

Copy for you, dear Sally  
Blessings, Star

Feb 3, 1973

Dear Kenneth,

I assume you've heard from O'Grady by this time and know that all is well apropos Buffalo. I think his reply must have passed your letter to me in the mail, because he said he'd already written when I called him, but that he would write again for absolute surety.

What a weird paragraph above; but then I'm still waking up from a delightful complication of dreams wherein the images of sheep predominated -- no doubt expressing my wish to get yet MORE sleep. I've been on the road lecturing so much these days that I've seen unbearably little of Jane and the children for most of this month. I'm exhausted; but I'm trying to patch together enough money so that we can build an extra room onto this cabin in the summer. We desperately need someplace to stick our collective elbows throughout the long winter months here. Two of the girls are now teenagers, can you imagine? Anyway, I seem to be holding-up pretty well under the pressures of all this lecturing; but I do have a tendency to 'let behind' in my dreaming while on-the-road -- thus it is hard to wake up at all, for several days, once I manage to return here. I am trying also to always manage a little film-making in brief periods here; and The Muse has been gracious: She has always condescended to meet with me those VERY few hours available, so that I've been able to continue with my autobiographical film despite the lack of time. I am terribly frightened of being destroyed by all this lecturing; but so long as I can continue the film-making it is all possible -- no limit to time or strength to continue. And this is the first time in my life that I've been able to work every single instant I'm physically able to sit down at the editing table. I am very grateful.

The autobiography is, of course, inspired by your "Rabbit's Moon" -- tho' not at all like it in appearance. It is the same as at the beginning of my film-making when the very existence of "Fireworks" -- that you were able to beat out your own path despite all limitations -- encouraged me to the possibility of an art in film . . . that (as inspire means) I drew in my breath as never before and did, in an instant, know (without knowledge) the beginning intricacies of The Dance between person and Muse in film-making. Now then, these many years later, I carefully began scratching upon film the title "Sincerity" -- with all the trepidation of living-up to such a word causing the hand to tremble (during rest periods between scratching) more than usually. I also had this fear that there'd be no time in which to serve this film . . . even that I'd insult The Muse with these pleadings of brief meets between long spaces of collegiate blather; but I remembered the very beginning of film-making, how little time there then was, how very little money or means of ANY kind; and I took heart, began working, and am blessed. You see, Kenneth, even your terrible hardships-survived (which seemed so meaningless an infliction upon you) work their influence upon this struggle also, as do my remembrances of my own; for in the beginning (and is not each film taking shape a beginning?) you proved that these sufferings and limitations did not crumple the art beyond the possibilities of the Dance.

All this must come from my dreams too, for I did not mean to write of these matters this morning but rather to simply send a brief letter encouraging you to reconsider Pittsburgh while you're here. Sally Dixon had sent a post

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I think that's all the 'ammunition' you'll need, for the moment.

Don't forget to let me know which "Songs" you already have there.

(VERY much looking forward to this occasion.)

Blessings,  
Stan Brashage

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