

The International Times

Oct. 31 - Nov. 13 / 1s.



LOOK 4-PAGE UNDERGROUND
FILM FESTIVAL SUPPLEMENT

EUROPE CALLING— POUND SPEAKING

Ezra Pound Speaking

This photograph was taken by the US army signal corps. Official description: "SC 250735. Disciplinary Training Centre. Holding cells at Mediterranean Theatre of Operations. US Army, Pisa, Italy, May 4, 1946." The cage on the far left held Ezra Pound. It was reinforced because the US army was afraid the Fascist partisans would try to recapture him. Julian Cornet, Pound's counsel in his trial for treason, wrote: "At Pisa, Pound was confined in a cage made of air-strip, and in solitary confinement. Cage was in a yard with little shelter from sun or rain. Bright lights on stockade shone at night. Two guards outside at all times. Slept on cement floor with six blankets. Can for toilet. Allowed no reading matter except Confucius he was working on. Incommunicado. Was told nobody knew where he was." In the Pisan Cantos, Ezra Pound complained: "If the hoar frost grip thy tent/Thou wilt give thanks when night is spent." This was a direct reference to his imprisonment.



IT: UNDERGROUND FILM FESTIVAL SUPPLEMENT

Notes on the Film of Fact

The theatre of fact began in film. *Point of Order* was the first film or play which took verbal/visual documents and made them into something altogether new. Since 1961 when *Point of Order* was begun, there have been produced: *Hang Down Your Head and Die* by David Wright; *The Investigation* by Peter Weiss; *In the Matter of J. Robert Oppenheimer* by Heinar Kipphardt; and in November two more will open in London: Michael Hasting's *The Silence of Lee Harvey Oswald* and Roger Smith's *Cuba*.

Point of Order has never been seen in this country in its original form. The ATV transmission last year added dogfood and deodorant commercials as well as the commentary of Anthony Lewis of the *New York Times*. The raw material from which I made *Point of Order* was 188 hours of film—every actual minute of the 1954 Army-McCarthy Hearings. The film is not an editing or a summary or a reduction but a new event. Political theatre without explanation, to be perceived and felt rather than explained. So, in the original version *Point of Order* begins with a 59 second time/place soundtrack in my voice over an empty, dark screen. The picture itself has not one word of comment or explanation. Since history has no point of view, the original 188 hours had no point of view. *Point of Order*, however, does.

Which leads us to the question of cinema verite and direct cinema. Very serious French critics at the 1964 Cannes Festival presented *Point of Order* as the definitive expression of cinema verite. Cinema verite? Balls. Whose verite? Filming without lights and with small silent cameras doesn't make us objective or possessors of truth.

The term is a question beggar. Only god is objective and he doesn't make films. All a director can hope for is art and honesty. (CONTINUED ON PAGE 10)

EMILE DE

RAY DURGNAT

British Critic: Provo Movies

A batch of offbeat Dutch movies brought over by Michael O'Casey for the London School of Film Technique's Students' Film Society were made by Provo fellow-travellers.

Their clarity of purpose, control of theme and tone, and well-aired, well-laundered styles evoke the forcefulness that has made the Provos the shocktroops of the world layaboutsia.

The Scorpio group even conned £12,000 subsidy out of the Dutch government for *The Blue Light*. Technically their movies are the Rolls-Royces of the underground cinema, as well as anarchist, subversive, free.

Yet, taken as a group (in 1000 words they have to be) they left me feeling like the Scissors Man in *Struwwelpeter*. Too often I quickly got the basic mood or point, but the film went on making it, and on, till I longed to snip, snip, and snip.



LONDON film makers CO-OP

A meeting at Better Books on Thursday October 13th finally set up the London Film-Makers Co-Operative. Similar groups of young film-makers are active in the United States and in countries throughout Europe. The London Co-op will collaborate with these and facilitate exchange of films and ideas.

Avant-garde low budget non-commercial films are today being made in London in greater numbers than most people realise. The Co-op will aid these film-makers by making available equipment and technical advice and by encouraging co-operation generally between members. The films will find audiences through shows put on by the Co-op and through a distribution scheme now being worked out.

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EMILE DE ANTONIO

film

books

at

better books

4 New Compton Street

Charing Cross Road



Above and below: stills from Prouo film, Jozsef Katus

The first principle of that little-known science, aesthetic psychodynamics, lays it down that the emotional power of an idea, once grasped, is in inverse ratio to the amount of time that it's been central on the screen multiplied by the number of times it's been said in other terms already.

In other words, hit it and beat it, bat it and run, always leave 'em gasping, and skip the corollaries too, but get onto some unexploded consequence or development instead. The brusquer you are with each brilliant idea you've had, the more ideas you force yourself to have. The Scissors Man's rule of thumb is, cut, cut and cut again.

In each fat Scorpio movie there's a thin one struggling to get out. The fat one interests, the thin one is a punch in the spirited gut. Thus the first 120 seconds or so of Erik Terpstra's *Island* sensationally catch the epileptic aridity of bourgeois routine by rapidly intercutting quiet, quick, static shots of pillbox-faced people with massive zoomings piledriving back and forth. Alas, it then afflicts us with another 17 minutes' "quality" photography on the anarchists' partyline contrast between stuffed bourgeoisie and living lovers

CONTINUED ON PAGE 10



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Film-makers will be invited to loan copies of their films to the Co-op and these will be hired out to those wishing to show them. Fifty per cent of the hire fee will go to the film-maker and the other fifty per cent will be used to run and expand the facilities of the Co-op. Besides films from this country, the Co-op's film library will include films from America and the Continent.

A new film magazine will be published in connection with the Co-op. It is entitled CINIM, and the first number should be out in early November. Edited by Philip Crick, it will be a forum for new ideas and creative criticism. The first issue contains an open letter to film-makers of the world from Jonas Mekas, the founder of the New York Film-Makers Co-operative. Jonas will be visiting the London Co-op in November and bringing programmes of films from the States.

The days after its inaugural meeting, the London Co-op put on an all-night show of experimental films at the Round House Party to celebrate the first issue of the International Times. Three further shows have already been sold. The Co-op's eventual aim is programmes seven nights a week in its own cinema.

The Chairman of the London Film-makers Co-operative is Harvey Matusow, whose film "The Enchanted Pot" has been well received by several audiences recently.

Joint Secretaries are Paul Francis and Bob Cobbing. Paul will also look after the Distribution Library and Bob will be mainly concerned with membership and Viewing Sessions. John Collins is Treasurer. Better Books has made space available for a temporary headquarters.

An important feature of the Co-op's programme will be Open Screenings, when anything from rubbish to a masterpiece may turn up in the same evenings programme. Several of these Open Screenings have already been held at Better Books under the auspices of Cinema 65 which will be merging with the Co-op. The London Free School also sponsored a week of Open Screenings at the recent Notting Hill Festival.

Enough has been seen already to indicate not only the vast number of films likely to crop up but also the quality and range. The London Film-Makers Co-operative will be of value if it brings these film-makers together and enables their films to be seen by audiences in this country and by like-minded audiences abroad.

**International Times
London Traverse Society
London Film Makers Co-op**



FESTIVAL

At the Jeanetta Cochrane Theatre, Southampton Row, W.C.1 Holborn Tube

MON 31 October

7.45 p.m.

Set Programme

FIVE SHILLINGS

Open Viewing

**Willard Maas and Marie Menken :
GEOGRAPHY OF THE BODY**

1942. The commentary, added later, is by George Barker. When George was in America a few years ago, he and Maas were talking about the making of GEOGRAPHY and in an inspired moment he cried, "Bloody Jesus, you know what? You are unique in the history of man, the first man whose balls have been seen by a million people!"

Antony Balch: TOWERS OPEN FIRE!

The following commentary is by William Burroughs for the film, "Towers Open Fire", in which he appears.

Kid—what are you doing over there with the niggers and the apes? Why don't you straighten out and act like a white man? After all, they're only human cattle, you know that yourself. I hate to see a bright young man fuck up and get off on the wrong track—sure it happens to all of us one time or another. Why the man who went on to invent shitola was sitting right where you're sitting now twenty-five years ago when I was saying the same thing to him—well, he straightened out same as you're going to straighten out. You can't deny your blood kid—you're white, white, white, and you can't walk out on life times change there's just no place to go.

Gentlemen—this was to be expected after all he'd been a medium all his life.

Lock them out and bar the door
Lock them out for ever more
Nook and cranny window door
Seal them out for ever more
Curse go back
Curse go back
Back with double pain and lack
Curse go back
Curse go back
Back with double fear and flak

Silver arrow through the night
Silver arrow take thy flight
Silver arrow seeks and finds
Cursing heart and cursing mind

Shift—cut—tangle—word lines

Sell at ten-minute intervals—track, tel and con—Burroughs B & M—Transvestite Airlines—Molec Caper—United Narcotics—Uranium Limited—Allied Drugs—Lazarus Pharmaceuticals—sell 50,000 units at arbitrary intervals.

Dramatic relief from anxiety
Dimethyltriptamine alarming and disagreeable symptoms
Anything than can be done chemically can be done in other ways
The use of opium and/or derivatives

Breaking bounds by flicker-flicker administered under large dosage and repeated later could well lead to overflow of the brain area seeing sounds and even odours that is a categorical characteristic of the consciousness expanding Grey Walter produced many of the phenomenon—

I wrote your fading movie—feed in all the words you think developed, pouring in the resistance message, hand-cutting dirty films here, hand takes—from vulnerable honesty to org in a leaky lifeboat takes action against time—This is the Mayan caper—Hand takes inexorably feeding board books ripping film flakes—shatter the theatre—the ovens—your two-bit narrative line to Wallgreens—the theme explodes strictly from moochville—poisoned techniques drop—you can take that to the sky, that reboughtbranch of Italian air.—This is your last 'are you serious?' loud and clear.—You Mr. D—you can't smudge two speeds—moving out cutting layout flying flags coloured with control thoughts, feelings, cocolaco, junk, and cancer control shit—and you Mr. D, who under the name of Hassan i Sabbah feed into the machine on subliminal level unimaginable disaster of Nova we feed in dismantle your miserable shit bodies—**TOWERS OPEN FIRE!**

TUES 1 November

Marie Menken: THREE FILMS

In VISUAL VARIATIONS ON NOGUCHI, Noguchi's sculptures spin and float as the camera swoops and plunges. It hurtles in and out and even through Noguchi's work at breakneck speed accompanied by Lucille Dlugoszewski's score which uses percussions, matches being lit, books dropped, paper torn, and techniques in the piano strings. HURRY! HURRY! is concerned with microscopic investigation of sperm cells looking for an egg to fertilize when there is none. The sound track is of aerial bombardment. DWIGHTIANA is the animation of heads

Stan Brakhage: FILMS

THE WAY TO SHADOW GARDEN and REFLECTIONS ON BLACK. In the latter, a blind man walks along a street. The camera explores the region behind the man's eyes and shows what he would like to see, could he regain his sight. Visions of love, tenderness, promiscuity pervade the screen in ordered profusion.

THE WAY TO SHADOW GARDEN: A room suddenly comes to life in the movement of inanimate

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THE WAY TO SHADOW GARDEN: A room suddenly comes to life in the movement of inanimate objects, and a young man caught in the prison of his fantasies abandons himself to violence, which is the beginning of the way to shadow garden.

WED 2 November

7.45 p.m. Set Programme

We hope to screen a feature-length film adapted by two leading American underground film-makers from an outstanding provocative stage play. A number of shorts will complete the programme, including **MATCH GIRL** by Andrew Meyer, a young American now living in London.

MATCH GIRL: "I started out knowing I was going to do a film based on Hans Christian Andersen's tale of the poor little match girl, which had been filmed by Renoir in 1927. However, this got mixed up in my mind with a poor little rich girl story about a successful but lonely fashion model . . . so I sort of wove the two stories together into that of a girl of the streets who imagines herself as a fabulous fashion model . . . which I, in turn, inverted into the story of a fashion model who idealizes herself as a storybook character.



THUR 3 November

7.45 p.m. Set Programme

Hilary Harris: **FILMS**

Thursday will see three films by Hilary Harris. **LONGHORNS**, **GENERATION** and **HIGHWAY**. **HIGHWAY** uses a swift jazz score, a mobile camera and incredible stretches of 'fly-over' highways to create a miniature symphony in sight and sound.

Kenneth Anger: INAUGURATION OF THE PLEASURE DOME — FINAL VERSION

Sacred Mushroom Edition
Spring Equinox 1966
otherwise known as
"Lord Shiva's Dream".

"A Eucharist of some sort should most assuredly be consummated daily by every magician, and he should regard it as the main sustenance of his magical life. It is of more importance than any other magical ceremony, because it is a complete circle. The whole of the force expended is completely re-absorbed; yet

the virtue is that vast gain represented by the abyss between Man and God.

"The magician becomes filled with God, fed upon God, intoxicated with God. Little by little his body will become purified by the internal illustration of God; day by day his mortal frame, shedding its earthly elements, will become in very truth the Temple of the Holy Ghost. Day by day matter is replaced by Spirit, the human by the

divine; ultimately the change will be complete; God manifest in flesh will be his name."—**The Master Therion** (Aleister Crowley), **Magick in Theory and Practice**.

Lord Shiva, The Magician, wakes. A convocation of Theurgists in the guise of figures from mythology bearing gifts: The Scarlet Woman, Whore of Heaven, smokes a big fat joint; Astarte of the Moon brings the wings of snow; Pan bestows the bunch of Bacchus; Hecate offers the Sacred Mushroom, Yage, Wormwood Brew. The vintage of Hecate is poured; Pan's cup is poisoned by Lord Shiva. The Orgia ensues; a Magick masquerade party at which Pan is the prize. Lady Kali blesses the rites of the Children of the Light as Lord Shiva invokes the Godhead with the formula,

"Force and Fire." Dedicated to the Few; and to Aleister Crowley; and to The Crowned and Conquering Child. **Credits:** Conceived, Directed, Photographed, and Edited by Kenneth Anger, Costumes, Lighting and Make-up by Kenneth Anger. Properties and Setting courtesy Samson De Brier. **Cast:** Samson De Brier (Lord Shiva, Osiris, Cagliostro, Nero, The Great Beast 666); Cameron (The Scarlet Woman, Lady Kali); Kathryn Kadell (Isis); Renata Loomer (Lilith); Anais Nin (Astarte); Kenneth Anger (Hecate); the late Peter Loomer (Ganymede). **Music:** Janacek. Filmed at Shiva's House, Hollywood, California, and another place. Printed by Kenneth Anger in Hand Lithography System on A, B, C, D, and E Rolls, on Ektachrome 7387.

OF UNDERGROUND MOVIES

You must be a member **COMPLETE MEMBERSHIP FORM** in dotted box below

FRI 4
November

7.45 p.m. Set Programme

Friday will see two more films by Kenneth Anger, **FIREWORKS** and **SCORPIO RISING**. **SCORPIO RISING** is one of the most powerful films ever made and in extremely beautiful colour. Eliot Stein of the Financial Times described it as 'a throbbing work of vigorous and original genius.'

FIREWORKS
Spring Equinox 1947
"This flick is all I have to say about being seventeen. The United States' Navy, American Christmas and The Fourth of July."—Kenneth Anger's Notebook. Credits: Conceived, Directed, Photographed, and Edited by Kenneth Anger. Camera Assistant: Chester Kessler. Cast: Kenneth

Anger (The Dreamer); Bill Seltzer (Show-Off); Gordon Gray (Body-Bearing Sailor); Members of The United States' Navy. Music: Respighi. Filmed in Hollywood, California, on Black and White. Hand-tinting by Kenneth Anger with Spectra Color.

SCORPIO RISING
Autumn Equinox 1964
"It may be conceded in any case that the long strings of formidable words which roar and moan through so many conjurations have a real effect in exalting the consciousness of the magician to the proper pitch—that they should do so is no more extraordinary than music of any kind should do so. "Magicians have not confined

themselves to the use of the human voice. The Pan-pipe with its seven stops, corresponding to the seven planets, the bull-roarer, the tom-tom, and even the violin, have all been used, as well as many others, of which the most important is the bell, though this is used not so much for actual conjuration as to mark stages in the ceremony. Of all these the tom-tom will be found to be the most generally useful."—The Master Therion, **Magick in Theory and Practice**.

A conjuration of the Presiding Princes, Angels and Spirits of the Sphere of MARS, formed as a "high" view of the Myth of the American Motorcyclist. The Power Machine seen as

tribal totem, from toy to terror. Thanatos in chrome and black leather and bursting jeans. **Part I:** Boys and Bolts: (masculine fascination with the Thing that Goes). **Part II:** Image Maker (getting high on heroes: Dean's Rebel and Brando's Johnny; the True View of J.C.). **Part III:** Walpurgis Party (J.C. wallflower at the cycler's Sabbath). **Part IV:** Rebel Rouser (the Gathering of the Dark Legions, with a message from Our Sponsor).

Dedicated to Jack Parsons, Victor Childe, Jim Powers, James Dean, T. E. Lawrence, Hart Crane, Kurt Mann, the Society of Spartans, the Hell's Angels, and all overgrown boys who will ever follow the whistle of Love's Brother.

SAT 5
November

7.45 p.m. Stan Brakhage
movies plus a selection of the week's best. All programmes subject to alteration.

THE set programme above is only part of the story. Each programme will be filled out with a number of shorts, notes for which are presented below.

RECOMMENDED BY DUNCAN HINES:
A fresh, perceptive and amusing film by Peter Goldman whose **ECHOES OF SILENCE** (soon to arrive in this country) signalled a new and significant talent in America cinema.

WHOLLY COMMUNION:
The greatest show on earth. Under the big top of London's famed Albert Hall a menagerie of LSD-maddened poets strike fire from iron curtains and stiff upper lips. Ferlinghetti, Fainglight, Horovitz, Adrian Mitchell, Allen Ginsberg, Yevtushenko and all. Filmed and edited by Peter Whitehead, the 1-man crew, movie-straight back from

ing, collaging, painting, etching and editing. A small colour section is out-take material supplied by Jack (Flaming Creatures) Smith from his movie **The White Vampires**. A goading, infuriating collage of out-takes, and cutups, a cocked snoot at the consensus.—R.E.D.

WAIL AND LIKE THE TIME IS NOW:
Jeff Keen makes films on shoestrings and then blows them up to 8mm. They race through the projector at 24 f.p.s. and it feels like 240 f.p.s. His middle name is Speedy Gonzalez. His mid-geet movies are the **Mighty Mouse** of the film world. His speed of light technique whips comicstrips, news images, doldrums and exhaust pipes into a St. Vitus' dance of death and life in death. But don't turn to your neighbour as the

from Future City Press, 14 St. Michaels Place, Brighton.—R.E.D.

TIME IS:
Not just an underground movie, but a clandestine one. Made for an educational film unit to explain the theory of relativity to college students and school-kids, the racing style makes time turn turtle and come up draped in the seaweed of Surrealism. Full fathom five the theories lie, and have suffered a seachange. Into something rich and strange... Levy didn't let his producers see the movie until it was too late, and they couldn't do much about it. All they could do was cut out some of the "violence", and distribute a bowdlerised version under some such title as **A Question of Time**. Don Levy, directed **Ten Thousand Talents**, a vicious

two and a half spectrum colored hours on the ad-man's London now.

THE MECHANICS OF LOVE:
An interpretation of the sexual act through symbols. Lewis Jacobs has described it as 'a daring and ingenious film; daring because of its 'forbidden' subject matter; ingenious because commonplace objects are uncommonly related to build an action without actors, yet the effect of which is vivid, witty and downright bold.' Produced by Willard Maas and Ben Moore in 1953 as a sequel to **GEOGRAPHY OF THE BODY**.

ALONE:
This film is just a concentrated look at a person alone, an example of what the camera can do. This intense looking at brings out the emotional and temporal

NOV 7-12

7.45 p.m.

Stan Drake
movies plus a selection
of the week's best.
All programmes subject to
alteration.

NOV 7-12

OPEN Screenings

8.30 p.m.

AT BETTER BOOKS
CHARING CROSS RD.

STATEMENT: MEKAS

FIVE years ago, the young American Film-Makers got fed up with what we saw around. We started by abandoning all commercial illusions. We started from scratch. We did our work, no matter what distributors or film critics said. The new American cinema grew up like a child, from nothing, not even wanted. Our critics even say that, like children, we don't listen to our parents; we are irresponsible; we use dirty language; we masturbate; we are oversensitive; and other such things of young natural growth. There is much that they don't like about us, there is much that isn't mature or 'perfect'. We aren't even 'beautiful' sometimes. Some of us have pimples on our faces, BUT

WE REFUSE TO USE PLASTIC SURGERY TO CHANGE OUR FACES AND OUR SOULS INTO THE FACES AND SOULS YOU WOULD LIKE TO SEE. Take us as we are, or go your own way, we say. We keep seeing attacks and distortions of our work in French, German, Russian film periodicals — articles usually written by people who have seen only one or two of our films. We stopped bothering about them: we couldn't care less what they say, because we know that what we are doing is beautiful, is important, is changing the face of cinema around the world, is an expression of the changing times, is coming out of our hearts and out of the needs of our souls.



Barbara Rubin films Jonas Mekas in a New York Street.
Photo: Adam Ritchie

WHOLLY COMMUNION:
The greatest show on earth. Under the big top of London's famed Albert Hall a menagerie of LSD-maddened poets strike fire from iron curtains and stiff upper lips. Ferlinghetti, Fainlight, Horovitz, Adrian Mitchell, Allen Ginsberg, Yevtushenko and all. Filmed and edited by Peter Whitehead; the I-man crew, movie-straight back from his Irish safari with the Rolling Stones (*Charley Is My Darling*) on their concert tour. Peter Whitehead's Lorrimer Films also published the book of the film, and the translated script of *Alpaville*.—R.E.D.

BOOKS:
The film that became a happening. Abstract animation of partially destroyed books, screened on to the human form clothed in books. Truly three-dimensional. John Latham graced the recent DIAS symposium with the burning of his skoob towers. He has a destroyed-book, painted relief in the Tate gallery.

THE ENCHANTED POT:
Harvey Matusow's movie is the result of a clinical experiment to test whether a movie could be made while under the influence of LSD. It took 16 LSD trips to complete the film — shoot-

shoestrings and than build them up to 8mm. They race through the projector at 24 f.p.s. and it feels like 240 f.p.s. His middle name is Speedy Gonzalez. His mid-get movies are the Mighty Mouse of the film world. His speed of light technique whips comicstrips, news images, doldrums and exhaust pipes into a St. Vitus' dance of death and life in death. But don't turn to your neighbour as the credits come up or you'll miss the whole movie. Jeff Keen also paints (joint exhibition with Jeff Nuttall) and edits *The Amazing Ray-Day* and *Zipp-Zapp*

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build an action without actors, yet the effect of which is vivid, witty and downright bold.' Produced by Willard Maas and Ben Moore in 1953 as a sequel to *GEOGRAPHY OF THE BODY*.

ALONE:
This film is just a concentrated look at a person alone, an example of what the camera can do. This intense looking at brings out the emotional and temporal qualities of alone-ness and results in a probing and sensitive film. Steve Dwoskin is an American filmmaker now resident in London.

LONDON FILM-MAKERS CO-OPERATIVE

94 Charing Cross Road, London WC2

I wish to become a Viewing Member* Film-Making Member*
of the London Film-Makers Co-operative. I enclose annual subscription, £1.

Name Tel. No.

Address

* delete as appropriate

Annual subscription is £1 for Viewing and Film-Making Members. This includes two issues of magazine CINIM and right to apply for tickets to all film programmes. Film-Making Members must have produced a film which they are willing to show to members. Films for Open Screenings should be notified to the above address. Or phone: COV 2151.

Special Membership form

for London Traverse Society for Film Festival Week

Take 5s. and completed form to Indica, Better Books
or Jeanetta Cochrane Theatre. Get registered in
advance: legal requirements.

Name

Address



IT: UNDERGROUND FILM FESTIVAL SUPPLEMENT

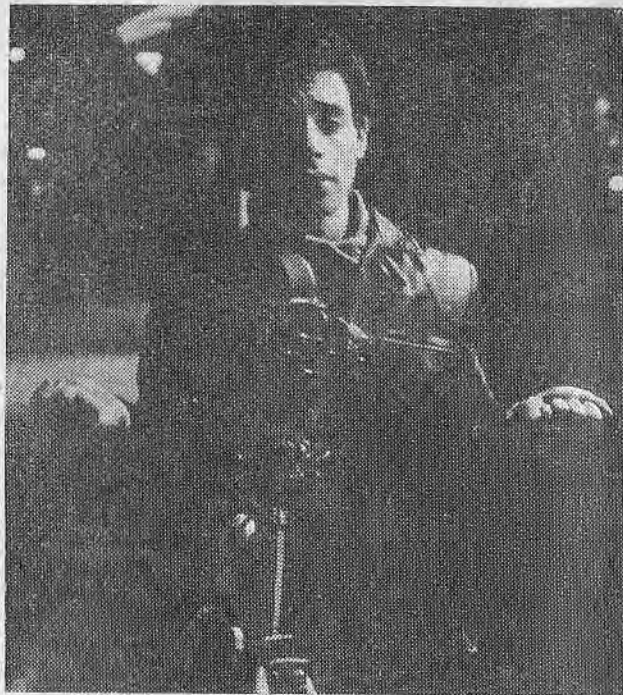
ANDREW MEYER

American Director in London

"HE moulds his film with the hands of a master: a young master, but one who already combines a keen, nervous irony with a warm and measured respect for the forms of human life. I would also, heretically, suggest that his use of literary and cinematic quotations, though equally outrageous, is better integrated and more rewarding, often, than Godard's," wrote James Stoller, a film critic for the *Village Voice*, earlier this year.

Now, this young American film-maker is living in London and hopes to make a film here. Two club showings of his films last month gave some of the London film audience a chance to measure Meyer's work against Stoller's claims for it. His films are being shown during this week's festival.

"I first started making films about two and a half years ago. I got an eight millimetre camera and started . . . Almost every film I've made, and that includes the first one, has been done with actors. In other words I don't go out and just shoot. First I had a story and the first thing I shot was a love scene. The labs didn't want to give this back to me at first because there was some nude footage. But then they decided that it was done for artistic whateveritis and wasn't pornographic, therefore they should return it to me. This was very encouraging because these lab people are generally known for their insensitivity to what they see on the screen aside from its technical qualities. I never thought the film was



more feeling for the craft and technical side of film-making. It was there I made my first 16 millimetre film, 1 x 1. When the film was finished I felt there were a lot of dead spots in it. It was also my first sound film. I guess it was moving from the more poetic, silent form, where it just had to be visually beautiful, to trying to do a film that had . . . well I won't say a meaning . . . some kind of impact beyond sensual feeling to it.

Three months after that I started making *Match Girl* which I consider my first real film. It took about four months to make and I won three prizes for it. I was

death—but she still feels the coolness and her only means of reacting to it is to retreat more and more into her Hollywood fantasies via television.

In the original story she lights matches. I have an alter-ego for her, the actor, Gerald Malanga. Even though he's absorbed into the New York scene, in a way he's gone through the same thing as she is. He has interior monologues in which he wonders what she thinks about him and so on. And he spends a lot of time watching television.

. . . The main effect that I can talk of is made with the colour red.

EMILE DE ANTONIO CONT.

Which leads us to *Rush to Judgement*, the film made by Mark Lane and me. When I first proposed to Lane that we make the film, we already had a point of view. *Rush to Judgement* is totally non-objective and totally committed. It is, I

believe, the first time a film is an actual brief for the defense — presenting evidence, examining and cross-examining witnesses. *Rush to Judgement* is also the first film which has precise activist goals: discrediting the Warren Commission and those behind it with the

facts; reopening the investigation; and opening the Archives of the United States so that all the facts can be known. It is also, I believe, the first time that an actor in history, Mark Lane, is an actor in film playing the role he played in fact.

RAY DURGNAT CONTINUED

ecstatically giggling in the sensuous woods.

Similarly! Jef van der Hyde's *The Blue Light* has a dreamlike police state as a not unobvious allegory for bourgeois conventions, but its last delicious, incestuous kiss should have come after 8 minutes, not 38.

One of the several unanswered objections to the first principle enunciated above is that many movies now are deliberately long, boring and meaningless, whether to reflect reality, or tease the squares, or any other reason. But there's still a distinction between plain tedium and creative boredom. The latter, by texture, context or magic, infuriates, obsesses, or hypersensitizes you, or makes you quietly flip or crash psychic gears. If this inspiration isn't oozing out of it, boredom is just pretention.

Pim de la Parra's *Aah Tamara* is happy-go-lucky meta-Lola, with fizzing colour, a racing camera-eye and a tantalising Tamara. It makes up the quartet of Scorpio's snappier fun films, with *Ijdijk* and two nice

epidermal movies. Para's *Heart Beat Fresco*, concerns a guy who's paralytically accident-prone unless he's actually touching female flesh, and Renee Daalder's *Body and Soul*, recounts a body-builder's disenchantments mainly through the commentary's brilliantly gawky phrases e.g., "He felt as if his clothes had conspired to make him conscious that he had outgrown everything. If he buttoned his top button he would be choked, that was clear."

Stylistically Scorpio is following New Wave footsteps (*Tamara* for *Lolo*, *Katus for Breathless*, *Schermerhoorn* for a Cocteauified *Les Místicos*). A substantial originality is attained by Frans van de Staak and Karel G. Schmeink's *Freem*, (*The Painting*), not so much for its split screen as for the echoes and counterpoints between (on our left) characteristic modern visual experiences and (on our right) Evenbeem's "abstract" interpretations, "pixelated" into assembling and disintegrating themselves.

But my heart really went out to the three Sad Movies

by Wim Vanderlinden, each a sour gag pared to optimal length. *I Love You Because Gums Together* all the most tively self-conscious moments from post-w/r documentary styles, from House on 92nd St. through Rouch to the New York underground. In *Rape a nun out communing with nature* (especially the mushroom called phallus impudicus) gets it, and so does one I. Bergman, though its specialised film buffs who will best relish the lacerating parody of *The Virgin Spring*.

My own tin bouquet award goes to *Tulips*, one 2-minute take of tulips on a TV cabinet which has glasses where the image should be, while the soundtrack treats us to bursts of *Sayonara*, *King Kong*, and *Big Country*-type music.

Rush from your homes to see this kit on Dutch culture (lupils, glass, jelly) for it stacks up alongside Jim Dine's targets and Jasper John's flags in riveting attention on formal next-to-nothings (a petal falls) and metaphysical jokes (is that a fly in the frame, or the grain of the print, or fluff in the projector?)

Iipse Gaberbocchus dumeta per horrida sillans Ibat, et horrendum burbuliabat iens!

of head space. The labs didn't want to give this back to me at first because there was some nude footage. But then they decided that it was done for artistic whateveritis and wasn't pornographic, therefore they should return it to me. This was very encouraging because these lab people are generally known for their insensitivity to what they see on the screen aside from its technical qualities. I never thought the film was much. But in a way my whole film making career started out with a bang... I just wanted to make A Film...

"After I had made several eight millimetre films I went to the film school at Boston University. Then I started using less of an 'underground' approach. I began to do what I felt and had

also my first sound film. I guess it was moving from the more poetic, silent form, where it just had to be visually beautiful, to trying to do a film that had... well I won't say a meaning... some kind of impact beyond sensual feeling to it.

Three months after that I started making **Match Girl** which I consider my first real film. It took about four months to make and I won three prizes for it. I was much more pleased with it mainly because it went much more inside the main character and I felt it said something about a general situation, I thought a lot more people could relate to it...

"In the original Hans Christian Andersen story of **Match Girl**, the girl freezes to death in the cold. In the film she doesn't freeze to

lights matches. I have an alter-ego for her, the actor, Gerald Malanga. Even though he's absorbed into the New York scene, in a way he's gone through the same thing as she is. He has interior monologues in which he wonders what she thinks about him and so on. And he spends a lot of time watching television.

... The main effect that I can talk of is made with the colour red.

"This has to do with the flashy entertainment world that she isn't really a part of. That's why I have her wearing blue, a kind of dreamy colour. At the end, when she's on a bed unconscious, the film goes red and that becomes the red of a discotheque. The same effect is in the dream sequence where she is wandering the streets wearing blue and violet and there are neon lights flashing red.

In **Match Girl** I had fictitious material which I wanted to make as real as possible—documentary material. In my next film **Early Clue to the New Direction** I had documentary material that I wanted to make as much of a fairy tale as possible. So I gave a portrait of the old man by putting him in relation to the young girl, the dancer, who captivates him and in the end seems to be able to carry him off.

"I would like the film I do here in London to be more polished than the previous two. I would like the story of it to be more real but the images to be more fantastic.

"A great deal of important ideas in film-making are cropping up in N.Y. and some beautiful films are being made, but on a world scale most of the important film-making activity seems to be going on over here, in London. I'm not sure why. Maybe the thing about London is that its such an open place you don't have to be a Londoner to feel what's going on. I don't know, I just feel there's some kind of transformation taking place here. It may take years but maybe that's why London feels so open.

"In a sense that's what the film I want to make is about."

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But my heart really went out to the three Sad Movies

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