
This is one of the most controversial films to come out of America. It led one critic to speak of Willard Maas as the Carl Dreyer of the avant-garde. At its premiere at New York’s Cinema 16, it was both hissed and loudly applauded. The same audience of six thousand later voted it one of the ten best films of the season. Since then it has won honors at the 16mm Cannes Festival and has been shown in New York at Theatre de Lys and at McMillin Theatre, Columbia University.

Not since Jean Cocteau’s LE SANG D’UN POETE has a poet in a major work attempted to fuse spoken verse, cinematic image, and music into his own personal form. The film-maker’s theme is profound as his technique is revolutionary. IMAGE may be considered a modern morality whose Christian is a boy led by despair to search a city for salvation. The twelve-tone score by Ben Weber contributes greatly to the tragic cumulative impact. With its national release this fall, IMAGE IN THE SNOW is sure to stir new controversies, and it is equally certain to win Willard Maas new partisans and new honors.
A refreshing, deeply individualized work.

Arthur Miller
Comments on IMAGE IN THE SNOW

RHEINHOLD NIEBUHR, Union Theological Seminary:
...This is a very significant piece of art and I shall encourage our theological students to see it and make use of it wherever they can.

CHAS. ADDAMS, New Yorker, Artist:
...A poetic work of great imagination!

DOROTHY VAN GHENT, University of Vermont, Author, THE ENGLISH NOVEL:
...One's sense of beauty in this film poem is related to a sense of renewed spiritual coordination between the meaning of the word and the seen.

GORDON HENRICKS, National Board of Review, Editor, FILM CULTURE:
...A work of desolation and anguish and restless beauty.

ARTHUR MILLER, Playwright, DEATH OF A SALESMAN, THE CRUCIBLE:
...It is a personal statement through image, spoken verse and music. I found it a refreshing, deeply individualized work.

GUY GLOVER, Producer, National Film Board of Canada:
It is certainly one of the most intelligent and perceptive examples of experimental film to come out of the United States.

MAYA DEREN, Avant-garde Film-Maker; Author, THE DIVINE HORSEMEN:
...IMAGE IN THE SNOW makes us aware of how meekly we have accepted the poverty of specialized attention, and we perceive that the great tradition of major theatre—in which dance, drama, music, poetry, design, and even architecture were integrated into a single statement of moral import—may re-emerge once more, as a film form, refreshed and refurbished by all the vast technical potential of this medium.

DR. RUSSELL POTTER, Director, Institute of Arts and Sciences, Columbia University: ...To see it is a memorable experience. To my way of thinking it qualifies as few films do as a poetic film.
WILLARD MAAS

Willard Maas is a well-known poet, the author of two books of verse, and the winner of POETRY’S Guarantor’s Prize. With George Barker, one of England’s leading poets, he made GEOGRAPHY OF THE BODY, which has become known as an avant-garde classic. Since then his interest has been directed toward creating a personal art form, the film poem. He worked five years on IMAGE IN THE SNOW, assisted by his wife, Marie Menken, who is responsible for much of the startling camera work in the sequence of the turning statues, shot in a deserted cemetery during snow storms. THE MECHANICS OF LOVE, a short film poem made with Ben Moore, will be ready for release early next year. He recently organized and was Chairman of the first symposium on POETRY AND THE FILM for Cinema 16 in which Dylan Thomas, Arthur Miller, Maya Deren and Parker Tyler took part. He frequently lectures on this subject with his film, appearing this season at McMillin Theatre, Columbia University, and the Brooklyn Academy of Arts and Sciences.

Ben Weber is one of America’s most distinguished composers. His score for IMAGE IN THE SNOW has been praised for its lyricism, its use of silences, its atonal power. Twice winner of a Guggenheim Fellowship, in 1954 he was selected as one of the two Americans to appear at the International Congress of Music in Rome, and was recently commissioned to write an orchestral piece for the Louisville Orchestra. His works are recorded by RCA Victor, Columbia and the American Recording Society.

BEN WEBER

Photos Gianni Bates
"this is a very significant piece of art."

RHEINHOLD NIEBUHR

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