the visual aspect of the film should become transformed into an intensively musical one here.”

Paul Hindemith, program notes, Deutsche Kammermusik Baden-Baden (1928)

“The little film (about a reel) was filmed in my artist’s studio in Berlin... It might represent a personal view of mine that things are also people, because such a theme pops up here and there in some of my films, even in documentaries. (Why not?) The style of the film shows, in my opinion, more of my dadaistic past than other films I have made.”

Hans Richter, “Avant-Garde Film in Germany” (1949)

In 1927, Richter was invited to produce a new film for the 1928 edition of the music festival Deutsche Kammermusik Baden-Baden (German Chamber Music in Baden-Baden).^{*} Paul Hindemith would provide an original score. (The year before, he debuted his player-piano score for the Felix the Cat cartoon, *Felix at the Circus*. Sadly, that score/roll is now believed to be lost.)

Originally, the story was to be based upon a screenplay about the rebellion of revolvers by Werner Graeff (*Die Rebellion der handfeueraffen*, or *The Firearm’s Rebellion*). But Richter realized this would not make a very interesting film since a revolver’s rebellion would be to *not* shoot – i.e. not do anything. Instead, he took the idea a step further: what if all objects rebelled?

In a later interview, Richter recalled “We tried to de-naturalize the natural movement of the objects, and we studied their movements. In other words, we got into the swing of their lives. And we studied their lives and we conversed with them, so to say. In playing with them, in letting them do what they want, suddenly a kind of rhythm developed which became a kind of political satire.”

One example of this would be the rebelliously flying hats, which confer a German pun. The German phrase *behutet sein* means “wearing a hat,” and the similar *behütet sein* means “to be protected” or “being taken care of.” However the homophonic *behutsam* variously means “cautious or careful,” “delicate,” or “gingerly.” These and other aspects of the film made the political undertones obvious to censors, who have Richter a hard time (especially as the Nazis came to power).

According to an account he wrote in 1949, following his *Rhythmus* film experiments of 1921-1925, Richter had primarily stuck with painting and earned a modest living as an editor and illustrator for newspapers and magazines. There had been some interim film projects, but they had been small – a “half-abstract trademark in motion” for an acrobat, a very brief segment of abstract waves for “an American lady,” some others. Having built a basic animation stand at home, he used it to make a half-reel short for himself, *Filmstudie* (1926), which survives in a shortened version.

This evidently led to a contract with UFA, the top studio in Germany, to create an introduction about inflation for the 1928 feature, *Die Dame mit der Maske* (*The Lady With the Mask*). Instead of a short documentary interlude, the producers got an animated essay/montage in which “abstract forms, symbols, comic effects, etc., were used to interpret the facts.” This proved to be very well-received, and soon

^{*} The Deutsche Kammermusik festival had been founded in 1921 in the small town of Donaueschingen, moving to Baden-Baden (with resulting name change) in 1927. Hindemith had been a key member of the Donaueschingen festival’s working committees since 1924, and in 1928 was a member of the programming committee. These points of trivia are noteworthy insofar as the name of the festival in question has been almost universally misattributed for decades by a variety of sources, including Richter himself in various writings and, more recently, composer Steve Roden in notes prepared for the 2013 Richter exhibition at LACMA.

Richter was being hired regularly to create special “introductions,” montages and other sequences. This allowed him to devote his energies full time to filmmaking – and caught the attention of Paul Hindemith and programming committee of the Deutsche Kammermusik festival.

Original musical accompaniment. Paul Hindemith composed a score for orchestra, which was performed at the premiere in Baden-Baden. As Richter later recalled (ca. 1947), the conductor led the orchestra “from a rolling score synchronized to the speed of the film.” This device, invented by Carl Robert Blum, was called the Rhythmonome. It used a kind of long, diagrammatic chart on a strip of paper tape – called a “rhythmogram” – which indicated the rhythm and timing of events in the film. The Rhythmonome was placed on the conductor’s stand, where it would unspool the “rhythmogram” from left to right. The speed was synchronized with the projector through a special mechanical device. This allowed the conductor to keep track of both the score and the pacing of the film much more easily than having to whiplash constantly from stand to screen and back again.

In 1929, Tobis Film produced a sound version of the film that used Hindemith’s score but, according to various sources, evidently ran only half as long as the original. According to a 1949 account by Richter, this sound version was never actually released. It is now presumed lost.

When the Nazis rose to power, they banned both the film and its score as “degenerate art.” The negatives, master elements, and all prints they could find were all destroyed. No copies of the sound version are known to survive. The manuscript and all copies of Hindemith’s score were also apparently lost. After a prolonged effort to maintain a life in his native Germany, often by trying to placate Nazi officials and prove his “Aryanness” (which caused considerable controversy for him later), Hindemith and his Jewish wife finally fled to Switzerland in 1938, then eventually emigrated to the United States in 1940.

Un Chien andalou (1929)

Luis Buñuel and Salvador Dalí

Directed and edited by Luis Buñuel

Scenario by Luis Buñuel and Salvador Dalí

Photographed by Albert Duverger

Assistant director: Jimmy Berliet

Cast: Pierre Batcheff, Simone Mareuil, Luis Buñuel, Salvador Dalí, Robert Hommet, Marval, Fano
Messan, Jaime Miravilles

Premiered June 6, 1929 at the Studio des Ursulines (Paris)

“A *successful film*, that is what the majority of the people who have seen it think. But what can I do against the devotees of all forms of novelty, even if the novelty outrages their deepest convictions; against a press that has been bribed or is insincere; against the imbecile crowd that found *beautiful* or poetic something which was, basically, but a desperate, passionate call to murder.”

Luis Buñuel, *La Révolution surréaliste*, 15 December 1929; quoted in J.H. Matthews, *Surrealism and Film* (University of Michigan Press, 1971)

“Historically, this film represents a violent reaction against what was at that time called ‘avant-garde cine,’ which was directed exclusively to the artistic sensibility and to the reason of the spectator, with its play of light and shadow, its photographic effects, its preoccupation with rhythmic montage and technical research, and at times in the direction of the display of a perfectly conventional and reasonable mood. To

this avant-garde cinema group belonged [Walter] Ruttmann, [Alberto] Cavalcanti, Man Ray, Dziga Vertov, René Clair, [Germaine] Dulac, [Joris] Ivens, etc.

“In *Un Chien Andalou*, the cinema maker takes his place for the first time on a purely POETICAL-MORAL plane. (Take MORAL in the sense of what governs dreams or parasymphathetic compulsions.) In the working out of the plot every idea of a rational, esthetic or other preoccupation with technical matters was rejected as irrelevant. The result is a film deliberately anti-plastic, anti-artistic, considered by traditional canons. The plot is the result of a CONSCIOUS *psychic automatism*, and, to that extent, it does not attempt to recount a dream, although it profits by a mechanism analogous to that of dreams.

“The sources used from which the film draws inspiration are those of poetry, freed from the ballast of reason and tradition. Its aim is to provoke in the spectator instinctive reactions of attraction and of repulsion. (Experience has demonstrated that this objective was fully attained.)

“*Un Chien Andalou* would not have existed if the movement called surrealist had not existed. For its ‘ideology,’ its psychic motivation and the systematic use of the poetic image as an arm to overthrow accepted notions corresponds to the characteristics of all authentically surrealist work. This film has no intention of attracting nor pleasing the spectator; indeed, on the contrary, it attacks him, to the degree that he belongs to a society with which surrealism is at war.

“The title of the film is not arbitrary, or the product of a joke. It possesses a close subconscious relation with the theme. Among hundreds of others this title was chosen because it was the most adequate. As a curious note, it can be added here that it actually produced obsessions in certain spectators, a thing which would not have occurred had the title been arbitrary.

“The producer-director of this film, Bunuel, wrote the scenario in collaboration with the painter Dali. For it, both took their point of view from a dream image, which, in turn, probed others by the same process until the whole took form as a continuity. It should be noted that when an image or idea appeared the collaborators discarded it immediately if it was derived from remembrance, or from their cultural pattern or if, simply, it had a conscious association with another earlier idea. They accepted only those representations as valid which, though they moved them profoundly, had no possible explanation. Naturally, they dispensed with the restraints of customary morality and of reason. The motivation of the images was, or meant to be, purely irrational. They are as mysterious and inexplicable to the two collaborators as to the spectator. NOTHING, in the film, SYMBOLIZES ANYTHING. The only method of investigation of the symbols would be, perhaps, psychoanalysis.”

Luis Buñuel (trans. by Dr. Grace L. McCann Marley), “Notes on the Making of *Un Chien Andalou*,” in *Art in Cinema* (1947)

“After its triumphant premiere, *Un Chien andalou* was bought by Mauclair of Studio 28. He paid me an advance of a thousand francs, and since the film had a successful eight-month run, he eventually gave me another two thousand. (Altogether, I received about seven or eight thousand francs.) Despite its success, many people complained to the police about its ‘cruelty’ and ‘obscenity,’ but this was only the beginning of a lifetime of threats and insults.

“...A while later, I suggested that we [the Paris surrealists of 1929] burn the negative on the place du Tertre in Montmartre, something I would have done without hesitation had the group agreed. In fact I’d still do it today; I can imagine a huge pyre in my own little garden where all my negatives and all the copies of my own films go up in flames. It wouldn’t make the slightest difference. (Curiously, however, the surrealists vetoed my suggestion.)”

Luis Buñuel, *My Last Sigh* (1982)

Original musical accompaniment. At the premiere of the film, Buñuel was behind the screen and played records on a phonograph, alternating between two Argentine tangos (one sometimes incorrectly identified as “Olé guapa”) and the “Liebestod” from Richard Wagner’s opera *Tristan and Isolde*. In 1960, Les Grands Film Classiques prepared a sound version under Bunuel’s supervision that used different tangos. This is the most commonly known version of the film.

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DADA Companion (web site): <http://www.dada-companion.com> – Short artist bios and related info.

The International Dada Archive, University of Iowa (Iowa City) – A massive archive of rare print materials, media, ephemera, and private manuscripts: some 60,000 titles. Official web site at <http://sdr.lib.uiowa.edu/dada/>

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- Deke Dusinberre, "Le Retour a la raison: Hidden Meanings." In: Bruce Posner (ed.), *Unseen Cinema: Early American Avant-Garde Film 1893-1941* (Black Thistle Press/Anthology Film Archives, 2001), a companion book to the eponymous DVD box set.
- Rudolf E. Kuenzli, "Man Ray's Films: From Dada to Surrealism." In: Alexander Graf & Dietrich Scheunemann (eds.), *Avant-Garde Film* (Editions Rodopi B.V., 2007).
- Kim Knowles, *A Cinematic Artist: The Films of Man Ray* (Peter Lang, 2009)
- Ted Perry, "Entr'acte: Dada as Real Illusion." In: Ted Perry (ed.), *Masterpieces of Modernist Cinema* (Indiana University Press, 2006).
- Susan Delson, *Dudley Murphy, Hollywood Wild Card* (University of Minnesota Press, 2006) – The full biography of the co-creator of *Ballet mécanique*, which gets its own authoritative chapter here.
- Mel Gordon (ed.), *Dada Performance* (PAJ Publications, 1987) – Essential anthology of original Dada performance scripts, translated into English. Includes a very fine introduction by the editor.
- Annabelle Melzer, *Dada and Surrealist Performance* (UMI Research Press, 1980; reissued: Johns Hopkins University Press, 1994) – A pioneering history of this seminal aspect of the art movements.

Dada Art Catalogs and Surveys

- Leah Dickerman (ed.), *Dada: Zurich, Berlin, Hannover, Cologne, New York, Paris* (National Gallery of Art, 2006) – Lavish, large-format catalog for the international exhibition of 2005-2006. Essential.
- Willy Verkauf (ed.), *Dada: Monographie einere Bewegung*, (Arthur Niggli Ltd. [Switzerland], 1957). English translation: *Dada: Monograph of a Movement* (Academy Editions [London]/St. Martin's Press [New York], 1975).
- Anne Umland & Adrian Sudhalter, with Scott Gerson (eds.), *Dada in the Collection of the Museum of Modern Art* (Museum of Modern Art [NY], 2008) – Provides detailed accounts of the works, including when they were acquired by the Museum, their provenance, and exhibition history.

Home Video

- Avant-Garde: Experimental Cinema of the 1920s and '30s* (Kino Video, 2005) 2xDVD – The first of three volumes. Includes a number of Dada films, among much else from the same period. Sadly, out of print.
- Dada Cinema* (Re:Voir, 2006) PAL DVD – Includes most of the canonical Dada films. Released to coincide with the 2006 international traveling exhibition. No region encoding, but PAL format only. Available directly from the label at <https://revoir.com/shop/en/54-hans-richter>
- Les Films de Man Ray* (Centre Pompidou, 2007) DVD available in NTSC and PAL multi-zone editions, English subtitles, bilingual booklet – Gathers Ray's four landmark experimental films, with music added to three of them according to his instructions and based on the original recordings. Also includes 10 very rare

silent “autobiographical films” shot on 16mm, 8mm, 9.5mm, and 35mm. Available direct via <http://boutique.centrepompidou.fr/en/dvd/dvd-les-films-de-man-ray/703.html>

Hans Richter: Early Works (Re:VoiR, 2008) PAL DVD – Collects eight of his films, 1921-1929. Available direct via <https://re-voir.com/shop/en/54-hans-richter>

Dreams That Money Can Buy (BFI Video, 2006) PAL DVD – Richter’s anthology feature film made with collaborators Max Ernst, Fernand Léger, Man Ray, Marcel Duchamp, and Alexander Calder. Also includes a booklet and the films *Everyday* (1929), *Rhythmus 21*, and *Vormittagsspuk*. Available direct via <http://shop.bfi.org.uk/dreams-that-money-can-buy-dvd-bluray.html>

Ghosts Before Breakfast/The Seashell and the Clergyman (Black Cat Orchestra, 2002) VHS – Lori Goldston’s score as recorded by The Black Cat Orchestra paired with the film.

Audio Recordings

The Black Cat Orchestra, *Mysteries Explained* (Irene Records, 2001) – Includes substantial portions of Lori Goldston’s original score for *Vormittagsspuk* (*Ghosts Before Breakfast*), as well as for *The Seashell and the Clergyman* (Germain Dulac, 1928). Available for purchase via <http://albums.theblackcatorchestra.com/Mysteries-Explained/>

Orchestre Symphonique et Lyrique de Nancy, *Satie: Orchestral Works* (Naxos, 1999) – Includes a full orchestral performance of Erik Satie’s score for *Entr’acte* (albeit shorter than the film’s run time) and the rest of Picabia’s *Relâche*.

Bojan Gorisek (piano), *Erik Satie: Dada Works and Entr’actes* (LTM Recordings/Darla Records, 2007) CD, 12-page booklet (illus.) – Solo piano recordings of Satie’s principal Dada-related compositions, including his complete score for Picabia’s *Relâche*.

University of Massachusetts Lowell Percussion Ensemble, *Ballet Mécanique and other Works for Player Pianos, Percussion, and Electronics* (EMF Media, 2000) CD, 24-page booklet – Includes the first-ever recording of George Antheil’s second 1924 version of his score for *Ballet Mécanique*, performed with 16 Disklavier pianos (instead of pianolas), two human-played pianos, four xylophones, four bass drums, electric bells, siren, and (most famously) three airplane propellers. Recorded in 1999 with Jeffrey Fischer conducting, and produced by Paul D. Lehrman. The disk also includes compositions by John Cage and Lou Harrison, Richard Grayson, Amaldeo Roldán, and Felix Mendelsson.

Unseen Cinema: Early American Avant Garde Film 1894-1941 (Image Entertainment, 2005) 7xDVD box set, with book – Disc 3, *Light Rhythms: Music and Abstraction*, includes the Kiesler version of *Ballet mécanique*, with score by George Antheil.

After the Rain: Dada and Surrealism (Arts Council of Great Britain, 1978) Streaming – Excellent 87 min. documentary directed by Mick Gold, produced to coincide with the exhibition “Dada and Surrealism Reviewed” at the Hayward Gallery (London). Tragically unavailable on physical media, it can be found on YouTube and Archive.org from a VHS copy taped off the air from WNET-TV in New York City.

Hans Richter: Everything Turns Everything Revolves (First Run Features, 2013) DVD – An hour-long documentary about the artist, his work in all media (including film of course), and his influence. Bonuses include *Rhythmus 21*, *Filmstudie* (1926), and *Ghosts Before Breakfast* – all with new scores.

S.E.M. Ensemble. *The Entire Musical Works of Marcel Duchamp* (LP: Multipla Records [Italy], 1976. CD reissue: Ampersand [Chicago], 2002.) – Works based on chance operations composed and planned between 1913 and 1921, including a piece for player piano.

Futurism and Dada Reviewed (LP: Sub Rosa, 1988. Expanded CD edition: LTM Recordings/Darla Records, 2006) – Tone poetry, musical pieces, and interviews recorded between 1913 and 1959. Mostly original recordings, with a few recreations. Includes liner notes. Available via <http://darla.com/>

Festival Dada Paris (LTM Recordings/Darla Records, 2008) CD, 12-page booklet (illus.) – Anthology of piano music performed at three Dada events (including the infamous *Soirée du Coeur à Barbe* in July 1923), plus other notable Dada-related compositions and/or recordings by Satie, Duchamp, Picabia, Stravinsky, and E.L.T. Mesens. Available via <http://darla.com/>

Voices of Dada (LTM Recordings/Darla Records, 2006) CD, 16-page booklet – Original recordings of phonetic poetry and interviews by Arp, Huelsenbeck, Duchamp, Schwitters, Tzara, and Hausmann. Available via <http://darla.com/>

Kurt Schwitters [sic]. *Ursonate*. (Wergo, 1993) CD, 16-page booklet – Ostensibly a previously-unknown complete recording by Kurt, it was later revealed to actually be a recording by the artist’s son, Ernst. See <http://www.schwitters-stiftung.de/english/best-ursonate.html> A genuine (albeit partial) recording by Kurt, made in 1932, does survive.