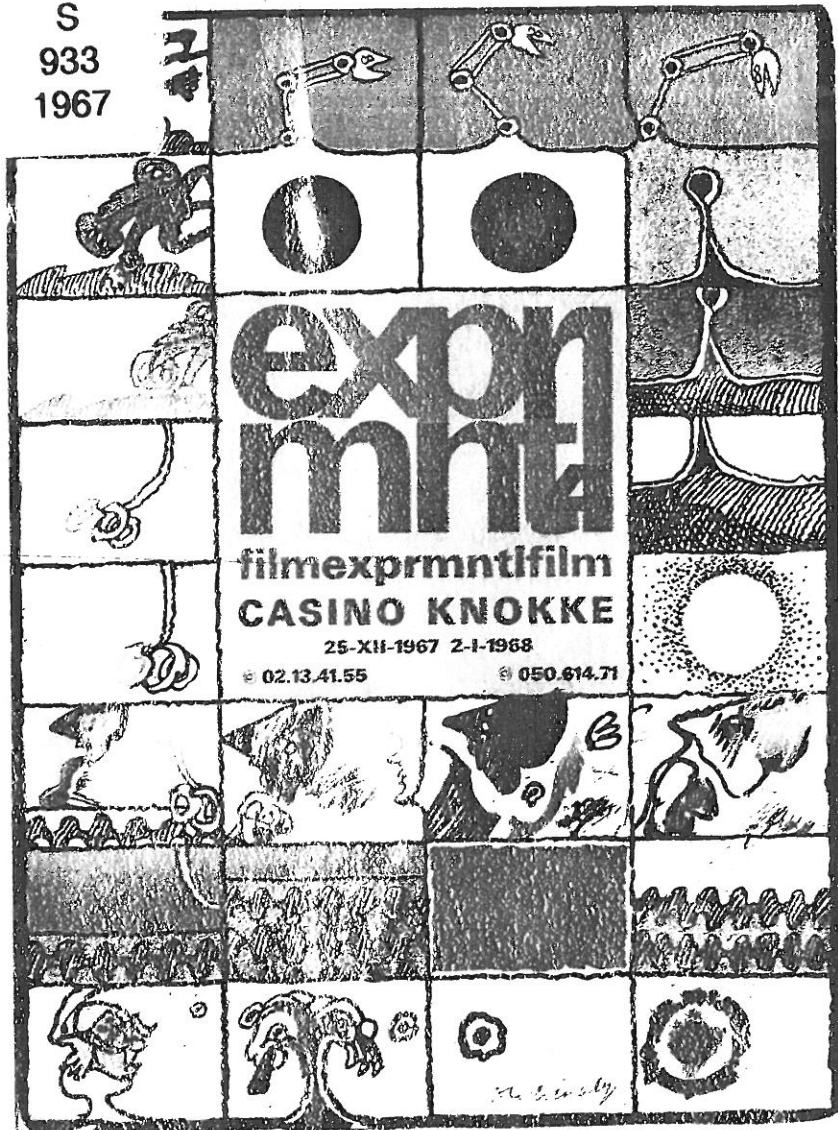


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CASINO KNOCKE

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A. S. S. S.

Règlement de la quatrième compétition internationale
du film expérimental

- 1 Aux fins d'encourager la libre création artistique et l'esprit de recherche, la Cinémathèque royale de Belgique organise une quatrième Compétition internationale du film expérimental.
- 2 Cette Compétition aura lieu à Knokke-Le Zoute, du 25 décembre 1967 au 2 janvier 1968.
- 3 Par film expérimental, on entend toute oeuvre conçue pour le cinéma ou la télévision, qui marque une tentative de renouvellement ou d'élargissement de l'expression cinématographique.
- 4 La Compétition est réservée à des films inédits. Des exceptions à cette règle pourront être suggérées par le Jury de sélection et approuvées par les organisateurs de la Compétition.
- 5 Chaque concurrent pourra inscrire un ou plusieurs films, en 16 ou en 35 mm, image normale ou anamorphosée, muets ou sonores.
Les films 35 mm sonores devront être en copies combinées (image et son optique sur la même bande).
Les films 16 mm sonores pourront être soit du type combiné (image et son, optique ou magnétique, sur la même bande) soit du type dit double bande (une bande image 16 mm et une bande son magnétique 16 mm séparée).
- 6 Les inscriptions devront parvenir à la Cinémathèque royale de Belgique avant le 1^{er} octobre 1967, au moyen du questionnaire ci-dessous (un questionnaire par film), accompagné du texte des dialogues ou du commentaire du film, et de quelques photos destinées à la presse. Des questionnaires supplémentaires seront envoyés sur simple demande.
- 7 Un droit d'inscription est à verser à la Banque Sociale, 35 rue Royale à Bruxelles (compte : Cinémathèque royale de Belgique) pour chaque film soumis : 750 Francs belges (15 \$ USA) pour les films dont la durée de projection est inférieure à 30 minutes, - 1.500 Francs belges (30 \$ USA) pour les films dont la durée de projection dépasse 30 minutes. Ce droit d'inscription qui doit parvenir à la Banque avant le 1^{er} octobre 1967, n'est remboursable en aucun cas.
- 8 Les films devront parvenir à Bruxelles au plus tard le 1^{er} novembre 1967. Des instructions précises quant au mode d'envoi seront communiquées à chaque concurrent.
Les frais de transport et d'assurance des copies à l'aller et au retour sont à la charge du concurrent.
La Cinémathèque royale de Belgique supporte les frais de magasinage et d'assurance des copies durant leur séjour en Belgique.
En cas de perte ou de détérioration d'une copie, la responsabilité de la Cinémathèque royale de Belgique n'est engagée que dans la limite de la valeur du tirage d'une nouvelle copie.
- 9 Deux jurys, l'un de sélection, l'autre de compétition, seront désignés par le Conseil d'administration de la Cinémathèque royale de Belgique.
- 10 Le Jury de sélection vérifiera si les films proposés répondent bien à la définition de l'article 3 et retiendra ceux qui participeront à la Compétition en tenant compte du temps global de projection disponible.
Les films pourront être soumis au Jury de sélection accompagnés d'une déclaration d'intentions du réalisateur.
- 11 Les organisateurs se réservent le droit de ne pas présenter en public certains films admis à la Compétition.
- 12 Le Jury de compétition décernera dix Prix dont cinq au moins accompagnés d'une bourse.
Les prix assurés d'une bourse, au moment de l'impression de ce règlement, sont les suivants :
Prix Gevaert-Agfa - 4.000 \$ USA.
Prix Bell Telephone - 2.000 \$ USA.
Prix Baron Lambert - 2.000 \$ USA.
Prix Solvay - 2.000 \$ USA.
- 13 Les organisateurs se réservent le droit de présenter un court extrait des films inscrits, au cours des émissions télévisées, qui seraient consacrées à la Compétition. D'autre part, la Cinémathèque royale de Belgique se réserve la possibilité d'organiser au cours du mois de janvier 1968, cinq projections non-commerciales avec les films primés.
- 14 Une copie des films primés sera déposée gratuitement à la Cinémathèque royale de Belgique qui s'interdit d'en faire aucun usage public sans l'autorisation expresse des ayants droit.
La Cinémathèque royale de Belgique aura avant le 31 janvier 1968 le droit d'acquiescer au prix coûtant de laboratoire les films non primés, avec les mêmes restrictions d'utilisation que pour les films primés.
- 15 La participation à la Compétition implique l'acceptation du présent règlement. Les organisateurs tranchent toutes les questions qui n'y sont pas prévues. Leurs décisions et celles des jurys sont sans appel.

Les travaux du Jury de sélection

Dimitri Balachoff
Yannick Bruynoghe
Paul Davay
André Vandembunder
Roland Verhavert

Le Jury de sélection, exclusivement belge, s'est réuni 40 fois pour voir les quelque 120 heures de projection que totalisaient les films soumis à son jugement.

Sur les 335 films ainsi examinés, 90 ont été retenus pour la Compétition, qui se répartissent géographiquement comme suit :

Etats-Unis	36 films retenus (sur 108 présentés)
Allemagne	14 films retenus (sur 38 présentés)
Belgique	9 films retenus (sur 34 présentés)
Grande-Bretagne	5 films retenus (sur 20 présentés)
France	4 films retenus (sur 37 présentés)
Suisse	4 films retenus (sur 11 présentés)
Suède	4 films retenus (sur 4 présentés)
Japon	3 films retenus (sur 5 présentés)
Autriche	2 films retenus (sur 8 présentés)
Pologne	2 films retenus (sur 13 présentés)
Italie	2 films retenus (sur 8 présentés)
Canada	1 film retenu (sur 4 présentés)
Tchécoslovaquie	1 film retenu (sur 6 présentés)
Espagne	1 film retenu (sur 4 présentés)
Australie	1 film retenu (sur 2 présentés)
Danemark	1 film retenu (sur 2 présentés)
Treize pays ont été complètement éliminés.	

La plupart de ces films ont été réalisés spécialement en vue de la Compétition.

59 des films soumis au Jury ont été réalisés par des cinéastes ayant bénéficié de l'aide sous forme de pellicule accordée par Gevaert-Agfa et la Cinémathèque royale de Belgique. 24 d'en-

tre eux ont été retenus pour participer à la Compétition.

Les films retenus totalisent 25 heures de projection, limite imposée au Jury par les organisateurs. Ce résultat n'a été obtenu qu'après 10 heures de délibération.

Het werk van de Selectiejury

Dimitri Balachoff
Yannick Bruynoghe
Paul Davay
André Vandembunder
Roland Verhavert

De selectiejury, een uitsluitend Belgische samenstelling, heeft 40 zittingen gehouden om de 120 uur projectie bij te wonen gedurende dewelke alle aan haar oordeel voorgelegde films werden vertoond.

Op de 335 films die op die manier werden onderzocht, werden er 90 weerhouden die geografisch als volgt dienen te worden ingedeeld :

USA	36 weerhouden films (op 108 voorgestelde films)
Duitsland	14 weerhouden films (op 38 voorgestelde films)
België	9 weerhouden films (op 34 voorgestelde films)
Groot-Brittannië	5 weerhouden films (op 20 voorgestelde films)
Frankrijk	4 weerhouden films (op 37 voorgestelde films)
Zwitserland	4 weerhouden films (op 11 voorgestelde films)
Zweden	4 weerhouden films (op 4 voorgestelde films)
Japan	3 weerhouden films (op 5 voorgestelde films)
Oostenrijk	2 weerhouden films (op 8 voorgestelde films)
Polen	2 weerhouden films (op 13 voorgestelde films)
Italië	2 weerhouden films (op 8 voorgestelde films)
Canada	1 weerhouden film (op 4 voorgestelde films)
Tsjechoslowakije	1 weerhouden film (op 6 voorgestelde films)
Spanje	1 weerhouden film (op 4 voorgestelde films)
Australië	1 weerhouden film (op 2 voorgestelde films)
Denemarken	1 weerhouden film (op 2 voorgestelde films)
Dertien landen werden totaal uitgesloten.	

De meerderheid van deze films werden speciaal voor de Compétitie vervaardigd.

59 films die aan de Jury werden voorgelgd werden vervaardigd door cineasten die steun verkregen, onder vorm van filmmateriaal, toegestaan door Gevaert-Agfa en het Koninklijk

Filmarchief van België. 24 daarvan werden weerhouden om aan de Compétitie deel te nemen.

De weerhouden films geven een totale projectietijd van 25 uur, een begrenzing die door de organisatoren aan de Jury werd opgelegd. Dit resultaat werd bekomen na 10 uur beraadslaging.

Donateurs des prix
Schenkers van de prijzen
Prizes donated by

Gevaert-Agfa Photo-Producten, N.V.
Grand prix / Grote prijs / Grand prize : 4.000 \$ USA

Bell Telephone Manufacturing Company
Prix / Prijs / Prize : 2.000 \$ USA

Le Baron Lambert
Prix / Prijs / Prize : 2.000 \$ USA

Radio-Télévision Belge / Belgische Radio en Televisie
Prix / Prijs / Prize : 2.000 \$ USA ●

Solvay et Cie
Prix / Prijs / Prize : 2.000 \$ USA

●
réservé à un film expérimental de télévision / voorbehouden
aan een experimentele film bedacht voor de televisie / awarded
to an experimental film for television

Jury de compétition
Competition jury
Competition jury

Shirley Clarke

took part in the second international experimental film competition / 1958

1925 : born in New York ; attends the Lincoln School, 1935 : the Clarke family move to Missouri, Shirley starts at the Bennington Dancing School, 1937 : University of North Carolina. She presents a student play, 1940 : returns to New York. She studies modern dance with Martha Graham, and dancing with Hanya Holm, Doris Humphrey and Anna Sokolow, 1942 : first productions in choreography at the Y.M.C.A. on 92nd Street, 1946 :

becomes the first president of the National Dance Association, an organisation of modern dancers sending companies and dance films abroad. At this period, she realises for the first time the possibilities of the cinema, 1954 : abandons dancing for the cinema, 1954 : Dance in the sun ; In Paris parks, 1955 : Bullfight, 1957 : A moment in love, 1958 : Loops, 1958-59 : Bridges-go-round, 1959 : Skyscraper, 1960 : A scary time ; The connection (feature), 1963 : The cool world (feature), 1967 : Portrait of Jason (feature).

Vera Chytilova

a participé à la 3^e compétition internationale du film expérimental / 1963

Née le 2 février 1929 à Ostrava en Tchécoslovaquie. Elle est successivement figurante (Le boulangier de l'empereur), mannequin, clap-woman, etc. Elle entreprend des études cinématographiques tardives (1957) à la Faculté cinématographique de l'académie des arts musicaux (FAMU). Elle est assistante de Milos Mahovoc pour Les enfants perdus. Réalise en 1960 pour la Faculté un reportage, La rue verte, et en 1961, comme travail de

fin d'études, un moyen métrage, Le plafond, primé, la même année, au festival des écoles cinématographiques à Helsinki. Viennent ensuite, 1962 : Le sac à puces, moyen métrage primé à Karlovy Vary ; 1963 : Quelque chose d'autre, son premier long métrage, Grand Prix du festival de Mannheim ; 1964 : Le self-service, sketch de Les petites perles du fond, œuvre collective dont son mari, Jaroslav Kucera, fut l'opérateur ; 1966 : Les petites marguerites. Son projet de 1964, Le jugement, n'a pu être tourné.

Walerian Borowczyk

a participé à la 2^e et à la 3^e Compétition internationale du film expérimental / 1958 et 1963

Né en 1923 à Kwilicz (Pologne). 1946-1951 : Etudes de peinture à l'Académie des Beaux-Arts de Cracovie. 1951-1956 : Peinture, lithographie, affiches de cinéma. Auteur et réalisateur de très courts métrages : (de quinze secondes à deux minutes). 1957-1965 : Strip-tease, Etendard des jeunes, Le magicien, La fête, La foule, Les stroboscopes, Magasins du XIX^e siècle, L'écriture, Les bibliothèques, Les écoles, La fille sage, Le musée, Le petit poucet, générique du

film, Les félins, générique et bande annonce du film, La Vie de château. Courts métrages : (de six à quinze minutes). 1946 : Mois d'aout. 1954 : Photographies vivantes, Atelier de Fernand Léger. 1955 : L'automne. 1957 : Il était une fois. Le sentiment récompensé. 1958 : Dom, L'école. 1959 : Les astronautes. 1962 : Le concert. 1963 : Holy smoke, Encyclopédie de grand'maman, Renaissance. 1964 : Les jeux des anges. 1965 : Le dictionnaire de Joachim. 1966 : Rosalie. 1967 : Gavotte, Dipyque. Longs métrages : 1967 : Théâtre de Monsieur et Madame Kabal (film d'animation), Goto (en préparation).

K. G. Pontus Hulten

a participé à la 2^e compétition internationale du film expérimental / 1958

Né à Stockholm 1924. Docteur ès lettres 1951 (Thèses : Vermeer et Spinoza). 1959 : Inauguration du Musée d'Art Moderne à Stockholm. 1960 : Premier directeur du Musée. Organise de nombreuses expositions, entre autres : 1954 : Objélet ou Artefacts à Stockholm. 1955 : Le Mouvement, Galerie Denise René, Paris. 1961 : Exposition internationale d'art cinétique à Amsterdam, Stockholm, Copenhague. 1962 : Quatre Américains, à Stockholm, Amsterdam. 1964 : American Pop-Art à Stockholm, Copenhague, Amsterdam. 1966 : L'espace intérieur et extérieur, à Stock-

holm : Exposition Dada ; Claes Oldenburg. Il publie de nombreux essais sur l'art moderne et le cinéma dans le périodique A propos Eggeling. Articles pour le Dagens Nyeter. Activités cinématographiques : 1957-1964 : Organise des séances de films dans le Musée d'Art Moderne dédiées entre autres à : Luis Buñuel, Le film d'avant garde, Jean Vigo, Georges Franju, Joris Ivens, New American cinema, The western, American experimental, Image par images, Filmographie : 1954 : Ett mirakel (Un miracle) en collaboration avec Robert Breer. 1955-56 : En dag i staden, en collaboration avec Hans Nordenström. 1957 : Litte X. 1965 : Thank God for money (hommage à Billy Klüver) en collaboration avec Anna-Lena Wilborn.

Introduction aux notices filmographiques

Reitz Edgar

nam Teil am dritten internationalen Experimentalfilm-Wettbewerb / 1963

Geboren am 1. November 1932 in Morbach bei Trier. Studium der Publizistik, Literatur, Theaterwissenschaft, leitete eine Studiobühne und wirkte dann als Kameramann, Cutter, Produktionsassistent und Dramaturg in verschiedenen Filmfirmen. Sein besonderes Interesse gilt der Regie und Produktion von wissenschaftlichen Filmen, Industriefilmen und freien experimentellen Filmen. Er behandelte biologische, technische und chemische Vorgänge und entwickelte ein System für Simultantprojektionen auf 120 beweglichen Leinwänden (Varia-Vision), das auf der Internationalen Verkehrsausstellung in München zum ersten Mal gezeigt wurde. Seit 1963 lebt er in Ulm. Edgar Reitz ist Dozent an der Filmabteilung der Ulmer Hoch-

schule für Gestaltung. Filme: Auf offener Bühne (Zusammen mit Bernhard Dörries) 1953, Schicksal einer Oper (Zusammen mit Bernhard Dörries) 1957, Experimentelle Krebsforschung 1959, Baumwolle 1960, Yukatan 1960, Moltoppfen I-IV 1961, Post und Technik 1961, Kommunikation 1961, Geschwindigkeit 1963, erste lange Spielfilm: Mahlzzeiten 1967.

Ferner: 26 Fernsehfilme à 5 Minuten im Auftrag der Bavaria 1958, etwa 50 Werbefilme für verschiedene Unternehmen 1962, ausserdem zahlreiche public-relations-Filme und Werbefilme für die Insel-Film.

Reitz plant filmische Entwicklungsarbeiten im Zusammenhang mit Forschungsaufträgen über Simultantprojektion, Montage, Verwendung von Film als Unterrichtsmittel in Schulen, sowie einem experimentellen Kurzfilm: Berio.

Les notices filmographiques qui suivent ont été établies d'après les questionnaires qui accompagnaient obligatoirement les films inscrits à la Compétition internationale du film expérimental. Cependant, dans quelques cas, nous avons tenu, par mesure de prudence, à comparer les renseignements recueillis avec ceux qui figuraient sur les films eux-mêmes, ou qui pouvaient être déduits de leur examen.

Pour ce qui est des déclarations sur les intentions poursuivies par les auteurs ou sur les raisons qu'ils ont de considérer leurs œuvres comme expérimentales, elles ont été reprises ici aussi textuellement que possible et dans la langue dans laquelle elles nous avaient été communiquées. Quelques ont parfois été corrigées quelques fautes mineures, de frappe ou d'orthographe, spécialement lorsqu'il s'agissait visiblement de langues peu familières à nos correspondants.

Nous avons estimé que ces déclarations constituaient une documentation extrêmement précieuse car plus qu'en tout autre domaine cinématographique, les intentions semblent ici importantes — presque autant que le succès atteint dans leur réalisation. Cela n'a cependant pas été l'avis de tous nos correspondants et certains n'ont pas voulu répondre à notre demande.

En dépit de ces abstentions, il nous a paru que l'ensemble de ces déclarations constituait un tableau, aussi fidèle que rare, des préoccupations qui furent à la base des recherches des cinéastes expérimentaux à travers le monde, entre 1963 et 1967.

Et peut-être est-ce là, tout compte fait, la meilleure façon d'approcher et de cerner ce cinéma expérimental aux contours si fuyants.

A l'opposé de ces préoccupations, nous avons introduit dans cette publication des renseignements dont on ne tient généralement pas compte parce que l'on prétend — à juste titre d'ailleurs — qu'ils sont essentiellement provisoires, comme l'adresse des concurrents. Nous n'avons pas hésité à le faire parce que dans le domaine inorganisé du film expérimental, les efforts individuels risquent plus qu'ailleurs d'être méconnus, faite de communication entre les chercheurs ou entre ceux-ci et ceux qui s'intéressent à leurs recherches. Notre désir est de susciter et de provoquer ces communications sur quel que plan qu'elles se situent: économique, esthétique ou critique.

Nous avons introduit les notices biographiques des réalisateurs participants à la compétition quand ceux-ci nous les ont fait parvenir.

Enfin, nous tenons à nous excuser tant auprès des simples lecteurs que des personnes citées dans la brochure, des nombreuses erreurs qui n'ont pu manquer de s'y glisser: elles sont dues essentiellement au très court laps de temps — quinze jours — qui a séparé la fin des travaux du jury de sélection du début de la compétition proprement dite. Si l'on se souvient, d'autre part, que les notices qui suivent sont rédigées en six langues qui diffèrent, on voudra bien, espérons-nous, pardonner les inévitables imperfections de ce travail.

export

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Anima mundi

1965-67 / Sverige

Aif Israelsson, Studentvägen 12, Uppsala, Sweden

Direction, script, photo, art direction, editing, music : Erling Johansson

16 mm / Separate 16 mm magnetic / Standard screen / 135 m 12' / 24 f/sec. / Black & white / Real life views and animation

This film is an experiment in expressionistic and futuristic style. Symbolically it could also be called a documentary film, a document of a feeling which is disappearing. The action of the film describes the last primitive and the last original people's personal projection of the world and the reaction of their souls confronting the new way of life influenced by the technical order.

The action does not give an exact, scientific picture of the real conditions but brings forth a subjective emotional truth. The film is supposed to represent by pictures the same as the new poetry is expressing by words and magic combinations of words. The action is to be developed like the time sequences of music where the movement is the expression of an emotional state.

Erling Johansson born in 1934 at Sarvisvaara, Nattawaara in the middle of Lapland, Sweden. He grew up among religious extasies, troll-drums, big forests and high mountains. He is a professional artist in painting, drawing and graphic, and he has been studying at The Royal Academy of Arts in Stockholm 1956-62, and at The Akademi Ateneum in Helsinki 1962-63. Erling Johansson is represented by several paintings at the National Museum and at the Modern Museum in Stockholm.

Ever since his childhood Erling Johansson has been interested in tableaux vivants. In 1962 he was elected member of the Work Group for Film in Stockholm. This group is the only association for makers of experimental films that has been successful outside Sweden. Peter Weiss the dramatist has made his first well-known films in this group. Famous Swedish artists as Oivind Fahström and C. F. Reuterswärd (now professor at The Royal Academy of Arts) have been members of this group. Swedish State's Premium In 1963 Erling Johansson received the Swedish State's Premium for artistic experimental film. At the same time Carl Gyllenberg, Jan Troell, Bo Widerberg, Arne Sucksdorff, Ingmar Bergman, a.o. were rewarded.

Bodybuilding

1965-66 / Österreich

Ernst Schmidt, A/1180 Wien, Gentsgasse 130/3, Österreich

Regie, Montage : Ernst Schmidt / Ton (Musik- und Geräuschmontage) : Ernst Schmidt und Kurt Novacek / Kamera : Peter Fluger, Hans Scheufl, Ernst Schmidt / Ausstattung : Materialaktionen : Otto Mühl / Darstellung : Otto Mühl (Materialaktionen) und 1 männl. und 1 weibl. Modell (anonym)

16 mm / Magnettonspur (einf. MT) / Normalfassung / 100 m 24 B/Sek. / 9' / Kommentar : deutsch bzw. intern. Schlagertexte, etc. Farbe : Aufnahmen mit Kodak Negativfilm, Endkopie auf Gevaert Umkehrfilm

Der Regisseur dieses Filmes hat von Gevaert-Agfa und der Cinémathèque royale de Belgique gratis Rohfilm erhalten.

Es handelt sich um einen experimentellen Dokumentarfilm über zwei Materialaktionen (einer Abart des Happenings) des Wiener Malers Otto Mühls. Da bei Materialaktionen, im Gegensatz etwa zum Malen eines Bildes, kein auf längere Zeit fixiertes Resultat verbleibt, bilden Film oder Foto die einzige Möglichkeit, solche Materialaktionen zeitlich festzuhalten.

In diesem Sinne war die Dokumentation eines nur mit der Filmkamera erfassbaren Vorganges beabsichtigt, wobei jedoch die Manipulationen in Bild und Ton den Film vom Ausgangspunkt abheben.

... der menschliche Körper und Gegenstände als bewegliche Malflächen benutzt, wird nicht quasi-dokumentarisch verzeichnet, sondern in Rhythmus und Bewegung, Gegenläufigkeit von Bild und Ton, Wiederholungen des selben Materials in verschiedener Farbe, zwischengeschobene Weisskader einzuholen verzucht...

Ernst Schmidt geb. 28.2.1938 Hadersdorf/Kamp (NO). Die Eltern übersiedeln kurz darauf nach Wien, wo sie ein Lebensmittelgeschäft kaufen. Vater fällt 1943 in Russland. Während des Krieges und in den ersten Nachkriegsjahren in Mailen (bei Kirchberg/Wagram, NO), welches 1945 in die russische Besatzungszone fällt. 1947 : Rück-siedlung nach Wien in den 18. Bezirk (amerikanische Zone). Volksschule in Engelmannsbrunn (NO) und Wien. Haupt- und Handelschule in Wien. Versicherungsangestellter, Buchhalter. Erstes Interesse am Film in Wr. Jugendfilmclub. 1961-63 : Filmschule an der Akademie für Musik und darstellenden Kunst in Wien (nicht vollendet); Mehrere vergebliche Versuche zur Gründung von Filmgruppen in Wien. 1964 Herausgabe einer hektografierten Filmzeitschrift *Caligari* (nur 2 Nummern). Ab 1963 Arbeit an eigenen Filmen, deren erster jedoch erst 1966 fertig wird. Gelegentliche Mitarbeit bei Film (Velber/Deutschland) / Filme : 1963-66 : Präter. 1964-

65 : Steine (der Film wurde öffentlich noch nicht aufgeführt).
1965-68 ? : Einzweidrei (In Fertigstellung). 1965-66 : Bodybuilding.
1966 : 15. Mai 1966. 1966-67 : Filmreste. 1967 : Farbfilm, Kino (ab 1967, in Arbeit), Filmtext (ab 1967, in Arbeit), Rotweissrot, Dracula (in Planung).

Jalousie

1967 / Suisse

Hans Jakob Siber, 8607 Seegräben, Suisse

Réalisation : Hans Jakob Siber / Musique : Mani Neumeier

16 mm / Son magnétique sur film / Ecran normal / 126 m / 11'
24 Im/sec. / Couleurs (Kodak, Ferrania, Agfa) / Animation

Dessins abstraits et mouvants, groupés en six phases. Entièrement réalisé sans usage de la caméra. Film développé (non-exposé) et traité à la main par substruction de couches de couleurs. Je voulais faire un film, et un film simple, beau et fascinant.

Hans Jakob Siber fondateur du Film Forum à Zurich (Organisation de jeunes cinéastes suisses indépendants) / A réalisé deux films à sujet et un film selon le même procédé que Jalousie.

Tomorrow's promise

1967 / USA

Edward Owens, 279 West 12th street, New York, N. Y., USA

Direction, script, photo, art direction, editing: Edward Owens
Music: anonymous / Cast: Miss Gloria Rich, John Burkovich,
Richard White

16 mm / Optical sound / Standard screen / 450 m / 60' / 16 ft/sec.
Color: Ektachrome commercial film stock / Real life views

Edward Owens 1949: born in Chicago, Illinois (USA). 1961: Edward Owens began his artistic studies at the School of the Art Institute of Chicago under the sponsorship of Mlle. Merry Berry, advertising manager for Charles A. Stevens in Chicago. Began studies of drawing and painting under the Institute's Robert W. Andersen. 1962: First one man exhibition held at the Monroe Gallery in Chicago. Exhibits with the first annual Charles A. Stevens Exhibition. 1963: Exhibits with the Art Rental and Sales Gallery. Museum of the Art Institute of Chicago. Second annual Charles A. Stevens Exhibition. 1964: Meets Gloria Rich. Third annual Charles A. Stevens Exhibition. 1965: Second one man exhibition held at the Gallery of the Carnegie Theater, in Chicago. Fourth annual Charles A. Stevens Exhibition. M. Owens is represented by more works than any other artist this year. M. Owens's works are in such private collections as those of: Mlle. Mirrella Freni (La Scala Opera Company, Italy), Madame Maurice Boisseau, M. Jerome E. Wexler, Chicago and M. Charles Boultenhouse, New York City. M. Owens is represented by the Museum of the Art Institute of Chicago and the Jerry Emanuel Gallery, New York City. 1966: Began first work with 8 mm film: Untitled (unfinished). Journals: One thru nine: unedited. Began studies at the University of Chicago. Awarded scholarship by the Art Institute of Chicago through which he began studies under avant garde filmmaker Gregory J. Markopoulos. Clevon: a portrait study (destroyed by filmmaker). Autrefois j'ai aimé une femme. 1967: Began work on Tomorrow's promise. Visits New York City. Returns home and completes scenario for Tomorrow's promise. Abandons all classes at the University of Chicago and the School of the Art Institute, save Cinematography. Stops all filming on Tomorrow's promise and leaves the Institute completely and more tomorrows: A portrait study, dedicated to my mother's love. Has severe nervous collapse. Finished Tomorrow's promise. No more tomorrows: A portrait study, dedicated to my mother's love. M. Owens has just completed filming Mlle. Avalon Lee and M. Patrick Sullivan, who star in this short myth to deal with Dame Edith Sitwell's Eurydice, in part.

1967 / Deutschland

Wilhelm Hein, 5 Köln, Kartäuserwall 3-5, Deutschland

Konzeption : Wilhelm Hein / Kamera, Montage : Birgit Hein, Wilhelm Hein, Christian Michellis

16 mm / Stumm / Normalfassung / 79 m / 10' / 16 B/Sek.
Schwarz-weiß / Real aufnahme

Dem Film liegt kein literarischer Inhalt zugrunde. Er besteht aus real gefilmtem und reproduziertem Material, das gleichwertig eingesetzt ist. Dabei werden bestimmte Aufnahmetechniken (Kameraführung, Belichtung u.a.) in extremer Weise verwendet. Die Montage konzentriert sich auf rein bild- und bewegungslogische Zusammenhänge. Dadurch soll eine von ausserfilmischen Ausdrucksmitteln unabhängige autonome filmische Aussage erreicht werden. Die Höhe der technischen Ausföhrung wendet sich bewusst gegen einen glatten Perfektionismus.

Wilhelm Hein geb. 12.2.1940 in Duisburg. Lebt in Köln / Film :
1966 : Olé, mit Birgit Hein.

1966 / USA

Nicholas Frangakis, c/o Sallvin, 9035 Wonderland park ave., Los Angeles, California, 90046, USA

Direction, script, art direction, editing : Nicholas Frangakis / Photo : Allen Daviau / Music : Stravinsky

16 mm / Optical sound / Standard screen / 400 feet / 24 fr/sec.
11' / No commentary / Black and white / Real life views

I wished to record a stream of consciousness in the mind of a young monk as he attended his religious office. And I wished to cut my picture to the rhythmic patterns found in Stravinsky's music. The film is experimental in using music cutting and the interplay of both picture and music to direct the attentive consciousness of the audience.

Nicholas Frangakis date of birth : August 9, 1937. Place of birth : Greece (US citizen). 1950-1952 : Studied at the American Academy of Dramatic Arts, New York City. 1952-1959 : Acted and directed in the professional theatre in New York and Los Angeles. Worked with Elia Kazan, Eva LeGallienne, Philip Dunne : on stage film and television. 1960-1962 : Loyola University of Los Angeles. Associate of arts in philosophy, 1961-1965 : Studied at the Benedictine Priory, at Valvermo, Calif. Philosophy. 1965 - present : University of California, Los Angeles. Bachelor's Degree in Theatre Arts - Cinema. Spend spring and summer of 1967 in Athens and Delphi, Greece, on UCLA Fellowship to study the Greek Classical Theatre.

07

Life enddeath

1967 / USA

Robert J. Kaplan, Inc., 25 West 13th, St. New York, N.Y., USA

Production, direction, script, art direction, editing: Robert J. Kaplan
Photo: Erik Shiozaki / Music: Michael Olatinji, from the album
Drums of passion

16 mm / Optical sound / Standard screen / 240 feet / 6'30"
24 fr/sec. / Color / Real life views

The abstraction and the isolation of the flames of fire with all its kinetic implications.

This is an experimental film, whose subject matter is the isolating of fire in its many different abstract forms. The concept of the film is to correlate the flames of the fire to life, with abstract forms, which are to be concrete in meaning: In an abstract film such as this there can be no actual beginning or end, so I began and ended the film on the same shot so as to give the film form, and to be representative of life, for neither a fire nor life ever end for both are cycles. This film has two separate segments, which are joined together, in a precise moment in the middle of the film, when only the top of the flames are visible, both the visual and the audio go in reverse of the first segment, what I have done is to create a fire within a fire. There is a second theme to this film, which is a result of the first, which is to try to make the viewer become so engrossed in the fire, that he allows himself the freedom of free association and allows the actual flames to represent other thoughts that are brought to mind. This film actually has no particular story line, but rather it makes the viewer for once do the work, rather than the film telling a story, which ends at the end of the film.

08

Hexagrams

1967 / USA

Byron Grush, 1937 Wilmette ave. Wilmette, Illinois, USA

Direction, photo, editing: Byron Grush / Music: Modulated sprocket holes / Cast: Mary Elizabeth Clinton, Diana van Patten

16 mm / Optical sound / Standard screen / 44 m / 4' / 24 fr/sec.
Color / Real life views

There are no superimpositions in Hexagrams. All images are single frame shots with the exception of three live action scenes.

Subject matter found in the film is completely random; the relationships which occur through juxtaposition of images are unintentional and accidental. The only control exercised by the film maker was that of controlled composition.

There are four compositional motifs in Hexagrams: circles, pairs, columns, and textures. In order to meet the limitations of the film, an object or scene had to fit into one or more of these compositional motifs. The effect of the single frame technique and the randomly arranged subject matter is mysterious, stimulating subconscious and symbolic images in the mind of the viewer. The intention of the film maker is to remain mysterious and to instill a sense of discovery in the viewer.

Byron Grush I am a filmmaker working in Chicago, Illinois and studying under Mr. Gregory Markopoulos at the Art Institute.

09
Schwarzhuhnbraunhunschwarzhuhn-
weisshuhnrothuhnweiss oder put-putt

1967 / Deutschland

Werner Nekes, 443 Mulheim-Ruhr, Kieler Strasse 17, Deutschland
Regie, Montage, Musik : Werner Nekes / Kamera : Jochen Gottlieb
16 mm / Einfacher Magnetton / Normalfassung / 93 m / 9'
24 Bild/Sek. / Farbe Kodachrome / Umkehrfilm / Realaufnahme
Der Regisseur dieses Filmes hat von Gevaert-Agfa und der
Cinématique royale de Belgique gratis Rohfilm erhalten.

1) Modell für die Aktionentwicklung des Lichts :

put put put put put
put put put

put put put put put
putt putt
putt putt

putt putt
putt putt
putt...

2) Bewegungsträger : Huhn

3) Musikkollage aus 200 Anfängen und Enden verschiedener Musik-
stücke.

Werner Nekes geboren 1944 in Erfurt. Abitur 1963. Studium :
Literaturwissenschaft und Psychologie in Freiburg und Bonn bis
Sommer 1967. Ein Film 8 mm Tom Doyle und Eva Hesse. Seit 1967,
Beschäftigung mit Intermedialen vor Führungen / Filme : 1966 :
Fehlstart. 1966-67 : Start-Artikel-Jüm-Jüm, Bogen. 1967 : Schwarz-
huhnbraunhunschwarzhuhnweisshuhnrothuhnweiss oder put-putt,
Schnitte für Adaba, Das Seminar, Körper, Gurtrug, Ach wie gut,
das niemand weiss.

10
Les caméléons

1967 / Belgique

Patrick Hella, 41, rue E. Gossart, Bruxelles 18, Belgique
Réalisation, scénario, adaptation, prise de vues : Patrick Hella
Assistante à la réalisation : Nancy Baudoux / Décors : naturels +
statue de Danny Thiry / Montage : Patrick Hella, Philippe Graff
Musique : Marc Herouet / Interprétation : Gilles Brenta, Hellen Pinck
16 mm / Magnétique séparé 16 mm / Ecran normal / 80 m / 7'30
Commentaire français / Couleurs : Agfa-Cevaert / Vues réelles
Le réalisateur de ce film a bénéficié de l'aide sous forme de
pelicule accordée par Gevaert-Agfa et la Cinématique royale
de Belgique.

Un couple se maquille mutuellement, ils ne peuvent plus se défaire
de leur maquillage. Lui devient statue, elle végétal.
Le film traite d'un sujet vieux comme le jour : A partir d'un certain
âge, nous sommes responsables du visage que nous avons. Per-
sonne ne l'ignore et pourtant l'humanité n'est pas belle. J'ai voulu
montrer deux personnages beaux dans la fatalité.

Patrick Hella né le 26 mars 1944 à Termonde. Humanités. 3 an-
nées d'études cinématographiques / Service cinématographique à la
Marine (1 an). Deux courts métrages pour le festival de Knokke
Assistant de Henri Raichi pour le film Des filles et des garçons
d'Etienne Perrier. Assistant de J. Gallé (éclairages) pour le film
Je t'aime, je t'aime d'Alain Resnais. Cameraman d'Henri Chanal pour
son court métrage Day off (pour le festival de Knokke). Assistant
du réalisateur A. A. Lheureux pour le film Possession du condam-
né, d'après Genet, pour le festival de Knokke. Secrétaire général du
Centre de Diffusion du Cinema. Organisateur de séances d'initiation
au cinéma.

Erlebnisse der Puppe

1966 / Bundesrepublik Deutschland
 Cinegrafik, Hamburg 55, Hassenhöhe 35, Deutschland
 Produktion : Cinegrafik / Regie, Drehbuch, Kamera, Montage :
 Franz Winzentsen / Musik : Bernd und Geeske Hof, Nasra Hassan
 35 mm / Lichtton / Normalfassung / 299 m / 11' / 24 B/Sek. / Ohne
 Sprache / Schwarz-Weiss und Farbe (Eastmancolor) / Trickauf-
 nahme

Eine vordergründig zu beschreibende Absicht des Films ist es, aus mehr oder weniger bekannten fotografischen Einzelheiten und real gefilmten Momenten eine in sich geschlossene Welt zu collagieren. In dieser Welt soll eine Figur lebendig werden, und umgekehrt soll durch die Bewegungen und Handlungen der Figur diese Welt vorgeführt werden. Die Geschlossenheit der im Film gezeigten Welt ist mir wichtiger, als die Interpretierbarkeit einzelner Episoden.

Franz Winzentsen 1939 : geboren in Hamburg, 1959-64 : Besuch der Hochschule für bildende Künste in Hamburg, 1962 : Gründung einer Marionettenbühne. 1963 : Beginn mit Fillexperimenten an der Kunstschule, 1964 : Animationsfilm als Examensarbeit im Fach freie Graphik. Seit 1965 : Mitarbeiter im Trickfilmstudio von Helmut Herbst. Filme / 1964 : Verfolgung, Animationsfilm, Examensarbeit. 1965 : Der Hafenturm, Animationsfilm, (Zusammenarbeit mit Bernd Hering), Der König ruft die Wachen, Die Susse Stimme, Die Rache der Weissen Lokomotive, 3 Kurzfilme mit Marionetten. 1966-67 : Erlebnisse der Puppe, Animationsfilm, Das Ginzack, Animationsfilm, Staub, Animationsfilm, zusammen mit Ursula Winzentsen, Prix spécial du jury in Annecy 1967.

Possession du condamné

1967 / Belgique
 Robert Malengreau, 88, avenue de Boetendaël, Bruxelles 18,
 Belgique

Production : Arcamone - Malengreau / Réalisation : Albert-André Lheureux / Scénario : A.-A. Lheureux, Robert Malengreau, M. Baudour, P. Hella / Prise de vues : Michel Baudour / Décors : naturels (Villers-la-Ville et Ouenast) / Montage : Nicole Berckmans / Musique : Louis de Meester (son électronique IPEM) / Interprètes : Luc Alexandre, Gilles Brenta, Eric David, Marin Denis, Christian de Wulf, Marc-Henri Heddo, Winfried Pingel, Winston Spriet
 16 mm / Magnétique séparé 16 mm / Ecran normal / 139 m / 14' / Commentaire français / Sous-titres français / Noir et blanc / Vues réelles

Porter la poésie de Jean Genet à l'écran tenait de la gageure. Possession du condamné tente de traduire sous la forme d'un cérémonial, le monde poétique de Genet.

Il s'agit de la recreation filmique d'une œuvre caractérisée par une beauté visuelle de l'image exceptionnelle. Les auteurs ont renoncé à toute adaptation : il s'agit d'une suite d'images, le film ne comporte aucun texte de commentaire, ni dialogue. Le récit ne recourt qu'aux images et aux sons.

Le sujet même est la première tentative de porter à l'écran le monde poétique de Genet, ce monde qui emprunte à la réalité contemporaine sa substance (la folie concentrationnaire, la sensualité, les prisons, la liberté).

La technique d'interprétation est proche de celle des comédiens du Living Theatre de New York et utilise quasi uniquement des acteurs non professionnels.

Le travail au niveau de la réalisation technique (mise en scène et montage) a veillé à éviter la « stylisation poétique ».

Utilisation d'une musique électronique comme unique contrepoint de l'image. Musique composée directement par Louis de Meester à partir des images du film.

Albert-André Lheureux il est né le 29 juillet 1945 à Uccle (Bruxelles). Dès l'Athénée, il se risque dans des mises en scène de pièces en un acte et réalise des montages poétiques. En 1963 il fonde le Théâtre de l'Esprit Frappeur où il mettra en scène de nombreux spectacles de recherche et d'avant-garde : parmi les plus fameuses réalisations de sa Compagnie, citons les spectacles Ionesco, Arrabal, Albee. Le dernier spectacle de sa Troupe (Arrabal-Albee) a été invité au Festival du Théâtre Etudiant 67 à Liège et, pour la première fois, au Rideau de Bruxelles. Albert-André Lheureux est sorti premier lauréat de L'Institut des Arts

de Diffusion de Bruxelles en juin 1967. Ce jeune comédien-metteur en scène a eu comme professeur Claude Etienne, Pierre Laroche, André Debaar, Marcel Jozz et Julien Bertheau qui l'a engagé pour le Festival de Sarlat cet été pour y interpréter plusieurs rôles. Possession du condamné est sa première mise en scène de cinéma.

13

New tempo « stimulants »

1966 / Great Britain

ABC Television Limited, Teddington Lock, Teddington, Middlesex, Great Britain

Production : ABC Television Ltd. / Direction : James Goddard
Script : Denis Postle and Michael Myers / Commentary : Dr. Ronald Laing / Editing : Gene Ellis / Music : Traditional Indian music
Cast : Noel Trevarthan and Dr. Ronald Laing

16 mm / Magnetic combined / Standard screen / 949 feet / 26' 24 fr/sec. / English commentary / Black and white

The programme sets out to show that reality is not constant but, by its nature, is ever changing. In New tempo « stimulants » action is repeated constantly but each time the scene is shot by virtue of changing film speed, lenses, etc... a similar image is shown to be different.

James Goddard born 31 years ago in London. After leaving a secondary modern school, he went to the Slade school of Art. From there he became a production assistant at Covent Garden and in his two years there also helped to direct for the theatre. He joined ABC Television as a designer and worked on such well-known series as Armchair Theatre before becoming a director four years ago.

Big rich town

1967 / USA

Henry Niese, Route n° 6, Cridersville, Ohio 45806, USA

Direction, photo, editing : Henry Niese / Music : Songs by Lou Ida Mayes, Maria Mayes, James Noel

16 mm / Standard screen / 74 m / 7' / 24 fr/sec. / English commentary / Ektachrome / Real life views

The director of this film has received the help of free film stock granted by Gevaert-Agfa and the Royal Film Archive of Belgium.

In early 1967, I was commissioned to make a film about the conditions of poverty and poverty housing in Lima, Ohio.

During the filming and subsequent editing of this film it struck me that the documentary type of film, with its reliance on narrative, story building, etc...., in fact diminished the impact of the images in order to tell the story. Because I wanted to see whether the pure images, sound and picture, without explanation or interpretation, could create a kind of abstraction of poverty, I began Big rich town. There is no explanation, hardly any dialogue, no commentary, no synopsis, no continuity. There are 48 shots in the picture, 5 songs and 2 minutes of snouting, laughing, talking, and singing recorded in a roller skating rink.

The film is experimental in that it creates an abstract, symbolic level out of simple juxtaposition of objects, sounds, and reality. The paintings of Morandi and Edward Hopper accomplish a similar reality.

Henry Niese

birthdate : October 11, 1924. Marital status : married, one child. 1949-1955 : studied at the Cooper Union, New York, N.Y., Académie de la Grande Chaumière, Paris, Columbia University. 1967 : Assistant Professor, Ohio State University, Lima Campus, Lima, Ohio. In charge of two man department, teaching studio humanities and one art history course. Since September 1966, I have organised and presented a Great Film series, a program of visiting artists, and, with colleagues, have been working on a cross-discipline approach to the humanities. At present, I am assembling a pilot 10 week television series for local TV / Prizes for painting : Pulitzer Award, Emily Lowe Award, W. A. Clark Prize, 24th Corcoran Biennial, Silvermine Guild Prizes, National Inst. of Arts and Letters Nomination for Grant, Everhart Museum Prize.

Make love not war

1967 / USA

North American Ibis Alchemical Co., 605 Grove st., San Francisco, California, USA

Direction, photo, editing : Ben VanMeter / Music : The Charles Lloyd Quartet / Cast : Joanne Palmer, Salvatore Lombardo

16 mm / Optical sound / Standard screen / 125 m / 11' / 24 fr/sec. No commentary / Agfacolor / Real life views

The director of this film has received the help of free film stock granted by Gevaert-Agfa and the Royal Film Archive of Belgium.

Two people in love considered as a protest to the War.

Ben VanMeter 1964 : Poon-Tang-Triology, Some don't 1965 : Colorfilm, Olds-mobile, Up Tight, L.A. is burning... shit. 1966 :

S.F. trips festival, An opening.

Joan of Arc

1967 / USA-Great Britain

Piero Heliczer, c/o Filmmakers Coop., 175 Lexington Avenue, New York, N.Y., U.S.A.

Direction, photo, editing : Piero Heliczer / Music: Tony Conrad, Angus Mac Lise, Elvis Presley / Cast : Jack Smith, Andy Warhol, Allen Ginsberg, Gerard Malanga, Irene Nolan, Harry Smith

16 mm / Sound on separate tape / Wide screen (done by having the projector at an angle to screen), or standard / 84 m / 12' / 16 ft/sec. / Colour / Real life views

The director of this film has received the help of free film stock granted by Gevaert-Agfa and the Royal Film Archive of Belgium.

The story of Joan of Arc as applied to the present underground revolution in Art and Mores. The Gothic as applied to the War in Viet Nam.

The film is experimental : in the aspects of Blind Man's Cinema, every frame must be created anew so that the graphic becomes almost tactical.

Piero Heliczer was born in Rome in 1937. It was the hottest and longest day of the year, midsummer's eve, June 20th, and nearly died. From the ages of four to six he was a child star with the title *Il Piccolo Tucci*. Educated by English nuns he knew English by the age of nine. From six to eight years of age he was in the underground fighting the Germans — « I mean — hiding from the Germans ». After the war he was offered a role in *Shoe shine* but his mother did not want him to act with dirty kids from the streets, in neo-realismo style. He became a poet after learning the alphabet and reading *Pinocchio*. From the ages of nine to sixteen he was a scientist, having promised his father to become one. Was always interested in science, sex and religion. Wanted to find out how boys were different from girls. Came to America at the age of ten, same age as Columbus' cabin boy. Got a hundred in the biology regents, and a hundred in the English regents at Forest Hills High School. Became a poet again in the golden age of Harvard when the whole drama thing started in Cambridge and the folksinging. But he was the only one to wear a beard at that time. Before it became ivy league fashion and before the beat generation. Heliczer became an ex-patriate in Paris and not sure from which country. Then from watching movies I became aware of my Polish blood, ancestry, and started thinking arbesque polonaises and Levi Straus, Marlon Brando, Byzantium. He made his first eight millimeter film, *The autumn feast*, in Brighton, England, center of art nouveau, birthplace of Aubrey Beardsley. Also a place where they get more inches of sunlight than anywhere else in England per annum. That was 1960. He then came back when the filmmaker's

coop was starting at the Charles Theatre, the golden age of the Charles Theatre. Heliczer loves Suomi and Africa, is still interested in what makes girls different from boys. *Diri*, a work in progress, three hour epic, two hours are done, in the form of scottiones. The autumn feast, sound track by Angus MacLise. Piero in his first solo performance. Paris, a scenario published in New departures. Has contributed to *Lune en rodage*, *Outburst*, *Nadada*, *Isis*, *Peacock*, Harvard advocate, *Quarterly review of literature*, *Parnasso Anthologies* : Best poets of the year, 1957, America / jazz poets, England, recent / *Neue americanische Lyrik* / *Idan ja Lannen Runot*, Poets of Soviet Russia & America (Finland). Books : *Imprimatur*, 1281 : You could hear the snow melting and dripping from the deer's mouth (Paris, 1958) and I dreamt I shot arrows in my Amazon bra, London, 1960.

1967 / Deutschland

Dietrich Schubert, 509 Leverkusen, Maria-ter-Wiel-Strasse, 2, Deutschland

Regie, Drehbuch, Kamera, Montage : Dietrich Schubert / Musik : Japanische Musik von Schallplatte

16 mm / Einfacher Magnetton / Normalfassung / 105 m / 10-24 B/Sek. / Agfacolor / Realaufnahmen

Der Regisseur dieses Filmes hat von Gevaert-Agfa und der Cinémathèque royale de Belgique gratis Rohfilm erhalten.

Der Film versucht zwei Charakterseiten einer Person zu schildern. Personen : A und Z sind eine Person. Sie werden von einer Person dargestellt. Wenn beide im Bild erscheinen, wird ein zweiter Darsteller benötigt, der dem Hauptdarsteller in Grösse, Haarfarbe usw. gleicht. Doppelbelichtung und ähnliche Tricks sind nicht vorgesehen. Der Unterschied zwischen A und Z liegt in ihrer Kleidung und ihren Bewegungen. A ist sehr korrekt. Z dagegen salopp, fast ein wenig nachlässig gekleidet. Die Bewegungen A's haben ein Ziel, sein Blick, sein Gang lassen erkennen dass er einem Weg folgt. Z dagegen betrachtet ohne sich über die Richtung informieren zu wollen, geht ohne ein Ziel.

Dietrich Schubert geboren am 12. Aug. 1940 / Fotografenlehre / Seit 1960 als Kamera- und Regieassistent tätig / Filme : Das Bein, Reflex, Sahnnetorte, Smaragde.

1967 / USA

Storm De Hirsch, 136 West Fourth street, New York, N. Y. 10012, USA

Direction, photo, editing : Storm De Hirsch

16 mm / Optical sound / Standard screen / 137 m / 13' / 24 fr/sec. Color / Real life views and animation

Shaman : A tapestry for sorcerers, encompasses a voyage into buried continents of the Self, exploring out-of-bound areas of no-time, new space. It is the film maker's journey through the underworld of sensory derangement, of interior vision, where the mysteries are enacted in the theatre of the soul.

The frame by frame removal of portions of the oxide layer of 16 mm magnetic sound tape, using surgical instruments as etching tools, with an overlay of hand applied pigments. The film is also experimental in the handling the subject.

Storm De Hirsch Poet an filmmaker. Author of *Alleluia Lullabé Cockatoo & Other Poems* and *Twilight massacre*, a recent volume of poetry. Contributor to various literary journals, periodicals and anthologies including *Zero* anthology and *New folder* anthology of American poets & painters. Forthcoming : *The shape of change*, a new book of poems ; and *The Butterfly letters*, a collection of prose poems addressed to the Self from a Time and Place beyond the confines of the Known / Films : *Goodbye in the mirror* : A dramatic feature film that won international honors as official entry to the 1964 Locarno film festival (Switzerland), the Mannheim film festival (Germany), the Vancouver film festival (Canada) and the Hull House film festival in Chicago. *Peayote queen* : Official presentation at the Spoleto Festival of Two Worlds (Italy, 1966). *Jonas in The brig* : A newsreel of Jonas Mekas filming *The brig*. *Journey around a zero*, *Divinations*, *Sing lotus*, *Hudson river diary* : Bk. I — Cayuga Run / Bk. II — Crugers Landing, Shaman : A tapestry for sorcerers / Guest Lecturer on New American Cinema at various universities and film societies. Guest appearances and interviews on radio and television programs in Paris, Rome, Zurich, New York, Chicago, San Francisco and Boston.

Murahada

1967 / Japan

Yoichi Takabayashi, 3-9 Kaminoge-cho Tamagawa, Setagaya-ku, Tokyo, Japan

Direction, script, photo, art direction, editing : Yoichi Takabayashi

Music : Hiroko Takabayashi / Cast : Tsuguko Nakajima, Keiko Koike
16 mm / Magnetic combined / Standard screen / 700 feet / 14'
24 fr/sec. / No commentary / Black and white / Real life views

This is a little moving poetry to remind us of the poor and sorrowful « girl's life » from the old remembrance of human being through the traditional plays things and color figured papers of girls : this is intended to find a new logic of image.

Yoichi Takabayashi was born in Kyoto, Japan, on April 29, 1931. He received the LL.B. degree in 1953 from the University of Ritsumeikan, Kyoto. It was 1951 when he produced the first film. Since then, he has made many movies at the rate of about three ones per year. In 1961 he received The third « Rassegna Internazionale per i 10 milione films d'amatore » at Montecatini for his film *Stony life* and at the same time the first prize of Festival Internazionale del Cinema a Formato Ridotto at Salerno. He was awarded a special prize at the Third International Experimental Film Competition for his film *The sand* in 1964.

Mr. Yoichi Takabayashi is a fellow of the Society of Amateur film of Japan and a member of the group of free cinema of Japan.

Mae East

1967 / USA

Cassandra M. Gerstein, 250 Riverside Dr., New York, N.Y., USA

Production, direction, script, photo, art direction, editing : Cassandra M. Gerstein / Music : Rolling Stones / Cast : anonymous

16 mm / Optical sound / Standard screen / 52 m / 5' / 24 fr/sec.
No dialogue / No commentary / Color / Real life views

A juxtaposition of human forms and fruit forms to achieve a statement of female sensuality. This film is an experiment in the use of unsplit 8 mm film on a 16 mm format to achieve multiple images — also the free association of like images.

Cassandra M. Gerstein a painter and sculptor who has done several experimental films.

Week-end

1967 / Belgique

David McNeill, 39, rue du repos, Bruxelles 18, Belgique

Direction, art direction, script, adaptation : David McNeill / Photo : Philippe Graff / Editing : Martin Frogner / Cast : David McNeill, Lesley Lorrie, Winston S. Winston

16 mm / Separate 16 mm magnetic / Standard screen / 211 m / 19 25 fr/sec. / Commentary : French / Black and white / Real life views

Le réalisateur de ce film a bénéficié de l'aide sous forme de pellicule accordée par Gevaert-Agfa et la Cinématique royale de Belgique.

The script was little by little left aside and improvised by the actors. Use of movie-tone actualities.

David McNeill né à New York en 1946. Il vit maintenant en Belgique, après avoir voyagé avec sa famille en France et en G.-B. Ceci est son premier film, un court métrage réalisé en Belgique : avant cela il était surtout comédien. Il a réuni un groupe d'amis pour faire ce film et les a aidés dans leurs travaux cinématographiques. Philippe Graff s'est occupé de la photo, en échange McNeill a joué un rôle dans le film de Graff, Narcoses.

Line of apogee

1964-1967 / USA

Lloyd Michael Williams, 312 East 90th street, New York, N. Y. 10028, USA

Direction, script, editing : Lloyd Michael Williams / Photo : Joseph Marzano, Harold Naiderman, Lloyd M. Williams / Music : Vladimir Ussachevsky assisted by Alice Shields and Pril Smiley / Cast : Charles Braun, Richard Denby, Beverly Baum, Anthony Coll, Anne Linden, Harold Naiderman, Lloyd M. Williams

16 mm / Optical sound / Standard screen / 497 m / 46' / 24 fr/sec. English commentary / Black and white / Live action and non stop motion animation / Color : Ektachrome

It is the nature of dreams to fade away upon the awakening of their creator / dreamer. Dreams are pushed into the back of the mind, kept in the dark corners, under garde by the alert mind. When night comes and the body sleeps, the heart continues to beat, the mind lets down its day barrier and as if Pandoras' box were opened rise all the forbidden thoughts and ideas, distorted and strange, even to ourselves.

Line of apogee attempts to record the sights and sounds of many nights of dreaming, before they have faded away.

Lloyd Michael Williams born August 12, 1940, Brooklyn, New York, USA. First film 1955 : The free pass. 1957 : Studies under Mary Ellen Bute. 1958 : Les poissons, Special mention First Boilex Film Festival. 1959 : Jabberwock, Silver medal Festival International du Film Amateur, Cannes. 1961 : Ursula, Silver medal Jessy Lasky Screen Producers Guild Hollywood, and Gold medal Festival International du Film Amateur, Cannes. 1962 : Opus 5, Third prize. Midwest Film Festival. 1964 : Wipes, First prize Canyon Cinema Festival. 1964-65 : US Government Fulbright Grant to study in Paris. 1967 : Line of Apogee.

L'authentique procès de Carl-Emmanuel Jung

1967 / France

Marcel Hanoun, 2, square Vermeuzouze, Paris 5^e, France

Réalisation, scénario, adaptation : Marcel Hanoun / Prise de vues : Georges Strouva / Décors : Mireille Boujle / Montage : Denise de Casablanca / Musique : J. S. Bach, C. W. Gluck / Interprètes : Maurice Poullénot, Jean-Marie Serreau, Raymond Jourdan, Michel Lonsdale, Suzy Marquis, Ellen Bensen, Gérard Vaudran
35 mm / Son standard / Ecran : 1,66 / 1,782 m / 62' / Commentaire : français

Un journaliste étranger est témoin du procès et de la démesure du personnage : Carl-Emmanuel Jung, hier, aujourd'hui, demain peut-être...

... Carl-Emmanuel Jung, inquiétant homme de la rue.
Le film est expérimental par son sujet, son montage et le traitement de la bande son.

Marcel Hanoun né le 26-10-1929 à Tunis. 1951 à 1953 : Photographie et Journalisme. 1953 à 1954 : Réalisateur-opérateur de films industriels et pédagogiques. 1955 : Réalisateur de Gérard de la nuit court métrage (Gérard de Nerval). 1956 : Réalisateur-opérateur de Croquis d'Islande et Des hommes qui ont perdu racine (courts métrages pour la télévision). 1957 à 1958 : Scénariste-réalisateur-opérateur de Une simple histoire, long métrage pour la télévision. Grand Prix Eurovision 1959. 1959 : Co-scénariste et réalisateur. Le huitième jour, long métrage. 1960 à 1963 : Réalisateur-opérateur d'une série de courts et moyens métrages TV en Espagne, dont Le Christ dans la cité (sélection française à l'Eurovision 1963). Directeur de la photographie de Operation H (production espagnole). Reporter-cameraman pour la Télévision Française en Espagne. (Journal télévisé et 7 jours du monde). 1964 à 1965 : Scénariste-réalisateur-opérateur de Octobre à Madrid. 1966 à 1967 : Scénariste-réalisateur de L'authentique procès de Carl-Emmanuel Jung. En préparation : L'hiver.

Der weisse Hopfengarten

1966 / Deutschland

Sender Freies Berlin, 1 Berlin 19, Maaßenallee 8-14, Deutschland

Produktion : Staatliche Hochschule für bildende Künste, Hamburg / Im Auftrag des Senders Freies Berlin / Regie, Kamera, Montage : Wolfgang Ransbott / Bearbeitung : Walter Höllerer (Poem) / Darstellung : Joachim Nothke

16 mm / Getrennter 16 mm Magnetton / Normalfassung / 185 m 17' / 25 Bild/Sek. / Kommentar : Deutsch / Schwarz-Weiss / Animation

Versuch : Formen von Standfotos durch Kamerabewegung in Verbindung zu bringen mit einem konkreten Text.

Wolfgang Ransbott Jahrgang 1934. Bestand 1960 sein juristisches Staatsexamen. 1961 : wurde er Bildredakteur der Zeitschrift Magnum in Köln. 1964 : Leiter des Filmstudios des Literarischen Colloquiums Berlin. Sein Filmschaffen begann mit dem experimentellen Film, Die Stadt (1965 / Preis der Creative Film Foundation New York). Es folgten Die Schleuse (1961 / Goldener Löwe der Biennale Venedig 1962), Sackgasse (1963), Technische Universität Berlin (1964-65), Aufzeichnungen (1965), Flowers — als Kameramann — (1965), Der weisse Hopfengarten (1966) und Anfangszeiten (1966).

Altisonans

1966 / Sverige
 Sveriges Radio, Box 955, Stockholm 1, Sverige
 Production : Sveriges Radio / Direction, music : Karl-Birger Blomdahl
 16 mm / Separate magnetic 16 mm / Standard screen / 218 m
 20' / 25 f/sec. / Black and white

Karl-Birger Blomdahl has not written music to pictures. There is no composed music in the programme. But sounds are heard : cosmic sounds. Music of a strange kind — from the throats of birds and the depths of space. The title, Altisonance, is used in the sense of « sounds from space ».

What about the pictures? Well, only pictures of space cosmic signals, visual records of sounds emanating from space. Blomdahl says : this is the first time that the idea occurred to me of having pictures to complement a vision perceived by the ear.

Blomdahl came to ponder on the strange fact that to-day we do not only have the natural world of birds (at present threatened with extinction) to listen to. Hovering and circling in a higher layer of space are a host of artificial birds which emit sounds, which chirp.

He wanted to try to create a work which combined these two kinds of birdsong. He obtained a tape-recording of birdsong from Sture Palmer. He listened to the recordings for months before he created a pattern from them, a composition. Afterwards, he wove this composition together with the « song » of the spacebirds, tape-recordings of signals from satellites such as Sputnik 4, Explorer 7, etc... and made an arrangement of these recordings. That is how he has blended and contrasted these two worlds. The programme begins with pure and unadulterated birdsong, the end is pure space music.

Blomdahl : I did not try to make a film. I tried to make a composition of sounds and pictures which is connected in its entirety to the world of radiation. I should like to call the programme a collage of a collection of very limited sound and picture material.

Karl-Birger Blomdahl born on 19 October 1916 in Växjö. Composer, member of the Royal Swedish Academy of Music, 1953, Professor 1960. After matriculating in 1934, Blomdahl studied composition under Hilding Rosenberg and (1941-44) conducting under Tor Mann and ensemble work under Charles Barkel at the Royal College of Music in Stockholm. Afterwards, he continued his studies in Rome, Paris and Switzerland, 1946-47. He was professor of composition at the Royal College of Music in Stockholm 1960-64. He has been Director of Music at the Swedish Broadcasting Corporation since 1965.

Warum hast Du mich geküsst ?

1967 / Deutschland
 Cinegrafik, Helmut Herbst, 2 Hamburg 55, Hasenhehe 35, Deutschland
 Production : Cinegrafik / Regie, Drehbuch, Montage : Hellmuth Costard / Bearbeitung : Viktor Sidler / Kamera : Barbara Rieck
 Musik : Archiv / Darstellung : Heinz Noack, Barbara Rieck
 35 mm / Lichtton / Normalfassung / 76 m / 3' / 24 Bild/Sek.
 Kommentar : deutsch / Farbe / Real und Trickaufnahme

Der Film soll Freude vermitteln.

Hellmuth Costard geb. am 1.11.40 in Holzhausen bei Leipzig. Psychologiestudium in Hamburg bei Peter R. Hofstätter, zur selben Zeit Mitglied der Arbeitskreise Film und Fernsehen a.d.Uhr, Hamburg und dort erste praktische Filmarbeit. 1964 : ein in Persien gescheiterter Versuch mit drei Freunden einen Film über den kurdischen Freiheitskampf zu machen. 1965 : Kurzspielfilm : Tom ist doof. 1966 : Kurzspielfilm : Klammer auf Klammer zu. Studium abgebrochen. 1967 : 8. Februar zusammen mit Peter Dahl : 1. Ascher- mitwochslesung : Unveröffentlichter Bildgeschichten. Später im Jahr : Kurzspielfilm : After Action. Noch später im Jahr : Kurzspielfilm : Warum hast Du mich wach geküsst. Vorhaben : im Winter 67-68 Dokumentarfilm Die Wintermädchen und Kurzspielfilm Eine heimliche Messe für Eddi C. Schmidt Jun. (auf keinen Fall mit Fritz Strohecker).

Les souffrances d'un œuf meurtri

1967 / Belgique

Roland Lethem, 3, rue des Dominicains, Bruxelles 1, Belgique

Production : Natacha Schinski / Réalisation, scénario, adaptation :

Roland Lethem / Prise de vues : Claude Neckel / Montage : Jean-

Marie Buchet / Interprètes : Muriel, Barbara, Chantal

16 mm / Magnétique séparé 16 mm / Ecran normal / 161 m / 15

24 in./sec. / Noir et blanc et couleurs (Agrachrome) / Vues réelles

Le réalisateur de ce film a bénéficié de l'aide sous forme de

pellecule accordée par Gevaert-Agfa et la Cinémaèque royale

de Belgique.

Le film est expérimental parce que l'aspect intérieur et obsessionnel du thème reste obsessionnel et intérieur dans son expression filmique. A travers cinq tableaux se détruisant, se complétant les uns les autres, il s'agit d'une fantaisie surréaliste sur la genèse, descriptions de souffrances et meurtrissures de ceux qui conçoivent et sont conçus.

Roland Lethem né à Etterbeek le 5 janvier 1942. Un an d'études à l'Inssa (1962-63). Critique à Script, Entr'acte, Le point et Midi-Minuit Fantastique (correspondant à Bruxelles). Assistant : 1964 : Comme un poison dans l'eau (16 mm) de B. Szulzinger ; prologue) 1965 : La Fin pourqui sommes ensemble (16 mm) de M. Ghens (+ interprétation). Réalisations : 1964 : La double insomnie 1965 : Lili au lit (Challenge M. Fraikin au 2^e Grand Prix du Jeune Cinéma Belge à La Louvière 1966 pour ces deux premiers films) 1966-67 : La ballade des amants maudits. 1967 : Les souffrances d'un œuf meurtri / Vis et meurs, petit être chéri.

1967

1967 / USA

Al Rose Studio, 245 W, North avenue, Art Institute of Chicago, Illinois—60610, USA

Production, direction, script, photo, art direction, editing : Al Rose

16 mm / Silent / Standard screen / 209 m / 19' / 25 fr./sec. / No

commentary / Black and white / Real life views

Consistent with my view that while an artist's expression should be deeply personal, it should also communicate universal feelings, I have made a film that is as much a one man effort as possible — that is, I wrote, directed, and filmed it.

The film, 1967, was made in that year, and during that year the events of the film transpired : the demise of personal relationships, the malaise of the populace, the neutralization of sex, the unending outcries against the inhuman absurdities of war. Of foremost concern, the film poses the question : what are we as human beings — how as isolated beings do we relate to and communicate with each other ?

1967 is a film of a young boy alone — alone in his society, alone in his most intimate acts, alone in a search for a meaning to life. He feels that life is futile — as if (as in the dream sequence) he were pulling an empty cart with death tagging closely behind and with heavy objects chained to his neck which impede his attempt to comprehend life.

However, this film is a beginning, for the boy has begun to search for a fresh approach to life. He is looking for new values and new meanings. It is this search which constitutes my aim as a filmmaker.

Al Rose born Lakeland Florida, 1939. Studied under Arnon Siskind, at Institute of Design, Illinois Institute of Technology. Received four year full scholarship at the Art Institute of Chicago, where he studied and worked on present film with Gregory J. Markopoulos. Ford Foundation Grant for independent study — summer 1967. Worked ten years as a professional photographer, free-lance reportage : photographs for Time, Newsweek, Life, Paris Match. Photographed The flower children in Old Town, Wells Street, Chicago, 1967 ; subsequent publication of this work in a book of his poems, The Selected Poems of Al Rose. One-man exhibition, Lakeland University, 1966. Visited New York, met Jonas Mekas, 1967, became a member of The New American Cinema.

Push you pull me

1967 / USA

Byron Grush, 1937 Wilmette Ave., Wilmette, Illinois, USA

Direction, photo, editing : Byron Grush / Music : Mary Grush
 Cast : John Craig, Diane Brueggeman, John and Julia Schnell,
 Chris Britz and Desi

16 mm / Optical sound / Standard screen / 234 m / 21' / 24 ft/sec.
 English commentary / Color / Real life views

The director of this film has received the help of free film stock
 granted by Gavaert-Agfa and the Royal Film Archive of Belgium.

My objectives are non-literary and visually oriented. I believe a film should be something that grows out of itself, and out of the personality of the film maker. My films are experimental in the sense that they employ controlled accidents, spontaneous reactions, and an intuitive approach to editing. My purpose is to get as far away as possible from the conventional idea of creativity: to relinquish conscious control over the elements of the cinematic medium that restrict plastic expression to preconceived form. The form of my film, Push you pull me, grew out of the natural material in front of the camera: the rhythms sprang from my subconscious mind. The metaphor of time shifts outside of the realm of normal experience and actions transcend into timelessness. My role as an artist and film maker is that of selectivity: the logic behind what I select or reject is intuition.

Push you pull me is a film about people in commonplace activities. Filming took place over a period of two months in the homes of the actors. Some of the actors never knew or met each other during the filming. They were not always aware of when they were being photographed. They were free to do anything they wanted to as long as they remained within the compositional framework of each scene.

The editing was done in the camera, with superimpositions controlled by preplanned mathematical relationships. Each scene was placed on three of the ten rolls of film without regard to the location of previous or future scenes. Each roll of film was limited to three of ten compositional motifs in such a way that no two rolls had the same combination of three.

I do not intend my film to be documentary in any sense other than the factuality of its images. The evolution of time, cause and effect, and the logical sequence of events is not treated faithfully. Camera editing makes it possible for chance to play an important role in the juxtaposition of images. Documentation of events accordingly is sub-dominant to the film maker's subconscious decisions and the laws of chance.

All of this is designed to get to the bottom of things. By rejecting all standards, the film can become pure in its form and its ima-

gery. The implications of this manner of working may seem inconclusive and uncommunicative. The viewer must be creative in his approach to seeing; for with no standard of comparison, no means for anticipation, he must learn to evaluate images as they happen. The true function of an experimental film springs from this... it is discovery.

Byron Grush I am a film maker working in Chicago, Illinois and studying under Mr. Gregory Markopoulos at the Art Institute.

Anamorphosis

1967 / Schweiz

Guido Haas, Rotenbaum, Ch-3413 Kalkacker Be, Schweiz

Regie, Kamera, Montage : Guido Haas / Musik : Bitag-Raga eines indischen Esraj-Spielers

16 mm / Magnetton auf Film / Normalfassung / 59 m / 5' / 24 Bild/Sek. / Agfacolor / Real aufnahme
Der Regisseur dieses Filmes hat von Gevaert-Agfa und der Cinémathèque royale de Belgique gratis Rohfilm erhalten.

Anamorphotische Spiegelungen : Versuch, ein alltägliches optisches Phänomen filmisch zu aktivieren.

Guido Haas geboren am 8. November 1931 in Bern, Schweiz, Maler und Filmschaffender (Schüler von Fernand Léger 1951-52), daneben literarisch tätig (u.a. Passgang, Prosa, 1961). 1957-58 : erster abstrakter Film : Malerei direkt auf dem Filmstreifen / 1958-59 : zweiter abstrakter Film : Malerei direkt auf dem Filmstreifen. 1959 : Declinations I : abstrakter Film : Ritzzeichnung direkt auf dem Filmstreifen. 1959-60 : Carceri (erste Fassung) : Film über die gleichnamigen Radierungen des Giovanni Battista Piranesi (1720-1778). 1960 : Declinations II : abstrakter Film : Ritzzeichnungen direkt auf dem Filmstreifen (verrichtet). 1961-62 : Spielfilmfragment, basierend auf einer eigenen literarischen Vorlage. Die Arbeit an diesem Film musste wegen finanzieller und technischer Schwierigkeiten abgebrochen werden. 1962 : Fabula 62 : experimenteller Film über Schlierenformen. 1962-63 : Inclinations (erste Fassung) : abstrakter Film, basierend auf einer eigens entwickelten Methode der Bildung von Mikrostrukturen in der Filmmulsion. 1964-66 : Inclinations (zweite Fassung). 1965-66 : Ruptures (unvollendet) : abstrakter Film gleicher Technik wie Inclinations. 1967 : Anamorphosis : abstrakter Film über anamorphotische Bewegungsablürfe.

Selbstschüsse

1967 / Deutschland

Lutz Mommartz, 4 Düsseldorf, Schlesische Str. 98, Deutschland

Regie, Kamera, Montage, Darstellung : Lutz Mommartz / Music : verschiedene

16 mm / Einfacher Magnetton / Normalfassung / 68 m / 6' / 24 Bild/Sek. / Schwarz-Weiss / Realaufnahme

Aktion des Filmmachers auf einer Wiese. Dabei richtet er die Kamera gegen sich selbst und gegen die Art, mit der immer noch Filme gemacht werden. Er ist 33 J. alt und filmt seit 2 Jahren. Freien Umgang des Autors mit sich selbst und mit der Kamera. Es handelt sich um einen vitalen persönlichen Vortrag ohne Dialog und Kommentar. Die einzigen Partner in diesem Film sind eine Kamera, die sich selbst natürlich nicht sehen kann, weil sie für das Filmen benötigt wird und der Kameramann, der diese Kamera auslöst und mit eigenen Händen auf sich selber richtet. Der Kameramann präsentiert öffentlich sein Lebensgefühl, ohne die leidigen Hilfskonstruktionen, mit denen man sich sonst herumdrückt und Distanz vortäuscht, in Anspruch zu nehmen. Dieser Film soll Beispiel sein für den sehr persönlichen Film, von dem jeder etwas haben kann.

Lutz Mommartz wurde am 6.3.1934 in Erkelenz am linken Niederrhein geboren. Er wuchs in Düsseldorf auf und besuchte dort ein humanistisches Gymnasium. Er lebte in geregelten Kleinbürgerlichen Verhältnissen. Mit gebührendem inneren Abstand kam er in die Beamtenlaufbahn bei der Stadtverwaltung Düsseldorf, bei der er heute noch tätig ist. Mit etwa 25 Jahren gab er seine Malerei auf, weil ihm das Medium unzeitgemäss erschien und zum anderen die Zero-Situation es von ihm verlangte.
Mit Bedenken über die derzeitige Tauglichkeit des Mediums Film entschloss er sich vor etwa drei Jahren zum Kauf einer Filmmkamera. Zuerst benutzte er die Kamera hauptsächlich als Vorwand gesellschaftlicher Initiativen innerhalb seines Bekanntenkreises. Seine visuellen Ambitionen verführten ihn dann zu seinen ersten 16 mm-Kurzfilmen, von denen bis jetzt fünf fertig sind, alle natürlich noch nicht verkauft.

Soliloquy

1967 / Great Britain

Stephen Dwoskin, 27 Elgin Crescent, London W,11, Great Britain
 Direction, photo, art direction, editing: Stephen Dwoskin / Script:
 Leena Kompapa and Stephen Dwoskin / Adaptation: Leena Kompapa /
 Music (sound): Ron Geesin / Cast: Leena Kompapa and Joan Adler

16 mm / Optical sound / Standard screen / 300 feet / 9' / 24 fr./sec.
 English dialogue / English sub-titles / Black and white / Real life
 views

Using the cinematographic potential of intimate close-ups with subtle movement and linking this with voice to produce a train of image to related introspective thought. This kind of intimacy and time involvement, close-up camera flexibility, and image juxtaposition.

As this film is essentially experimental, it works with time in passing and does not follow a story line. Soliloquy is essentially concerned with the introspective thoughts of a woman who feels she has failed with the important aspects of her life. She runs through thoughts on her failings in her marriage: relations with another man; into abstract thoughts on time and truth.

The film is a mood and is very simple. All we see are her facial expressions and hand movements and we hear her voice exploring sadly and often bitterly her situation which she does not understand.

Stephen Dwoskin born: January 1939 in New York City. Studied at Parsons School of Design, New York University, New School of Social Research, Pratt Graphic Arts Centre. Worked for Columbia Records as a designer and has been art director of Whitney Publications (N.Y.), also done free-lance graphic design and photography. Taught design in New York City and presently teaches design and cinematography at the London College of Printing. Designs in The Museum of Modern Art (N.Y.). Fulbright grant to Great Britain (1964). Organisational committee of the London Film-makers Co-operative. Have made the following films independently: *Naisant*, *Alone*, *Soliloquy*, *Chinese checkers*, *Asleep*, *Solo*, *Pot boiler*, *Take me*, *American dream 1*.

Watts towers

1967 / USA

Gerald L. Varney, 834 Shrader street, San Francisco, California 94117, USA

Direction, script, photo, art direction, editing, music: Gerald L. Varney

16 mm / Optical sound / Standard screen / 105 m / 10' / 24 fr./sec.
 English commentary / No subtitles / Color / Real life views

I first saw Simon Rodia's towers after the Watts (Los Angeles) riots of the summer of 1965. They stood, rising almost grotesquely amidst the debris of the burned-out buildings surrounding them. Conflict and social disorder had left Watts, a slum, now a mere fragment of one of our richest, most progressive cities. The fires, started at the height of the riots, had gutted the streets — yet the towers remained untouched. Created by an unknown and almost illiterate workman, a man who walked away from a labor of thirty years when it was done and never returned, it seemed to me that the towers symbolized art as an infinite entity withstanding the flux and turmoil of societal change, even the rejection of the artist himself.

I have attempted to embody, in Watts towers, this universal concept: Art transcends life. The film, then, is a poem describing the artist, the art-form, and the society in which both exist.

Primarily, there are three sections — the environment of the artist; the suggestion of his intent which, in turn, is contrasted with other endeavors of a similarly timeless nature; the towers themselves, both realistically and in a mosaic of combinations with their environment (the city).

I have juxtaposed these elements with the riots themselves which I saw as a metaphor for change.

All optical effects were created within the camera in order to preserve a spontaneous reaction to the environment.

The only verbal commentary in Watts towers is a song: *Farewell Angelina*. The figures in the lyrics — bells, trumpets, bandits, fire — are motifs repeated in the visual portion of the film.

I used *Farewell Angelina* to augment the societal conflict suggested in the film itself, the lyrics metaphors for turmoil, the turmoil a condition of life in Los Angeles, summer, 1965.

The lyric figures, tend to precede their visual counterparts: the bells are interrupted by the cacophony of a grinding, teeth-gnashing plastic wheel, after which the bell-sound is distorted, fleeing backwards. The sky is on fire: had Rodia remained in Watts until the riots, these might have been his words. But whether the « burning sky » exists in reality or as illusion, the reference is more of a comment on the distortion of our times — fire, the antithesis of creativity, destruction, the antithesis of building. Rodia

built his towers as close to the sky as he could make them ; now the * sky is on fire ».

Gerald L. Varney I am a 29-year old native of California, born in Los Angeles and currently working in San Francisco. I have been a filmmaker for five years, working in both 8 and 16 mm. My background includes six years of school where I studied fine arts, and five years in the armed forces. Besides Watts towers, I have completed two other films and am currently working on a third.

Schnitte

1965-66 / Deutschland
Galerie Film, 3 Hannover, Theaterstrasse, 7, Deutschland
Produktion : Galerie Film / Regie, Drehbuch, Bearbeitung, Montage :
Peter Grobe / Kamera : Klaus Partzsch
16 mm / Magneton / Normalfassung / 88 m / 8' / 24 Bild/Sek.
Untertitel : Deutsch / Schwarz-Weiss / Trickaufnahme

Ein in streifen zerlegtes Mädchengesicht, dessen Streifen sich gegeneinander bewegen. Dieser Film ist experimentell in der graphischen Wirkung.

Peter Grobe geboren am 17. November 1930 in Hannover, Deutschland. 1951 : Abitur. Von 1951-1956 : Studium der Architektur an der Technischen Hochschule in München. 1956 : Abschluss des Studiums mit dem akademischen Grad Diplom-Ingenieur. Von 1956-58 : Arbeit an einer Dissertation. Ab 1959 : Gründung eines eigenen Architektenbüros in Hannover seit dem zahlreiche besonders innenarchitektonische Arbeiten, die auch in einer Ausstellung im Jahre 1966 gezeigt wurden. Besondere Beschäftigung mit fotografischen Experimenten für innenarchitektonische Anwendung (Kollagen, Zerschneidungen usw.). 1964 : Kleinere filmarbeiten zusammen mit Klaus Partzsch. 1965 : Gründung der Filmgalerie in Hannover zusammen mit K. Partzsch u. D. Brusberg, die einem interessierten Publikum experimentelle und avantgardistische Filme vorführt. 1965 : Film : Schnitte, und Arbeiten an einem Dokumentarfilm über Städtebau (Auftrag der Stadt Hannover). 1966 : Innenarchitektonische Gestaltung einer Tanzgasstätte mit Motiven aus dem Film Schnitte. 1967 : Beendigung des genannten Dokumentarfilms.

Peacemeal

1967 / USA

Albert Allotta, 185 E. 85 St. New York, N.Y., USA

Direction, photo, editing : Albert Allotta / Music : Chico Hamilton
 16 mm / Optical sound / Standard screen / 80 m / 7'30" / 24 fr./sec.
 No commentary, English subtitles / Color (Eastman Ektachrome
 Commercial) / Real life views

Visual impression of an anti-war demonstration that took place in
 New York City.

This is an attempt to film an event that inherently has motion, such
 as a parade, and to re-create this motion in filmic terms.

Basically two techniques were used to try to capture the impression
 of motion. One was a variation of Eisensteins attempt to give the
 impression of a machine gun firing by shooting single frames, from
 two different angles, of a static weapon. The other technique used
 was the variation of the shooting of a continuous action subject,
 such as a person walking from A to B, and to eliminate periods of
 time in this action without the use of cut-a-ways, dissolves, etc.
 (Godard / Breathless).

Piece mandala

1966 / USA

Paul Sharits, Maryland Institute of Art, 1300 Mount Royal Ave.,
 Baltimore, Maryland 21217, USA

Direction, photo, art direction, editing : Paul Sharits / Music : Bob
 Grimes
 16 mm / Optical sound / Standard screen / 190 feet / 5'30"
 24 fr./sec. / Color / Animation

This work was made for an anthology of films the general theme
 of which was to be for life, against the war; the film was not
 completed in time to be eligible for inclusion in that anthology
 and thus stands on its own as a statement of that theme.

Piece mandala, is not typical narrative drama: instead it is
 meant to provide a short but intense meditative experience.
 « Meditative » implies suspension of linear time and spatial direc-
 tion: circularity and simultaneity are basic characteristics of man-
 dalas, the most effective visuals tools used in meditation to turn
 perception inside-out. In this temporal mandala, blank color fre-
 quencies space out and optically feed into black and white images
 of one love-making gesture which is seen simultaneously from
 both « sides » of its space and both « ends » of its time. Color
 structure is linear-directional but implies a larger infinite cycle;
 light energy and image frequencies induce a creative act of cumu-
 lating physiological-neurological experience of the creative act of cumu-
 lingus. Conflict and tension are natural to a yin/yang universe;
 atomic structure, yab/yum and other dynamic equilibrium systems
 make more cosmic sense as conflict models than do the destruc-
 tive orgasms the United States of America is having in Vietnam.

Paul Sharits 1963-1964 : 3 images. 1964-65 : Illumination acci-
 dent. 1966 : Word movie, Ray gun virus. Piece mandala. 1965-
 67 : Razor blades. 1966-67 : Nothing.

Besökert

1965 / Sverige

Nils Erik Baehrendtz, T.V., Sveriges Radio, Box 955, Stockholm 1, Sverige

Production : Sveriges Radio / Direction : Ake Arenhill / Script, adaptation : Jan Hemmel / Photo : Jan Andersson / Music : Carl Olof Anderberg / Cast : Gustav Arenhill, Connie Sjölin, Katarina Wallin / Voices : Birgitta Modéen, Connie Sjölin, Per Olov Ericsson
16 mm / 16 mm separate magnetic / Standard screen / 170 m / 15' / 25 fr./sec. / Commentary : Swedish / Black and white / Real life views

The film is made in a new technique which gives it a graphic effect. As people we search for life. We ask the unknown planets : do you support life ? And the electrons answer us.
The film approaches the question from the other side. Beings from another planet wonder : Is there life on earth ? Their visit will not take place immediately but in the near future, the visitors may have been travelling for 1.000 light years. Will they arrive in time ? Will man survive ? If not : what will happen to him ? Can the earth reveal ?

Ake Arenhill an artist and writer active both inside and outside Sweden.

No compteu ambs el dits (Carmen)

1967 / España

Pedro Portabella, Calle Cerdana, 421 bis, Barcelona, España

Producción : Films 59 / Realización : Pedro Portabella / Guion : Juan Brosa y Pedro Portabella / Fotografía : Luis Cuadrado Decorados : Estudios Balcazar / Montaje : Ramon Cuadreny Musica : José-María Mestres, R. Cuadreny / Interpretación : Mario Cabré, Natacha Gounkewitch, Daniel Van Golden, Willy Van Rooy
35 mm / Optico / Panorámica / 816 m / 30' / 24 im/seg. / Version doublée en français / Negro y blanco y colores Eastmancolor Imagen real y animacion

Ce film sera raconté en utilisant comme structure narrative, les normes techniques du cinéma publicitaire, et partant du fait que dans la plupart des salles on passe habituellement une série de petits films publicitaires, dans un ordre arbitraire et sans interruption, créant ainsi une « nouvelle mesure » de projection cinématographique. C'est-à-dire que chaque situation ou séquence du film sera traitée, en premier lieu en limitant sa durée, deuxièmement, quelle que soit l'unité de temps adoptée pour chaque scène, son histoire sera toujours complète et fermée sur elle-même. De la simple exposition du geste de quelqu'un au développement anecdotique de quelque chose qui arrive et se raconte. Tout le système de séparation des espaces de publicité en TV (espagnole), caches, rideaux géométriques, etc... sera aussi utilisé en guise de ponctuation et pauses grammaticales. La suite de ces images-séquences formera un bloc dans le film. Film qui précisément consiste en et se base sur ce qu'il peut suggérer au spectateur en mettant en relation des images et des choses qui apparemment n'ont rien à voir entre elles.

L'histoire de ce film surgira de l'établissement de ces relations et du sens et de l'intention qu'on lui donne.

Pedro Portabella como productor : Los golfos de Carlos Saura, El cochecito de Marco Ferreri, Viridiana de Luis Buñuel.
Como guionista : El momento de la verdad de Francesco Rosi, No compteu ambs el dits, con Juan Brosa.
Como realizador : No compteu ambs el dits.

Entretien

1967 / Belgique

Michel Thirionet, 129, rue des Atrébates, Bruxelles 4, Belgique
 Réalisation, idée, prise de vues : Michel Thirionet / Commentaire : Maurice Beerblock (questions) — Daniel Vigo (réponses) / Lumière : Renier Douteleport / Interprète : Daniel Vigo

16 mm / Magnétique séparé / Ecran normal / 487 m / 44' / 25 im/sec. / Commentaire français / Noir et blanc / Vues réelles

Ce film montre. C'est tout. Il est. Peut-être n'existe-t-il pas ? C'est alors, ce serait alors, un fragment du film existentiel futur qui reste à faire, un fragment de chronique, « la confession d'un enfant » de 1967. Il porte sur tout. Il aurait pu continuer. Il aurait pu porter sur quelque'un d'autre. Sur le plan de la forme, nulle recherche et nulle concession.

Quatre plans continus de dix minutes chacun sont livrés au spectateur sans retouches et sans apprêt, sans apport extérieur autre que la seule présence des objets familiers de l'« interviewé ». L'expérimental jaillira peut-être ici du rapport entre le « spectacle » et son public, dans la nudité des prises de position que devraient entraîner les mots dits et les images reçues.

Michel Thirionet né à Bruxelles en 1943. Premier contact avec le cinéma à 16 ans à l'Athénée de Schaerbeek, dans la classe de cinéma créée et animée par André Delvaux. Pendant ces trois années de fin d'études secondaires, quelques courts métrages dressai, inachevés par manque d'argent. Après l'Athénée, stage au laboratoire et studio Meuter-Titra / Stage interrompu par un départ à Paris pour chercher du travail. Déception, retour à Bruxelles. Divers métiers. Le soir, séminaire animé par André Delvaux. En 1961, élève de la classe de réalisation de l'Institut Solvay, 1962, inscription à l'INSAS. Parallèlement, engagement à la RTB en qualité d'assistant-réalisateur au service dramatique, reportage et éducation-jeunesse. Départ INSAS. Divers projets de films ou feuilletons ne trouvant jamais les finances nécessaires. Premières réalisations au service Education-Jeunesse, 1964. Jusqu'à ce jour, réalisation au service Education-Jeunesse. Actuellement, émission : Les inconnus dans la maison. Entretien est en fait le premier « film » achevé (produit et réalisé). Il est aussi le premier contact sérieux avec la prise de vues qui le passionne autant que la réalisation.

Chinese checkers

1965 / USA-Great Britain

Stephen Dwoskin, 27 Elgin Crescent, London W.11, Great-Britain
 Direction, adaptation, photo, art direction, editing : Stephen Dwoskin / Script : Harry Smith / Music : Ron Geesin / Caet : Beverly Grant and Joan Adler

16 mm / Optical sound / Standard screen / 475 feet / 13' / 24 fr/sec. No commentary / Black and white / Real life views

Chinese checkers works to show the development of a relationship between two girls. They play a game (Chinese checkers) to ascend into a dreamlike communication between two with a cinematographic osmoses. They each absorb the other to bring to the surface their latent feelings. It is an attempt to allow anyone to become both girls as the girls become each other.

Stephen Dwoskin born : January 1939 in New York City. Studied at Parsons School of Design, New York University, New School of Social Research, Pratt Graphic Arts Centre. Worked for Columbia Records as a designer and has been art director of Whitney Publications (N. Y.), also done free-lance graphic design and photography. Taught design in New York City and presently teaches design and cinematography at the London College of Printing. Designs in the Museum of Modern Art (N. Y.). Fulbright grant to Great Britain (1964). Organisational committee of the London Film-makers Co-operative. Have made the following films independently : Naissant, Alone, Soliloquy, Chinese checkers, Asleep, Solo, Pot boiler, Take me, American dream 1.

Opus 3

1967 / Canada

Office national du film du Canada, 3155 Côte-de-Liesse, Montréal, Canada

Production : Office national du film canadien / Réalisation, scénario, prise de vues : Pierre Hébert

35 mm / Son optique / Ecran normal / 624 pieds / 6'56" / Blanc et noir / Animation

Des images feux-follets explosent, étincellent ou clignotent avec fracas puis se sauvent. Aggression de sons et d'images qui se bousculent, nous assaillent, Opus 3 nous provoque volontairement en nous imposant une succession de chocs auxquels on ne peut rester insensible. Qu'elle soit de rejet ou d'adhésion, la réaction du spectateur est d'une violence égale à celle des sons et des images projetés.

A partir d'une structure très compliquée, conçue mathématiquement, structure inversée pour le son et pour l'image qui ont une valeur égale mais ne sont pas forcément en simultanéité, Pierre Hébert pose un défi intellectuel au spectateur. En accaparant totalement nos facultés de perception, Opus 3 atteint son objectif. N'ayant ni véritable début, ni véritable fin mais seulement un endroit où il commence et un autre où il finit, c'est chez le spectateur que le film crée son ordre de progression.

Opus 3 est un jeu d'images, un jeu où les probabilités du hasard ont été rigoureusement ordonnées.

Pierre Hébert né à Montréal en janvier 1944. Ses études le conduisent jusqu'à l'Université de Montréal où il fait trois ans d'anthropologie. Il quitte l'Université en 1965 et, la même année, est engagé par l'Office national du film. A l'ONF, il travaille actuellement avec l'équipe du cinéma d'animation.

1962 : Histoire grise : film de 3 minutes, production indépendante.
1962 : Histoire d'une bebête : film de 8 minutes, production indépendante.
1964 : Opus 1 : film de 4 minutes, production indépendante.
1965 : Op hop : film de 3 minutes et demie, ONF.
1966 : 5 films pour l'enseignement du français (8 mm en boucle), ONF.
1967 : Opus 3. 1967 : Explosion de la population : film de 14 minutes, ONF.
Pierre Hébert a également produit quelques films de 20 à 30 secondes.

Conversation

1967 / Great Britain

Clive Tickner, 62 Clarence road, Wood Green, London N22, Great Britain

Production, direction, script, adaptation, photo, art direction, editing : Clive Tickner / Cast : Lisa Tickner, Julia Newman

16 mm / Separate 16 mm magnetic / Standard screen / 147 m 13' / 24 fr/sec. / Commentary : English / Agfa-Gevaert Color

Adapted real life

The director of this film has received the help of free film stock granted by Gevaert-Agfa and the Royal Film Archive of Belgium.

Problem of communication in modern society.

Use of filters and multi-exposure to create 3 dimensional experience. The film I have made is really a study for a large film, an experiment into techniques of production and filming to be used in a feature. The theme of this short experiment is that of a problem of communication between two girls. As one speaks to the other she is cut off, prevented from communicating, by features of our society. Later in the film, the girl who speaks finds that she cannot break through the other girls involvement with her own thoughts. The collection of events and emotions are expressed by multi-exposure, and other techniques to give a beautiful harmony of colour and texture, heightening ones awareness of the girls own mind.

Clive Tickner 1966-67 : Student Hornsey College, Film Department, Tel-Aviv 1967 : camera operator and lighting cameraman for Israeli film on actor Aharon Meskin. 1966-67 : Director's assistant private film (surrealist subject). Director's assistant to producer on Peter Brook's recent film concerning Vietnam. Cameraman for An

being produced by Lusita Films in London. Cameraman for An educational story directed by David Kedem (Israeli entry for French Festival). Filmed in London.

Atoi

1966 / USA

John Stehura, 7509 West 91 Place, Los Angeles, California 90045, USA

Direction, programmation : John Stehura / Photo : John Stehura and Daniel Stehura / Music : Karlheinz Stockhausen

16 mm / Optical sound / Standard screen / 135 feet / 4' / 24 fr/sec. Color / Documentary

Atoi is a documentary abstraction recorded at night in Los Angeles. The music is by Karlheinz Stockhausen. All camera images and audio sequences were described in a digital format. A computer program determined the structure for the visual relationships and audio associations. This film is the preliminary effort to organize camera and audio images through a cybernetic editing model and a digital computer.

John Stehura my preliminary work was in photography and documentary film. I developed interest in cybernetics and prepared several cinema production systems. I am currently employed as programmer and student in the art department.

Markeneier

1967 / Deutschland

Lutz Mommartz, 4 Dusseldorf, Schlesiische Strasse 98, Deutschland
Regie, Drehbuch, Kamera, Montage, Musik : Lutz Mommartz

16 mm / Einfacher Magnetton / Normalfassung / 79 m / 7' / 24 B/Sek.
Schwartz-Weiss / Realaufnahmen mit Geschwindigkeitverstellung

Gekochte Hühnerer auf einer schwarzen Unterlage. Sie werden zu einer kinetischen Aktion verfremdet, welche durch den Ton noch gesteigert wird. Es zeigt sich, dass man mit Eiern dynamische Prozesse sinnlich darstellen kann, ohne den Realfilm zu verlassen. Die Wirkung des Films soll direkt sein. Evtl. Ähnlichkeiten mit anderen Dingen dieser Welt sind zufällig.

Lutz Mommartz wurde am 6.3.1934 in Erkelenz am linken Niederrhein geboren. Er wuchs in Düsseldorf auf und besuchte dort ein humanistisches Gymnasium. Er lebte in geregelten Kleinbürgerlichen Verhältnissen. Mit gebührendem inneren Abstand kam er in die Beamtenlaufbahn bei der Stadtverwaltung Düsseldorf, bei der er heute noch tätig ist. Mit etwa 25 Jahren gab er seine Malerei auf, weil ihm das Medium unzeitgemäss erschien und zum anderen die Zero-Situation es von ihm verlangte.

Mit Bedenken über die derzeitige Tauglichkeit des Mediums Film entschloss er sich vor etwa drei Jahren zum Kauf einer Filmkamera. Zuerst benutzte er die Kamera hauptsächlich als Vorwand gesellschaftlicher Initiative innerhalb seines Bekanntenkreises. Seine visuellen Ambitionen verführten ihn dann zu seinen ersten 16 mm-Kurzfilmen, von denen bis jetzt fünf fertig sind, alle natürlich noch nicht verkauft.

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Play 54321

1967 / Polska

Andrzej Jurga, Warsaw, ul. Brzeska, 2 M 4, Polska

Production : Federation of Film Societies, Gdansk / Direction, script, adaptation, art direction, music (the motives from F. Chopin and Haendel) : Andrzej Jurga / Photo : Miroslaw Araszewski / Editing : Halina Grondkowa

16 mm / Separate magnetic / Standard screen / 140 m / 13' 24 ft/sec. / Sub-titles : Polish / Black and white / Gevapan 30 / Real life views

The experiment consists in amplification of the methods of the film narration.

Andrzej Jurga films : Etude number one, The prompter, The passers-by. All produced in the State higher School of theatre and cinema in Lodz.

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Corny

1966 / Danmark

Asa Film Studio, Asavænget, Lyngby, Danmark

Production : Asa Film Studio / Direction, script, music : Niels Viggo Bentzon / Photo : Claus Orsted / Editing : Anker / Cast : 1st assistant : Niels Viggo Bentzon, 2nd assistant : Leif Monsted

35 mm / Optical sound / Standard screen / 196 m / 7' / 24 ft/sec. Black and white / Real life views

A film which may be a farce with a surrealist stamp — anyway it is a film by, about and with Niels Viggo Bentzon. It experiments on our perception of the outside world.

Niels Viggo Bentzon a well-known Danish composer and pianist. This is his first film.

Narcoses

1967 / Belgique

Philippe Graff, 24, rue du Monastère, Bruxelles 5, Belgique

Réalisation, scénario, prise de vues, décors : Philippe Graff

Montage : Nicole Berckmans / Musique : trucages à partir de Carmina Burana (C. Orff) et bruits d'ambiance

16 mm / Son magnétique séparé 16 mm / Ecran normal / 89 m 8' / 24 Im/sec. / Noir et blanc/virages au brun / Vues réelles et animation

Animation de personnages vivants. Virages au brun durant tout le film — crée l'illusion par le montage, de la présence simultanée sur l'écran, des deux personnages, dans le but d'intensifier le rythme correspondant à l'état d'âme du personnage principal.

Philippe Graff assistant-cameraman de H. Wuyts pour De vlianden d'Hugo Claus. Montage de Les caméléons de Patrick Hella.

Hummingbird

1967 / USA

Charles A. Csuri, Professor, The Ohio State University, Columbus, Ohio, USA

Direction : Charles A. Csuri and James P. Shaffer

16 mm / Silent / Standard screen / 114 m / 8' / 24 ft/sec. / Black and white / Animation

This is a computer animated film : one drawing was made of a hummingbird and placed into the memory of a computer. Then decisions were made about various mathematical methods which could transform the original drawing of the bird. Computer programs were written and the computations made by a large computer. The output or magnetic tape was read by a micro-film plotter with a camera. Every frame and transformation was done by computer. Several new techniques have been developed to simplify various problems of computer animated films. It has taken over one year of research to achieve some of these methods in the manipulation of our images.

Charles A. Csuri professor of art at The Ohio State University, Columbus, Ohio, USA. He has exhibited his art work in New York for over ten years. During the past one and one half years, he has worked on computer art. He and Mr. Shaffer have produced several hundred pictures by computer. In addition to his experience as an artist, Mr. Csuri has a background in science and computer programming

James P. Shaffer Mr. Shaffer is a graduate engineer and he is employed as a programmer at The Ohio State University Computer Center. His specialty is visual information coding and processing by computer / Mr. Shaffer has developed several special techniques applicable to computer animated films.

Bolero

1967 / Australia

Ubu Films, 54 George st. Redfern, NSW, 2016, Australia

Production : Ubu Films / Direction, script : Albie Thoms / Photo :

Keith Hutchison, David Perry / Music : Ravel / Cast : Bronwynn,

Steven-Jones

16 mm / Magnetic combined / Wide schreen / 163 m / 15' / 24 fr/sec.

Aftachrome

The director of this film has received the help of free film stock granted by Gevaert-Agfa and the Royal Film Archive of Belgium.

The aim of this film is to create an experiment which illustrates the relation of time and distance to film perception. Guided by characterisation and plot, we are able to appreciate many details even though they are on screen for only a short time, because of the nature of a story film. But we also reject a lot of detail contained on the screen because of its relative unimportance. In Bolero the audience will be presented with simple details, but the one shot will be held for 15 minutes with the camera slowly tracking in on the subject. The movement of the camera will be motivated by the music, and as it moves the audience will have a chance to notice how more and more detail is revealed by altering the relative position of the viewer and the subject, and the part that time plays in perception.

Albie Thoms born Sydney, Australia, 1941. Educated Sydney University - B.A. 1961. Noted for experimental theatre, productions : Ubu roi, Revue of the absurd, Theatre of cruelty, Fando & Lis, Waiting for Godot. Experimental films : ... It droppeth as the gentle rain. The spurt of blood, Blunderball, Rita & Dundi, Man & his world, Bluto. The spurt of blood was shown at Cinestud '67, Man & his world at Expo '67, and Rita & Dundi at the Sydney Film Festival 1967. Experiments in handmade film (i.e. without a camera) include Bluto, Moon virility, and Tribute to America. Works as a TV and film director with the Australian Broadcasting Commission. TV productions include episodes of the series Nice 'n juicy, Australian playhouse, and Contrabandits. Has written and directed an episode of the latter series. Has had poems, articles and short stories published in such Australian magazines as Arna, Hermes, Squire, etc. A member of the Directors and Producers Guild of Australia. And a foundation member of Ubu Films, the Australian experimental film-makers co-operative.

Naissant

1967 / USA-Great Britain

Stephen Dwoskin, 27 Elgin Crescent, London W.11, Great Britain

Direction, adaptation, script, photo, art direction, editing : Stephen

Dwoskin / Music : Gavin Bryars / Sound : Ron Geesin / Cast :

Beverley Grant

16 mm / Optical sound / Standard screen / 480 feet / 14' / 24 fr/sec. / No commentary / Black and white / Real life

Naissant is a study of a woman alone. She is alone with the thought that she is pregnant. She is frightened, then concerned, and for the moments even joyed at the thought of having a child. She goes through these thoughts and emotions and is never quite sure how to relate to them and there is nothing in her surroundings or really in herself to help her. The only thing she can relate to is herself. Her face continually reflects the mental and physical despair that she is suffering, as she realizes the hopelessness of her situation.

This film uses one of the greatest attributes of the film which is its ability to disclose and emphasize the subtle moments and emotions of that which it looks at. The film is not so much a story but an involvement in the moments of a person.

It is experimental in its attempt to communicate in strictly cinematic graphic terms (visual, unblinking time) a deep inner feeling.

Stephen Dwoskin born : January 1939 in New York City. Studied at Parsons School of Design, New York University, New School of Social Research, Pratt Graphic Arts Centre. Worked for Columbia Records as a designer and has been art director of Whitney Publications (N.Y.), also done free-lance graphic design and photography. Taught design in New York City and presently teaches design and cinematography at the London College of Printing. Designs in The Museum of Modern Art (N.Y.). Fulbright grant to Great Britain (1964). Organisational committee of the London Film-makers Co-operative. Have made the following films independently : Naissant, Alone, Soliloquy, Chinese checkers, Asleep, Solo, Pot boiler, Take me, American dream 1.

Poem posters

1967 / USA

Charles Henri Ford, 1 West 72 street, New York, N. Y. 10023, USA

Production : Charles Henri Ford / Direction, art direction : Charles Henri Ford / No script : Ch. H. Ford / Adaptation (interviews) : Al Hansen / Photo : Warhol, Ford, Vanderbeek, Boultonhouse, Menken, Markopoulos, Goto, Sanders, Wirtschaffer, Whitman
 Editing : Ford and J. H. Hawkins / Music : John Handy / Voice : Readings of poems : Ch. H. Ford

16 mm / Optical combined / Standard screen / 878 feet / 24
 24 ft/sec. / English commentary / Color, Ektachrome

This film is an experiment in Multi-Media : Art work, living portraits, jazz, poetry, reportage.

Charles Henri Ford has been on the avant-garde art and literary scene since 1929, when, at the age of sixteen, he edited his famous "little magazine", Blues, from his native Mississippi, publishing the priesthood that was then the avant-garde, from Gertrude Stein to Erskine Caldwell. The Obelisk Press, Paris, published his novel, The young and evil (with Parker Tyler), a second edition of which was brought out by Olympia Press in 1960. His first full-length book of poems, The garden of disorder (New directions), appeared with an introduction by William Carlos Williams, and from 1942 through 1947 he edited from New York the international surrealist magazine, View. His third collection of poems, Sleep in a nest of flames (New directions) was published with a preface by Edith Sitwell. From 1952 to the present, Mr. Ford has divided his time principally between New York, Europe and Greece. Five one-man exhibitions of his paintings and photographs have been presented in London, Paris and New York.

Eisenbahn

1967 / Deutschland

Lutz Mommartz, 4 Düsseldorf, Schlesische Strasse 98, Deutschland

Regie, Kamera, Montage : Lutz Mommartz

16 mm / Einfacher Magnetton / Normalfassung / 174 m / 16'
 24 Bild/Sek. / Schwarz-Weiss / Realaufnahme

Eine Einladung mitzufahren und ein wenig über Film nachzudenken. Der Film Eisenbahn besteht aus einer Einstellung : vorbeiziehende monotone Flachlandschaft, senkrecht aus dem als Cash gedachten Abteilfenster gefilmt. Zur Steigerung der Gleichförmigkeit der Aufnahme wurde aus einem etwa 5 m-langen Filmstreifen eine Schleife gebildet, mit der der Film auf eine beliebige Länge gebracht werden konnte. Der Film darf demnach abgebrochen werden, wenn mit Wahrscheinlichkeit anzunehmen ist, dass die Zuschauer genug davon haben. Dies ist allerdings nicht leicht abzuschätzen. Das suggestive Fahrgeräusch versetzt die Zuschauer einmal in ein Mittirngefühl ; der Gedanke, dass es sich um eine Schleife handelt, taucht beim unbefangenen Zuschauer vorerst auch gar nicht auf, zumal die Bewegung der Landschaft ihn immer in eine Richtung mitzieht. Andererseits soll der Zuschauer nach einiger Zeit die ständige Wiederholung entdecken. Deshalb sind zwei Schnittstellen zu erkennen. Auch nach der Entdeckung soll der Zuschauer reichlich Zeit haben, diesen Umstand zu reflektieren und das Fahrerlebnis zu genießen, soweit ihm dazu die triste Landschaft Gelegenheit gibt. Er entscheidet sich jetzt, ob er sich passiv weiterfahren lassen will oder ob er etwas anderes oder nichts mehr sehen will. Für die letzteren ist diese Phase Anlass, schöpferisch zu empfinden, also ein sehr kritisches Moment. Dann erst sollte die Projektion abgebrochen werden, die vorherdenen 13 Minuten dürfen jedenfalls ausreichen.

Lutz Mommartz wurde am 6.3.1934 in Erkelenz am linken Niederrhein geboren. Er wuchs in Düsseldorf auf und besuchte dort ein humanistisches Gymnasium. Er lebte in geregelten kleinbürgerlichen Verhältnissen. Mit gebührendem inneren Abstand kam er in die Beamtenlaufbahn bei der Stadtverwaltung Düsseldorf, bei der er heute noch tätig ist. Mit etwa 25 Jahren gab er seine Malerei auf, weil ihm das Medium unzeitgemäss erschien und zum anderen die Zero-Situation es von ihm verlangte.

Mit Bedenken über die derzeitige Tauglichkeit des Mediums Film entschloss er sich vor etwa drei Jahren zum Kauf einer Filmkamera. Zuerst benutzte er die Kamera hauptsächlich als Vorwand gesellschaftlicher Initiative innerhalb seines Bekanzenkreises. Seine visuellen Ambitionen verführten ihn dann zu seinen ersten 16 mm-Kurzfilmen, von denen bis jetzt fünf fertig sind, alle natürlich noch nicht verkauft.

Cybernetik 5.3

1965 / USA

John Stehura, 7509 West 91 Place, Los Angeles, California 90045, USA

Direction, programming : John Stehura / Music : Tod Dockstader

16 mm / Optical sound / Cinemascope screen ratio = 2 to 1
270 feet / 7.2" / 24 fr/sec. / Color / Animation

Cybernetik 5.3 is the preliminary inquiry into a totally cybernetic form of motion picture production.

John Stehura my preliminary work was in photography and documentary film. I developed interest in cybernetics and prepared several cinema production systems. I am currently employed as programmer and student in the art department.**Grateful dead**

1967 / USA

Robert Nelson, c/o Alholm, 1223 Diamond street, San Francisco, California 94131, USA

Direction, photo, art direction, editing : Robert Nelson / Music : Grateful dead, San Francisco / Cast : Bob Weir, Pigpen, Bill the drummer, Jerry Garcia, Phil Lesh

16 mm / Optical sound / Standard screen / 262 feet / 7'30
24 fr/sec. / No commentary, music only / Color / Real life views
The director of this film has received the help of free film stock granted by Gevaert-Agfa and the Royal Film Archive of Belgium.

The Grateful dead title comes from the name of a San Francisco musical group that has won a considerable amount of recognition and popularity during the last couple of years in the United States. All of the images in the film are of members of that group. The sound track is an audio collage of their music. The film was made by first using the sound track to suggest images that would fit the style of music that Grateful dead play, and more specifically, to fit each sound of the track. My purpose was to make a visual equivalent to the sounds that Grateful dead make. The visual and the auditory should enhance and fortify each other.

Robert Nelson was born in San Francisco, 1930. He is married and has two children. Having studied art at San Francisco State College, Mills College and The California School of Fine Arts, he received his MFA degree in painting from Mills College in 1958. Since then he has lived both in Europe and the United States and has taught art in France as well as here. Presently he teaches filmmaking at The San Francisco Art Institute. Since he began making films in 1959, his short films have won several national and international prizes for him. His film Oh dem watermelons has participated in five international film festivals. Films / 1963 : Plastic haircut, Confessions of a black mother. 1965 : Succuba. 1966 : Oh dem watermelons. 1967 : The great Blondino, Grateful dead.

Pic-nic (Good morning)

1967 / Suisse

Georg Radanowicz, Zurich, Münstergasse 25, Suisse

Réalisation, scénario, prise de vues, montage : Georg Radanowicz.
Musique : divers / Interprètes : Friederich Kuhn, Nicolas Bregenzler
16 mm / Son magnétique sur film / Ecran normal / 87 m / 8'
24 im/sec. / Noir et blanc / Vues réelles

Un pic-nic dans le lit de campagne se développe dans la direction d'une orgie gastronomique. Une sorte de happening en 24 images par seconde. Le film est expérimental par l'interprétation du peintre Kuhn, par le menu extravagant, par le mouvement intérieur et extérieur.

Georg Radanowicz né le 21 avril 1939. Après baccalauréat en 1958, Ecole des Beaux-Arts de Zurich classe de photographie.
1961 : études d'architecture à l'école polytechnique de Zurich, diplôme en 1966. Films / 1959 : Film didactique pour l'exposition Der Film au musée des Beaux-Arts de Zurich, 35 mm, court métrage.
1960 : Collaboration avec Ferry Radax pour le film Um Zwanzig, 16 mm, long métrage. 1967 : Film de rvaux Mottensack avec Klaus Zaugg. Film-gastronomique Pic-nic, 16 mm, court métrage.

Portrait électro-machin-chose

1967 / France

Service de la recherche ORTF, 15, avenue du Recteur Poincaré, Paris 16^e, France

Production : Service de la recherche de l'ORTF / Réalisation, scénario, adaptation : Martial Rayasse / Prise de vues : Michel Davaud / Interprète : Zouzou
16 mm / Son magnétique séparé / Ecran normal / 101 m / 9'
Commentaire : français / Noir et blanc / Vues réelles

Portrait d'une jeune fille par un peintre au pupitre d'une vidéo.
Emploi du trucage électronique par un peintre.

Ray gun virus

1966 / USA

Paul Sharits, Maryland Institute of Art, 1300 Mount Royal ave., Baltimore, Maryland 21217, USA

Direction, photo, art direction, editing, music: Paul Sharits
16 mm / Sprockets used as optical track / Standard screen
147 m / 14' / 24 fr/sec. / Color / Animation

The film was made to induce the sense of a consciousness which destroys itself by linear striving, fixated on achieving the «blueness» of inner vision yet caught up in obsessive cycles. Consciousness hung up in patterns external and in opposition to its own structure.

Weakened by its own aggressiveness, infection assaults. Progressive «vicious cycles» of decay amount to a self-induced death, a mental suicide, a cessation of goal orientation. Through the blank darkness, consciousness is freed to turn inward upon itself and is reborn on its own organic terms, ready for more accurate perception of its transactional relationship with «external reality».

The film does what it is. Non-filmic images and stories are not allowed to interfere with the viewer's awareness of the immediate reality of experiencing the film. Light-color-energy patterns (analogs of neural transmission systems) generate internal color-time-shape and allow the viewer to become aware of the electrical-chemical functioning of his own nervous system. Just as the «film's consciousness» becomes infected, so does the viewer's consciousness: the projector is an audio-visual pistol; the screen looks at the audience; and the viewer's retina screen is a target. Goal: the temporary assassination of the viewer's normative consciousness. The film's final «image» is a faint blue (attained by not striving for it): the viewer is left to his own reconstruction of self, left with a screen upon which his retina can project its own patterns.

Paul Sharits 1963-64: 3 images. 1964-65: Illumination accident
1966: Word movie, Ray gun virus, Piece mandala. 1965-67: Razor blades. 1966-67: N.o.t.h.i.n.g.

Color me shameless

1967 / USA

George Kuchar, 1793, Sedgwick Ave., Bronx, New York, N. Y., 10453, USA

Production, direction, script, adaptation, photo, art direction, editing, music: George Kuchar / Cast: Bob Cowan, Gina Duval (Gina Zuckerman's alias), Donna Kerness, Fanny Neff
16 mm / Optical track / Standard screen / 391 m / 36' / 24 fr/sec.
Commentary: English / Black and white / Real life views

Whatever I do turns out to be an experiment that might mutilate me. This film is a portrait of a man as artist and repressed person with his social contacts. His art is repressed too.

George Kuchar My brother Mike and I have been making 8 mm films since the age of 13, when we filmed the spectacular saga of The wet destruction of the Atlantic Empire. It featured a cast of 3, with elaborate costuming borrowed from the living room windows, plus the added realism of having been filmed on location in Bronx Park.

For all of its five minutes of running time, it was a rousing success and spurred us on to create more celluloids. This led to the filming of A tub named desire, a story of naked vengeance in white porcelain. Films: Born of the wind: A tender and realistic story of a scientist who falls in love with a mummy he has restored to life... 2,000 years as a mummy couldn't quench her thirst for love. A town called temper: What happened that afternoon that left a town in shambles, its people in search of God? Lust for ecstasy: A brutal depiction of depravity and crushed morals in a vice of fear. I was a teen age rumpot: Flows along on a stream of filthy consciousness. Pussy on a hot tin roof: A short story of three Southern rebellious belles and their night of ecstasy and flaming consumption. The thief and the stripper: An early film, depicting today's youth. A woman distressed: True-to-life hospital drama. The lovers of eternity: The tragic love of a poet of the lower East Side and a girl in a blue nightgown. The pervers: A searing exposé of today's unwritten codes. The slasher: Violent entertainment for children / Anita needs me. All the horrors and guilt of the human mind exposed.

Jüm-Jüm

1966-67 / Deutschland

Werner Nekes, 2 Hamburg 36, Brüderstrasse 5, Deutschland

Regie : Werner Nekes und Dore O / Kamera : Jochem Gottlieb, W. Nekes / Montage, Musik : W. Nekes / Darstellung : W. Nekes und Dore O

16 mm / Einfacher Magnetton / Normalfassung / 100 m / 9' Farbe, Ektachrome Commercial / Realaufnahme

Der Regisseur dieses Filmes hat von Gevaert-Agfa und der Cinémathèque royale de Belgique gratis Rohfilm erhalten.

Dimensionen der Bewegung : 1) natürliche Bewegung 2) Bildumkehrung 3) Schaukelbewegung

Material : 1) fixierte Kamera 2) Destruktion der Emulsion 3) Oben-unten-Umkehrung

Ästhetische Organisation : 1) Polyrhythmik 2) rhythmische Monotonie 3) Aleatorik der Bewegungsabläufe innerhalb der Kaderfolgen.

Werner Nekes geboren 1944 in Erfurt. Abitur 1963. Studium : Literaturwissenschaft und Psychologie in Freiburg und Bonn bis Sommer 1967. Ein film 8 mm Tom Doyle und Eva Hesse. Seit 1967, Beschäftigung mit Intermedialen vor Führungen / Filme : 1966 : Fehstart. 1966-67 : Start-Artikel-Jüm-Jüm, Bogen. 1967 : Schwarz-huhnbraunhunschwartzhuhnweisshuhnrothhuhnweiss oder put-putt, Schritte für Adaba, Das Seminar, K/Drper, Gurtrug, Ach wie gut, das niemand weiss.

Dore O Dore Oberloskamp, geboren 1946 in Mülheim an Ruhr. Examen 1967 auf der Textilingenieurschule, Koefeld. 1966 : Aufenthalt in Brasilien. Seit 1964 : Malerei. Seit 1966 : Beschäftigung mit Film in Zusammenarbeit mit Werner Nekes. 1967 : Start-Artikel-Jüm-Jüm.

Water sark

1967 / USA

Joyce Wieland, Box 199 Church St. Sta. New York City, 10.008 N.Y., USA

Production : Corrective Films / Direction, script, photo, art direction, editing : Joyce Wieland / Music : Carla Bley, Mike Mantler and Ray Jessel

16 mm / Optical sound / Standard screen / 152 m / 14' / 24 fr/sec. English commentary / Color / Real life views

To my knowledge, not one problem which I have solved here has ever been approached before in a film.

I made this film with the idea of myself as subject and limited its location to a table top because I wanted to see what could be done with extreme limitation. By using crystals, mirrors, and prisms, I tie the camera to my own image. The whole film is a poem about seeing. The viewer is invited to see what I am seeing, there is no alternative but to follow my vision.

Joyce Wieland born Toronto Canada 1931. Graduate of central technical school art course. Film animator for three years with graphic films Toronto. Have worked as a painter and filmmaker for 12 years. In 1967 worked on film for Shirley Clarke on the Russian poet Andre Vosnesensky (untitled as yet) as camera woman. 1966 : camera woman on documentary for Job Corps (poverty program). As camera woman... shown on television in New York. 1966 : directed film on head start : Head start in Harlem. Am a member of filmmakers cinémathèque New York and my films are shown all over USA and Canada. 1967 : Boston museum of fine arts show Canadian films and paintings. 1967 : Jewish museum New York show of painters who make films. My satires of T.V. commercials have been shown on Canadian T.V. in Canada C.B.C. three times over the past six years. Film, Patriotism has been shown across Canada on television 1965.

Spiracle

1966 / USA

Robert Beavers, c/o Filmmaker's Coop., 175 Lexington avenue, New York 10016, N. Y., USA

Direction, script, adaptation, photo, editing, music (tapping) : Robert Beavers / Cast : Thomas Chomont

16 mm / Silent / Standard screen / 160 m / 12' / 24 fr/sec. / Commentary : English / Color Ektachrome commercial / Real life views The director of this film has received the help of free film stock granted by Gevaert-Agfa and the Royal Film Archive of Belgium.

Spiracle is a study in the addition and subtraction of the actions of the character, the compositions, and locations according to the light of each shot. The unity of the film is architectural : in the choice of locations, in the filming and the editing.

The sole character progresses from the physical tension of the skylight location at noon to the fire escape and the freedom of night its different light (loss of depth increased by the focus changes), thirdly to an artificially lighted room (white) in which he becomes a detail of the film (of previous action) superimposed and lastly in a bed at dawn.

Note : the final red is my first experiment in the use of color fades. Spiracle is experimental in its interpretation of light as time, its sense of freedom. Technically : the film frame detail, the color fade.

Robert Beavers date of Birth : February 10, 1949. Schooling : Deerfield Academy. Early work in film : Portrait of Mrs. William Hodges. Portrait of sister. Portrait of Gregory J. Markopoulos. Spiracle, color, sound, 18 minutes, 1966, Winged dialogue, color, sound, 20 minutes, 1967 (not printed due to laboratory cost). On the everyday use of the eyes of death, color, silent, 2 minutes, 1967.

Turtle soup

1966 / USA

Irene Verbitsky, 58 Third avenue, New York, N. Y., U.S.A.

Direction : Irene Verbitsky / The whole film was conceived and executed by Irene Verbitsky. That includes animation, shooting, live actions, editing, etc. / Music : A montage of a Buddhist monk chant / Cast : Ludmila Loginov in live action footage

16 mm / Optical sound / Standard screen / 59 m / 6' / 24 fr/sec. Eastman color / Real life views and animation

My primary and most important intention was to take film, especially the short film out of the realm of anecdote and into the realm of image. The film is experimental in the sense that the film was approached in a personal train of thought manner and executed as a painting might be.

Irene Verbitsky Turtle soup is her first film. Another is going to be finished by spring 1968.

Thaler's, Meier's, Sadkowsky's life in the evening

1967 / Schweiz

Klaus Schönherr, Zürich, Birmensdorferstrasse 511, Schweiz

Regie, Kamera, Montage, Musik : Klaus Schönherr

16 mm / Einfacher Magnetton / Normalfassung / 179 m / 23' 16 Bild/Sek. / Schwarz-Weiss und Farbe Ferraniacolor / Realaufnahme

Thaler hält sich in seinem Atelier auf, Meiers sitzt vor dem Fernseher, Sadkowsky geht in der Altstadt herum und sucht jemanden, mit dem er den Abend verbringen kann.

Alle drei Personen existieren wirklich und werden mit ihren Gewohnheiten und Umgebungen dieses Abends gezeigt. Um alle Fakten des tatsächlich Geschehenen in der Länge des Abends zu erfassen, bestehen viele Sequenzen aus Einzelaufnahmen und übereinanderkopierten Szenen, die einen Bildfluss ergeben, der nach malerischen Gesichtspunkten geschnitten wurde.

Klaus Hans Helmut Schönherr geboren in Nordhausen, Deutschland, am 27.11.1936. 1956-1961 : Besuch der Hochschule für bildende Künste in Hamburg. 1962-1963 : Aufenthalt in Aix-en-Provence. Ab 1963 : als freier Maler in Zürich. 1965 : Heirat. 1966 : erstes Kind.

Aus Protest gegen die herkömmlichen Auffassungen und Konzeptionen beim Herstellen von Dokumentarfilmen schrieb ich 1964 ein Drehbuch über Robert Waiser (Verstorbener schweizer Poet). Niemand interessierte sich für das Drehbuch und die neue Konzeption in der Ausföhrung. So fing ich an, eigene Filme herzustellen. Jetzt sehe ich das Filmen als erweiterten Mittel der Malerei an.

What do you think ?

1967 / Japan

Yoji Kuri, 1-7 Kojimachi Chiyoda, Tokyo, Japan

Production : Kuri Jikken Manga Kobo / Direction, photo : Yoji Kuri

Music : Hiroshi Yamazaki

16 mm / Optical sound / Standard screen / 106 m / 10' / 24 fr/sec. Part color / Real life views and animation

Animation and live action screened alternately develop original fantastic world with contemporary pop music.

Yoji Kuri Animator and cartoonist. 1965 : Ningen dobutuen (Human Zoo). 1960 : Fashion. 1961 : Human zoo, Fantasia on stamps, Here and there. 1963 : Locus, Face, Love, The button, The discovery of zero. The chair. 1964 : Man, woman and dog, Aog, Ring, ring, boy. 1965 : The window, The man next door, Samourai. 1966 : Little murmur, The eggs, Au fou !

Trois minutes

1967 / Belgique

Jean-Marie Lambert, 86, rue E. Delcour, Saint-Georges/Meuse, Liège, Belgique

Réalisation, scénario, prise de vues, décors, montage : Jean-Marie Lambert / Musique : Brian T. Zimmerman

16 mm / Magnétique double bande / Ecran normal / 57 m / 5' 24 im/sec. / Couleur Agfa CK 17 / Animation

Le réalisateur de ce film a bénéficié de l'aide sous forme de pellicule accordée par Gevaert-Agfa et la Cinémathèque royale de Belgique.

IncurSION dans un microcosme étrange et peut-être hostile.

Trois minutes a été réalisé sans synopsis. Il est issu directement du matériel qui le compose plutôt que d'une volonté de soumettre ce matériel à une idée préconçue, donc à une limitation de sa conception.

Il est possible que Trois minutes n'atteigne sa forme définitive — ou plutôt obligatoirement jugée comme telle — avant sa projection. Trois minutes est donc susceptible de connaître plusieurs formes, toutes réellement imprévisibles.

Jean-Marie Lambert études à l'École Nationale de Photographie et de Cinématographie, rue de Vaugirard à Paris, de 1962 à 1964. Brevet de Technicien supérieur en cinématographie en 1964. Scénariste - cameraman - monteur (stagiaire) au studio Probst-Film, à Berne. Cameraman de banc-titre et de trucs à la S.E.R.I.A. à Paris. Co-réalisateur (avec Herman Weter) du court métrage Ombeilifères. Scénariste du dessinateur de bandes dessinées Hachel.

Wavelength

1967 / USA

Michael Snow, P.O. Box 199, Church street station, New York, N. Y. 10008, USA

Production, direction, script, photo, art direction, editing : Michael Snow / Music : Ted Wolff / Cast : Amy Traubn, Hollis Frampton

16 mm / Optical sound + sound on separate tape / Standard screen / 485 m / 46' / 24 fr/sec. / Commentary : English / Color Real life views

Wavelength was shot one week Dec. '66 preceeded by a year of notes, thots, mutterings. It was edited and first print seen in May '67. I wanted to make a summation of my nervous system, religious inklings, and aesthetic ideas. I was thinking of planning for a time monument in which the beauty and sadness of equivalence would be celebrated, thinking of trying to make a definitive statement of pure film space and time, a balancing of « illusion » and « fact », all about seeing. The space starts at the cameras (spectators) eye, is in the air, then is on the screen, then is within the screen (the mind).

The film is a continuous zoom which takes 45 minutes to go from its widest field to its smallest and final field. It was shot with a fixed camera from one end of an 80 foot loft, shooting the other end, a row of windows and the street. This, the setting, and the action which takes place there are cosmically equivalent. The room (and the zoom) are interrupted by 4 human events including a death. The sound on these occasions is sync. sound, speech and music, occurring simultaneously with an electronic sound, a sine wave, which goes from its lowest (50 cycles per second) note to its highest (12000 c. p. s.) in 40 minutes. It is a total glissando while the film is a crescendo and a dispersed spectrum which attempts to utilize the gifts of both prophecy and memory which only film and music have to offer.

Michael Snow 1929, painter, sculptor, musician, filmmaker. In many collections (Museum of Modern Art, New York, etc.), huge sculpture commission Expo 67. Have made 6 films since 1956.

Auf der Suche nach dem Glück

1967 / Deutschland

Dagmar Kaiber, Institut für Filmgestaltung, 79 Ulm, Postfach 362, Deutschland

Produktion: Institut für Filmgestaltung, Ulm / Regie: Reinhard Kahn, Michel Leiner / Drehbuch: Reinhard Kahn / Kamera: Jan Spata, Jorge Bodansky / Darstellung: Tino, Eberhard, Solveig, Friedhelm Lehmann, Monika, Walter Jakobitz, Erich v. Pollem, Cornelia Niemann, Fritz Wendel, Claus, Osgen, Bruno, Dietrich

35 mm / Lichtton / Normalfassung / 488 m / 18' / 24 Bild/Sek. Kommentar: Deutsch / Schwarz-Weiss + Farbe / Realaufnahme

Auf der Suche nach dem Glück ist nicht experimentell. Er ist nach einem genauen Drehbuch entstanden. Das Ergebnis, das Produkt Film, war festgelegt. Trotzdem unterscheidet sich dieser Film von anderen Filmen. Beabsichtigt war die Utopie Film, ein Film der Freude macht und diese nicht wie der übliche Unterhaltungsfilm wieder beschneidet. Ein Film, der sich so weit wie möglich vom realistischen Film unterscheidet, aber trotzdem real bleibt. Real deshalb, weil er eine mögliche Realität zeigt, die wegen widriger Umstände noch nicht real geworden ist — vielleicht niemals real werden wird. Und hierin sieht dieser Film seine Aufgabe: ein Film, der einem hilft, sein Leben zu verändern. Die Schwäche dieses Films ist, dass er keine Handhabungen anbietet.

Reinhard Kahn Geb. 1941. 1961: Abitur. Ein Semester Kunstgeschichte an der Justus Liebig Universität Gießen. Sechs Semester Fotografie an der Werkkunstschule Darmstadt. Seit Oktober 1964 Student der Hochschule für Gestaltung im Institut für Filmgestaltung.

Michel Leiner Geb. 7. Mai 1942. 1952: Humanistisches Gymnasium. 1958: Typographenausbildung. 1961: freier Typograph. Oktober 1961: Eintritt in die Hochschule für Gestaltung. 1962: Abtretung für Filmgestaltung an der Hochschule für Gestaltung. 1965: Gaststudent. Assistenzen.

Assa 1

1967 / France

Claude Copin, 36, chaussée de l'étang, 94 Saint-Mandé, France

Réalisation, scénario: Claude Copin / Prise de vues réelles: Henri Clairon / Banc-titre: Gérard Fox / Musique: Azimla / Voix: Azimla

16 mm / Magnétique séparé 16 mm / Ecran normal / 68 m / 6' 24 im/sec. / Commentaire: Français / Couleur Agfa-Gevaert et noir et blanc / Vues réelles et animation

Le réalisateur de ce film a bénéficié de l'aide sous forme de pellicule accordée par Gevaert-Agfa et la Cinémathèque royale de Belgique.

Loin d'être le résultat de l'application réfléchie d'une idée expérimentale, ce film procéderait davantage d'une attitude d'expérimentation. Limité à un fait, à une action brutale, il ne veut pas seulement transcrire un mouvement mais se veut mouvement lui-même. Et c'est pour cela qu'au lieu de se tenir en une position d'équilibre, ce sont des moments de déséquilibre qui agissent: déséquilibre de l'image qui, accidentellement, vacille sur le support ou tube d'un plan à l'autre; déséquilibre image - son quand l'image parvient à se développer; et si, en une succession trop bien agencée, elle commence à ressembler à quelque chose qui pourrait ressembler à une séquence, déséquilibre d'une autre séquence, grotesque et artificielle qui vient la mettre en question; déséquilibre de la matière première de l'image: dessins d'enfant — vues réelles, les dessins et peintures n'étant pas utilisés comme illustrations, mais pour ce qu'ils sont essentiellement, des éléments de violence et de prise de possession en même temps que de libération. Tout ce qui constitue ce film a paru non seulement légitime mais nécessaire.

Claude Copin né le 12 août 1936. Etudes secondaires, Beaux-Arts. Assistant de Walerian Borowczyk (octobre 1963-octobre 1966). Le film proposé est son premier film.

Das Seminar

1967 / Deutschland

Werner Nekes, 2 Hamburg 36, Brüderstr. 5, Deutschland

Produktion : Gurtug-film / Regie : Werner Nekes, Bazon Brock
 Drehbuch : Bazon Brock / Kamera, Montage, Musik : Werner Nekes
 16 mm / Einfacher Magnetton / Normalfassung / 334 m / 30'
 24 Bild/Sek. / Kommentar: Deutsch / Schwarz-Weiss / Realaufnahme

A. Geschichtskunde : kontaktion der Zeit an einem räumlich fixierten Punkt.

B. Literaturkunde : Fazit einer Leidenschaft.

C. Lebenskunde : Man müsste noch einmal ganz von vorne anfangen.

Organisation der Schichtung in A. :

f a e g f a e c
 f a e f g a e c
 a e c a e a c a
 b e a b e b a b
 a b a b a b a b
 f e a b a b a g
 a d a

Werner Nekes

Geboren 1944 in Erfurt. Abitur 1963. Studium :
 Literaturwissenschaft und Psychologie in Freiburg und Bonn bis
 Sommer 1967. Ein film 8 mm Tom Doyle und Eva Hesse. Seit 1967,
 Beschäftigung mit Intermedialen vor Führungen / Filme : 1966 :
 Fehlstart. 1966-67 : Start-Artikel-Jüm-Jüm, Bogen. 1967 : Schwarz-
 huhnbraunhuhn-schwarzhuhnweiss-huhnrothuhnweiss oder put-putt,
 Schnitte für Adaba, Das Seminar, K/Körper, Gurtug, Ach wie gut,
 das niemand weiss.

Wilderness

1966-1967 / USA

Abbott Meader, North Belgrade, Maine, USA

Direction, photo, editing : Abbott Meader / Cast : Family
 16 mm / Silent / Standard screen / 215 m / 21' / 24 fr/sec.
 Color / Real life views

In Wilderness I am trying to take images that have been intuitively
 sought and found — images that center in personal living, in family
 and physical surroundings, — and build these into a structure whose
 overall imagery and formal character will yield a general appeal
 and whose content will strike poetic overtones of meaning in others.
 A self-portrait, a family portrait, and an image of the land. Explorative
 montage, cutting, and superimposition for expressive purposes.

Abbott Meader films / 1962 : Feb. and after then, Oct. 1963 : A
 looking for Summer bone, An interior. 1964 : Gain again, The
 elms. 1965 : Summer storm passage (Festival Prize, Rhode Island
 Arts, 1965). 1965 : Departure, Vigil. 1966 : Moments ago 1965,
 Celebration 1, Winterspring, Celebration 2, Field and fall, Crisis-
 cross. 1967 : Wilderness. All films have been made unassisted.

The room

1967 / USA

Pelican Films Inc., 292 Madison Avenue, New York, N. Y. 10017, USA

Production : Pelican Films Inc. / Direction, script, photo, art direction, editing : Mordi Gerstein / Music : Grachan Moncour III, Calo Scott / Cast : anonymous

16 mm / Optical sound / Standard screen / 67 m / 6' / 24 fr/sec. Black and white / Real life views

Experiment involved cutting together various sequences of action, almost at random all in same location to achieve multi-dimensional sense of time and continuity.

Mordi Gerstein has designed and directed TV commercial and shows for the last ten years, as well as other experimental film work.

The big shave

USA / 1967

Martin Scorsese, 920, Palisades ave., Union City, New Jersey, 07087, USA

Direction, script, editing : Martin Scorsese / Photo : Ares Demertzis Art direction : Ken Gaulin (bathroom), Eli Bleich (blood) / Music : Bunny Berigan

16 mm / Optical sound / Standard screen / 59 m / 5' / 24 fr/sec. Color

The director of this film has received the help of free film stock granted by Gevaert-Agfa and the Royal Film Archive of Belgium.

Martin Scorsese BS, New York University, Washington Square College, Motion Pictures, Communication Arts. 1964, M.A. New York University. School of Education Motion Pictures, Communication Arts. 1967. (1966-Leave of Absence). 1961 and 1962 : Assistant in many capacities for seven student films each year at NYU. Also, Faculty Assistant in 1962. 1963 : Writer, director : What's a nice girl like you doing in a place like this? Part-time Faculty Assistant, Motion Picture Department NYU. 1964 : Writer, director : It's not just you, Murray! Part-time Faculty Assistant, Motion Picture Department, NYU. 1965 : Writer, director, editor : Unfinished feature film. Tentatively titled : Bring on the dancing girls! Editor : Harvest of Hope. Faculty Assistant-NYU's Summer Motion Picture Workshop. Part-time Faculty Assistant, Motion Picture Department, NYU. 1966 : In progress : Feature-length script. Hold your breath. In Progress : Feature-length script. Untitled drama of young priest in a New York Parish. Judge : National Student Film Awards. Observer : Screen Gems Studios. Columbia Pictures. Los Angeles, California. Directing, writing. Articles : Readers and writers magazine. Notes on the Underground (Cinema). Report on National Student Film Awards, etc. Assistantship : Maysles Films, Inc. Al and David Maysles, Writer, director, editor : New York City... melting pot, for United States Information Agency. 1967 : Writer, director : Feature-length film, tentatively titled : I call first.

Szachownica

1967 / Polska
 Józef Szczerek, S.A.K.F., X Muza, Gdansk, Ul. Elzbiatarska 10-11,
 Polska
 Direction : Czeslaw DuraJ / Script : Krzysztof Kalukin, Czeslaw
 DuraJ / Photo : Krzysztof Kalukin / Art direction : Kazimierz Topol-
 nicki / Music : Jerzy Sapiejewski / Cast : Jolanta Habik, Jozef
 Rodziewicz, Stefan Ciechanowski
 16 mm / Separate magnetic 16 mm / Wide screen 1 : 1,66 / No
 optical system / 149 m / 14' / 24 fr/sec. / Commentary : Polish
 Sub-titles : Polish / Black and white / Real life views

The human relation in the not conformable world. The intentions
 of this film is to find out new possibility in film style.

Czeslaw DuraJ It is his debut in the International Film Com-
 petition. He has been shooting publicity films. Beside it he takes
 part in national film competitions and festivals. Apart from the
 other rewards in ones he took first reward in the Stalin Festival
 of Sea Films together with Mr. Krzysztof Kalukin in 1967.

Pochod

1967 / Tchécoslovaquie
 Krátky Film Bratislava, K F Jindrisska, 34, Praha 1, CSSR
 Production : Krátky Film / Réalisation, scénario : Ivan Hustava / Prise
 de vues : Stanislav Szomolanyi / Sans commentaire
 35 mm / Son optique / Ecran normal / 310 m / 24 l/sec. / 11'30"
 Noir et blanc / Vues réelles

Court métrage documentaire de fiction / stylisation de l'affrontement
 de l'homme avec le mécanisme sans âme.

Un peu, beaucoup, passionnément...

1967 / Belgique
 Frédéric Vanbesien, 442, avenue de la couronne, Bruxelles 5,
 Belgique
 Réalisation : Frédéric Vanbesien / Prise de vues : A. Goeffers,
 R. Doutreloup / Montage : A. Dejaer
 16 mm / Sep. magn. 16 mm / Ecran normal / 132 m / 12' / Com-
 mentaire : Français / Noir et blanc et couleur Gevaert / Vues
 réelles
 Le réalisateur de ce film a bénéficié de l'aide sous forme de
 pellicule accordée par Gevaert-Agfa et la Cinémathèque royale
 de Belgique.
 Impressions d'une jeune femme. Le film est expérimental par son
 contenu et son montage.

Jungle madness

1966 / USA
 Don Duga, 58, Third avenue, New York, N.Y., USA
 Direction : Don Duga / Animated film conceived and executed by
 the director / Music : sound montage by Don Duga
 16 mm / Optical sound / Standard screen / 48 m / 4' / 24 fr/sec.
 Eastmancolor / Animation
 My intention was to use a montage of abstract liquid pattern and
 collage animation to create internal space
 Don Duga Animation film director 10 years, New York, Milano,
 San Francisco. Teaching film at School of visual arts in New York.

Fog pumas

1967 / USA

Gunvor Nelson, Dorothy Wiley, c/o Alholm, 1223 Diamond St., San Francisco, California 94131, USA

Direction, photo, art direction, editing : Gunvor Nelson and Dorothy Wiley / Music : Part of the Blue Crumb Truck / Cast : Joan Teter, Morey Heald and Clela Wiley

16 mm / Optical sound / Standard screen / 913 feet / 25' / 24 fr/sec. No commentary / Color / Real life

Strange places in the filmmakers minds mixed with strange places in reality make a third place on film. The subject of the film is that third place.

The continuity is built on subjective emotional logic. My only intention was to make a film I like.

Gunvor Nelson was born in 1931 in Stockholm, Sweden. After living in both England and Holland she returned to her native Sweden and attended Stockholm's Konstfakskolan. She immigrated to the USA in 1953 and since then she has earned her Master of Fine Arts degree, become a naturalized citizen, and pursued a career in painting. She is married and is a mother / 1966 : Schmeerguntz : First Prize Ann Arbor Film Festival, Prize Kent University Film Festival and Prize Chicago Art Institute Film Festival

Dorothy Wiley was born in 1935 in Kingston, Pennsylvania. She grew up in the state of Washington and graduated from the University of Oregon. After spending some time in Europe she moved to San Francisco. She has taught school but now works as a filmmaker. She is the wife of painter William Wiley and a mother of two children / 1966 : Schmeerguntz.

The embryo

1966 / Japan

Koji Wakamatsu, c/o Aoi Residence n° 6-10, 2-chome Shibuya, Shibuya-Ku, Tokyo, Japan

Production : Wakamatsu / Direction : Koji Wakamatsu / Screen adaptation : Masao Adachi / Photo : Hideo Ito / Cast : Hata Yamaya, Miharuru Shima

16 mm / Optical sound / Wide screen / 794 m / 72' / 24 fr/s
Commentary : Japanese / Sub-titles : Japanese / Black & white
Real life views

The reason why I have chosen The embryo as our entries to festival is to let you know the level of Japanese experimental movies produced since last year. The embryo was produced a drama movie of such a strong sadistic touch that it has never been shown before the public. I want very much to let the world know that such fantastic films are being produced in Japan after another.

Koji Wakamatsu 1962-1964 : Television director. 1964-1966 : Director of 31 films. Producer of 4 features.

1966 / Sverige
 Sveriges Radio, Box 955, Stockholm 1, Sverige
 Direction, script, photo, art direction, editing: Ralph Lundsten
 16 mm / Separate 16 mm magnetic / Standard screen / 159 m / 15'
 25 fr/sec. / No commentary / No sub-titles / Color

In Ems Nr. 1 Lundsten uses advanced trick film, electronic images and electronic sound. Pictures and sound have been composed parallel to each other in order to obtain close harmony between these two expressive media, a visual-sound-composition. (It is not a matter of simply adding music to pictures nor of illustrating music). Colour, used as a psychological factor, also plays a significant role. An emotional reflection on mankind's situation prior to the revolution that will follow the conquest of space. Both sound and pictures were produced in the Swedisch Broadcasting Corporation's electronic music studio (Ems = Electronic music studio) and are an attempt to unite picture and sound into a picture-sound-composition where the picture does not illustrate the sound or vice versa.

Ralph Lundsten composer and film maker. Began in 1959 by composing in electronic music and to date has produced some 25 electronic compositions. His break through came with Atom willight which was broadcast in stereo by French radio in 1964. He has also produced about a dozen experimental short films. Lundsten is one of the forerunners of those in Sweden working with pictures and sound to create the desired effect. Ems Nr. 1 was made in the Swedish Broadcasting Corporation's electronic music studio as the first project of its kind. For three years in a row (1964-1966) Lundsten was awarded the Swedish Film Institutes prize for quality for his non figurative short films.

1967 / USA
 Robert Nelson, c/o Alholm, 1223 Diamond St., San Francisco, California 94131, USA
 Direction, art direction: Robert Nelson and William Wiley / Photo, editing: Robert Nelson / Music: The Blue Crumb Truck (William Wiley) / Cast: Chuck Wiley (Blondino), Lew Welch (The Cop), Sandra Juste (The Trollp)
 16 mm / Optical sound / Standard screen / 446 m / 43' / 24 fr/sec.
 English commentary / Color / Real life views

This is a long film that uses no specific narrative development. Its coherence depends on deeper non-verbal sensibilities. The great Blondino is a figurative allusion to the tightrope walker, Blondin, who gained international fame in the 19th Century by walking many times across Niagara Falls on a tightrope. The film speaks about the level of risk at which we live and on the foolishness and beauty of our lives at the edge, where we confront that risk.

Robert Nelson was born in San Francisco, 1930. He is married and has two children. Having studied art at San Francisco State College, Mills College and The California School of Fine Arts, he received his MFA degree in painting from Mills College in 1958. Since then he has lived both in Europe and the United States and has taught art in France as well as here. Presently he teaches filmmaking at The San Francisco Arts Institute. Since he began making films in 1959, his short films have won several national and international prizes for him. His film Oh dem watermelons has participated in five international film festivals. Films / 1963: Plastic haircut, Confessions of a black mother. 1965: Succuba. 1966: Oh dem watermelons. 1967: The great Blondino, Grateful dead.

William Wiley was born in Bedford, Indiana, 1938. He lives in Mill Valley California with his wife and two children. He received his MFA degree in painting from The San Francisco Art Institute in 1961. For the past five years he has been assistant-professor of Art at the University of California, Davis. He has exhibited paintings and sculptures in many international art shows and is represented in the permanent collection of many United States museums. Films / 1963: Plastic haircut. 1967: The off-hand jape, The great Blondino.

The iliad passion

1967 / USA

Gregory J. Markopoulos, c/o Filmmakers Cooperative, 175 Lexington Avenue, New York 10016, N. Y., USA

Production, direction, script, adaptation, photo, art direction, editing, commentary spoken by: Gregory J. Markopoulos / Music: Bela Bartok / Protagonist: Richard Beauvais
16 mm / Optical sound / Standard screen / 90' / 24 ft/sec. / Commentary: English / Ektachrome commercial / Real life views

The film is experimental in the only sense: film as film: the filmmaker free spiritually and economically to cope with the limitations which are responsible for his art.

Metamorphosis of the filmmaker. Passions of the filmmaker. Out of his breast the free flowing blood of the creation of a motion picture which depicts the passions of mankind and everyman in general. The filmmaker selecting and offering to his actors the inheritance of their souls, transforming them through themselves, their own life's scenario, onto the motion picture screen. A screen on which everything is both transfixed and changed. Not only the filmmaker undergoes changes, i.e. the creative endeavor, but his actors or non actors, and everyone who associates himself with the very moments during which the filmmaker is working. In this case the greatest alteration taking place before the film spectator. The New World Film Spectator of the New Cinema.

Like the actor or non actor in The Iliad passion, the New World Film Spectator of the New Cinema suddenly finds himself cast as a prototype (apart from the usual pseudo-freud-jungian connotations) of Prometheus, Icarus, Io, Poseidon, Epimetheus, Pandora, Apollo, Persephone, anyone of the whole gamut of mythic characters known in the world of classic mythology.

The New World Film Spectator instead of being mesmerized or becoming merely a passive figure before the motion picture screen, must instead improvise like the protagonists themselves did during the actual filming of The Iliad passion. It is personally discovering personality.

As the characters appear and reveal their own individual, life scenarios, so too the New World Film Spectator reveals, in this eternal racing of past into future (through the editing and film form of the film) his own life's purpose or scenario.

Set afire, the soul of the film spectator and the mythic characters or real personalities of The Iliad passion, commence to alternate, sometimes obliterating and returning unexpectedly to a moment passed or forgotten. Such moments taking on greater meaning (moments become single frames or clusters of single frames, or short film phrases through the classic and new form editing which I utilize) through each subsequent reference on the screen, so

that a summation results in the figure of the protagonist. A summation which represents the various passions of the individual psychological being of man united in a single creative endeavor; that endeavor being The Iliad passion.

Like Plato the filmmaker through his own necessary film form unites or thinks all things into the essential, epic unity of The Iliad passion. The various myths subsequently unite in the vibrant passion of the protagonist who unlike Prometheus is never bound to a rock, but rather bound to his own passions; indeed, all that appears on the motion picture screen is seen through the being of the protagonist. And if there is any mystical meaning in The Iliad passion, surely it can be revealed to even that unaccountable soul, the average film spectator, for the mystical expressions are Life itself; the daily passions coupled within.

Gregory J. Markopoulos born 12th of March, 1928 at Toledo, Ohio. Both parents Greek: Mother's maiden name: Paraskevopoulos / Attended for two years The University of Southern California. Studied for one semester with Joseph Von Sternberg, advance film directing. Student observer with Fritz Lang, Alfred Hitchcock, Michael Curtiz, Marcel Carné, and others. First film made at the age of twelve (a three minute version of A Christmas Carol, after the book of Charles Dickens). Markopoulos portraying the character of the book himself. Many subsequent films were made, all destroyed save the first. In 1947-48 created the film trilogy Du sang de la volupté et de la mort. From 1947 on became completely involved with the Cinema / Films: Du sang de la volupté et de la mort: Psyche, Lysis, Charmides, The dead ones (35 mm), Flowers of asphalt, Swain (in collaboration with Robert C. Freeman, Jr.), Eldora, Twice a man, The Iliad passion, Galaxie, Ming green, Through a lens brightly: Mark Turbyfill, The divine damnation, Gammalion, Bliss, Eros O Basileus, Himself as herself / Following films were either partly shot or never even begun. Or in the case of Serenity the film is lost: Larbre aux champions (An original film begun in Paris, 1950), Serenity (35 mm color, begun in Greece), The castle of Argole (Scenario after the book by Julien Gracq), A man's woman (Scenario after the book by Frank Norris).

Awards: 8th Independent filmmakers award — Film Culture, magazine — 1966 / Silver award — 3rd Chicago International Film Festival — 1965 / Pioneer award — 3rd Chicago International Film Festival — 1965 / Prix Lambert, Knokke-le-Zoute — 3rd International Experimental Film Competition — 1963 / Work in progress: A three minute film of the Italian writer, Elsa Morante. Preparation of notes for the feature film, Ascension, based on the diaries of Anna Comnenos, an empress of Byzantium. Also working on a possible version of Djuna Barne's, Nightwood, as a future film project / From 1966-1967 Markopoulos at the request of the School of the Arts Institute of Chicago organized two experimental seminars in the teaching of the film. He acted as Visiting Associate Professor

Begin

1967 / België

Jan Kieckens, Keizerlijke plaats, 40, Aalst, België

Vervezelijking, draatboek, bewerking, montage: Jan Kieckens

Camera: Roger Maes / Vertolker: Roland Demarcke

16 mm / Magnetisch afzonderlijk 16 mm / Normaal scherm / 73 m

7' / Commentaar: Nederlands / Zwart-wit / Reële opnamen

De bedoeeling was de inhoud van zeer eenvoudige beelden te versterken via montage van beeld en klank.

Hoofdzakelijk montage experiment, invloed van de lengte van een beeld op de inhoud ervan, enz...

Les visages

1967 / France

Andrzej Dyla, 2, rue Sadi Carnot, 92, Asnières, France

Réalisation, scénario, prise de vues: Andrzej Dyla / Musique: Nguyen Van Tuong

35 mm / Optique / Ecran normal / 24 m / 1' / 24 fr/sec. / Com-

mentaire: Français / Couleur Eastmancolor / Technique spéciale

Deux êtres regardent par la fenêtre. J'ai voulu exprimer la vie en 60 secondes.

Andrzej Dyla né le 1^{er} mai 1935 à Sosnowiec, Pologne, 1952-

1957: études supérieures de cinéma à Lodz. Depuis 1958, fixé à

Paris. Courts métrages: 1953: Sialom, 1954: Le facteur, 1957:

Les pigeons voyageurs, 1960: L'impatience, 1963: Les fleurs,

1967: Les visages. Collaboration avec le Service de la Recherche

ORTF et réalisations photographiques pour magazines, Elle et autres.

The bed

1967 / USA

James Broughton, P.O. Box 183, Mill Valley, California 94941, USA

Production : Farallone Films / Direction, art direction, editing, script : James Broughton / Photo : William Desloge / Music : Warner Jepson

16 mm / Sound optical combined / Standard screen / 209 m / 19' 24 ft/sec. / No commentary / Agfacolor / Real life views

The director of this film has received the help of free film stock granted by Gevaert-Agfa and the Royal Film Archive of Belgium.

The film is experimental in its vision. I hoped to make some comment upon the enigma of existence that would be poetic, playful, and paradoxical. The bed is a reflective poem on the dance of life.

It might be described, in musical terms, as a kind of baroque raga.

It wishes to celebrate afresh the mysteries of birth, death, and renewal within the eternal play of the Opposites. It attempts this by a ritualized vision of the human comedy : some of the fears and follies, the fantasies and games, the secret initiations and unexpected fulfillments of mankind. These images from our civilized world are set within a more archaic framework which invokes the primal powers and patterns of man's heritage.

The bed, however, is the true protagonist, being the timeless vehicle and patient platform for all the odd and the enigmatic acts of humanity.

James Broughton Books : The playground, Centaur Press, San Francisco, 1949. Musical chairs, Centaur Press, San Francisco, 1950. An almanac for amorists, Collection Merlin, Paris, 1955. True & false unicorn, Grove Press, New York, 1957. The right playmate, Pearce and Bennett, San Francisco, 1964. Tidings, Pearce and Bennett, San Francisco, 1965 / Films : The potted psalm (with Sidney Peterson), 1946. Mother's day, 1948. Adventures of Jimmy, 1950. Four in the afternoon, 1951. Loony Tom the happy lover, 1951. The pleasure garden, 1953 / Plays : Summer fury, in The Best One Act Plays, Dodd Mead, 1957. Burning questions, produced 1958, San Francisco. The last word, in Religious Drama 3, Meridian Books N.Y., 1959. The rites of women, produced 1959, San Francisco. How pleasant it is to have money, produced 1964, San Francisco / Anthologies : Faber book of modern American poetry, ed. W.H. Auden, Faber & Faber, London, 1956. Evergreen review, Vol. 1 No. 2, * San Francisco Scene *, Grove Press, 1957. Silver treasury of light verse, ed. Oscar Williams, New American Library, 1957. A new Folder, ed. Daisy Aidan, Folder Editions,

N.Y., 1959. The new American poetry, ed. Donald Allen, Grove Press, 1960. Erotic poetry, ed. William Cole, Random House, 1963 / Recordings : San Francisco poets, Evergreen Records, N.Y., 1958. The bard & the harper, MEA Records, Sausalito, Cal., 1965.

Der Tod des Dr. Antonio durch die Renaissance der geistige Gesellschaft

1967 / Österreich

Edos-Film, Edgar Osterberger, Lerchenfelderstr. 48-A-1080 Wien, Österreich

Produktion : Edos-Film / Regie, Drehbuch, Bearbeitung : Antonio Lepeniotis / Kamera : Edgar Osterberger / Montage : Antonio Lepeniotis, Gertraud Luschützky / Musik : Erich Kleinschuster
Darstellung : Evelyn Reis, Susi Steinmetz, Antonio Lepeniotis
35 mm / Lichtton / 164 m / 6' / 24 Bild/sek. / Schwarz-Weiss
Realaufnahme

Der phantastische Untergang eines Künstlers beim Versuch sich von der Menschlichen Gesellschaft zu lösen.

Meine Absichten sind hier mehr mit abstrakten Begriffen wiedergegeben als mit Symbolen. Die Interesslosigkeit dem Nächsten gegenüber, die gegenseitige Ignorierung, die Angst, die man in sich trägt vor dem Kommenden. Zum Schluss ein gewisser Optimismus, die Hoffnung, die jedem bleibt, trotz Todesgefahr doch noch frei zu werden.

Antonio Lepeniotis 1932 : in Athen geboren. 1949 : Sibirianios-Schule für Angewandte Kunst, bei Prof. Zarouchis Bühnenbildner-Assistent. 1950-54 : Bühnenbildner-Assistent am kgl. National Theater, Athen, Studien byzantinischer Kunst, Kgl. Schauspielschule, Athen. 1954-57 : Bühnenbildner in Athen, Sommerspiele Delphi, etc., Malerei bei Vasilopoulos. Seit 1957 in Österreich : Akademie für Angewandte Kunst, Wien, Prof. Otto Niedermoser : als Schauspieler : Theater der Courage, St. Pölten, Ateliertheater am Naschmarkt, Experiment am Lichtenwerd, Volkstheater Wien, Theater der Jugend, Renaissance-Theater, Kammerspiele München und Fernsehen, als Bühnenbildner : Stadttheater St. Pölten, Theater der Courage, Theater am Parkring, Experiment, Ateliertheater und Fernsehen / Drehbücher : Hadium (zusammen mit Arch. Smetana), Kerzen im Sand, Orpheus und Eurydike, Menschen ohne Gesichter, Mädchen im Museum, Die Tasche, Spirale, Romeo und Juliska, To Retali, Gedichte. 1964 : Regieassistent bei Elia Kazan (America America). 1964 : erster Experimentalfilm, Spirale, Experimentalfilm, Der Pass unvollendet und verbrannt 1965 : 2 Experimentalfilme, Licht und Wasser und Stadtbahn, 2 Dokumentarfilme, Kinder am Schluweg und Menschen beim Einkauf, Regisseur bei Austria Wochenschau, die ganze historische Dokumentation der Austrian Airlines und Wiener Mosaik. Derzeit tätig bei der Österreichischen Telefilm / Filme : Sonntag in Athen, Ostern in Griechenland, Schattenspiele, In Arbeit : Sonntag in Neapel.

Self-obliteration

1967 / USA

Jud Yalkut, Route 212, Shady, New York, 12479 N.Y., USA

Produktion : Shady Film Productions / Direction, photo, editing : Jud Yalkut / Original script : Yayoi Kusama and Jud Yalkut / Art direction : Yayoi Kusama / Music : The C.I.A. change with Paul Klib, piano / Cast : Yayoi Kusama, Joe Jones, Don Snyder, and others

16 mm / Optical sound / Standard screen / 268 m / 24' / 24 f/ sec. / Language of music track lyrics is mostly English / Color
Mostly real life views with intermixed animation

The director of this film has received the help of free film stock granted by Gevaert-Agfa and the Royal Film Archive of Belgium.

A film exploration of the work and aesthetic concepts of Yayoi Kusama, painter, sculptor and environmentalist conceived in terms of an intense emotional experience with metaphysical tones. I believe it to be the first study of an artist's work conceived as a unified audio-visual space-time event and also as a further expression of my ultimate interest in a total fusion of the arts in a spirit of collaboration.

Jud Yalkut born in New York City in 1938 / Art Major, Graduate of the High School of Music and Art, New York ; major in English Literature at the City College of New York and McGill University, Montreal ; development of interests in writing, painting, and music coalescing in 1961 into explorations into experimental film ; early work in 8 mm through 1962, exhibited at the Film-maker's Cinematheque and the Millennium Workshop, New York ; became member of and film-maker for USCO, a commune of artists and engineers working in multi-media audio-visual performances and environments, this work continuing to the present time alongside the independent production of experimental and semi-documentary films. Among the film projects completed for USCO are from 1965 to present :

- 1 Films intended for and used in the USCO multi-media touring shows : Hubbud and We are all one.
- 2 Two hours of film for simultaneous projection on two projectors as part of a twenty-one screen mixed-media environment for the first multi-media discotheque : The world.
- 3 Films designed for continuous cartridge projection for two projectors operating in concert with two slide projectors, whose images are drawn from the films themselves, to be projected on a rotating cluster of 6 to 8 foot weather balloons.
- 4 Films for continuous cartridge projection for two projectors used in conjunction with eight slide projectors for the multi-

1967 / Italia

Alfredo Leonardi, p. Caprettari 70, 00186, Roma, Italia
 Produzione, regia, soggetto, fotografia, montaggio, musiche, di autori diversi a cura di: Alfredo Leonardi / Interpretazione: Cathy Berberian, Guendalina e Ursula Biuso, Sandra Cardini, Carlo Cecchi, Peter Hartman, Francesco e Silvana Leonardi, Living Theatre
 16 mm / Ottica / Normale schermo / 236 m / 22' / 24 fot/sec.
 Bianco e nero, negativo Kodak / Riprese dal vero
 Le réalisateur de ce film a bénéficié de l'aide sous forme de pellicule accordée par Gevaert-Agfa et la Cinémathèque royale de Belgique.

L'identificazione di eros e gioco, il tentativo di recupero di una situazione infantile di naturalezza, precedente l'azione repressiva dell'ambiente. Il film è sperimentale per la particolare scelta di linguaggio in rapporto a quanto si voleva esprimere.
 Il film vuole rappresentare mediate l'uso di materiali diversi opportunamente collegati la mia aspirazione e ricerca di una vita affettiva che abbia la naturalezza e immediatezza che caratterizza i bambini nelle loro relazioni e attività.
 Questo è il tema di fondo che si sviluppa in ritmi e soluzioni rappresentative che ne costituiscono il sigillo stilistico definitivo, unico in quanto tale a proporsi per un giudizio.

Alfredo Leonardi nato a Voghera il 7.9.38. Laurea in lettere. Diploma di recitazione. Regista e attore in compagnie universitarie. Aiuto di U. Gregoratti ne I nuovi angeli e Rogopag. Regia dei seguenti cortometraggi: 1964: Indulgenza plenaria, 1965: Living & Glorious, La festa ambigua, Stoccolma un giorno, 1966: Musica in corso, Nol, 1967: Cinegiornale, Organum multiplum, J. & J. & Co. Regia del lungometraggio Amore amore, 1966 (Festival di Mannheim, Pesaro e Mostra del nuovo cinema, New York, S. Francisco e Chicago). Regista collaboratore di rubriche culturali della TV italiana. Collaboratore di riviste cinematografiche e culturali (Filmcritica, Cinema documentario, Marcatré, ecc.).

media environment: The lower Eastside — Past and present, commissioned by the Jewish Museum in the city of New York.
 5 Two-hour program of film for a multi-media sales promotion for sales members of the Scott Paper Company.
 6 A half-hour of film for two simultaneous projectors as part of the mixed-media prologue to the New York Off-Broadway production of Michael McClure's play The beard.
 Among the independent films produced by Mr. Yalkut are:
 1965: Diffraction film, Clarence, 1966: Turn turn turn, Ann Arbor Film Festival, Foothills Film Festival, Bellevue Film Festival Award of Merit, 2nd Tokyo Underground Film Festival, and National Educational Television, Finch Museum, and numerous theaters.
 Us down by the riverside, premiered on NET-TV, shown in Tokyo, Ann Arbor, Finch College Museum Projected Art Show in New York, and numerous theaters. P, plus A, minus I, (K), study of electronic artist Naam June Paik, shown in N.Y., Germany, Rome, in galleries and performances.
 D.M.T., film study of multi-media event by Jackie Cassen, Mary McKay and Ralph Metzner. Le Parc, film study of exhibition at Howard Wise Gallery, New York, of kinetic works by Julio Le Parc, Venice Biennale Painting Prize-winner 1966, 1966-67: Moon-dial film, film study of multi-media event of artist Aldo Tambellini. Us, including film impressions of the work of USCO and the building of USCO mixed-media tabernacle in Garnerville, New York, 1967: The godz. Works in progress include: The fourth annual New York avant-garde festival, a semi-documentary, Dance of the wheel, Portrait of Pee Wee, a film on jazz clarinetist-painter, Pee Wee Russell, Semi-documentary on the Summer, Core, a project with negro children in Kingston, New York. And several shorter films of completely experimental nature.

A dam rib bed

1966-67 / USA

Stan Vanderbeek, Stony Point, New-York 10980, USA

Production, direction : Stan Vanderbeek / Script, adaptation, photo, art direction, editing, music : Stan Vanderbeek, Si Fried, Peter Brooks

16 mm / Separate 16 mm magnetic / 2 standard screens / 173 m + 174 m / 16' / 24 fr/sec. / Commentary : English / Black and white / Combined live and animation

The director of this film has received the help of free film stock granted by Gevaert-Agfa and the Royal Film Archive of Belgium.

It uses animation + live action + a double-screen projection.

Stan Vanderbeek born 1933. I have just finished building my own house and dome-studio (The Movie-Drome) in Stony Point, N.Y. a process that has taken two years... I shall soon be completing the « Movie-Drome » as an experimental cinema theatre and research station for the development of an international picture language... During this building period, I have been working with a Ford Foundation Grant, on an experimental film project... completing 10 animated films in 35 mm over the past year and a half (1965-66). My immediate plans call for the development of the « movie-drome » as a prototype for a new kind of cinema-stage... researching new techniques and means to « expand cinema » into a world tool for art and education... the making of film experiments to test out this concept of a world picture language, and the development of a research center to expand this work into an international art and education form, called Culture-Intercom... / Films : 1957 : What who how, Mankinda, One, Astral man, 1958 : A la mode : A montage of women and appearances, a fantasy about beauty and the female, a fommage, a mirage. An attire satire. Three-screen-scene, 1959 : Science friction : A social satire aimed at the rockets, scientists, and competitive mania of our time. Wheeeels : A fantasy farce on the car of everyday life. Achoo Mr. Keroochev : A sneezing, displeasing, crooked-looking of visual pratfalls by a patented politician in animation and live. 1960 : Skulduggery : Double exposure and other methods are used to include, animated collage « live » newsreel footage, mixing the eye with live scenes and unlive scenes, to jibe at world so-called leaders. Blacks and whites, days and nights : A « drawn » film, with images that are constantly changing. 1961 : Snapshots of the city : A Claes Oldenburg happening. 1963 : Summit : World leaders at the crossroads. Breathdeath, Bell Telephone Prize, Third International Experimental Film Competition, Knokke-Le-Zoute, Belgium, 1963. A surrealist fantasy based on the 15th Century

woodcuts of the dance of the dead. 1959-1965 : Wheeeels 1 : A companion piece to Wheeeels 2, exploring more of the highways and by-ways of « America on Wheels » with the film-maker's gentle surgery on the American pop-consciousness very much in evidence. 1957-1965 : Yet : A short film-filium.

Die Utopen

1967 / Deutschland
 Boris Borresholm, Lux-Film, Mauerkircherstrasse, 18, München 27,
 Deutschland
 Produktion : Lux-Film / Regie, Drehbuch, Bearbeitung, Kamera,
 Montage : Vlado Kristl
 35 mm / Lichtton / Normalfassung / 254 m / 9' / 24 B/sek. / Kom-
 mentar : Deutsch / Reklamesiogans / Farbe / Trickaufnahme

Die Utopen sind ein Zufallsstiel. Sie sind die Details einer Über-
 flussgesellschaft, in die der Zeichner ein wenig Anarchie hinein-
 bringt.

Vlado Kristl geboren 24.1.1923 in Zagreb, Jugoslawien. 1949 :
 Diplome der Bildenden Künsten, Zagreb. 1953 : Erste Ausstellung
 (gemeinsame) der abstrakten Malerei, Gruppe Exat 51, Zagreb.
 1958 : Eigene Ausstellung der abstrakten Malerei in Santiago de
 Chile. 1959 : Eigene Ausstellung der abstrakten Malerei in Zagreb.
 1962 : Grosse eigene Ausstellung in der Stadtgalerie von Zagreb.
 1963 : Internationale, gemeinsame Ausstellung « Neue Ten-
 denz » Venedig. Films / 1959 : Raub der Juwelen, Zeichentrick-
 film, Diplome für Grafik, Oberhausen, 1960 : La peau de chagrin,
 Zeichentrickfilm, Preis in Belgard 1961, Preis in Vancouver 1961.
 Don Quijote, Zeichentrickfilm : Der Film verboten und als nicht-
 bestehend erklärt, obwohl er nach Oberhausen eingeladen war erst
 1962 freigegeben. 1962 : 1. Preis in Oberhausen für Zeichentrick-
 filme, 1. Preis Cork (Irland). 1962 : Reeni Clovek, Kurzspielfilm :
 Der Film wurde von Staat verrichtet. Angeblich soll er dennoch
 bestehen, aber es gibt keinen Beweis. 1963 : Arme Leute,
 Madeleine-Madeleine. 1964 : Autoremnen, Der Damm. 1966 : Der
 Brief, Die Utopen. Projekte : Die Knechtschaft, Zwei Welten.

Il mostro verde

1967 / Italia
 Paolo Menzio e Tonino Debernardi, Lungo po Antonelli 17, Torino,
 Italia
 Regia : Tonino Debernardi e Paolo Menzio / Foto : Paolo Menzio
 Scenografia : Marisa Merz / Interpreti : Tonino Debernardi, Taylor
 Mead, Marisa Merz, Allen Ginsberg, Angela Rolando, Pia De
 Silvestris
 16 mm su 2 schermi / Magnetica standard / 2 schermi normali
 306 m + 304 m / 28' / 24 f/sec. / Kodachrome / Dal vero

Adamo ed Eva, la mano verde avanza, nascita di Frankenstein, gli
 uomini verdi vivono la loro vita, dolce amore di Dracula, morte e il
 trionfo finale.
 Il film è sperimentale nell'aspetto globale, nell'unità del film.
 Abbiamo fatto questo film perchè crediamo e celebriamo la
 potenza della invenzione, così la Commedia Umata, la Luce e le
 Tenebre.

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Hexagrams / Byron Grush / 08

Hummingbird / Charles A. Csuri & James P. Shaffer / 48

Illiac passion, The / Gregory J. Markopoulos / 81

Joan of Arc / Piero Heliczer / 16

Jungle madness / Don Duga / 76

Laudate / Nicholas Frangakis / 06

Life endeath / Robert J. Kaplan / 07

Line of apogee / Lloyd Michael Williams / 22

Mae East / Cassandra M. Gerstein / 20

Make love not war / Ben VanMeter / 15
1967 / Al Rose / 28
Peacemeal / Albert Allotta / 35
Piece mandala / Paul Sharits / 36
Poem posters / Charles Henri Ford / 51
Push you pull me / Byron Grush / 29
Ray gun virus / Paul Sharits / 57
Room, The / Mordt Gerstein / 71
Self-obliteration / Jud Yalkut / 86
Shaman : a tapestry for sorcerers / Storm De Hirsch / 18
Spiracle / Robert Beavers / 61
Tomorrow's promise / Edward Owens / 04
Turtle soup / Irene Verbitsky / 62
Water sark / Joyce Wieland / 60
Watts towers / Gerald L. Varney / 33
Wavelength / Michael Snow / 66
Wilderness / Abbott Meader / 70

1949

Films projetés au cours de la première compétition (seuls les films réalisés après 1940 étaient en compétition)

Op de eerste competitie vertoonde films (alleen films na 1940 verwezenlijkt mochten aan de competitie deelnemen)

Films shown during the first competition (only films made after 1940 were in the competition)

Belgique / België

La perle / Henri d'Ursel
Combat de boxe / Charles Dekeukeleire
Histoire du détective T. (fragments)
Charles Dekeukeleire
Flammes blanches / Charles Dekeukeleire
Sur les bords de la camera (fragments) / Henri Storck
Idylle à la plage / Henri Storck
Le mauvais œil (fragments) / Charles Dekeukeleire
Cauchemar / Bezdech

Canada

Marching the colours / Guy Glovers
Hen hop / Norman MacLaren
Five for four / Norman MacLaren
Cadet Roussel / Norman MacLaren
A little phantasy / Norman MacLaren
Laren
Chants populaires n° 5 / Norman MacLaren
Dollar dance / Norman MacLaren
Fiddle-de-dee / Norman MacLaren
Hopity pop / Norman MacLaren
V for victory / Norman MacLaren

Ceskoslovensko

L'œil magique / Jiri Lehovc
Novembre / Ottakar Wavra
The light penetrates the darkness
Ottakar Wavra
Burlesque / Jan Kucera

Danmark

Legato / Hennig Bendtsen
Punkt praeludium / Søren Melson
Etude de l'espace / Søren Melson
La larme / Søren Melson
Opus I / Jørgen Roos
La fuite / Mertz et Roos
Refus définitif à la demande d'un baiser / Jørgen Roos
Triple boogie / Richard Winter
Hjerteyven

Deutschland

Opus III / Walter Ruttmann
Opus IV / Walter Ruttmann
Symphonie diagonale / Viking-Egging
Überfall / Ernst Metzner
Etude n° 7 / Oskar Fischinger

Danse hongroise / Oskar Fischinger
 In der Nacht / Walter Ruttmann
 Sérénade / Pfenninger
 Kleine Rebellion / Pfenninger
 Composition in blau / Oskar Fischinger
 Opus II / Walter Ruttmann
 Etude n° 5 / Oskar Fischinger
 Etude n° 9 / Oskar Fischinger
 Rhythm 21 / Hans Richter
 Zweigroschenzauber / Hans Richter
 Inflation / Hans Richter
 Filmstudie / Hans Richter
 Vormittagspuck / Hans Richter
 Mélodie du monde / Walter Ruttmann
 Etude n° 8 / Oskar Fischinger
 Les aventures du prince Achmed
 Lotte Reiniger
 Papageno / Lotte Reiniger

France

Jeux de reflets et de vitesses / Henri
 Chomette
 Disque 957 / Germaine Dulac
 Entr'acte / René Clair
 Le chien andalou / Luis Bunuel
 L'affaire est dans le sac / Frères
 Prévert
 Foules de Lourdes / Jacques Lemare
 La coquille et le clergyman / Ger-
 maine Dulac
 Fleurs meurtries / Roger Livet
 L'idée / Bartooh-Masereel
 Thèmes et variations / Germaine
 Dulac
 Emak-Bakia / Man Ray
 Paris / Jean Vigo
 Prétexes / Sandy
 Arabesques / Germaine Dulac
 Une nuit sur le mont Chauve / Ale-
 xandre Alexéieff
 Jaffa / Alexandre Alexéieff
 Nestor Martin / Alexandre Alexéieff
 Les gaines Rousset / Alexandre Alex-
 éieff
 Etolie nouvelle / Alexandre Alexéieff
 La torture par l'espérance / Gaston
 Modot
 Charleston / Jean Renoir
 Faits-divers / Cl. Autant-Lara

Paris au printemps / Jacques Loew
 Actualités comiques / Margaritis
 Classe enfantine / Cohen-Séat
 Lueurs dans les ténèbres / Dr Thé-
 venart
 L'âge d'or / Salvador Dali et Luis
 Bunuel
 L'étoile de mer / Man Ray
 Retour à la raison / Man Ray
 Ballet mécanique / Fernand Léger
 Anémic cinéma / Marcel Duchamp
 Le sang d'un poète / Jean Cocteau
 Aubervilliers / Elie Lotar
 L'homme / Margaritis
 Pacific 231 / Jean Mitry
 Robots / Eugen Deslaw
 La rose et le réséda / André Michel
 Les drames du bois de Boulogne
 Jacques Loew
 Marche des machines / E. Deslaw
 La folie du Dr. Tube / Abel Gance
 Sur les hauteurs / René Char et Ber-
 nard Dechamps
 Familles de droites et de paraboles
 Marc Cantagrella

Great Britain

Crossing the Great Sagrada / Adrian
 Brunel
 A typical budget / Adrian Brunel
 Tusalava / Len Lye
 I do love to be beside the seaside
 Oswald Blakeston
 Blue bottles / Ivor Montagu
 Lambeth walk / Len Lye
 Listen to Britain / Humphrey Jennings
 When the pie was opened / Len Lye
 Pedestrian crossing / Richard Mas-
 singham
 Chasing the blues / Jack Chambers
 Fall of the house of Usher / Yvan
 Barnett
 Colour box / Len Lye
 Birth of a robot / Len Lye
 Kaleidoscope / Len Lye
 Pett and Pott / Cavalcanti
 Rainbow dance / Len Lye
 North or North-West / Len Lye
 Clinic of Stumble / Sidney Paterson
 At land / Maya Deren

American march / Oskar Fischinger
 Allegretto / Oskar Fischinger
 Ritual in transfigured time / Maya
 Deren
 Escape / Bute et Nemeth
 Boundary lines / Philip Stapp
 Of time and light / Lester
 Tree trunk to head / Lewis Jacobs
 A study for choreography / Maya
 Deren
 Potted psalm / Peterson et Brough-
 ton
 Pamela Boden / Elwood Decker
 Picture in your mind / Philip Stapp
 Spook sport / Bute et Nemeth
 Psyche / Gregory Markopoulos
 Meditation on violence / Maya Deren
 This day / Léonard Stark
 Idyl / Francis Lee
 Motion painting n° 1 / Oskar Fischin-
 ger
 Journée / Francis Lee
 Mother's day / James Broughton
 Lysis / Gregory Markopoulos
 Five abstract film exercises / James
 & John Whitney
 Tarentella / Bute et Nemeth
 Trade tattoo / Len Lye

Italia

Essais de couleur / Luigi Veronesi
 Les cartes postales / Luciano Emmer
 Romance d'une époque / Luciano
 Emmer

Nederland

Ballade van de hoge hoed / M. de
 Haas
 Het meisje en het hondje / Wim
 Gardes
 Hoogstraat / Von Barsy

La pluie / Joris Ivens
 Limehouse blues / Van Moerkerken

Suisse / Schweiz

Der Nätkasten / Julius Pinschewer
 Der Sieger / Pinschewer et Ruttmann
 Kipho / Julius Pinschewer
 Das Lammchen / Julius Pinschewer
 King Coal / Julius Pinschewer

Sverige

Le sacrifice du sang / Gösta Werner
 Après le crépuscule vient la nuit
 Rune Hageberg

USA

Rhythm in light / Bute & Nemeth
 Lot in Sodom / Watson & Webber
 Chute de la maison Usher / Watson
 & Webber
 Parabola / Bute & Nemeth
 A Bronx morning / Jay Leyda
 Love of Zero / Robert Florey
 Synchrony n° 2 / Bute & Nemeth
 Light modulators / Elwood Decker
 James Whitney's studies in motion
 film / Elwood Decker
 Light reflections / James Davis
 Meshes of the afternoon / Maya
 Deren
 Introspection / Sarah Arledge
 H. 2. 0. / Ralph Steiner
 Bilou / Francis Lee
 1941 / Francis Lee
 Glem falls sequence / Douglas Crook-
 well
 Fragments of seeking / Curtis Har-
 rington
 Dreams that money can buy / Hans
 Richter

Palmarès 1949

- Grand prix du film expérimental / Grote prijs van de experimentale film
 Grand prize experimental film
 Motion painting n° 1 / Oscar Fishinger (USA 1948)
 Grand prix du film poétique / Grote prijs van de poëtische film / Grand prize poetical film
 Aubervilliers / Eli Lotar (France 1947)
 Prix pour la meilleure utilisation du son / Prijs voor het beste gebruik van klank / Prize for the best utilization of sound
 Five abstract film exercises / James & John Whitney (USA 1943-1944)
 Prix pour la meilleure utilisation de la couleur / Prijs voor het beste gebruik van kleur / Prize for the best utilization of colour
 Studi sul colore / Luigi Veronesi (Italia 1940-1942)
 Prix pour qualités exceptionnelles / Prijs voor uitmuntende kwaliteiten
 Prize for exceptional qualities
 Hen Hop / Norman McLaren (Canada 1943)
 Fiddle-de-dee / Norman McLaren (Canada 1947)
 Mentions spéciales / Speciale vermelding / Special mention
 Light reflections / James Davis (USA)
 Blijou & 1941 / Francis Lee (USA)
 Mother's day / James Broughton (USA)
 Fireworks / Kenneth Anger (USA)

Le monde de Paul Delvaux, fut retiré de la compétition en raison de la présence dans le jury de André Souris, auteur de la partition musicale de ce film / Le monde de Paul Delvaux werd uit de competitie teruggetrokken, daar een der juryleden, André Souris, de muziek van die film gekomponeerde had / Le monde de Paul Delvaux was withdrawn from the competition because of the presence in the jury of André Souris, composer of the musical score to this film

1958

Films projetés en compétition
 Films in competitie
 Films in competition

Jury de sélection / Selectiejury / Selection jury: Henri d'Ursel, Dimitri Balachoff, Paul Davay, André Degée, Jacques Delcorde, Paul Delpire, Luc Haeserts, René Micha, Oswald Putzeys, Karel Simons, André Souris, R.P. Vandenbunder, Roland Verhavert

- | | | | |
|-----|---|-----|---|
| 001 | Magirama / Abel Gance & Nelly Kaplan / France | 015 | La première nuit / Georges Franju / France |
| 002 | Surprise boogie / Albert Pierru France | 016 | What, who, how / Stan Vanderbeek / USA |
| 003 | Mosaik im Vertrauen / Peter Kubelka / Österreich | 017 | Have you sold your dozen roses? / David Myers, Philip Greene & Allan Willis / USA |
| 004 | Mood contrasts / Mary Ellen Bute / USA | 018 | Highway / Hilary Harris / USA |
| 005 | Royaumes de ce monde / Roger Livet / France | 019 | Somnambulicy / M. A. Waszkowaky / Polska |
| 006 | Dom / Walerian Borowczyk & Jan Lenica / Polska | 020 | Blues pattern / Ernest Pintoff & John Whitney / USA |
| 007 | Cine-Sumac / Jean Daaque France | 021 | On the threshold / Norman Swallow / Great Britain |
| 008 | Nicht mehr fliehen / Herbert Vesely / Deutschland | 022 | Cats / Robert Breer / USA |
| 009 | The very eye of night / Maya Deren / USA | 023 | Vaxelspel / Peter Welas / Sverige |
| 010 | Sound abstract / Roberto Miller Brasil | 024 | Glimpse of the garden / Marie Menken / USA |
| 011 | In between / Stan Brakhage USA | 025 | Reflections / Madeline Tourtelot / USA |
| 012 | Nice time / Claude Goretta & Alain Tanner / Great Britain | 026 | Jonas / Ottomar Domnick Deutschland |
| 013 | Energies / Jim Davis / USA | 027 | Performing painter / John Whitney / USA |
| 014 | Subject lesson / Christopher Young / USA | 028 | A summer discord / David Gladwell / Great Britain |
| | | 029 | The big 'O' / Carmen d'Avino USA |

- 030 Ravng waving / Stuart Wynn
- 031 Jones / Great Britain
- 032 Continuidad plastica / José Francisco Arouri / Argentina
- 033 Anticipation of the night / Stan Brakhage / USA
- 034 Flebus / Ernest Pintoff / USA
- 035 Images of light and curve
- 036 Dennis Jakob & John Hora
- 037 Dwal ludzle z szafa / Roman Polanski / Polska
- 038 La gran siguiriya / José Val del Omar / Espana
- 039 Adventures of * / John Hubley USA
- 040 Falls the shadow / Laurence Henson & Edward McConnell Scotland
- 041 Francoise et la ville / Jacques Boigelot / Belgique
- 042 Composition 57-1 / René Bras USA
- 043 Color of the day / Allen Downs USA
- 044 Absseits / Wolf Hart / Deutschland
- 045 Motif / Carmen d'Avino / USA
- 046 Pet shop at night / Robert K. Sharpe / USA
- 047 Fantasy in light / Betty Scheyer USA
- 048 La clef de l'horloge / Marcel Broodthaers / Belgique
- 049 La Joconde / Henri Gruel France
- 050 Loving / Stan Brakhage / USA
- 051 Free radicals / Len Lye / USA
- 052 Andras Bordor / Pelle Söderberg / Sverige
- 053 Couleurs en mouvement / Jacques Fouquet / France
- 054 Pourvu qu'on ait l'ivresse / Jean-Daniel Pollet / France
- 055 Warszawa '56 / Jerzy Bossak & Jaroslaw Brzozowski / Polska
- 056 La pointe courte / Agnès Varda France
- 057 Studie warten / Heinrich Grafenstein / Deutschland
- 056 Chansons sans paroles / Yoram Gross / Israël
- 057 Generation / Hilary Harris / USA
- 058 Spirales / Albert Pierru / Belgique
- 059 Buffalo Bill / Carl Frederik Reutersværd / Sverige
- 060 A moment in love / Shirley Clarke / USA
- 061 Simon / Peter Zadek / Great Britain
- 062 Les marines / François Reichenbach / France
- 063 Un cout pour rien / Yvan Lemaire / Belgique
- 064 N.Y., N.Y. / Francis Thompson USA
- 065 Sinfonia en no bernol / Rodolfo Kuhn / Argentina
- 066 Pertaining to Chicago / Jim Delery / USA
- 067 Caisy / USA
- 068 Whirey / USA
- 069 Fantastica balada / Bosjlan Hladnik / Jugoslavija
- 070 Rose street / Margaret Tait Scotland
- 071 Rhythm / Len Lye / USA
- 072 Bullfight / Shirley Clarke / USA
- 073 Autumn spectrum / Hy Hirsch Holland
- 074 Romance sonambulo / Ogas Wilenski / Argentina
- 075 Jamestown baloos / Robert Breer / USA
- 076 The one romantic venture of Edward / Larry Jordan / USA
- 077 Eva / Alfred Seidel / Deutschland
- 078 Lueurs / Yves Ruhlmann / France
- 079 Night driving / Morton & Millie Goldsholl / USA
- 080 Gyromorphosis / Hy Hirsch Holland
- 081 Adebahr / Peter Kubelka / Osterreich
- 082 Melodic inversion / Ian Hugo USA
- 083 Prisons / Omer Demol / Belgique
- 083 The way to shadow garden Stan Brakhage / USA
- 084 Croquis / Göte Hennix / Sverige
- 085 A man and his dog out for air Robert Breer / USA
- 086 The tender game / John Hubley USA
- 087 Caehivache / Enrique Dawidowicz / Argentina
- 088 Une lettre / Gérard Vallet Suisse
- 089 Thirteen cantos of hell / Peter King / Great Britain
- 090 Symphonie mécanique / Jean Mity / France
- 091 Inauguration of the pleasure dome / Kenneth Anger / USA
- 092 Prelude / Herbert Vesely Deutschland
- 093 The mechanics of love / Willard Maas & Ben Moore / USA
- 094 En degi i staden / Pontus Hulten & Hans Nordenström / Sverige
- 095 Desire in a public dump / Robert Pike / USA
- 096 Kineformy / Andrzej Pawlowski Polska
- 097 Tokio 1958 / L'Equipe du Cinéma '58 / Nippon
- 098 The little island / Richard Williams / Great Britain
- 099 Wind song / Madeline Tourtelot USA
- 100 Petrolita / Victor A. Iturralde Rúa / Argentina
- 101 Case history / Lewis Jacobs USA
- 102 Eintragsfliege / Peter Fleischman / Deutschland
- 103 The texture of decay / Robert Vickrey / USA
- 104 Le voyageur / Henri Gruel France
- 105 Perdu... / Rostandré / Polska
- 106 Reflections on black / Stan Brakhage / USA
- 107 The Ernie Kovacs show / Barry Shear / USA
- 108 Marionetten / Dieter H. Lemmel / Deutschland
- 109 The juggler of our lady / Al Kouzel / USA
- 110 Spatiodynamisme / Nicolas Schöffer & Tino Brass / France
- 111 No title / David Williamson Great Britain
- 112 Mankinda / Stan Vanderbeek USA
- 113 Image by images / Robert Breer / USA
- 114 Flesh of morning / Stan Brakhage / USA
- 115 Eaux d'artifice / Kenneth Anger USA
- 116 De l'autre côté du miroir / Arcady Brachlanoff / France
- 117 Die Brücke / Haro Senft Deutschland
- 118 Narcissus / Willard Maas & Ben Moore / USA
- 119 Zycie jest piekne / Tadeusz Makarsozyski / Polska
- 120 Sur le zinc / Fred Schmid Suisse
- 121 Etude / Pierre Puttemans & Paul Jaspers / Belgique
- 122 Once upon a sunday / N. H. Cominos / USA
- 123 A thin dime / Robert Pike USA
- 124 Logos / Jane Belson / USA
- 125 Broken images / Laurence Henson & Edward McConnell / Scotland
- 126 La canción de Jean Richepin Carlos Toussaint / Mexico
- 127 Opéra-Mouffe / Agnès Varda France
- 128 Amelia and the angel / Ken Russel / Great Britain
- 129 Enligt lag / Peter Weiss & Hans Nordenström / Sverige
- 130 Bridges-go-round / Shirley Clarke / USA
- 131 The cuckoo waltz / E. van Moerkerken / Holland
- 132 Gipsy Mambo / Jesper Tyvede Danmark
- 133 Impressions de vitesse 1958 S.N.C.F. / Roger Moullinet France

Palmarès 1958

Jury de compétition / Competition Jury
 Alexandre Alexéïeff, John Gierston, Norman McLaren, Curt Oertel, Pierre
 Prévert, Man Ray, Edgar Varese

Premier grand prix / Erste grote prijs / First grand price Gevaert (10,000 \$
 USA)

Dom / Walerian Borowczyk & Jan Lenica (Polska)

Second grand prix / Tweede grote prijs / Second grand price S.I.B.I.S.
 (5,000 \$ USA)

Free radicale / Len Lye (USA)

Prix de la compétition internationale du film expérimental
 Prijsen van de internationale competitie van de experimentele film
 Prizes of the international experimental film competition

Chansons sans paroles / Yoram Gross (Israël)
 Dwał ludzie z szafą / Roman Polanski (Polska)
 Gyromorphosis / Hy Hirsch (USA - Nederland)
 Highway / Hilary Harrie (USA)
 N.Y., N.Y. / Francis Thompson (USA)
 Sinfonia en no bemol / Rodolfo Kuhn (Argentina)

Prix officiels / Officiële prijzen / Unofficial prizes

Prix / prijs / price F.I.C.C. (Fédération Internationale des ciné-clubs)

L'Opéra-Mouffe / Agnès Varda (France)

Prix du jury de sélection / Prijs van de selectiejury / Prize of the selection jury
 Stan Brakhage pour l'ensemble de ses films présentés à la compétition
 Stan Brakhage voor zijn werk aan de competitie voorgesteld
 Stan Brakhage for the ensemble of his work presented in the competition

Prix de l'Age d'or / Age d'or prijs / Age d'or price
 Inauguration of the pleasure dome / Kenneth Anger (USA)

1963

Films projetés en compétition

Films in competitie

Films in competition

Jury de sélection / Selectiejury / Selection jury
 Dimitri Balachoff, Jean Briamée, Yannick Bruynoghe, Paul Davay, Rik
 Kuypers, Yvo Michiels, Monique Toussaint, André Vandenbunder, Jos Van
 Lempt, Roland Verhavert

- | | | | |
|-----|---|-----|--|
| 001 | Lakat / Ante Babaja / Jugoslavia | 015 | The doors / Arnold Gaassan USA |
| 002 | Shoppers market / John M. Vicario / USA | 016 | U.S. highball / Madeline Tourtelot / USA |
| 003 | Mayola / Nicolas Schöffer France & Nederland | 017 | Pêche de nuit / Tjerk Wicky Belgique, France & Suisse |
| 004 | The house / George Manupelli / USA | 018 | Le nez / Alexandre Alexéïeff & Claire Parker / France |
| 005 | Los maguëyes / Ruben Gamez Mexico | 019 | Les fleurs / André Dyla / France |
| 006 | 21/87 (Processional) / Arthur Lipsett / Canada | 020 | Kino 1 Geschwindigkeit / Edgar Reitz / Deutschland |
| 007 | I colori della luce / Marcello Piccardo & Bruno Munari / Italia | 021 | A house / Sakio Hirata / Nippon |
| 008 | Cosmic ray / Bruce Conner USA | 022 | Csendelet / Mar Novak / Hungary |
| 009 | War games / Donald Richie Nippon | 023 | Um Zwanzig / Ferry Radax Suisse |
| 010 | Prison / Robert Lapoujade France | 024 | Trois portraits d'un oiseau-qui-n'existe-pas / Robert Lapoujade France |
| 011 | La messe sur le monde / Dominique Delouche / France | 025 | Two short films / George Manupelli / USA |
| 012 | Dance chromatic / Ed Emshwiller / USA | 026 | Dimanche / Edmond Bernhard Belgique |
| 013 | The winner / Bertram Brown & Kenneth Van Sickle / USA | 027 | Daybreak express / Donn Alan Pennabaker / USA |
| 014 | Blue Moses / Stan Brakhage USA | 028 | Hägrigen / Peter Weisse / Sverige |
| | | 029 | Je / Louis Portugais / Canada |

- 030 Venir du Havre / Monique Le-paive / France
- 031 Life lines / Ed Emswiler / USA
- 032 Solen, vinden och havet / Carl Gyllenberg / Sverige
- 033 Summit / Stan Vanderbeek USA
- 034 Pat's birthday / Robert Breer & Claes Oldenburg / USA
- 035 Pop goes the easel / Ken Russell / Great Britain
- 036 Mothlight / Stan Brakhage USA
- 037 Red type / Albert Noble / Great Britain
- 038 Jour après jour / Clément Per-ron / Canada
- 039 Inclinations / Eva & Guido Haas Suisse
- 040 North beach / Dion Vigne USA
- 041 Béatrice / Emile Degelin / Belgique
- 042 Voyages II world's fair II * hap-penings * / Raymond Saroff USA
- 043 Loosdrecht / Koen Van Os Nederland
- 044 Lemon hearts / Verron Zimmer-man / USA
- 045 The dead / Stan Brakhage / USA
- 046 Das spezifische Gewicht / Ro-land Verhavert / Deutschland
- 047 Towers open fire / Antony Balch Great Britain
- 048 Milceni / Juraj Jakubisko / Ces-koslovensko
- 049 Trice a man / Gregory J. Mar-kopoulos / USA
- 050 Khrushchev / Howard Kaplan & Robert Lebar / USA
- 051 Jede Stunde verletzt und die letzte tötet / Peter Lillenthal Deutschland
- 052 Pianissimo / Carmen D'Avino USA
- 053 Scarface and Aphrodite / Ver-non Zimmerman / USA
- 054 El huero / Mario Robles / Ve-nezuela
- 055 Prelude : Dog star man / Stan Brakhage / USA
- 056 Scorpio rising / Kenneth Anger USA
- 057 Edgar Allan Poe's * Annabel Lee * / Robert H. Spring / USA
- 058 Falling out / Lincoln Diamant USA
- 059 Watch the birdie / Ken Russell Great Britain
- 060 Nihon no Mon-Yo / Naoya Yos-hida / Nippon
- 061 La mare aux garçons / Julien Pappé / France
- 062 27 Min. 45 Sek. / Gerd Dahl-mann / Deutschland, France & Suisse
- 063 Dissent illusion / Mildred Golds-holl / USA
- 064 Schwechater / Peter Kubelka Osterreich
- 065 Opus n° 5 / Lloyd Michael Wil-liams / USA
- 066 Banning / Jean-Charles Meunier France
- 067 Thanatopsis / Ed Emswiler USA
- 068 Breathdeath / Stan Vanderbeek USA
- 069 Onan / Takahiko Iimura / Nippon
- 070 Die Parallelstrasse / Ferdinand Khittl / Deutschland
- 071 A looking for summer / Abbott Meader / USA
- 072 Sublimated birth / Fred Martin USA
- 073 Thigh line lyre triangular / Stan Brakhage / USA
- 074 Auto / Jean-Claude Lubtchans-ky / France
- 075 The gondola eye / Ian Hugo USA
- 076 Concerto flamenco / Maurice Ammar / USA
- 077 Fotel / Daniel Szczechura / Pol-ska
- 078 Two of us / Alex Tartaglia USA
- 079 Chumlum / Ron Rice / USA
- 080 Futari / Donald Ritchie / Nippon
- 081 L'annonciation / Philippe Durand France
- 082 To Parsifal / Bruce Baillie USA
- 083 Window water baby moving Stan Brakhage / USA
- 084 Arme Leute / Viado Kristl Deutschland
- 085 Woton's wake / Brian De Palma Usa
- 086 Aspekte / Heiner Dattenberg Deutschland
- 087 Monographie / Heiner Datten-berg / Deutschland
- 088 A tout prendre / Claude Jutra Canada
- 089 Totem / Ed Emswiler / USA
- 090 Prelude / Hugh & Suzanne Johnston / USA
- 091 Auto-portrait / Gérard Patris France
- 092 Lucebert, dichter-schilder / Joan van der Keuken / Nederland
- 093 Madeleine Madeleine / Viado Kristl / Deutschland
- 094 Tous ceux qui tombent / Mi-chel Mitrani / France
- 095 Susan Starr / Donn Alan Pen-nebaker & Hope Ryden / USA
- 096 L'homme cette dualité / Yvan Lemaire / Belgique
- 097 The sand / Yoichi Takabayashi Nippon
- 098 To L.A. with lust / Verron Zim-merman / USA
- 099 Amen / Jos Pustjens / Belgi-que
- 100 Necropolis I / Raymond Saroff USA
- 101 Smoke / Joseph Kramer / USA
- 102 Der Fish filegt steil / Georg Bense / Deutschland
- 103 An eater / Kazutomo Fuzino Nippon
- 104 Psychomontage N° 1 / Drs. Phyllis & Eberhard Kronhausen Great Britain
- 105 Renaissance / Valerian Borrow-czyk / France
- 106 Méditerranée / Jean-Daniel Pol-let / France
- 107 Thanks a lot / Howard Kaplan USA

Palmarès 1963

Jury de compétition / Competitiejury / Competition jury
James Broughton, Jean Cayrol, William Klein, Jan Lenica, Lorenza Mazzetti,
Norman McLaren, Joergen Roos, Herbert Vesely

Grand prix / Grote prijs / Grand prize Gewaert (5.000 \$ USA)

Die Parallelstrasse / Ferdinand Khiti (Deutschland 1961)

Prix / Prijs / Prize Bell Telephone (2.000 \$ USA)

Breathdeath / Stan Vanderbeek (USA 1962/63)

Prix / Prijs / Prize Baron Lambert (2.000 \$ USA)

Twice a man / Gregory Markopoulos (USA 1963)

Prix / Prijs / Prize Comte de Launoit (2.000 \$ USA)

Le nez / Alexandre Alexiëff & Claire Parker (France 1963)

Prix / Prijs / Prize Solway (2.000 \$ USA)

Renaissance / Walerian Borowczyk (France 1963)

Prix / Prijs / Prize Radio Télévision Belge (2.000 \$ USA)

A tout prendre / Claude Jutra (Canada 1963)

Prix / Prijs / Prize Belgische Radio en Televisie (2.000 \$ USA)

Madeleine Madeleine / Wlado Kristi (Deutschland 1963)

Le jury de sélection a attribué le prix spécial du film maudit à Fleming
creatures de Jack Smith (USA 1963), ainsi qu'un prix à l'ensemble de la
sélection japonaise / De selectiejury heeft aan Fleming creatures van Jack
Smith (USA 1963), de speciale prijs van de verdoemde film toegekend,
evenals een prijs aan het geheel van de Japanse selectie / The selection
jury has given the special prize of the cursed film to Fleming creatures by
Jack Smith (USA 1963), together with a prize to the ensemble of the Japa-
nese selection.

Prix de l'Age d'or / Age d'or prijs / Age d'or prize

Claes Oldenburg pour l'ensemble des films consacrés aux happenings / voor
de gezamenlijke happenings / for the group of films consecrated to hap-
penings :

Necropolis I / Raymond Saroff / 1963 / Pat's birthday / Robert Breer, Claes
Oldenburg / 1962/63 / Scarface and Aphrodite / Vernon Zimmerman / 1963
Voyages II, World's fair II, « Happenings » / Raymond Saroff / 1962

Prix international de la Presse / Internationale prijs van de Pers / Interna-
national prize of the Press

A tout prendre / Claude Jutra (Canada 1963)

Prix / Prijs / Prize F.I.C.C. (Fédération internationale des ciné-clubs)

Renaissance / Walerian Borowczyk (France 1963)

Prix / Prijs / Prize Commission Supérieure Technique du Cinéma Belge

Thanatopsis / Ed Emshwiller (USA 1962)

