

Table of Contents

WERNER HERZOG	
Foreword	8
PAUL CRONIN	
Introduction	10
AMOS VOGEL	
Prologue: An Unpublished Letter	19
MICHAEL OMASTA	
Cinema 15: From a Young Cineaste's Vienna Diaries	21
AMOS VOGEL	
Means of Locomotion	33
PAUL CRONIN	
Politics Make the Man	40
AMOS VOGEL	
The Ideals of the American Middle Class in U.S. Movies	66
AMOS VOGEL	
Documentary and the Avant-Garde: The Search for the Truth in Cinema	75
AMOS VOGEL	
On Cinema 16	85
SCOTT MACDONALD	
Film Comes First	95
AMOS VOGEL	
Thank You, Nikita Sergeyevich!	118
AMOS VOGEL	
Risks and Rewards of Cinematic Clairvoyance	124
AMOS VOGEL	
The Camera as Pen	127
AMOS VOGEL	
Advice to Moviegoers	130
TOM YOSHIKAMI	
Amos Vogel and the New York Film Festival, 1963–1969	133

AMOS VOGEL	
Dear Susan	148
AMOS VOGEL	
The Pointer Moves	151
AMOS VOGEL	
The Bad and the Beautiful: La Guerre est Commencée	153
AMOS VOGEL	
Notes for a Film Festival	161
AMOS VOGEL	
Brief story outline for a film concerning God	165
AMOS VOGEL	
The Barometers of Pain	170
AMOS VOGEL	
Atrocities and Artless Innocence	177
AMOS VOGEL	
A nation comes out of shell-shock	179
AMOS VOGEL	
Film as a Subversive Art	183
AMOS VOGEL	
The Exorcist	187
AMOS VOGEL	
Independents: Animation	190
AMOS VOGEL	
Parker Tyler	193
AMOS VOGEL	
Grim Death	195
MICHAEL CHAIKEN	
The Philadelphia Story: Amos at Annenberg	197
AMOS VOGEL	
Tears	219

AMOS VOGEL	
Mechanisms of Domination	222
AMOS VOGEL	
Art in the Third Reich	225
AMOS VOGEL	
The Atom and Eve of Destruction	230
BILL NICHOLS	
To Counteract the Forces: An Interview with Amos Vogel	242
AMOS VOGEL	
Avant-garde Film	253
AMOS VOGEL	
Berlin Diary: Two Weeks in November	257
AMOS VOGEL	
The Eternal Subversion	264
AMOS VOGEL	
Epilogue: The Power of Books	267
Contributors	268
List of Illustrations	268