SPECIAL ISSUE

NUMBER FORTYTHREE WINTER YEAR ONETHOUSANDNINEHUNDREDSIXTYSIX PRICE ONE DOLLAR

Film Culture-Expanded Arts

EXPANDED ARTS CENTER. Those who will want either to book some of the events listed or to obtain more information on listed and unlisted artists and events should write to: EXPANDED ARTS CENTER, P.P.O. G.P.O.BOX 1601, NEW YORK, N.Y.10001.

HAPPENINGS,

NEO-BAROQUE THEATRE,

EXPANDED CINEMA,

KINESTHETIC THEATRE,

ACOUSTIC THEATRE,

NEO-HAIKU THEATRE,

going on or it has no justification

to be included, and that's my relat-

ion to expanded cinema, I've just

stumbled into it, just as I've stum-

bled into street theater, happenings

topic 'Expanded Cinema' is that it

ing about his own work and I think

that's true of any topic we should

what I'd like to hear from Ken and

Stan and Bob is ... well, I think the

have at a symposium and I think

phrase "expanded cinema" isn't

something that should pin us down,

but I think it might be wise to cla-

say "expanded cinema" do we mean

expanded in the sense of Stan Van-

derbeek's Cinemadrome, where in-

stead of having a flat screen which

viewer, the fisheye lens projects a

is in a normal relationship to the

hemispheric image on a surface

that simulates the inside of a pla-

netarium dome. That certainly is

expanded in one sense. Or do we

mean what Bob Whitman might do

piece of sculpture, projecting the

expanding in the sense of adding

ent directions in which a phrase

like "expanded cinema" can move

us but I think we should try to move

in all those directions. There's an

old critical saw which I'm sure you

all know if you've read any film

criticism and I think it probably

originated sometime in the late

twenties or early thirties, I don't

know who was the first person to

say it -- that every technical step

forward is an aesthetic step back-

ward and that sound is worse than

black and white and vistavision is

silence and color is worse than

worse than the old normal sized

I don't think it's true, I think it

ly thirties... but does anybody

have anything to say about that?

Vanderbeek: Sure. There's been a

nena, as far as I'm concerned, is

really... this metaphor of man, mo-

bile man ... what we're talking about

is suddenly discovering tremendous

go back to this again. What

rectangular screen. If that's true,

expanded cinema is really hopeless.

sounded true for a while in the ear-

film occasionally on a human body,

elements. There are several differ-

man figure with cinema with a

n a piece, which is to use the hu-

rify from the beginning: when we

and I... (inaudible)...

EVENTS,

READYMADES,

PUZZLES,

GAMES,

GAGS, JOKES, ETC.

INTRODUCTION

The purpose of this Special Issue of Film Culture, EXPANDED ARTS is twofold: a) to give to our readers an idea about what's going on in the avantgarde arts today, and b) to serve as a sort of catalogue or index to the work of some of the artists involved.

This issue started as an index to the artists working in the area of the Expanded Cinema, Only as we went along, our original conception changed and we decided to include all the other arts, EXPANDED ARTS we intend to come out with other issues -- will eventually include all areas of expanded performing arts. This issue, however, is dominated by the Expanded Cinema, Expanded Music, Expanded Gags and Readymades, and some Happenings. And not all of the artists working in those areas are represented. Some of them were simply too busy to get the necessary information in time. Many are missing; such as Lucinda Childs, Merce Cunningham, Ken Dewey, Oyvind Fahlstrom, Al Hansen, Allan Kaprow, Claes Oldenburg, Yvonne Rainer, Robert Rauschenberg, Ben Van Meter, Robert Whitman etc. Next edition should include more Expanded Dance, more Expanded Music, more Happenings people. Incomplete as this first edition is, it will help, we hope, to bring the work of these artists to a wider attention. It should also inspire a few other artists, those who are temporarily stuck, to break out of the routines of their arts. JONAS MEKAS

Publisher: Film Culture Non-Profit Corporation, Editor-in-chief: Jonas Mekas, Editors: Louis Brigante, George N. Fenin, Adolfas Mekas, Andrew Sarris, P. Adams Sitney, David C. Stone, Harold Humes. Graphic design: George Maciunas FILM CULTURE is published quarterly by Film-Culture Non-Profit Corporation, GPO Box 1499, New York, N.Y. 10001. All letters, subbe addressed to: Film Culture, GPO Box 1499, New York, N.Y.10001. Subscription rates (domestic and foreign): \$4.00 for one year. Single copy: \$1.00. Opinions expressed by the contributors do not necessarily represent those of the editors. Copyright 1967 by Film Culture. Printed in the U.S.A. Distributed by B. De Boer, Nutley, N.J. Second

200 Film-Makers with 600 films are represented in the 1967 edition of the FILM-MAKERS' COOPERA-TIVE CATALOGUE. Get your copy now from: Film-Makers' Cooperative, 175 Lexington Ave., New York, N.Y.

Class postage paid at New York, N.Y

CONTENTS

(New address)

Introduction Expanded Cinema: A Symposium New York Film Festival, 1966 p. 1 Interview with Ken Dewey by Fred Wellington Interview with Gerd Stern by Jonas Mekas The Blue Mouse and the Movie Experience by Sheldon Renan p. 4 To Be Alive! and the Multiscreen Film by Maxine Haleff Notions on a New Dance Program by Gregory Battcock Triptape: an Interview with Richard Aldcroft by Gordon Ball Mock Risk Games -a Psychological piece of paper which says that we equipment is expensive for most Exploration by Henry Flynt The Images of Robert Whitman

by Toby Mussman EXPANDED ARTS BOURSE Robert Blossom, Louis Brigante, & others (Clear Central Exchange), er on. Next I'd like to introduce Ed Emshwiller, Robert Feldman p. 5 | Stan Vanderbeek, who's a film-

Ayo, Robert Bozzi, George Brecht, drome was unveiled to part of the Albert Fine, Lee Heflin, Hi Red Center, Joe Jones, Milan Knižak, George Maciunas, Ben Patterson, Diagram by George Maciunas p. 7 Bob Goldstein, Piero Heliczer, Bici & Geoff Hendricks (Black Thumb Press), Dick Higgins, Michael Hirsh, Takahiko limura, Kenneth King,

Takehisa Kosugi, S.D.Lawder, Mel | Geldzahler: It's called "expanded Lyman, Gerard Malanga, Group No (Norman Berg & others), Once Group, Yoko Ono (& Anthony Cox, Jeff Perkins),

Nam June Paik, Carolee Schneemann, W. Christian Sidenius, Jack Smith, Michael Snow, Jose Rodri-Snyder & others), Bhob Stewart, Aldo Tambellini, The Tape Music Center, U.S.C.O.,

Stan Vanderbeek, Andy Warhol, & Marian Zazeela Movie Journals by Jonas Mekas

EXPANDED CINEMA:

PANEL MEMBERS: KEN DEWEY HENRY GELDZAHLER, JOHN GRUEN, STAN VANDERBEEK & ROBERT WHITMAN.

Geldzahler: We're going to begin the discussion with short statements of five or six minutes by each of the panel members. I want none of you to feel nervous be cause we all have the intention of going to see PIERROT LE FOU which begins at 3:45. So we're not going to be here for very much longer than it takes for each of us to say what we have to say. The irst member of the panel to speak will be John Gruen, and he's recently written a book called The New Bohemia, which is about the intellectual life of the Lower East Side.

Gruen: Well, I'm going to simply read the first two pages of my book, which is about the topic under consideration, "No one laughed when Nam June Paik sauntered onto the stage in front of the silver screen, turned his back on the audience, and lowered his pants No one laughs at such things in the sion at the East Village's Film-Ma-sche' and right under was crossed kers' Cinematheque, born on darkest Lafayette Street. The exposure of Paik's bare bottom was by no means a gesture of protest. On the contrary, this Korean experimentalist, a protege of avantgarde composer John Cage, was offering his public a view of what the new cineas directly as he knew how, that the new cinema knows no boundama can remove any image from the screen and place it live before the tic, larger-than-life experience into | I suggest you see it as soon after a physical reality. Thus, the jolt of the unexpected -- i.e., Paik's rear end -- could, and indeed did cause the audience to respond as verse of the taken-for-granted scale dead. What the movies can do and of the film image, which traditionally uses size to overwhelm, Nam June Paik, like artists from time mmemorial, chose to let the image itself do the overwhelming, and he lid so with a sort of sassy wit that s characteristic of the best of the New Bohemian Cinema, But Paik is not just a film-maker. He is a composer. He is a kinetic sculptor. He is an actor. He is a theoretician. In short, he is the embodiment of the Combine Generation

compulsion to be latter-day Renais- for materials so we can satisfy cert- for instance you could get a fairly sance man of the arts. It is precise- ain kinds of questions or answer ly this relentless merging of creat- | certain questions and, you know, ive elements that, for better or wor- kind of just something that can be se, characterizes the entire underground cinema. A single sentence from a Cinematheque festival program tells the story: 'The programs will explore the uses of multiple p. 2 screens, multiple projectors, mult- as that is, and that's one of the iple images, interrelated screen forms and images, film-dance, mov- ma: one of the things that's happening slides, kinetic sculptures, hand ed is that with all these kinds of held projectors, balloon screens,

video tape and video projections, p. 4 light and sound experiments.' That p. 4 That is what this phase of new cine-problems that I think about, as far ma is all about. p. 4 | Geldzahler: We've just gotten a

p. 5 can't smoke on stage. So if we get artists and once a commitment is a little bit hysterical up here, we're | made it tends to bind, you know, p. 5 | not allowed to smoke. And if some- | the particular individuals into a body in the back gets a little hyster-certain thing, and that's what it is cal it's because we are smoking. So they end up doing, and I just notic-Jackie Cassen & Rudi Stern, Clark | something might happen a little lat- |ed that people tend to continue

p. 6 & 7 | maker and visionary, whose Cinema-|ically and it does have a certain public on Sunday in Rockland C'ty and whom I think you know . Stan ... to say either. Vanderbeek: I was grateful that we Paul Sharits, Tomas Schmit, Chieko didn't have a chance to see Pike's to the right of Bob Whitman, who Shiomi, Ben Vautier, Robert Watts, Peak the other day. (Laughter) We has done happenings, most of them Emmett Williams, Jackson Mac Low. have to settle for what we can. I'm not guite sure how I would preface this. I'm not sure even what the exact term given to this particular

... it's just talking about intermecinema" -- for today...

Vanderbeek: Expanded Cinema... (coughs and laughter). Well, it's p. 8 | overwhelming, really. Well, when we talk about mixed media and expanded cinema, we're really just talking about in a logical sense, guez-Solte.o, Spectra-Mach 1 (Don sitting in this kind of civilized room you do? (three hands) talking about you know rational asp- Audience: Bricklayer. Pianist. ects, rational parts of ourselves p. 9 | coming out, we're really just talk- | Who have been involved at all with ing about the metaphor of man who Weegee, Jud Yalkut, La Monte Young is really multiman. I think Mr. Gruen | Teachers? What do you teach?

who wants to draw in or soak up

is potentially within our grasp and somehow massage it or use it and give it back to us. It seems to me, ially a very logical procedure and seems to me a very exciting one and for me to simplify the issues nere I would say something to the extreme that, for instance, painting is dead and that just recently we've grown out of our kind of industrial puritan background and our romantic aspects and are now quite seriously and enthusiastically embracing our technology, it seems to with only that first part, the exne. And I think that this embrace will help and will lead to all strenoth and I think that this is a very important area, I would say that pro- the other part. I have worked I selves with their culture and techno-extent in different parts of the logy is the most important cultural step that we are about to take. Po- and sculpture. I came at a time sitively speaking, I think that step is very close and I think that it is a very good one. I don't know what more I would say as an opener, as

think I'll rest on that.

Geldzahler: One phrase that leaked ing is dead, 'reminds me of a new English book on bathroom graffiti; there was, according to the felow who recorded the book, in some bathroom somewhere in America the New Bohemia. It was a serious occa-phrase 'God is Dead, signed Nietzout and it said 'Nietzsche is dead, signed God.' As a curator of the Metropolitan Museum, I think Stan and I are going to have to have a talk about whether painting is dead or not. I tend to agree with him. The next speaker will be, immediately to my right, Bob Whitman, who I ma is all about. He was telling them think you probably know is someone anybody... There are different lewho has been doing happenings, and |vels of working the piece. There's very good happenings for a long ries. If it so chooses, the new cine-time. He's going to have one of his very best pieces in a show that opens at the Sidney Janis Gallery on October 3 called Erotic Art and October 3 as possible (laughter). that are going into it and I posed for one of them and it's rather ex reme -- the whole thing, Bob ... Whitman: I also think along with loaintings that movies (laughter) are

what the material is, is something that is available to artists -- it's very cheap, it's easy to use and it' efficient (inaudible). So I think that one of the things about films is that a specific situation where the intent-amount of communication consci people who are thinking plastically or are involved with plastic arts have ... (discussion with Jonas about the mike)... I don't know where space pieces have taken on like a I was... Anyway, what I was saying city or like an enclosure. I've been was that people who have been involved with plastic arts have been sort of, you know, looking around used very conveniently, easily, you know, to get the work done, to present it, because nobody really has the money to do this stuff live that we do with films, as nice an idea things I think about expanded cinework that's going on, people have just been working like crazy and just going ahead ... One of the prois what the new cinema is all about. blems is that, you know, one of the as what Stan mentioned about technology, is that even primitive film

using certain kinds of equipment long after it's really useful artistkind of influence on the aesthetic and I really don't know what more

Geldzahler: Thank you. Ken Dewey, was completed it was redone as a outside of New York City, one notably at Edinburgh, and who has an environment in Philharmonic Hall right now. Ken...

Dewey: I'm going to shoot a little of my time to find out something about who it is that we're talking to, it's a preoccupation of mine, I like to know a little about the other side of the situation. Are there any architects here? City planners? Anybody who lives in the vicinity of Lincoln Center? Anybody that works with their hands? What do

Dewey: Film-makers? (four hands) achieve. My own prejudice is agai- it's very hard. Like I'm almost the expanded cinema? (one hand). nst the inclusion of techniques for p. 10 just mentioned the Renaissance man Audience: American Heritage, Ideo- an effect. Either it has to function Many artists are not suited to be logy and Goals. (laughter)

Theater Arts. Now, Students? (approximately ten hands). What do you study? (inaudible responses). how would I say this, this is essen- And the rest of you are all in the CIA (laughter). Like most people my work is based on really two things -- in part, experience -those things that have been worked out in previous pieces -- and then, in part, on the things we all I suppose work on the edge, the things we're not quite aware of, the things we're groping with, What I'm going to say now has to do perience that has come clear to me from previous pieces. Later on, if there's time, maybe we can get into bably artists working in uniting them-should say mostly abroad, to some country. My background is theater when it was necessary to choose between the two, I mean, you had to do one or the other, you couldn't really do both. Then, very early in the game, I saw the Whitman hapan opening statement than that, I pening The American Moon and was in one that he did on the West out of what Stan had to say, 'Paint- Coast and I realized that you could perfectly well do both. And then I went out of theater into the streets and to a certain extent I've been working in mostly forms that take people on journeys or tours, expose them. I've been particularly involved with urban situations, pieces that have a scale that perhaps throw into focus what a city is, something of that sort. I function reasonably anonymously in terms of the process, I work very often in collaboration or with consultation ropologists, sculptors, musicians, collaboration, which means that you're sharing the responsibility completely; and there's participation. If I've got a lot of energy and am reasonably confident, then I go through the hassle of collaborating; and if it's, you know, a 've seen half a dozen of the pieces | short time, and if the working conit out and give instructions out to

with architects, sociologists, anthditions are rough, then I just score them that way. It varies. Each piece number of very interesting experihas to be sorted out. The ways that merts line but, actually, I don't I've noticed the things I've been in what ways back to this again. What volved with break down are in terms | NV ie talking about, Expanded Ciof time, space and motion. The pieces that have been related to s time have been studies of situation. The Edinburgh thing was a study of ion which was in progress, it was

distractions -- visual, musical,

sculptural, spatial. When the game

ion was to throw into relief a situat- ousness and communication aesthetics and communication instinct . stable. The piece reflected that. The Either ... we don't know which came first, the idea, the reality of movies, and what motivated you into fascinated with the possibility of the reality of movies. It seems to just composing something out of a me like it was perfectly syncronizspace, just starting with that. Now ed in the course of time and events. In the nineteenth century we deveinteresting evening's performance lop a machine which gives us somejust out of this place. You would thing that we can re-examine our have to push it pretty hard, you'd selves by and it seems to me that have to go into Lincoln Center, you in a time like we are living in now would have to go into the implicatthere's no better or more important ions of why this was designed, why machine developed. But it's this it's, you know, why it's a big clam communication idea that I want to shell, it looks like it's snapped refer to and Henry's little example shut, why the sound comes down of it, because one example that I like showers on you from above, was fascinated by was a test run what these choices imply, what when Edison came out with the they suggest, what fantasies devefirst phonographs and they conducted this test in Carnegie Hall and lop out of; behind the screen there is a gigantic speaker, it's about behind the screen they had a phonofive feet wide, if you could see it graph of that vintage with a recording made by a string quartet. They you'd be scared; things like that. then intercut between the two very There's a lot a mystery just in this room itself. You can treat it like a carefully so that the audience was musical instrument or like a light asked to say which was running, the machine or the live group, and the producing instrument or some kind story is that the audience couldn't of instrument. So that's more or less the way that the space pieces separate between the two. I mean, I don't think you'd fool our present went... Motion tended to deal with day audiences with that kind of test activity and we used games very often. In Finland about 1200 peocase. Which is to say that every ple played capture the flag, and new technical invention, rather than hurt the previous state of our they were divided into little armies aesthetic has done the exact oppothat were led by composers, and site. It has geared it up. We have throughout the area in which they just speeded up our whole sensitiviwere playing this game there were ties and our -- which is what is

ly and we're using the term "expritual -- the game was retold in ritualistic fashion. Then there was anded cinema" as a simile to that a further abstraction, which was a Geldzahler: Anybody care to combattle of bands, which can again ment? I have a technical question be told again. This time on the about your Cinemadrome, Stan. It's playing field two bands played taken you a year and a half or two with each other. And then we put it into a very individual abstract years to set up a situation which is ion, which was people making their either ideal or not, I wasn't there own flags, taking them into the on Sunday. Are you pleased with it? or any way to your work? woods and hanging them on trees... Vanderbeek: Oh, yes, I'm going to It was something that they could or couldn't do. It was the White a very complicated task. I mean , Nights, it was summer, it was, you Bob's point about engaging tech know, particularly right for that situation. The potential of this has the marriage to a technique you're drawn in techniques such as cine obliged to see how the outcome of ma, such as films, television, pro- that marriage will go and you are

happening to us now -- sense org-

ans are just expanding quite literal-

tronic principles and so on, so it's hard, and I'm satisfied, I'm happy enough, sure. It's going to be great in a year.

Geldzahl er: And the work you've Geldzahler: The nice thing about the been doing is geared specifically to be shown there, so that my question makes everybody feel like he's talk- is about audience...

Vanderbeek: Yes, well, I have a of the artist in it and I don't know el those ideas at this particular time be shown on the side of a boiler in or this particular moment in the conversation. Sure, no, I'm building... and I'll make it quite specific be cause I think it's a problem that we're all quite hedgy about -- you know: where do we make a stand, in conversation amongst us, and you, as a group, sitting out there, trying to get something from us, so I'm ma- but the context becomes overwhelking a stand. I made a prototype theatre which I envisioned that we can experiment and develop, It's my belief and it may be my own halluci- In the so called expanded cinema , natory state at the ... working for me. al communication, and I think it's appropriate, and as I analysed the course of my time and my engage ment with my particular culture and my time, I think it's not only possible, I think it's an absolute necessity. So when I have a little thing that's way up in the woods, it's fifty miles from here and twenty

people or so can really comfortably dience of twenty, really a theater of one -- I'm making it for myself. So what happens after that is to examine again our return to the tech nical side of our culture, I mean , the most important medium we have right now is light and the transfer is basically television, as far as I can see it. And so I would say that ale model of something that can be

Geldzahler: Is it the most important medium because it reaches the most people or because it can be used most effectively?

Vanderbeek: I think it's a mixture of the both. I think both can happen to it, and I think when I talk about expanded cinema, I'm talking about an expanded cinema that quite literally circles, you know, the world, in one form or other. In other words, communications systems that just aren't peculiar -- you know, they are particular to each culture, they are not peculiar to the total world culture and I think that that sort of thing is something we're coming into. I think a ... I have a term for it, I call it culture intercom, because I've got to somehow make logical steps with this process as I see it happening. I think we have the tools now, and the artists who are interested in these tools, to make fantastically powerful audio-visual situations, that will quite literally transport the viewer from his state of mind into some other state of mind. And I think that that particular kind of transfer, that particular kind of mental mutation, is a very critical thing in our current life, and our immediate future.

that all of you are doing. I myself s always the danger that these things are produced for, well -this small "in" group. One always fears that, you know, it's just for the few. And when are we, I mean, how are we all going to be a part of this? In other words, how can an audience become educated? An audience that loves the movies, for example? An audience that goes to Loew's Sheridan and sits there and watches all these marvelous films? How are they going to prepare them-

Gruen: Well, I was just wondering

ed cinema"? Geldzahler: I'd like to turn that aror Bob Whitman whether they prefer to work for an audience of sophisticates or naives. Put it another way: how much preparation, how much education do you think an audience needs in order to respond intuitively

Dewey: I -- myself, I like an acci be pleased with it. Technically, it's | dental audience best. Sophisticated audiences are very difficult to deal with because they're bringing a trenique is true. I mean, if you accept | mendous amount of filters and baggage and stuff. In answer to John's basic difference between what you point about the movie house, Loew's and Ken said. Ken was saying he Sheridan for instance -- I think an wants to go and see a place, see jections, simply because of neces- committed to it. It's taken two years leasy way to understand what's sity to deal in a scale which it can to build this particular structure and going on in expanded cinema, a kind struct something that would expand | lucinatory sensibilities is all part of of justification for it is this --Hol-

least suited for it in a certain sense. Iywood has created contexts in within the piece, it has to make a that good with their hands and put ness by Loew's Sheridan, any one p. 11 all that is in our culture, all that Dewey: Who else is teaching? Yes, Imeaningful relationship to what's together all these really quite com- of these palaces. This was to put

plicated optical principles and elec- you in a certain context when you see the film. Well, now, as we mo- Whitman: Yeah. But also, it means ve into new areas, some film-makers -- Stan Brakhage, other filmmakers, have been accutely aware of the problems of introducing their work into that kind of a situation -- Vanderbeek: It seems to me, that it doesn't work, or adjustments have to be made. One of the things that's haunted this film festival is lot of theories and beliefs about au- the problem of which films can make ement -- in either case I think that's diences and technology and the role it in Philharmonic Hall. Which ones what we're dealing with in this partican make it in those conditions, and |cular case, both Ken's and Bob's, whether I want to, you know, unray- which ones can't. Which ones should that there's an idea they can orchyour basement, or in your loft, or which ones you should take home with you. There's an intimacy de manded by certain films which that situation certainly doesn't allow . Just strictly speaking now as filmmakers -- it applies to theaters, it applies obviously to painters too , mingly important, particularly where theoretically, and in the practical the whole tone, the whole material and everything else -- is changed. what is emerging is a consciousness are doing in the last five years or But I think we can develop non-verb- of that context. And little by little, methods are developed for dealing with it, for altering it so that it works favorably. Now this is a hard and dry application of this principle to a public situation, or to a situation which... The opening of the Met opera, the criticism of the opera that I read was more or less as follows: The production overran the opera; it was over-produced. There this is what it's about. I mean let's get into it, of course, this is an au- was an over-anxiety, or over-anxiousness to show what the building could do. You see, to show all these lifts and elevators and stuff like that. Now, my decision in this situation would be to go in there and do a piece for the building.Com- of his work; large works are projectpose an evening for that building, and storage of images by light which |out of that building. Expanded music, expanded cinema techniques . Show what the building, that build- etc) when I'm building this sort of proto- ling, could do. What it could accom- Geldzahler: I think Bob Whitman type, I'm really only building a sc- plish. Then, when you settle down | would like to speak on that. to do an opera, you could give yourself over to that opera, you don't have to prove the building. Vanderbeek: That perhaps is the

Whitman: Sure, Why not, There's no reason why it should be enslaved, why it should try to upstage the opera. I think this is a large example of something we're deal ing with on a much smaller scale I wanted to talk about both of those things that Ken was talking about Places, and the audiences. I think it would be very nice to have a sophisticated audience that also wasn't offensive. And that's kind of one of the problems, it's that people come and -- just recently I've had some experience with audiences of work, that haven't been part of the audience that we're used to playing for. And I find that mainly they really want to understand it, and they ask themselves to understand it, and they want to know what does it mean. Something like that. And it's -- they're really trying to discover something in there of the work, you know, certain posslibilities and situations, and if it that they think should be there, instead of being receptive to the work. goes in other directions... you know, So that there's a big problem. I mean who's the one to say?... there's a tremendous amount of anx-|Geldzahler: Certain works of art and iety that happens in the audience. If you get an audience of people who how ready we all are for responding aren't sophisticated, they take what than perhaps the original would have as an audience to the various things they get, and... just enough to be interested in it and excited by it, or Vanderbeek: This problem is both am an observer of these various phe- enthusiastic about it and go home nomena, and I think they're perfect- and sort of let it sit there until they nally resolved it recently because ly thrilling. On the other hand, there get another chance to have value judgements that are based upon their observation of these different kinds of things. And that's -- you know, that's very pleasant, that's nice, but it kind of leaves large numbers of people sort of "cooled" out of the situation, and they can't be involved. The other problem about places and situations that Ken was talking about -- you either have to find a situation that's good for the work , or that the work can function in, or make the situation. selves to the experience of "expand- Create it, or make do and kind of force what you want, in the place that you happen to find when you ound a little bit and ask Ken Dewey | go there to do what you have to do. My problem has always been that I have a specific work in mind that doesn't always fit wherever it is supposed to be. So that I don't think it's a good idea to settle, just be-

thru the situation. Geldzahler: There seems to be a what its possibilities are, and con- LSD and the expansion of one's halthe situation that he finds, and you this same expansion of cinema. I say that you have a world in your which its films can be seen, as wit- head, or a vocabulary which you'd like at some point to put together lin a certain way in whatever space | pansion. We demand all of our feel-

cause a place looks a certain way

or has certain capabilities for what

it can do. I'm much more interested

in what I think of as an image, that

given to you.

that you could go find a place which has a certain kind of nature. That you might be working with, might be part of the image. what we're leading ourselves around

in here, and what I think is our cen-

tral concern is a question of involvestrate an audience. And what we're really all saying is that art and life, and life and art, are really the same thing. So that what we are trying to do, and it's a very curious educational process -- talking about sophisticates -- we are trying to say to ourselves that listen -- it's all the same. Let's play with it and enjoy it. You know, we're living one life, sense, that's what we've got --let us make this marriage and let us enjoy it and I think that's all artists ten years, that's really what they're saying. That the whole thing when the paintings came off the wall, you know -- and the whole, the whole scene, we can trace whole facets of our culture down to that level. I mean it's all going away from the centers. It's all spreading out, all over, there is a cross-referencing between all of the arts, literally all of them and say that art and life really should be one and let us see what happens if we make it one.

Audience: (an involved question about how the artist is losing the control over means of reproduction ed on small ty screens, etc., and how the viewer is not getting the message the artist puts in his work

Whitman: Two things are kind of interesting. One is that I've noticed that there have been an awful lot of writings up until the last year or so

about so called happenings and so on and a lot of it was by people who really didn't have any experience and hadn't seen much. And a lot of work got done by guys who read those writings and said that's great, want to do that, and they started out with a whole bunch of different ideas and went on their own way and I think that's just terrific. What they saw was something else. Now another thing... now I can just mention that I did a piece once that was sort of taken away from me by a situation that was completely out of control and I was very upset and that haven't been set up for the kind disturbed and after a while I thought well, you know, why should I be the one who is rigid. It was my problem, I seemed to be more upset than anybody else. (It was in Washington.) So something is happening there and think it's O.K., I mean I think it's O.K. to have a problem and to have certain things built into the nature

> certain ideas can withstand changes and can cue you in a different way

ering me too and I only sort of persowhat I concluded and came to is a phrase that I use. I say, I think we have entered in this organizational period that America's going through right now, ten years, five years behind us and five years ahead of us, right now, is something called 'ap proximate art' and I think we have to open that up because we're forming , we're manufacturing, we're manufacturing an alphabet, we're manufactu ing dictionaries about our visual ability to digest material and the art ist's ability to play around with it and make new images so that our whole culture is soaking up a tre mendous amount of visual stuff right now of all kinds, the three inch tummy tv thing sitting out on the beach which was meant to be seen in a big theater. But the point is that he's getting something from that no matter what, you know, the guy that made that film originally intended, the same way that a Duerer woodcut is entirely different in a sense for our purposes to read it than Duerer's was. I try and bring there and then I force Gruen: Well, now, tonight there's going to be a new religion, instituted by Mr. Leary... Geldzahler: With slides and visuals

Gruen: ... and this is all part of the

scene as it were. The question of

think we should stay with the cinema.

constantly demanding, we demand ex-

The question is we ourselves are

89.182

ings, we must feel more, we should jother things. The man here brought jto one ratio of failure. must be able to, our tactile senses when you view something on a screen the laboratory in New Jersey. I don't like 'Geee that was funny' or, you like 'Geee' must be more acute, our visual, our this big which was meant to be 40 want nine to one, but I certainly them after the last one. the last one about the subway that much. They really a presentation. inners, our outers, everything. It feet wide. Well, this illustrates the think that I'm being a little stuffy. I Vanderbeek: I have to tell you a mar-happy to have the experience. seems to me that the cinema, the ex-tendency or the new relation between mean, I think that would be terrific, velous joke that I heard about that Audience: What questions are you switch and shut it out because they ost. panded cinema maker wishes to con- the artist and the viewer. It comes to be able to have that possibility. Very same thing. The B.B.C. for Ap- asking yourselves in order to exp- the artist and the viewer. It comes to be able to have that possibility. cretize these feelings for us. Already on the viewer to make those adjust- Audience: I'd like to know if it's a ril Fool set a very elaborate prop and? any artist who is in this combine ge- ments, to be sensitive to what has situation where the artist is throwing joke on tv. A scientist, they went vanderbeek: I know the question I tight, then something would happen. Dewey: Yeah - right. neration, the dancer who wants to been taken away, to what's missing out to the audience the aesthetic. | We would have interesting Subways. | Wellington: The Science Exhibit | Wellington: Yeah, he's here, I could have interesting Subways. | Wellington: Yeah, he's here, I could have interesting Subways. | Wellington: Yeah, he's here, I could have interesting Subways. | Wellington: Yeah, he's here, I could have interesting Subways. | Wellington: Yeah, he's here, I could have interesting Subways. | Wellington: Yeah, he's here, I could have interesting Subways. | Wellington: Yeah, he's here, I could have interesting Subways. | Wellington: Yeah, he's here, I could have interesting Subways. | Wellington: Yeah, he's here, I could have interesting Subways. | Wellington: Yeah, he's here, I could have interesting Subways. | Wellington: Yeah, he's here, I could have interesting Subways. | Wellington: Yeah, he's here, I could have interesting Subways. | Wellington: Yeah, he's here, I could have interesting Subways. | Wellington: Yeah, he's here, I could have interesting Subways. | Wellington: Yeah, he's here, I could have interesting Subways. | Wellington: Yeah, he's here, I could have interesting Subways. | Wellington: Yeah, he's here, I could have interesting Subways. | Wellington: Yeah, he's here, I could have interesting Subways. | Wellington: Yeah, he's here, I could have interesting Subways. | Wellington: Yeah, he's here, I could have interesting Subways. | Wellington: Yeah, he's here, I could have interesting Subways. | Wellington: Yeah, he's here, I could have interesting Subways. | Wellington: Yeah, he's here, I could have interesting Subways. | Wellington: Yeah, he's here, I could have interesting Subways. | Wellington: Yeah, he's here, I could have interesting Subways. | Wellington: Yeah, he's here, I could have interesting Subways. | Wellington: Yeah, he's here, I could have interesting Subways. | Wellington: Yeah, he's here, I could have interesting Subways. | Wellington: Yeah, he's here, I could have interes produce works that are not just the print in the book, what's Whether it's good or bad. And don't show, so that everybody was prepa- own work has gone and why it's was a science ask my straight and straight are not just the show, so that everybody was prepa- own work has gone and why it's leave of the cubusays? Whether it's good or bad. And don't leave of the cubusays? Whether it's good or bad. And don't leave of the cubusays? Whether it's good or bad. And don't leave of the cubusays? Whether it's good or bad. And don't leave of the cubusays? Whether it's good or bad. And don't leave of the cubusays? Whether it's good or bad. And don't leave of the cubusays? Whether it's good or bad. And don't leave of the cubusays? Whether it's good or bad. And don't leave of the cubusays of the cubusay

movements of bodies but a combinat - different about what he's seeing, the let me decide, let the audience de- red for this straight data and the gone in that direction, is... I've en- take care of the subways? Why ion of all, and the composer who | context in which he's seeing it. It | cide. does the very same thing. In other becomes necessary for the artist to does the very same thing. In other becomes necessary for the artist to becomes necessary for the artist to does the very same thing. In other becomes necessary for the artist to does the very same thing. In other becomes necessary for the artist to does the very same thing. In other becomes necessary for the artist to does the very same thing. In other becomes necessary for the artist to does the very same thing. In other becomes necessary for the artist to does the very same thing. In other becomes necessary for the artist to does the very same thing. In other becomes necessary for the artist to does the very same thing. In other becomes necessary for the artist to does the very same thing. In other becomes necessary for the artist to does the very same thing. In other becomes necessary for the artist to does the very same thing. In other becomes necessary for the artist to does the very same thing. In other becomes necessary for the artist to does the very same thing. In other becomes necessary for the artist to does the very same thing. In other becomes necessary for the artist to does the very same thing. In other becomes necessary for the artist to does the very same thing. In other becomes necessary for the artist to does the very same thing. In other becomes necessary for the artist to does the very same thing. In other becomes necessary for the artist to does the very same thing. In other becomes necessary for the artist to does the very same thing. In other becomes necessary for the artist to does the very same thing. words, you can no longer say paint take some sort of leadership in de - pass on it, with the producer, who's mit smell over the air waves. And compassing form. It seems to be the borhood could come down and attack was your background? - into an a- be to sit down and talk to him for ing, music, movies, dance, it's out, fining what their intentions were but in tune with what the audience wants he ground up all kinds of things, it very perfect art form to reflect our two hours and approach it indirectly it's all finished, at least with what we're suddenly thrown into a realm and will sell, will not be any encour- was fantastic construction in the time. I use it to reflect me as much and paint it, and you know make which, I gather, your still dealing so whenever I do talk to anybody is happening and what is coming up where the audience has got to know agement to the creativity of the pro- middle of the set and they were say- as I can. And I think what I'm after the trains come through with things in with your street theater. and I think that is what is absolutely more, they've got to know, they've ducer, the actual film-maker or the ling, 'Yes, you should be getting it is a kind of homeostasis, I mean I on them and decorative things (apfascinating and I think we happen to got to be able to evaluate what they playwright.

now, ground coffee is definitely make the work because I have an plause in the audience)... and go - chance - or unpredictability - cause I know when you start asking be speaking about cinema because are seeing and the conditions under Vanderbeek: Then we're talking about coming over.' And thousands of peo-impulse to do so. I have to do it, you from station to station and bands lets put it that way - or open, some-direct questions you generally get we have this incredible question and which they're seeing a work. I don't feel well if I'm not do- playing... I mean, we're living what open forms. Now somewhere something - the guy thinks he has

around with the film and sort of bind either work on it or throw it out or out to loom up, and Henry here who's was that the lady's question was the lady the audience. They all sat and wrap- something like that. But a lot of the one of the pillars of our society. Now about viewing in Philharmonic Hall for other people. ped the tape and they were all wrap- work that's being done and I think the panel today is talk- Geldzahler: When we talk about ex- outmoding the moral code of the you occasionally. So, I guess that's Wellington: Yeah. I was wonderped up with -- Fantastic. | it's great, I think it's terrific that | could push to get all kinds of great | ing about expanded cinema, not con-panding cinema I think we mainly | Hollywood film) Geldzahler: I think we're being bad you can go into a situation. You have things, and people like that in posi- tracted commercial cinema. talk about expanding in form and pre- Gruen: Well, if you think that's ex- chanical - I mean there has been a was an element designed for educatdoctors now and declaring a patient a deadline and you said you're going tions with money could quite literal - Gruen: They should have shown sentation, but is there also a sub - panding film, you ain't seen nothing lot of composition done on the bas- ion for the people participating in dead while he still has some life in to produce and you really don't have ly open up -- that's the way I see it, exactly what this panel was about, lect matter of the expanded cinema? yet. him. Everyone so far, including me, a lot of opportunity to find out if it's this whole thing expanding. I don't | They should have, really, it seems | Dewey: Yah, I think I find myself | Geldzahler: I think it's getting close | ple throw dice or flip cards in order | drama. has said that painting and sculpture going to work in that old way that you mean just the particular idea of one to me, brought out Bob Whitman and damn divided between form and cont to three o'clock. Ken, you want to Dewey: I'm inclined to think of it are dead. I would like to backtrack expected to have that kind of judg- aspect like cinema, but the whole Mr. Vanderbeek, all people who are ent, the form is the expanded cine- finish it up? and say that there is painting and ment made about it, you know. And culture is going that way, and mixing working in the materi- Dewey: Yes, I just, in the... in rel- just working in the street which er words, I think its value has to be sculpture going on this year, last occasionally it doesn't work, and up artists with money and the opport- ally have a very definite public. als you have to work with. The cont- also work with a fantastic amount something in it for the people just year and probably next year. (Laugh- it's possible to get very disturbed unity to try out ideas is where it's Geldzahler: I saw a new film the o- lent I find has to do with, as it alwa- ated for sometime on the continuity of chance.

ter) I go to Chicago to look, I go to lover that... It might be just some - all going to go. London to look, there are sculptors thing that it just doesn't take off, Audience: Well, the nine to one ra- three films here in the press- ation in which you are existing, the has passed and I've noticed, I'm in this interest - in this chance words, it - it served a metabolic -- Don Judd, Bob Morris. There are it's not what, it's not really what it tio of failure only encourages great screenings on Friday at Lincoln situation with your city, your relati- inclined to feel that we're in a parti- that interests you. Let's see, I'll function in some curious kind of painters -- Ken Noland, Frank Stel- was that you thought was going to er creativity, I would think. Center, and they were pretty good, onship to your city, one city to oth- cular point which I'll try to demons- put it another way. You know any- way -uh - and if it was good, was la. There are sculptors in Californ- happen when you got it all together. Vanderbeek: That's true, sure. I went to the Cinematheque at eight er cities in America. I... the things trate for you. The roots it seems to body who works in the arts is gene- really working, it was serving a lot ia, painters in California, in London | Geldzahler: But that can be for two | Audience: What are the contempora- o'clock that night and saw a new | that I myself am on the edge of now | me of Greek Theater are in primiti- | rally, when you put it down - at | of different functions. It was sort and so on who are perhaps expanding reasons, either because in old-fash- ry film-makers aiming at in terms of four hour film of Andy Warhol's, are a conviction that this is probab- ve dance, cave paintings, it grows least I know I feel that way - not be- of - was deeply engaging. The whotheir arts in the same way we're talk- ioned terms, of insufficient rehear- audience response? The commercial which was on two screens with som- ly the second critical period in our out of that. It's fairly clear the way cause of any feeling so much of a le notion of a catharsis was a purging about cinema -- Perhaps the sal time or, in new terms, because | film-maker aims at pleasing the au- etimes three projectors going. At one particular history and it's interest- it has been concretized in the shape | need to communicate - but if you | ing or a spiritual confrontation or a painting is no longer a rectangle on the event IS the event plus the aud- dience; the "artistic" film-maker at point there were three films in col- ing for the artist to explore ways of of the theater and so forth. Now if don't work in it you don't feel good. - you know - a blood letting or somethe wall but is becoming a geometri- lence. Because a painter... giving "aesthetic delight"; but I've or being projected on two screens articulating. There are... we're con- you consider that as the childhood In other words your doing something thing that - you know - opened

longer lying flat on the wall -- I saw there, somehow... there's just some and I certainly haven't found it en | widening experiences for me, I do | scale. It's possible on the West | media and Shakespeare, it seems | do with resolving something inside | I don't think - I don't myself feel a show Saturday where the paintings thing not there that you expected to tertaining... had eight inch structures so that they be there when you got it all together. Geldzahler: I don't think you'll find me more aware of what it was pos- round San Francisco, to begin to val and street theater respectively. municating. And I think it happens comparable to , uh, obviously what became pretty much objects; not a But what I was really, I've been kind this panel defending the film festiv- sible to do with color than anything fill it in before you can realize what The forms that were created in the to fit into communicating because the Greeks were achieving in terms piece of sculpture but eight inches | of in contact with some people who | al in the hall up there. off the wall, where you expected to are working for a large industrial la- Audience: I'm asking what you are showed a movie like the four hour fore it can be seen. We can make came a part of Shakespeare's thea- work. But most people work in an a- that see it perhaps two inches off the | boratory and the attitude there is | aiming at. wall. And so with sculptors who that if they succeed more than ten | Vanderbeek: The focus of motive | monic Hall it would be a public di- ect out or articulate what the conse- we're in another foundation point | wondering what there was in this | modern playwrights like - like - uh make larger and blanker pieces which | percent of the time in an experiment | started when a person wants to do | saster, a commercial disaster and | guences of those will be. The Black | where we're back out in the streets. | that take up more and more of the spect- they're considered bad scientists be- something, is a self-motivated th- aesthetically, very daring. Out... suddenly everybody saw New | We're back out in multiple enclos- | Dewey: I think I understand better | Dewey: Well, - ah - I think that ator's space so you go to a sculpt- cause it means they're not really do- ing. Now compared to the statement | Gruen: It might not be such a disas- York, they read New York, it threw | ure and, we're back out in a mobile | now what you're asking me. My | their - their impact - Chekov's imure show and you're pretty much for | ing anything that's hard to do or in- | -- Hollywood is an engine, it's very | ter. I think that people are very, I | New York into relief and people said | kind of sense. And so what is occ- | training, my initial training was in | pact was - obviously was - uh - in ced to edge your way around the teresting. So I think that's just a carefully designed and engineered, have a feeling that everyone is sort that's sort of a happening. Well, it uring now, it's easier to understand a controlled area. I was trained as his time very possibly approached room because the piece you're inter- fantastic idea, to think that a giant lit's a committee ruled thing. The mo- of hearing a lot about this business was a grand one and a lot of us wish and to relate to if it's seen as a la playwright which is ultimately a lot emotional impact the Greeks ested in is taking up your space. | industry that's involved in producing tive is fairly well known. I mean it's and very few people are given the | type of ground work which will ful- | controller. And the method, as a | had... there was something deeply

I really want to go back to the muse- Audience: And the audience? technically been going on about fif- nings of theater and engineering Newlings our relationship to that or for the above symposium took place other people's involvement was . Vanderbeek: Just a thought on that point is that it seems to me that it young guys, and young women actu- all of you to quickly buy tickets be- Audience: (question inaudible on Festival, as part of the Independent fairly early in seeing what other for me. The way I had resolved it, my is interesting that in this particular | ally -- all sorts of people (laughter) | cause it's going to be absolutely fan- tape) feeling about painting, O.K., I say | medium there is a fantastic, you | -- no, listen. The future film-makers tastic. it's dead. It isn't really. It clears know, kind of luxurious possibility will probably be women. Statistically Geldzahler: I've never been to an out of what one is confronted with the air for me to say so because I can for failure and attempts, and I think they now make over fifty-five per event at the Cinematheque where to some extent or what one's own see, I see other courses that are hap- that's one of the things that makes | cent of the home movies that are ma- I've seen Andy Warhol's films that | context is. pening to us but what I think hap- it really exciting as far as working de. And there are over six million 8 didn't make me feel as if I were an Vanderbeek: A little thing that happened to us and to our culture at the in it is concerned. Part of it is you mm cameras around the country. So early Christian who was doing some-pened to me during that black-out moment and I said in reference to the really don't have the money to set that's the workshop that's going to thing that we weren't quite ready for and it really puts everything in the nineteenth century and romantic illu- up a situation that you can bring all produce the future artists. But I did and had to go someplace that was right scale as far as I'm concerned. sions in the beginning, is that art those materials together and work not make my point. I just want to underground. Bob, the theater of I remember at least two and maybe and the momentum and history of art | with them forever, you know, and | summarize -- film has been liberated art and technology, do you want to | more conversations with total stranall of us who are probably over twen- work out a piece and you don't have and the individuals that have been speak about it, at the 69th Regim- gers in elevator the day after it ty-five are all ground into. I mean the time either because, you know, working with films have discovered ent Armory in October? It's going so... all recounting their experien- by Fred Wellington

that art is this object which had, you an artist's job really is over when this liberation. I mean, I... movies... to be a marriage of I think some 30 ces, and two of those experiences know, it was put into the object si- he thinks of what it is that he wants essentially make them for them- engineers and ten or twelve artists, all said, one of them said we, it Annual New York Film Festival) tuation, condition. O.K.. And I think to do and the work of it is this kind selves. And I think that anything dancers, makers of happenings, com- happened just as I turned the toastthat that is the problem that our cul- of production that you get involved that's valuable starts from that pre - posers and so on and it's going to er on, they all personally felt an in- Wellington: Well, you know - what that's not this theme, that's some- the present film (SECRET CINEMA) ture is trying to shake off. It has to in, so one of the things that happens mise. It's something that you person- be one of the most exciting things | volvement and I thought that was | I was curious about was - you | thing else, you know." OK. So the | under that classification. It isn't wake itself up from this inheritance is you do what you can do and that's ally have a strong compulsion that that's going to be happening. Bob kind of nice. The statistic I liked started one place, huh, and you choices tend to be relating to this the same sort of experience. In othwhich I think we have all gotten by all you can, you know, just to try you have to do. And when it's taken Whitman is directly involved with it. was the one revealed in The New ended up here with this thing. I was corner stone or to this starting er words, the things I had complete a kind of real hack art training, art and undertake something that you out of the realm of profit, it's just Do you have anything you want to York Times that the birth rate nine | curious about the interval. background and art history and what Imight think of. we're now come into is this idea Audience: In the Broadway theater be done, and then that is obvious Whitman: Well, the only thing I'd Audience: Isn't there a sadistic, ma- Strange, yeah, strange. My - my - closed, the person may be - you til it sort of becomes, you know, a

that art is not an object, that it is they have lots of money and lots of from everything in life, breathing, say is that actually for the artist it sochistic element in this new exp- my whole odyssey seems to be rul- know - relatively free in an inter - very controlled thing. And I work at an experience and as such it loses | time and I'm wondering if that would eating, loving and everything else. | is a chance to do work. One hopes | and ing cinema, assault on the ear- | ed by accident. Not fate, necessa- | pretation of it - that kind of thing. | it and work at it and it's set. Somesemantic definition, it loses the mu- be desirable for you or if this other | Gruen: But I think that your quest- | that the technology won't be visible. | drums... etc? Geldzahler: Does Ken have anything Whitman: I think it has advantages to feel and how you're supposed to that for about ten months now there system is masochistic in their relat- or can't turn down. And - uh - they in some sense - and the only thing ferent ways and it is just a different way.

Dewey: I was so intrigued with this a producer who took over those res- to increase your sense of wonder, together and work on a project with or a by-product of our times and if ally seen the two poles. That thing people who are working on it, see, you can have three or four different man's question that I haven't heard ponsibilities... but I think that's al- to sort of question, to be dazzled nothing more really than an idea, you walked in European cities and at Edinburgh was really an extreme or between one person and the pla- things. It is just economics you what you said for the last five min - so a very conventional way of look- by that which you sort of sense but know, and the scientists as well, heard, you know, like horses going in one direction and this was in so- ce. In other words, say it's this choose one, you know, but still it utes... No, then what happened was | ing at it. I don't really know because | don't quite understand. That's quite | and that's kind of thing and then listen- | me sense maybe a completely dif- | room. Well I - I decide I'm going | is set and to me it's a linear thing, you said Art wasn't dead and I agr- it's not, I'm not sure that thinking enough I think and I have a feeling the people involved were willing to ed to music... Well, our sound level ferent direction. The - the interim to do a piece out of this room. Well, it's an organized thing and that's eed with that to...

Dewey: Painting. I've been wonder- |changed). ing in this past year about the phe- Geldzahler: What you're describing, the habitual response... | ion is concerned and I don't think | would begin to deal with that dyna- | something and then just went ahead | Does it violate this room in some | Dewey: This and your kind of nomenon that is in New York and the Yvonne, is really the old painting Geldzahler: Ken Dewey. apparent almost European need to galleries... where the guy finishes to Dewey: Yah, I'd like to say this buy that kind of pain just as a way to make something listenable out of it fit in the - fit the picture - what | - it is my rep- it is my understand - it in terms of - uh - where - when handle things in generations and to the point where he likes it well en- quickly. I'm inclined to go to Thea- to get a work done, so what I'm to lit, you know. wrap something up and bury it so ough in the studio and then trans - ter History in order to answer quest-saying, really is that the idea is Audience: (a lady in the audience asked a couple of times to do - or we're working together. You ance - uh - painting and - uh that the next thing can get on. That ports it to the gallery and, you know, ions of that sort. This is my train- strong enough, that it's holding ev- complains that some of the movies things that had to do with space. come up with something I had no sculpture, to some extent - uh seemed to work very well for Dada, it's like the old joke about run it up ing. In the thirties, Brecht present- rything together and it's going to shown at the Independent Cinemase- Like a building or like a city or like idea about. You say, "Well, I have always tended to be a stable destroy in order to rebuild. For a the flag and see if anyone salutes, led this notion of an audience which happen and what's going to happen tries were masochistic) while it looked like we weren't go- I think that what's exciting about could both think and experience si- is just basically the work.

Jonas Mekas: My question is for got into - uh - focusing on them and we should be doing at this time." form in which the process stops at

ing to have to deal with that here, I what Bob does that what he's doing multaneously so they didn't give up Gruen: Don't miss it. It's going to this Lady: Which ones of the films trying to - the way at Edinburgh - Then we get together and we has - a certain point and that - even Giothought we were going to be free of isn't completed except by the audi - as an entertainment their thought be incredible. I hope there's a few did you see, which ones gave you it came out of that situation. That sel, you see, and I say, 'Well, cometti who was taking that wondthat limitation on ourselves. It does lence. seem, it has seemed recently to be | Whitman: I think, basically, as ment-projected a totally involving notion | David Ehrenstein: (about how kids | Lady: The one with the light... | ce situation. Then later on I just | to me what you want to do. Why?" | in and out of focus like a camera... re-emerging as a process of evalua- ioned before, that many people are of theater, a totally encompassing are more advanced audience brought Mekas: Oh, The Flicker, Tony Con- understood it as -- Edinburgh was Or you just go ahead and you do it. keeps moulding it back and forth... tion. Critics seem to be dealing with confused, many are with it. And I one. Now my feeling is this: We're up on tv commercials, mixed media rad's Flicker. Thank you. things vis-a-vis each other, in oth- think it's just a question of time. at the point where these two strains discotheques, etc)

er words Expanded Cinema is in so- Gruen: Well, if the artist doesn't are being drawn together. You want Gruen: The ads are far more recent, cussion, all about masochism...) we did that game - that was motion. Ithan sort of mechanical chance, it's a point. Then he destroys it. Even me way in opposition to traditional know what terminal success is in his an audience which is functioning on the ads are a far more recent advent | Geldzahler: Stan, did you have som- | Wellington: The game? cinema. Happenings are in some | work, how is the audience supposed | all levels. You want them able to | than the rest of the stuff that's | ething for the gentleman's question? | Dewey: The game - the one in Fin- | uh - thing holding it together, a | know, he abandons and the paint form in opposition to painting. Rich- to know? ard Barr who produces Albee could Vanderbeek: I think the artist has a the different senses and such. But Geldzahler: And unfortunately those if the work does express that quali- The Flag. I mean, that was like an different methodology. And - uh - sumably in that moment. And he has say in the Times that happenings | goal, I think he has an idea of what | you also want them be able to eval- | kids who are reacting to commercials | ty (masochism), I mean, that's sim- | activity. It was based on an activ- | it started out with it trying to exp- | committed himself to that moment. were a dead end. The playwrites | he's aiming at --

don't think there's either time or en- thing Bob was saying was that there kind of situation. luation. I think there's many more | think of as art in our society and the | lavision"? directly related to the individual | those attempts.

ber that we're talking about perhaps and I don't see why artists can't un- themselves, you know, a movie in - major public display. The events that has that kind of scale then you sort of concrete form.

Whitman: And the audience. The teen years now -- a growing body of there's something that I would wish dealing with that.

something that you feel essential to say about it?

situation brings advantages? | ion as far as what you're supposed | But the interesting thing about it is | Dewey: Do you feel that the transit | along which - uh - I can't resist | happens if you start from nothing - | graph and print it two or three dif-

power. Artaud, on the other side, writers...

respond tactilely, you know, all being shown. uate perhaps what it is that they are aren't the ones who are writing the ply a reflection on the transit autho- ity where the other was a situation lore collaboration, you know, in a Now the colors may change and the feel threatened by this area. I'm in- Audience: His emphasis was on a experiencing, and we don't have movie reviews for those editors. rity. We're living with that so we or a space, you know, that kind of certain kind of way. So that I guess condition in which it is shown may clined to think myself that that's a hit and miss enterprise -- that. We do not have that yet. We Whitman: ... at colleges and univer- really ought to examine that. I want thing. And then suddenly at the end that's - I guess that's my relation- change and all of these things may luxury we can' really afford, that Vanderbeek: No, I don't believe he do not have that state of audience sities where people aren't set up to get back again, only because of it I realized, well gee, it's been ship to chance. No so much the -uh change. But, essentially, he has this particular preoccupation with was saying that. He was raising the yet. And many of the pieces are gro-the way they are in a New York... | that's my own frame of reference, is | very symetrical. It's been time, sp- | - the arbitrary - uh - chance aspects | accepted or committed himself to what sits in relation to what else. I question. I think the most important ping around in order to set up that they're fantastic. It's a whole com- this, the thing I'm trying to build. ace and motion. And the materials of - um - of ah - a dice game or of that moment. And the form - the maergy to go through that kind of eva- must be some latitude in what we Audience: What happened to "Smel- are with you all the way and they that, I mean I think you can, like a be people. Sometimes it would be thinks of in terms of chance. I'm uh - tend to make that occur. Just important things to be occupied with attempts to -- you know, to fail at Dewey: Well, it's an open field for kind of questions that you're inter- things can be useful to get the way uh, uh - musicians. Sometimes it does that go around into anything? going to change. Maybe the compo-

with Smellavision was that each themselves, you know, that are that's a problem about examining. I Wellington: Well - uh - aside from twere -

formance where the composer decid- whatever. You decide to make a The N.Y. State Council on the Arts, don't know if I should leap into the senses is what I try to do in a lit we would.

ther night and after having seen vs has with the arts, with the situ- through which theater over history | Wellington: Well - uh - what is it | Tragedy for the Greeks. In other

Andy Warhol movie at the Philhar- major changes before we can proj - ter. Now we're in another root point, rea that's fairly unordered and I was Wellington: How about compared to

another kind of sculpture and paint | dertake the same kind of responsibi | dustry. Now what has happened, and that are scheduled at the Armory on have to be able simultaneously to | Geldzahler: A very optimistic note | a blueprint the plan which controll | speaking to intellectuals... a highly I mean it's not that recent -- it's October 13 for example, nine eve - manufacture methods for articulat- to end on. Thank you. Dewey: I think the guestions grow

months later went up, boom... Dewey: The interval, yeah. (laugh) ways - it may be open, it may be change and change and change un-

for the artist but I think it would be react, I think that the new artists, have been ten different individual ion... or jet airplanes. The sound le- involve this kind of spectrum of - that holds it together is the rapport thing each time. Or an article - the nice to be able to have a director and what they want I imagine is for you artists who have been able to stay vel that we live with is an accident things that you've seen. You've re- which is generated between the same thing. Or a story - you know about that is kind of valuable. | that to stir up, you know, some of | commit that kind of time to this | happens to be different, we have dif- stages are - I think that the first | then I have to start making choices | what makes me happy. And I was Vanderbeek: He said painting... Audience (question lost because tape the preconceptions, in other words, kind of project which has had many ferent levels of sound so I think it's happened is like Edin- like is this thing that I decided to trying to get the difference between a new kind of response... to break | problems as far as getting product - quite natural that the composers | burgh, - I was just asked to do | do this room or is it not this room? | this and your kind of you would really want to go out and | mic of sound and to try God help us | and did it and later on saw where | way which I don't want to? Does it | thing. I think one has to think about

that impression? (Follows an involved audience dis- for instance, was space and when it's this aspect of chance rather oys it. Then he bring it back up to

Vanderbeek: Yes, yes. What I think, land where we all played Capture different - a different method, a ling then goes on through time prepletely different experience, people I have a very definite attitude about kept changing. Sometimes it would a card situation that one ordinarily terials he is using are - tend to don't ask any questions except the decompression chamber, I think indoors. Sometimes it would be - not sure. I don't know. I don't -- as a film - I mean - a film itself is ested in having asked, the kind of you live out of your life in some way would be dancers and then some- Wellington: Yeah. thing itself, not its relationship to Audience: He was talking about nine Geldzahler: I think one of problems questions that they can answer for so that you can re-examine it. And so that you

got angry and upset about it, up | I've worked on for World Fairs. didn't like the picture. man was conducting this experiment compassed and embraced cinema be- don't we have a subway festival... of chance? I was wondering if your very embarassing for him and I knew this is the subject under discussion. Whitman: I'd just like to talk about | Somehow, I think what I want to | with this process which is all I'm | things change in - where there's | to say something. So I'm just trying However it's not just cinema, in one other aspect of the kind of work plying is that our culture is moving collectively depend on what's being do. So I make the work and that trying to say. We're here now. We a dialogue, in effect, between some- to beat around the bush until, you fact a dancer will be a dancer and and the kind of people involved in and growing up, and in the same time shown at the Festival. What could completes that cycle for me, and are living in this thing and let us thing and something else and - like know through my work - you feel use movies and the composer will the work. A lot of them have been we dicover new artists who will work or should they have shown? what I'm really saying is that this make the best of it and I think if we - you never know what somebody around and you find it and I've genuse -- For example I went to a per- artists, painters or sculptors or at this stuff, we'll find new liasons. Geldzahler: Well, as moderator, I homeostasis, this filling out of all all took a positive attitude towards lese is going to say even though lead better luck that way. And you may know what you're going to sometimes you end up on something ed to take actual video tape and walk painting and if it doesn't work you and all this federal money that's ab- that breach but I think that my point work and I think in the best sense | Audience: (a question about how ask them or you may know what | entirely different and then you reding film because its moral code is else like that - they still surprise Dewey: Then it comes out. the way I understand rather than me- ing if in the street drama if there

is of mechanical chance where peo- it in a didactic sense - like psychovery much of that. I've done more - | uh - in a more non-didactic - in oth-

as there was something in Greek cally irregular shaped canvas, no Whitman: ...no, just the material attended every film at the festival , and it was one of the most mind - fronting... we're confronted with of theater that is a theory. The Com- that resolves - that has as much to people up in a certain kind of way. not want to say expanded. It made | Coast for an entire bay, the bay a- to me, their roots are in the medie- yourself as it does with - uh - com- that - uh - I've arrived at anything I'd seen here and I think that if they the impact of that would be or be- medieval theater carried thru and be-that, somehow, makes the thing of people - I mean. But the point is

That's expanding too but let's remem- failures. You know, just absolutely, outlined, we all know it. They call opportunity of really seeing it in a vou are able to manufacture a city fill itself perhaps later on in some director - the method of achieving involving for people. Becket's ...

|clear that - what - what you can do |accidental people who - to look is you use - if people come togeth- | differently - look differently at their er and say, "All right, what are we city. Look again the way you do in going to do?" And once I used to a black-out. Suddenly everything's say, 'Well, we're going to do this | changed a little and they look. And |play." And then everybody under- | I think that's of some advantage to stands that's what we're going to them and I think that clearing the do. We're going to do this script or | board or clearing the deck is of solwe're going to do this idea or we're | me, you know, some (sigh). going to play this theme. OK. And | Wellington: To me it's - it's very then when a question of choice | curious because whenever I work comes up between yes and no, we with anything - uh - the things I've Isay, "Well, no, that's not this | done recently have been written or |play. That's not this script. Or | still photography. I wouldn't put

|rily, but just that possibilities come |Well, it interested me to see what | times you can take the same photo-

it meant. After Edinburgh I was ling or my feeling for this particular where its roots are. Now, for instsomething or other like that. And I want to do that. This is what I feel | - or attempted to go to a stable is - uh - bringing it out of its spa- gee, it - it, you know, it's crazy erful thing with... the face going this aspect of a different kind of - with that, at a certain point he, you

sition of it will change, the colors

I tell you I feel very diffident about his work. Like today I was in the

going - taking place constantly | lem, not his, you know. certain kind of way has to take adjust to that even it it is very slow- Dewey: Because of a situation | Iv applied. ly or very slightly. This down here | where we're setting up, in some ex- | Wellington: I see. es in there, you know, to recognize | ing on to the audience. them in a certain sense so it is con- | Wellington: Yeah. one little aspect. The other aspect | that audience in a certain kind of - | MENT BY KEN DEWEY ON HIS is downstairs where the people cross in front of the screen - um - responding, however much. In anoth- ENVIRONMENT" CALLED 'SEL- the whole thing.) and, as somebody pointed out, be- er kind of way we're - we're rever- MA LAST YEAR'

is -- that's sort of in the direction | very often. ple are. There is, very definitely, a | which your friend and colleague war with a form which commits it- | Mr. Whitman did? self to a moment. I don't at all. I - | Did you see it? of the - like - l like using slides for some reason where for twenty-

the sound changes. set because you change. Unless your sound -

ways in a slightly different relation- |how you reacted? Wellington: That's still a control- | thing there? led setup because that has -Dewey: Yeah. Dewey: It has -Wellington: It has very few variables compared to the human situat-

Dewey: Yeah. Uh. ion which has infinite variables Dewey: No. where you -Dewey: Yeah. point I'd be glad to. Wellington: Constant you know, very strong feelings ing one thing a minute off, it would | - and I like Bob's - uh - Bob's | on all sides of the event said

Wellington: I was just trying to think - how do you cri - is it fair Dewey: Sure, sure. Wellington: Not this work down stairs but the other kind. Dewey: I think you can, I think Wellington: What isn't

perfectly possible an extremely perceptive and sensitive person

perience?

know, what-what-um-the thing I ree of rapport - uh - which exists lements and the audience or the Boig out of Peer Gynt viewer, OK. Now that's not - that's Dewey: Yeah, yeah, Greek theater and if it works, it works. lous.

out over the years. But still it is a | Wellington: This thing you were | Dewey: I know, it was great, great. | audience really couldn't get in until | were doing, or did you just work | with materials? | were doing, or did you just work | come there to look at it, stand up in | of the mystery, for me, of the space-| tion here in the Riverside Museum moment that you accept. But thea- telling me about some people com- Wellington: I liked that very much shortly before the picture upstairs ter is a different thing because you | ing one time and not connecting | but -

Godard would be.

- uh - I'm not sure that it - that it | tent, half the piece and if it - if it | Dewey: So that I felt the rapport does what perhaps - perhaps with | works the audience is supplying | was broken - uh-uh - the thing stantly changing. It's one, this tiny Dewey: You know, he is laying 5 NOVEMBER 1966 - STATE-

be of the moment or of that moment so they have to screw it or, you and perhaps the whole Lincoln ginal choices. - uh - of that, you know. So it is know, make it, you know and - uh - Center complex is art object orientchanging - uh - very slightly. That | it is - I - I almost see it that way, | ed; that is art separated from life. And our challenge in going into of what I'm talking about. I'm not | Wellington: Well I just - perhaps | that situation was to try and snag at war. I'm not at war as some peo- we can talk about the thing people on the fly and involve them la little in - introduce a process orilented form into that situation. In other words, catch them up with I - in fact, I'm getting more inter- Dewey: Yeah, I saw it this after- the place, itself, and its values. lnoon. I've seen it twice. I saw it | Something immediate, something

this afternoon and I saw it on the of their own presence there at that time. Our material was drawn from Wellington: I saw it at the five- | the Selma-Montgomery Civil Rights it is one picture that doesn't move | thirty time and I was - got very lit- | March. This event had an extremely but some other element moves - like | tle from it except one extraordinary | curious position in the civil rights experience. That thing inflating and movement. It was a fleeting moment. Wellington: Yeah, but that's still | - uh - the slides on it were inter- | The March on Washington had been lesting. But the most interesting an essentially white march. The thing was that shape just slowly | Jackson March, which followed, was

Dewey: Well, our sound is not - uh | inflating on stage and moving then | a black march. For a complex numsort of towards the audience. I lik- | ber of reasons Selma, which followed that very much but everything ed Jackson, seems to stand out as sounds are on a twenty-one minute else I thought was either - uh -bad- a moment at which there was real cycle and the slides are on a twen- | ly done or - uh - just didn't inter- | contact. It was a fifty-fifty march. ty minute cycle so that they are al- lest me and I was just wondering People on it recall the innocent a kind of mutual affection which surrounded it. Perhaps it was illus Wellington: Have you found anyory and even shallow - but it did grip the entire country and it was almost classical in its development Wellington: A pattern or what? and ultimate tragedy. Our problem was to introduce this into the Phil-| Wellington: If you want me to turn - | harmonic Hall situation in such a Wellington: -the tape off at this

backlash thoughts. Bruce David-Dewey: No, that's OK. I'm - I'm - son's photographs first were human troduction to where USCO works ing - I'm trying, my - uh - I have, composition. They were not news torical background. shots. My own sound track had of, for practical purposes it would about - uh - the different pieces been taken with the same intention- November 1963 at the San Frantake - if it really mattered - mov- that I see and - uh-uh - I like - uh simply portraiture in which people cisco Museum. Actually this was take two cycles or for whatever work. It's - it's among, I think his where they were at. Terry Riley, in we've ever done, because we were that would be - twenty times - uh - is the first happenings that I ever in his editing, had given an unabtrus- not aware, as we are now, of the to sort of repeat the sequence and saw - uh - and was in some on the live form to this. On the final day problems, It wasn't until 1964 then the difference there would be a slight varia = question as to the problem How badly I wasn't until 1904 book that you had to walk through that we started thinking of ourselves book that you had to walk through that we started thinking of ourselves book that you had to walk through that we started thinking of ourselves book that you had to walk through that we started thinking of ourselves book that you had to walk through that we started thinking of ourselves book that you had to walk through that we started thinking of ourselves book that you had to walk through that we started thinking of ourselves book that you had to walk through that we started thinking of ourselves book that you had to walk through that we started thinking of ourselves book that you had to walk through that we started thinking of ourselves book that you had to walk through the problem that we started thinking of ourselves book that you had to walk through that we started thinking of ourselves book that you had to walk through that we started thinking of ourselves book that you had to walk through that we started thinking of ourselves book that you had to walk through the problem that we started thinking of ourselves book that you had to walk through the problem that we started thinking of ourselves because the problem that we started thinking of ourselves because the problem that we started thinking of ourselves because the problem that we started thinking of ourselves because the problem that we started thinking of ourselves because the problem that we started thinking of ourselves because the problem that we started thinking of ourselves because the problem that we started thinking of ourselves because the problem that we started thinking of ourselves because the problem that we started thinking of ourselves because the problem that we started the problem thad the problem that we started the problem that we started the pr a slight varia - question as to

whether exactly that combination of

whether exactly whether exactly that combination of slides would come up again. Since slides would come up again. slides would come up again. Since | ferent process than I do. - Uh - he | show was in four parts. The first | in 1965. it's all the same material that's not terribly important. It just is that the same of putting the serial that's not the situation on side by si- limit to the situation of the situati terribly important. It just is that er words, he brings into the situat- de monitors. We had news footage stock? And who were the original image of the movie actress heroine that in media where all the details little bit of variability built in so | ion of composing a piece a number | from the attempted march in which | members? of - an image, a prevailing image
that he relates things to or that he
that he relates the relates things to or that he
that he relates things to or that he
th you are getting different relation— that he relates things to or that he outside of Selma. On the second were in Woodstock even before we had at home, where the church is I don't think it's the same game at really integrate with it, you don't

uh - image to the audience. Now - what's important: they saw them- time. to talk about critically evaluating - feeling that - uh - under changing conds earlier. It's terrificly comp- It seems to me that the trend towards at the Riverside Museum and we scene. I would characterize it by Your giving the piece and then you | short time earlier.

cessful at that stage. If you psych people literally had to choose not | I think maybe we're some small part | come in and go out. out your situation properly, and that can even be a piece in itself - tremely appropriate to the whole that can even be a piece in itself - tremely appropriate to the whole that can even be a piece in itself - tremely appropriate to the whole that can even be a piece in itself - tremely appropriate to the whole that can even be a piece in itself - tremely appropriate to the whole that can even be a piece in itself - tremely appropriate to the whole that can even be a piece in itself - tremely appropriate to the whole that can even be a piece in itself - tremely appropriate to the whole that can even be a piece in itself - tremely appropriate to the whole that can even be a piece in itself - tremely appropriate to the whole that can even be a piece in itself - tremely appropriate to the whole that can even be a piece in itself - tremely appropriate to the whole that can even be a piece in itself - tremely appropriate to the whole that can even be a piece in itself - tremely appropriate to the whole that can even be a piece in itself - tremely appropriate to the whole that can even be a piece in itself - tremely appropriate to the whole that can even be a piece in itself - tremely appropriate to the whole that can even be a piece in itself - tremely appropriate to the whole that can even be a piece in itself - tremely appropriate to the whole that can even be a piece in itself - tremely appropriate to the whole that can even be a piece in itself - tremely appropriate to the whole that can even be a piece in itself - tremely appropriate to the whole that can even be a piece in itself - tremely appropriate to the whole that can even be a piece in itself - tremely appropriate to the whole that can even be a piece in itself - tremely appropriate to the whole that can even be a piece in itself - tremely appropriate to the whole that can even be a piece in itself - tremely appropriate to the whole the can even be a piece in itself - tremely appropriate to the can even be appropriate to the can even be a piece in itself Dewey: Yeah - it - however your sense of context is changing. It's

The World we came into a given that Sakti's there vibrating out of the vibrating out of that Sakti's there vibrating out of the vi and that's where I've stopped a number of times is simply psych—

Lincoln Center situation and it did number of times is simply psych—

Lincoln Center situation and it did number of times is a fantastic status feets and the same clothes and legs; they're part tools. I see a tremendous fear too is a fantastic status feets and the same clothes and the same clothes and the same clothes and legs; they're part tools. I see a tremendous fear too is a fantastic status feets and the same clothes and the same clothes and the same clothes and legs; they're part tools. I see a tremendous fear too is a fantastic status feets and the same clothes and the same clothes and the same clothes and legs; they're part tools. I see a tremendous fear too is a fantastic status feets and the same clothes are the same clothes and the same clothes are the same clothes and the same clothes are the same clo number of times is simply psych— work. This part and this part alm— is a fantastic status focus and which I don't see in our group (I which I don't see in our group (I which I don't see in our group (I ing, you know, psyching out the ost alone caught people up in some- orientation (and I don't want to get arrangement was simply to build a don't mean our little group, but

say aesthetically, it will be a bad experience or a non-experience.

| Say aesthetically, it will be a bad experience or a non-experience. | Diagram of the space experience or a non-experience.

Then some body else who is equal through And I felt with this that it upon one we chose to counter this face paranoia or negative face paranoia or negative through And I felt with this that it upon one we chose to counter this face paranoia it is just as had Then some body else who is equal—

It or slightly less = uh = could go

Then some body else who is equal—

It or slightly less = uh = could go

Then some body else who is equal—

The solution is e ly or slightly less - uh - could go | - uh - worked - uh - it - fairly well | by placing the photographs on the | Anyhow Steve Durkee who is basi - called us and said that his arrange | tended meaning? through it another time and because of the context, because of - uh - the of the context, because of - uh of the context, because of - uh - the reaction of the people around, be
whether a phenomenon was digital and the vision-creator and I knew because he's very central on that the show had taken place; a church. There was a problem in scale
whether a phenomenon was digital and the vision-creator and I knew because he's very central on that the show had taken place; a church. There was a problem in scale
Th reaction of the people around, be- There was a problem in scale - the show had taken place; a church, each other and had worked with each Yes. We wound up making two and level. cause of his own state of mind - uh
- suddenly, you know, it will be

things that were done were too, you know, it will be

things that were done were too, you know, it will be

suddenly, you know, it will be

things that were done were too, you know, it will be

suddenly, you know, it will be

things that were done were too, you know, it will be

suddenly, you know, it will be

things that were done were too, you know, it will be

suddenly, you know, it will be

things that were done were too, you know, it will be

suddenly, you know, it will be

things that were done were too, you know, it will be

suddenly, you know, it will be

things that were done were too, you know, it will be

suddenly, you know, it will be

things that were done were too, you know, it will be

suddenly, you know, it will be

the suddenly in the east. Then Michael

suddenly, you know, it will be

suddenly, you know, it will be

the suddenly in the east. Then Michael

suddenly, you know, it will be

the suddenly in the east. Then Michael

suddenly, you know, it will be

suddenly, you know, it will be suddenly it will be suddenl - suddenly, you know, it will be terrifically provocative.

| Suddenly and fifteen the columns and land the columns are columns are columns. too distant to some extent. There weeks. There weeks. There weeks. Were a couple of things that happen-sections were at the Plaza level. To San Francisco and worked there to San Francisco and worked the San Francisco and work Wellington: Have you had that experience?

Were a couple of things that happen-sections were at the Plaza level.

In the situation was given: there are actually nineteen screens. Each is in the situation was given: there are lights with analog. The lights with analog and the lights with ed when he did it out there - flash- Part four was like the march, it- in '62 and '63. So we worked to- individual and they are spotted etc. where - uh - the - the things conspire to come together under certwhere - uh - the - the things conspire to come together under certwhere - uh - the - the things conspire to come together under certspire together under cert-

something and to something else. | ute sound cycle running independ- | way. think I would say this: the aesthetic is based to me, upon the degtic tic is based, to me, upon the degree of rapport - uh - which exists

distant that it didn't have that imree of rapport - uh - which exists

or out of it; but when you see the involved sixty-four people and about gether. It has very little to do with oscilloscope we use (and this is oscillosco pact that it had down - over here. | ably and get absorbed. within the situation between the elements and the audience or the
lements and the situation between the elements and the audience or the
lements and the audience or the lements and the a

procedures defeated us in that. The you that pushed you to do what you worked. Most of the press, who have that wave form, there's some secret rest. We're trying to create a situa- just a little hole in the wall.

started so they went rushing thru

as we went along.

The idea that you had to look at

do a performance they are a day old-er. They've, you know, been thru er. They've, you know, been t er. They've, you know, been thru a day's more experience, the audi- a day's more experience, the audi- a day's more experience, the audi- as we went along. They've, you know, been thru a depends upon my state of mind. Like re was a nice kind of situation that you passed through which held you, as we went along. They've, you know, been thru a depends upon my state of mind. Like re was a nice kind of situation that that I had failed to clarify the moving... Of course it doesn't matation that as we went along. They've, you know, been thru a depends upon my state of mind. Like re was a nice kind of situation that at ime. They've, you know, been thru a depends upon my state of mind. Like re was a nice kind of situation that at ime. They've, you know, been thru a day's more experience, the audience is another audience, the - uh

Godard tonight and I'm so tired I

worned about going to see the you passed through which neid you, held you there and when you got for those people who tangled up

JM: By ideas you mean... - whole clock has turned a little bit and I think that what I'm doing is and I misot the I'm doing it is the task were watching you being held there.

I the words, either with the technical or those people with the monitors or took the trip with the monitors or took the trip with the monitors or took the trip with the doing it is the task below in the basement - everyone below in the basement - ever and I think that what I'm doing is more - uh - out of that situation -- uh - out of that sit uh -- uh - out of that situation -- uh -- uh -- uh -- uh -- uh out of those roots where there are - just in the middle I'm going to go here - uh - these things, for some what made me gnash my teeth was uh - kind of perceptible changes to sleep on him. Which is my prob- reason these elements didn't work. that it could have been achieved But - uh - primarily it was because so simply or so I realized on the through the thing so that the form Dewey: We are even probably more the space was not - uh - was not last day. By altering the color of that I - that I have to set up in a dependent upon the audience than cooperating in a - in a certain kind the light or pulsing it to separate of way - space. The situation wasn't an area from the rest of Lincoln that into consideration. And has to Wellington: Because - because of wasn't - and the elements were too Center. We could have isolated that into consideration. And has to also be ready to change with it or also be ready to change a second or also be ready to change a seco the whole space from the rest of

monitors and the situation below, the exception of the television which allows - uh - for a recognition on allows - uh allows - uh - for a recognition on the part of the par the part of the piece. And lets take all the things I've added there as all the things I've added there are all the things I've added the things I've added there are all the things I've added there are all the things I've added the things I've added the things I've added the things I've added all the things I've added there as being the piece. Now, it is - there being the pieces at the building, itself, defeated inc. When I were, in part, people underneath the looks for myth. This ritualistic appears to added there as building, itself, defeated inc. When I were, in part, people underneath the looks for myth. This ritualistic appears to added there as building, itself, defeated inc. When I were, in part, people underneath the looks for myth. This ritualistic appears to added there as building, itself, defeated inc. When I were, in part, people underneath the looks for myth. This ritualistic appears to added there as building, itself, defeated inc. When I were, in part, people underneath the looks for myth. This ritualistic appears to a spect is very myth-making the looks for myth. This ritualistic appears to a spect is very myth-making to a spect is very myth-m being the piece. Now, it is - there is that capacity of the piece to ad- is there who were getting up and going than the people. When I were getting up and going than the people. When I were getting up and going than the people. When I were getting up and going than the people. When I were getting up and going than the people. When I were getting up and going than the people. When I were getting up and going than the people. When I were getting up and going than the people. When I were getting up and going than the people. When I were getting up and going the piece to ad- is the light in the beginning I working with San Francisco Tape. It was such complex circuit. is that capacity of the piece to adjust itself to each person who comjust the light in the beginning them they become symbolic; we were having some sort of simufound it was such complex circuitmusic Center. He designed and conlation of the psychedelic biochemilation of the psychemic biochemila that audience in a certain kind of - MENT BY KEN DEWEY ON HIS and they're, you know, taking it and OWN PIECE, A "CONTINUOUS" ling this. (Action Theatre paid for possible (that is, controlling media mixes?

You get locked into your first choi- graming, and randomizing to a cer- tain extent, multichannel available. - that's - that's not a very big elewhich it encourages the - the peoment but it - it allows for a very big elewhich it encourages the - the peoment but it - it allows for a very big ele-

ment but it - it allows for a certain -uh - small aspect of the piece to -uh - to as- uh - small aspect of the piece to -uh - to as- uh - small aspect of the piece to -uh - to as- uh - t starting on college. It was just a that line: "In a world of simulta- who were educated before electricity there. INTERVIEW WITH GERD STERN BY JONAS MEKAS title we use: We Are All One, It is peace (although I think that's beau- equipment than I do.

productions in this world into an en- mean anything anymore.

world before, and since; it's been a art of meditation?

JM: First I should like a brief in- people make things to be passed by. at the other person on the line, in down the highway. You've been im- don't mean that much to me), it's his I mean, most works of art in our which you can have instantaneous printed for a number of years with image, the image of his face photo-Dewey: Yeah - Ye meditation, but the way they're used which you can process by computer | foot yellow octogon which says: | seen of him on film. It is the expein the world is rarely as an object of a whole bunch of data and come out "Turn Ahead, Go On, Go On, Go On, rience of another human being. Then or a thing to live with. They're hung with something with a reality, where Go On," and is called "Contact Is I see his words; I read him saying, there or they're standing there and you're not dealing with the illusion | The Only Love" becomes a Stop sign. | "I am the avatar and each of you there's no place to sit, there's no of the investment of one man's ca- There is a room of Sakti paintings; are also avatars; but I know it and place to stay. What you're invited to reer against another man's career. one of them is Siva; one of them is it is through my knowing that I do is to go on to the next, and the That's true in the arts too. Sukta; one of them is Siva-Sakta. bring the knowledge to you." It's not next, and the next, as if it were a For instance I feel sorry for Andy In the center is a fountain with a a new message or anything, but the

It doesn't matter whether it's your with. He seems to think it's the terms of painting it is a very low ships - if you're into, you know, if asks the people that work with him, monitor was a close circuit TV im- went to San Francisco. It's been a filled with things that we and other all, I think it's an entirely new po- really fill in. With the low defini-

you're into it that much. Most people aren't.

as far as I can understand; and his
materials conspire to deliver that materials conspired to the materials co materials conspire to deliver that - was a delayed image and this is have made; and we can spend time thing to do with being Andy Warhol, the made; and we can spend time thing to do with being Andy Warhol, the made; and we can spend time thing to do with being Andy Warhol, the made; and we can spend time thing to do with being Andy Warhol, the made; and we can spend time thing to do with being Andy Warhol, the made; and we can spend time thing to do with being Andy Warhol, the made; and we can spend time thing to do with being Andy Warhol, the made; and we can spend time thing to do with being Andy Warhol, the made; and we can spend time thing to do with being Andy Warhol, the made; and we can spend time thing to do with being Andy Warhol, the made; and we can spend time thing to do with being Andy Warhol, the made; and we can spend time thing to do with being Andy Warhol, the made; and we can spend time thing to do with being Andy Warhol, the made; and we can spend time thing to do with being Andy Warhol, the made; and we can spend time thing to do with being Andy Warhol, the made; and we can spend time thing to do with being Andy Warhol, the made; and we can spend time thing to do with being Andy Warhol, the made; and we can spend time thing to do with being Andy Warhol, the made; and the made; there. I think to a certain extent we what-ever-your-name-is. That's the you get into it; you feed a lot of uh - my, I have had a very strong selves as they had been eight se- Let's get into this whole name thing - have managed to make that happen kind of loneliness I see in that yourself back and forth into the situations your first necessity is to pelling to be able to see yourself in a traditional society in Coomarswar- managed to have it happen at the saying that in our scene you see a saying that in our scene you see a lit seems -uh- deal with the situation in which your - uh - your giving it.

this delayed mirror arrangement - what you do coming back at your a my's terms or McLuhan's... that is, if person approaching the other person approach person ap which your - uh - your giving it.

Your giving the piece and then you short time earlier.

What you do coming back at you a short time earlier.

What you do coming back at you a short time earlier.

What you do coming back at you a short time earlier.

What you do coming back at you a short time earlier.

What you do coming back at you a short time earlier.

What you do coming back at you a short time earlier.

What you do coming back at you a see people throwing short time earlier. traditional craftsman who did his which people stay for an hour or two hours and never mind who did it fine two hours are the face which causes everybody there is an aesthetic. It is, to some extent, a subjective aesthetic.

It is, to some extent, a subjective aesthetic.

It is, to some extent, a subjective aesthetic.

It is, to some the image if your successful at that stage. If you psych the personification. In that the personification is the personification is the personification is the personification. In that the personification is the personification is the personification. In that the personification is the personific scene I see a great distance between painting. It doesn't bug us. It works; to see someone else in him. It's the

and for him, aesthetically, emotion— that successfully, then you can go ally whatever well let us the property of the group who say, Well, no names, because up till then we hadn't been to be a some of the group who say, Well, no names, because up till then we hadn't been to be a some of the group who say, Well, no names, because up till then we hadn't been to be a some of the group who say, Well, no names, because up till then we hadn't been to be a some of the group who say, Well, no names, because up till then we hadn't been to be a some of the group who say, Well, no names, because up till then we hadn't been to be a some of the group who say, Well, no names, because up till then we hadn't been to be a some of the group who say, Well, no names, because up till then we hadn't been to be a some of the group who say, Well, no names, because up till then we hadn't been to be a some of the group who say, Well, no names, because up till then we hadn't been to be a some of the group who say, Well, no names, because up till then we hadn't been to be a some of the group who say, Well, no names, because up till then we hadn't been to be a some of the group who say, Well, no names, because up till then we hadn't been to be a some of the group who say, Well, no names, because up till then we hadn't been to be a some of the group who say, Well, no names and the group who say, Well, no names are named to be a some of the group who say, Well, no names are named to be a some of the group who say, Well, no names are named to be a some of the group who say, Well, no names are named to be a some of the group who say, Well, no names are named to be a some of the group who say, Well, no names are named to be a some of the group who say, Well, no named to be a some of the group who say, Well, no named to be a some of the group who say, Well, no named to be a some of the group who say, Well, no named to be a some of the group who say, Well, no named to be a some of the group who say, Well, no named to be a some of the group who sa

ry special. And it has a lot to do people or four people moving through ferent scales in different parts of and I had made a cross-country trip is a contemporization of Fantasia; the Kaballah so many years ago I months ago.

the beginning The ideas were very powerful in happening. You can't understand and it's in the sweep of the audiothe gallery and look at the thing time continuum. It's in the rainbow in which people could come and inter is a different thing because you are involved with living - uh - peo- are involved with living - uh - peo- and somebody else coming and get- been more powerful in their natural state of preoccupations, the television in their natural state of preoccupations, the television in their natural state of preoccupations, simply go out. It seems to me been more powerful in the beginning what's happening from that viewthan they are now in the beginning point. But once you're on the dance tion of the wave form as phosphor that's what's happening. You look on the dance that it has a couches and people are flaked ple and each night they arrive to do a performance they are a day old—

do a performance they are a day old yield on each screen, because your | words, either with the technical or | Museum as you know and they don't motion gets them going. | the mystical vocabulary is the task | generally have shows of this nature. dave me McLubant D. T. Richards hours or whatever. The other night I der: the voice recorded, preserved, only that but they were used to get-National Association of the got down there and was dancing. It echoed, mirrored, magnetized - what ting school children brought by their

National Association of Educational was just totally different.

Broadcasters which to the was just totally different.

got down there and was dancing. It do we understand about it. We grew teachers or a middle aged crowd; Broadcasters, which he had gotten GS: Your own motion takes you out up in a world where the understand now there is a crowd of teenagers from John Cage, which was the in this case. That's a completely ding of it was not what we were and people in their early twenties. ding Media It was book Understannew area for us. I don't know how to taught. At the time we grew up

It is also obvious that a lot of it is ding Media. It was just about that handle it and I don't think any of us people were just beginning to deour floor photographs from written poetry into collage surrounding space and isolated surrounding space and isolated surrounding space and isolated spectry.

from written poetry into collage the audience follows. Again, what the motive power and the basic about the religious nature of this McLuhan talks about is the inte- energy, in terms of fire, water, earth, experience? What about the religious

Lincoln Center.

As it was, with the exception of the han their content took me on an are than their content took me on an are than their content took me on an are than their content took me on an are the first took me on an are the first took at a part of the media experiences? than their content took me on an of ritual makes a lot of sense. He potential. The medium mix leads us being used by the orthodox religions found it was such complex on the psychedelic biocheminate of the psycheminate of t ry that it couldn't be isolated their original system. It was the idea of hybirdizing various modes and according to us the idea of hybirdizing various modes are the idea of hybirdizing various modes. Individual. It doesn't matter whose face it is anymore; it's a face, a mask. Just doing what we do, but here we religious reality which resides in Technical things like tickets, the idea of hybirdizing various media and invention of Michael's circuits. It was face it is anymore; it's a face, a mask. Just doing what we do, but here we and invention of Michael's circuits. JM: Why do you think there has were with ten or fifteen projections the vibrational universe, in the naregulations, circuits finded and invention of Michael's circuitry restaurant and the cost of untanging these ideas.

In relation to making these ideas. possible (that is, controlling, pro- GS: The tools are really becoming of all this and said, "Of course, the Goethe was dying he said, "More

come black, their shadows are black, their shadows are black - and there's, you know, thru black - and there's, you know, thru black - and there's, you know, thru been going on for at least ten years.

The comment that you (Wellington) take off point for a poem a few years are been going on for at least ten years.

In that made it possible for us to start been going on for at least ten years.

Session is natural light, the light of a fire."

The comment that you (Wellington) take off point for a poem a few years are been going on for at least ten years. - that's - that's not a very big element but it - it allows for a certain

- that's - that's not a very big element but it - it allows for a certain

- that's not a very big element surrounding the use of the peoment but it - it allows for a certain

- that's - that's not a very big element surrounding the use of the whobbling pivot of space enough leeway so that one sp Why suddenly all of this? I think that's the whobbling pivot of was asking for more light. Some at the time I was in high school and the seed idea of our time. We use electricity is natural, but not to us saw more light." The light was very easy jump for me to make. In a world of simultaneous operations, you don't have to was our natural environment. I grew In that sense the question of wheth-JM: What effects are you trying to be first to be on top." It is the pos- up in Europe and I remember that er light through, which you have in Create, if any, by your show at the sibility of seeing your activity as a the telephone was a real ritual ob-

GS: All of our performances and ex- I think if we can hang on for another certainly was a stranger in the tance, in terms of the graven image. hibitions have had somehow a con- decade, it's not going to be the house. My eleven year old daughter What does it mean "Thou Shalt Not centration which is focused in the people marching on the streets for takes more naturally to running our Make A Graven Image"? But in film very hard to sense at any one moment tiful), but these ideas and this GS: One of the early pieces which the light through it. In our perforto what extent that statement ap- movement in society which will was shown in San Francisco in mances we had a lot of light through, plies. At any moment the two of us, make peace a possibility. Maybe a early '63 was the large octodome. but in this show almost all of it is or the thirteen of us that live in the decade is too optimistic. It seems The name of it is: Contact Is The light through. You also have light church, may not be capable of that to me that when the kids (I'm in my Only Love. At the time it was our on. The light which you throw on ideal.It seems to me in terms of the thirties now, but most of the people most ambitious piece: it contains something then reflects and bounces

performances and exhibitions, the I'm working with are basically in sound which circulates through eight back. It seems to me to be the conpaintings, the lights, the projections, their twenties, and Michael is twen- speakers; it has neon fluorescence; frontation between the window and the environmental media-contact, it ty-one)get to be a powerful majority, it has sixteen interlocking rhythms the mirror. In the end you have to becomes a question of human beings the kind of status and power play from 480 flashes per minute down find some hybrid of the two, because sharing time, of making the material we have now just isn't going to to things which happen in a cycle of in terms of understanding humanity once per minute. It uses the highway and understanding the possible vironment in which this becomes JM: Do you mean to say that the art as a metaphor. In a sense it was a relationships with God, the way is feasible. We've all been in the art of escape is being replaced by an great revelation because all the not either by looking in a mirror or messages are: "Go On, Go On, Go on, by looking through a window, but by

tremendous source of dissatisfaction. GS: I mean it is the end of the liter- Turn Ahead" and it was character- being able to see in the window the Washington to Moscow you have to \sign although it doesn't have any \One, comes out of Meher Baba. We galleries and we see these works | which, when it gets to Moscow, has | on television in front of it, and the | by the image of Meher Baba. Again hanging and they're hung basically obviously turned into a paranoid man says, "You folks see this big it's basically a media image. It's so that what you can do is you can drama; it will be the era in which pass by. I'm sure that very few you can pick up the phone and look of a classic situation like driving speak for myself; his words on paper

became available was to try and up on the wall, that it's only being are visible, that is in high definiequipment and people who can handle it over there at that time, I think it would be an invaluable doc-

Michael has been working for sever- or Humphrey Bogart. There was this situation of the place. And that becomes the piece, that's it, you

situation of the place. And that becomes the piece, that's it, you

situation of the place. And that becomes the piece, that's it, you

situation of the place. And that becomes the piece, that's it, you

situation of the place. And that becomes the piece, that's it, you

situation of the place. And that becomes the piece, that's it, you

situation of the place. And that becomes the piece, that's it, you

situation of the place. And that becomes the piece, that's it, you

situation of the place. And that becomes the piece, that's it, you

situation of the place. And that becomes the piece, that's it, you

situation of the place. And that becomes the piece, that's it, you

situation of the place. And that becomes the piece, that's it, you

situation of the place. And that becomes the piece, that's it, you

situation of the place. And that becomes the piece, that's it, you

situation of the place. And that becomes the piece, that's it, you

situation of the place. And that becomes the piece, that's it, you

situation of the place. And that becomes the piece, that's it, you

situation of the place. And that becomes the piece, that's it, you

situation of the place. And that becomes the piece, that's it, you

situation of the place. And that becomes the piece, that's it, you

situation of the place. And that becomes the piece, that's it, you

situation of the place. And that becomes the piece, that's it, you

situation of the place. And that becomes the piece, that's it, you

situation of the place. And that becomes the piece, that's it, you

situation of the piece, that's it, you

situat through the experience and get nothing, you know, or get very little;

through the experience and get nothing, you know, or get very little;

through the experience and get nothing, you know, or get very little;

through the experience and get nothrough my name). There are some people in the group who say, Well, no names, the group who say, Well, no names, the group who say, Well, no names, the group who say, Well and names, the group who say well and names. The group who say well are some people in the group who say well and name is a saw the face of Baba which we built a place called "Draff City." flashed on the stage. Then he came ally, whatever - well, let us
say aesthetically, it will be a bad

They built it with two-by-fours and on-off on-off material. It didn't on to -, to using or having that say aesthetically, it will be a bad

They built it with two-by-fours and on-off on-off material. It didn't on to -, to using or having that on to -, to using th was the one who came back with Baba's message to America about no contemporary preoccupation with ganic continual process curve going last section of the performance that

go on and off in that room; they that the majority of people who find spire to come together under certain conditions which are - uh - ver ain conditions which are - uh - ver ain conditions which are - uh - ver are to come together under certain conditions which are - uh - ver are to come together under certain conditions which are - uh - ver are to come together under certain conditions which are - uh - ver are to come together under certain conditions which are - uh - ver are to come together under certain conditions which are - uh - ver are to come together under certain conditions which are - uh - ver are to come together under certain conditions which is, to me, kind of a line to come together under certain conditions which is, to me, kind of a line to come together under certain conditions which are - uh - ver are to come together under certain conditions which are - uh - ver are to come together under certain conditions which are - uh - ver are to come together under certain conditions which is, to me, kind of a line to come together under certain conditions which is, to me, kind of a line to come together under certain conditions which is, to me, kind of a line to come together under certain conditions which is, to me, kind of a line to come together under certain conditions which is, to me, kind of a line to come together under certain conditions which is, to me, kind of a line to come to ain conditions which are - uh - very special. And it has a lot to do
ry special. And it has a lot to do
ry special. And it has a lot to do
recomber through ferent scales in different parts of and I had made a cross-country trip. with the dialogue of the - uh - you know, what-what-um-the thing I this forest, you know, away from shouldn't even say I worked with it:

| We were trying to create an environ- white this forest, you know, away from shouldn't even say I worked with it:
| We were trying to create an environ- white this forest, you know, away from shouldn't even say I worked with it:
| We were trying to create an environ- white this forest, you know, away from shouldn't even say I worked with it:
| We were trying to create an environ- white this forest, you know, away from shouldn't even say I worked with it:
| We were trying to create an environ- white this forest, you know, away from shouldn't even say I worked with it:
| We were trying to create an environ- white this forest, you know, away from shouldn't even say I worked with it:
| We were trying to create an environ- white this forest, you know, away from shouldn't even say I worked with it:
| We were trying to create an environ- white this forest, you know, away from shouldn't even say I worked with it:
| We were trying to create an environ- white this forest, you know, away from shouldn't even say I worked with it:
| We were trying to create an environ- white the country is stronger than it's even say I worked with it:
| We were trying to create an environ- white the country is stronger than it's even say I worked with it:
| We were trying to create an environ- white the country is stronger than it's even say I worked with it:
| We were trying to create an environ- white the country is stronger than it's even say I worked with it:
| We were trying to create an environ- white the country is stronger than it's even say I worked with it:
| We were trying to create an environ- white the country is stronger than it's even say I worked with it:
| We were trying to create an environ- white the country is stronger than it's even say I worked with it. | We were trying to create an environ- white the country is stronger than it's even say I worked with it. | We were trying to creat program music, because the tunes | it seems like a phantasy in my past, | ment in which people could commu- | ubiquitious is stronger than it's ever eighteen channels of mixed media. the kind of work we've been doing one of the areas we really want to was a period of, in John Cage's was a period of was a p the flow of festival traffic. We had interest it has a free area ones. It has a free area ones.

intended that it be a free area open chaos and we worked our way slowly... and go in and go out.

The Diverside Museum is not unlike Shakespearean theater or Greek theater and if it works, it works it works it works it works. It works it works it works it works it works.

THE BLUE MOUSE AND THE MOVIE EXPERIENCE by Sheldon Renan

cents an hour.)

commentator on films.) This is be- |a contest.

These things, however, mean little the Blue Mouse at 1:28 pm is not ling from the story and weren't car- as to demonstrate what we wanted to the man in the Blue Mouse. As the same as the same movie shown rying it forward. We wanted to com- to say about the universality of the late Robert Warshow pointed out at the Blue Mouse at 5:31 pm. And municate an idea. That was our first human experience, even among when a man watches a movie he even if it were it would not look objective. We had the possibility, widely separated people: the kind thinks with his eyes. And the man in the same to the man who sat through therefore, of making a montage, of Family of Man idea that we the Blue Mouse becomes "turned | both shows. on" to the movie not simply by the No movie ever looks quite the same. Iy between single screen and three was true and valid. People say, story it is telling, but by the whole No movie ever IS quite the same. A screens. Whereas in a single 'Well, that isn't like cinema

scrutinized, unlike a theatrical play ie experience. with limited scope and stilted reality, a movie communicates directly to the man in the Blue Mouse. A TO BE ALIVE! movement, with sound. It floods his by Maxine Haleff

encing of the projection. Actual af- make an artistic statement.

Then each print, after it is made the world-famous factory and office used in counterpoint to one another from telephoto to wide angle." Askfrom an original negative, has its buildings designed by architect or as a single panoramic view shot ed how he got unusual effects like own adventure of physical change. | Frank Lloyd Wright. From the first time it is projected One of the values of a world's fair "It's necessary, however, to have the stairs to a church tower, as the the print begins to fade slowly. It | film is that it need not be restricted | the images related to one another, | image on both side screens tilt inbecomes scratched by dirty project- to any particular form, but since both in idea or content and visual- ward, he explained that this hapor gates, making jumpy little lines | there are no theaters now that can | ly-esthetically. In our experiments | pened automatically. "The three on the screen. There can be tiny show the film with the triple screen we have sometimes put three images lenses cover a very wide angle, cracks, like smashed safety glass, method, it now has been converted on the screen which we found to be close to that of a fish-eye lens. As resulting from age. Chemical deter- to 70mm.for theatrical use. How- very confusing and badly related, long as you aim a fish-eye lens ioration of the print causes blotch- ever, the two directors are contin- so we rejected them. It's a matter straight at the horizon, the horizon es, muddy colors, one loop to im- uing their experiments with multiple of working with great care in the remains straight, but the minute you press a ghost image on the loop screens in their production for Expo cutting room. Several illustrations begin to tilt up or down, the fish-eye wound next to it. Burns from the '67, the next World's Fair at Mon- from the fugue-like recapitulation begins to curve it. The three camprojection lamp leave nasty brown treal, Canada. This one will be for at the end of the film show how the eras produce a similar effect. The scorches on single frames. Footage | Canadian National Railways- | shots were arranged across the | middle one aims straight, and the can be lost in splicing, in censor- | COMICO. "International expositions | three screens.

maim a beautiful film, or they can is made only for that purpose. It make a boring film interesting. They doesn't have to adhere to any stancan add a visual texture. They can dards and doesn't have to be used

ed and naive young print into a scr- ience attitude, and above all a Birds in Italian boy Birds in | Cameras is that you can't follow fo- | first purpose of the new "primary" | difficulty in right interpretation that | people in their homes on a noncom- | on to what technology can do to atched and worldly old one. special working philosophy for the sky. How a film looks depends as well on film-maker goes into utilizing the how it is projected. It may be proj- multi-screen technique. TO BE Because of their width, the three in exact synchronization. There the immediate past, in their case sion (of the immediate predicament). Leary this winter? ected at the wrong speed, or with | ALIVE! demonstrated the power bad light. It may not be entirely pro- of the method, and a key to the ing audience attention. They almost | "Finally, we put the centipede on the present environment." | and his resultant protest and provo- that yet. He wants to take the ma- tion. It can begin with the Underjected at all. (CITIZEN KANE was | film's strength lies in the views | seem to envelop the viewer. Mr. | a stick fastened in the air, so the | Today's systemic artists are attem- | cation (as in this program) is a part | chines to Millbrook right now and | ground Press Syndicate. shown at Yale up until the last two of the two directors. Like their pro- Thompson said, "I think that it's poor thing couldn't go anywhere ex- pting to recreate the environment in of the epoch that has produced de- program them. Maybe it will inevita- GB: But EVO and its cousins aren't minutes, when a power failure left duction, they have ideas which are a very powerful image by repeating cept where we let it go." which their art must exist. In so do- monstrations at City and Berkeley, bly be used in some of his programs. really mass media in the way that the audience wondering what "Rose- both extremely simple and very it three times on the screens or you line diting, they present the minimal es- ing, they present the minimal es- ing, they present the minimal esbud" meant.) There can be bad complex. Francis Thompson's film can envelop people, as you say, the chine in which three images were sentials of art. King, for instance, of "Black Power" by the devoted is good for everyone, and I think RA: But they can communicate inchange-overs from one projector to N.Y., N.Y. won a blue ribbon at the way we did with the wild ride of the locked together mechanically. It was has all but removed traditional (mod- and militant in the civil rights that's true. But I don't think he formation, nevertheless. The Amerithe other. There can be loss of fo- Cannes Film Festival in 1958. At three kids going down the highway." a slower process than working with ern) dance from his dance program. | struggle, the dissatisfaction and | places enough importance on what | cas, this new continent, should be cus, and loss of framing. There can this time, he was experimenting One reason for the heightened real one image, because the three pic- He has accepted the essentially in- criticism on all levels by the "take- can really be done with LSD. I mean made an international monument be different kinds of screens and with using distorting lenses to man- ity is that, "you begin to have som- tures had to be kept in synchroniza- tellectual nature of art today, and over" generation, and the provoca- he says LSD is good, society is right away, and housing should bedifferent sizes of screens, and scr- ipulate and control the photograph- ething quite different from the single tion. The chief editors were Theo his device of playing a recording of tions by the Provos.

eens with sags and screens with ic image as a painter does. "Some screen on which the director con- Kamecke and Richard Adams. Music his own lecture on the dance as a King's protest is directed not only is to move out of society, to drop ground news should distribute in-The environment of the experienc- proach, not a film-maker's. I'd say he nails your eye onto that single emphasizes this. His dance is about our current sleep-walker's state, needs to be changed by the people is already familiar with this idea. ing of the projection of the shadows anything's all right, as long as it screen, but with three screens, you poet Edward Field. "It was a qual- dance (movement) only. He says in in which response to known tex- who take LSD. Technologists need that make a movie is as important | works." His first triple screen film | are suddenly given a greater choice. | ity we like in that it doesn't try to | his lecture: "Film and TV comple- | tures and traditional images comes | to take LSD and direct their con- | Editors note: as any other part of the movie exp- was ATOM, produced for the Atom- Therefore, you feel much more that superimpose something that the film tely re-circuited the 19th century neatly and automatically -- but sciousness into a program of reor- The cause of housing shortage in erience. There are, to begin with, ic Energy Commission and sent you are in the actual scene, be- isn't trying to tell. It's always with concept of modern theater. It was come much less readily to the new, ganization. all the subjective factors, such as around the world as a demonstration cause it is closer to the natural the image. It's a part of it, and this René Clair in 1924 with his brilhow much the viewer paid, what he of the peaceful uses of atomic en- situation in which you can roll your ability to put into words some of the liantly telepathic movie Entracte showed a dead, disemboweled rat munication -- can be reorganized. feels about life and about film, what ergy. Alexander Hammid, a docu- eyes around and look at different meaning that emerges from the pic- who actually re-circuited modern (with a flower) -- the guts of the GB: Transportation? he had for dinner. There is the kind | mentary film-maker with a great | things over a wide area." of space the theater has. There is | feeling for people of all kinds is | Because the directors used three | extent. It's rather rare." | eryone shudders. Later, King stuffs | servation is something that America | as architectural cemeteries.

Hammid. When TO BE ALIVE! won As soon as the viewing area is The directors were more concerned A film never exists purely by itself. | the Academy Award for the best | broken up into three screens, an in- | with communicating their ideas than It always exists in certain, quite short documentary of 1965, the finite variety of uses for them can with being "gimmicky." "The little variable conditions that, in turn, | multi-screen film, once a freak of | be found. To show that people in | boy looking through the prism and make quite variable its effect. The the film world, was recognized as widely separate countries can have seeing a kind of rainbow world was content of the film for the man in a new and effective motion picture a single universal experience, one actually photographed very simply

and the environment of the experi - used that gives film the power to can be projected on three screens as a grownup." fective elements are, of course, in- A great favorite at the New York usual time relationship. "We love tion, discussing the camera rig, numerable. A few examples follow. World's Fair where it was featured this method, because we can say a which he designed. The two side Original content is what, know - in the Johnson's Wax exhibit, it lot more using less viewing time cameras swivel around the center ingly or unknowingly, the film mak- |will be kept permanently "alive" to |than we can with one screen. In the |camera, which is always in one er put into the film. This means the the public by its sponsor who is pottery sequence, we show the be- position. "The purpose is to have

simultaneously, instead of in the Mr. Hammid continued the conversa

with three synchronized cameras. | the scene where a small boy climbs left and right ones aim slightly to

a large centipede walked slowly Part of pan- Same oramic view of laughing, dancing peo-

ple. ringing chur- sky. ch bells.

Jin the space. There is the distance | Steinbeck's FORGOTTEN VILL- | at the same time to film a host of | ALIVE! pointed the way in which | idealism -- that is to postulate her | loons. Cute. Anyway, despite all | energy deposits in existence right of the viewer from the projected im- AGE. In collaboration with first non-actors, it must have been difage. There is the quality and quan- wife, Maya Deren, he produced ficult to achieve the naturalness and of methods, Mr. Hammid said, "It's by dancing to the ready-made toilets and since they must, always will. tural resources that have not been tity of the audience. There is the the avantgarde classic MESHES immediacy of the scenes. Mr. Thom- like painting. You will find that a depleted. And the country could last smell of the theater. There is the smell of the theater. The theater is the smell of the theater is the smell of the theater. The theater is the smell of the theater. The theater is the smell of theater is the The Blue Mouse Theater in Port - smell of the man sitting in the next PRIVATE LIFE OF A CAT. His write a very careful story before we other. Such "isms" can be found in the theater. The did actually other. Such "isms" can be found in the theater. The did actually other. Such "isms" can be found in the theater. The did actually other. Such "isms" can be found in the theater. The did actually other. Such "isms" can be found in the theater. The did actually other. Such "isms" can be found in the theater. The did actually other. Such "isms" can be found in the theater. The did actually other. Such "isms" can be found in the theater. The did actually other. Such "isms" can be found in the theater. The did actually other. Such "isms" can be found in the theater. The did actually other. Such "isms" can be found in the theater. The did actually other. Such "isms" can be found in the theater. The did actually other. Such "isms" can be found in the theater. The did actually other. Such "isms" can be found in the theater. The did actually other. Such "isms" can be found in the theater. The did actually other. Such "isms" can be found in the theater. The did actually other. Such "isms" can be found in the theater. The did actually other. Such "isms" can be found in the did actually other. Such "isms" can be found in the did actually other. Such "isms" can be found in the did actually other. Such "isms" can be found in the did actually other. Such "isms" can be found in the did actually other. Such "isms" can be found in the did actually other. Such "isms" can be found in the did actually other. Such "isms" can be found in the did actually other. Such "isms" can be found in the did actually other. Such "isms" can be found in the did actually other. Such "isms" can be found in the did actually other. Such "isms" can be found in the did actually other. Such "isms" can be found in the did actually other. Such "isms" can be found in the did actually other. Such "isms" can be found in the did actually other. Such "isms" can be f land, Oregon, shows nine films a seat. The screening environment can work for the United Nations has in- went out. A lot of people had the films too, but I don't think these reach outward in an attempt to pene- Or what? So what? week. Three at a time. From ten in detract from or enhance the movie. | Cluded POWER AMONG MEN, and | feeling that we just went around | schools mean much in themselves. | trate the surrounding situation. His | In his recorded lecture, played on | being cut down now. And minerals the morning to one in the morning at random wherever people what does mean something is the wh theater, there were three fistfights Pablo Casals and Jascha Heifetz. | looked happy and then stuck it all | photographer's individual personal | Other media and an examination and | "Dancing was about moving until | And the waste in human energy is and one case of the DTs during one Mr. Thompson explained that mult- together. It wasn't like that at all, perception, talent and creativity -- application to dance of the Way We moving got in the way...I think the also a fact - not only in America, There is a slight stain across the showing of COUNT THREE AND liple screens were used at least as lipl screen in the Blue Mouse. And the PRAY, starring Van Heflin as a learly as the Paris Exposition of loss was a case in point. That was something that moves others or else preted as destructive, sadistic, de-movement loss and the loss and th pictures that play over it are scarr— preacher handy with his fists. The signed for shock-effect, psychoana— would get in the way of its being standards throughout the world about ed with a steady rain of scratches movie had overflowed the screen.) rounded by 10 screens showing here in New York in our office. how to think about things, things

flash by like brittle lightning. Che- character. The Blue Mouse is a ve- with 10 cameras. The method was and we had rather a struggle. We camera and play with it until you hit | Sensible and coherent media-mixing. King attempted only one dance

film, dance and theater. The design take, in the face of destiny, a su- essary. and consequence of the mixing is, perior and heroic attitide they to King, dance. "The tape recorder | would never have assumed withgets rid of point of view in dance |out it."1 as the camera gets rid of it in the 1. Antaud, Antonin, The Theater structure -- a geodesic sphere, not A word about the films presented on N.Y., 1958. page 31. the program. There are two. They borrow some of the style of Andy Warhol, but in at least one sense, RICHARD ALDCROFT are quite different from Warhol's. Both of the films presented in the program were carefully programmed | Gordon Ball: When did you invent and there was no room for "accid- the machine? ent" in the pictorial sequence or Richard Aldcroft: in '59. method. The final result is clearly | GB: And what's happened in the ninutes and 10 minutes) were care- time?

fully plotted before filming, as op- RA: Photography -- it developed out these housing units are; they can posed to the Warhol style, which, of photography. I built an enlarger, begin small, but people will live in though it may be planned, is not and, as a matter of fact, one of the them because they are so perfect. systemized. Like Warhol's early | first machines happened to come | They are completely airconditioned works, these films make use of about on an enlarger stage when I put | The top is transparent so that the static pictorial images and limited film in a transparent container. sunlight can come through, and the y Jeff Norwalk have been the sub- | have been open to the public? ject of great controversy. In one RA: No, actually, the first time was tion and condensation of sea water. film, a boa constrictor in an aquar- at the New Theatre in June '65. For In a sixty-foot sphere there would ium eats a (fluffy, furry, clean, two or three programs. Not the ma- be a cistern, a water-gathering and cute, white) laboratory rat (art | chine I'm using now, but one with an storage unit. The heavy machinery, backwards) presumably after first | asymmetrical picture. killing it by constriction. The epi- | GB: What did you call it then? sode was filmed like a clinical or RA: Oh yeah, it was the analog pro- anchored by them. scientific document that viewed the | jector. You know, the Infinity Ma- | Weather control is important. The incident with detachment and with- chine is really the best name for it. unit is anchored and should be able out apparent comment. The public GB: And so how did these showings to withstand 200m.p.h. winds,

reaction to this film has been hos- at the New Theatre turn out? tile. One wonders how this same RA: Well, it ran during three pro- other hand, maybe we shouldn't public would react if the rat had grams, for a few minutes in each. I worry about weather control. A high been diseased, splotchy, ugly and used it with Gerd's program; it ran wind is a beautiful thing, if you black, or if the snake were instead, continuously as the slides were | don't have to worry about your builan American Eagle. Or, put in more changing ... It was pretty interesting, dings falling down.) But seriously, realistic terms, how does this pub- | constantly changing and contrasting. | the essential thing is control of the lic react to the killing of a dirty, GB: What do you consider to be the | weather, because once you're in unshaven, yellow, suspected Viet- most effective ways of using the ma- your air-conditioned dwelling unit, Cong by a peace-loving, clean-sha-|chine? ven, butch-cut, white American RA: Of course one machine by itself the weather, you can even grow your Marine. It's almost as though the is effective, but I'd like to put a own crops -- fruits and vegetables

culture have succeeded, once again, the edges in a grid.

nation, as they have so often. Ev- | imagine it, could consist of a do- | station wagon. en the most alert and sensitive find | decahedron with twelve sides and | GB: And you think this can all come great difficulty in directing protest eleven projectors with eleven rear about from heightened consciousness toward that which ought to be re- screens with a mirror... for the through LSD? King did not offer "cruelty" as the screen with an evolving picture the technologists onto the problem New York Times critic suggested, | could be a wild, beautiful thing. | of human survival, and that's how it but instead, provided a legitimate GB: Yes, it would be. But to go back will be answered. The only way. and vital challenge to the current to your "public" career, what happen- GB: But what's going to make these and frightfully distorted value struc- ed after the New Theatre showings? technologists want to turn on in the It was a huge thing about five or six The work of Kenneth King is very ture. It is, however, right that we RA: Oh, lots of things. I ran into Tim first place? inches long, and was tough to keep much in the mainstream of art now. | should mis-read his efforts, and | over at the Dom after one of his be- | RA: Through doing things like lis-

in focus. One drawback of the three His first purpose is not unlike the it is the very possibility of error and nefits... And I've shown it to lots of tening to this tape, through turning cus very well, because all three and "minimal" painters and sculp- make King's work art. Art is thus mercial basis. lenses would have to change focus tors who are so very much aware of viewed, existentially, as subver- GB: Do you plan on working with GB: But how are you going to arouse screens are very effective in gain- was no special equipment for this. abstract-expressionism, as well as King's dissatisfaction with dance RA: No, we really haven't determined RA: Through effective communica-

wrong, and the best thing to do people say that was a painter's ap- trols your viewing completely. There was composed by Gene Forrell. | major part of a "dance performance" | against "dance" but equally against | out of it. But I think that society | formation about this. Allen Katzman

such as design. The American, and consequently, the world idea of Sounds; independent from other me- movement during the program, but design amounts to an addition of dia in a way which allowed each its during this grand ronde jambe he something to the object which you GB: Instead of appreciating and

their dialectic was circumspect and King views the purpose and reality using the object itself. restrained -- purposeful. If there is of dance with an attitude similar RA: Yes. We're getting pretty close system to his media-mixing, it can to the position of Artaud toward to the core of my idea of design. be found in their democratic rela- theater. Artaud writes: "...theater Buckminster Fuller thinks that enertionships. The different sounds and | is a disease because it is the su- | gy can be reorganized effectively by as they do in many inter-media e- achieved without destruction. It GB: By the way, this is marvelous

King's theatrical sense is inherited which exalts its energies; and we RA: Yes, isn't it. Anyway, this design from Beckett and Artaud, and his can see, to conclude, that from the idea is related to the ancient Japause of the tape recorder suggests human point of view, the action of nese structure, the boha structure. This is the idea of using the materials of construction as design, so that you have in essence a highly logical structure. The equipment that ment of the tape is not so literary. | the lie, the slackness, baseness, | humans have for living - namely houses, communication, transportation, food, clothing, utilities - should At any rate, the first impression of ertia of matter which invades even be highly reorganized. And clothing m - o - o - n - b - r - a - i - n - the clearest testimony of the sen- by the way, would be completely unwithSuperLecture is of the subtle ses; and in revealing to collectiv- necessary in a society of the future, yet professional and cautious mix- ities of men their dark power, their the society that will occur. Effective ing of the several media -- sounds, hidden force, it invites them to air conditioning will make it unnec-Now Maciunas' idea of design in-

TRIPTAPE: AN INTERVIEW WITH | water. We'll have a water cushion to support the housing structure. And all shorelines will be points of food distribution; food will be cultivated inland, conveyance units will take it to the shoreline, and it will be

process and particularly time (4 GB: And what were you doing at the food will come from the ocean,

And it doesn't matter what size GB: Do these showings on St.Mark's bottom is transparent so that you the air conditioning and the generators are in the base of the unit; it's

nuclear generator. They're small

twelfth screen. Yes, to fill every RA: Yes, that's right. LSD can put

gin on the ocean. And the under-U.S.A. is not lack of space but lack dings could be utilized for new con-

should not be cut down as they are

an incredible distance away from neither economical nor efficient. Therefore much fewer of such housing could be built than today. | so forth. quired to overcome stresses imposed | sounds present. by sea waves, which are about 10 A

phone etc.) Operating utility plants | out breaking your neck. be as efficient as manufacturing bricks in a home owen. practically any building material (steel, aluminum, plastics, wood, both above and below water were

roller or extrusion process into rectangular shapes. Nor does a sphere cover habitational space efficiently, since humans still need | B Interior subunits and subspaces for | figult to breathe. volves the square structure; my idea involves the circular, geodesic

Vour skin is not torn.

get a feeling for how to fall without the other's muscles rather than your hibited people from smoking and terior, womb-like space as an ac-

solved by engineers is how to build | action prepared to evade the first | rather than complete the step, in or | shopping bags were continually more housing on these limited funds | misfortune and the second (but not | der not to be crushed. both at once). You must prepare to 3. The consciousness of each of and awkwardly as possible; and a

construction techniques would be re- with no animals or distracting

self. Even though you see the pre- | normal. cipice "beyond" you, you must con- AB.

materials are produced by continuous | 4. The room is suddenly filled with | both with psychological shock. water. You have to control your lungs | The couple must spend the thirty suitable for swimming.)

it before it crushes you.

move backward by pulling backward; minimize the risk of shock. formed in such a way that in order | seconds at a time.

your face. You are deliberately tak- to move from one cell to the next, | 1. Whenever the other person blinks, be exercises in impermanence (he ion, PRONE FLAT opens with a ling feathers to circulate in the air and founders of Film Culture maga- dancers the auditorium or theater ing a risk on the assumption that | you always have to turn to some ex- or when you are aware that you | calls his works "theater pieces" | calls his works tent. In the distance, fire springs up blink, at that moment your rib cage | make explicit this distinction.) | jector mechanism in operation, a | inated by the film projection light, | includes work on Storm de Hirsch's | back cannot easily see details. I call such a situation a "risk game". on the segments of the lattice. The may slide into your lower torso, and During the 1959-60 season when sequence which as Whitman says, and the operation film with its Then a mock risk game is a risk fire spreads toward you, and you must violently pull in your sto- happenings came on the scene in lacts as a clue" to what follows. | sound track instructing medical stu- viewing distance would be about the lacts as a clue of the scene in lacts as a clue game such that the misfortune which must flee it, steering your way full force, at least two very difnature, a freak misfortune; and thus vour preparation to evade it is corvour prepar your preparation to evade it is correspondingly superficial

of just how Whitman works out a loss straddling your lan and loss straddling your land and sitting on you with its land to some or the younger artists.

At the Reuben Gallery, Allan legs straddling your lap and legs.

Vour weight has to be on your feet | either avoid blinking or else con- | Small steel balls, feathers, or sim- | satisfactory flow between the se- | publisher of Intro Bulletin, a literary | shown in numerous film festivals, | small steel balls, feathers, or sim- | satisfactory flow between the se- | publisher of Intro Bulletin, a literary | shown in numerous film festivals, | small steel balls, feathers, or sim- | satisfactory flow between the se- | publisher of Intro Bulletin, a literary | shown in numerous film festivals, | small steel balls, feathers, or sim- | small steel balls, feathers, or si If the direction of gravity reverses Your weight has to be on your feet | centrate on the other's eyes to the

THE IMAGES OF ROBERT WHITMAN

purest realizations of McLuhan's you, and crash against it. You must the flourescent light bulb for the likes of Dan Flavin. Similarly

as "the Movies."

changing their seats as noisily

"The Blood of a Poet and Orpheus. But Godard's mirror is not Coc-

teristic of what Whitman's concep- anics of a subject or a medium in- specified in some of the other imtion of a happening is. He repre- | Side out in order to arrive at an ex- | ages; you have the gigantic close- | LOUIS BRIGANTE

Whitman says, "That performance of prise and mystery behind the exter- the particular image elicits in its Antonioni's Screenplays.

Whitman did his first work, SMALL the girls become a living, moving tude Robert Rauschenberg has ex- paint is slowly but inevitably con- drums' communicative function of ted in dealing with gravity reversal in an average of the in the darkened where in an average of the darkened where in an average of the darkened where in the same year, is an average of the darkened where in the same year, is a sum of the darkened where in the same year, is a sum of the darkened where it is a ucted objects to make what he ter- order to contradict or oppose it. One interrelationships depend in large the film-maker, although it should this program, which is geared to film the fall is thus superficial, because plane of the pallet. From the distanwould still have the involuntary conwould still have the involuntary you still have the involuntary conviction that it can't possibly

on. From the beginning his intenviction that it can't possibly

of herself being projected onto a

on. From the beginning his intenviction that it can't possibly

on. From the beginning his intenviction that it can't possibly

on. From the beginning his intenviction that it can't possibly

on. From the beginning his intenviction that it can't possibly

on. From the beginning his intenviction that it can't possibly

on. From the beginning his intenviction that it can't possibly

on. From the beginning his intenviction that it can't possibly

on. From the beginning his intenviction that it can't possibly

on. From the beginning his intenviction that it can't possibly

on. From the beginning his intenviction that it can't possibly

on. From the beginning his intenviction that it can't possibly

on. From the beginning his intenviction that it can't possibly

on. From the beginning his intenviction that it can't possibly

on. From the beginning his intenviction that it can't possibly

on. From the beginning his intenviction that it can't possibly

on. From the beginning his intenviction that it can't possibly

on. From the beginning his intenviction that it can't possibly

on. From the beginning his intenviction that it can't possibly

on. From the beginning his intenviction that it can't possibly

on. From the beginning his intenviction that it can't possibly

on. From the beginning his intenviction that it can't possibly

on. From the beginning his intenviction that it can't possibly

on. From the beginning his intenviction that it can't possibly

on. From the beginning his intenviction that it can't possibly

on. From the beginning his intenviction that it can't possibly

on. From the beginning his intenviction that it can't possibly

on. From the beginning his intenviction that it can't possibly

on. From the beginning his intenviction that it can't possibly

on. From the beginning his in tion has been to create a theater snadowed portion of the screen in accordingly it best fits into the sixty minutes. experience which is at total variance with more traditional verbal the projected image shows the girl | conscious intention is to work theater. In this light his aesthetic going through a variety of clothes- with time as though it were a plas- med at the New York Film-makers' showing the same film with two difcomes proximate to Artaud's vision manging and modeling acts, the | tic element. As he has said, "Time | Cinematheque. of a theater "that is addressed actual girl onto which the image | for me is something material...it first to all of our senses" and abides by "the visual language of objects, movements, attitudes, and gestures". 4 To realize this vision Whitman

seeing, at any given moment, the tural events.... If I am making an (Death of the Mind and posed the following question, "How film image? Whitman has set up a of that object, one way to do it is Exclusive Representation: do you paint cold air?" It is an old framework whereby an ecstatic, to see what people do when they question, but happenings provided transcendent fusion of the image are involved with it.... The images 234 W 44th Street, New York, a new solution. What Whitman saw and the actual is achieved through make real the experiences of the was that he could work directly a lapsing of time. At one moment time." the girl on stage and her projected Footnotes: physical thing like cold air or a image seem to be one, in the next | 1. Mr. Whitman's comments are movie projection beam. They they are clearly uncoordinated, and taken from an interview conducted could, in fact, become the sugalternatively they may be somewhe- with him by the author June 21, re in between. gestive elements, the raw materials, of the images he constructed. ple layers of illusion which, like that interview. 1960, introduced several of his the girl of different colored skins 2. The Theater and Its Double now characteristic motifs. Specta- in THE NIGHT TIME SKY, Whit- by Antonin Artaud, Grove Press Inc. gig, a plug-in to everlasting. A span film script. Among his other works

tunnels radiating out from a central our eyes. For someone who believes 3. Happenings by Michael Kirby, oval and were alternately present- that the world one finds before his E.P. Dutton and Co., N.Y. 1965 random noises, animated object Whitman is indeed the devil's advo- 4. The "Happenings" issue of the constructions of colored paper, bur- cate. He has reworked to his own Tulane Drama Review, Winter lap, or transparent, and performers | special purpose the illusionist's | 1965 carried Whitman's descriptivities intended to present a total away one curtain of illusion to get 5. Op. cit., 1.

Bridge theaters in NYC. We are worpound, all the while aiming flash-

concentrating solely on a person The Blossom Filmstage Co. works For THE NIGHT TIME SKY, in last rolling about in bed for twenty were performed this past season in Transportation costs outside NYC year's (1965) New York Theater minutes, believes that motion pic- the Expanded Cinema Festival of must be provided. We prefer to use Rally, Whitman began with an idea tures magnify and give a new reality the New York Film-makers' Cinema- our own equipment with the excepof a theater work "with itself as its to the objects seen. Long duration theque, along with similar experimust have been "the first theatrical special kind of "comprehending de- Robert Rauschenberg, Andy Warhol, important. Cost: \$200. per evening. things, when the sun goes down, tachment, "so that the object can and Robert Whitman. Beverly For further information contact night falls, the stars come out, and take on a "mystical significance, a Schmidt, the principal dancer of the Victor Alonso 220 Ave. A; Dan people imagine what the constella- chance for it to begin to breathe." Blossom Filmstage Co., was dance Clark 328 E. 9 ST; Bill Gamble

the several flushings of it. Of this a trememdous impact. For instance, theatre.). It massages the brain back and forth revealing other danpiece Whitman says, "I thought of in the "untitled" piece both the (and other centers) through separa- cers. Three projectors play back and

work out into the street with them. | lights attached to their ankles so | ing) than dramatic. Its effect varies: elements and will probably run 40seat, you can move yourself and the each must tell the other of his worst through August 21st. The setting what we begin to see in looking at that the beam shines directly up startling, thought-provoking, serene- 45 minutes eventually. To complete chair forward by pushing the seat past suicidal or depressed episode; up of a work to run for three months several of Whitman's works is that their skirts. Similarly, an implication of works is that their skirts. Similarly, an implication of works is that their skirts.

hold the view that happenings are to ery among various levels of illu- the girl inside a plastic bag caus- Louis Brigante is one of the editors Since the images are projected on

as presenting a more "intellectual slicing of the fruits indicates that with being able to present a "sense translated a number of books from Film-Makers' Coop. Catalogue).

done two months later by Red Groo- sarily expect. What is revealed to (image). "This means being acutely century Italian classic, Il Pentame-

physical ambivalence confronting paint, or plaster, or any other ma- | Creators of the Original the audience is astonishing. Are we terial....it can describe other na- Psychedelic Celebrations Nos.1 & 2 He has performed at the San Franactual girl standing there or her object, and I want to find the story The Reincarnation of Jesus Christ) Intersection (a San Francisco cof-ELAN ASSOCIATES, LTD.

N.Y.10036 (212) WI 7-5410 \$50 minimum fee, one 16mm pro-CLARK & OTHERS CLEAR CENTRAL EXCHANGE

We exist not horizontally, sequen- THE LANGUAGE OF ESCAPE, tially, chronologically, but as always which won First Prize in the Na-Here we have cinema as a hall of ted, all terms and descriptions ap- vertically on many levels, a weight- tional Scenario Competition spon-

of meditation through techniques of are

all-Exchange space music group; three projectors, one TV, one light Itape recorders, flutes, electric itar, electric violin and cello, two nicrophones, amplifiers, one piano, one set of drums, and people playing and attending to the various components. This form will change as and feelings enter the Exchange.We will be sponsoring activities outside the medium synthesis field as well. All that is held in common by the members of the Exchange is a desire

king now in 8mm. Our present show

16mm projectors, three portable Minimum fee for one performance: upon walls and ceiling, gradually

But I would be willing to share the program with another intermedia

Ises photography, editing, and struc-

ferent sound tracks; showing the same footage edited into two dif-

cisco Jewish Community Center, fee house), and the Park Theatre in El Sobrante. His performance needs include a lector, one microphone, and one

endlessly chain-reacting, harnessed | PLAYMATES OF THE WIND,

in the 2nd International Peace Film

ship, in transit (to somebody who are wonderful opportunities to try Left Middle Right each side. As you tilt up or down, cuts it out for his own collection). new techniques, because exhibitors | American | Italian boy | Nigerian | the side cameras produce the effect Or it can be replaced in the wrong are willing to invest money into un- boy look- ringing chur- boy expl- you see. Things begin to bend on place. All of these things can chan-usual projects. A fair is a singular ling throu- ch bells. oring jun-the sides." About a scene in which ge what a film looks like. They can occasion. The film and its theater | gh prism.

add a sense of documentary reality. | anywhere else, " explains Alexander | They can rob a film of its clarity. Hammid. Inevitably they turn the unblemish- | Special equipment, a special aud-

the amount of non-projected light | credited with such films as John | 35 mm. Arriflex cameras operating | When asked if he thought TO BE | had come down to 19th century | a huge rat shape with pretty bal- | should consider. There are many | THEREFORE, the problem to be

mical deterioration turns mouldy ry free place. There are no ushers, called "Cinerama" " Modern "Cine- went down to the Southern part of on something." once gorgeous technicolor. Crude so the man puts his feet up on the rama" originally employed three Nigeria and looked around. We wosplices make characters jerk, dia- seat in front of him. He snores. He projectors and single wide screen, uld always come to villages at the loque disappear. The framing slips | coughs. He drinks wine. He talks | but TO BE ALIVE! differs in that | wrong time when people were not and Kirk Douglas poses heroic in back to the screen. Under a glow - the three screens are utilized as liable to be paddling their canoes the sunset with his feet standing on ing red light from the exit signs, the three separate pictures with divi- and so on, but finally, after a good Blue Mouse exudes an organic feel- sions between them. This physical deal of looking, there they were. Critics do not go to the Blue Mouse. ing of humanity, of its migrant work- difference is the result of the bas- We had a definite idea what we Critics assume that, unlike the per- ers and knobby old men and over- ically different concepts of the film- wanted before we started out, and forming of a play or the dancing of weight Indians. And by the screen makers. The producers of "Cinerama" we found that it did exist. " Many a dance, a film is the same from with the stain there is a round elect- were concerned with duplicating documentary film-makers would dis seeing to seeing. Critics write of ric clock. Time ticks away as the nature literally, while Thompson and agree with this method, saying that films as if each had a content fixed movie reels by. And if the viewer Hammid were concerned with creat- one should shoot what he finds at and immutable. ("I have only to see knows when the movie will end, he ling a new cinema reality, just as the time he is working and not rely a film once," assures a famous can watch its events like rounds in modern painters give interpretations on a preconceived script. "There's of what they see and thus set up a a great deal in this, but on the other

cause the content with which cri- A movie seen at the Blue Mouse is new reality of their own. "As a mat- hand, there are some things that tics usually deal is "official" cont- not the same as a movie seen at Ra- ter of fact, we rejected a great many you can predict. We felt that there ent: stories to be told, moral mess- dio City Music Hall, not even the effects that we got which were rat- were certain human events we ages meant, revealed attitudes of same movie printed fresh from the her elaborate and tricky, because could find, which we could put same negative. A movie shown at we thought that they were distract- together in our film in such a way and here's the difference essential- were developing and that we felt

movie is a thing alive, and it slow- screen, you make a montage often verité. That isn't going out and ly dies. In that vulnerability, of by cutting a series of single shots really finding what's there. You're must be read, unlike a tv set with film's materials and of our own aw- very rapidly so that the mind assoc- predisposing your camera's eye and small jittery screen which must be areness, is the richness of the mov-liates them closely with one another telling it what to find, but my feel in sequence, we have been able to ling is that film is a very much conhave a montage across the screens | trolled thing. It's always selective.

as well. You have a simultaneous Whatever you shoot is selected by montage. That is, a montage in the cameraman, and in putting it movie surrounds him with light, with AND THE MULTI-SCREEN FILM space across the screens and a together in the editing room, you're montage in time, which is the mon- always manipulating it whether you senses, and as he sits in his dark | "Simply to be alive is a great joy." | tage---one, two, three on the same | think you are or not. We try to inseat, he is literally turned on. He That's the timeless theme of the screen in a period of time. So that ject our own interpretation and our becomes receptive to and affected | triple screen production by directors | we're doing it both ways. It's alby the total environment of the mo- Francis Thompson and Alexander | most like three dimensional chess." | iting both."

the Blue Mouse, what he appre - | form by the "Industry" which is gen- of the sequences depicted three | We took the prism the little boy hends, is the sum total of all the erally synonymous with the Holly- boys learning through trial and er- held up and we photographed what impressions he gets in the act of ex- wood establishment. The film, ror. On the first screen, an Afri- was looking at through the prism. I periencing the film. Or to put it an - | which is noted for a poetic simpli - | can boy is seen falling off of a | was just as represented in the film other way, the movie experience is city of approach is a major contri- donkey, on the second an Ameri- We felt that the prism symbolized the complete content of the movie. bution in transforming a technique can boy falling off of a bike, and the child's imagination and suggest The elements which affect the view- into a medium for creative expres- on a third, an Italian boy falling ed the imaginative child's approach er can be devided into four areas. sion. For, as D.W. Griffith showed out of a rowboat. Thus, the idea to life. Other ideas were woven int These are original content, physic- early in film history with his inno- is illustrated by comparison. A it too. We thought it related were al changes made in the particular vations that became part of filmic sequence which in an ordinary film to both the astronomer and the arprint of the original content, quali- vocabulary, it has never been tech- would consist of a long shot, tist. We thought this boy might have ties of the projection of the print, nology, but the way in which it is medium shot, and then a closeup turned out to be either of these men,

story, the moral, the photographic | constructing a replica of the fair's | ginning, middle and end of one pro- | the cameras aligned so that the qualities, the spectacle of light, of Golden Rondelle theater at their cess (the making of a bowl) all at | images coincide precisely, no matmovement, of sound. This includes | headquarters in Racine, Wisconsin. | once, and it's done. You've seen it, | ter what lens is being used. Unlike the millimeter of the film, as a The pavillion, a golden disc sus- and we find that the eye can take it | Cinerama, which always utilizes print in 35mm projects differently pended 25 feet over a reflecting in."

than one in 16mm, 8mm, or 70mm. pool will be a companion piece to The pictures on each screen can be photograph with the full range,

ture, Edward Field had to a great theater. If Martha Graham had pro- rat spilling out of its stomach. Ev- RA: Yeah. The idea of energy con- struction rather than leaving them

across all three screens, he com- NOTIONS ON A NEW DANCE

mented, "The centipede was some- | PROGRAM

thing we came upon just by accident by Gregory Battcock

full identity. The relationships be- was symbolically tied to a line, are considering. tween the media were dignified, and like a string puppet.

vented a long time ago already."

sights did not cancel each other out, preme equilibrium which cannot be people... vents and theater pieces. Obviously invites the mind to share a delirium stuff. Beckett's "Krapp's Last Tape." | theater, like that of plague, is (Yet, by comparison, the Beckett | beneficial, for, impelling men to is almost crude. Krapp and the tape | see themselves as they are, it engage in dialogue. King's employ- causes the mask to fall, reveals

Of course, the Beckett is still, af- and hypocrisy of our world; it ter six years, avantgarde theater). | shakes off the asphyxiating in-

and its Double, Evergreen Original, dome. The housing of the future will consist of hydraulic housing, not housing on earth but housing on

distributed by hydraulic food conveying units to the dwelling units... seen before filming commences. In seven years between then and now? This is how the planet can survive, this manner, they can be called sys- RA: Well, I mean I had the idea, I with effective housing and food distemic. The sequence, composition, conceived of it seven years ago. tribution. And also, some of the new

figurative cruelty of Euripides and group of them together just to see growing all year 'round, enough food Sophocles (among others) have gone how it would work, you know. One to feed all the people living in that unnoticed. (And what about Ausch- | thing that would be very beautiful | unit. A self-contained living unit. witz?) And this same public is soon | would be to use many asymmetrical | People can live on, in the daylight to watch the Vietnamese war LIVE | pictures, to draw them together. You | level in perfect comfort. And in the on its television screens. Our hor- | could make an environment that way | large ones you could have nuclear ror and disgust is obviously mis- -- to have say a screening of nine | generators of electricity; even in the directed. The manipulators of the asymmetrical pictures all joined at small ones you could have a stat 3

in eluding effective moral condem- Oh yeah, the perfect structure, as I enough now -- they could fit into a

rather than where to find space.

2. Continuous sway would shorten | site one.

the same two reasons are also rec- | 1. The pillow's weight increases tangular (cabinets, beds, kitchen not be fitted into a circle without

ample of my political culture. In a time. psychological investigation. MOCK RISK GAMES -A Psychological Exploration (June 1961 - 1966) by Henry Flynt Suppose you stand in front of a

and you fall on the ceiling, that is so that you won't take a hard fall. extent that you forget your own. to risk this misfortune, then you and the chair remains anchored to municates a powerful hypnotic sugwill anchor yourself to the floor in the floor. You have to hold on to the gestion to you to stop your heart some way. But if you stand free so seat in order not to fall on the from beating. You must resist the that you can fall, and yet try to pre- ceiling. pare so that if you do fall, you will 4. The floor vanishes, leaving the fall in such a way that you won't be chair supported by four long stilts hurt, then that is a mock risk game. Ino thicker than the chair's legs. The If technicians could actually effect | chair simply rests on the stilts or simulate gravity reversal in the without being attached to them. Your by Toby Mussman real one. But I am not concerned such a way that you don't upset it. performances in New York are the bly happen. Your "preparation" for side of you, an extension of the formation. After a technological

viction that it can't possibly toward the wall on the other side of it becomes an artistic tool, e.g. Mock risk games constitute a new | evade them. area of human behavior, because 2. Your body is split in half at the film, after the Lumière brothers they aren't something people have waist by a high, foot-thick wall. mined out its initial newsreel done before, you don't know what Your legs and lower torso are on one possibilities, became Georges they will be like until you try them, | side, and your upper torso, arms, and | Méliès's fantastic new toy. and it took a very special effort to head are on the other side. Matter People like Andy Warhol, Robert devise them. They have a tremen- normally exchanged between the two Whitman, Stan Vanderbeek, Ken dous advantage over other activities halves of your body continues to be Dewey, the USCO Group, and of comparable significance, because exchanged through the wall by tele- others have created a sensation they can be produced in the privacy kinesis. It is as if you are a foot in the last year with their movie of your own room without special longer at the waist. In order to re- environments and performances equipment. Let us explore this new unite your body, you must first stand using multiple projectors and

wait to ask what use mock risk

liar with them. Instructions for a variety of mock ssions and balancing yourself. You panying atmosphere. Like some risk games follow. For each game, will be reunited when you reach the mad alchemist in the projection there is a physical action to be per- top and your waist passes above booth conjuring up visions with formed in a physical setting. Then the wall. there is a list of freak misfortunes | Mock Risk Games for Couples | an old, womb-like hall, they are which you risk by performing the AA. action, and which you must be pre- Face each other at a distance and fantasy world we have all known pared to evade. The point is not to | walk toward each other. hallucinate the misfortune, or even | 1. The other's head flies off and | Last December Claes Oldenburg to fear it, but rather to be prepared | hurtles at you like a cannonball. It | constructed a literal replication to evade it. First you work with can swerve up or down, so that you of the experience of watching each misfortune separately. For ex- will be hit unless you jump aside. movies in a happening performance, ed with film projections, harsh, eyes is a literal and unchanging one, Pages 172-183. ample, you walk across a room, The time you have to jump is about called "Moviehouse," at the prepared to react self-protectingly | the same no matter what your dis- | Film-maker's Cinematheque. Oldif you are suddenly upside down, tance from the other is, because the enburgsimulated, in his ironic resting on the top of your head on | head accelerates rapidly. the floor. In preparing for this risk, | 2. Just as the other is putting his | audience sitting through a late you should clear the path of objects foot down to make a step, he sud- afternoon film. A doctor, wearing contradiction of our normally under- at a "truth, "he will find that that 6. From an article by Leger entitled 2. that might hurt you if you fell on denly becomes so large that his an option, juggied tennis balls in stood physical laws. them; you should wear clothes suit—

The MATTRESS: a discarded mat
The MATTRESS: a discarded

This floating sphere scheme goes | determine instantly which of the | you suddenly becomes located in | lone man tried to put the make on two misfortunes befalls you, and to the other's body and becomes hooked one shopper after another. solving this important problem. It is react appropriately. After you have into the other's receptors and mus- As Artaud has mentioned, the themastered pairs of misfortunes, you cles. At the same time, your body, ater (movies) and art in general go on to triples of misfortunes, and which you see from outside and provides man with a "Double," a which is under the other's control, way of looking at himself for what 1. Heavy and costly ship and harbor All the games are for a large room becomes surrounded by slowly mo- he stands for; and here, moving ving beams of tissue-destroying from Oldenburg via the analytical radiation. The radiation is invisible, attitude of Artaud, a comparison but the eyes you are seeing through ought to be noted to the numerous times higher than those imposed on Walk across the lighted room from become sensitive to it. At the same film-watching scenes which apone corner to the diagonally oppo- time, the other mind loses its know- pear in the movies of Jean-Luc ledge of language. In order to save Godard. The cinema, with its exconsiderably the life of all connec- 1. You are suddenly upside down, your body, under the other's blind ceptional powers of reproduction resting on the top of your head on control, from blundering into a ra- and verisimilitude, is art's least sewage disposal, electricity, tele- the floor. You must get down with- diation beam, you have to non-ver- "distancing" mirror of reality. bally communicate to the other mind | Cocteau, among others, was acuin each building nevertheless would 2. The floor disappears just behind by every means from vocal cries to tely aware of this, and it is not by

you, leaving you on a precipice. At touch, and get your-body/his-mind mere coincidence that he used a the same time, your field of vision out of the radiation trap. When it is mirror as an instrumental metaphor 3. Sea water would corrode severely shifts so that you see behind your out, you will both be restored to in making his statement in both elastomers etc.) unless all surfaces tinue to move forward so as not to Stay awake for thirty seconds at a teau's more literal one. Godard's time. Use a timer with an alarm. | characters are always going to the painted at frequent intervals. (re- 3. Invisible conical weights fall 1. Each suddenly has the other's movies. By this he says that man 3. Invisible conical weights fall around you with their points down, around you with their points down. out of the water for each painting.) each whistling as it falls. You must dition to his own, from perceptions ror. Godard's characters experi-4. Sphere does not employ surfacing evade them by ear in order not to be to memories, ideologies, ambitions, ence life and art which are indeed material efficiently, since all such stabbed. (Walk softly and fast.) and everything else--threatening close together (in just the way and swim to the top. (Wear clothes seconds in a state that will mini- tial world man draws sustenance mize the risk of shock, consistent from his mirror. It is his psychic with staying awake. They must take | nourishment because self-awareabout 8 feet of headroom, no more, Lie on your back on a pallet in the up positions such that their senso- ness is his only redemption. Man no less. The sphere is all, more or darkened room, with a pillow on ry perceptions are as nearly iden- can only be responsible if he is your face, so that it is slightly dif- tical as possible. They must empty self-aware, and he can only be their minds. Beforehand, each must self-aware if he is willing to look to a large, dome-like space. Once object "and that various attention- others. discuss with the other the aspects at a reflection of himself and quesrapidly, but not instantly, to seve- of the other's attitude to the world tion it. Godard's strongest char- support, five projectionists. ral hundred pounds. You must get it which each most fears having imral hundred pounds. You must get it which each most fears having imacters (Anna in "Vivre Sa Vie,"
acters (Anna in "Vivre Sa Vie,"
above them A many in the images and events taking place object "a personality it never had above them A many in the images and events taking place object "a personality it never had above them A many in the images and events taking place object "a personality it never had above them A many in the images and events taking place object "a personality it never had above them A many in the images and events taking place object "a personality it never had above them A many in the images and events taking place object "a personality it never had above them A many in the images and events taking place object "a personality it never had above them A many in the images and events taking place object "a personality it never had above them A many in the images play in the images and events taking place object "a personality it never had above them A many in the images and events taking place object "a personality it never had above them A many in the images and events taking place object "a personality it never had above them A many in the images and events taking place object "a personality it never had above them A many in the images and events taking place object "a personality it never had above them A many in the images and events taking place object "a personality it never had above them A many in the images and events taking place object "a personality it never had above them A many in the images and events taking place object "a personality it never had above them A many in the images and events taking place object "a personality it never had above them A many in the images and events taking place object "a personality it never had above them A many in the images and events taking place object "a personality it never had a personality i

off your head or get out from under posed on his consciousness. Patricia in "Breathless", Paul in above them. A man in a lab coat before, "6" 2. Each suddenly relives the other's "Contempt," and Charlotte in worked at an instrument panel; a About the use of film in general, \$350. This scheme, if inspired by LSD,

The pillow adheres to your skin wasted triangular spaces.

The pillow adheres to your skin wasted triangular spaces.

The pillow adheres to your skin wasted triangular spaces.

The pillow adheres to your skin wasted triangular spaces.

The pillow adheres to your skin wasted triangular spaces.

The pillow adheres to your skin wasted triangular spaces.

The pillow adheres to your skin wasted triangular spaces.

The pillow adheres to your skin wasted triangular spaces.

The pillow adheres to your skin wasted triangular spaces.

The pillow adheres to your skin wasted triangular spaces.

The pillow adheres to your skin wasted triangular spaces.

The pillow adheres to your skin wasted triangular spaces.

The pillow adheres to your skin wasted triangular spaces.

The pillow adheres to your skin wasted triangular spaces.

The pillow adheres to your skin wasted triangular spaces.

The pillow adheres to your skin wasted triangular spaces.

The pillow adheres to your skin wasted triangular spaces.

The pillow adheres to your skin wasted triangular spaces.

The pillow adheres to your skin wasted triangular spaces.

The pillow adheres to your skin wasted triangular spaces.

The pillow adheres to your skin wasted triangular spaces.

The pillow adheres to your skin wasted triangular spaces.

The pillow adheres to your skin wasted triangular spaces.

The pillow adheres to your skin wasted triangular spaces.

The pillow adheres to your skin wasted triangular spaces.

The pillow adheres to your skin wasted triangular spaces.

The pillow adheres to your skin wasted triangular spaces.

The pillow adheres to your skin wasted triangular spaces.

The pillow adheres to your skin wasted triangular spaces.

The pillow adheres to your skin wasted triangular spaces.

The pillow adheres to your skin wasted triangular spaces.

The pillow adheres to your skin wasted triangular spaces.

The pillow adheres to your skin wasted triangular spaces.

The pillow adheres to your skin wasted triangular spaces.

The pi should be the best argument why should be the best argument why with a force greater than your skin's pression and suicidal impulses. In shifting from surface to surface in stage. A single gular and preferably a proscenium. cohesion, and begins to rise. You other words, if five years ago the caressed by giant projected hands, must rise with it in such a way that other attempted suicide because he way failed out of college, you suddenly The concept of an ambivalent play to bring out a ghost-like record of taneous or alternating screen action projector plays up and down the have the consciousness that "you" as embodied in the mirror-image Sit in a plain, small, straight chair, have just failed out of college, are metaphor is helpful to have in mind a body of bone, nerves and blood on the edge of the seat, hands han- totally worthless, and should des- when looking at the "theater pieces" in huge close-up showing through the memory of things past. In addi- deeply, concisely). It is for the eye vessels; a fully clothed woman; a Note: (1) The following is a provi- ging at the sides of the seat, feet troy yourself. Presumably the other of Robert Whitman. On the same sional draft, which will be rewritten together in front of the chair, in a has since learned to live with his nights as the Oldenburg event at after further experiment and discus- lighted part of the room facing an past disasters, but you do not have Film-maker's Cinematheque (a sion. (2) It is obviously not an ex- unlighted part, for thirty seconds at the defenses he has since built up. third presentation was given by You are overwhelmed with a despair Robert Rauschenberg), Whitman fact, I don't know what it is, but at 1. You are suddenly in dark empty | which the other felt in the past, and | introduced a new work called space in a three-dimensional lattice which is incongruous with the rest PRUNE FLAT. In the spring, it of gleaming wires. You adhere to of your consciousness. In summary, was coupled with an as yet untitled by the experience, leav- becomes most obvious when the is able to do. Its structure is more "Body Works" is half an hour long. vour chair as it it were part of you. both of you risk shock and suicidal piece and both were performed reg- ing, taking the experience of the girls walk around with the flash- compositional (as in music or paint- It is being expanded with additional With your hands holding onto the impulses. Beforehand, of course, ularly on weekends May 20th

forward with your hands; you can and discuss anything else that may is already a distinguishing charac- he is intrigued by turning the mech- of entrance and exit of the body is Roberts Blossom the seat; and so on. The lattice is Observe each other's eyes for thirty | sents an opposite pole to those who | tensive and intricate play of imag- | ups of a mouth, nostrils, and eyes, | BURNING LOOPS

ribs with your hands to prevent this. ferent possibilities became evident individual fruits and vegetables body." a freak misfortune. If you don't want to risk this misfortune then you and the chair remains and the chair rem

room, then the risk game would be a weight must rest on the chair in In many ways the new movie theater medium, of the expressive power available to them". ium as soon as it has fallen out of already using movie projection

psychological effect; and let us up, bent forward. There are depres- lighting systems. Their efforts resions in the wall on the same side present a digging into and ultimagames have until we are more fami- as your feet. You have to climb the tely an expansion of the mechanics with the sense impressions of a wall, putting your feet in the depre- of the film medium and its accom-

his magic shaft of light exploring Whitman's second piece, THE finding new dimensions of that AMERICAN MOON, done in late tors were seated in a complex of man peels back one by one before N.Y. 1958, Pages 38 and 44. and sublimely surreal manner, an involved in a variety of bizarre ac- paradox that as soon as man tears tion of the performance. able for falling; and you should try head. At the same time, the mental young girl played intermittantly a and in 1963 FLOWER and MOUTH work reveals life as a hall of mir- Review, Winter 1926.

to his mature work, housed its au- | interplay, this time more complex, dience in vinyl cubicles sheltering is established between real and them from artificial rain while a reflected images. Two girls in number of identity-altering acts | cone-shaped aluminum foil dresses went on before them. A man pulled walk around a square muslin coma chain which emptied buckets over his head containing different colored liquids; girls, cavorting at themselves, operational objects about dressed in plastic and burlap (a movie projector, poles, wires, bags, were magically converted in- etc.), or into mirrors above them so to "clean-cut American teenagers"; that reflections are cast onto the ching washed themselves and

a man and a woman in soaking wet audience. Two other movie projeceach other with and without soap; action space producing a dynamic a film was projected onto a sheet criss-crossing of images (the girls, in the middle of the performing area colored lights, and the projector so that part of the audience saw it beams) and image surfaces (the from the front while others witness- film picture and flashlight shadows "FILMSTAGE" ed it from the back; a girl wearing cast on the muslin and the reflection on the forms we the projection bear wandered into tions in the mirrors). Man's wander- and off-Broadway playwright, was through meditation on the forms we the projection beam and found, to ing through a labyrinth of illusion- one of the original experimenters in are making, to what Mickey was talher bewilderment, that a film image istic levels is, by approximation, the intermedia techniques of the new king about when he said, "I don't of her in a solid color dress was brought before our very eyes.

American theatre which is develop- know what it was, but it sure was being projected both onto the screen Whitman, who made a film in 1962 ing in New York City.

tions are". Audience members, His view is not unlike, in its rev- coordinator for the off-Broadway 142 Fulton St.; all NYC. entering through a tunnel endowed erence for the object, that of Fer- Bridge Theatre in New York, and Mesmerizing maniacs of the with mixed noises of a crowd, band nand Leger; and there is little doubt was for a number of years a soloist mindless mind! music, and a steamship whistle, that he would welcome the advances with the Alwin Nikolais Dance Thewere greeted with a movie and their Whitman has made to his thesis that atre Company. Filmstage has also ED EMSHWILLER BODY WORKS own shadow-image cast onto the "motion pictures should concentrate performed at the Living Theatre, "Body Works" involves 4 dancers, screen as they made their way in- on bringing out the values of the Second City, York Theatre, among three portable 8mm projectors, two

yellow-skinned, silver-haired enon like cold air, it can be used acting and/or dancing and simul- whipped with slashes of red. The tours de force in happenings, was an actual event. Films represent the that adds up to a new way of per- figure defining it as a stick figure; a glass bottom toilet someone de- tion, movie projection can become and the ear, two separate receptors dancer in white duplicating the fecating and urinating into it and an image in itself, and therein have (as has been forgotten in Western figure on stage. The projector pans

1966. Unless otherwise indica-

people thinking things, digesting flashlight beams and the shafts of ting the visual and sonic and rethem, defecating them, a work fer- light from the movie projectors act | combining them in more fresh and | dancers in their action as the action tilizing something. The audience, as spiritual-sexual metaphors. It complex ways than dialogue theatre moves toward its climax.

Parts, "which impressed Whitman ply insides of a persimmon. The parate images. He is concerned newspaper of the arts, and has Museums, Universities, etc. (see

to certain possibilities of a piece | things is not what one would neces- | practical nature of the situation | Fables, Giambattista Basile's 18th | approximately, \$500.ms, "The Burning Building." Of it us is a labyrinthian world of sur- responsive to whatever associations rone, and most recently Michelangelo ROBERT FELDMAN

Red's was so flambovant and beau- | ior that objects ordinarily present. | own right, or as Whitman says, "the | In "Burning Loops," Hand-painted | nia combo pianist whose work in tiful. It had a great influence on In the main, PRUNE FLAT consists image itself" will tell him how it I film loops run through a controlled I films and mixed media was origieveryone at the time. It convinced of a play of images (foliage, land- can best be treated. His responsive- (by Louis Brigante) 16mm projec- nally inspired by his discovery of many people, who perhaps were un- scapes, and cityscapes) projected ness and willingness to work di- tor at variable speeds, allowing slave laws passed by Southern on a screen and onto girls who move rectly with the concrete nate of stopping at individual frames which colonies prohibiting Negroes from about the stage dressed in plain | an individual image or object lie | are permitted to burn at will, projec- playing drums and other musical in-White frocks and caps. In this way, significantly parallel to the atti- ting a melting colored image as the struments. His recognition of the being absorbed into whatever is be- Above all Whitman is aware that lamp. The projector, preferably an language is shown in his first film,

> the midst of the foliage, etc. While articulation of the whole piece. His Performance fee: apply through Coop. ture and other elements of film. BURNING LOOPS has been perfor- Some of his teaching techniques are is being cast imitates her. The can be used in the same way as JACKIE CASSEN/RUDI STERN ferent versions; use of drawings and

record player. Audience discussion is encouraged for a two-way exmirrors and pointing to life's multi- pearing in quotes were taken from less fall, walking in space our sored by Film Comment magazine, image. Art achieves the impossible. uses talking drums, spirituals, code Our art a step-down off the whirli- words, and a dramatic reading of the

> explosives annihilating. Tension | a study of birds in flight. equals flow, I equal nothing. It CHAOS: traffic in a mad quest for moves through me, it moves me. Art | speed. One of three U.S.films shown as renewal. The moment of creation, at the 3rd International Week of 16 chaos taking form, dissolving, re- Millimeter Films, Evian, France. forming. Black nothing yielding life | 3834 OPAL STREET, about a rec-

vanishing the eternal song. reational center for the blind. Shown "truth" can also be seen as a fa- "A New Realism - The Object," Now (October 11,1966) Clear Festival, Los Alamos, New Mexico. people who are filmmaker-musicians. tres, its past and potential. Second standing on your head, taking your commands of each of you to your refrain from a music-lesson son- among others, all of which contributed as a name of the floor and falling to the floor and falli hands off the floor and falling to hands of the floor and floor and falling to hands of the before the performance of Whitman's the Forum Cafe in NYC, it contained TV station KCET, Los Angeles. getting hurt. After you have mastered the preparation for each mistered the preparation for each m tered the preparation for each misfortune congretely, you perform the fortune congretely you perform the fortune con fortune separately, you perform the | must jerk "your"/"his" foot aside, | Mouse caps; women laden with | marks as an important breakthrough | "untitled" piece where again an | field near Easthampton, Long Island. | extensively at the Cinematheque and station KPIX.

NEW YORK, N.Y. 10013 gether several times with depressed Pieces listed on this flux-page rep-

tory. Most descriptions of pieces are | Performer enters with a violin case, described list the availability of a score. By score is meant any descrip- places the violin pieces and saw in Any of the pieces can be performed | CHOICE 9, 1966 anytime, anyplace and by anyone, | Two performers fight among themwithout any payment to fluxus provi- | selves with two violins as if they ded the following conditions are met: | were swords, axes or bats. if fluxus compositions outnumber numerically or exceed in duration | CHOICE 10, 1966 other compositions in any concert, 4 performers are divided into two the whole concert must be called and advertised as FLUXCONCERT. | The winning team plays the violin A series of such concerts and

events must be called a FLUXFEST. | hold of it. 2. if fluxus compositions do not ex- CHOICE 12, 1966 ceed non-fluxus compositions, each such fluxus composition must be identified as a FLUXPIECE. Such credits to fluxus may be omitted at a cost of \$50 for each piece | FLUXVARIATION I A piano or any other musical instrument is hitched to two horses

Fluxconcerts, street fluxevents, fluxsport tournaments, fluxtelevision elephants or tractors pulling it in programs or entire fluxfests may be | opposite directions until it breaks also arranged by the fluxus collec- | in two. tive for a fee of \$10 per performer Performer performs in succession travel costs of fluxus performer(s) or single supervisor is reimbursed

and lodging provided, large equipment such as pianos, ladders, sporting equipment, tubas boxes etc. are supplied, local performers (may be inexperienced, but with instruments for

orchestral pieces)mobilized. Additional costs: charges are - \$5 per instrument or

7. opens both covers of the piano instruments per evening. 2. Flux-film package containing | CHOICE 16, 1966 24 films, 1hr. 40min. \$60 per show. A piano is lifted by means of a

3. Scores - 25 cents each except: | windlass at least 2 metres and then Music for everyman - \$5 Piece for Fluxorchestra - \$4 piano or floor is destroyed. Fluxfest supervisors or performers CHOICE 18, 1966 are located at the following cities: New York, San Francisco, Los An- Performers show the audience to geles, Boulder (Col.), Nice (France) themselves by way of mirrors. Prague (Czechoslovakia), Copen- | CONCERTO NO. 3, 1966 hagen (Denmark), Okayama & Tokyo | Upon signal from the conductor (Japan). Travel costs may be cal- each orchestra section performs in The piano seat is tilted on its base

culated from one of these cities, unison one of the following actions: and brought to rest against a part of nearest to the city having a fluxfest turn their heads from side to side, the piano. selves at various spots.

CHOICE 1, 1966

n tempo and stop suddenly.

determined pattern.

FLUXVERSION I

IN MEMORIAM TO Soap bubbles are blown out from Performer wearing bowler hat seats and the performer seats himself. various wind instruments, while con- himself behind a table on which a ductor breakes the escaping bubbles | metronome (set to Andante or 60) | WORD EVENT, 1961 with his baton. Variation: conductor and a nebulizer is placed. Following Exit cuts bubbles with samurai sword. the metronome beat he alternately | FLUXVERSION | RAINBOW NO.2 FOR ORCHESTRA salutes with bowler hat and sprays Audience is instructed to leave to own throat with nebulizer. A totally inexperienced orchestra plays a 7 note major scale vari- IN MEMORIAM TO ous instruments.

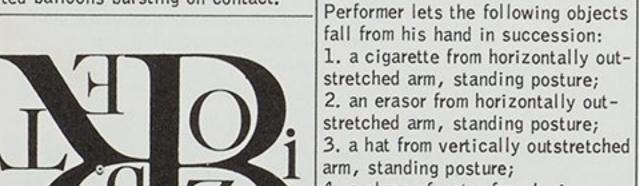
EXIT NO.1 Audience passes vestibule that has been covered with upwardly protruding nails, except for a few areas fourth - insecticide sprayer. in the shape of footprints. the audience after a score or pre-Vestibule filled with streched rope

at knee height. EXIT NO.3 Vestibule floor covered with foam | Equal number of performers wearing | rubber impregnated with soap suds. | gas masks seat themselves opposite EXIT NO.4 each other. A balloon is placed be-Vestibule floor covered with mirrors. tween the two groups. Performers TWO VEHICLE EVENTS, 1961 EXIT NO.5

Vestibule floor covered with wood perfume nebulizer, deodorizer, blocks of various shapes. disinfectant, insecticide, paint or EXIT NO.6 any other sprayer in pressurized or Vestibule ceiling lowered to a height hand pumped containers. Sprayers of 2 feet from the floor. are operated toward the balloon, EXIT NO.7 Vestibule floor sloped upward and

downward about 30°. when balloon reaches one group. EXIT NO.8 Vestibule floor covered with infla-

A PIECE FOR CHIEKO SHIOMI, ted balloons bursting on contact.



CHOICE 1, 1966 FLUXVERSION I Performer enters the stage with a tied parcel, places it on a table, opens it and takes out a whipped

cream cake with 10 candles. He | 3. mouthfull of water from kneeling lights the candles, blows them out, position; removes the candles, picks up the 4. hat worn on the head from backcake, shows it to the audience and | wardly inclined standing position; flings it into his own face.

standing position; 6. trousers from standing position. Performer enters stage with a crash helmet and positions himself at the | MUSIC PIECE FOR furthest distance from a piano. He | ERIC DIETMAN, 1966 then dashes with lowered head to- Orchestra members cover their in- falls down on the floor as the slide former hit 3 times must exit. Mis- Performer drums with drum brushes ward the prano crashing into it with struments with bandage or adhesive is removed. After the projector is siles are exchanged until all are inside a vessel filled with cream

Iteams. They draw lots for one violin. while the other team tries to get

DRIP MUSIC (DRIP EVENT), 1959 For single or multiple performance. A source of dripping water and an Two teams of performers compete against each other by pushing a the water falls into the vessel. piano from opposite ends. Second version: Dripping. FLUXVERSION I

First performer on a tall ladder pours the second performer at floor level. COMB MUSIC (COMB EVENT)

SPANISH CARD PIECE FOR

TIME-TABLE MUSIC, 1959 1. nails down great cover of a piano;

3. strikes the keys with his fists al- MOTOR VEHICLE SUNDOWN ternating 4 low note strikes with 4 (EVENT), 1960

4. nails down the keyboard cover; TIME-TABLE EVENT, 1961 5. lifts the end of the piano with low To occur in a railway station. A time-table is obtained. A tabled | direction of travel. time indication is interpreted in minutes and seconds (7:16 equal- Travel in another direction. ling, for example, 7 minutes and 16 INSTRUCTION seconds). This determines the duration of the event. MALLARD MILK, 1961

dropped. This is repeated until the Score. INCIDENTAL MUSIC, 1961 Five Piano Pieces, any number playable successively or no smoking

combination, with one another and with other pieces. stand up or sit down, open or close | 2

simultaneously, in any order and

their mouths, turn around, move Wooden blocks. A single block is a vase of flowers on (to) a piano their arms or legs, blow their noses, placed inside the piano. A block is look at their watches, scratch them- placed upon this block, then a third ORGAN PIECE, 1962 upon the second, and so forth, singly, until at least one block falls SOLO FOR WIND INSTRUMENT, SYMPHONY NO. 3, 1964 Jpon signal from the conductor, each orchestra section performs in Photographing the piano situation.

unison one of the following actions: tie or untie their neckties, unbutton Three dried peas or beans are drop- | disassembling or button up their shirt sleeves, ped, one after another, onto the key- assembling roll up or roll down their sleeves, Each movement should accelerate

comb their hair, brush their clothes. board. Each such seed remaining on SAXOPHONE SOLO, 1962 the keyboard is attached to the key trumpet or keys nearest it with a single piece of pressure-sensitive tape. RAINBOW NO.1 FOR ORCHESTRA GEORGE MACIUNAS NO.1, 1966 | The piano seat is suitably arranged, enters stage with an instrument

in the case and exits.

SOLO FOR VIOLIN, VIOLA,

TEA EVENT GEORGE MACIUNAS NO.2, 1966 preparing Performers position themselves in a empty vessel semicircle. First performer operates a perfume nebulizer, second - throat | FLUXVERSION |

nebulizer, third - fertilizer sprayer, | Distill tea in a still They operate their equipment toward |

TWO ELIMINATION EVENTS,

opperate various sprayers such as: | start

THREE TELEPHONE EVENTS When the telephone rings, it is which each group should try to push allowed to continue ringing, until

without using his hands should away from themselves. Piece ends | it stops. When the telephone rings, the end down or jumping up to it and receiver is lifted, then replaced. When the telephone rings, it is answered.

THREE LAMP EVENTS, 1961 1. a cigarette from horizontally out- on. off. stretched arm, standing posture; | lamp

2. an erasor from horizontally out- off. on. stretched arm, standing posture; THREE AQUEOUS EVENTS, 19 3. a hat from vertically outstretched ice

4. a glass of water from horizontally outstretched arm, standing on a |-THREE WINDOW EVENTS, an airmail envelope from verti- opening a closed window

cally outstretched arm, standing on | closing an open window a stool or top of a step ladder. THREE BROOM EVENTS Performer lets the following fall: 1. spittle from prostrate position; broom sweepings 2. ear wax from supine position;

THREE YELLOW EVENTS, 1961 teams, winds and strings, sitting in disintegrate. yellow yellow yellow

5. dandruff from forwardly inclined | III FLUXVERSION I 3 yellow slides are projected on a are used to shoot out paper missiles. hammers on a helmet worn by another screen. Pause. One yellow slide is Performers must hit a performer of performer. projected and then the projector placed back a red slide is projected. gone. Conductor acts as referee. until cream is thick.



Arrange to observe a sign indicating Through a hole.

Travel in the indicated direction

Arrange to observe a NO SMOKING

NO SMOKING EVENT

FIVE EVENTS

between two breaths

PIANO PIECE, 1962

(putting it down)

| FLUXVERSION I

STRING QUARTET, 1962

3 PIANO PIECES, 1962

walking

PIANO PIECE

FLUXVERSION I

FLUXVARIATION II

of the clarinet.

exchanging)

instruments.

FLUXVERSION I

FLUXVERSION II

FLUXVERSION III

Clarinet is suspended by a string

attempt to play a note. He should

feet should attempt to hook up, lift

CONCERT FOR ORCHESTRA,

|FLUTE SOLO, 1962

eating with

survey ceiling on lintel

exit by hether door FLUXUS PIECE FOR G.M. events are advertised at 2 neighboring locations. Audience is

Construct piano with treble on left, ascending to the bass on right. Play all old favorite classics.

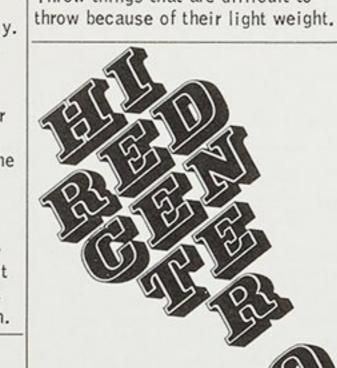
CONCERTO FOR SOLO PIANO AND PERFORMER Performer removes a different item

phind a full size photo of another orchestra and insert arms through ICE CREAM PIECE, 1966 photographic musicians. Performers and then (a) eats it himself, or may hold instruments in conven- (b) gives it to a stranger, or old favorite. In case of wind instru- then eats the cone, or (d) on finishments, holes must be cut at mouths | ing the piece, buys another.

theirs. The books are leafed either at a different rate or same rate of speed, but always to the last page.

FIRST PERFORMANCE Performer enters, bows then exits. Specified sounds of various medi-This is repeated once for every one cations after a score. present in the audience.

Pass one pound piece of ice among forming this event. audience until it melts while playing Orchestra members sit down on the | a recording of fire sounds or actually DUET FOR FULL BOTTLE AND WINE GLASS, 1962



HOTEL EVENT A hotel room is set up as a clinic IN MEMORIAM where various measurments are taken TO ADRIANO OLIVETTI

to the room. do this either by swinging the reed Arrange or discover an event. STREET CLEANING EVENT Performers dressed in white coats catching the reed with his mouth. FOR A DRUMMER (for Eric) 1966 like laboratory technicians clean a 1962 PIANO PIECES Drum on something you have never | designated area of sidewalk very thoroughly with various devices not | 2, piano is tuned the floor. Performer with a fishing Drum with something you have never usually used in street cleaning, such as dental picks, toothbrushes,

drum brushes over the surface of wet STREET CAR EVENT mud or thick glue until brushes or A continuous string with various sticks get stuck and can't be lifted. | everyday objects attached to it at intervals is laid out on street from



Paper gliders are distributed to a idle and waiting audience.

SNOWSTORM NO.2 A great quantity of paper flakes or crushed expanded white polystyrene | ferent whistle in nozzle is fitted s dumped from a rooftop during a windy summer day. CONFRONTATION NO.1 Each participant wearing a paper

darts or bows and arrows. or legs to rope from a pulley, then hoists self by free end of rope. CONFRONTATION NO. 2 TRAFFIC LIGHT Take a train ride without buying a

street or stage on green light. VARIATIONS FOR DOUBLE BASS 17 variations are performed such as: locating pin of bass over location of nem, agitating strings with comb, orrugated board, feather duster of chain, eating edibles from peg box

Methodology rather than a score) Various marking techniques such as animal footprints, scores of other composers, rain drops etc. may be used on a grid of two coordinates: time scale and sound categories and animate sounds. (about 160 categories). Schematic score. TRIO FOR BASS SORDUNE, OLD ORE, MOUTH & ETUIS, 1962

90° ANGLES, 1966 SOLO FOR SICK MAN, 1962 STREET OR FIELD VERSION 8 performers (4 male, 4 female) in sweat suits and tennis shoes; each SOLO FOR IMPORTANT MAN carrying one sports object (a basket telegram is sent to the place perball, a football, tennis racket etc.) begin walking or running at any desired speed from one location, turning left or right at right angles when hearing "left" or "right" instructions given by alternated male or female voice overloudspeaker of

Various specified sounds (dripping gargling, sipping, rinsing etc.) are performed. Score. HOMAGE TO LA MONTE YOUNG pond only to female voice, male Lines previously drawn as perform- | performers to male voice. Event ance of Compositions 1961 by La ends either when performers return Monte Young are erased, scraped | to original location or move beyond and washed. 1962

HOMAGE TO RICHARD MAXFIELD Score for gym version. Master tape of any composition by Richard Maxfield is erased as it is being rewound after its performance. TOMS SCHMI HOMAGE TO WALTER DE MARIA All the large constructions of Walter SANITAS NO. 2 de Maria are brought to performance | Performers throw small objects into area by most difficult route: through | dark auditorium and then try to find windows, fire escapes, via crowded | those objects with flashlights. subway, bus etc. and then returned

to him by same route. 1962 taken of each visitor such as: head | Each performer chooses any number | SANITAS NO. 22 volume, mouth capacity, shoe and | from a used adding machine paper foot difference, finger strength, roll. Performer performs whenever saliva production, extended tongue his number appears in a row. Each length, inflated cheek width, etc. | row indicates beat of metronome. Visitors to event must also per- Possible actions to perform on form various feats before comming | each appearance of the number: bowler hats lifted or lowered,

mouth, lip, tongue sounds, opening, closing umbrellas, etc. 1. piano is moved to performing area 3. with a stick of keyboard length, all keys are sounded together

another

12. piano is removed. SOLO FOR VIOLIN, 1962 Where pauses are called, violin is

O. piano is whitewashed

posting a letter through the f hole, POND, for 4, 8 or 12 performers. after a jumping mechanical frog enters his zone on a charted floor.

Stand on sandy beach with back to

megaphone. Female performers resreach of instructions.

SHADOW PIECE NO. 3, 1966 Performers eat various fruits behind a white screen. A light projects their shadows on the screen.

Eating sounds may be amplified. WIND MUSIC, 1963 Raise wind. WIND MUSIC, FLUXVERSION I Scores are blown away from stands by wind from a strong fan in wings SANITAS NO.13

Telephone time service is relaid to the audience for an hour. Performer reads aloud an entire newspaper, advertisements and all.

Blank sheets are handed to the audience without any explanations. 5 minutes waiting.

SANITAS NO. 79 A bus carries the audience a good distance, deposits them in a desolate location and returns empty. SANITAS NO. 151

250 nails are hammered. steel wool, cotton balls with al- 4. a dog or cat (or both) are placed FLUXVARIATION I | All piano keys of a chromatic scale inside piano and an old classic are nailed down. 5. three highest strings are stretched SANITAS NO. 165

with tuning key till they burst Audience is seated on mis-numbered 6. one piano is placed on top of seats, then are asked to correct the mistake by switching about, (first . piano is placed upside down and row to last, etc.) a vase of flowers placed over it PIANO PIECE NO.1, 1962 8. picture of piano is drawn "piano piece no.9" is written and Performer places various objects sign shown to audience such as: large chess pieces, or

 piano is washed and waxed. | balls, ping-pong balls, glass vases, or wood blocks, concrete blocks, bricks, arranging them all in very precise manner. When lid is full or Old classic is performed on a violin. satisfactorily arranged, performer opens the lid sharply letting the mistreated by scratching the floor objects slide down to the audience. with it, dropping pebbles through f ZYKLUS FOR WATER PAILS ole, pulling out pegs etc. Score. Water pails or bottles are placed

squeecking rubber toys, or rubber

RADIO, 1961 PIECE FOR CONDUCTOR, 1965 | along perimeter of a circle. Performplay over the radio. THEFT, 1961 searched.

Performers disguised as police push audience to stage. MILE, 1961 performers walk about smiling STRIKE, 1962 After audience is admitted and seated, a member of actors' union gives a 5 minute talk on low wages and announces a 3 hour strike.

being a nuisance.

DRINK II, 1962

FALLING EVENT, 1963 1. Let something fall from a hight. 2. Let yourself fall

FLUXVERSION I quickly as possible. Concert programs are flown down as SHOWER II, 1962 gliders or thrown as paper balls. A performer seats himself on stage FLUXVERSION II Parachute or very large sheet is suspended over audience.Performers cut all supports simultaneously, MUSIC FOR TWO PLAYERS I,

TELEPHONE, 1962 With a telephone placed on stage 2 performers stand at precise distances from each other for precise durations. Score. as possible BOUNDARY MUSIC, 1963 Performers make the faintest pos-

talse news. STAR PIECE, 1963 THE OTHERS, 1962 Various people such as blind beg-Obscure star with cigarette smoke, gars, tramps, bums, drunkards, etc. reflect it in water etc. are invited to a meeting they know 11 variations, Score. nothing about, and led to stage by EVENT FOR THE MIDNIGHT, 196 0:00 one light

assebled on stage curtain is raised. NO.2, 1965 Spoerri, Isou, Kaprow, Higgins, Patterson, Vautier should accept but upon reaching piano, he jumps LATE AFTERNOON, 1963 to live imprisoned in a cage for 48 from the stage and runs to the exit. CASUAL EVENT 1962 Suspend a violin with a long rope. hours on stage for audience to watch Orchestra members must try their Performer drives a car to filling sta- many years on producing art). Such MAKE FACES, 1962

Violin is suspended with rope or 20 performers grimase and make and secured to floor. Performer in presses protest. under suspended violin, draws his WET, 1962 sword and cuts the rope in front of Performers throw wet objects to the

NOTHING, 1962 Performers do nothing. Performers sell the theatre.

RUN, 1963 through the audience till completely | Upon completion of the entry the Performer eats a meal that ca

be identified by anyone. 4 performers eat 4 apples.

MIRROR PIECE NO. 3, 1966 | Performer paints a very large white | should be distributed to them. Performer paints a movie screen with nonreflective black paint while |3. give something to your neighbour AUDIENCE PIECE NO.1, 1964

a favorite movie is being shown. vals with flashlight pointing to the FLUXVERSION II Audience is locked up in theatre. An orchestra, a quartet or soloist, dressed in white, plays a favorite AUDIENCE PIECE NO. 2, 1964 classic while a fine mist of black washable paint rains down over per- leaflets are distributed saying:

formers, their instruments, scores & "Ben hopes you enjoyed the play." music stands, slowly turning all AUDIENCE PIECE NO. 3, 1964 from white into black. An announcer asks audience to MEETING, 1963 follow a guide who leads them to 4 people who have never met are linvited on stage to talk to each play or movie.

other for 20 minutes or more. Performers enact various verbs from performers proceed to clean theater a book of verbs. As many performers as possible jam stage, change light bulbs etc.

as orchestra tries to hold them. BATHTUB, 1963 bottles, radios, bells, etc. making | 10 to 20 performers try yo push

leach other from stage nonviolently untill 2 are left. HENS, 1963

Change gradually from smile to no |3 hens are released and then cought. LESSON, 1963 A record player on dark stage turns | blackboard, performer gives a lesson raised, the audience is invited to with a stuffed bird on it, while other to other performers or audience on come on stage to eat and dance.

performers blow soap bubbles and |subjects such as: geography, latin, CURTAIN I, 1963 After the usual 3 rings or knocks, large book placed on the table,

Performer positions on stage a poser announcing: "I will be back in) minutes" and goes across the street to have a cup of coffee. Performer looks at an object (piano

for instance) in as many different

HOLD UP, 1964

1st performer positions a table on the stage. 2nd performer positions a suitcase on the table. 3rd perfor mer takes the suitcase off the table 4th. performer takes the table off

the stage. identical objects are placed on stage. 3 performers enter, choose succession one of the objects and While other pieces are being per-

TANGO, 1964 formed one performer in a corner of stage gets himself drunk and starts Audience is invited to dance a tango

One performer seated at a table or Performer(s) drinks as much and as | stage gives orders such as "get i "run", "jump" etc. to 20 performers sitting among the audience. Audience is free to join performers.

exit or through crowded streets, street cars, etc.

 call the police and talk as long | set with food, drink and flowers is isplayed on the stage, 10 well 2) call the president of the country | dressed performers carrying instruselves behind the table and lay down their instruments. 2 waiters After a few minutes audience can

way of back entrance. When all are | PIANO CONCERTO FOR PAIK

best to run after him, catch and tion to inflate right front tire. He knowledge among these artists at ribbon inserted through pulley at top vulgar gestures untill audience ex- must try his best to keep away from out. He changes tire and drives home. diagrams, function of basic electhe piano. When pianist is finally | If car is a newer model he drives brought to the piano, lights are

ORCHESTRA PIECE NO.4, 1965 | 2 inch ribbon is stretched across On the stage are displayed only stage or street and then cut. instruments, stands and empty seats. Performers appear, one by one, very DUET FOR TUBA 1963 right and vice versa. Conductor en- another. ters last and just as slowly. The | C/S TRACE, 1963 A performer runs about, around and | whole entry should last 10 minutes. | A canon is fired at symbol.

lights are turned off. CONCERTO FOR AUDIENCE BY AUDIENCE, 1965 Audience is invited to enter the stage, take an instrument provided for them, seat themselves on or- F/H TRACE, 1963 chestra seats and play for three minutes. If audience does not res-

pond to the invitation, instruments balls, ping-pong balls, mud, water, small animals, etc.). Performer then 3 PIECES FOR AUDIENCE, 1964 enters stage, and bows to audience tipping the bell so the objects cas- change places cade out toward the audience. 2. talk together

(Foucault Pendulum) Curtain remains closed. At the exit scribing thus rotation of swing

TRACE FOR ORCHESTRA, 1965 Scores made from flash paper a burned on music stands.

AUDIENCE PIECE NO. 4, 1964 After audience seats themselves, very thoroughly: wash floor, vacuum chairs and curtain, white wash the hemselves into a bathtub. AUDIENCE PIECE NO. 5, 1964 Tickets are to be sold between 8 & | 9 PM. At 9 PM announcement is made that the play has already started and will end at 12PM, yet

at no time will the audience be ad-Like a classroom teacher, with a freshment area. After curtain is the stage one by one and sign a Audience writes on cards of various the curtain does not go up. Rings or after which they are led away one Performer asks if La Monte Young size provided to them an object or knocks are repeated 10 times, 20 by one into the street. This is con- is in the audience. 1962 material and its quantity, (2 gallons times, 100, 1000 times for 2 tinued till all have left the theatre. of wine, 4 elephants etc.) On stage hours, but curtain never goes up. Those led outside should not be

permitted to return. A noisy performance takes place be-AUDIENCE PIECE NO.8, 1965 hind a closed curtain. Curtain is The audience is told that the next piece is presented in a special I WILL BE BACK IN 10 MINUTES area. They are led away in small groups by ushers through back exits 1962, score. to the street and left there.

Each member of the audience is led individually into an antechamber where they are asked to undress and then led individually into a dark theatre. Those who refuse can LITANY AND RESPONSE 1 & 2 have their money returned. When all the audience is seated naked in the auditorium, a huge pile of their A naked performer enters an entirely clothing is illuminated on the stage. A GERMAN CHAMBER OPERA AUDIENCE PIECE NO.10, 1965 An announcer well hidden from view of a church litany. 1962, score. of the audience observes with bin-

EVENT: 10 1962

EVENT: 13 1962

stile, leaves by nearest exit and

buys one token at booth. immediately and rejoin the tail end of the queue to continue performance to any duration.

home on blown out tire. WO INCHES 1962

slowly and silently. Performers en- Tuba is prepared to dispense coffee chieve only a level of sophistication tering from left should go to far from one spit valve and cream from comprehended by the artist since

ONG OF UNCERTAIN LENGTH

10 ARRANGEMENTS FOR PERFORMERS eader rings bell, performers move,

The diagram on the right categorizes and describes planometrically the development of various "Expanded

ming arts" movements. It desbe expanded to include more artists. comments, suggested additions and/or changes from readers will be welcome. The grouping of various artists was determined in most cases from statements of the artists studied to provide clues. Some ontroversial subjects such as sensationalism or pseudotechnology of many performances rather than hearsay. Disrobing in public or lowering own pants to expose own

bare bottom, or urinating in public, any such acts are considered by any Throwing oneself into water or covering self with cream etc., etc., can and perversion are too numerious is ntended to arouse strong emotional response from the audience (and at-

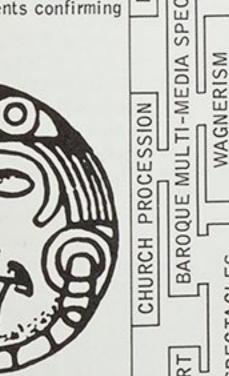
and quarter. He uses token for turn- which may be a main motivation for or "engineering" (in quotes) has

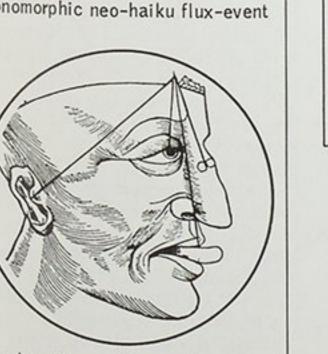
> electric motors, simple engines, determinate structures and the like. Unfortunately the technology among most of the artists employing that term is of the radio shop variety. (1) artist's new ideas or concepts will be affected or rather limited by his own past and recent technical-

uncommunicated knowledge of the (2) the collaborating engineer meanwhile, can't very well communicate a suphisticated technical and scien-

cal scale to some degree within a

Il this category), 2) individuals then detached themselves. (Higgins, | Z | | Flynt etc.) Some of them have even | 2 1 = 1





Albert M. Fine Bob Grimes Lee Heflin Hi Red Center -Joe Jones Per Kirkeby Henry Flynt — Milan Knizak - Shigeko Kubota -George Brecht - George Maciunas George Maciunas-Mosset -Ben Vautier Robert Watts — -James Riddle -Chieko Shiomi Dick Higgins ----Paul Sharits Alison Knowles-Greg Sharits Benjamin Patterson Nam June Paik ----David E. Thompson Henry Flynt Tomas Schmit — Emmett Williams — - Ben Vautier Robert M. Watts Ben Vautier-→ Walter De Maria Simone Morris Stanley Brouwn Walter De Maria La Monte Young Bici Hendricks Geoff Hendricks Juan Hidalgo Ray Johnson Arthur Køpcke Takehisa Kosugi - Robert Morris Yoko Ono Tomas Schmit Emmett Williams - La Monte Young John Cage John Cage Thilip Corner Giuseppe Chiari Lucia Dlugozewski Philip Corner Coshi Ichiyanagi Lucia Dlugozewski Toshi Ichiyanagi Richard Maxfield Terry Riley Pierre Mercure Terry Riley James Tenney David Tudor La Monte Young Merce Cunningham -Lucinda Childs Alwin Nikolais Trisha Brown o 2 David Gordon 등 Alex Hay Deborah Hay 5 5 Aileen Passloff = Ш = Steve Paxton y Yvonne Rainer Robert Rauschenberg Elaine Summers Jimmy Waring 号音節 Robert Whitman Richard Aldcroft multiple screen projections: Victor Alonso Charles Eames Cassen & Stern Harry Smith Dan Clark Thompson & Hammid S & Louis Brigante Stan Vanderbeek Ed Emshwiller subject slides on same subject: Brion Gysin Bill Gamble .⊆ ≥ Bob Goldstein © Michael Hirsh 프로 Piero Heliczer 正まる Takahiro limura Z Wo Group Once Group Christian Sidenius Don Snyder SEI pre exh pen Aldo Tambellini Thompson & Hammid USCO Group Ben Van Meter Stan Vanderbeek Andy Warhol Weegee Robert Whitman Allan Kaprow ZZ Claes Oldenburg— Jim Dine Robert Whitman -- ∽——Ken Dewey Ken Dewey S o Oyvind Fahlstrom Dick Higgins ---- ಕ್ರ ಲ – Dick Higgins Nam June Paik — Bengt af Klintberg —— ™—Once Group ______ 5 E-Nam June Paik Carolee Schneemann _ 큰 중 끝—Wolf Vostell Andy Warhol Robert Filliou Brion Gysin Dick Higgins Robert Blossom Gerard Malanga Jackson Mac Low Angus Mac Lise Emmett Williams

Ken Friedman

EXPANDED ARTS

via Henry Flynt

via George Maciunas

AN FU Nev

BAUH FUNC & RA

Chinese Red Guards

POLITICAL-DIDACTIC

ANTI-BOURGEOIS

POPULAR ART

Alloco

Eric Andersen

Jeff Berner

Robert Bozzi

- George Brecht

Lawrence Baldwin

Gianfranco Baruchello

Henry Flynt

Action Against

Henry Flynt

Joshua Rifkin

Cultural Imperialism

mixed media neo-baroque happening

tronic components, mechanism of

scientific knowledge rather than the

tific knowledge to the artist without giving him a four year university spectrum of artificiality. Thus most

and still active within Fluxus.

Phonetic poem group performance. Group piece. Score. COUNTING SONGS, NOS. 1 TO 6 Audience is countedby various methods, 1962

paniment, 1962, score. FOR 38 MARIAS Opera for 38 performers in the style

his helmeted head.

opposite team with a missile, A per- FLUXVERSION VII



Performers attach inconspicuously spring type clothespins to various Keep silent all day long.

hankerchief, etc.) Turn on a radio. At the first sound, holes cut in photo at shoulders of Performer buys an ice cream cone tional way and attempt to play an (c) waits till it completely melts,

> of photographic musicians. SYMPHONY NO. 2, 1962 FLUXVERSION I Thick score books are positioned or music stands in front of orchestra members. As soon as conductor begins to turn the pages of his book orchestra members start turning

SYMPHONY NO.1,1962

Performers position themselves

all night at 110mc the vellow ball in the water The piece is announced. Performer | very forward edge of the chair and | a fire on stage. hold instruments in ready position. case, places it on a stand, opens | Upon signal from the conductor all it and pulls out a trumpet, realizes players slide forward and fall off Throw things that are difficult to the mistake, puts it quickly back | their chairs in unison and smoothly. FLUXVERSION II (in the water) Equal number of wind instrument

players seat themselves opposite CELLO OR CONTRABASS, 1962 each other. A large pan with water is placed between the two groups and a toy sail boat is placed on the water. Performers blow their wind instruments, preferably playing a popular tune, towards the sail of the sail boat pushing it to the opposing group which tries to blow it away from themselves. Piece ends when boat reaches edge of the pan.

SYMPHONY NO. 4, 1964

SYMPHONY NO.5, 1966

EVENT SCORE

before hearing CONCERT FOR CLARINET, 1962 ll hearing III after hearing SYMPHONY NO. 6, 1966 the music of dreams tied to its center so that it holds a dream music horizontal position about 6 inches above performers mouth. Performer | Second version: dream

Score and then realize it. A clarinet is positioned upright on drummed on before. pole, sitting at a distance of a few drummed with before. and bring to his mouth the reed end | FLUXVERSION | Performer drums with drum sticks or

FLUXVERSION II! Performer drums with sticks over a | moving street car. leaking feather pillow making the Orchestra members exchange their feathers escape the pillow. FLUXVERSION III Performer drums over a drum with 2 Orchestra members exchange their ends of slightly leaking water hoses. FLUXVERSION IV

Performer drums over a drum with The orchestra is divided into two rolled newspapers until the rolls opposing rows. Wind instruments | FLUXVERSION V must be prepared to be able to shoot | Performer dribbles a ping pong ball out peas. This can be accomplished between a hand held racket and drum by inserting a long narrow tube into skin. wind instruments. String instruments | FLUXVERSION VI

are strung with rubber bands which Performer drums with mallets or DUET FOR BRASS INSTRUMENTS Conductor steps over podium and er inside circle picks the only filled Rubber glove is placed over bell and takes a conventional bow. He re- vessel and pours into one on right, tucked inside. Air is blowed until mains bowed while tying shoelaces, then picks one just filled and pours glove emerges from bell and is in- scratching ankles, rolling and un- into next one on right, etc. till all Iflated. Variation: with inflatable leg. rolling legs of his trousers, etc.etc. | water is spilled or evaporated.

from conductor whistles are

CONFRONTATION NO.3

Many containers within each other are opened until a noise maker in final container is unpacked.

SEPTET (FROM "LEMONS") 7 kettles, each equipped with dif over nozzle with balloon. As water is boiled balloons inflate while whistles play. Three performers shoot at balloons with pistols or

sible sounds. Performer(s) wait on red light, cross

0:04 five tones 0:05 smile EVENT FOR THE

him releasing violin which falls on audience. to his helmeted head. EVENT FOR THE MIDDAY IN THE SUNLIGHT, 1963 Performer opens and shuts eyes at very precise intervals. Score.

samurai armor positions himself

FLUXVERSION I

the sea. Hold a mirror in front of face and look into it. Step back to the sea and enter into the water. MYSTERY FOOD, 1963 MIRROR PIECE NO. 2, 1966 Orchestra members spread their instruments on the floor. Each walks | APPLES, 1963 backwards through instruments trying not to step on them, guiding themselves by hand held mirror. Performers seat themselves around | panel black. a large mirror on the floor of a dark stage. Vessel filled with water stands in middle of mirror. Performers stand and sit at random inter-

mirror. Water can be drunk.

SHADOW PIECE NO. 1, 1963 Make shadows. SHADOW PIECE NO. 2, 1964

several performers operate fans towards suspended objects such as PUSH, 1963 them swing. DISAPPEARING MUSIC FOR FACE, 1964 smile.

FLASH PIECE, 1966 another flashes on photo flashlights | grammar etc. or flashes on stage lights. BALANCE POEM, 1966

cards of equal weight are balanced CURTAIN II, 1963 and their contents announced. raised only for a bow.

ways as possible. BEN'S STRIP TEASE, 1964 darkened stage. Light turns on for Performers and audience listen to a la fraction of a section.

A real hold up is enacted in the Theft is announced and audience

lis stolen and taken away by thieves. public address system.

AUDIENCE PIECE NO.9, 1965

oculars all who enter the theatre AN OPERA theatre. As much loot as possible and describes minutely each through Opera for voices and percussion. 11962, score.

C/S TRACE, 1963 A canon is fired at cymbal. C/T TRACE, 1963 An object is fired from canon a cought in bell of tuba. French horn is filled in advance with source on related subjects.

EVENT FOR GUGGENHEIM, 1963 | The horizontal scale is chronologi-A very heavy pendulum, suspended | ments is indicated by the source of Piece ends when they find a way out. by steel wire from a high dome is influence and the strength of this permitted to swing over a concave | influence (varying thicknesses of layer of fine sand on the floor, in- | connecting links). Another vertical according to rotation of the earth. | organizations, events, publications

another theater to watch an ordinary

AUDIENCE PIECE NO.6, 1964 Performer balances bottle on own The stage is transformed into a re- head and walks about singing or speaking until bottle falls, 1960 DUET FOR PERFORMER AND AUDIENCE, 1961 AUDIENCE PIECE NO.7, 1965 | Performer waits for audible reaction | George Maciunas The audience is requested to enter from audience which he immitates.

> lleader rings bell second time, all freeze saying a single word. 1962 B SONG FOR 5 PERFORMERS

For voices or voices and accom-

Collaboration with engineers can a-

3) individuals active independently of Fluxus but presently associated with Fluxus, 4) individuals active within Fluxus since the formation of the collective but having since

small objects or fluid (rice, bearing | Categories are ordered on the verti-"artistic" or cultural or serious are at the bottom and least so at the top ending with anti-art at the very top.

monomorphic neo-haiku flux-event

been derived from the fact that arists at best can acquire technical parable to that of a technician (TV specialty (just like artists spending | \(\frac{1}{2}\omega\)

cal. Influences upon various moveor institutions associated with the particular movement or group. Lines leading in and out of each persons name indicate various changes in the persons associations or chronological continuity of his work within any particular movement or group. Thus within Fluxus group there are

Patterson, Paik, Schmit, Williams, published own statements confirming

Examples of preoccupation with sex to mention. All these stratagems are such stratagems. Pseudotechnology

that of an engineer or scientist who drag him back to the piano. Pianist | continues to inflate until tire blows | best represent understanding wiring

4 such categories: 1) individuals active in similar activities prior to formation of Fluxus collective, then becoming active within fluxus and still active up to the present day, (only George Brecht and Ben Vautier active since the formation of Fluxus



Bob Goldstein is a young songwriter and Africa, is still interested in Massachussetts Institute of Techwhose biggest hit, "Washington whatmakes girls different from boys. nology - AN EVENING OF ORAL Square," enabled him to obtain the elaborate hi-fi system, lighting BICI HENDRICKS equipment, automatic slide projec-BLACK THUMB PRESS: tors and movie projectors which he uses in his Lightworks. The site of SUBWAY SERIES, 1966 the earliest Lightworks sessions | 1. Write "number two" on a subway | fessor A. Everett on Rimbaud. was his own studio-apartment on | wall or poster. New York's Christopher Street, where | 2. Stand in plastic packages on a | York City - COLOR SUCK, with such people as Mike Nichols,

attendance. This summer Lightworks | 3. Flood the subway with Coca-Cola. - projection onto rockand roll danreceived the public at L'Oursin in MAIL EVENT, 1965 Southampton, according to the Sat- | Send water letters. urday Evening Post, "his shows | CLOVERLEAF EVENT Spend a whole afternoon driving a-Lightworks, which also gave the round the cloverleaf of a major ar-

first multimedia fashion show, is tery. preparing for a road tour. Its program | SKY EVENT offerings are quite open and varied, Lie on your back in a green place and can include the performance of that is pleasant and quiet; dig sky. special projects on request. One of WATER EVENT its most popular regular features is | Soil water. Water soil. a satirical review which parodies | BECOME INVISIBLE everything from pop music to great | a) by hiding b) by divesting yourself of all dis-

dictators. Lightworks, which includes 4-5 tinguishing marks people in its production, requests a | c) by going away minimum performance fee of \$800, d) by sinking through the floor although this fee is subject to ad- |e) by becoming someone else justment. It requires an auditorium | f) by concentrating so hard on some with a floor area minimum size of | object or idea that you cease to be 30'x 40', ceilings at least 12'high, aware of your physical presence and electrical outlets of 220 volts |g) by distracting everybody else

from your physical presence

Dick Higgins was born in England

and raised in New England. At the

age of six he wrote his first music;

957 he left his studies at Yale

graduated from Columbia with a B.S.

in English; in 1961 he was gradu-

ated from the Manhattan School of

He is married to Alison Knowles,

His program offerings include:

piece with projections);

environmental Happenings.

| with projections);

STACKED DECK, 1958 (a pre-

happening, the first electronic opera);

DESIGN PLAYS, 1960 (a theater

THE TART, 1962 (a happening

GRAPHIS SERIES, 1958 (a formal

series with projections);innumerable

and fled to New York, where he

"Instead of having all the media | h) by ceasing to exist going haphazardly, Goldstein programs his effects to keep emotional | GEOFF HENDRICKS time to the music, so that when 'My | BLACK THUMB PRESS: World is Empty Without You' was CONSTRUCTION, 1965 on, the movies and slides were pro- 1. Take a 12-foot 2x4. iecting images of lamenting women | 2. Measure off your own height. on two screens. A Technicolor movie 3. Cut. 4. Measure off your wife's ders, and some dry ice are needed. of a go-go dance scene was being or girl friend's height. projected on a third screen; some- 5. Cut. 6. Nail together. thing called a light organ was chan- 7. Place upright or horizontal. ging colors and becoming brighter or TWO YEAR PIECE, 1965 dimmer according to the mood of the 1. Write down 5 questions a day music; and overhead a rotating crys- for 365 days. halls, was showering multicolored polka dots all over everything."



eresish | | | reland, debte ler, dig 15.5 by pic-ene meint, and incred, name month tilmiler, barbly ruby, Arbi, or ith, herry smith, provid malence, re-AT THE FILMMANNS elementh-que MSD, 10 NOV. MOREKY B F.M.

resources offered. He is primarily interested in the performance envi- | KENNETH KING PIERO HELICZER Piero Heliczer was born in Rome in ronment, and so prefers first to be M-O-O-N-B-R-A-I-N 1937. It was the hottest and longest | told: a) when and where the perfor- | WITH SUPER LECTURE day of the year, midsummer's eye, | mance will be; b) under what kind of | is my first attempt to use film in a | Sound by S.D.Lawder and Kurt June 20th, and nearly died. From the auspices; c) how much rehearsal theater medium. (I am not dancing Forster. S.D. Lawder is a former Educated by English nuns he knew | tion he can offer specific pieces. | should stand alone.) After the war he was offered a role | picture projectors, etc. - it depends | Also two tape recorders. in SHOE SHINE but his mother did on the piece. He travels alone or CAMOULFLAGE is about 14 min. effects and recorded sound. Two not want him to act with dirty kids | with his wife or a friend, and pre- (solo) and BLOW-OUT (originally a projectors and many different types from the streets, in neo-realismo | fers to collaborate with well-dis- | duet but usually performed as a solo | of slides are used - photographic style. He became a poet after lear- ciplined people that he has never is 23 minutes. The only equipment images (single and multiple, realisning the alphabet and reading pinoc- met before. He normally needs about for these works is a tape recorder, tic and abstract), painted images chio. From the ages of nine to six- 28 hours of rehearsal time for a also speaker system. teen he was a scientist, having pro- complex piece; less for a simpler | CUP/SAUCER/TWO DANCERS/ | collages of objects and film sandmised his father to become one. Was one. \$200 minimum. always interested in science, sex He has performed in New York at filmed by Jonas Mekas... an ideal various combinations of the foregoboys were different from girls.Came Union, AG Gallery, Fluxhall, Car- brain etc. a hundred in the English regents at | in London, Amsterdam, Paris, Stock- | corder(s). Forest Hills High School, Became a holm, and Kayseri, Turkey. Many of I would ask for transportation for started in Cambridge and the folk- Aires, Berlin. singing. But he was the only one to He was involved in the early days mance. It is necessary for me to

| became an ex-patriate in Paris and | MICHAEL HIRSH Brando, Byzantium. He made his

Aubrey Beardsley, Also a place | movie projector.

coop. was starting at the Charles preferable). Theatre, the golden age of the Char- | Minimum fee: \$50.

les Theatre. Heliczer loves Suomi He has performed at: AND NASAL DREAMS with Saul Levine, Richard Turner, Ivan Cohn, and Bill Sarill.

Antioch College - one media mix designed around a lecture by Pro-Film-makers' Cinemathegue, New subway platform during morning rush | Richard Patton and Richard Turner. | Boris' Discotheque, Toronto, Canada |



TAKAHIKO IIMURA Ar. limura is an experimentor in the arts whose films have won him reognition as Japan's leading independent motion picture maker. His intermedia offerings consist of

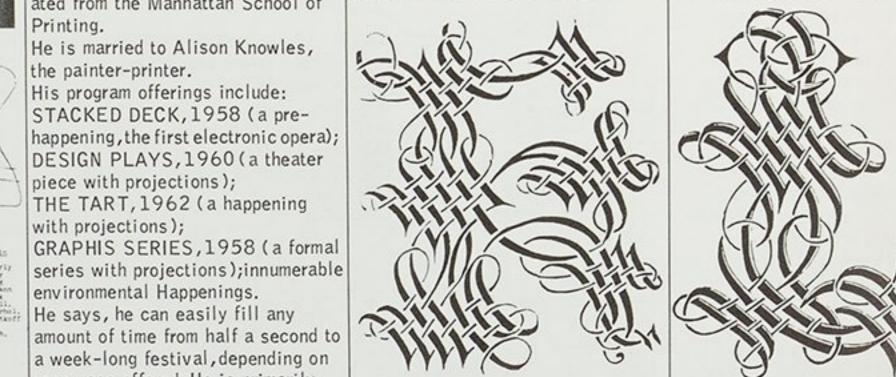
SMOKING MAY BE HAZARDOUS TO YOUR HEALTH, a thirty minute show which involves the projection of smoke. Three to five men (one smoker) are involved, and three to five 8mm projectors, two tape recor-PLAY MAH-JONG, a one-hour show A widening opening in the scr. that involves six men (four players), being cut by T.Kosugi.

Equipment consists of one Mah-Jong FILM & FILM NO.4 set, three big (3'x 5') mirrors, one 2. During the following year: answer speaker with amplifier. \$100. questions a day, or think about the NO NOH PLAY, or SUPER NOH questions you have difficulty ans- |PLAY, a 30-minute production wering, or select 1 question a day | which involves one Noh player, three

different occasions to 5 different | screens, and one taperecorder.\$10 SMOKING MAY BE HAZARDOUS TO YOUR HEALTH has been perdern Art Center in Tokyo; PLAY nderpass or in a subway tunnel. MAH JONG and NO NOH PLAY at Stencil clouds on the vault of a R.R. the Modern Art Center.

underpass or in a subway tunnel. Mr. limura's films include ONAN studied composition with John Cage |

SAKAGAMA (Upsidedown), DE | Each concert lasts about 2 hours | often beautiful... patterns strikingly | various fashions of hand-held tech- | been known to work for less and to | "Happening" which differs sharply been shown at the Film-makers' Each concert requires 4 performers, Jonas Mekas, Village Voice Cinematheque in New York City. He | a 16mm projector, a screen, tape | I was originally a painter, and wor- | The world premiere of SCREEN ternational Seminar, 1966. (See the system with a microphone. Film-Makers' Coop Catalogue.) Minimum fee per concert: \$100.00 | which I won some silly little prizes | The Cornell Daily Sun.



SNAKES

ages of four to six he was a child | time is available; d) how many col- | in front of it or anything of the like; | painter and is presently an art hisstar with the title 'Il Piccolo Tucci." | laborators. Based on this informa- | the medium is so strong that it | torian at Yale, where he teaches English by the age of nine. From six He says, he never carries more than It is an hour long. It requires a 16mm and Art of the Cinema." to eight years of age he was in the he can take in a suitcase, but usu- projector for two film sequences ap- The March of the Garter Snakes is underground fighting the Germans - ally needs one or two tape recorders, prox. 9 minutes in length (the first a projected sound-image show of 30 "I mean - hiding from the Germans." some klieg lights, slides and motion is 3 min. and the second 6 min.), minutes duration. It is basically a

RADIO, my first work in NYC, was wiched between the slide glass,

llugging equipment. |Kenneth King

TAKEHISA KOSUGI

from watching movies he became 16 and 8mm movies and planned 1938. In 1961 he co-founded the visual effects. aware of his Polish blood, ancestry, events to be projected on rock and "Group Ongaku" performing action I am willing to introduce the show classify him under such headings and started thinking arabesque roll dancers at a discotheque or music and events. In 1962 he gra- and answer questions afterwards but as "Hindu-American" but he defies polonaises and Levi Strauss, Marlon school (projection tips will be in- duated Tokyo University majoring even so this is probably insufficient any category by including them all. in musicology. Since then he has for a full evening program. I have no In his own words, "my music is so first 8mm film, THE AUTUMN His equipment includes two slide performed own compositions in obsessive preference for the remain- personal it's universal". His book, tructive Auto-Destructive Art". FEAST, in Brighton, England, cen- projectors (preferably Carousel), one several concerts in Tokyo. Some of der of the program. Film is probably "Autobiography of a World Saviour" Presently on a concert tour in ter of art nouveau, birthplace of 16mm movie projector, one 8mm his compositions were also perfor- the easiest filler, but another "ex- has been just published by Jonas med in Europe during Fluxfests. | nanded cinema" item would make for Press.

where they get more inches of sun- The show lasts as long as the dis- Since 1965 he is residing in New a more interesting evening. For film, A full evening show alone or togelight than anywhere else in England | cotheque is open or the dance con- | York City where he has performed | I nersonally would recommend per annum. That was 1960. He then tinues, and can be put on without an own compositions in several concame back when the film-maker's m.c. (but Mr. Hirsh's presence is certs at Cinematheque, Judson Hall, No special auditorium is needed, Judson Church, Asia House etc. RIIT: as my projectors have a short ANIMA 7, a slow anthology

Performer chooses one action which equipment rather close to the screen. This usually means in the middle of would usually be completed in a short time and extends it to a time most auditoriums. In the past this value of his choosing. For example, has presented no problems. A table taking half an hour to take off his or small platform (which I provide)

Performer manipulates an object by seats in mid-auditorium. I repeat, tipping it over, tipping it back, slan- this is no problem and in the past the slanted object or slanting an tions of fire regulations). In addition, I need a power source to midpoint in He can perform with any number of auditorium, i.e. a sufficiently long objects, in any direction, according extension cord. And finally it is highly preferable if a sound system to any score, timetable or other timing system, but always keeping or side speakers are available istance from the objects.

Performer inserts a rolled-up sheet | phono-jack. If this is not available, | ANDY WARHOL ushes the roll out of the throat without dropping it and in again

ands out of the throat and in again | performers, and can carry all equip- | Sanders' Fugs; he is Sanders' thout swallowing or dropping it. | ment in my V-W bus. le repeats this several times.

Minimum fee: \$100

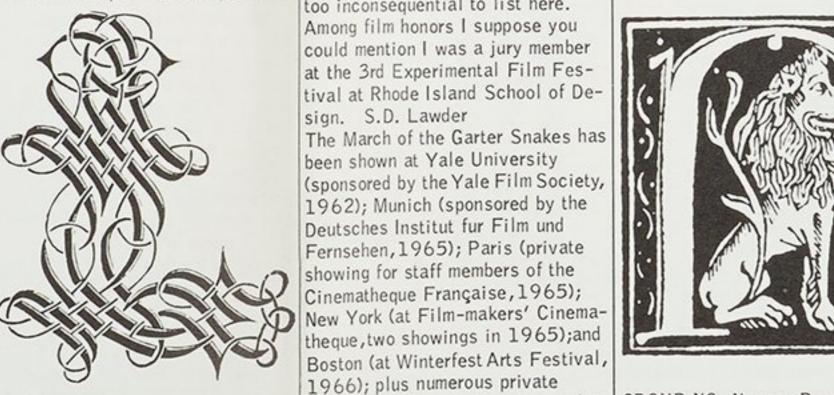
Film without film. (c.f. the still)

A live microphone is wrapped with tight bundle. It is kept in such con- ence to see how the combination

Performers breathe by themselves o | Standish Lawder's piece, THE have something breathed for a num | MARCH OF THE GARTER SNAKES, minutes after the second reel to fill | The Once Group generally asks INSTRUMENTAL MUSIC Shadow or outline of an instrument began with something that could be reading time. The reading finished 5 which they performs to supply certain locations in which they might be talist is cut on a large sheet of paper by another performer.

tional Experimental Film Festival, Anima 1 & 2, Anthology 8, Malika 5, drops of color paint between two are needed (including take-up reels such as ping-pong tables, bowling and attended, others known about 1964), A DANCE PARTY IN THE | Malika Dance, Manodharma concert, pieces of glass. After a few seconds, for each one) and a microphone for | balls, etc. Generally there are bet | but not attended... and still others KINGDOM OF LILLIPUT, LOVE, Manodharma G, Eardrum event, Music from the heat of the projector, the the reader. It would take at least 2 ween 7-10 persons involved and that might neither be known about I SAW THE SHADOW, THE MAS- for Theatre, Micro 1, Music G, South paint began to melt, to spread, to to 3 of the members of Malanga's the fee ordinarily applies to single nor attended...

sculpture, photography), and for too inconsequential to list here.



S. D. LAWDER THE MARCH OF THE GARTER

Yale's first course on the "History

multi-slide show plus special executed directly on the slide glass,

and religion. Wanted to find out how the 92nd Street YNHA, Cooper program would include it and moon- ing, plus several additional types of MEL LYMAN slides quite beyond any simple ver- Mel Lyman, vocalist, instrumentalist, We are also preparing mixed media Toshi Ichiyanagi. to America at the age of ten, same negie Hall and others; at various negie Hall and others; at various has been gaining a rather unique re- "Childrens Events" which are simi- In 1963; her works performed in levening concert performance age as Columbus' cabin boy. Got a European Fluxus Festivals (Wies- experienced lighting person, and a screen is a rapidly changing sound- putation for closing folk music con- lar only in feed-back. These events Tokyo, Cologne, Stockholm, N.Y.C. Charges: hundred in the biology regents, and baden, Dusseldorf, Copenhagen, etc); sound system to handle a tape re- image of brilliant light and color. | certs on the east coast with harmo- are for adults too - if they have a certs on the east coast with harmo- are for adults too - if they have a certs on the east coast with harmo- are for adults too - if they have a certs on the east coast with harmo- are for adults too - if they have a certs on the east coast with harmo- certs on the east coast with Some slides are made to change nica solos. For two years a member | child like mind. color and design; others become of the famous Jim Kweskin Jug We are using live musicians (five), from 1960 to 1964, presented a 5 day concert series \$900.00 poet again in the golden age of his pieces have been performed two people and \$200 a performance, physically alive as their images Band and making numerous appear- tape recordings, eight and sixteen 3 day concert series of own works The above doesn't include travel ex-Harvard when the whole drama thing elsewhere - Tokyo, Toronto, Buenos i.e. for the first performance and move, twitch, flow, and bubble over ances on national television he is mm film, new light machine (that at Yamaichi Hall and Nanzenji \$100 for each consecutive perfor- the screen; others explode. The now making personal appearances never repeats the same images) and Temple, Kyoto, Japan. March of the Garter Snakes explores in clubs and concerts as a solo per- various electronic equipment. Four In 1965: presented own works at sible performance locations should wear a beard at that time. Before it of Happenings and was the first to bring a stage manager for cueing up, a wide variety of new techniques former. He has recorded for Vanand special visual effects. It was quard and Prestige and is soon to with the optional addition of live In 1966: contributed elements to tation has been accepted by the loriginally assembled in 1960 and release an album of his own compo- musicians." \$150 per performance. STONE mixed media event presentartists.

thas undergone several revisions to Isitions with Vanguard. There is no not sure from which country. Then A show consisting of 35mm slides, Takehisa Kosugi was born in Tokyo and new material and intensify its way to describe his music though

focal length I have to set up my

is placed in the center aisle (if

there is one) or over two or three

which can be plugged into my tape

recorder by means of the standard

turn brown, and the more volatile his associates.

Among film honors I suppose you

been shown at Yale University

Cinematheque Française, 1965);

Boston (at Winterfest Arts Festival,

sign. S.D. Lawder

also in Germany.

could mention I was a jury member

tival at Rhode Island School of De-

The March of the Garter Snakes has

(sponsored by the Yale Film Society,

ther with Eben Siven, Ronna Page,

Jonas Mekas, light, images, voice,

The Once Group is a performing en- | Center Two Minute Film Festival" Semble of composers, artists, film Tokyo, Japan. makers and architects that has evol- 1966 Produced mixed media envived during the past several years ronment STONE, at Judson Gallery from the contemporary performancearts activities of the Dramatic Arts | JEFF PERKINS Center in Ann Arbor, Michigan. Though the ONCE Festival of Con- West Center Music Festival "Univ. temporary Music (1961-1965) is of Hawaii.
perhaps the best known of these ac-

George Manupelli, the TRUCK Y GERARD MALANGA AND Theater events of Mary Ashley, and the musical compositions of the Gerard Malanga is a young poet Superstar in Andy Warhol's Velvet | Music, established by the compos-All equipment for my show I bring Underground. As a teenager he ap- ers Robert Ashley and Gordon myself to each performance. I can peared regularly on Alan Fried's Big Mumma. also bring a screen, if the audience Beat TV show until it closed with The Once Group presents original emerged from instruction and not yet erformer inserts a rolled-up sheet is below about 35 or so in number the payola scandal of 1960. It was compositions of theatrical scope and if the customer cannot provide he, along with Baby Jane Holzer, who using amplified sound, film, light, never quite structured... like an un-

introduced the "Gobble" for Ed "Playboy of the Month." struction events, choreographed SCREEN TEST POEMS stars Bob | movements simultaneous with film | tral tactics... gutteral tactics... What we saw was a lively, if garter- Dylan, Baby Jane Holzer, Denis projection and sound, group impro- assault tactics... many more tactics snakeless, kaleidoscope of colorful Deegan, Barbara Rubin, Piero Helic- visation, sound-environments, and from Tony Cox. natterns created entirely by the use | zer, Daniel Cassidy, Jr., Paul Ame | extensive audience participation. | FILMS, LOOPS N SLIDES - sky, of hand-painted slides. The most ex- rica, Marisa Berenson, Kenneth Lane, The repertoire exploits the perfor- tree & fly projections... no-film... citing effects were achieved with Edie Sedgwick, Debbie Caen, John | mance environment with great variety | cloud films... element films from what Mr.Lawder calls "sandwiches" [Palmer, Billy Linich, Harry Fainlight and is adaptable to unusual per- | Jeff Perkins. linstick, fingernail polish, butter, Ison, John Cale, Mary Woronov, between two glass slides. Upon be- portraits are subject to addition.

ixed media experiments.

program to audiences.

meaning. (Feed-back)

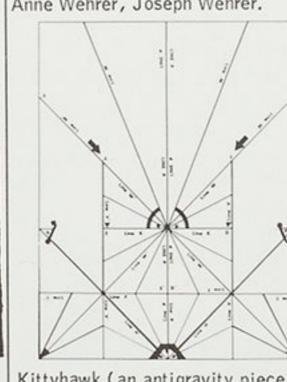
he Group's project will include

vorking with light, sound, and olfac-

ing heated by the lamp of the projector, the contents of the sandwich | bring together the lives of many begin to melt, at different rates, | celebrities and personalities through can vary according to the resources | various performance locations also throwing a constantly changing im- the combined medias of poetry and available. Certain works employ a expands in relation to the length of age on the screen. ... He has a va- film. For every screen portrait that minimum of stage properties and the program... the duration of a one que idea of how each sandwich will appears on the screen a poem is read theatrical equipment. Other works in - night program would be approximais look on the screen, he says, but a laloud, and the film (or films) is pro- volve elaborate stage-constructions, tely 3 to 4 hours and would for most lot of "accident" is involved. "For jected behind the reader, who may be lighting and sound equipment, and part be confined to one location... instance, I know that butter will the poet Gerard Malanga or one of lassistant performers rehearsed on preferably a concert hall or auditolocation. Instructions and technical rium... for a one-night program substances will bubble with a ner- | The screen tests take up three Idiagrams for the preparation of these works by each artist would be pervous twitching, while lipstick, say, 1200 foot reels, each approximately productions will be furnished upon formed by the artists with some help will give a bubbly-mud rhythm... | forty-five minutes projected at | request. In addition, the Once Group | from the audience... the program But I'm just as curious as the audi- silent speed. They are not projected | welcomes collaboration with the | would be in three parts: simultaneously. The first reel begins sponsoring organization in develop- EVENT, LECTURE, DISCUSSION.

about five to ten to any number of ments can produce kinetic experiences. He hundred and twenty-five minutes | lodging, and expects the place at | pieces performed and the various ended with a "moving slide." The No special auditorium is needed, al- easily be transported - speakers, motion was produced by inserting | though three 16mm movie projectors | amplifiers, projectors - and props travel, producing unpredictable and entourage to work the projectors in performances. However, the group has "Event", must not be confused with effective as "abstract cinema." | niques at various points during the | run more than one night for the same | in method. As a rule, "Happenings"

reading. Minimum fee: \$500.00 price. Anne Wehrer, Joseph Wehrer.



showings, mostly in New Haven, but | GROUP NO, Norman Berg & others | audience) by Mary Ashley. "Group No" includes artists, film The ONCE GROUP, Robert Ashley, makers, poets, musicians, engineers, and an optician working together in Ann Arbor, Michigan 48104

> JEFF PERKINS What we are interested in is a revo- YOKO ONO lution in communications by using In 1961: she founded "Chambers paring the audience to "feed-back" in a joint concert with T. Mayuzumi leaves the stage with the cello.

in a non-justifying, non-condemning and T. Ichiyanagi, participated in Understanding). The second part is | Carnegie Recital Hall. of a socio-political nature that uses In 1962: participated in a group factual elements in our society in | concert at Living Theatre, N.Y.C., | equipment will be required: such a way that it causes multivari- published in "An Anthology", perous meanings where there might formed own works at Sogetsu Art have been only a limited conditional Center Concert Hall, toured Japan

with John Cage, David Tudor and

process of being constructed.) In the John Cage. center of the room almost to the ceiling of the room... the lighting cycle runs from complete darkness

to its highest intensity via reostat..

continuous and constant cycle. Con-

tained within the room in each cor-

ner are speakers connected to a

four channel tape system. All me-

chanical elements operate simulta-

neously. The sound is a pair of tape

The audience upon arrival in the gal-

lery is asked to fill out a question-

aire and answer a written quiz. They

are then asked to remove their shoes,

enclose themselves in a large black

bag which is provided, after which

told that once inside the room they

may remove their clothes inside the

bag if they wish to do so. They must

remain inside the bag during the

time that they remain inside the

room. The bags are made of a mate-

rial light enough to be seen through

from the inside but cannot be seen

into from the outside. Each member

of the audience may remain inside

the structure as long as he wishes

to. The room capacity is about 7

"People went on cutting the parts

they do not like of me... finally only

the stone remained of me that was

fied and wanted to know what it's

like in the stone". Yoko Ono.

persons at time.

I week to a month.

1 week - \$500.00

2 weeks - \$800.00

3 weeks - \$1000.00

4 weeks - \$1200.00

246 Grand St. N.Y., N.Y.10002,

TERRY RILEY

they may enter the room. They are

loops that are played continuously

at a constant level. A film loop is

projected continuously.

Program No. 2

Mixed media environment

Lighting - Anthony Cox

Questionaire - Yoko Ono

Eve Bags - Yoko Ono

Ono, Jeff Perkins

THE STONE

perhaps the best known of these ac- 1966 Films shown at Cinematheque tivities, the collaborative produc- NYC, May. tions of the Once Group include | Composed and realized filmic elealso the light-sculpture and Space | ments in STONE mixed media event Theatre innovations of Milton Cohen | presented at Judson Gallery, NYC. and Harold Borkin, the films of Works performed at "International Avant-Garde Festival" NYC.

Ited at Judson Gallery N.Y.C., own

works performed at "International

participated in "1st Symposium in

Avant-Garde Festival " N.Y.C.

Auto-Destructive Art", London,

published in Aug. issue of Art &

1962 Composition published in

| Co-produced Cannes Film Festival

Co-produced T.V. series OMNIBUS

1964 Showed films at "High Red

award winning documentary film

"An Anthology" NYC.

TEAM, TEAM, TEAM.

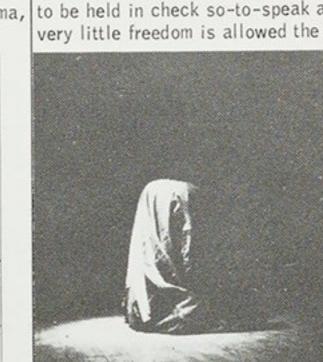
Program no.1 Cooperative Studio for Electronic | EVENT-chair events...street events sunrise events...sword events... thread events...touch events & others IN-STRUCTURE - "something that quite emerged... not quite structured dance, sculpture and speech. Various | finnished church with a sky ceiling." works are based on theater-con- Yoko Ono. TACTICS - verbal tactics... orches-

- an amalgam of such substances as Randy Borscheidt, Harold Steven- formance situations. Each program | There are several variables in this is especially designed to its occa- | program and that which is mentioned and Unquentine pressed together | Benedetta Barzini. The cast of film | sion to create a continuous, evol- | is only a word-hint of what might be performed... the spectrum of varia-Technical requirements for the pro- Ition expands in relation to the length duction of any particular program of the program... the possibilities of

"A means to look away" a.c. Arrangements for installation of the | in the Sudio for Electronic Music environment should be made by mail of Radio Cologne. Since 1959 had directly to Jeff Perkins, 99 2nd Ave.New York, N.Y.10003. Portage and traveling expenses would be assumed by the institution, and United States. gallery or private party... arrange ments for installation space (at about five minutes after the first ling new performance projects to ex- Also available would be a three day

reel, and the third reel is projected | ploit unusual performance environ- | concert series and a 5 day concert effectively demonstrated that a slide up a combined one hundred to one \$100 per person, plus travel, plus | both in terms of the concerts of the called an old fashioned slide, and minutes after the last reel runs out. materials and equipment that cannot performed. There may be a time when

are well rehearsed beforehand and Mary Ashley, Robert Ashley, Ann in that way remain closely tied to ked as well in other media(graphics, TEST POEMS was performed at Borkin, Harold Borkin, Caroline theatrical traditions (inspite of all Cornell University and reviewed in Cohen, Milton Cohen, George Manu- the action that goes on, one seems pelli, Gordon Mumma, Jackie Mumma, Ito be held in check so-to-speak and



Kittyhawk (an antigravity piece for audience). An event on the other hand suggests something (an idea) to the audience and allows that audience to move in whatever direction one might choose to move independent of the artist and eventually independent of the suggestion

tory methods to induce a feed-back YOKO ONO, ANTHONY COX AND A stringless cello is brought onto the stage. The performer seats himself with the cello as if to play (of course he can't since there are no the media in different ways. Pre- street concerts" N.Y.C., participated strings). After about 5 minutes he

situation is the basis for the first "Contemporary Music Festival" in No technical equipment need be propart of the Events (the Theme is Montreal, presented own works at vided for a one night concert performance but in the case of a 3 or 5 day concert series, the following 11 16mm movie projector 11 8mm movie projector 5 carousel type 35mm slide projec-

> a collection of her compositions 3 day concert series \$600.00 penses... arrangement for lodging, rental of concert hall and other pos-

cinema, aiming to deepen the onto- | imagery, 45 minutes. Sound forms - Anthony Cox, Yoko logical meaning of monotony. Film message - Jeff Perkins signed, constructed and executed. [plicity and purity about it." Technical assistance-Ludwig Lanko | Jonas Mekas.

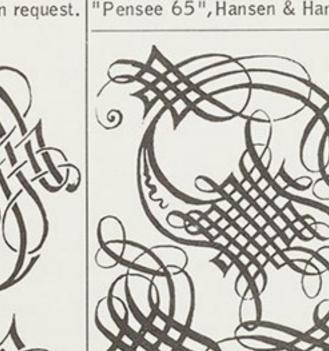
A room nine feet square and six feet | "Humanity, He (Paik) is a criminal | shifting spatial domains. Costumes, high constructed out of wood with | who converses (cf. Duchamp). Tech- | masks. About 40 minutes. Inology, optical art, music, physics, BANANA HANDS or aluminum structure is now in the philosophy. Image of utter collapse." DIVISIONS AND RUBBLE, 1962

Creation of the world of the senses: "Paik is not just a film-maker. He is water, fire, mud, snow, wind. Twelve walls a white square platform made a composer. He is a kinetic sculptor. performers; ape suits, barrels, masks, and groups without fee. Jack Smith and groups without fee. Jack Smith degrees - filling in other free assoout of a material that is not too hard. He is an actor. He is a theoretician, Idraperies, hoses, ropes, trapeze, old On the platform there is a floor plan |In short, he is the embodiment of the films. Sound: "Roll Out the Barrel," drawn in black. On one or two walls | Combine Generation compulsion to | circus, rock'n' roll, screams, wind, of the room a film may be projected | be a latter-day Renaissance man of | dialogue. About 1 hour 30 min. by rear screen projection. The entire the arts, a man who controls his en- MEAT JOY, 1964-5 room may be lighted to a high inten- vironment and the world through the | A celebration of flesh. Nine perfor- | WHITE LEADER is an attempt to sity by a lighting system above the | merging of the arts." John Gruen.

ience through a labyrinth landscape which includes a mansion, "getting it wrong"? doll houses. Images realized by performers upon discovery. Motorcycles, ome material from "Water Light/ Water Needle" as performed at the Havemyer estate, May 1966. Adaptable to various landscapes.

vatory and Univ. of Cologne. Since | by live performance. 1958 has done experimental work many one-man shows and perfor-

mark, Norway, Holland, Japan, France



CAROLEE SCHNEEMANN ZEN FOR FILM, 1962-4, realized KINETIC THEATER (with or as Intermedia) FILMS made in cooperation with Kinetic Theater consists of the following program choices:

LATERAL SPLAY, 1963 RHAPSODY IN BLACK ET NOIRE, formance and audience area.

moving assemblage from which minutes.

adapted mainly from Bonino Gallery Iclucks. Paper and quantities of Ifour years but they are not fitting grid patterns) create an intense Inte exhibition and further experiments. | cloth, ladders, costumes. Slides. | my conceptions. But I definitely see | spectral solarized after-image and | faith in my theory of random some- | seemed that the things on stage 2. Introduction of metaphysics to Complex juxtaposition of high-keyed possibilities in them for film pro-IPARTITIONS, 1963

Christian Sidenius "Paik's program was perfectly de- For five performers in an environment R.R.1, Box 224, Sandy Hook, of shelves, closets, cupboards. Alum- Conn. 06482, Tel. 1-203-426-There was an almost classical sim- linum sheeting, mirrors, gloss papers, Tel. 1-203-426-4579 strings of lights, color film. Ambiguous focus on figures in enclosures; JACK SMITH

REHEARSAL FOR THE DESTRUC- sound implosion levels. TION OF ATLANTIS

Treble, Bass and Volume for exam-

DIANE RUBUFFO - Dancer seated in "nesting material." 1hr. Injes of these Distances laugh at the coexistance of Art and Ego. White Leader is a sad Rerun of New | cribed as an exploration through a | Weddings. Or project it on a sheet miles is it from "getting it right" to tal program devoted as such to the is set on fire during the closing

onic sound sources. Incorporates QUATRIPTYCH-RINON is a onehour program, While 8 and 16mm semantic. copies of "Rinon" and "Hawaii are | Spectra-mach 1 endeavors to stibeing projected on the screen at mulate a feedback within the audidifferent speeds (one at 5 frames ence through multi-media technoper second and the others at 16 and logy, thereby synthesizing a "ges-24), a woman is standing, dressed talt" and releasing suppressed

from Leaves of Grass. Indian music screen, kinetic film slide patterns (superimposed voices) is played, and a phases neutral core audio some incense is burning in the cen- drone operating within volume-frecomes the true kidney I wanted to | clad movers perform on the fringes

Four loops, of which two are prints | ting aspects of the variable volume of the others - namely of myself and screen. Multiple polarization proa friend - are projected for approxi- jections induce a fluxing mosaic of Lumia offers the artist the elements mately thirty minutes, while the intense solarized after images inof time and light - now the artist can friend is sitting facing me on stage terweaving and dissolving with the develop his image in time and space. and silently speaking (from tapes everexpanding stage; this penetra-The images distort, develop, move, vou hear a long conversation) on the tion into all parts of the theatre Published compositions & essays: diminish and combine. The pallet of meaning of the experience of the gives new meaning to the "spatial-"Bagatelles Americaines", in De- Lumia varies in chroma, saturation, loops and the multi-experiences intensity. Freed from the static can- which can be gathered to arrive at masionality.

tist on a voyage of discovery toward |verbally If the place is small and a large two 4-track tape recorders; 4 ARIII | Except for two strong energizing | Materials to be supplied: A Lumia performance is essentially screen could cover one wall it would type speakers plus amplifier; two strobe units; 4 slide projectors.

Only two actors are needed if assis- Stage: normal stage and projection | stimuli - it is theatre of the senses. | 1 assistant to be trained in one re- | school. "Fluxus Island Map", in Decollage images are projected from a battery tants in projection and sound are booth (60 Amp.power supply min.) of sophisticated projection instru- available. Min.crew: 5, min.fee: \$650.00 trolled by the performer and react to speed, two 8mm projectors with va- RHOMBUS '66 in Fluxus-V TRE no.4,1963. his will. The performances are made riable speed, and one stereophonic A psychedelic multi-media collage "New Onthology of Music", ing from one to ten minutes. The se- \$80 would be enough to give a per- kinetic screen; expanded cinema; a

polarized film mobius; dissolving solo or ensemble concert of live and "Half Time", in Decollage, 1964. or music from an array of speakers; Quatriptych-Rinon was premiered at moire slide overlays; dance feedelectronic music which includes the "Read Music", in Sogetzu Journal. | the effect is the encircling of the | the Gate Theatre's New Vision | back; stroboscopic permutations; use of tape as an extension of live "New Onthology of Music", in audience by moving sound. Some of Festival in September 1966. | combined with an audio vibratory mpty hall with no chairs. A theater | in four elemental rhythms, rituals of can easily be converted by covering | fire; water; air; and earth.

People will stand and forexactly one mutations and oscillations rippling hour they will witness a mass dedi- a winter wind driven umbrella; syn- Michael Smith, Village Voice cated to the Hawaijan fruit, pineap- | chronized and simultaneously devel- | The fover was dark. Garbed in black ple. Two dancers and four assistants oped in solarized shadow dance on a girl tiptoed through a side entranill be included, as well as four twin rear projection kinetic screens. ce, shining a flashlight through a mm projectors and two 16mm pro- Earth... Hi-con neg-pos film silou- coil of wire. Shadows danced on the ettes of human gestures communi- ceiling, then on the walls.

he theater should be white, com- cate an idealized world symbology | She knelt in a corner as if to make etely if possible. Props are one in ultra motion. Whirling flicker an offering and plugged the wire spheres alternate with doomsday into the socket. A tape-recorded table and one pineapple. ineapple Mass was presented on | underslides to intensify the terrors | voice was heard. Thanksgiving Day 1966 at the Gate of the inknown subterranean. "I monster demon... one day a mil-Theater during its Black Christmas | Fire ... Perforating the variable | lion psychiatrists will drop dead ... louvre screen with energy, beamed | your sons are all punks..."

EL PECADO ORIGINAL was shown by its pulsing novas, the revolving | The mystified audience was led int the San Francisco Arts Festival, wheel of shimmering seedlight is to the theatre. A loud, shrill noise 1964, and won Grand prize in the blazing. Within this everchanging came from the rear. Lights flick-International Suncoast Film Festi- matrix a shape arises, almost appar- ered in the front. Then the sound of ent through hissing gasses. The a dentist's drill gone berserk. Then val in Florida, 1965. Film Festival, 1965 and was a jeweled and radiant; dimensionally a screen. And so it went for one prize winner at the Suncoast Inter- delineated by sense blow moire erup- hour and a half of BLACK ZERO ...

national Film Festival, 1965. tions. Water... Below the heavens and above the earth, turbulent liquids The piece fell into that category CINEMA METAPHYSIQUE NO.1 Three to five minutes or repeated reduced performance, using only a spectra-MACH 1 SNYDER ETC. flow, congeal and dissolve on a which is known (by now) as "Inter- are available to composers and other visual equipment combines to create 1966, b. &w., sound, 5min.rental:\$6 throughout an evening of other works. few of the more portable instruments. On behalf of Spectra-Mach Associ- countoured dynamic screen, immer- media" - in this case, dance plus qualified people, and a visual stu-A study in fast, violent, expulsive However, this winter I will be heav- ates I would like to inform you of sing plasticised degravitised scuba slides, plus movies, plus sound, plus dio, in which electronic applications viewers feel they are having LSDenergy. Sound: varying patterns of lily involved in the construction of our forthcoming tour to the various dancers in refracted film bubbles costumes. It was one of those few of visual media are explored, is type hallucinations..." running and falling. With or without new instruments and I doubt whether Universities and Colleges through- and illuminating stygian depths with cases where everything seemed to available to artists. Studio director Life b.&w., silent, 3min., rental: \$3 | figures projected all over the per- | the coming winter's work will be the | Spectra-Mach 1, an audio-visual | projections. Multiplex electronified | bellini piece had a classic perfect | the coming winter's work will be the | Spectra-Mach 1, an audio-visual | projections. Multiplex electronified | bellini piece had a classic perfect | the coming winter's work will be the | Spectra-Mach 1, an audio-visual | projections. Multiplex electronified | bellini piece had a classic perfect | the coming winter's work will be the | Spectra-Mach 1, an audio-visual | projections. Multiplex electronified | bellini piece had a classic perfect | the coming winter's work will be the | Spectra-Mach 1, an audio-visual | projections | that will revolutionize American film | the coming winter's work will be the | Spectra-Mach 1, an audio-visual | projections | that will revolutionize American film | the coming winter's work will be the | Spectra-Mach 1, an audio-visual | projections | that will revolutionize American film | the coming winter's work will be the | Spectra-Mach 1, an audio-visual | projections | that will revolutionize American film | the coming winter's work will be the | Spectra-Mach 1, an audio-visual | the coming winter's work will be the | Spectra-Mach 1, an audio-visual | the coming winter's work will be the | Spectra-Mach 1, an audio-visual | the coming winter's work will be the | Spectra-Mach 1, an audio-visual | the coming winter's work will be the | Spectra-Mach 1, an audio-visual | the coming winter's work will be the | Spectra-Mach 1, an audio-visual | the coming winter's work will be the | Spectra-Mach 1, an audio-visual | the coming winter's work will be the | Spectra-Mach 1, and | the coming winter's work will be the | Spectra-Mach 1, and | the coming winter's work will be the | Spectra-Mach 1, and | the coming winter's work will be the | the coming will construction of a more portable pro- collage had its early beginnings as bouys amplify the watery vastnesses tion about it. The flashes and is Performing Group and Tape part of the "Psychedelic Explora- | Min. no. persons - 3

give new and direct meaning to con- junk the whole project. Then I took | with their fingertips, their face cepts of spatially extended objects | mescaline and knew instantly that I | movements, with their very flesh and negative space. Experimenta- was right. The months of self-doubt and it went deeper, through their tion in basic harmonic resonances and idle play came to an end, and I flesh to their souls: every light and volume frequency pulsation | completed the film in the following | change, every trembling motion that | Oakland, Cal.94613 patterns reveal fundamental vibra- two weeks.

tory structures (through amplified All became clear: with continuity on directly by their very bodies by this deamplification processes) on new the soundtrack (originally stereo phantastic action-reaction. tapes) I could do anything with the | - Jonas Mekas, Village Voice We believe that the renaissance of pictures. Anything. All that was (see the description and text of the new aesthetic perceptions presages lacking was a third ingredient - the MOON-DIAL is a collaboration by piece in Film Culture No.40) man's growing awareness and his in- mind of a viewer. Someone else's Available to colleges, universities creasingly urgent need for self- head could inscribe a complete 360 Laurence Cook, who provided dance, himself will find time to come and lieve that through the exploration ciations that I had purposely left out. play the Red Lobster if travel ex- and direction implicit in our imagery | Conscious of this effect on the au- of effects" engendered by some idea a direct means of comprehending dience, I decided to intensify it. If of assaulting the senses by comour contemporary society and ex- the audience was going to participressing life experience will evolve; pate, why couldn't I? I put a series sity. Sound is a battery of wash-tub enabling man to develop his highest of questions on the soundtrack and, percussionism. Live action is Miss aspiration in more intimate accord for two years, performed with the

paper, paint; fresh chickens, fish and qualities in live performance. Rever- with the organic whole; cosmos. film - running insanely about theaters of vibrating head-piece (small flat I've grown tired ... and Ed Emshwilhow the free image with continuity sound can spur one's imagination. hasn't. It can still be used as a Happening. You can combine it with dance or rock and roll or Black Masses or Donkey Baseball Games Spectra-mach 1 might best be des- or poetry readings or Womanless

guency modulations. Robot vinvl of perception creating and recrea-

I time. It made me high..."?

New York World-Telegram

BLACK ZERO Materials to be supplied: 1 tane recorder

Members of performing group for ALDO TAMBELLINI: BLACK ZERO Aldo Tambellini describes his Black formance: \$175.00 Equipment: four 16mm projectors; | Zero as a Space-Light-Sound event. | MOON-DIAL poems by Calvin C. Hernton, it con- 1 16mm projector, can be silent

sists of abstract visual and auditory 1 tape recorder bright beam of light shines into the | mance: \$120.00

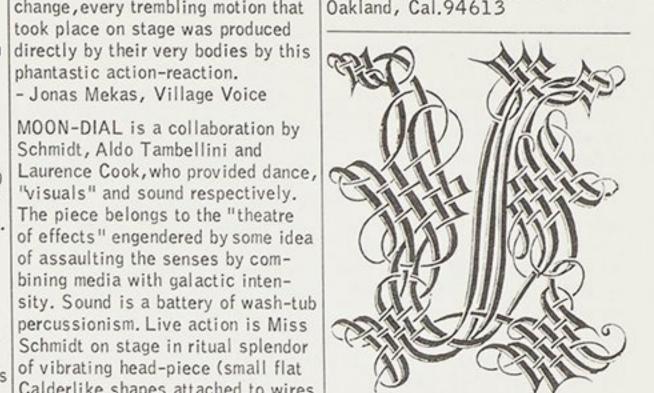
uous figurations materialize sec- | from BLACK ZERO ionally in various areas of the | Materials to be supplied: stage and dissolve into others or | 1 16mm projector, can be silent two at once phasing irregularly in | 1 tape recorder

and out of focus. The eyes can't | Members of the performing group for | There is no special auditorium size cope with the data and the sense of | which transportation would have to | necessary (half the fun is the effect space goes vague; meanwhile wild | be supplied: myself and 1 assistant. | that the different rooms have on the sounds have deadened the sense of | Minimum fee for 1 performance: | nature of the show), and besides,



art is concerned both with turning The Tape Music Center at Mills | what's going on around them all the College (formerly the San Francisco time'... USCO also puts on a road Tape Music Center) is currently show, called WE ARE ALL ONE, sharing a Rockefeller Foundation | that has been performed all over the Grant with the Mills Performing | country... The show has some ins-Group. Two electronic music studios pired moments when all the audio-

the phosphorescent diadems of neon | work perfectly. The Schmidt-Tam- | is Pauline Oliveros. Visual director | "... This is American film pioneering glimpses of light and slides and the | Music Center coordinator. For eight performers using benches, I will be very pleased to be included tions" presented at the New Theater Equipment necessary - three 8mm dancer, all together, produced an



Calderlike shapes attached to wires

which, at their simplest are static and work with mixed media. .. in the electronic age whose come by far the largest industry in the world...Patterns of human asso-Several tendencies, almost approach- | vant and obsolete, but a threat to though no film maker remains con- lically risky, rewarding illusions tionists, who can be split into two method, creative instinct and ingroups based on the sources of their tuition provide the objective, the

imagery. The first, made up of Robert | subject may be viewed as transmis-Breer, Storm de Hirsch and Aldo | sion/reception, stimulus/perception, revelation/divine geometry, in the flashes an exhaustible variety of | focus of human being. painted, drawn or reproduced ima- | WE ARE ALL ONE is a journey of ges onto the screen to dazzling op- Ithis being, riding and fighting the ical effect; the result is much like | waves from birth through love's body, searching living currents, sampling peaks of illumination, holding on and letting go the experience of time-space death, finding potential rebirth in the consci-This literal and symbolic voyage is

explored by our presentation in a multi-channel media-mix, combining films, slides, oscilloscope, stroboscope, sound in a programmed

90 minutes to two hours. It will use up to four 16mm and two 8mm pro-Inels. We have most of this equipment and, since I presume we will play at mostly larger places (like schools) we can see what equipment we will need from the individual

want about \$600 for a one night nights. We would like to hit as many places as possible within the same area to cut down the total amount of travel involved...

the ideal room for a mix has yet to e show has been performed at

deis, Rhode Island School of MIT, San Francisco Museum. A Luhan's theories on media to pro-

in on 'devine geometry' and showing people 'in a concentrated way

making, just as our early film makers invented the art which we have to-

groups, and tours are planned by shortly..."

Audio-Visual Coordinator

in numerous fields.

sausages. Sound: rock 'n' roll, sal. Not Expanded Cinema it is Ex- Project Spectra-mach incorporates screaming back at my own sound-French-English notes on process of panded Collage or Contracted Cin- a group of associates specializing track. But now time has passed... the piece, Paris street noises. 1 hr. ema. In the Science Dept. of Art WATER LIGHT/WATER NEEDLE, ple are separately manipulable 1966. Multi-dimensional space: quantities which in Living are more ALLEN NEFF - Architect ten performers on horizontal ropes than merged. Categorization-Detach- ANGUS MACLISE - Composer nd pulleys. Floating plastic objects. ment? Zoom, Fade In Fade Out, Flickering lights, hand-held lights. Focus, Framing, Voice and Speaker | Electronic Coordinator ound created by teams working un- are shown separated. Under a cam- DR. RALPH METZNEReen. Indoors or outdoors, audience | ouflage of commercialism the iro-

An infinite number of images to be Puns. Tapes and Films being the new aesthetic technology of man's and give the audience rotten toma- Several tendencies, almost apdiscovered by movement of the au- fuel of Memory Machines how many internal essense. It is an experimen- toes to throw at the screen - which proaching the coherence of "Schools become overnight not only irreleakes, lily ponds, burnt-out building, One Performer, Tapes, Lights pre- ceptions and psychic orientation to yell back their own answers to the be identified within the underground, Electronic technology offers identshale pit, woods, fields, fire pits, ferably on Stage. 10min. \$30.00 environment. boats, horses. Film and various elec- JOSE RODRIGUEZ-SOLTERO sciousness and is an attempt to dis- watch.

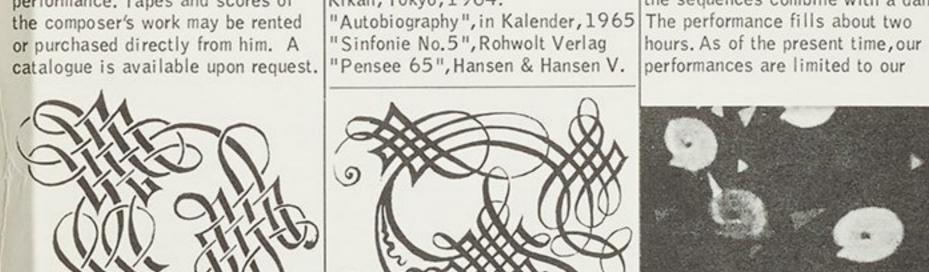
iece and THE QUEEN'S DOG, '65 in white, and holding a candle.A emotional energies. are stark and do not incorporate in- tape of her voice is played reciting | Spectra-mach 1 utilizes a multidi-Walt Whitman's "Laws of Creation" | mensional variable surface volume

Nam June Paik was born in Korea, GHOST REV, 1965 in 1932. Graduated from University Live Interference Patterns for USCO Tokyo in 1956, later studied at | Destruction and transformation of Univ. of Munich, Freiburg Conser- projected imagery (films and slides) ter of the stage: Rinon is or be-

mances in Germany, Sweden, Den-

vironment would be available from "Exposition of Music", in Decollage vas, the viewer accompanies the ar- an - well, it becomes unexplained 70-100min. |Fluxus A, 1962. "Sinfonie for 20 Rooms", in An An-theatrical. On a large screen, 10 by be perfect.

16, abstract and non-objective "Read Music", in Kalender, 1963. | ments. The images are entirely con- | Four 16mm projectors with variable "Experimental Television", "I Admire Monkey", in Decollage. up of a dozen or so sequences, last- taperecorder are needed. Composer - performer, will present in Sogetzu Journal, Tokyo, 1963. | quences are accompanied by sound | formance



by fluxus, 30min. rental: \$10

Jud Yalkut: ELECTRONIC MOON, 1966, color, sound, 10min., rental: \$20 | For twelve to fifteen performers. MISSA OF ZEN, 1966 b.&w., sound-on-tape, 10min. rental: \$10 STUDY FOR MISSA OF ZEN, 1966 slide projections of the running | I'll have time for much else. Part of | out the United States.

rental: \$5

Kosugi, etc.

Objectives:

VIDEO TAPE STUDIES

New York, N.Y.10013

FILM FOR CLOSED EYES,

1966, b. & w. sound-on-tape, 10min. | NEWSPAPER EVENT, 1962 BEATLE ELECTRONIQUE, 1966, stools, and a pile of newspapers in the catalog, even if the only result in New York City by the Castalia projectors; one 16mm projectors; one 16mm projectors; one 16mm projectors; one 1966-67 is presented by the two color, sound-on-tape, 3min.,

color, sound, 12min., rental: \$16 | levels of lights. NOISE BODIES, 1965 In cooperation with Brion Gysin, For information and rental write:

1. Study of electronic images com- CHROMELODEON, 1963 directly on cathode ray screen, | music Bach and wolf howls, chicken | what to do with them for the last | of dissolving and polarizing moire | the Universe Lost the Pennant" in | their faces, they were going through | king at the Tape Music Center are | the floor...a cooperative organization

and materials: concentrated and | Connecticut and in the process wit- program and presented at the Film- | Time - 90 min.

that can come to this theatre. A possibility would be a drastically liection battery.

lan admission fee...

the sequences combine with a dancer. PINEAPPLE MASS requires a large implosion structure to produce...

theatre here in Sandy Hook, Connecticut. The projection equipment is so JEROVI was shown at the Ann Arbor phoneix is reborn; resplendent, be- black and white circles rotated on

monstrously complex as to make it unfeasible for touring. We therefore prefer to show only to those people

Lumia projection equipment. | Spectra-Mach 1 might best be des- per segment. sounds are developed - movement ... I have four projectors that were | cribed as an exploration through a being determined by the process of built for the Guggenheim Museum new aesthetic technology of man's Nam June Paik, 359 Canal Street sound making. Shadow projections and were a rather expensive attempt internal perceptions. The use of a BHOB STEWART from the self-lit performers.15-20 at mobile color image projection. variable multi-dimensional screen die del dio is built around the modular elec- Some continued to sing: 'A Time for the self-lit performers.15-20 at mobile color image projection. They are admirably sited for explo- (a fluxing mosaic of 2 and 3 diration in hand painted movie producture mensional surfaces and volumes)

LOST THE PENNANT, 1961)

Witches and dwarfs covered the trembling, no more conscious of Witches and dwarfs covered the trembling, no more conscious of the projectors and structure and dwarfs covered the trembling, no more conscious of the projectors and structure and dwarfs covered the trembling, no more conscious of the projectors and structure.

| Lafayette Street. It subsequently | Price - \$400.00

b.&w., sound, 5min., rental: \$10 | four feet high. A work of evolving | would be to induce a few pilgrims to | Foundation in June of 1965. It was | 16mm special polarized projector; | It was often a breathtakingly BATMAN ELECTRONIQUE, 1966, relationships between performers | come and breath the fresh air of | later expanded into a feature length | 4 slide projectors; one strobe. | beautiful performance. But that's not | beautiful performance. But that | beautiful performance. But tha spontaneous. Ten minutes. Sound: ness a performance of my work. We maker's Cinematheque as part of this time. It's something else. In the both recorded and played "live" - med by a quick series of visual and the sound in the s FABLES ELECTRONIQUES, 1965 speech and paper noises. Revolving have abandoned attempts to collect their Expanded Cinema Festival on rear projections, films and hapone of its most culminating pas- penings. From all that I have been able to was repeated by request as a week Note: This program can be split up sages, I turned, for a moment, around Classes in studio operation and in paintings flashed on the slide screwith Charlotte Moorman, Takehisa A duet. The performers are covered discover, I seem to now possess the long program at the Cinematheque's linto the various segments and offer- and looked where the slides and electronics for composers and artwith sound-producing debris - a largest and most complex system of largest and most co

dress studded with large silver cirler has made the beautiful RELATI- cles. Visual counterpart of sound VITY which proves beyond a doubt and figure consists of black and I've changed, but TYTULTPennant | geometric shapes (huge white ring plex, are rapidly shifting images in extension of man's psychedelic per- seconds. Or the audience is told to ling the coherence of "Schools" can continued existence and sanity."

Spectra-mach 1 utilizes an inter- Do whatever you want with it. I don't stantly rooted in one or the other. and realities to the experimental media vocabulary to expand con- care. I just want to sit back and To begin with, there are the abstrac- arts and sciences. Research is the Tambellini, among many others,

> - Douglas M.Davis, The National Observer Aldo Tambellini, who paints exclu sively in black and white, is now painting directly on 16mm film and the abstract, arresting result is entitled BLACK IS. - New York World Telegram

1 16mm projector, can be silent | WE ARE ALL ONE will run about which transportation would have to liectors, four carousels, strobes and be supplied: myself, my assistant, | pulsing light units, light projection musician. Minimum fee for 1 per- | machines....and several sound chan

I was impressed by much of it. The hearsal. Members of the performing | We plan to travel in two vehicles-basic method involves harsh con- group for which transportation would a VW microbus and a car--and to

trasts between light and dark (white | have to be supplied: myself and 1 | take about five people for the perand black), noise and silence. A dancer. Minimum fee for 1 perfor- formances. As for prices, we would eyes out of the blackness, ambig- I MONSTER DEMON, an excerpt performance and \$1000 for two

what I really wanted to write about, concerts include electronic music - "...instantaneously I was overwhel-

dience's backs and I saw this amaz- Music Center. A library of tapes and goblins, monsters, grotesques, the ing, almost phantastic thing hap- scores, with specialization in West war wounded, infinitely bigger than pening. I saw both Tambellinis im- Coast composers, is maintained in their canvas selves. The crowd bemersed in a deep dance trance of the Center. The main electronic stu- low swayed together with the music.

esign, U. of California, Harvard, related show of our work, while not 'The USCO group, in particular, cting Hindu philosophies. Their

posed by purely electronic means | Six actors and dancers. Carousel | tion... I have been trying to think of | synchronized with projections | When I was working on "The Year | themselves. And when I looked at | Among the composers currently wor- | walls, and strobe lights played over | the University or active or

became ivy league fashion and be- apply the word Intermedia to fore the beat generation. Heliczer Happenings.

lies in the sophisticated manipula- State College; M.I.T.; Harvard; 1st Prize in animation, Oberhausen.. for them..?? tion of 'total environment' ideas."

ly refreshing to find..." Alfred Frankenstein,

ly. One's life is accumulated and experienced in the same way..." B.Larabee, Blockprint (RISD) "... The total effect, however, is stunning, almost to the point of physical impact upon the audience of a monument to the creative imagination of an artist using the electronic devices of this, our

scientific age..." B.F.S., Providence Journal "...USCO is exploring new fields, doing what McLuhan sees as the artist's new task: 'probe, investigate, discover!.." Lil Picard, East Village Other

"...its light-up paintings, frenetic lis a minimum of gear needed: machines and high decibel noises | three 16mm projectors... all with add up to a kind of programmed pan- the brightest bulbs possible, all with 10 min. reflect the urban U.S. milieu..." should be checked so they give a painting... 15min.

eternal..." Sally Kempton, Village Voice three 35mm slide projectors... pre- Publications, printed reviews, audio "... I feel I am witnessing the begin- | ferably Kodak Carousels one glass | and televized: nings of new religions, that I find | slide projector, myself in religious, mystical en- lone overhead projector, vironments where the ceremonials one eight mm projector or a tape re- Cavalier, January, 1964 and music and body movements and corder that plays into the house am- Variety, January 15, 1964 the symbolism of lights and colors | pliffer system... are being discovered and explored... This is my minimum list of equip- N.B.C. "Dialogue", 1962 completely and we swim in it al-

"Goethe's last words were suppos- The size or shape of the auditorium spanning 36 feet, of corrugated be entertained. I start the show with ARTISTS: \$1000. plus tape rental rests within one setting which foledly, 'more light.' For years it seemed to us these words expressed too large a hall... mortal desire and need. Later came | The room must carry a considerable | diameter dome; my dome studio will | ration for the film of the same title | light - La Monte Young & Marian | ted toward the duration of the perthe realization (180 degrees out amount of current (which also means also serve as an experimental space and also the television series then Zazeela: \$4000. phase shift) that at this last moment that someone familiar with the elec- cinema stage; with provision for a my famous film on CONEY ISLAND. LIVE PERFORMANCE: sound & light new fee is payable. Goethe's revelation was the pure trical system is available for con- stage for summer events in a nearby then other films using my special La Monte Young & Marian Zazeela: CONCERT white light of the classic mystic ex- sultation and help in case the cir- field. My long range plan is to insti- technique. KALEIDOSCOP ec. \$4000. perience. Illumination is a way, yoga, |cuit breakers open.

dow, reflection, projection or what- | films... my fee for a multi-media ever method we bind to fulfill our | movie mural performance, lecture and | ties the work can remain anonymous. | formances are as follows: 'we are all one,' says USCO, 'beat-

Items of the school...

projection method.

pends on the kind and number of

pieces of projection equipment a-

catalogue, Stedelijk van Abbemus-Charles Eames, Moscow, 1959.

FEEDBACK NUMBER ONE...

a movie mural, newsreels of dreams, and nouns...

"By the way...our tabernacle, here at the church where we live and work. eum, Eindhoven, Holland. "By the way...our tabernacle, here at the church where we live and work, is open to the public every Sunday from noon to eight pm. 35 miles north of New York City off exit 11 of Palisades Parkway, first left after exiting, next right on Rt. 45, right on Rt. 202, 2 miles turn left on Main St. (Garnerville), 5 blocks turn right just before small bridge on Church St. We are in the church on Church St." USCO

have to be first to be on top."

USCO, Kunst-Licht-Kunst

eum, Eindhoven, Holland.

STAN VAN DER BEEK A lecture screening is the basic package, with two hours or so of films available which I bring with me and talk about as well as talk about the general film scene, new PANELS FOR THE WALLS OF as a technique to understand our directly on cathode ray screen, a- the concert period to disassemble begun 59) ideas and approaches in visual com- THE WORLD... a movie mural, the own senses... munication, and very often conclude same structure as above, but with To make some sense of the senses... exhibition and further experiments. setting up and several days disas- "Trio for Strings" (5 IX 58) such a lecture screening by a small different image material, special (the 'technique of the senses') that | 2. Introduction of metaphysics to | sembling, the company is willing to | "for guitar" (21 VI 58) seminar type of meeting with inter- drawings prepared as slides, films of motion pictures can be made that cinema, aiming to deepen the ontolo- be on location for one month and "for brass" (27 VI 57)

ested parties who want to ask more | a documentary historical nature... | will provide us with some isometric | gical meaning of monotony specific questions about technique | approximately eight minutes. A DAM RIB BED... a movie mural, the view of oneself by oneself... of 16mm, color and black & white. and mechanics. This basic lecture package does not based on the gender question. In the community of man and of our in- sound. Rental: \$20, 10 minutes. include a performance of multi question of sexus plexus... dayglow terrelationships... in the best sense CINEMA METAPHYSIQUE NO.1 media, or my movie mural techniques; dream life... slides films... it does include all my film works, approximately 15 minutes.

finished and new works in progress. SIGNT... a three-screen film, made | that can do that now in motion pic- MISSA OF ZEN. 1966 this package starts at \$300 plus from the dance performed by Bob tures... But we must research and 16mm, black & white, sound-on-Morris... three views of the same explore with this tool, poets and tape, 10 minutes. Rental: \$10 all travel expenses. My particular audience is the college dance... approximately 10 min. artists must get to work, learn it and STUDY FOR MISSA OF 7FN. and university film society, I have SPHERICAL SPACE...a film dance, use it... I would like to ask if any- 1966, 16mm, black & white, silent, set up and several days to disassem- \$100 per performance payable in given lectures and multi media per- using two performers, with slides one is interested in my project 3 minutes. Rental: \$3 formances at the following: Philharmonic Hall Lincoln Center the stage and on the dancers... with materials I mean 1966,16mm, black & white sound- hour basis to protect the equipment This work is in a special category. Cage, summer of 1965)

(as a tour during the winter of

(with Merce Cunningham and John | slides and films made of the dancers | audio-visual equipment, in usable or | on-tape, 10 min. Rental: \$20 | which may not be moved for the du-Museum of Modern Art, N.Y.C. Winning the Ford Foundation Grant | images) of any length... and in any | Rental: \$10 (winter of 1966) Literarischer Colloquium of Berlin... for creative film work (a fellowship | condition, 35mm slides or transwinter 1966 mated films) in the Spring of 1964 | the better and any kind of image | Rental: \$5 Including lecture screenings in till the Spring of 1965. material, ald picture magazines, en- FABLES ELECTRONIQUES. Amsterdam, Munich, Copenhagen, Winning the Grand Prize at the In- gravings, glass slides, photographs, 1965-6, 16mm, color, sound, Stockholm, Vienna, London, Prague

Illinois Institute of Technology

(Chicago); Institute of Contemporary 1st Prize in animation, Mannheim... | if you are interested in more details "...The whole thing rather wonderfully abstracts the racy experience of the freeway and the superhighway ...Over everything is a technological perfection, a gloss and clarity of statement, which are all too rare.

The whole thing rather wonderfully abstracts the racy experience of Art; numerous smaller schools, art guiet grave - smoke of the superhighway about this project, contact me c/o
CULTURE INTER-COM,

1963 for SUMMITRY.

1st Prize in animation, Mid West
Film Festival, Chicago... 1954.

1st Prize in animation, Ganyon Film
Festival, California... 1964
Participant in the traveling Film

Participant in the traveling Film

Participant in the traveling Film of statement, which are all too rare I need students or help at the thea- Participant in the traveling Film

in that sort of thing and are extreme- tre, but do not have to bring any one Exposition of New American Cinema with me with the exception of dan- 1964, participant in the London cers, if the dance piece is performed. Film Festival... 1963, participant To do a multi-media performance at in the Lincoln Center Film Festival Apply to: The Factory, means generally very detailed cor- Since 1962 I have completed... respondence worked out about time, SUMMIT (Summitry) a 15 minute and place, equipment which is very 35mm color film.

important (generally full cooperation BREATHDEATH, a 15min, 35mm with the audio-visual head of the | black and white film. school) student volunteers to help | Since receiving the Ford Grant in set up and run the show... I bring the Spring, I have undertaken the with me all the image and visual following film projects. All are films your ears stop. But what do you do material, soundtracks, color filters, that I have shot and are in stages of with what you still hear in your etc... and make use of the existing | completion (editing and adding projection devices that belong to the sound). school... as well as the sound sys- PHENOMENON.. an abstract study

of Moire patterns 10 min. The extent of the performance de- | FLUIDS.. an abstract study of Higuids 10min. FACESCAPES.. a photo animated vailable at the school, the following collage.. 15 minutes THE HUMAN FACE IS A MONU-

demonium that seems accurately to standby bulbs... the kind of lenses IF YOU SAY SO... a photo-graphis voice coming from the lovely blonde only. Grace Glueck, New York Times | Not since the Titanic ran into that | Not since the Titanic ran into that | Not since the Titanic ran into that | Dirightar Wasters Tental's III "...It has no audience, only partici- of the throw of the hall happens to study, for loop projection. 5 min. | iceberg has there been such a col- | Original Masters rentals for radio or | "Composition 1960 no.10" (X 60) pants. It is an exhausting melange be. One of these projectors should be. One of these projectors should CARBOP.. a non-animated film, live place of the control of the line was term and the line of the control of the control of the line was term and the line of the control of the line of the control of the line of th of lights and colors and music and have a loudspeaker so that sound on action of highway scenes, 15 min. ploding Plastic Inevitable burst movement, and it seems absolutely | film can be reproduced in the normal | DANCE OF THE LOONEY SPOONS | upon the audience at The Trip. 16mm live and animated film, 7 min. - Los Angeles Times

MENT.. a photo animated collage...

Saturday Evening Post, Sept.1963 | Weegee is the famous still and mo- \$200. up Horizons, November 1962,

Time, April 3, 1964 through the most fantastic dream... available it can be made use of, and studio in Stony Point, New York. "My show is around 2 hours long, sale.)

peace, certain insights, and now can be made smaller, if some people We officially gave up our old house read about me in LIFE..LOOK etc. and up.

hanging by a thread... made of verbs JUD YALKUT

exercise of vision, to strengthen | ELECTRONIC MOON 1966

selves... Man has one great tool 5 minutes. Rental: \$6

sound and music... desires or to reveal the inner vision. | screening is (starts at) \$400 plus | Painting is dead; USCO is a group of people who work | travel expenses. If the dance film is | We are on the verge... of a new | question and answer session. I have | SOUND ENVIRONMENT: together--poets, film-makers, ar- included the two dancers each get | world, a new sense of art and life | put on my show all over the world. | The design of a continuous sound | except when the duration is not detists, engineers. As has always \$100 plus travel expenses... and technology... when artist shall America... England, Scotland even composition for installation in termined beforehand but, rather, imbeen the case in traditional socie- The titles for the multi-media per- deal with the world as a work of art. in Russia. My work is in the per- homes, offices, galleries, classrooms, provised and determined during the

newsreels of the everywhere day, I see that certain films, made in a Objectives:

ternational Film Competition, spon- photostats...anything with a picture. | 12 minutes. Rental: \$16

sored by the Belgian Government at IIf you contact me I will try to make VIDEO TAPE STUDIES

ing the tribal drum of our new elec- VISION II... a mixed-media movie | shall expand, reach out, in doing so | town.. I will need a slide projector, |\$1000. and up, plus cost of equip- | maximum duration to be performed tronic environment. In a world of si- mural, begun in 1957, using three- to touch all men in the world... a 16mm movie projector, any size of ment and installation. multaneous operations, you don't | screen film-movie projection...with | Art and life must do this, now and | theatre will do., hall. My fee will | None of the fees include any neces- | ance payable immediately after perslides and art work... approximately quickly... it is a process that is al- be around One Hundred Dollars. My sary travel expenses which are ad- formance. ready under way... The world is show is half reality and half fantasy! ditional.

made up of photographers, painters, | New York University; School of the | Knokke, January 1964 (prize of | all the necessary arrangements... | FILM FOR CLOSED EYES, poets and engineers...seem fully Visual Arts; Cornell University; \$1200.) for my film BREATHDEATH, and pick-ups... or perhaps you know In cooperation with Brion Gysin. aware of the potential threat that Bradley University (lowa); Florida "I have exhibited myself in Europe"). of such sources and have 'leads' For information and rental write: 1962 for SCIENCE FRICTION. | I urge you to help me in this way... | New York, 10003, N.Y. or

ANDY WARHOL,
The Velvet Underground and Nico
THE PLASTIC INEVITABLE
Apply to: The Factory,
231 E. 47th St., New York, N.Y.

The Velvet Underground and Nico
The PLASTIC INEVITABLE
Apply to: The Factory,
The Velvet Underground and Nico
The Velvet Undergrou Alfred Frankenstein,
San Francisco Chronicle
"...Hubbub was an accumulation, not only of the senses that create the present, but of past and present, all to be experienced simultaneous—all to be experienced simultaneous—by the first experienced simultaneous—all to be experienced simultaneous—by the first experience simultaneous—b is an assemblage that actually vibrates with menace, cynicism, and perversion. To experience it is to be brutalized, helpless - you're in any kind of horror you want to imagine, from police state to mad house.

Is an assemblage that actually vibrates with menace, cynicism, and perversion. To experience it is to be brutalized, helpless - you're in any kind of horror you want to imagine, from police state to mad house.

Is an assemblage that actually vibrates in assemblage in assemb

Eventually the reverberations in your ears stop. But what do you do with what you still hear in your brain? The flowers of evil are in full bloom with the Exploding Plastic Inevitable.

- Chicago Daily News
Screeching rock 'n roll - reminded viewers of nothing so much as Berlin in the decadent 30's

- WOUNTS VOLUME 8

- Eventually the reverberations in your cars stop. But what do you do with what you still hear in your brain? The flowers of evil are in full bloom with the Exploding Plastic Inevitable.

- Chicago Daily News
Screeching rock 'n roll - reminded viewers of nothing so much as Berlin in the decadent 30's

- Composition 1961 no. 13"(6 VI 61)

"Composition 1961 no. 12"(24 V 61)

"Composition 1961 no. 10"(28 IV 61)

"Composition 1961 no. 9" (15 IV 61)

"Composition 1961 no. 8" (2 IV 61)

"Composition 1961 no. 7" (20 III 61)

"Composition 1961 no. 6" (7 III 61)

"Composition 1961 no. 6" (7 III 61)

"Composition 1961 no. 6" (7 III 61)

"Composition 1961 no. 5" (22 II 61)

"Composition 1961 no. 6" (7 III 61)

"Composition 1961 lin in the decadent 30's. I A MONTE YOUNG & - Los Angeles Magazine MARIAN ZAZEELA

Nico, astonishing - the macabre face TAPE RENTALS: - so beautifully resembles a memen- For performance in non-collabora- "Composition 1960 no. 15" to mori, the marvelous deathlike tive, composer-controlled situations (9:05 A.M., 25 XII 60) head. - Art News Original Masters rentals for concert (8:31 A.M., 12 XI 60, rejected by

Duplicate Editions Series Copies rentals for concert performances:

tion picture photographer who is Tapes are available for sale, how- to H.F. best known for his film WEEGEE'S ever, the composer retains all per- "Poem for Chairs, Tables, Benches properly use the moire patterns had shows which in one way or NEW YORK and as being the origi- formance and broadcast rights which etc." (21 | 60) (when the duration of the retina, because we think nator of NAKED CITY. He has also may be rented at the above rates. is improvised) worked on productions in Hollywood, Original Masters sales: \$500. up. For WORKS OF INDETERMINATE culture has reduced our vision." light. One could see a very efthis sensuous sea of color, motion | ment... all projectors should have | WNDT "Art of the Film", 1964 | London, and Paris, and has recently | Duplicate Editions Series Copies | DURATION the fee is calibrated to and light that seems to surround us the largest bulbs that they can use, WBIA radio (hr. interview) Nov.1964 returned from a five-year stay sales: \$300. up. After three years of work, I have abroad, working with such things as (Double these prices if tapes are which, for the purposes of determinmost bodily and it is like going | cords... if there is more equipment | designed and built my own house | DR.STRANGELOVE and British TV. | handled by a gallery at the time of | ing fee, shall be measured from the | the inhibitions of the eye. Only |

USCO is going after it in a more however it generally takes one oper- Our departure from NYC was Always an IN PERSON show.. I am LECTURES: \$200. and up. termination of the last sound. The conscious way. They have arrived ator for each piece of equipment, or hastened by the condemnation of our the best part of the show. My audi- LECTURES WITH TAPED EXAM- durations of the rests which precede eight people however that number house by the city for a city project. ence is half & half, people who have PLES: \$200. plus tape rental fees, the initial sound and or follow the they are beginning to meditate..." | can operate more than one piece of | in September, and moved into our | photo magazines, amateur photogra- | TAPE AND SLIDE PERFORMANCE | cluded within the duration of the new one (a large parabolic shell phers and just people who want to WITH APPEARANCE OF THE work when determining fee but all

is not important, provided it is not steel). I am now working on my new slides, with pictures from my book fees. studio, which is made of a 31 foot NAKED CITY which was the inspi- LIVE PERFORMANCE: sound & the terminating sound may be coun-

gate a center for research into new then my UNDERGROUND FILM LIVE PERFORMANCE: Theatre of 7 minutes or less discipline, search, discovery, the In such a multi-media performance, forms and techniques, incorporating 'THE IDIOT BOX' a satirical study Eternal Music Company: making of each thing in light. Light | generally include a lecture screen- cinema (all aspects of visual media of television, then my latest | with La Monte Young, Marian | over 15 min. to 30 min. \$100 on the mirror, light through the win- ing and show some of my regular really) graphics, stage, light, dance, A COLOR BOX that creates colors Zazeela, Tony Conrad, Terry Riley, over 30 min. to 45 min. and designs which I throw on live | Sound Engineer, Projectionist, Pro- over 45 min. to 60 min. models.. also films of dancers with perty and Stage Manager: \$8750 - over 60 min. to 24 hours \$ 25 the colors on the dancers. Then a \$10,000.

All above fees payable in advance and art and life shall again become | manent collection at the Museum of | swimming pools, ocean liners, bathy-course of performance in which case the same process. When man's senses Modern Art, NYC. I will go out of spheres, airplanes, spaceships, etc. a minimum of \$ 25 or the fee for the is payable in advance and the bal-

30 x 80 feet.

VORKS OF DETERMINED DURA-

All fees double that of Concert fees

'Lecture 1960" or any excerpt(s) CONDITIONS FOR LIVE PERFOR- etc." (21 | 60) In cooperation with Nam June Paik MANCE: We must have one full "Vision" (12 XI 59) week on location to set up equip- "Study III for Piano" (3 IX 59)

animated films, slides, collages, etc. | certain way, and presented in a cer- | 1. Study of electronic images com- | ment and make level adjustments, | "Study II for Piano" (unfinished dapted mainly from Bonino Gallery | the equipment. Including the week of "Study I for Piano" (18 I 59)

will concertize regularly during the Variations for Alto Flute, Bassoon, interim period. The performers will Harp and String Trio" (11 II 57) (four to seven days per week) and tet" (2 XI 56) (depending upon equipment availa- For works in which the duration is of the word to help us 'realize' our- 1966, 16mm, black & white, sound, ble) electronic sound may be con- already determined by notation in tinuous throughout the entire con- the score CONCERT FEE However, one and two night engage- \$50 per performance payable in ad

ments are available at the same vance. prices, and still require a week to RADIO BROADCAST FEE ble. Professional security arrange- advance. and films projected over the walls of that I can be helped with money, or RHAPSODY IN BLACK ET NOIRE, ments must be provided on a 24 "Composition 1965 \$50."(VIII 65) as they perform in the foreground... 'junk' condition... 8mm, 16mm, BEATLE ELECTRONIQUE. 1966 ration of the concert period. Depen- ser and one or more other performers. A MISCELLANY SINCE 1962: 35mm motion picture film (with 16mm, black & white, sound, 5 min. ding upon the characteristics of the The fee for the first performance was equipment used at the time of the \$50., and future fees will be higher of \$10,000. to do three short ani- parencies of any slides (the bigger 16mm, color, sound-on-tape, 3 min. that it take place in an area at least termined by the composer. The title cern the new film language that involvement in a visual sensation of \$10,000.

changes to correspond to each new is developing, a new way of see- tion. Here, though, there was a All of the above information is sub- Copies of those scores which are in one of the editors of Cahiers du more correctly, an attempt to ject to change or revision without | complete form are available from the composer at \$10 and up.

at the ordinary cinema any longer, even when it is signed by Godard." Yes. But mostly even Tension Line Stepdown Transfor-China" to Marian (day of the un-"Composition 1961 no. 29" (31 XII61)

number of talented men and wo-I men creating a new cinema, opening new visions-but we need critics and an audience capable of seeing these visions. We need an audience that is willing to educate, to expand their eyes. A new cinema needs new eyes to see it. That's what it's all

Is our eye dying? Or we just "Fantastic Gardens," the do not know how to look and see | Elaine Summers evening preany longer? The experiences of sented three times last week at

IWORKS OF INDETERMINATE

"The Second Dream of the High-

mer" from "The Four Dreams of

quiet grave - smoke of the shore.

"Composition 1961 no. 4" (9 11 61)

"Composition 1961 no. 3" (27 | 61)

"Composition 1961 no. 2" (14 | 61)

"Composition 1961 no.1" (1 | 61)

"Piano Piece for David Tudor no.3"

the composer 9:57 A.M., 12 XI 60)

"Composition 1960 no.9" (X 60)

the duration of the performance

low the initial sound and precede

formance. For each new setting a

duration of performance

RADIO BROADCAST

"Composition 1960 no. 7" (VII 60)

"Composition 1960 no.6" (2VII 60)

Jud Yalkut, 7 St. Marks Place,

inhibitions and "knowledge." piece on his program, I don't Experiments which Brion Gysin remember by whom, in which a is doing in Paris with his "flick- number of boxes were stacked er machine" (read Olympia on stage, simultaneously with magazine) show that without the the sounds, which, all together, help of drugs, with a light flicker | created an unusual surreal au-(even with your eyes closed) you dio-visual-spatial experience. can see colors and visions you | There have been many other were not able to see before and experiments in this area. Stan the memory of which (as with Vanderbeek did some weird and LSD) remains after the "experi- effective things at the AG ment." A series of blocks has (Fluxus) Gallery three years been removed. As Professor Os- ago and, later, at the Maidman "Composition 1960 no.4" (3 VI 60) ter, who is conducting similar Playhouse, using multiple - Duplicate Editions Series Copies "Composition 1960 no.3"(14 V 60) experiments in Brooklyn, says projection and multiple screens.

rentals for radio or TV broadcast: "Composition 1960 no. 2" (5 V 60) (again from memory): "The eye Other attempts, more limited in arabic numeral (any integer) (IV 60) is inhibited. In some cultures it is not practical. Our practical the exploration of movement and fective use of slides and movies Salvador Dali believes that "the in Robert Whitman's happening Greek and Arab artists had this after the burning of the library to give a complete historical rebeginning of the initial sound to the

Anyway, I don't intend here

We say the single-frame tech- '20s. What I saw at Judson nique in Markopoulos's film Church last Wednesday was by "Twice a Man" bothers our eve. | far the most successful and most People have told me, after see, ambitious attempt to use the ing Robert Breer's film many possible combinations of "Blazes" or after Stan Brakhage | film and live action to create an films, that they have headaches. aesthetic experience. Specifical-Which is very possible. Others ly, one could see here a huge among us, those who have been ballet-happening. often involving watching these films more often. the entire audience and using feel that the movements are too the entire presence of the church our eye reactions have quick- tributed which the audience used over 7 minutes to 15 minutes \$125 ened. We have learned to see a to catch the beams of light criss-\$ 75 little bit better.

looked at the audience, it But still our eyes are so limit- seemed to be dancing too, going ed! Some people can still see through a variety of flattering. leach additional 24 hrs. or less\$ 25 sprites and pixies. I saw an item | floating movements, hands movin a recent issue of the New ing in the air as if they were York Times about a woman in chasing and following the light London who can read colors with beams, in a strange ritual of her fingers. Brion Gysin writes: | light. 'What is art? What is color? There were screens at both What is vision? These old ques- ends of the auditorium and three tions demand new answers or four projectors, with the when, in the light of the Dream images being projected at vari-Machine (flicker machine), one ous times, singly or in chorus. sees all of ancient and modern the church, the ceiling, and the abstract art with eyes closed." | columns, and on and around the Writes Stan Brakhage (in dancers and the audience, Su-"Metaphors on Vision"): "Ima- perimpositions were created

TON (works in which the duration | made laws of perspective, an three images one upon the other. is already determined by notation in eye unprejudiced by composi- or around each other; and there "Composition 1960 no.13"(9XI60) everything but which must know projector like an image-gun or a "Piano Piece for Terry Riley no.1" each new object encountered in light-brush, swinging it the way life through an adventure of he felt like, in images of color perception. How many colors and black-and-white, changing are there in a field of grass to their size and background. "Piano Piece for David Tudor no.1" the crawling baby unaware of Split Screens Green? How many rainbows can Fantastic effects were pro-"Composition 1960 no.5" (8 VI 60) light create for the untutored duced by using a split screen, a eye?" 'Blaze of Glory'

screen made of several dangling Writes Ian Sommerville (in strips of white material which "Poem for Chairs, Tables, Benches, Olympia): "I have made a sim- moved and separated, and there ple flicker machine: a slotted were human figures appearing cardboard cylinder which turns through the partings, moving inon a gramophone at 78 rpm with to and out of the screen, suba light bulb inside. You look at merging, disappearing into it, it with your eyes shut and the times one didn't know or knew flicker plays over your eyelids. only vaguely what was the pho-Visions start with a kaleidoscope tograph and what was the real of colors on a plane in front of live presence. Actions of images the eyes and gradually become overlapped or repeated or exmore complex and beautiful, tended actions of dancers and breaking like surf on a shore un- people—the same figures, often, til whole patterns of color are appearing on the screen as in appear live for three hours each day "Five Small Pieces for String Quar- pounding to get in. After a while the dance arena or around the the visions were permanently be- balcony. Etc. hind my eyes, and I was in the All this worked as an artistic middle of the whole scene with unity-at least there was a conlimitless patterns being generat- scious attempt toward it, and it ed around me. There was an al- often succeeded-and it had most unbearable feeling of spa- nothing to do with merely techtial movement for a while, but it | nical trickery. What that experiwas well worth getting through, ence really was isn't easy to de-

for I found that when it stopped scribe. One thing I can say, it I was high above earth in a uni- had little in common with the versal blaze of glory. Afterwards experiences of Cinerama or Dis-I found that my perception of ney's Circorama, where one is the world around me had in- either too conscious of the techcreased very notably. All con- nique, where there is always a ceptions of being dragged or circus feeling (which is an extired had dropped away. . . . " perience too), or just simply a All these loose thoughts con- huge and overwheiming physical ing the world. Louis Marcorelles, more spiritual use-or perhaps, Cinema, wrote me a week ago, achieve or reach more subtle talking about the new American levels or areas or depths of auways, something that contained | never be confined to prescribed |

JUNE 25, 1964 There are very strange own dreams. things happening in cinema. And | AN INTERVIEW with Naomi the strangest thing is that there | Levine: is really nothing strange about | Sheila Bick-"Do, you want to

age of a train pulling into a sta- movie." tion (if we begin there). Then JULY 9, 1964 as in the work of Brakhage or

flash-and-glimpse reality that we mation is being collected (by

and hand-held projectors, mul- (KLM Pavilion), Cinerama pro-

ens of second copies. They feel on stage according to the needs. that the original strip is the only | Combines live actors (fashion true film and no print can ever | models and announcer) and acmatch the original, Markopoulos, tors on screen (perfect timing); Ken Jacobs, Jack Smith do not | projectors used; also slides and

work directly with their originals | Live actors conversing with acof money). Going still further: -got rid of film, projectors, and | show.)

not images, dreams, and visions? | projectors have been used much | cinema. We take one more step, and we give up all movies and we be-

dio-visual experience, beyond | the true cineasts, each of us, | there is big money behind it. | that took place in a huge tele- | cinema is only beginning. Don't | voices, nonsense speeches, bits of | I walked. Expansion of man's | Angus McLise fades in slowly the simply (or just mere) physicrossing space and time and Sheer bigness sometimes is part vision studio on Broadway and go to Cannes to look for new this and that, at blasting volume. consciouness? cal sensations and involvements; memory-this is the ultimate cin- of the quality and the content of 81st Street. there was an attempt here made ema of the people, as it has the experience, and is beautiful. to produce an aesthetic, soul experience consisting of a variety perience and sometimes and sometimes anger to the unitiated into the experience and initiated into t of feelings, motions, and emoThis is all real! There are no
Fair. But if one could tear down
Lloyd and Steve Paxton (perabout one very small film which ually beautiful whites; fleeting eye, with the quickness of the

strange and beautiful ways, new | tions: it has to do with the bound- | youth of New York could come | ways, never before experienced less spirit of man which can then and make love there. amazement and glimpses of not screens, frames, or images: it AUG. 27, 1964 Prague almost four years ago. weather balloon was used, and seeks its own mysteries and its

be in the movie, Naomi?"

Naomi Levine—"No, I am a Fair is full of "Laterna Margorial"

Naomi Levine—"No, I am a movie."

Naomi Levine—"No, I Judson Church show early this projected. there were filmed plays. Then MOVIES AT THE WORLD'S year remains the new, and there were stories and slapstick FAIR -"To Be Alive" (Johnson hardly surpassable landmark in away with plots and continuities and stories. The poets of the 1902 mid and Francis Thompson. Us- "Laterna Magica," like most ing "The Night Time Sky" (May mid and Francis Thompson. Us- "Laterna Magica," like most ing "The Night Time Sky" (May mm (four small form).

and stories. The poets of the '60s and stories. The poets of the '60s es three screens, separated by other 'firsts''—like Cinerama or like the most other 'firsts''—like Cinerama or like Cineram did away with the representation
did away with the representation
al image itself. The company with the representation in the solution of al image itself. The camera now to merge the three images com- showmanship than art. Even as picks up glimpses, fragments of pletely). Images photographed a show, the only excitement in place. The feeling prevailed that some perienced in terms you describe litate. Meditation was out of the objects and people, and creates and edited to demonstrate that "Laterna Magica" comes in the objects and people, and creates and people, and creates fleeting impressions, of both objects and people, and edited to demonstrate that five minutes. A roller skat- look up or uppish. Upon the endage numbers visible—really, it look up or uppish. Upon the endage numbers visible—really, it look up or uppish. Upon the endage numbers visible—really, it look up or uppish. Upon the endage numbers visible—really, it look up or uppish. Upon the endage numbers visible—really, it look up or uppish. Upon the endage numbers visible—really, it look up or uppish. Upon the endage numbers visible—really, it look up or uppish. Upon the endage numbers visible—really, it look up or uppish. Upon the endage numbers visible—really, it look up or uppish. Upon the endage numbers visible—really, it look up or uppish. Upon the endage numbers visible—really, it look up or uppish. Upon the endage numbers visible—really, it look up or uppish. Upon the endage numbers visible—really, it look up or uppish. Upon the endage numbers visible—really, it look up or uppish. Upon the endage numbers visible—really, it look up or uppish. Upon the endage numbers visible—really, it look up or uppish. Upon the endage numbers visible—really, it look up or uppish. Upon the endage numbers visible—really it look up or uppish. Upon the endage numbers visible—really it look up or uppish. Upon the endage numbers visible—really it look up or uppish. Upon the endage numbers visible—really it look up or uppish. Upon the endage numbers visible—really it look up or uppish. Upon the endage numbers visible—really it look up or uppish. Upon the endage numbers visible—really it look up or uppish. Upon the endage numbers visible—really it look up or uppish. Upon the endage numbers visible—really it look up or uppish. Upon the endage numbers visible—really it look up or uppish. Upon the endage numbers visible—really it look up or uppish. Upon the endage numbers visible—really it look up or uppish numbers visible—really it look up or uppish. jects and actions, in the manner quite an original idea. Smiling er on stage is moving (at least trance side of the tent and upon would be easier to reproduce the not exist for their own sake. It Brakhage cinema. faces; children; flowers; more such is the impression) along a the entering audience were pro- film here in full than to describe was the soundtrack, the voice. The medium of cinema is you go to some Chinese or Japitualized reality of motion and children; people "looking" hap- street on screen (a street filmed jected images mostly harbor it. The kinetic and visual exper- which made the images illustra- breaking out and taking over anese monasteries, where some light is created on the screen, py. In New York, in Africa, even from a fast running car). The images, ships, people, with har- ience produced by Landow's tive, forced a meaning upon and is going blindly and by it- of the great works of art are in France! Commentator quack- moving screen (street) image is bor and crowd noises on a sound- film is even more difficult to des- them which wasn't there. The self. Where to-nobody knows. being kept you have to go ing all the time, selling happin- flashed against the roller skater track. The feeling one got was cribe. The first half of the loop voice did not leave our eyes I am glad about both: that it's through one week's, sometimes ess. Filmically, a few bits of ef- on stage (he swings his legs and of embarking on a journey on an the image slides (because of the alone to follow the flow of shape- going somewhere, and that no- longer, periods of preparation, itself. He plants bits of color | fective editing can be seen, a arms and jumps right and left | occas liner. Other images were | special way the loop was splic. | less colors and forms as they | body knows where it's going. I | waiting for that specific work of film in the very middle of a few seconds of kinetic exper- to avoid the cars, but never projected inside the tent. One ed together); the other part is came, but forced the mind to like things out of control. At art, learning about it, thinking ience. Moral of the movie: the leaves the spot, really), and the series consisted of factory im- sharp and in registration. The look in them for something else, some point, the artist will ram about it, so that when you finalframes become mosaics. Greg- world is cute.

effect is one of a neck-breaking ages, furnaces, in color. On the loop runs (is supposed to run) even if that something else was his feet into the ground, will stop by face it, you are completely ory Markopoulos introduces single-frame editing. Commercial "Information Machine" (IBM ride along the busy street—an effect matched only by the early of the tent (inside) were the medium, and will start tame ready for it and you see it in gle-frame editing. Commercial TV introduces subliminal, repeated single-frame images. The ed single-frame images. The ed single-frame images. The ed single-frame images and single-frame images. The effect matched only by the early colored jewels— and colored jewels— it (the blink); there is a clear poet Robert Kelly has said about audio-visual lesson on how information Machine. (IBM Pavilion), by Charles Eames; an audio-visual lesson on how information Machine. (IBM Pavilion), by Charles Eames; an audio-visual lesson on how information Machine. (IBM Pavilion), by Charles Eames; an audio-visual lesson on how information Machine. (IBM Pavilion), by Charles Eames; an audio-visual lesson on how information Machine. (IBM Pavilion), by Charles Eames; an audio-visual lesson on how information Machine. (IBM Pavilion), by Charles Eames; an audio-visual lesson on how information Machine. (IBM Pavilion), by Charles Eames; an audio-visual lesson on how information Machine. (IBM Pavilion), by Charles Eames; an audio-visual lesson on how information Machine. (IBM Pavilion), by Charles Eames; an audio-visual lesson on how information Machine. (IBM Pavilion), by Charles Eames; an audio-visual lesson on how information Machine. (IBM Pavilion) are constant to the properties of the colored power of the eye, and the colored power

More About Gren

George Maciunas have made to another live model and who The small point I am making really a fragment of a piece, Explorations, at the New Theamovies where they did away with in turn passes it to the third mo- here is this: The cinema of su- from May 24 to 26 as part of tre, East 54th Street. Timothy the image itself, where the light | del on the third screen. A per- | perimpositions is created by peo- | Tony | Holder's "Lightweight" | Leary opens the evening as "a becomes the image. Kubelka's feetly timed, slick advertisement, ple whose perception—by what- (unless I am confusing the psychedelic session without chewhite light films have given me the most perfect from the six I ever process—has ben expand- pieces), which provided a very mistry"; Jackie Cassen projects aim remains expansion of our this suddenly when I watched white light films have given me my strongest visual experiences.

my strongest visual experiences.

Going still further: Reports

The most perfect from the six I have seen so far, with no art possed to the use of drugs for the process—has ben expanded a very strong kinetic experience. A dancer moved around in a small pression means. I was sorry, art, like the art of La Monte process—has ben expanded a very strong kinetic experience. A dancer moved around in a small pression means. I was sorry, the mind and the cassen projects strong kinetic experience. A dancer moved around in a small pression means. I was sorry, the mind and the cassen projects strong kinetic experience. A dancer moved around in a small pression means. I was sorry, therefore, to see, that whatever that exposition of the process—has ben expanded to the cassen projects around in a small pression means. I was sorry, the mind and the cassen projects around in a small pression means. I was sorry, the mind and the cassen projects around in a small proposed to the use of drugs for the process—has ben expanded.

On Snyder: automatic analoge. my strongest visual experiences. have seen so far, with no art ed, intensified (Brakhage is op- strong kinetic experience. A polarized "light sculptures"; have reached me that Gysin and Barbara Piccolo in Balch and Barbara Piccolo in Barbara Piccolo London or Amsterdam or some- ditorium—and the USA Pavilion ages are loaded with double and off, with dark and light flashes polarized glasses and prisms; consumed and nullified by a Jack Smith, or even (no doubts the Film-Makers' Cinematheque. London or Amsterdam or some- ditorium—and the USA Pavillon at possibly one-third of a second where—it doesn't matter where travel through the screens" triple superimpositions. Things intervals so that in split-second intervals split spl must happen fast, many things. intervals, so that in split-second solve into each other; color filt- contributed by the Coda Gallery, year-old aesthetic laws and can do with cinema. Both pieces Lines, colors, figures, one on top gaps the motions of the dancer ers; moving polarized sculptures a young man was standing by be analyzed and experienced were exercises in the Artaud cameras: they are working with smokes and vapors. Dali is work- sm smokes and vapors. Dali is working on contact lenses which will throw color images on our retina while we sleep.

As a rule, movie theatres the slides; value organic and inorganic forms than the movies. Johnson theatres than the movies, Johnson theatres than the movies, Johnson theatre while we sleep.

As a rule, movie theatres the slides; value organic and inorganic forms than the movies. Johnson theatre will the wall and shooting his own the sibilities, to keep the eye working the interposition of darkness, his hands and the position of the body were slightly while we sleep.

As a rule, movie theatres the wall and shooting his own the interposition of darkness, his hands and the position of the body were slightly while we sleep.

As a rule, movie theatres the wall and shooting his own the interposition of darkness, his hands and the position of the body were slightly while we sleep.

As a rule, movie theatres the wall and shooting his own the interposition of the body were slightly the wall and shooting his own the interposition of the body were slightly while we sleep.

Still, there are aspects that recommendation and position of the wall and shooting his own the interposition of the body were slightly while we sleep.

Still, there are aspects that recommendation and position of the wall and shooting his own the interposition of the body were slightly while we sleep. ed egg in the air, sitting on six end to how much a quick eye changed. The impression created the young man's tilm. They said, any foot- main ungraspable, unfamiliar to tree of Artaud is a theatre of did not want, they said, any foot-

Tent Happening For Robert Whitman's happen- girl blinking (one blink). It was

Church during the "Fantastic quite huge dimensions. The form-Gardens' evening. Those who ing of the galaxies is shown; a have been especially lucky have few man-made vehicles cross the have been especially lucky have few man-made vehicles cross the have been especially lucky have few man-made vehicles cross the have been especially lucky have few man-made vehicles cross the have been especially lucky have few man-made vehicles cross the have been especially lucky have few man-made vehicles cross the have been especially lucky have few man-made vehicles cross the have been especially lucky have few man-made vehicles cross the have been especially lucky have few man-made vehicles cross the have been especially lucky have few man-made vehicles cross the have been especially lucky have few man-made vehicles cross the large few man-made vehicles nave been especially lucky have rew man-made venicles cross the even had a glimpse of the work skies. Nothing much happens, no the work of a lonely giant. In messy and unesthetic (at least ginning with the photographea work of an artist in a lonely giant. In messy and unesthetic (at least ginning with the photographea work of an artist in a lonely giant. In messy and unesthetic (at least ginning with the photographea work of an artist in a lonely giant. In lonely giant. In lonely giant in a lonely giant work of an artist in a lonely giant. even nad a gnmpse of the work of an artist involves similar precisions were precisions where the precisions were precisions where the precisions were precisions and the precisions where the precisions were precisions where the precisions were precisions and the precisions where the precision were precisions and the precision where the precision were precisions and the precision were precisions and the precision was also an artist the precision of the precision was also an artist the precision of the precision was also an artist the precision of the precision was also an artist the prec of Harry Smith, the greatest wizard working in animated cinema ard working in animated cinema ience is overwhelming. From since Melies—his multiple imsince Melies—his multiple imwhat I have seen at the Fair what I have se ages, slides and projectors, his what I have seen at the Fair on what has happened to the cosidered a boring craft, splic- ment and intelligence was need- has much to do with other arts, magic, cabalistic space cinema. (moviewise), this is one show der's "Devil Is Dead," and now happening theatre in general. Film stock itself has reached that leaves a lasting impression. Dorsky's "Ingreen." There is a Others giggled or laughed, some splice is coming back and askits limute (and I am not talking whole school of younger film- comfortably, some not. about the images on tape). Brakabout the images on tape). Brakage (filmed or produced by othfailed became somehow inhage made "Mothlight" without Bass. People saying goodbye; sitions—Dove Lederberg, Abbott cinema, however, was in texture of the film, the grain of of "artistic" control that gave or means), motion dominate a camera. He just pasted moth a camera. He just pasted moth labeles smiling; kisses; more kisses; more life to Gerd Stern's screen labeles smiling; kisses; more life to Gerd Stern's screen labeles smiling; kisses; more life to Gerd Stern's screen labeles smiling; kisses; more life to Gerd Stern's screen labeles smiling; kisses; more life to Gerd Stern's screen labeles smiling; kisses; more life to Gerd Stern's screen labeles smiling; kisses; more label strip of film and ran it through screen expands from normal to image cinema has become too piece by Robert Whitman. The of its own through Brakhage's collage. The chance meetings and intense. the printing machine. Storm De cinemascope; aerial shots of riv- slow for the quick eyes of some piece is just what the title says: and Ken Jacobs' 8mm work. In and groupings of images and Half-a-hundred different art-Hirsch got rid even of the film: ers, fields, deserts; the plane of the new firm-makers. Brak- Landow's loop you can see and lights on the screen produced a tists are represented in the Noshe made her film "Divinations," lands; more kisses; more babies hage has done his work. is a girl in it, naked naturally, feel the film sprockets, the splic- kinetic experience that was new vember show alone. at least two-thirds of it, on 16MM smiling. A few stock shots beau- I got so bored with "Laterna taking the shower. The whole es and even the running of film more by the force of science than So the avant-garde artists, who tape, by punching, carving, and tiful in themselves. Bass likes to Magica" that I walked out of it thing is so beautiful and so real through the projector—really, it art. A physical fact, a visual are working in a more classical painting on it, by working on it divide his images with lines, hor- long before it reached midway. It a particular characteristic of long before it reached midway. It a particular characteristic of long before it reached midway. with tiny instruments that she izontally and vertically, in three, After swallowing one Gorky at sense, in the sense of spiritual-

longer interested in making doz- wheels: the screens slide off and lov characters always drink— be art. It is the old nonsense of sciousness of the way, the film was boosed longer interested in making doz- wheels: the screens slide off and lov characters always drink— be art. It is the old nonsense of sciousness of the viewer, whereeven edit with work prints: they lighting effects (brilliant job). There, just the opposite occurred. haziness and thickness of the night at the Cinematheque!" But can never be clearly defined. The (and it is not only a question | tors on scren (perfect timing); | could see more than usually. The | and it pushes cinema into a rose is passed by one of the of 10 seconds seemed to last 10 new possibilities.

| a nother field of unexplored and new possibilities. | JULY 22, 1965 live models on stage to a model of 10 seconds seemed to last 10 new possibilities. Naum Paik, Peter Kubelka, on screen who in turn passes it minutes.

Small Wonders

light columns in a pool of water; can see.

It is from here that we are a theatre that looks like for 100 So here we have these two exonly one step from the absolute but which seats 500. IBM thea- tremes: the slow and the quick, movie projected at eight frames scope light flickers upon the movie company was coming to called the "period of emer- into cinema experience. cinema, cinema of our mind. tre is another small wonder.

Andy Warhol and Stan Brak- per second—sort of staccato screen; Edith Stephen dances in make a real movie about them. gence." It has become a part The Jack Smith piece, "Re-For what is cinema really if Multiple screens and multiple hage. There are many faces to movements, a kinetic experience the stroboscope light; a box, a Suddenly, on the human level, of the new art experience and hearsal For the Destruction of

come movies: we sit on a Per- Smith, Roberts Blossom, Elaine Since I sadly remain the lonely Later this summer the Cinema- random movies and some more dreams and illusions of success, (sound), and light-motion art. The center of the piece was a sian or Chinese rug smoking one Summers (not talking about Ab- historian of the new cinema, I theque is organizing a huge sur- possessions, fame, money—these The edges of where a specific huge red Lobster, a masterpiece dream matter or another and we el Gance); nevertheless, a trip should report here on the varwatch the smoke and we watch to the Fair is worthwhile—there ious uses of movies at the recinema. The leading artists of slide projectors, analog the images and dreams and fan- are a few moments of kinetic ex- cently concluded First Theatre these new uses of cinema (ex- tions; the screen becomes a mov- hurry to get some fresh night one could say that a happening the Nadir," was a theatre ritual, tasies that are taking place right perience (like the KLM show) Rally: New York, organized by panded cinema) will take part. ing flickering collage; a collage air. What is the real interest of less decorative. Vacarro has a

reached New York, its value had On the same program, in his Maciunas is preparing a Fluxus symphonies — but I saw little in month is or can be called cine- diate art "experience," no im-

see through the windows of cars | men and machines); it teaches | Mainly About Green | lay down and watched the "sky," perience is created by the flow going about his crap business, in its own right. and play of superimpositions. pulling his pants off, relieving

there in our eye's mind: we are that cannot be produced unless | Steve Paxton and Alan Solomon, | As I have said quite ofter before: | sound track; radio, music, | Coda Gallery, I asked myself as | Jerry Joffen or a "ritual" of first rate theatre sense. He is

One striking use of cinema was JULY 1, 1965 tions. It came close to an audio- limits to man's dreams, fanta- the pavillions one could plant formed May 11 to 13). In the I think is a minor (or may even glimpses of an imperfectly place eye. But as the quickness of the same but differently dressed visual - spatial symphony that sies, desires, visions. It has noth- be major) masterpiece. It is be major) masterpiece. approximately 20 by 20 feet, George Landow's loop film call- full of light. Like that Oriental knife into one's heart, so the of the audience walked out bearound which and in front of ed "This Film Will Be Interrupt. In musician who went to a Western quickness of the eye, the simulwhich the dancers moved. The ed After 11 Minutes By A Com. music concert, I preferred the taneity of seeing can be used vealed itself fully; they walked immense balloon served as a mercial" and which was screen- instrument tuning period to the by both Devil and God—as the out during the period of emerscreens, frames, or images: it jumps out of any matter of any Laterna Magica" opened in screen on which images (news-real concert. I remember liking day. Loop film is a comparatively a number of movies (both of main sleeping.

AUG. 27, 1964

Screen on which images (news-day. Loop film is a comparatively a number of movies (both of main sleeping. For its time it was an advanced I was told it took three days to loop I had seen till now was breed) in their 'rushes,' in their NOV. 11, 1965 experiment combining stage and fill it with air from a vacuum Dick Higgins' "Invocation of chance order, with the different Not all that's happening at the tional) art, the audience was an-

carried out from a surgical op- in six, in nine. Moral of the Russian Tea Room, I decid- to see if the girl was really there. you into a total film experience, it, we had to wrestle with it or of light-motion art will do to izing the reality, dissolving time movie: travel by air is cute. ed to go back to see what I The amazing effect was achieved all its aspects included. The spe- leave the place, and it did some- their work. Have no fear, cried Naomi Levine painted and "The Searching Eye" (Kodak was missing. The show looked by projecting a color film of the thing to us as we wrestled with the captain! No good "old" art two or three superimpositions; scratched and put so many Pavilion), another Saul Bass much better. Alcohol made my girl taking a shower onto the fact that the loop is repeated conthing's on her movie that it can- "experimental" movie; more mind and my eyes (on an empty back of the shower box which tinuously and that only the rich- The purest kinetic fact of the art. What it will do, it will help not be printed, although it runs stock shots on an expanding stomach) go blank at moments was made of plastic glass, on the printed stock shots on an expanding stomach) go blank at moments was made of plastic glass, on the printed stock shots on an expanding stomach) go blank at moments the genuine and inthrough the projector. It will re- screen. More flowers, birds, —there were blank spots in my the other side of which water sustain the eye and the film in tion of the stroboscope light on layers of silky and colored mamain the only copy no prints time-lapse photography a la Dis- consciousness, split-second gaps, time loop is a form—and the screen — the play of white low and half-felt "old" art. In terials); this is dissolved further will be made. The same is true will be made. The same is true will be made the same is true will be made the same is true will be made. The same is true will be made the same is true will be made. The same is true will be made the same is true will be made to the same is true will be made. The same is true will be made to the same is true will be made. The same is true will be made to the same is true will be made to the same is true will be made. The same is true will be made to the same is true will be made. The same is true will be made to the same is true will be made. The same is true will be made to the same is true will be made. The same is true will be made to the same is true will be made. The same is true will be made to the same is true will be made to the same is true will be made. The same is true will be made to the same is true will be made. The same is true will be made to the same is true will be made to the same is true will be made. The same is true will be made to the same is true will be made to the same is true will be made. The same is true will be made to the same is true will be m of Barbara Rubin's movie "A three beautiful shots.

Show. The show became much warhol started with his "Sleep" lustration of it—in which nothing and directness of light experience. body has his chance. But in very end the reality becomes Christmas on Earth"—it too will "Wonderful World of Chemis- more interesting that way. My movie. And it contradicts and superfluous can be tolerated; Strange, though, that two film- time perspective, only art re- pure light, pure color, pure moremain in its original. It is the try" (DuPont Pavilion), directed consciousness and my eyes were dismisses (for good) the state- whatever is on film, including makers who have reached the mains. same as in painting: no repro- by Michael Brown for Elliot and not so intense in checking what ments that the real thing, or the splicing glue, should be made furthest frontiers of new vision, the splicing glue, should be made furthest frontiers of new vision, the splicing glue, should be made furthest frontiers of new vision, the splicing glue, should be made furthest frontiers of new vision, the splicing glue, should be made furthest frontiers of new vision, the splicing glue, should be made furthest frontiers of new vision, the splicing glue, should be made furthest frontiers of new vision, the splicing glue, should be made furthest frontiers of new vision, the splicing glue, should be made furthest frontiers of new vision, the splicing glue, should be made furthest frontiers of new vision, the splicing glue, should be made furthest frontiers of new vision, the splicing glue, should be made furthest frontiers of new vision, the splicing glue, should be made furthest frontiers of new vision, the splicing glue, should be made furthest frontiers of new vision, the splicing glue, should be made furthest frontiers of new vision, the splicing glue, should be made furthest frontiers of new vision, the splicing glue, should be made furthest frontiers of new vision. duction can ever recreate the or
Uger. The story of DuPont pro
Was going on. Life became more something that looks like real, to be seen and felt as a part of who have explored the light and of image and motion, the feeling iginal. The film-makers are no ducts. Uses three screens on the whole.

'interesting.' That's why Chek
the eye most — Stan Brakhage ma, and in other arts) felt, and of cinema remains in the con-

the estheticians. Whitman has at the Cinematheque and it was used drugs. More than that: re- ating something so different as in the case of McLise one used plenty of ingenuity in build- cut off before its proper (22 min- cently both have taken a clear from the traditional art that his vacillates between the theatre, I remember another time when lng this simple box and getting utes) time. Some one shouted, stand against the use of drugs for work, he felt, could be defined music, and cinema experience. I watched "Marienbad" and "L- the amazing tri-dimensional ef- and he meant it as a joke. the expansion of consciousness. as anti-art. And he was right. The same could be said about 'Avventura'' coped with pot. fect (probably because of the "Another genius was born to- The place of an artist in a society He had to take that attitude. The use of words. McLise's My perception was increased. I glass). The end result is amazing I state it here in all seriousness, artist remains above the daili- he is wrong. That attitude was ritual, hung heavily and with a

> There was another piece, Monday, July 12: Psychedelic the science. was like a normally photoChinese scriptures; electronic age of Coda Gallery art to be seen the uninitiated. Take, for inkinesthetic violence, something

of strange power. Expanded Cinema

cinema-come to New York.

I like the part which preceded Yes, drugs, expanded con- a while, glows, and then it dis-

new film form and the best film Hollywood and "underground" Canyons and Boulders." (George "takes" growing into strange Film-Makers' Cinemathemie this noyed that there was no immebecome purely historical. Every- piece "Spring Training," Bob anthology of 8mm film loops and them when they were "complet- ma. Some of it has no name of mediate aesthetic shocks. Those gica" shows. Elaine Summers' a dancer on which slides were dow's loop consists of one foot than the "artistically" organized than the "artistically" organized than the "artistically" organized than the "artistically" organized to the show early this of black leader and one foot of end result: materials were or-

a middle-close-up of a beautiful ganized into cliches of art.

which certain happenings took visible and the other one half mained on the level of slides, it can not be described or ex- to life. We are beginning to medsee through the windows of cars and jets has become our daily absolutely nothing. Uses at least and jets has become our daily absolutely nothing. and jets has become our daily visual experience. Our eye is un
and jets has become our daily visual experience. Our eye is un
and jets has become our daily visual experience. Our eye is un
and jets has become our daily visual experience. Our eye is un
absolutely nothing. Uses at least the words will act upon have seen in any film when you take in consideration all move
blue and green from outside. The take in consideration all move
absolutely nothing. Uses at least the words will act upon have seen in any film when you take in consideration all move
and jets has become our daily visual experience. Our eye is un
absolutely nothing. Uses at least the words will act upon have seen in any film when you take in consideration all move
blue and green from outside. The take in consideration all move
ta visual experience. Our eye is undergoing physical changes. Gysin

visual experience. Our eye is undergoing physical changes. Gysin

visual experience. Our eye is undergoing physical changes. Gysin

visual experience. Our eye is undergoing physical changes. Gysin

visual experience. Our eye is undergoing physical changes. Gysin

visual experience. Our eye is undergoing physical changes. Gysin

visual experience. Our eye is undergoing physical changes. Gysin

visual experience. Our eye is undergoing physical changes. Gysin

visual experience. Our eye is undergoing physical changes. Gysin

visual experience. Our eye is undergoing physical changes. Gysin

visual experience. Our eye is undergoing physical changes. Gysin

visual experience. Our eye is undergoing physical changes. Gysin

visual experience. Our eye is undergoing physical changes. Gysin

visual experience. Our eye is undergoing physical changes. Gysin

visual experience. Our eye is undergoing physical changes. Gysin

visual experience. Our eye is undergoing physical changes. Gysin

visual experience. Our eye is undergoing physical changes. Gysin

visual experience. Our eye is undergoing physical changes. Gysin

visual experience. Our eye is undergoing physical changes. Gysin

visual experience. Our eye is undergoing physical changes. Gysin

visual experience. Our eye is untake in consideration all movetelevision lighting

visual experience. Our eye is untelevision side in the uncontelevision side in the un dergoing physical changes. Gysin is creating visionary images with in a live announcer appearing now is creating visionary images with in a live announcer appearing now is creating visionary images with in a live announcer appearing now in a live announcer appearing now is creating visionary images with in a live announcer appearing now is creating visionary images with in a live announcer appearing now is creating visionary images with in a live announcer appearing now is creating visionary images with in a live announcer appearing now is creating visionary images with in a live announcer appearing now is creating visionary images with in a live announcer appearing now is creating visionary images with in a live announcer appearing now is creating visionary images with in a live announcer appearing now is creating visionary images with in a live announcer appearing now is creating visionary images with in a live announcer appearing now is creating visionary images with in a live announcer appearing now is creating visionary images with in a live announcer appearing now is creating visionary images with a live announcer appearing now is creating visionary images with a live announcer appearing now is creating visionary images with a live announcer appearing now is creating visionary images with a live announcer appearing now is creating visionary images with a live announcer appearing now is creating visionary images with a live announcer appearing now is creating visionary images with a live announcer appearing now is creating visionary images. The live announcer appearing now is creating visionary images with a live announcer appearing now is creating visionary in the live announcer appearing now is creating visionary in the live announcer appearing now is creating visionary a live announcer appearing now on the left, on the right, now the dream machine.

You have heard about the destruction of the screen, about the truction of the screen, about the dream machine.

You have heard about the destruction of the screen, about the dream machine.

You have heard about the destruction of the screen, about the dream machine.

You have heard about the destruction of the screen, about the dream machine.

You have heard about the destruction of the screen, about the dream machine.

You have heard about the destruction of the screen, about the dream machine.

You have heard about the destruction of the screen, about the dream machine.

You have heard about the destruction of the screen, about the dream machine.

You have heard about the destruction of the screen, about the dream machine.

You have heard about the destruction of the screen, about the dream machine.

You have heard about the destruction of the screen, about the dream machine.

You have heard about the destruction of the screen, about the dream machine.

You have heard about the destruction of the screen, about the dream machine.

You have heard about the destruction of the screen, about the dream machine.

You have heard about the destruction of the screen, about the dream machine.

You have heard about the destruction of the screen, about the dream machine.

You have heard about the destruction of the screen, about the dream machine.

You have heard about the destruction of the screen, about the dream machine.

You have heard about the destruction of the screen, about the dream machine.

You have heard about the destruction of the screen, about the dream machine.

You have heard about the destruction of the screen, about the dream machine.

You have heard about the destruction of the screen, about the dream machine.

You have heard about the destruction of the screen are glimpses of the same; but what's happening is quite safe to say, with all that wasn't under LSD. But the audience wasn't under LSD. But the same; but what's happening is quite safe to say, with all that wasn't under LSD. You have heard about the destruction of the screen, about the experiments you can see even experiments experiments you can see even at the New York World's Fair:

The evening made me appreaution of the screen, about the scr

The superimposition is coming himself, pulling his pants on, One thing about Landow and Chinese - or Tibetans - know the audience, surprised, and reback to cinema. It hasn't been flushing the water, washing the Higgins loops is that there is proportioned in such a way that days of Man Ray and Watson. as from inside the toilet (under ery aspect and every detail is anyone who is left alone in such Almost Mystic

No Pretentions

if his work has much to do with new reality.

into the world, sustains there for the program proper-I mean, sciousness! Sometimes, I am solves out again imperceptibly.

> accustomed to the traditional-Nam June Paik, and Jerry Jof- grew into) the 40 minutes of fen-dissolved the edges of this most beautiful, spiritual, almost art called cinema into a fron- heavenly cinema experience. tiersland mystery. Light is Then, again, it slowly faded out.

> > mystico-ornamental flair, and the evening. It has always been

tion, pure air. But the amazing ness of the experience and above his liberating acetylene wedge to sentimental theatricality upon the work of the scientists-even | bore into the heart of the always | the stage; Joffen's words were pronounced without any emotion, But now, with five, six, seven- abstractly, each word parted by year perspective, these far-far- time space. The sentence, thus, out and anti-art works begin to was spiritualized, dissolved The Psychedelic Theatre has no fall into the same thousand-year- (similarly to what Markopoulos

small incident. During the first about it) Andy Warhol, is gov-

compound of prisms, with colors everything became petty and all is an essential part of much of Atlantis," as one would expect, blinking on and off; Woodstock kinds of Bosch creatures began the happenings, Beck-Malina was an orgy of costumes, supresgroup (Gerd Stern) projects creeping into the open. The theatre, environment, music sed and open violence, and color.

1966)

ing and pacing. Jack Smith's something that was more forpiece was loose and relied on chance, on coincidences, on conglomerations.

Although the Jack Smith and the Vacarro pieces were presented as part of the New Cinema Festival, they may behistorically looking-the first successful fusion of the Artaud theories, the happenings and environment experiences, and the traditional theatre (through the spoken word) into a new kind of

Expanded Theatre

Roberts Blossom's program was an expanded theatre (not an expanded cinema). Two pieces, however, "Duet For One Person" and "Poem For the Theatre" (both danced by Beverly Schmidt) fused the two mediums and produced something, we weren't sure what-Blossom calls it "Film-Stage." Blossom used the dancer, color slides projected on the dancer and the background; and a motion picture of the same dancer projected on the stage (as the dancer danced).

Arthur Sainer's piece, "Un-Chase," was a theatre piece with a film loop projected on the left side of the stage. The loop showed a man chasing another man; a girl in a red dress leaps, like a dancer; the man is beating the other man; girl leaning by the man on the man sitting on the looking ahead, "thinking." After three or four minuthe loop, the same three come on stage (as the continues) and perform we already saw in the loop, now in more detailed form, with a few emotional splashes of dialogue (they "think," they "worry"). The attempt tended to go downhill, perhaps from lack of form, pacing, or imagina-

Standish Lawder's piece, "The March of the Garter Snakes," effectively demonstrated that a slide can produce kinetic experiences. He began with something that could be called an old fashioned slide, and ended with a "moving slide." The motion was produced by inserting drops of color paint between two pieces of glass. After a few seconds, from the heat of the projector: the paint began to melt, to spread, to travel, producing unpredictable and often beautiful (although too "pretty") patterns strikingly affective as "abstract

Demonstrates Possibilities However, it is Don Snyder who

is the master of the slide art. His show, "Epiphany of Light" which was a part of the psychedelic theatre, three months ago), demonstrated numerous possibilities of slide dissolves, black and white, and in color (synchronized or counterpointed with sound). Images gradually grew into color symphonies (two slide projectors were complemented by a motion picture projector) that kept one in surprise and amazement. There were attempts at subliminal imiges, planted occasionally (usually, some Buddhist images).

Snyder's slide art merges complctely with the medium of cinema. I should say something about the "prettiness" of some of Snyder's images. Although, like all nature-produced patterns they are more pretty than they are art, they nevertheless, when seen on the screen, and in motion, produce a kinesthetic experience, a shock of color and motion that should be judged not by the design of a single slide (frame) but by the patterns of visual impulses.

The most dazzling pieces of "expanded" cinema in the true sense, were provided by that old Barnum of Cinema, Stan Vanderbeek, in his three motion picture compositions: "Movie-Movies" (a choreography for projectors); four movie projectors, three slide projectors, and a flashlight were used; projectionists walked on stage in a ballet of hand-held projectors; "Pastorale: et al" (a film and slide study for dancers, with Elaine Summers); and "Feedback No. 1: a Movie Mural." In the latter piece, the theatre became a huge movie mural, with a battery of five projectors-a sound and image experience so unusual and so full of motion and visual impact that we all suddenly said, "Yes, IT WORKS! IT WORKS!, meaning the multiple projection cinema. The movie-mural was followed by one of those applauses which, in the newspapers, usually are called "half-an-hour applauses"-there was so much excitement. The feeling was that we had witnessed something very new, and very beautiful, something that could neither be described nor explained. It acted upon us with its multiplicity of images, associations, memories, eyes. The impact was both on our retina and a physical, kinesthetic impact, on our bodyand it wasn't Cinerama, where it | easy to please: I have spent 30 is the vertigo that, does it. Here | years of my life doing nothing | 12

a showman, with a sense of tim- | the impact was produced by mal; it came from the organization of visual, kinesthetic materials and that's where art comes in.

Piero Helizcer's evening, "The

Last Rites," was a ceremony, a

ritual-really, the most successful (as ritual) of the six rituals presented at the festival. This was not because Helizcer had for his script the New Testament; not because he played a bishop; but because of a certain unfaked directness immediacy that he produced. Although he was "acting," there was something very real about it. Angus McLise's music helped much to sustain this mood. At the center of this ritual was Cinema, the tiny 8mm image projected on a large screen in front of which, on the stage, a ceremony of watching the image and blessing the image was performed. There was something ambiguous, inexplicable in this blessing of the image, in this playing of the in this watching of the image. Later in the evening, Weegee (of the "Naked City" fame) brought some of his latest work, and it was projected, as part of the ritual, and beautifully destroyed and incorporated into the whole, by Helizcer.

More Human Much of the evening was just fooling ("acting") and just nothing-as most of what Helizeer does, is But that is where, as far as I can see, the originality and beauty of his work and its essential difference from all the others, is. His work has none of the ambitiousness and artistic struggle of the others; none of the wanting to be impressive, or shocking, or ugly, or violent, or grotesque something that is so much part of the contemporary art. Helizcer's art I find more human -if not more beauti-

Above all, however, I should stress here the ambiguity of his work, the mystery of his work. The art of Vanderbeek, Smith, Vacarro was a direct, almost physical assault on retina, on senses, with nothing left unsaid: you get it all or none at all. Nothing is concealed. In Helizcer's evening (and it's more proper to speak about it as an evenmysterious, ambiguous, suggestive, indirect. And it is here that the kinesthetic experience begins to connect with the poetic experience-which, for me, is a higher and more subtle art than just a pure kinesthetic experience-as far as my thinking and feeling goes.

DEC. 2, 1965

The unusual festival of film happenings at the Cinematheque is continuing. When they are bad, they are very bad; when they are good, they are almost great. Last week, Ken Dewey, Dick Higgins, Ed Emshwiller, Gerd Stern, Ken Jacobs, and, less intensely, Jackie Cassen, Aldo Tambellini, Elaine Summers, Ray Wisniewski continued the series of new visual discov-

Ed Emshwiller remains the craftsman and the scientist of the avant-garde cinema. His piece "Body Works" may be not only the best piece he has ever done, but also the first successful attempt at cinema ballet. Whereas most of the other filmmakers who use multiple projections leave much to chance, Emshwiller presented a completely controlled and almost scientifically planned work dazzling in its visual effects. He played tricks with our eyes, with our vision, with the depth of field, with the long shots and close-ups; right there before our eyes he snapped his fingers and the dancer changed into a skelbecame two dancers.

ton or became a huge hand or Gerd Stern's evening was less dazzling but it was more beautiful for the eye. Here again was a planned presentation of multiple imagery (defraction boxes, strobes, carousel projectors, live action) but with enough holes for chance so that the effect wasn't as scientifically abstract as that of Emshwiller, Gerd Stern is more attracted by the soft and pictorial conglomerations of light, color, motion. He admits a great influence of Marshall McLuhan. Their complete trust in McLuhan permitted them (Gerd Stern and his collaborators, Michael Callahan, Brian Peterson, Jud Yalkut) to abandon themselves completely, not to bother about what art or cinema is and work on this sensous sea of color, motion, and light that seems to surround us completely and we swim in it almost bodily and it is like going through the most fantastic

I state here openly, I admit that I have experienced subtle aesthetic illuminations during Dick Higgins, Gerd Stern, Ken Dewey, Ed Emshwiller shows, and my aesthetic senses are not

but perfecting these senses. I realize perfectly that there are many questions to ask here concerning this festival, and I will be asking them later, at the end of this by now revolutionary festival-questions that will begin with What Is Art, What Should Art Do, etc. etc .- but at this time I would like to remain a chronicler, albeit an emotional

Ken Jacobs-who, with his 10 unfinished (money, money, money) films, is probably the least known, although one of the productive (creative) beautiful, and influential of modern film-makers-gave us strange piece, as part of the festival, a political romance performed as a shadow and light play (and some color prisms)

Ken Dewey's piece wasn't a

shadow play, but it was shadowy

from somewhere deep, or far,

repeating, repeating, and overlapping themselves, and there was light going on and off, and when it was on, you could see four or five women standing on the white stage, all white like milk, five women in milk and in wedding gowns, like in a store window on a misty morning, with streets still empty, in Williamsburgh, Brooklyn; and it was a sad piece. The voice said, and repeated in 1000 different ways and shades the phrases: "I," "That's not you," "It's me." ("I have great respect for an artist who is as nervous as he is. said David Brooks, and he has studied more Freud and psychology than I.) And the movies were running along the ceiling, a most perfect use of the inside of the theater I have ever seen-Dewey used the ceiling beams as screens, breaking the image into four or five depth levels. He also defracted light through the carefully placed and angled mirrors on the sides and the back of the theatre and they caught, at certain moments, glimpses of light and image almost ecstatically beautiful pure crystal light experience that sounded like Mozart; I almost could write down the notes.

But the thing I wanted to say at this point is really this: Ken Jacobs, by making his show into a shadow play, pointed out, inbeen always right-the direction most of the artists at this strange festival have been going to, from many different directions and through many different and complicated side routes: the art of the Shadow Play.

Permit my insane head a few heresies: Isn't it possible that CINEMA is really nothing new? Isn't it possible that the art which we thought was Our Art, the 20th century art, isn't our art at all? Isn't it possible that the Shadow and Light artists of Persia, of China, of India were the real masters, the real magicians of the art of Light, Motion, Image? How little we know about it. Aren't we coming back to it, though, closer and closer to it, as the least naturalistic, as the most stylized, most controlled art of telling the stories and creating magic through light, motion, images?

When I watched the shows of Ken Jacobs, Gerd Stern, Don Snyder, Stan Vanderbeek, Jack Smith, Emshwiller, Tambellini, or Jackie Cassen, I suddenly saw them as the new Shadow Play magicians I felt that there was practically nothing that couldn't be done by a shadow artist. Motion picture camera can be eliminated from most of these shows with new gains for the creative imagination. I am exaggerating now, no doubt, for making my point, but what I saw with my dazed head was the rebirth of this forgotten art the past, the art of Shadow Play that will become, during these few coming years, the controversial challenger of cinema as we know it today, and a new source of inspiration. Not that it will push out the cinema as we know it today-but it will make it look only one, and, perhaps not the largest, part of the motion, light, image art. The ground is shaking and the cinema we knew is collapsing, the screen, the projector, the camera and all. Suddenly, and without any bang (I am the only bang) the entire so-called Underground, avant-garde cinema has shifted in time and space and has become part of the Classical Cinema, for our own and children's enjoyment. The avant-garde of cinema (light play) has moved 10 years forward, into new explorations, and, if you'll permit me to contradict Marshall McLuhan, what the artists are doing, their dreams are so much farther adranced than the rest of the human acitivities that it will take at least another 10 years, maybe to catch up with the artist and to create proper tools to enable him to put those dreams

DEC. 23, 1965

into reality.

val I at the Cinematheque, but I should mention it now since it was one of the most successful programs of the festival. (It was repeated last week.) Each of the artists - Oldenburg, Rauschenberg, Whitman-came with beautifully conceived and executed pieces. Oldenburg's "Moviehouse" piece was performed in the seats of the theatre, while the audience stood in the aisles. A group of performers sat in the seats watching a movie (light without film, projected from low angle, the heads of the "audience" often came on the screen; they moved from place to place, restless, as people do, smoking a lot, carrying packages and bundles and shopping bags; a man tried to drag a bicycle across the seats; a colorful medley of people from various walks of life. It was all pure Oldenburg, and a very beautiful Oldenburg; a Movie House poem of sorts, like all Oldenburg happenings usually are poetic essences of very concrete daily realities; a look at the familiar from a poet's distance. Perfect Clarity

time to report on the closing pro-

gram of the New Cinema Festi-

Robert Rauschenberg presented a motion-dance-objects piece, "Map Room II', with images, objects, compositions, and symbols reminding us of his work in painting, but also different-I thought it was more like seeing his very personal autobiography put here on stage, everything executed with perfect precision and clarity that contained a eertain classical Da Vinci-like Robert Whitman's show com-

pined live action with the filmed image. He played his performers against the images, for humor and for surprise (the same performers appeared in the film and on stage). Like any good magician, he had a good bag of tricks ready; as an artist, he let the tricks fail, sort of, and used their imperfections as a formal quality. Still, Whitman's show, very often, came close to being just a display of virtuosity; it was more on the slick side than any other of his shows I have seen-I mean, it was less al. But it was beautiful, nevertheless, and something completely new in movie-theatre experience. Only Emshwiller matches him in the effective and planned use of cinema for surprises's sake. That is also main weakness of both ansts. perhaps, this surprise effect-for once it is gone, much is gone.

I couldn't sav it about Rauschenberg's show, though-and particularly about one, and the most memorable single image (or moment) of this-or any other-festival: his "neon stick" walk across the stage which amazingly and ingenuously combined formal beauty, visual beauty, and richness of meaning. As an image it can never be erased from one's memory. In this walk, in this image, Rauschenberg has created one of the richest visual metaphors I have seen in all my movie-theatre-going experience. What that metaphor exactly means, it could mean many things, and a different thing to each of us-but none can remain unmoved by it.

FEB. 17, 1966

A few months ago, when writing on the Psychedelic Theatre, I stated, or I thought, that what some of the drug users take for an expanded consciousness is only an expanded eye, an increased ability of seeing.

Since then, I had other occasions to think on this subject One day, a young avant-garde woman playwright, after looking at some of Stan Brakhage's movies, walked out muttering that "these films do not increase man's consciousness; they are only for the eyes." It was a typical reaction of someone used to thinking and seeing in literal, not visual, terms, of one who confuses cinema with literature. "You mean," I asked her, that your vision, your eyes, has nothing to do with your conscious-

ness? Does your consciousness exist separately from your eye? And what about music? Is music only for the ears? Is your consciousness connected with your ears?" What is really consciousness, that big word? Every one of our many senses is a window to the world and to ourselves. The eye, liberated from the inhibitions of seeing, gives us a new understanding of the world. This liberation of the eye can be done by drugs, or by an education through the mind-this is really Gerald Oster's subject. Much research is being done these days in this neglected area. The other day William Vehr screened his new film, "Brothel." Something bothered me about this film. It seemed to be

so rich in textures, in colors,

that at some point I had to walk

out. Then I came back again

told this to Bill Vehr. "For over a year now I have been studying the arts of India," he said. "I found there something in common, spiritually, with what I want to do. I conceive, or I make my films like tapestries. They could be watched like oriental tapestries. My film is an ornament in time, a film tapestry woven with bodies, close-ups of materials, drapes, costumes, and blotches of color, joined together by the continuous movement of the camera. I never stay too long on one detail or one face. This face, this figure, never becomes a character, a personthe camera keeps floating in and out, it goes up the shoe, up the leg, up the hand, across the eyes, and on the bracelet-this tapestry has really no end and no beginning, it could go so for ever and ever. Isn't it legitimate in art to do something like this?" "It is perfectly legitimate," admitted I. God hasn't written with fire on the sky that cinema (or any art) is only this or that. Only the history of cinema is finite,

tapestry?--I reasoned further. Do we look for more of the same, or do we rest our eyes turning from one kind of design or color to another? There is a rhythm, a spacing, that we do with our own eyes (plus, nature has provided us with blinking). Now, this film is in front of our eyes all the time. Brakhage told his audience while introducing "The Art of Vision" (which runs over four hours) that they are welcome to walk out at some intervals if they feel like doing so-he has done so himself-and then come back and watch more. It could even be projected (as he has done) in one's own home, in the evening, as you do some other things at the same time. Like looking at a piece of tapestry, then looking at somebody in the room, or at the window, then looking again at the tapestry. Can we appreciate cinema that way? It seems

How do we look at a piece of

not the future.

We are only beginning to find out these things. These are all new aspects to cinema. It is perfectly legitimate, as an aesthetic experience (or, simply, as an experience) and as cinema, to have screenings in open rooms in which you wander in and out, where movies, Bill Vehr's, or Andy Warhol's, or almost anybody's, are being projected continuously. We can not measure or judge, evaluate all cinematic creations according to the established theatrical motion picture viewing conditions and traditions. When USCO had their show,

not very long ago, at the Cinematheque, they stressed their anonymity. "In a world of simultaneous operations, you do not have to be first to be on top,' said the program note. This is another new idea that is floating around lately. It is no great surprise today to see a college titerary magazine with no names of the authors printed next to the poems. Andy Warhol doesn't sign or title his movies. The idea that there is no art, that everything is craft, and that all art is bourgeois (says Fluxus), is becoming wider and wider with the spreading of psychedelic drugs and with the dissemination of Oriental philosophies. What we do existed before us; we have seen it in our dreams or in other lives; identities can be exchanged; nothing new is created or added to what already exists; everything is an illusion; there is no beginning and no end, no top and no bottom.

However, even if the word "art" is replaced with the word "craft," we end at the same place: the best craftsman is the most honored man, the most sought out man-whether he makes a painting, or an everyday utensil, a vase, a Brillo box, or a chair. And then, every great craftsman at a certain point loses his awareness of how he does it: he just does it.

The good thing about this is that, once the name of the artist is dropped, once the works of art begin to float freely as pieces of craft not attached to any name, we'll be forced, gradually, to acquire a truer, a better knowledge of what a good craft (art) is: we'll have to make all the choices ourselves, there will be no name mystique or prestige attached to the artifact to help us. In other words: no more snobbery. The general level of taste, the appreciation of the beautiful, should, therefore, in-

MAY 26, 1966

Suddenly, the intermedia shows are all over the town. At the Dom (Jackie Cassen and USCO); at the Cheetah; at the Martinique Theatre (Robert Whitman); at the Riverside Museum (USCO); at the Cinematheque (Kosugi). Etc. etc. There were artists working with sound-light-multiple projections for a good 10 years Last column I did not have and I looked at some more. I (USCO gave its first perform- en, how suddenly, during certain thm, instead-you can't even hear relationship and enables him to

ances in S. F. in 1959)-but they | remained in experimental, semiprivate stages until the Expanded Cinema survey at the Cinematheque last autumn. When I first planned the survey, the idea was to pull out these artists, whose work I had followed privately for years, into the light of day, and see how they will hold. I felt that without such an exposure they were beginning to lose the perspective of what they were doing. Thus the Pandora's box was opened. The Plastic Inevitables (Velvet

Underground; Warhol and Company) performances at the Dom during the month of April provided the most violent, loudest, most dynamic exploration platform for this new art. The strength of Plastic Inevitables, and where they differ from all the other intermedia shows and groups, is that they are dominatated by the Ego. Warhol, this equivocal, passive crystal, has attracted toward himself the most egocentric personalities and artists. The auditorium, every aspect of it-singers, light throwers, strobe operators, dancersat all times are screaming with an almost screeching, piercing personality pain. I say pain; it could also be called desperation. In any case, it is the last stand of the Ego, before it either breaks down or goes to the other side. Although there are more intermedia shows than that of the Plastic Inevitables, theirs remains the most dramatic expression of the contemporary generation—the place where its needs and desperations are most dramatically split open.

At the other, almost opposite end, is the USCO show (at the Riverside Museum)-the snow that sums up everything that USCO has done till now, and one of the shows that I ask you not to miss. The Riverside Museum show (as was the USCO show at the Cinematheque and is the current Long Island show) is a search for religious, mystical experience. Whereas in the case of Plastics Inevitables the desire for the mystical experience is unconscious, the USCO is going after it in a more conscious way They have arrived somewhere, and gained a certain peace, certain insights, and now they are beginning to meditate.

Nevertheless, often I get the impression that the mystical, meditative mood of many of my friends that I meet in psychedelic circles is really not the beginning of the new age or new cos mic consciousness, but the sun set peace of the Age of the Fish, of the Christian era-the sunset meditation. At the Plastic Inevitables, however, the dance floor and the stage are charged with the electricity of a dramatic break just before the dawn. There is a cry of an emptiness, or in an emptiness, with ugly stuff cozing out-just before the dawn. If at the USCO show I feel surrounded by the tradition, by the past, by the remnants of the oriental religions-at the Plastic Inevitables it is all Here and Now and the Future.

The Dom, after the Plastic Inevitables left for California, was taken over by women. Although USCO has a hand in it, it is practically run by Jackie Cassen and her team. The show falls somewhere between USCO and the Inevitables. There is the ego and a touch of perversion coming from the performers; and there is the mystical tendency on the dance floor and in the visuals-the kind of color abstraction and pattern play that by now has come to be known as "psychedelic." Although much frantic movement and color and light play is going on, the show is peaceful, ornamental, and feminine, most of the time.

The Cheetah provides the most curious use of the intermedia. Whereas the Dom and USCO shows are restricted (or became restricted) to the In-circle, Cheetah was designed for the niesses. An attempt was made to go over the personal, over the ego, to reach the impersonal, abstract, universal. The smoky color patterns, the hugeness of the place, the shiny aluminum reflector sheets create an impersonal, metallic feeling-as opposed to the sexuality and emotionalism of the Inevitables or the mysticism of the USCO shows. One could say that the feeling at the Cheetah is one of being OUT-beyond both, USCO and Warhol-in those regions where both, the mystic preoccupations and the ego are abandoned, where you disappear and become a zero; no more empty body moving to and fro to the rhythms of the amazing Chambers Brothers in the grey twilight of the dance floor.

Very often while watching these shows, I ask myself: What are all these lights doing? What is the real meaning of the strobes? Where is all this coming from or going to? Do any of the artists know the meaning and effect and power (both healing and damaging) of colors and lights? I have noticed, very oftsurges of colors and lights I become electrified, my nerves become jumpy as if somewhere deep inside I were pierced with a knife; or, at other times, suddenly the peace surrounds and takes over me. The same with the new sounds.

Yes, but that's what this is all about-partially: We are over the first, experimental, private stage. Now we are thrown into the open, to find out what this is all about, what it's doing to us. Man will find out soon what the light is all about; what the color is all about; what the movement is all about. The Pandora's' box of light and color and motion has been opened because the time was ready for it. There are moments, at the Dom, and at the Riverside Museum, when I feel I am witnessing the beginnings of new religions, that I find myself in religious, mystical environments where the ceremonials and music and body movements and the symbolism of lights and colors are being discovered and explored. The very people who come to these shows have all something of a religious bond among them. Something is happening and is happening fast-and it has something to do with light, it has everything to do with light-and everybody feels it and is in waiting-often, desperately.

JUNE 16, 1966

A few weeks ago, I raised a question: What is the strobe light all about? The strobe has been on my mind for some time now, as it has been on the minds of many other people I know. Last week, while talking with Steve Durkee, who is responsible for much of the USCO show, a few new thoughts came on the subject.

Jonas: We keep asking this question, "What's the strobe all about?" because, in a sense, the strobe dramatizes the intermedia, the light shows. One could even say that it dramatizes the light it-

Durkee: Strobe is the digital trip. In other words, what the strobe is basically doing, it's turning on and off, completely on and completely off. You can't do it with the incandescent light, you can do it only with gas. It goes on and off, on and off. It creates a discontinuance so that it looks like the flicks, It's real, no question about its reality; but so far as what's doing-we know little about it.

Jonas: Since there is nothing but the white light in it, it represents-as some people feel about it-the point of death, or nothing-

Durkee: Death? Yeah, We live in the world of magicians, really What humans have learned to do is to tap into the fifth element, or ether, into this fantastic energy source, and they draw from it for their own use -that's what we see manifested in electricity, I don't think about it either as negative or positive-just an energy that is all around us. We use strobes, and they turn a lot of people off. A lot of people think about it as about DMT: a very metallic, harshly synthetic type of thing, But then, again, it is perhaps only a question of acclimatization. Fifty years from now, everybody may be living with strobe lights. These things are hard to tell. But that death thing is certainly part of it. The On and Off. Actually, almost all electric lights go on and off 60 times a second anyway, that's how they operate, the cycle alternation. But the incandescence itself-the filament in the bulb holds the light so that you don't get that harsh on and off. What do you think about strobes? Jonas: I am still thinking about

Durkee: Do you like them? Jonas: They don't bother me. I have met a number of people who have, they say, gained much from various aspects of the intermedia shows. But the strobe always bothers them. Some of them feel that there is something almost ewil about it. But how could the light be evil? But then, when we talk about light we usually think about the sun, and there is warmth in the sun. The strobe is cold. But it's always there, to whatever intermedia show you go -it's always there, in one form or another. Sometimes for rhythmical reasons, sometimes to create the illusion of motion. Maybe it's something that joins cinema and whatever else it is.

Durkee: The best use I have seen of strobes was at the Trips Festival (at the Dom) where they had them hung up on wires, and something that looked like shower curtains, and people would go inside and dance, under the strobes, and you could see the incredible scenes of these people, inside. And I began thinking about them as showers, electrical showers. You go inside this thing and you go through the whole thing and you come out.

Jonas: On the dance floor, under the strobes, very often you lose the sense of the musical rhythm, you pick up the strobe rhy-

the sound, you lose the sense of sound . . .

Durkee: . . . or who you arebecause all you see are fragments of yourself. It's really like being in a movie.

Jonas: You become a particle, a grain of the movie. Maybe that's what it is. We are cut by strobe light into single frames, to eight frames p/s or whatever the strobe frequency is, on and

Durkee: . . . like movies be-

coming real . . . Jonas: Maybe only now some clarity is beginning to emerge about what cinema is all about, Or, perhaps, the matters are being confused completely. For 80 years now all we hear and see is cinema cinema cinema, but we know nothing about why it came into existence, from what deep human or cosmic necessity, and why it came at the end of the Piscean Age. What's the meaning of our becoming single frames? Durkee: It is hard to under-

stand the meaning but it certainly seems to be what's happening. Jonas: Spirituality? Dissolving all the points of hard resistance, both of matter and mind? So that every reality that is here like a rock is being atomized? You know, we started with a simple sereen and one-long-take images; then we started superimposing images; triple superimpositions; then two, three, eight screens; single frames; superimpositions were further atomized, spiritualized by silk screens and colored veils and soundtracks, Now we've left the screen, the film, and we come down to ourselves, with strobes we cut ourselves into single frames, like some symbolic or magic gesture or ritual. Is this a desire to reach other dimensions, to go beyond our skins? Or just the opposite?

Durkee: Still, some people are really turned off by strobes. Jonas: But it's very possible

that those are the fears of something incoming. We are going into a more spiritual age and there is a fear of losing the old bag with all the junk that's in ita fear of death of the old. So it's evil, they say-that's how big the fear is. But light shouldn't create fear if you're open to light. It creates fear only if one nolds against it. To me evil is, in art or life, only what keeps us rotating in one place like a record that gets stuck in the same groove. But the intermedia shows, the strobe open us. In any case, I don't see how it could set any aspect of us back, even if it's just one day back. I see our understanding and knowledge of it only opening, like the very fac that we are talking about it, and thinking about it, and reacting to it-and not only you or me but everybody. That means we are going to find it out, that's all. It helps to see ourselves in a new way. Again, like Andy Warhol's movie "Eat," where you see a man eating a mushroom for 45 minutes. Now we are beginning to see ourselves in a different perspective, or in no perspective at all, perhaps-in the simultaneity of distances-like looking at ourselves from outside and inside at the same time, out of our own body-learning again everything from the beginning. Or something like that. In any case, it's exciting. Like going to the first grade.

JUNE 23, 1966

Last Thursday I was watching the Beverly Schmidt "Moon-Dial" piece at the Bridge Thea-It was often a breathtakingly

beautiful performance. But that's not what I really wanted to write about, this time. It's something else. In the middle of the performance, during one of its most culminating passages, I turned, for a moment, around and looked where the slides and the projectors were set behind the audience's backs. And I saw this amazing, almost phantastic thing happening: I saw both Tambellinis immersed in a deep dance trance of their own, moving, with hand-held projectors and slides, shaking, and trembling, no more conscious of themselves. And when I looked at their faces, they were going through similarly phantastic changes and it seemed that the things on stage were directly, physically connected with their fingertips, their face movements, with their very flesh - and it went deeper, through their flesh to their souls: every light change, every light trembling, every motion that took place on stage was produced directly, by their very bodies, by this phantastic action-

And I remembered how, just last weekend at the Philadelphia College of Art, Sol Mednick was saying that he felt that one of the things that cinema will probably never have is that tactile feeling, that energy that sparks when a painter or a sculptor presses his brush or knife against his materials-the tactile interaction which produces a very direct