

HOT AFTERNOONS HAVE BEEN IN MONTANA

Produced and directed by Emmy Award-winning filmmaker Ken Kimmelman, the film is based on the esteemed 1925 Nation prize poem read by its author, Eli Siegel, founder of Aesthetic Realism.



Hot Afternoons Have Been in Montana [15:30], a dramatic and colorful montage combining photographs, live-action and special effects, takes us on a wonderful odyssey showing how a hot afternoon in Montana is related to the whole world. It so deeply honors earth—its land, its history, its people, and makes the past—the feelings of people alive! Eli Siegel said that “*Hot Afternoons* is essentially the making history poetic.”

The poet **WILLIAM CARLOS WILLIAMS** placed the great meaning of *Hot Afternoons* when he wrote:

“I say definitely that that single poem, out of a thousand others written in the past quarter century, secures our place in the cultural world.”

—*Something to Say*
(New Directions, 1985)

What the Critics Are Saying—

“Ken Kimmelman’s reproduction, on film, of Eli Siegel’s magisterial poem, is an extraordinary achievement. It matches, in its visual beauty, the elegance of Siegel’s words, and adds the dimension of stunning imagery to an already profound work of art.”

—**HOWARD ZINN**, *historian*

“A beautiful mixture of poetry and picture and imagination. A beautiful use of color. The words and pictures work so well together. The poem is beautifully constructed and beautifully read. You see the imagination flowing all through it.”

—**GORDON PARKS**, *photographer*

“This award-winning 1925 poem—praised by William Carlos Williams and aptly called ‘magisterial’ by historian Howard Zinn—was recorded in 1969 in the voice of its author, Eli Siegel....*Hot Afternoons* ruminates on a time and a place, connecting them poetically with the entire world of people, events, and ideas and creating in effect an eternal moment of the spirit....What might not at first come to mind is that the film helps make poetry more accessible to today’s young viewer. As you ‘read’ the film’s images, the words of the poetry seem to become more palpable to the ear, beyond the distinction lent them by Siegel’s voice. A lovely short film for audiences from young adult and up.”

—**LIBRARY JOURNAL**, January 2008

“Eli Siegel was one of my early heroes. I first read *Hot Afternoons* when I was 30, traveling by train from New York to San Francisco in 1951. And your film is like a newsreel of what I saw...the small lost towns, the wide prairies echoing with cries of Indians, the red sunsets—a mythic west. Thanks for preserving it for all of us.”

—**LAWRENCE FERLINGHETTI**, *poet*

“Poet Eli Siegel reads his 1925 award-winning poem, which describes how a hot summer afternoon in Montana is related to the entire world, including its people and heritage. The visuals include...live-action footage accompanied by archival stills and paintings, resulting in a gently paced visual montage that superbly blends with Siegel’s narration....Useful in high school or college poetry or film classes.”

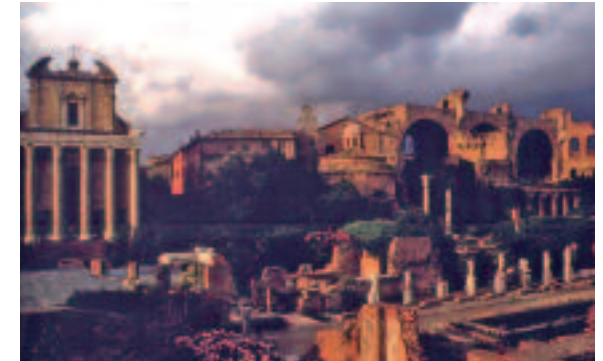
—**BOOKLIST**, February 2006

“I have finally had the chance to view your film, and it is splendid! Bravo.”

—**ARLYNN FISHBAUGH**, Executive Director,
Montana Arts Council

“The Indian loved it!”

—**BLACKHORSE LOWE**, *filmmaker, Navaho*



“It is truly an extraordinary film and from my perspective one of few films that actually enhances the poignancy of a great poem....What you have accomplished is nothing short of transformative for me personally: I am increasingly reading poetry and believe that particular form of creativity has become all the more essential to our lives during these terribly troubling times. In that sense, *Hot Afternoons Have Been in Montana* is beautiful and memorable.”

—**DR. CLEMENT ALEXANDER PRICE**, *historian;*
Director, Institute on Ethnicity, Culture, &
the Modern Experience, Rutgers University

KEN KIMMELMAN tells why he was so moved by this poem and why *Hot Afternoons* is important for people today:

"A very large thing that immediately took me was the idea of relation—the way so many different things, happenings, are brought together. It has a person feel it's a more connected world. This idea is thrilling because it is the means of our seeing that there is not a thing we are not related to. You can't be indifferent or cruel to a person or thing you see as like you in some way. Seeing how we have to do with other things and people is the only way to be kind. There is nothing more necessary at this time in the world than seeing other people's feelings, their hopes, as real as our own."

Televised on PBS stations across the country, and in Europe, the film has been the Official Selection of numerous film festivals nationally and internationally.

Hot Afternoons is intended for general audiences—from the ages of eight to 80, and beyond—for theatres, television, schools and universities, libraries, and community organizations.

Film Presentations

Mr. Kimmelman has given talks about the important meaning of the film at universities and film festivals. To arrange for a screening & talk, please contact Imagery Film, Ltd.

An Imagery Film, Ltd. release. Produced & Directed by Ken Kimmelman; Executive Producer, Robert Murphy; Visuals by Molten Lava: Jennifer Basnyat; Sound by Bernie Hayden; Music by Edward Green. *Hot Afternoons* is under fiscal sponsorship of the International Documentary Association (IDA), a not-for-profit 501(c)3.

KEN KIMMELMAN, an Award-winning filmmaker, is president of Imagery Film, Ltd., and a consultant on the faculty of the Aesthetic Realism Foundation (AestheticRealism.org). In 1995



he received an Emmy Award for his anti-prejudice public service film *The Heart Knows Better*. He produced films for the UN against prejudice and apartheid: *Brushstrokes* and *Asimbonanga*, which won the Newark Black Film Festival's *Paul Robeson Award*. He received a 1997-98 Emmy Award for his contributions to *Sesame Street*; 1992 & 1993 Emmy nominations, and an Ace nomination as a director on the animated TV series *Doug*. *Hot Afternoons Have Been in Montana* (2005), based on Eli Siegel's *Nation* magazine prize poem, won numerous awards and airs on PBS. *Thomas Comma* (2010) his latest animated film for children and adults, received the *Platinum Remi* at Worldfest Houston, and the *Accolade Award*.

- In 1968 he directed *People Are Trying to Put Opposites Together*, the historic documentary of Eli Siegel, poet, critic and founder of Aesthetic Realism, teaching a class, televised on WNET, Channel 13. He also produced political films, theatricals, motion picture trailers, TV commercials. He was a director on many animated TV series—*Clifford's Puppy Days*, *Daria*, *The Wild Thornberries*, and produced films for the Children's Museum of Manhattan. He is currently making documentaries about a 55-year-old bus driver studying the cello; and the noted deep sea explorer Tom Dettweiler.

- Mr. Kimmelman taught film and animation at NYU, and the School of Visual Arts. He has been a guest lecturer in the *Artists Talk on Art* series; at Syracuse University; and has presented papers on the lives and work of D.W. Griffith, Charlie Chaplin, Ingmar Bergman, and others. His work is part of the 2006 Whitney Biennial Peace Tower.

- As a lecturer on the answer to racism he has spoken at the Brooklyn Children's Museum, the Queens Borough Public Library's Tributes to Martin Luther King, Jr., and in schools, colleges, and community organizations. A founder of Housing: A Basic Human Right (housingaright.org), he presented a keynote speech at Boston University, and spoke at Vassar; NYU; Pace; and at national conferences—at the AIA; the University of Maryland; and at Harvard University.

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91 Bedford Street, #1R, NY, NY 10014 • 212.243.5579
ifl@mindspring.com • imageryfilm.com



Directed by
KEN KIMMELMAN
Emmy Award-winning filmmaker

"BEST U.S. SHORT"

Avignon/New York Film Festival

"GOLD REMI AWARD"

Houston International Film Festival, TX

"GRAND FESTIVAL AWARD IN THE ARTS"

Berkeley Film Festival, CA

"PREMIO INFORMAZIONE"

Tam Tam Digifest, Naples, Italy

"BEST EXPERIMENTAL SHORT FILM"

Big Apple & Long Island Film Festivals, NY

"INTEGRAL REALIZATION"

Golden Gate Fiction & Documentary FF, CA

"PLATINUM BEST OF SHOW"

Aurora Awards, Salt Lake City, UT

"ACHIEVEMENT AWARD"

Putnam Valley Film Festival, NY

"BEST EDITING"

Chicago Short Film Festival, IL

Airing on PBS