SPECIAL ISSUE
NUMBER FORTYTHREE WINTER
YEAR ONETHOUSANDNINEHUNDREDSIXTYSIX
PRICE ONE DOLLAR

Film Culture - Expanded Arts

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HAPPENINGS, NEO-BAROQUE THEATRE, EXPANDED CINEMA, KINESTHETIC THEATRE, ACOUSTIC THEATRE, NEO-HAIKU THEATRE, 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, subscriptions and manuscripts should be 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.
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EXPANDED CINEMA: A SYMPOSIUM N.Y. FILM FESTIVAL 1966

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 because 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 first 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 New Bohemia. It was a serious occasion at the East Village's Film-Makers' 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 cinema is all about. He was telling them as directly as he knew how, that the new cinema knows no boundaries. If it so chooses, the new cinema can remove any image from the screen and place it live before the audience, transforming the cinematic, larger-than-life experience into 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 to a magnified image. This, in a way, is a reverse of the current gigantisme in painting, and the inverse of the taken-for-granted scale of the film image, which traditionally uses size to overwhelm. Nam June Paik, like artists from time immemorial, chose to let the image itself do the overwhelming, and he did so with a sort of sassy wit that is 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 Renaissance man of the arts. It is precisely this relentless merging of creative elements that, for better or worse, characterizes the entire underground cinema. A single sentence from a Cinematheque festival program tells the story: 'The programs will explore the uses of multiple screens, multiple projectors, multiple images, interrelated screen forms and images, film-dance, moving slides, kinetic sculptures, hand held projectors, balloon screens, video tape and video projections, light and sound experiments.' That is what the new cinema is all about. That is what this phase of new cinema is all about.

Geldzahler: We've just gotten a piece of paper which says that we can't smoke on stage. So if we get a little bit hysterical up here, we're not allowed to smoke. And if somebody in the back gets a little hysterical it's because we are smoking. So something might happen a little later on. Next I'd like to introduce Stan Vanderbeek, who's a film-maker and visionary, whose Cinemadrome was unveiled to part of the public on Sunday in Rockland C'ty and whom I think you know. Stan...

Vanderbeek: I was grateful that we didn't have a chance to see Pike's Peak the other day. (Laughter) We have to settle for what we can. I'm not quite sure how I would preface this. I'm not sure even what the exact term given to this particular ... it's just talking about intermedia...

Geldzahler: It's called "expanded cinema" -- for today...

Vanderbeek: Expanded Cinema... (coughs and laughter). Well, it's overwhelming, really. Well, when we talk about mixed media and expanded cinema, we're really just talking about in a logical sense, sitting in this kind of civilized room talking about you know rational aspects, rational parts of ourselves coming out, we're really just talking about the metaphor of man who is really multiman. I think Mr. Gruen just mentioned the Renaissance man who wants to draw in or soak up all that is in our culture, all that is potentially within our grasp and somehow massage it or use it and give it back to us. It seems to me, how would I say this, this is essentially a very logical procedure and it seems to me a very exciting one and for me to simplify the issues here 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 me. And I think that this embrace will help and will lead to all strength and I think that this is a very important area. I would say that probably artists working in uniting themselves with their culture and technology is the most important cultural step that we are about to take. Positively 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 an opening statement than that, I think I'll rest on that.

Geldzahler: One phrase that leaked out of what Stan had to say, 'Painting is dead,' reminds me of a new English book on bathroom graffiti; there was, according to the fellow who recorded the book, in some bathroom somewhere in America the phrase 'God is Dead, signed Nietzsche' and right under was crossed out 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 think you probably know is someone who has been doing happenings, and very good happenings for a long 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 I suggest you see it as soon after October 3 as possible (laughter). I've seen half a dozen of the pieces that are going into it and I posed for one of them and it's rather extreme -- the whole thing. Bob...

Whitman: I also think along with paintings that movies (laughter) are dead. What the movies can do and what the material is, is something that is available to artists -- it's very cheap, it's easy to use and it's efficient (inaudible). So I think that one of the things about films is that people who are thinking plastically or are involved with plastic arts have... (discussion with Jonas about the mike)... I don't know where I was... Anyway, what I was saying was that people who have been involved with plastic arts have been sort of, you know, looking around for materials so we can satisfy certain kinds of questions or answer certain questions and, you know, kind of just something that can be 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 as that is, and that's one of the things I think about expanded cinema: one of the things that's happened is that with all these kinds of work that's going on, people have just been working like crazy and just going ahead... One of the problems is that, you know, one of the problems that I think about, as far as what Stan mentioned about technology, is that even primitive film equipment is expensive for most artists and once a commitment is made it tends to bind, you know, the particular individuals into a certain thing, and that's what it is they end up doing, and I just noticed that people tend to continue using certain kinds of equipment long after it's really useful artistically and it does have a certain kind of influence on the aesthetic and I really don't know what more to say either.

Geldzahler: Thank you. Ken Dewey, to the right of Bob Whitman, who has done happenings, most of them 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 you do? (three hands)

Audience: Bricklayer. Pianist.

Dewey: Film-makers? (four hands) Who have been involved at all with expanded cinema? (one hand). Teachers? What do you teach?

Audience: American Heritage, Ideology and Goals. (laughter)

Dewey: Who else is teaching? Yes, Theater Arts. Now, Students? (approximately ten hands). What do you study? (inaudible responses). 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 with only that first part, the experience that has come clear to me from previous pieces. Later on, if there's time, maybe we can get into the other part. I have worked I should say mostly abroad, to some extent in different parts of the country. My background is theater and sculpture. I came at a time 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 happening The American Moon and was in one that he did on the West 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 with architects, sociologists, anthropologists, sculptors, musicians, anybody... There are different levels of working the piece. There's 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 short time, and if the working conditions are rough, then I just score it out and give instructions out to them that way. It varies. Each piece has to be sorted out. The ways that I've noticed the things I've been involved with break down are in terms of time, space and motion. The pieces that have been related to time have been studies of situation. The Edinburgh thing was a study of a specific situation where the intention was to throw into relief a situation which was in progress, it was stable. The piece reflected that. The space pieces have taken on like a city or like an enclosure. I've been fascinated with the possibility of just composing something out of a space, just starting with that. Now for instance you could get a fairly interesting evening's performance just out of this place. You would have to push it pretty hard, you 'd have to go into Lincoln Center, you would have to go into the implications of why this was designed, why it's, you know, why it's a big clam shell, it looks like it's snapped shut, why the sound comes down like showers on you from above, what these choices imply, what they suggest, what fantasies develop out of; behind the screen there is a gigantic speaker, it's about five feet wide, if you could see it you'd be scared; things like that. There's a lot a mystery just in this room itself. You can treat it like a musical instrument or like a light producing instrument or some kind of instrument. So that's more or less the way that the space pieces went... Motion tended to deal with activity and we used games very often. In Finland about 1200 people played capture the flag, and they were divided into little armies that were led by composers, and throughout the area in which they were playing this game there were distractions -- visual, musical, sculptural, spatial. When the game was completed it was redone as a ritual -- the game was retold in ritualistic fashion. Then there was a further abstraction, which was a battle of bands, which can again be told again. This time on the playing field two bands played with each other. And then we put it into a very individual abstraction, which was people making their own flags, taking them into the woods and hanging them on trees... It was something that they could or couldn't do. It was the White Nights, it was summer, it was, you know, particularly right for that situation. The potential of this has drawn in techniques such as cinema, such as films, television, projections, simply because of necessity to deal in a scale which it can achieve. My own prejudice is against the inclusion of techniques for an effect. Either it has to function within the piece, it has to make a meaningful relationship to what's going on or it has no justification to be included, and that's my relation to expanded cinema. I've just stumbled into it, just as I've stumbled into street theater, happenings and I... (inaudible)...

Geldzahler: The nice thing about the topic 'Expanded Cinema' is that it makes everybody feel like he's talking about his own work and I think that's true of any topic we should have at a symposium and I think what I'd like to hear from Ken and Stan and Bob is... well, I think the phrase "expanded cinema" isn't something that should pin us down, but I think it might be wise to clarify from the beginning: when we say "expanded cinema" do we mean expanded in the sense of Stan Vanderbeek's Cinemadrome, where instead of having a flat screen which is in a normal relationship to the viewer, the fisheye lens projects a hemispheric image on a surface that simulates the inside of a planetarium dome. That certainly is expanded in one sense. Or do we mean what Bob Whitman might do in a piece, which is to use the human figure with cinema with a piece of sculpture, projecting the film occasionally on a human body, expanding in the sense of adding elements. There are several different 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 backward and that sound is worse than silence and color is worse than black and white and vistavision is worse than the old normal sized rectangular screen. If that's true, expanded cinema is really hopeless. I don't think it's true, I think it sounded true for a while in the early thirties... but does anybody have anything to say about that?

Vanderbeek: Sure. There's been a number of very interesting experiments done but, actually, I don't want to go back to this again. What we're talking about, Expanded Cinema, as far as I'm concerned, is really... this metaphor of man, mobile man... what we're talking about is suddenly discovering tremendous amount of communication consciousness and communication aesthetics and communication instinct. Either... we don't know which came first, the idea, the reality of movies, and what motivated you into the reality of movies. It seems to me like it was perfectly syncronized in the course of time and events. In the nineteenth century we develop a machine which gives us something that we can re-examine ourselves by and it seems to me that in a time like we are living in now there's no better or more important machine developed. But it's this communication idea that I want to refer to and Henry's little example of it, because one example that I was fascinated by was a test run when Edison came out with the first phonographs and they conducted this test in Carnegie Hall and behind the screen they had a phonograph of that vintage with a recording made by a string quartet. They then intercut between the two very carefully so that the audience was asked to say which was running, the machine or the live group, and the story is that the audience couldn't separate between the two. I mean, I don't think you'd fool our present day audiences with that kind of test case. Which is to say that every new technical invention, rather than hurt the previous state of our aesthetic has done the exact opposite. It has geared it up. We have just speeded up our whole sensitivities and our -- which is what is happening to us now -- sense organs are just expanding quite literally and we're using the term "expanded cinema" as a simile to that effect.

Geldzahler: Anybody care to comment? I have a technical question about your Cinemadrome, Stan. It's taken you a year and a half or two years to set up a situation which is either ideal or not, I wasn't there on Sunday. Are you pleased with it?

Vanderbeek: Oh, yes, I'm going to be pleased with it. Technically, it's a very complicated task. I mean, Bob's point about engaging technique is true. I mean, if you accept the marriage to a technique you're obliged to see how the outcome of that marriage will go and you are commited to it. It's taken two years to build this particular structure and it's very hard. Like I'm almost the least suited for it in a certain sense. Many artists are not suited to be that good with their hands and put together all these really quite complicated optical principles and electronic 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.

Geldzahler: And the work you've been doing is geared specifically to be shown there, so that my question is about audience...

Vanderbeek: Yes, well, I have a lot of theories and beliefs about audiences and technology and the role of the artist in it and I don't know whether I want to, you know, unravel those ideas at this particular time or this particular moment in the conversation. Sure, no, I'm building... and I'll make it quite specific because 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 making 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 hallucinatory state at the... working for me. But I think we can develop non-verbal communication, and I think it's appropriate, and as I analysed the course of my time and my engagement 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 get into it, of course, this is an audience 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 technical side of our culture, I mean, the most important medium we have right now is light and the transfer and storage of images by light which is basically television, as far as I can see it. And so I would say that when I'm building this sort of prototype, I'm really only building a scale model of something that can be in effect re-done.

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.

Gruen: Well, I was just wondering how ready we all are for responding as an audience to the various things that all of you are doing. I myself am an observer of these various phenomena, and I think they're perfectly thrilling. On the other hand, there is 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 themselves to the experience of "expanded cinema"?

Geldzahler: I'd like to turn that around a little bit and ask Ken Dewey or 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 or any way to your work?

Dewey: I -- myself, I like an accidental audience best. Sophisticated audiences are very difficult to deal with because they're bringing a tremendous amount of filters and baggage and stuff. In answer to John's point about the movie house, Loew's Sheridan for instance -- I think an easy way to understand what's going on in expanded cinema, a kind of justification for it is this -- Hollywood has created contexts in which its films can be seen, as witness by Loew's Sheridan, any one of these palaces. This was to put you in a certain context when you see the film. Well, now, as we move into new areas, some film-makers -- Stan Brakhage, other film-makers, have been accutely aware of the problems of introducing their work into that kind of a situation -- it doesn't work, or adjustments have to be made. One of the things that's haunted this film festival is the problem of which films can make it in Philharmonic Hall. Which ones can make it in those conditions, and which ones can't. Which ones should be shown on the side of a boiler in your basement, or in your loft, or which ones you should take home with you. There's an intimacy demanded by certain films which that situation certainly doesn't allow. Just strictly speaking now as film-makers -- it applies to theaters, it applies obviously to painters too, but the context becomes overwhelmingly important, particularly where the whole tone, the whole material and everything else -- is changed. In the so called expanded cinema, what is emerging is a consciousness 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 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. Compose an evening for that building, out of that building. Expanded music, expanded cinema techniques. Show what the building, that building, could do. What it could accomplish. Then, when you settle down 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 message.

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 dealing 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 that haven't been set up for the kind 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 that they think should be there, instead of being receptive to the work. So that there's a big problem. I mean there's a tremendous amount of anxiety that happens in the audience. If you get an audience of people who aren't sophisticated, they take what they get, and... just enough to be interested in it and excited by it, or enthusiastic about it and go home and sort of let it sit there until they 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. Create it, or make do and kind of force what you want, in the place that you happen to find when you 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 because 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 I try and bring there and then I force thru the situation.

Geldzahler: There seems to be a basic difference between what you and Ken said. Ken was saying he wants to go and see a place, see what its possibilities are, and construct something that would expand the situation that he finds, and you say that you have a world in your head, or a vocabulary which you'd like at some point to put together in a certain way in whatever space given to you.

Whitman: Yeah. But also, it means 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.

Vanderbeek: It seems to me, that what we're leading ourselves around in here, and what I think is our central concern is a question of involvement -- in either case I think that's what we're dealing with in this particular case, both Ken's and Bob's, that there's an idea they can orchestrate 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, theoretically, and in the practical sense, that's what we've got -- let us make this marriage and let us enjoy it and I think that's all artists are doing in the last five years or 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 this is what it's about. I mean let's 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 of his work: large works are projected on small tv screens, etc, and how the viewer is not getting the message the artist puts in his work etc)

Geldzahler: I think Bob Whitman would like to speak on that.

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, I 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 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 I 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 of the work, you know, certain possibilities and situations, and if it goes in other directions... you know, who's the one to say?...

Geldzahler: Certain works of art and certain ideas can withstand changes and can cue you in a different way than perhaps the original would have but...

Vanderbeek: This problem is bothering me too and I only sort of personally resolved it recently because what 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 'approximate art' and I think we have to open that up because we're forming, we're manufacturing, we're manufacturing an alphabet, we're manufacturing dictionaries about our visual ability to digest material and the artist's ability to play around with it and make new images so that our whole culture is soaking up a tremendous 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.

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 LSD and the expansion of one's hallucinatory sensibilities is all part of this same expansion of cinema. I think we should stay with the cinema. The question is we ourselves are constantly demanding, we demand expansion. We demand all of our feel-

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ings, we must feel more, we should see more, we must sense more, we must be able to, our tactile senses must be more acute, our visual,our inners, our outers, everything. It seems to me that the cinema, the expanded cinema maker wishes to concretize these feelings for us.Already any artist who is in this combine generation, the dancer who wants to produce works that are not just the movements of bodies but a combination of all, and the composer who does the very same thing. In other words, you can no longer say painting, music, movies, dance, it's, it's all finished, at least with what is happening and what is coming up and I think that is what is absolutely fascinating and I think we happen to be speaking about cinema because we have this incredible question and this is the subject under discussion. However it's not just cinema, in fact a dancer will be a dancer and rise movies and the composer will rise -- For example I went to a performance where the composer decided to take actual video tape and walk around with the film and sort of bind the audience. They all sat and they ped the tape and they were all wrapped up with -- Fantastic.

Geldzahler: I think we're being bad doctors now and declaring a patient dead while he still has some life in him. Everyone so far,including me, has said that painting and sculpture are dead, I would like to backtrack and say that there is painting and sculpture going on this year, last year and probably next year.(Laughter) I go to Chicago to look, I go to London to look, there are painters -- Don Judd, Bob Morris. There are painters -- Ken Noland, Frank Stella. There are sculptors in California, in New York, in California, Jim Rosenquist and so on who are perhaps expanding their arts in the same way we're talking about cinema -- Perhaps the painting is no longer a recursion on the wall but is becoming a geometrically irregular shaped canvas, no longer lying flat on the wall -- I saw a show Saturday where the paintings had eight inch structures so that they became pretty much objects; not a piece of sculpture but eight inches off the wall, where you expected to see a painting two inches off the wall. And so with sculptors who make larger and blanker pieces which take up more and more of the spectator's space so you go to a sculpture show and you're pretty much forced to edge your way around the room because the piece you're interested in is taking up your space. That's expanding too but let's remember that we're talking about perhaps another kind of sculpture and painting. Let's not write it off. Because I really want to go back to the museum in April (Laughter).

Vanderbeek: Just a thought on that for me. The way I had resolved it, my feeling about painting, O.K., I say it's dead. It isn't really. It clears the air for me to say so because I can see,I see other courses that are happening and what I think happened to us and to our culture at the moment and I said in reference to the nineteenth century and romantic illusions that the beginning is that art and the momentum and history of art all of us who are probably over twenty-five are all ground into. I mean that art is this object which you know, it was put into the object situation, condition. O.K.. And I think that that is the problem that our culture is trying to shake off. It has to shake itself loose from this inheritance which I think we have all gotten by a kind of real hack art training, art background and art history and what happened in painting was that art is an object, that it is an experience and as such it loses semantic definition, it loses the mucus that holds it together.

Geldzahler: Does Ken have anything to say?

(inaudible brief exchange)

Dewey: I was so intrigued with this idea of question that I haven't heard what you said for the last five minutes... No, then what happened was you said Art wasn't dead and I agreed with that...

Vanderbeek: He said painting...

Dewey: Painting. I've been wondering in this past year about the phenomenon that is in New York and the phenomenon that is happening to handle things in generations and to wrap something up and bury it so that the next thing can get on. That seems very well to have been the way to destroy in order to rebuild. For a while it looked like we weren't going to have to deal with that here, I thought we were going to be free from that limitation on ourselves. It does seem, it has seemed recently to be re-emerging as a process of evaluation. Critics seem to be dealing with things vis-a-vis each other, in other words Expanded Cinema is in some way in opposition to traditional cinema. Happenings are in some form in opposition to painting. Richard Barr who produces Albee could say in the Times that happenings were a dead end. The playwrites feel threatened by this area, in the end it will break itself that that's a luxury we can' really afford, that this particular preoccupation with what sits in relation to what else.I don't think there's either time or energy to go through that kind of evaluation. I think there's many more important things to be occupied with directly related to the individual in himself, not in the relationship to other things. The man here brought up the question of what happens when you view something on a screen this big which was meant to be 40 feet wide. Well, this illustrates the tendency or the new relation between the artist and the viewer. It comes on the viewer to make those adjustments, to be sensitive to what has been done in the film, what's missing from the print in the book, what's different about what he's seeing,the context in which he's seeing it. It becomes necessary for the artist to take some sort of leadership in defining what their intentions were but we're suddenly thrown into a realm where the audience has got to know more, they've got to know, they've got to be able to evaluate what they are seeing and the conditions under which they're seeing a work.

Whitman: I'm glad that I talk about one other aspect of the kind of work and the kind of people involved in the work. A lot of them have been painters and sculptors and everything whatever. You decide to make a painting and if it doesn't work you either work on it or throw it out or scratch it like that. But in a film you work that's being done and I think it's great, I think it's terrific that you can go into a situation,You have a deadline and you said you're going to produce some film and really don't have a lot of opportunity to find out if it's going to work in that old way that you expected to have that kind of judgment made about it, you know, and occasionally it doesn't work, and it's possible to get very disturbed over that... It might be just some little thing, there are thousands of it, it's not what, it's not really what it was that you thought was going to happen when you got it all together. Nevertheless, for all sorts of good reasons, either because in old-fashioned terms, of insufficient rehearsal time or, in new terms, because the event is the event plus the audience, Because of the audience...

Whitman: ...no, just the material there, somehow... there's just something not there that you expected to be there and it just doesn't work. But what I was really,I've been kind of in contact with some people who are working for a large industrial laboratory and the attitude there is that if they succeed more than ten percent of the time in an experiment they're considered bad scientists because it means they're not really doing anything that's worth to be interesting. So I think that's just a fantastic idea, to think that a giant industry that's involved in producing things, that should be perfect, that and I don't see why artists can't undertake the same kind of responsibility.

Audience: And the audience?

Whitman: That is an analogy from the laboratory in New Jersey. I don't want nine to one, but I certainly think that I'm being a little stuffy. I mean, I think that would be better, to be able to have that possibility.

Audience: I'd like to know if it's a situation where the artist is throwing out to the audience the question of Whether it's good or bad. And don't let me decide, let the audience decide.

Audience: I think the director should pass on it, with the producer, who's in tune with what the audience wants and will sell,will not be any encouragement to the creativity of the producer, the actual film-maker or the playwright.

Vanderbeek: Then we're talking about traditional producers and directors . Somehow, I think what we're all implying is that our culture is moving and growing up,and in the same time we discover new artists who will work at this stuff, we'll find new Jackson The N.Y.State Council on the Arts, and all this federal money that's about to loom up,and Henry here who's one of the pillars of society and that Henry could be a terrific engineer,he could push to get all kinds of great things, and people like that in positions with money could quite literally open up -- that's the way I see it, this whole thing expanding. I don't mean just the particular idea of one aspect like cinema, but the whole culture is opening that we are bringing up artists with money and the opportunity to try out ideas is where it's all going to go.

Whitman: Well, the nine to one ratio of failure only encourages greater creativity, I would think.

Vanderbeek: That's true, sure.

Whitman: What are the contemporary film-makers aiming at in terms of audience response? The commercial film-maker aims at pleasing the audience; the "artistic" film-maker at giving "aesthetic delight"; but I've attended every film at the festival , and I certainly haven't found it entertaining...

Geldzahler: I don't think you'll find this panel defending the film festival in the hall up there.

Audience: I'm asking what you are aiming at.

Vanderbeek:The focus of motive started when a person wants to do something, is a self-motivated thing. Now comes out to the statement -- Hollywood is an engine, it's very carefully designed and engineered, it's a committee ruled thing.The movie is fairly well known. I mean it's well known. I'm not the first to say it myself. I'm not the first to say it myself. I'm not the first to say it myself

THE BLUE MOUSE AND THE MOVIE EXPERIENCE

by Sheldon Renan

The Blue Mouse Theater in Portland, Oregon, shows nine films a week. Three at a time. From ten in the morning to one in the morning. Sixty cents a person. (Twelve cents an hour.)

There is a slight stain across the screen in the Blue Mouse. And the pictures that play over it are scarred with a steady rain of scratches worn into the film. Age-cracks flash by like brittle lightning. Chemical deterioration creates nonsense gorgeous technicolor. Crude splices make characters jerk, dialogue disappear. The framing slips and Kirk Douglas poses heroic in the sunset with his feet standing on his head.

Critics do not go to the Blue Mouse. Critics assume that, unlike the performing of a play or the dancing of a dance, a film is the same from seeing to seeing. Critics write of films as if each had a content fixed and immutable. "It was well, that a film once," assures a famous commentator on films.) This is because the content with which critics usually deal is "official" content: stories to be told, moral messages meant, revealed attitudes of the times.

These things, however, mean little to the man in the Blue Mouse. As the late Robert Warshow pointed out when a man watches a movie he thinks with his eyes. And the man in the Blue Mouse becomes "turned on" to the movie not simply by the story it is telling, but by the whole sensuous movie experience.

Unlike a book with print which must be read, unlike a tv set with small jittery screen which must be scrutinized, unlike a theatrical play with limited scope and limited reality, a movie communicates directly to the man in the Blue Mouse. A movie surrounds him with light, with movement, with sound. It floods his senses, and as he sits in his dark seat, he is literarily turned on. He becomes receptive to and affected by the total environment of the movie.

A film never exists purely by itself. It always exists in certain, quite variable conditions that, in turn, make quite variable its effect. The content of the film for the man in the Blue Mouse, what he appreehends, is the sum total of all the impressions he gets in the act of experiencing the film. Or to put it another way, the movie experience is the complete content of the movie. The elements which affect the viewer can be divided into four areas. These are original content, physical changes made in the original content, the projection of the print, and the environment of the experiencing of the projection. Actual affective elements are, of course, innumerable. A few examples follow.

Original content is what, knowingly or unknowingly, the film maker put into the film. This means the story, the moral, the photographic qualities, the spectacle of light, of movement, of sound. This includes the millimeter of the film, as a print in 35mm projects differently than one in 16mm, 8mm, or 70mm.

Then each print, after it has risen from an original negative, has its own adventure of physical change. From the first time it is projected the print begins to fade slowly. It becomes scratched by dirty projector gates, making jumpy little lines on the screen. There can be tiny breaks, like smashed safety glass, resulting from age. Chemical deterioration of the print causes blotches, muddy colors, one loop to impress a ghost image on the loop wound next to it. Burns from the projection lamp leave nasty brown scorches on single frames. Footage can be lost in splicing, in censorship, in transit (to somebody who cuts it out for his own collection). Or it can be replaced in the wrong place. All of these things can change what a film looks like. They can maim a beautiful film, or they can make a boring film interesting. They can add a visual texture. They can add a sense of documentary reality. They can rob a film of its clarity. Inevitably they turn the unblemished and naive young print into a scarred and worldly old one.

How a film looks depends as well on how it is projected. It may be projected at the wrong speed, or with bad light. It may not be entirely projected at all (CITIZEN KAYE was shown at Yale up until the last two minutes, when a power failure left the audience wondering what "Rosebud" meant.) There can be last minute change-overs from one projector to the other. There can be loss of focus, and loss of framing. There can be effects of screens and different sizes of screens, and screens with sags and screens with stains.

The environment of the experiencing of the projection of the shadows that make a movie is as important as any other part of the movie experience. There are, to begin with, all the subjective factors, such as how much the viewer paid, what he feels about life and about film, what he had for dinner. There is the kind of space the theater has. There is the amount of non-projected light in the space. There is the distance of the viewer from the projected image. There is the quality and quantity of the audience. There is the smell of the theater. There is the smell of the man sitting in the next seat. The screening environment can detract from or enhance the movie.

(At a New York City 42nd Street theater, there are twenty-five lit flights and one case of the DTs during one showing of COUNT THREE AND PRAY, starring Van Heflin as a preacher handy with his fists. The movie had overflowed the screen.)

Each theater has its particular character. The Blue Mouse is a very free place. There are no ushers to the man who has fled up on the seat in front of him. He snores. He coughs. He drinks wine. He talks long and loud to the screen. Under a glowing red light the exit sign, the Blue Mouse exudes an organic feeling of humanity, of its migrant workers and knobby old men and overweight ladies. And by the person with the stain there is a round electric clock. Time ticks away as the movie reels by. And if the viewer wants to know what time it will be, he can watch its events like rounds in a contest.

A movie seen at the Blue Mouse is not the same as a movie seen at a Rex (or City Music Hall), even the same movie printed fresh from the same negative. A movie shown at the Blue Mouse at 1:28 pm is not the same as the same movie shown at the Blue Mouse at 5:31 pm. And even if it were it would not look the same to the man who sat through both shows.

No movie ever looks quite the same. No movie ever IS quite the same. A movie is a thing alive, and it slowly dies. In that unfortunately, of films, materials and of our awareness, is the richness of the movie experience.

TO BE ALIVE!

MULTI-SCREEN FILM

by Maxine Halleff

"Simply to be alive is a great joy." That's the timeless theme of the triple screen production by directors Francis Thompson and Alexander Hammid, When TO BE ALIVE! won the Academy Award for the best short documentary of 1965, the multi-screen film, once a freak of the film world, was recognized as a new and effective form. The term form by the "Industry" which is generally synonymous with the Hollywood establishment. The film, which is noted for a poetic simplicity of approach is a major contribution in transforming a technique into a medium for creative expression. As D.W. Griffith showed in the 1920's, the movie, in its variations that became part of filmic vocabulary, it has never been technology, but the way in which it is used that gives film its power to make an artistic statement.

A great favorite at the New York World's Fair where it was featured in the Johnson Wax exhibit, it will be kept permanently "alive" to the public by its sponsor who is constructing a replica of the fair's Golden Rondelle theater at their headquarters in Racine, Wisconsin. The pavillion, a golden disc suspended 25 feet over a reflecting pool will be a companion piece to the world famous Johnson Wax office buildings designed by architect Frank Lloyd Wright.

One of the values of a world's fair film is that it need not be restricted to any particular form, but since there are no theaters now that can show the film with the triple screen method, it now has been converted to 70mm.for theatrical use. However, the two directors are continuing their experiments with multiple screens in their production for Expo 67, the next World's Fair in Montreal, Canada. This one will be for Canadian National Railways-COMICO. "International expositions are wonderful opportunities to try new techniques, because exhibitors are willing to invest money into unusual projects. A fair is a singular occasion. The film and its theater is made only for that purpose. It doesn't have to adhere to any standards and doesn't have to be used anywhere else," explains Alexander Hammid.

Special equipment, a special audience attitude, and above all a special working philosophy for the film-maker are needed for utilizing the multi-screen technique. TO BE ALIVE! demonstrated the power of the method, and a key to the film's strength lies in the views of the two directors. Like their production, they have ideas which are both extremely simple and very complex. Francis Thompson's film N.Y., N.Y. won a blue ribbon at the Cannes Film Festival in 1958. At this time, he was experimenting with using distorting lenses to manipulate and control as a dramatic image a painter does. "Some people say that was a painter's approach, not a film-maker's, I'd say anything's all right, as long as it works." His first triple screen film was ATOM, produced for the Atomic Energy Commission and sent around and used as a demonstration of the peaceful uses of atomic energy. Alexander Hammid, a documentary film-maker with a great feeling for people of all kinds is credited with such films as John Steinbeck's FORGOTTEN VILLAGE. In collaboration with first wife, Maya Deren, he produced the avantgarde classic MESHES OF THE AFTERNOON and THE PRIVATE LIFE OF A CAT. His work for the United Nations has included POWER AMONG MEN, and he has done a television series on Pablo Casals and Jascha Heifetz. Mr. Thompson explained that multiple screens were used at least as early as the Paris Exposition of 1896, when the audience was surrounded by 10 screens showing films of Paris shot from a balloon with 10 cameras. The method was called "Cineramia" "Modern Cinerama" originally employed three projectors and single wide screen but TO BE ALIVE! differs in that the three screens are utilized as three separate pictures with divisions between them. This physical difference is the result of the basically different concepts of the film-makers. The producers of "Cinerama" were concerned with duplicating nature literally, while Thompson and Hammid were concerned with creating a new cinema reality. "Cinerama" originally employed three projectors and single wide screen but TO BE ALIVE! differs in that the three screens are utilized as three separate pictures with divisions between them. This physical difference is the result of the basically different concepts of the film-makers. The producers of "Cinerama" were concerned with duplicating nature literally, while Thompson and Hammid were concerned with creating a new cinema reality. "It's necessary, however, to have the images related to one another, both in idea or content and visually-esthetically. In our experiments we have sometimes put three images on the screen which we found to be very confusing and badly related, so we rejected them. It's a matter of working with great care in the cutting room. Several illustrations from the Johnson Wax exhibition at the end of the film show how shots were arranged across the three screens.

Left	Middle	Right
American boy looking	Italian boy ringing church bells.	Nigerian boy exploring jungle.
Same	Part of panoramic view of laughing, dancing people.	Same
Birds in sky.	Italian boy ringing church bells.	Birds in sky.

Because of their width, the three screens are very effective in gaining audience attention. They almost seem to envelop the viewer. As Thompson said, "I think that it's a very powerful image by repeating it three times on the screens or you can envelop people, as you say, the way did with the wild ride of the three kids going down the highway." One reason for the heightened reality is that, "you begin to have sympathy for the image from the single screen on which the director controls your viewing completely. There he nails your eye onto that single screen, but with three screens, the eye suddenly given a greater choice. Therefore,you feel much more that you are in the actual scene, because it is closer to the natural situation in which you can roll your eyes around and look at different things over a wide area."

Because the directors used three 35 mm. Arriflex cameras operating at the same time to film a host of non-actors, it must have been difficult to achieve the naturalness and immediacy of the scenes. Mr. Thompson explained, "We did actually write a very careful story before we went out. A lot of people had the feeling that we just went around shooting at random wherever people were happy and then stuck it all together. It wasn't like that at all. The African kids paddling their canoes was a case in point. That was something we wrote into the story here in New York in our office. We weren't sure we could find 12 and we had rather a struggle. We went down to the Southern part of Nigeria and looked around. We would always come to villages at the wrong time when people were not liable to be paddling their canoes in the heat, but finally,after a good deal of looking, there they were. We had a definite idea what we wanted before we started out, and we got what we did exist." Many documentary film-makers would disagree with this method, saying that one should shoot what he finds in life as he is working and not rely on a preconceived script. "There's a great deal in this, but on the other hand, there are some things that you can predict. We felt that there were certain sequences we could find, which we could put together in our film in such a way as to demonstrate what we wanted to say about the universality of human experience, even among widely separated people: the kind of Family of Man idea that we were doing and that we felt was true and valid. The People say, 'Well, that isn't like cinema verité.' That isn't going out and really finding what's there. You're imposing your own awareness, your own point of view and putting it together in the editing room, you're always manipulating it whether you think you are not. We try to inject our own interpretation and our own ideas into our shooting and editing both."

The directors were more concerned with communicating their ideas than with being "gimmicky." "The little boy looking through the prism and seeing a kind of rainbow world was actually photographed very simply. We took the prism the little boy held up and we photographed what he was looking at through the prism. It was just as he represented in his film. We felt that the prism symbolized the child's imagination and suggested the imaginative child's approach to life. Other ideas were woven into it too. We thought it related well to both the environment and the artist. We thought this boy might have turned out to be either of these men, as a growup."

Mr. Hammid continued the conversation, discussing the camera rig, which he designed. The two side cameras swivel around the center camera, which remains in one position. "The purpose is to have the cameras aligned so that the images coincide precisely, no matter what lens is being used. Unlike Cinerama, which always utilizes the same focal length lens, we can photograph with the full range, from telephoto to wide angle." Asked how he got unusual effects like the scene where a small boy climbs the stairs to a church tower, as the image on both side screens tilt inward, he explained that this happened automatically. "The three lenses cover a very wide angle, close to that of a fish-eye lens. As long as you are at a fish-eye lens straight at the horizon, the horizon remains straight, but the minute you begin to tilt up or down,the fish-eye begins to curve it. The three cameras produce a similar effect. The middle one aims straight, and the left and right ones aim slightly to each side. As you tilt up or down, the side cameras produce the effect you see. Things begin to bend on the sides." About a scene in which a large centipede walked slowly across all three screens, he commented, "The centipede was something we came upon just by accident. It was a huge thing about five or six inches long, and was tough to keep in focus. One drawback of the big cameras is that you can't follow focus very well,because all three lenses would have to change focus the exact same amount." There was no special equipment for this.

"Finally,we put the centipede on a stick fastened in the air,so the zoom thing couldn't go anywhere except where we let it go."

In editing,they used a special machine in which three images were locked together mechanically. It was a slower process than working with one image,because the three pictures had to be kept in synchronization. The chief editors were Theo Nigro and Richard Adams. Music was composed by Gene Forrell.

The narration was written by the poet Edward Field. "It was a quality we like in that it doesn't try to superimpose something that the film isn't trying to tell. It's always with the image. It's a part of it, and this ability to put into words some of the meaning that emerges from the picture, Edward Field had to a great extent. It's rather rare."

When asked if he thought TO BE ALIVE! pointed the way in which film makers could use a diversity of methods, Mr. Hammid said, "It's like painting. You will find that a whole string of painters follow each other. Such "isms" can be found in films too, but I don't think these schools mean much in themselves. What does mean something is the photographer's individual personal perception, talent and creativity -- qualities which either produce something that moves others or else don't. There is a tendency to be over-honest about these matters. The thing to do is to take your camera and play with it until you hit on something."

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NOTIONS ON A NEW DANCE PROGRAM

by Gregory Battcock

The work of Kenneth King is very much in the mainstream of art now. His first purpose is not unlike the first purpose of the new "primary" and "minimal" painters and sculptors who are so very much aware of the immediate past, in their own abstract-expressionism, as well as the present environment.

Today's systemic artists are attempting to recreate the environment in which their art must exist. In so doing, they present the minimal essentials of art. King, for instance, has all but removed traditional (modern) dance in his dance program. He has accepted the essentially intellectual nature of art today, and his device of playing a recording of his own lecture on the dance as a major part of a "dance performance" emphasizes this. His dance is about dance (movement) only. He says in his lecture: "Film and TV complete re-circulated the 19th century concept of modern theater. It was René Clair in 1924 with his brilliantly telepathic movie Entr'acte who actually re-circulated modern theater. If Martha Graham had programmed Entr'acte she might never had come down to 19th century idealism -- that is to postulate he carrying out Isodore Duncan's rape by dancing to the ready-made toilets of Marcel Duchamp instead of the neo-primitive sculpture of Isamu Noguchi." King's concern is to reach outward in an attempt to penetrate the surrounding situation. His terms include the investigation of other media and the examination and application to dance of the Way We Live Now.His effort has been interpreted as destructive, sadistic, designed for shock-effect,psychoanalytic and vulgar. It is all and none of these.

Sensible and coherent media-mixing. Sound;s independent from other media in a way which allows each its full identity. The relationships between the media were dignified, and their dialectic was circumspect and restrained -- yet, lively. If there is system to his media-mixing,it can be found in their democratic relationships. The different sounds and sights did not cancel each other out. In they do in many inter-sensory events and theater pieces. Obviously King's theatrical sense is inherited from Beckett and Artaud, and his use of the tape-recorded script, Beckett's "Krapp's Last Tape." (Yet, by comparison, the Beckett is almost crude. Krapp and the tape recorder in Beckett's play, the movement of the tape is not so literary. Of course,the Beckett is still, after six years, avantgarde theater). At any rate, the first impression of m - o - v - e - m - e - n - t - s withSuperLecture is of the subtle yet professional and cautious mixing of the several media -- sounds, lights, dance and the lecture. The depth and consequence of the mixing is, to King, dance. "The tape recorder gets rid of point of view in dance as the camera gets rid of it in the novel."

A word about the films presented on the program. There are two, They borrow some of the style of Andy Warhol, but in a least one sense, are quite different from Warhol's. Both of the films presented in the program were carefully programmed and "composed in time and element" in the pictorial sequence or method. The final result is clearly seen before filming commences. In this manner, they can be called systemic, "the conceptual composition, process and particularly time (4 minutes and 10 minutes) were carefully plotted before filming, as opposed to the Warhol style, which, though it may be planned, is not systemized. Like Warhol's early works, these films make use of static pictorial images and limited camera movement.

The technically polished movies by Jeff Norwalk have been the subject of great controversy. In one film, a nude woman eats a banana (um eats a (fluffy, furry, clean, cute, white) laboratory rat (arbackwards) presumably after first killing it by concussion. The epsode was filmed like a clinical or scientific document that viewed the incident with detachment and with objectivity. Critics have called this a "public apparent comment. The public response to this film has been hostile. One wonders how this same public would react if the rat had been diseased, splotchy, ugly and black, or if the snake were instead, an American Eagle. Or, put in more realistic terms, how does this public react to the killing of a dirty, unshave,c yellow, suspected Vietcong by a peace-loving, clean-shaven, butch-cut, white American Marine. It's almost as though the public appreciate the principles and Sophocles (among others) have gone unnoticed. (And what about Auschwitz?) And this same public is soon to watch the Vietnamese war LIVE on TV. Perhaps someone, in the horror and disgust is obviously misdirected. The manipulators of the culture have succeeded, once again, in diverting the attention of the nation, as they have so often. Even the most alert and sensitive find great difficulty in directing protest toward that which ought to be repudiated.

King did not offer "cruelty" as the New York Times critic suggested, but instead, provided a legitimate and vital channel for the current and frightfully distorted value structure. It is, however, right that we should mis-read his efforts, and it is the very possibility of error and difficulty in right interpretation that make King's work art. Art is thus viewed,existentially, as subverting the (mis-)orientation,(" There was no special equipment for this.

"Finally,we put the centipede on a stick fastened in the air,so the zoom thing couldn't go anywhere except where we let it go."

In editing,they used a special machine in which three images were locked together mechanically. It was a slower process than working with one image,because the three pictures had to be kept in synchronization. The chief editors were Theo Nigro and Richard Adams. Music was composed by Gene Forrell.

The narration was written by the poet Edward Field. "It was a quality we like in that it doesn't try to superimpose something that the film isn't trying to tell. It's always with the image. It's a part of it, and this ability to put into words some of the meaning that emerges from the picture, Edward Field had to a great extent. It's rather rare."

When asked if he thought TO BE

TRIPTAPE: AN INTERVIEW WITH RICHARD ALDCROFT

by Gordon Ball

Gordon Ball: When did you invent the machine?

Richard Aldcroft: in '59.

GB: And what's happened in the seven years between then and now?

RA: Well, I mean I had the idea, I conceived of it seven years ago.

GB: And what were you doing at the time?

RA: Photography -- it developed out of photography. I built an enlarger, and, as a matter of fact, one of the first machines happened to come about on an enlarger stage when I put film in a transparent container.

GB: Do these showings on St.Mark's Place represent the first ones that have been shown to the public?

RA: No, actually, the first time was at the New Theatre in Rome '65. For two or three programs. Not the machine I'm using now, but one with an asymmetrical picture.

GB: Why do you call it then?

RA: Oh yeah, it was the analog projector. You know, the Infinity Machine is really the best name for it.

GB: And you put on these showings at the New Theatre turn out?

RA: Well, it ran during three programs, for a few minutes in each. I used it with Gerri Sonnenfeld's program; it ran concurrently with the slides were changing... It was pretty interesting, constantly changing and contrasting.

GB: What do you consider to be the most effective ways of using the machine?

RA: Of course one machine by itself is effective, but I'd like to put a whole real rick series. I'm anxious to see how it would work, you know. One thing that would be very beautiful would be to use many asymmetrical pictures, to draw them together. You could make lots from somewhere -- to have say a screening of nine asymmetrical pictures all joined at the edges in a grid.

GB: Yeah, the perfect structure, as I imagine it, could consist of a dodecahedron with twelve sides and eleven projectors with eleven keyed to eleven screens in mirror... for the twelfth screen. Yes, to fill every screen with an evolving picture could be a wild, beautiful thing.

GB: Yes, it would be.But to go back a little bit, what happened to Expanded after the New Theatre showings?

RA: Oh, lots of things. I ran into Tim over at the Dom after one of his beatnik dances. And I've talked to lots of people in their homes on a noncommercial basis.

GB: Do you plan on working with Laury Hill in the future?

RA: No,we really haven't determined that yet. He wants to take the machines to Millbrook right now and program them. Maybe it will inevitably be used in some of Laury's dances. You know,Tim is saying that LSD is good for everyone, and I think that's true. But I don't think he places enough importance on what can really be done with LSD. I mean he says LSD is good,society is wrong, and the best thing to do is turn on the rest of society, to drop out of it. But I think that society needs to be changed by the people who take LSD. Technologists need to take LSD and direct their consciousness into a program of organization.

Many things --transportation, communication --can be reorganized.

GB: Transportation?

RA: Yeah. The idea of energy conservation is something that America should consider. There are many

EXPANDED CINEMA

Note: (1) The following is a provisional draft, which will be rewritten after further experiment and discussion. (2) It is obviously not an example of my political culture. In fact, I don't know what it is, but at the moment I'm passing it off as a psychological investigation.

MOCK RISK GAMES -
A Psychological Exploration
(June 1961 -1966)
by Henry Flynt

Suppose you stand in front of a swinging door with a nail sticking out of it pointing at your face; suppose you are prepared to jump back if the door swiftly opens in your face. You are deliberately taking a risk on the assumption that you can protect yourself. Let us call such a situation a "risk game". Then a mock risk game is a risk game such that the misfortune which you risk is contrary to the course of nature, a freak misfortune; and your preparation to evade it is correspondingly superficial.

If the direction of gravity reverses, you fall into the ceiling, that is a freak misfortune. If you don't want to risk this misfortune, then you will anchor yourself to the floor in some way. But if you stand free so that you can fall, and you are prepared so that if you do fall,you will fall in such a way that you won't be hurt,then that is a mock risk game. Mock risk games are attempts to or simulate gravity reversal in the room,then the risk game would be a real one. But I am not concerned with real risk games. I am interested in dealing with gravity reversal in an everyday environment, where everything tells you it can't possibly happen. Your presentation of the fall is thus superficial,because you still have the involuntary conviction that it can't possibly happen.

Mock risk games constitute a new area of human behavior, because they aren't something people have done before,you don't know what they will be like until you try them, and it took a very special effort to devise them. They have a tremendous advantage over other activities of comparable significance,because they can be produced in the privacy of your own room without special equipment. Let us explore this new psychological realm. We do not wait to ask what use mock risk games have until we are more familiar with them.

Consciousness for a variety of mock risk games follow. For each game, there is a physical action to be performed in a physical setting. Then there is a list of freak misfortunes which you risk by performing the action, and which you must be prepared to evade.The point is not to hallucinate the misfortune, or even to do it, but rather to be prepared to evade it. First you work with each misfortune separately. For example, you walk across a room, prepared to react self-protectively if you are suddenly upside down, resting on the top of your head on the floor. In preparing for this risk, you should clear the path of objects that might hurt you if you fell on them; you should wear clothes suitable for falling; and you should try standing on your head,taking your hands off the floor and falling,to get a feeling for how to fall without getting hurt. After you have mastered the preparation for each misfortune separately, you perform the action prepared to evade the first misfortune and the second (but not both at once). You must prepare to determine instantly which of the two misfortunes befalls you, and to react appropriately. After you have mastered pairs of misfortunes, you go on to triples of misfortunes, and so forth.

All the games are for a large room with no animals or distracting sounds present.

A.

Walk across the lighted room from one corner to the diagonally opposite one.

1. You are suddenly upside down, resting on the top of your head on the floor. You must get down without breaking your neck.

2. The floor disappears just behind you, leaving you on a precipice. At the same time, your field of vision shifts so that you see behind yourself. Even though you see the precipice "beyond" you, you must continue to move forward so as not to fall off.

3. Invisible conical weights fall around you with their points pointed, each whistling as it falls. You must evade them by ear in order not to be stabbed. (Wear a helmet.)

4. The room is suddenly filled with water. You have to control your lungs and swim to the top. (Wear clothes suitable for swimming.)

B.

Lie on your back on a pallet in the darkened room, with a pillow on your face, so that it is slightly difficult to breathe.

1. The pillow's weight increases rapidly, but not instantly,to several hundred pounds. You must get it off your head and get out from under it before it crushes you.

2. The pillow adheres to your skin with a force greater than your skin's cohesion, and tries to peel off. You must rise with it in such a way that your skin is not torn.

C.

Sit in a plain,small,straight chair, on the edge of the seat,hands hanging at the sides of the seat,feet together in front of the chair, in a lighted part of the room facing an unlighted part, for thirty seconds at a time.

1. You are suddenly in dark empty space in a three-dimensional lattice of gleaming wires. You adhere to your chair as it it were part of you. With your hands holding onto the seat,you can move your body in the chair forward by pushing the seat forward with your hands;you can move backward by pulling backward; you can move up by pulling up on the seat; and so on.The lattice is formed in such a way that in order to move from one cell to the next, you always have to turn to some extent. In the distance, fire springs up on the segments of the lattice. The fire spreads rapidly and burns you most flee it, steering your way through the lattice.

2. The chair is suddenly out from under you and sitting on the floor, legs straddling your lap and legs. Your weight has to be on your feet so that you won't take a hard fall.

3. The direction of gravity reverses and the chair remains anchored to the floor. You have to hold on to the seat in order not to fall on the ceiling.

4. The floor vanishes, leaving the chair supported by four long stilts no thicker than the chair's legs.The chair simply rests on the stilts without being attached to them.Your weight must rest on the chair in such a way that you don't upset it.

D.

Get on your hands and knees on the pallet in the darkened room.

1. A vast plane opens up to one side of you, an extension of the plane of the pallet. You must collapse, giant steel spheres come rolling toward the wall on the other side of you,and crash against it. You must evade them.

2. Your body is split in half at the waist by a high,foot-thick wall. Your legs and lower torso are on one side,and your upper torso,arms and head are on the other side. Matter normally exchanged between the two halves of your body continues to be exchanged between the halves of your torso. It is as if you are a foot longer at the waist. In order to reunite your body,you must first stand up,bent forward. There are depressions in the wall on the same side as your feet. You have to climb the wall,putting your feet in the depressions and balancing yourself. You will be reunited when you reach the top and your waist passes above the wall.

Mock Risk Games for Couples

AA.

Face each other at a distance and walk toward each other.

1. The other's head flies off and hurtles at you like a cannonball. It can swerve up or down,so that you will be hit unless you jump aside. The time you have to jump is about the same no matter what your distance from the other is,because the head accelerates rapidly.

2. Just as the other is putting his foot down to make a step,he suddenly becomes so large that his foot is descending right over your head. At the same time,the mental commands of each of you to your muscles begin to be transmitted to the other's muscles rather than your own,and to be executed by his muscles rather than by yours.Thus,you must jerk "your"/"his" foot aside, rather than complete the step,in order not to be crushed.

3. The consciousness of each of you suddenly becomes located in the other's body and becomes hooked into the other's receptors and muscles. At the same time,your body, which you see from outside and which is under the other's control, becomes surrounded by slowly moving beams of tissue-destroying radiation. The radiation is invisible, but the other's body and brain through become sensitive to it. At the same time,the other mind loses its knowledge of language. In order to save your body,under the other's blind control,from blundering into a radiation beam,you have to non-verbally communicate to the other mind by means from vocal cries to touch,and get your-body/his-mind out of the radiation trap.When it is out, you will both be restored to normal.

AB.

Stay awake for thirty seconds at a time. Use a timer with an alarm.

1. Each subject must give each's entire present consciousness in addition to his own,from perceptions to memories,ideologies,ambitions, and everything in between,together with psychological shock.

The couple must spend the thirty seconds in a state that will minimize the risk of shock,consistent with staying awake.They must take up positions such that their sensory perceptions are as nearly identical as possible, and they must stay their minds. Beforehand,each must discuss with the other the aspects of the other's attitude to the world which most and most healing imposed on his consciousness.

2. Each suddenly relives the other's most intense past feelings of depression and despair,or,in other words,if five years ago the other attempted suicide because he failed out of college,you suddenly have the experience of "wanting" to have just failed out of college,are totally worthless, and should destroy yourself. Presumably the other has since learned to deal with his past disasters,but you do not have the defenses he has since built up. You are overwhelmed with a despair which the other felt in the past,and which is incorporated into the rest of your consciousness. In summary, both of you risk shock and suicidal impulses. Beforehand,of course, each must tell the other of his worst past suicidal or depressed episode; and discuss anything else that may minimize the risk of shock.

AC.

Observe each other's eyes for thirty seconds at a time.

1. Whenever the other person blinks, you must immediately blink,at that moment your rib cage may slide into your lower torso,and you must violently jerk in your stomach and even press below your ribs with your hands to prevent this.

To minimize the number of moments when this may happen,you should either avoid blinking or else concentrate on the other's eyes to the extent that you forget your own.

2. Through his eyes,the other communicates a hypnotic-erotic suggestion to you to stop your heart from beating.You must resist the suggestion.

THE IMAGES OF JACKSON WHITMAN

by Toby Mussman

In many ways the new movie theater performances in New York are the purest realizations of McLuhan's theory that art takes a new curriculum as soon as it has fallen out of front-line usage as a conduit of information. After a technological advance has been thoroughly absorbed by its immediate function, it becomes an artistic tool, e.g. the flourescent light bulb for the sets of Dan Flavin's Minimal art film, after the Lumière brothers mined out its initial newsreel possibilities, became Georges Méliès's fantastic movies. People like Andy Warhol, Robert Whitman, Stan Vanderbeek, Ken Dewey, the USCO Group, and others have created a sensation in the last year by using movie environments and performances using multiple projectors and lighting systems. Their efforts represent a digest of the art and relatively an expansion of the mechanics of the film medium and its accompanying atmosphere. Like some alchemist in the projection booth conjuring up visions with his magic shaft of light exploring an old, womb-like hall, they are finding new dimensions of that fantasy world we have all known as "the Movies."

Last December Claes Oldenburg constructed a literal replication of a movie theater in Stockholm movies in a happening performance, called "Moviehouse," at the Film-maker's Cinemathque. Oldenburg,wearing a white lab coat and sublimely surreal manner, an audience sitting through a late afternoon film. A doctor, wearing an optician, jugaled tennis balls in front of the projection screen; a young girl played intermittantly a refrain from a music-lesson sonata; short-skirted usherettes proibited people from smoking and administered pop corn; some members of the audience movie Mickey Mouse caps; women laden with shopping bags were continually changing their seats as noisily and awkwardly as possible; a lone man tried to put the make on one shopper after another.

As Artaud has mentioned, the theater (movies) and art in general provides man with a "Double," a copy of looking at himself for what he stands for; and here, moving from Oldenburg via the analytical attitude of Artaud, a comparison will be noted to the numerous film-watching scenes which appear in the movies of Jean-Luc Godard. The cinema, with its exceptional powers of reproduction and verisimilitude, is art's least "distancing" mirror of reality. Cocteau, among others, was acutely aware of this, and it is not by mere coincidence that he used a mirror as an instrumental metaphor in making his statement in both "The Blood of a Poet and Orpheus. But Godard's mirror is not Cocteau's more literal one. Godard's characters are always going to the movies. By this he says that man cannot and will not escape his mirror. Godard's characters experience life and art simultaneously. Cocteau's image (in just the way Rauschenberg has suggested they should be fused). In an existential world man draws sustenance from his mirror. It is his psychic nourishment because self-awareness is his only redemption. Man can only be responsible if he is self-aware. He can only be self-aware if he is willing to look at a reflection of himself and question it. Godard's strongest characters (Anna in "Vivre Sa Vie," Patricia in "Breathless", Paul in "Contempt," and Charlotte in "Married Woman") are ambivalent, with fixing from surface to surface in a hall of mirrors, searching for a way.

The concept of an ambivalent play is embodied in the mirror-image metaphor is helpful to have in mind when looking at the "theater pieces" of Robert Whitman. On the same nights as in Oldenburg event at Film-maker's Cinemathecque (a third presentation was given by Robert Rauschenberg), Whitman introduced a new work called PRUNE FLAT. In the spring, it was coupled with an as yet untitled piece and both were performed regularly on weekends May 20th through August 21st. The setting up of a work to run for three months is already a distinguishing characteristic of what Whitman's conception of a happening is. He represents an opposite pole to those who hold the view that happenings are to be exercises in impermanence the calls his works "theater pieces" to make explicit this distinction.

During the 1959-60 season when happenings came on the scene in full force, at least two very different schools of thought were evident to some of the younger artists. At the Reuben Gallery, Allan Kaprow did "18 Happenings in 6 Parts," which impressed Whitman as presenting a more "intellectual or Cageian" approach as compared to certain possibilities of a piece done two months later by Red Grooms, "The Burning Building." Of it Whitman says,"That performance of Red's was so fabulously beautiful. It had a great influence on everyone at the time. It convinced many people, who perhaps were undecided about happenings as a medium, of the expressive power available to them." Of PRUNE FLAT Whitman did his first work, SMALL CANNON, later in the same year, already using movie projection combined with painted and constructed objects to make what he terms an "expressionistic" production. From the beginning his intention has been to create a theater experience which is at total variance with more traditional verbal theater. In this light his aesthetic comes proximate to Artaud's vision of a theater "that is addressed first to all of our senses" and abides by "the visual language of objects, movements, attitudes, and gestures".2

To realize this vision Whitman posed the following question, "How do you paint a film? It is an old question, but happenings provided a new solution. What Whitman saw was that he could work directly with the material of painting, a physical thing like cold air or a movie projection beam. They could, in fact, become the suggestive elements of the raw materials, of the images he constructed. Whitman's second piece, THE AMERICAN MOON,done in late 1960,introduced several of his now characteristic motifs. Spectators were seated in a complex of tunnels radiating out from a central oval area where attendants presented with film projectors, hoses, random noises, animated object constructions of colored paper, burlap, or transparent,and performers involved in a series of simple activities intended to present a total contradiction of our normally undersstood physical laws.

In April 1961 Whitman did MOUTH and in 1963 FLOWER and MOUTH among others, all of which contribute to his tendency to build an interior,womb-like space as an action center for both audience and performers. WATER, which Whitman marks as an important breakthrough to his mature work,housed its audience in vinyl cubicles sheltering them from artificial rain while a number of identity-altering events went on before them. The audience listened to a chain which emptied buckets over his head containing different colored liquids; girls, cavorting about dressed in plastic and burlap bags,were magically converted into "clean-cut American teenagers"; a man and a woman in soaking wet clothing washed themselves and each other with and without soap; a film was projected onto a sheet in the middle of the performance so that part of the audience saw it end it from the back; a girl wearing a simple print dress wandered into the projection beam and found,to her bewilderment,that a film image of her in a solid color dress was being projected both onto the screen and onto her person.2

FOR THE NIGHT TIME SKY,in last year's (1965) New York Theater Rally, Whitman began with an idea of a theater work "with itself as its own subject" using what he believes to be the most fundamental of theatrical things, when the sun goes down, night falls,the stars come out, and people imagine what the constellations are."4 Audience members, entering through a tunnel endowed with mixed noises of a crowd, band music,and a steamship whistle, were greeted with a movie and their own shadows were cast onto the screen as they made their way into a large, dome-like space. Once there, the spectators observed through stylized holes in the ceiling the images and events taking place above them. A man in a lab coat worked at an instrument panel; a girl peeled off her skin to become a blue person; and a man repeated the act to be transformed into a yellow-skinned,silver-haired "star." The last scene, one of the tours de force in happenings, was the image of a film projected onto the ceiling in huge close-up showing through a glass bottom toilet someone defecating and urinating into a bowl the several flushings of it. Of this piece Whitman says,"I thought of people thinking things, digesting things,defecating them,a work fertilizing something. The audience, fertilized by the experience,leaving, taking the experience of the work into the street with them."6 Who we begin to see in speaking of several of Whitman's works is that he is intrigued by turning the mechanics of a subject or a medium inside out in order to arrive at an extensive and intricate play of imagery among various levels of illusion. PRUNE FLAT opens with a series of close-up of a movie projector mechanism in operation,a sequence which as Whitman says, "acts as a clue" to what follows. Next we see full-screen images of individual fruits and vegetables being sliced open and out of which pour such disconcerting items as small steel balls, feathers, or simply inside of the fruit itself. The slicing of the fruits indicates that what is inside the outer surface of things is not what one would necessarily expect. What is revealed to us is a labyrinthian world of surprise and mystery behind the exterior that objects ordinarily present. In the main, PRUNE FLAT is about how it can best be treated. His responsiveness and willingness to work directly with the concrete nate of an individual image or object is significantly related to the attitude Robert Rauschenberg has expressed so eloquently in painting. Above all Whitman is aware that his presentations depend on the interrelationships depend in large measure on the demands of an individual image's duration and where it is positioned in the overall articulation of the whole piece. His conscious intention is to work with time as though it were a plastic element, as he has said, "Time for me is something material...it can be used in the same way as paint, or plaster, or any other material...it can describe other materials, and I am making an object, and I want to find the story of that object, one way to do it is to see what people do when they are involved with it.... The images make real the experiences of the time."

Footnotes:

1. Mr. Whitman's comments are taken from an interview conducted with him by the author June 21, 1966. Unless otherwise indicated, all terms and descriptions appearing in quotes were taken from that interview.

2. The Theater and Its Double by Antonin Artaud,Grove Press Inc. N.Y.,1958, Pages 38 and 44.

3. Happenings by Michael Kirby, E.P. Dutton and Co., N.Y. 1965 Pages 172-183.

4. Mr. Whitman's comments are taken from an interview conducted with him by the author June 21, 1966. Unless otherwise indicated, all terms and descriptions appearing in quotes were taken from that interview.

2. The Theater and Its Double by Antonin Artaud,Grove Press Inc. N.Y.,1958, Pages 38 and 44.

3. Happenings by Michael Kirby, E.P. Dutton and Co., N.Y. 1965 Pages 172-183.

4. The "happenings" issue of the Tulane Drama

FLUXFEST INFORMATION

FLUXFESTS, P.O. BOX 180
NEW YORK, N.Y. 10013

Pieces listed on this flux-page represent about half of the Fluxus repertory. Most descriptions of pieces are abbreviated. Some pieces not fully described list the availability of a score. By score is meant any description of a piece fuller than one given. Any of the pieces can be performed anytime, anyplace and by anyone, without any payment to fluxus provided the following conditions are met:
1. if fluxus compositions outnumber numerically or exceed in duration other compositions in any concert, the whole concert must be called and advertised as a FLUXCONCERT. A series of such concerts and events must be called a FLUXFEST.
2. if fluxus compositions do not exceed 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 announced or performed.
Fluxconcerts, street fluxevents, fluxsport tournaments, fluxtelevision programs or entire fluxfests may be also arranged by the fluxus collective for a fee of $10 per performer per day and on condition:
1. travel costs of fluxus performer(s) or single supervisor is reimbursed and lodging provided,
2. large equipment such as pianos, ladders, sporting equipment, tubas, boxes etc. are supplied,
3. local performers (may be inexperienced, but with instruments for orchestral pieces) mobilized.
Additional costs:
1. Joe Jones auto-orchestra rental charges are - $5 per instrument or $100 for entire orchestra of 25 instruments per evening.
2. Flux-film package containing 24 films, 1hr.40min. $60 per show.
3. Scores - 25 cents each except: Music for everyman - $5
Piece for Fluxorchestra - $4
Fluxfest supervisors or performers are located at the following cities: New York, San Francisco, Los Angeles, Boulder (Col.), Nice (France) Prague (Czechoslovakia), Copenhagen (Denmark), Okayama & Tokyo (Japan). Travel costs may be calculated from one of these cities, nearest to the city having a fluxfest performance.

CHOICE 1, 1966
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 lights the candles, blows them out, removes the candles, picks up the cake, shows it to the audience and flings it into his own face.

CHOICE 3, 1966
Performer enters stage with a crash helmet and positions himself at the furthest distance from a piano. He then dashes with lowered head toward the piano crashing into it with his helmeted head.

CHOICE 5, 1966
2 pianists sitting behind 2 pianos opposite each other clash them together several times with depressed pedals.

CHOICE 8, 1966
Performer enters with a violin case, removes a violin and a saw from the case, saws the violin in half, replaces the violin pieces and saw in the case, bows down and exits.

CHOICE 9, 1966
Two performers fight among themselves with two violins as if they were swords, axes or bats.

CHOICE 10, 1966
4 performers are divided into two teams. They draw lots for one violin. The winning team plays the violin while the other team tries to get hold of it.

CHOICE 12, 1966
Two teams of performers compete against each other by pushing a piano from opposite ends.

FLUXVARIATION I
A piano or any other musical instrument is hitched to two horses, elephants or tractors pulling it in opposite directions until it breaks in two.

CHOICE 15, 1966
Performer performs in succession the following:
1. nails down great cover of a piano;
2. plays a very extended low note;
3. strikes the keys with his fists alternating 4 low note strikes with 4 high note strikes;
4. nails down the keyboard cover;
5. lifts the end of the piano with low notes and lets it drop;
6. kicks at the opposite end of piano with high notes;
7. opens both covers of the piano with claws of a hammer.

CHOICE 16, 1966
A piano is lifted by means of a windlass at least 2 metres and then dropped. This is repeated until the piano or floor is destroyed.

CHOICE 18, 1966
Performers show the audience to themselves by way of mirrors.

CONCERTO NO. 3, 1966
Upon signal from the conductor, each orchestra section performs in unison one of the following actions: turn their heads from side to side, stand up or sit down, open or close their mouths, turn around, move their arms or legs, blow their noses, look at their watches, scratch themselves at various spots.

CHOICE 1, 1966
Upon signal from the conductor, each orchestra section performs in unison one of the following actions: tie or untie their neckties, unbutton or button up their shirt sleeves, roll up or roll down their sleeves, comb their hair, brush their clothes. Each movement should accelerate in tempo and stop suddenly.

IN MEMORIAM TO
GEORGE MACIUNAS NO.1, 1966
Performer wearing bowler hat seats himself behind a table on which a metronome (set to Andante or 60) and a nebulizer is placed. Following the metronome beat he alternately salutes with bowler hat and sprays throat with nebulizer.

IN MEMORIAM TO
GEORGE MACIUNAS NO.2, 1966
Performers position themselves in a semicircle. First performer operates a perfume nebulizer, second - throat nebulizer, third - fertilizer sprayer, fourth - insecticide sprayer.
They operate their equipment toward the audience after a score or predetermined pattern.

FLUXVERSION I
Equal number of performers wearing gas masks seat themselves opposite each other. A balloon is placed between the two groups. Performers opperate various sprayers such as: perfume nebulizer, deodorizer, disinfectant, insecticide, paint or any other sprayer in pressurized or hand pumped containers. Sprayers are operated toward the balloon, which each group should try to push away from themselves. Piece ends when balloon reaches one group.

A PIECE FOR CHIEKO SHIOMI, 1966
Performer lets the following objects fall from his hand in succession:
1. a cigarette from horizontally outstretched arm, standing posture;
2. an eraser from horizontally outstretched arm, standing posture;
3. a hat from vertically outstretched arm, standing posture;
4. a glass of water from horizontally outstretched arm, standing on a stool or step ladder;
5. an airmail envelope from vertically outstretched arm, standing on a stool or top of a step ladder.

FLUXVERSION I
Performer lets the following fall:
1. spittle from prostrate position;
2. ear wax from supine position;
3. mouthfull of water from kneeling position;
4. hat worn on the head from backwardly inclined standing position;
5. dandruff from forwardly inclined standing position;
6. trousers from standing position.

MUSIC PIECE FOR
ERIC DIETMAN, 1966
Orchestra members cover their instruments with bandage or adhesive tape.

FLUXES SALE

CARD-PIECE FOR VOICE, 1959
Score.

SPANISH CARD PIECE FOR
OBJECTS, 1959
Score.

DRIP MUSIC (DRIP EVENT), 1959
For single or multiple performance. A source of dripping water and an empty vessel are arranged so that the water falls into the vessel.
Second version: Dripping.

FLUXVERSION I
First performer on a tall ladder pours water from a pitcher very slowly down into the bell of a french horn or tuba held in playing position by the second performer at floor level.
COMB MUSIC (COMB EVENT), 1959. Score.

TIME-TABLE MUSIC, 1959
Score.

MOTOR VEHICLE SUNDOWN
(EVENT), 1960
Score

TIME-TABLE EVENT, 1961
To occur in a railway station.
A time-table is obtained. A tabled time indication is interpreted in minutes and seconds (7:16 equaling, for example, 7 minutes and 16 seconds). This determines the duration of the event.

MALLARD MILK, 1961
Score.

INCIDENTAL MUSIC, 1961
Five Piano Pieces,
any number playable successively or simultaneously, in any order and combination, with one another and with other pieces.
1.
The piano seat is tilted on its base and brought to rest against a part of the piano.
2.
Wooden blocks. A single block is placed inside the piano. A block is placed upon this block, then a third upon the second, and so forth, singly, until at least one block falls from the column.
3.
Photographing the piano situation.
4.
Three dried peas or beans are dropped, one after another, onto the keyboard. Each such seed remaining on the keyboard is attached to the key or keys nearest it with a single piece of pressure-sensitive tape.
5.
The piano seat is suitably arranged, and the performer seats himself.

WORD EVENT, 1961
Exit

FLUXVERSION I
Audience is instructed to leave the theatre.

TEA EVENT
preparing
empty vessel

FLUXVERSION I
Distill tea in a still.

TWO DURATIONS
red
green

TWO ELIMINATION EVENTS, 1961
empty vessel
empty vessel

TWO VEHICLE EVENTS, 1961
start
stop

THREE TELEPHONE EVENTS, 1961
When the telephone rings, it is allowed to continue ringing, until it stops.
When the telephone rings, the receiver is lifted, then replaced.
When the telephone rings, it is answered.

THREE LAMP EVENTS, 1961
on, off.
lamp
off, on.

THREE AQUEOUS EVENTS, 1961
ice
water
steam

THREE WINDOW EVENTS,
opening a closed window
closing an open window

THREE BROOM EVENTS
room
sweeping
broom sweepings

THREE YELLOW EVENTS, 1961
I yellow yellow yellow
II yellow
loud
III red

FLUXVERSION I
3 yellow slides are projected on a screen. Pause. One yellow slide is projected and then the projector falls down on the floor as the slide is removed. After the projector is placed back a red slide is projected.

DIRECTION
Arrange to observe a sign indicating direction of travel.
Travel in the indicated direction.
Travel in another direction.

INSTRUCTION
Turn on a radio. At the first sound, turn it off.

NO SMOKING EVENT
Arrange to observe a NO SMOKING sign.
smoking
no smoking

FIVE EVENTS
eating with
between two breaths
sleep
wet hand
several words

PIANO PIECE, 1962
a vase of flowers on (to) a piano

ORGAN PIECE, 1962
organ

SOLO FOR WIND INSTRUMENT, 1962
(putting it down)

FLUTE SOLO, 1962
disassembling
assembling

SAXOPHONE SOLO, 1962
trumpet

FLUXVERSION I
The piece is announced. Performer enters stage with an instrument case, places it on a stand, opens it and pulls out a trumpet, realizes the mistake, puts it quickly back in the case and exits.

SOLO FOR VIOLIN, VIOLA,
CELLO OR CONTRABASS, 1962
polishing

STRING QUARTET, 1962
shaking hands

3 PIANO PIECES, 1962
standing
sitting
walking

PIANO PIECE
Center

DANCE MUSIC
gunshot

CONCERT FOR CLARINET, 1962
nearby

FLUXVERSION I
Clarinet is suspended by a string tied to its center so that it holds a horizontal position about 6 inches above performers mouth. Performer without using his hands should attempt to play a note. He should do this either by swinging the reed end down or jumping up to it and catching the reed with his mouth.
FLUXVARIATION II
A clarinet is positioned upright on the floor. Performer with a fishing pole, sitting at a distance of a few feet should attempt to hook up, lift and bring to his mouth the reed end of the clarinet.

CONCERT FOR ORCHESTRA,
1962
(exchanging)

FLUXVERSION I
Orchestra members exchange their instruments.
FLUXVERSION II
Orchestra members exchange their scores.
FLUXVERSION III
The orchestra is divided into two teams, winds and strings, sitting in opposing rows. Wind instruments must be prepared to be able to shoot out peas. This can be accomplished by inserting a long narrow tube into wind instruments. String instruments are strung with rubber bands which are used to shoot out paper missiles. Performers must hit a performer of opposite team with a missile. A performer hit 3 times must exit. Missiles are exchanged until all are gone. Conductor acts as referee.

SYMPHONY NO.1, 1962
Through a hole.

FLUXVERSION I.
Performers position themselves behind a full size photo of another orchestra and insert arms through holes cut in photo at shoulders of photographic musicians. Performers may hold instruments in conventional way and attempt to play an old favorite. In case of wind instruments, holes must be cut at mouths of photographic musicians.

SYMPHONY NO. 2, 1962
(turning)

FLUXVERSION I
Thick score books are positioned on music stands in front of orchestra members. As soon as conductor begins to turn the pages of his book, orchestra members start turning theirs. The books are leafed either at a different rate or same rate of speed, but always to the last page.

SYMPHONY NO. 3, 1964
at three
from the tree
all night
in the
on the floor
the yellow ball
in the water

FLUXVERSION I (on the floor)
Orchestra members sit down on the very forward edge of the chair and hold instruments in ready position. Upon signal from the conductor all players slide forward and fall off their chairs in unison and smoothly.
FLUXVERSION II (in the water)
Equal number of wind instrument players seat themselves opposite 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
Record.

SYMPHONY NO. 5, 1966
I before hearing
II hearing
III after hearing

SYMPHONY NO. 6, 1966
the music of dreams
dream music

Second version: dream

EVENT SCORE
Arrange or discover an event.
Score and then realize it.

FOR A DRUMMER (for Eric) 1966
Drum on something you have never drummed on before.
Drum with something you have never drummed with before.

FLUXVERSION I
Performer drums with drum sticks or drum brushes over the surface of wet mud or thick glue until brushes or sticks get stuck and can't be lifted.
FLUXVERSION II!
Performer drums with sticks over a leaking leather pillow making the feathers escape the pillow.
FLUXVERSION III
Performer drums over a drum with 2 ends of slightly leaking water hoses.
FLUXVERSION IV
Performer drums over a drum with rolled newspapers until the rolls disintegrate.
FLUXVERSION V
Performer dribbles a ping pong ball between a hand held racket and drum skin.
FLUXVERSION VI
Performer drums with mallets or hammers on a helmet worn by another performer.
FLUXVERSION VII
Performer drums with drum brushes inside a vessel filled with cream until cream is thick.

HELEN RED GEORGE

FIRST PERFORMANCE
Performer enters, bows then exits. This is repeated once for every one present in the audience.

ICE TRICK
Pass one pound piece of ice among audience until it melts while playing a recording of fire sounds or actually a fire on stage.

FALL
Throw things that are difficult to throw because of their light weight.

HOTEL EVENT
A hotel room is set up as a clinic where various measurments are taken of each visitor such as: head volume, mouth capacity, shoe and foot difference, finger strength, saliva production, extended tongue length, inflated cheek width, etc. Visitors to event must also perform various feats before comming to the room.

STREET CLEANING EVENT
Performers dressed in white coats like laboratory technicians clean a designated area of sidewalk very thoroughly with various devices not usually used in street cleaning, such as dental picks, toothbrushes, steel wool, cotton balls with alcohol, etc.

STREET CAR EVENT
A continuous string with various everyday objects attached to it at intervals is laid out on street from moving street car.

Joe Jones

DUET FOR BRASS INSTRUMENTS
Rubber glove is placed over bell and tucked inside. Air is blowed until glove emerges from bell and is inflated. Variation: with inflatable leg.

PIECE FOR FLUXORCHESTRA
24 performers seated among audience perform, react as if they are part of the audience. Scores.

PIECE FOR GEORGE BRECHT
enter Sistine Chapel by nether door
survey ceiling on lintel
exit by hether door

FLUXUS PIECE FOR G.M.
2 events are advertised at 2 neighboring locations. Audience is brought in by two separated entries into same hall, each audience separated by a curtain.
For performance curtain is raised.

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

CLOTHESPIN SPRING
Performers attach inconspicuously spring type clothespins to various objects in street.

CONCERTO FOR SOLO PIANO
AND PERFORMER
Performer removes a different item from himself for each of the 88 notes (top hat, tie, shoelaces, pen, hankerchief, etc.)

ICE CREAM PIECE, 1966
Performer buys an ice cream cone and then (a) eats it himself, or
(b) gives it to a stranger, or
(c) waits till it completely melts, then eats the cone, or (d) on finishing the piece, buys another.

Ben Patterson

DOG SYMPHONY
Dogs are admitted to audience. Orchestra is equipped with dog whistles inaudible to humans. Upon signal from conductor whistles are blown and dogs begin to bark.

MECHANICAL ORCHESTRA
Self playing, motor operated reeds, whistles, horns, violins, bells and gongs, all playing predeterminate, rhythmically variable and continuous tone or tones for any length of time. Up to 24 instruments.
See special rate schedule.

SNOWSTORM NO.1
Paper gliders are distributed to an idle and waiting audience.

SNOWSTORM NO.2
A great quantity of paper flakes or crushed expanded white polystyrene is dumped from a rooftop during a windy summer day.

CONFRONTATION NO.1
Each participant wearing a paper cap tries to knock off with wood or toy sword the cap of another while defending himself with own sword against same attempts of his opponents.

CONFRONTATION NO.2
Take a train ride without buying a ticket.

CONFRONTATION NO.3
Keep silent all day long.

George Maciunas

MUSIC FOR EVERYMAN, 1961
(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 systematized into inanimate sounds (gaseous, liquid, semiliquid, solid) and animate sounds. (about 160 categories). Schematic score.

TRIO FOR BASS SORDUNE, OLD
SCORE, MOUTH & ETUIS, 1962
Score.

SOLO FOR SICK MAN, 1962
Specified sounds of various medications after a score.

SOLO FOR IMPORTANT MAN
Telegram is sent to the place performing this event.

DUET FOR FULL BOTTLE AND
WINE GLASS, 1962
Various specified sounds (dripping, gargling, sipping, rinsing etc.) are performed. Score.

HOMAGE TO LA MONTE YOUNG
Lines previously drawn as performance of Compositions 1961 by La Monte Young are erased, scraped and washed. 1962

HOMAGE TO RICHARD MAXFIELD
Master tape of any composition by Richard Maxfield is erased as it is being rewound after its performance.

HOMAGE TO WALTER DE MARIA
All the large constructions of Walter de Maria are brought to performance area by most difficult route: through windows, fire escapes, via crowded subway, bus etc. and then returned to him by same route. 1962

IN MEMORIAM
TO ADRIANO OLIVETTI
Each performer chooses any number from a used adding machine paper roll. Performer performs whenever his number appears in a row. Each row indicates beat of metronome. Possible actions to perform on each appearance of the number:
1. bowler hats lifted or lowered,
2. mouth, lip, tongue sounds,
3. opening, closing umbrellas, etc.

1962 PIANO PIECES
1. piano is moved to performing area
2. piano is tuned
3. with a stick of keyboard length, all keys are sounded together
4. a dog or cat (or both) are placed inside piano and an old classic played
5. three highest strings are stretched with tuning key till they burst
6. one piano is placed on top of another
7. piano is placed upside down and a vase of flowers placed over it
8. picture of piano is drawn
9. "piano piece no.9" is written and sign shown to audience
10. piano is whitewashed
11. piano is washed and waxed.
12. piano is removed.

SOLO FOR VIOLIN, 1962
Old classic is performed on a violin. Where pauses are called, violin is mistreated by scratching the floor with it, dropping pebbles through f hole, pulling out pegs etc. Score.

PIECE FOR CONDUCTOR, 1965
Conductor steps over podium and takes a conventional bow. He remains bowed while tying shoelaces, scratching ankles, rolling and unrolling legs of his trousers, etc. etc.

Paul Sharits

PAPER PIECE
Improvisation with paper.

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

SEPTET (FROM "LEMONS")
7 kettles, each equipped with different whistle in nozzle is fitted over nozzle with balloon. As water is boiled balloons inflate while whistles play. Three performers shoot at balloons with pistols or darts or bows and arrows.

SOLO DANCE (FROM "LEMONS")
Dancer lays down and secures leg or legs to rope from a pulley, then hoists self by free end of rope.

TRAFFIC LIGHT
Performer(s) wait on red light, cross street or stage on green light.

VARIATIONS FOR DOUBLE BASS
17 variations are performed such as: locking pin of bass over location of performance on a map, attaching clothespins on strings and rattling them, agitating strings with comb, corrugated board, feather duster or chain, eating edibles from peg box, posting a letter through the f hole, etc., etc., etc.

POND, for 4, 8 or 12 performers.
Performer voices repetitive sounds after a jumping mechanical frog enters his zone on a charted floor. Score.

Paul Sharits

90° ANGLES, 1966
STREET OR FIELD VERSION
8 performers (4 male, 4 female) in sweat suits and tennis shoes, each carrying one sports object (a basket ball, 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 alternate male or female voice over loudspeaker or megaphone. Female performers respond only to female voice, male performers to male voice. Event ends either when performers return to original location or move beyond reach of instructions.
Score for gym version.

TOMAS SCHMIT

SANITAS NO. 2
Performers throw small objects into dark auditorium and then try to find those objects with flashlights.

SANITAS NO. 13
Telephone time service is relaid to the audience for an hour.

SANITAS NO. 22
Performer reads aloud an entire newspaper, advertisements and all.

SANITAS NO. 35
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.

FLUXVARIATION I
All piano keys of a chromatic scale are nailed down.

SANITAS NO. 165
Audience is seated on mis-numbered seats, then are asked to correct the mistake by switching about, (first row to last, etc.)

PIANO PIECE NO.1, 1962
Performer places various objects such as: large chess pieces, or squeecking rubber toys, or rubber balls, ping-pong balls, glass vases, or wood blocks, concrete blocks, bricks, arranging them all in very precise manner. When lid is full or satisfactorily arranged, performer opens the lid sharply letting the objects slide down to the audience.

ZYKLUS FOR WATER PAILS
Water pails or bottles are placed along perimeter of a circle. Performer inside circle picks the only filled vessel and pours into one in order, then picks one just filled and pours into next one on right, etc. till all water is spilled or evaporated.

Bob Morris

POLICE, 1961
Performers disguised as police push audience to stage.

SMILE, 1961
5 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.

DRINK I, 1962
While other pieces are being performed one performer in a corner of stage gets himself drunk and starts being a nuisance.

DRINK II, 1962
Performer(s) drinks as much and as quickly as possible.

SHOWER II, 1962
A performer seats himself on stage holding an end of a fire hose and does nothing. Upon hearing the audience make its first complaint he shouts "GO!" and soaks the audience with water from the hose.

TELEPHONE, 1962
With a telephone placed on stage and monitored to a loudspeaker:
1) call the police and talk as long as possible
2) call the president of the country
3) call the local newspaper with false news.

THE OTHERS, 1962
Various people such as blind beggars, tramps, bums, drunkards, etc. are invited to a meeting they know nothing about, and led to stage by way of back entrance. When all are asseblied on stage curtain is raised.

THEY, 1962
Sporri, Isou, Kaprow, Higgins, Patterson, Vautier should accept to live imprisoned in a cage for 48 hours on stage for audience to watch

MAKE FACES, 1962
20 performers grimace and make vulgar gestures untill audience expresses protest.

WET, 1962
Performers throw wet objects to the audience.

NOTHING, 1962
Performers do nothing.

SALE, 1962
Performers sell the theatre.

RUN, 1963
A performer runs about, around and through the audience till completely exhausted.

MYSTERY FOOD, 1963
Performer eats a meal that can not be identified by anyone.

APPLES, 1963
4 performers eat 4 apples.

MONOCHROME FOR Y. KLEIN,
1963
Performer paints a very large white panel black.

FLUXVERSION I
Performer paints a movie screen with nonreflective black paint while a favorite movie is being shown.

FLUXVERSION II
An orchestra, a quartet or soloist, dressed in white, plays a favorite classic while a fine mist of black washable paint rains down over performers, their instruments, scores & music stands, slowly turning all from white into black.

MEETING, 1963
4 people who have never met are invited on stage to talk to each other for 20 minutes or more.

VERBS, 1963
Performers enact various verbs from a book of verbs.

BATHTUB, 1963
As many performers as possible jam themselves into a bathtub.

PUSH, 1963
10 to 20 performers try yo push each other from stage nonviolently untill 2 are left.

HENS, 1963
3 hens are released and then cought.

LESSON, 1963
Like a classroom teacher, with a blackboard, performer gives a lesson to other performers or audience on subjects such as: geography, latin, grammar etc.

CURTAIN I, 1963
After the usual 3 rings or knocks, the curtain does not go up. Rings or knocks are repeated 10 times, 20 times, 100, 1000 times for 2 hours, but curtain never goes up.

CURTAIN II, 1963
A noisy performance takes place behind a closed curtain. Curtain is raised only for a bow.

I WILL BE BACK IN 10 MINUTES
1963
Performer positions on stage a poster announcing: "I will be back in 10 minutes" and goes across the street to have a cup of coffee.

LOOK, 1964
Performer looks at an object (piano for instance) in as many different ways as possible.

BEN'S STRIP TEASE, 1964
A naked performer enters an entirely darkened stage. Light turns on for a fraction of a second.

HOLD UP, 1964
A real hold up is enacted in the theatre. As much loot as possible is stolen and taken away by thieves.

Ben Vautier

RADIO, 1961
Performers and audience listen to a play over the radio.

THEFT, 1961
Theft is announced and audience searched.

Robert Watts

GESTURES, 1964
1st performer positions a table on the stage. 2nd performer positions a suitcase on the table. 3rd performer takes the suitcase off the table. 4th. performer takes the table off the stage.

CHOICE, 1964
4 identical objects are placed on the stage. 3 performers enter, choose in succession one of the objects and then exit. The last object remains.

TANGO, 1964
Audience is invited to dance a tango

ORDERS, 1964
One performer seated at a table on stage gives orders such as "get up" "run", "jump" etc. to 20 performers sitting among audience.
Audience is free to join performers.

EXPEDITION, 1964
Vary voluminous but light package or packages are carried by performers from stage through audience to exit or through crowded streets, street cars, etc.

SUPPER, 1965
Curtain is raised and a large table set with food, drink and flowers is displayed on the stage. 10 well dressed performers carrying instruments enter, bow down, seat themselves behind the table and lay down their instruments. 2 waiters begin to serve food and wine. Performers begin to eat, drink and talk. After a few minutes audience can also be offered food and drink.

PIANO CONCERTO FOR PAIK
NO.2, 1965
Orchestra members seat themselves and wait for the pianist. Pianist arrives, bows and walks to the piano, but upon reaching piano, he jumps from the stage and runs to the exit. Orchestra members must try their best to run after him, catch and drag him back to the piano. Pianist must try his best to keep away from the piano. When pianist is finally brought to the piano, lights are turned off.

ORCHESTRA PIECE NO.4, 1965
On the stage are displayed only instruments, stands and empty seats. Performers appear, one by one, very slowly and silently. Performers entering from left should go to far right and vice versa. Conductor enters last and just as slowly. The whole entry should last 10 minutes. Upon completion of the entry the 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 orchestra seats and play for three minutes. If audience does not respond to the invitation, instruments should be distributed to them.

3 PIECES FOR AUDIENCE, 1964
1. change places
2. talk together
3. give something to your neighbour

AUDIENCE PIECE NO. 1, 1964
Audience is locked up in theatre.
Piece ends when they find a way out.

AUDIENCE PIECE NO. 2, 1964
Curtain remains closed. At the exit leaflets are distributed saying:
"Ben hopes you enjoyed the play."

AUDIENCE PIECE NO. 3, 1964
An announcer asks audience to follow a guide who leads them to another theater to watch an ordinary play or movie.

AUDIENCE PIECE NO. 4, 1964
After audience seats themselves, performers proceed to clean theater very thoroughly: wash floor, vacuum chairs and curtain, white wash the stage, change light bulbs etc.

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 12 PM, yet at no time will the audience be admitted.

AUDIENCE PIECE NO. 6, 1964
The stage is transformed into a refreshment area. After curtain is raised, the audience is invited to come on stage to eat and dance.

AUDIENCE PIECE NO. 7, 1965
The audience is requested to enter the stage one by one and sign a large book placed on the table, after which they are led away one by one into the street. This is continued till all have left the theatre. Those led outside should not be permitted to return.

AUDIENCE PIECE NO. 8, 1965
The audience is told that the next piece is presented in a special area. They are led away in small groups by ushers through back exits to the street and left there.

AUDIENCE PIECE NO. 9, 1965
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 have their money returned. When all the audience is seated naked in the auditorium, a huge pile of their clothing is illuminated on the stage.

AUDIENCE PIECE NO. 10, 1965
An announcer well hidden from view of the audience observes with binoculars all who enter the theatre and describes minutely each through public address system.

Robert Watts

WASHROOM 1962
Local national anthem or other appropriate tune, supervised by uniformed attendant is sung or played in washroom.

EVENT: 10 1962
One performer on a dark stage, with his back to audience strikes 10 matches at uniform intervals.
Another performer rings bell 10 times at same or different intervals.

EVENT: 13 1962
Behind curtain slit on left release 13 black helium filled balloons.
Behind slit on right drop 13 white balls (or eggs).

EVENT FOR SWIMMING POOL
Score.

SUBWAY EVENT 1962
Performer enters station with token and quarter. He uses token for turnstile, leaves by nearest exit and buys one token at booth.

STREET CAR VARIATION
Any number of performers in a queue enter bus one by one, pay fare, exit immediately and rejoin the tail end of the queue to continue performance to any duration.

CASUAL EVENT 1962
Performer drives a car to filling station to inflate right front tire. He continues to inflate until tire blows out. He changes tire and drives home. If car is a newer model he drives home on blown out tire.

TWO INCHES 1962
2 inch ribbon is stretched across stage or street and then cut.

DUET FOR TUBA 1963
Tuba is prepared to dispense coffee from one spit valve and cream from another.

C/S TRACE, 1963
A canon is fired at symbol.

C/S TRACE, 1963
A canon is fired at cymbal.

C/T TRACE, 1963
An object is fired from canon and cought in bell of tuba.

F/H TRACE, 1963
French horn is filled in advance with small objects or fluid (rice, bearing balls, ping-pong balls, mud, water, small animals, etc.). Performer then enters stage, and bows to audience tipping the bell so the objects cascade out toward the audience.

EVENT FOR GUGGENHEIM, 1963
(Foucault Pendulum)
A very heavy pendulum, suspended by steel wire from a high dome is permitted to swing over a concave layer of fine sand on the floor, inscribing thus rotation of swing according to rotation of the earth.

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

Emmett Williams

SONG OF UNCERTAIN LENGTH
Performer balances bottle on own head and walks about singing or speaking until bottle falls. 1960

DUET FOR PERFORMER AND
AUDIENCE, 1961
Performer waits for audible reaction from audience which he imitates.

FOR LA MONTE YOUNG, 1962
Performer asks if La Monte Young is in the audience. 1962

10 ARRANGEMENTS FOR
5 PERFORMERS
Leader rings bell, performers move, leader rings bell second time, all freeze saying a single word. 1962

B SONG FOR 5 PERFORMERS
Phonetic poem group performance. 1962, score.

TAG, 1962
Group piece. Score.

COUNTING SONGS, NOS. 1 TO 6
Audience is countedby various methods. 1962

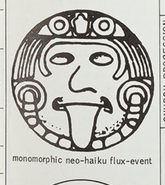
LITANY AND RESPONSE 1 & 2
For voices or voices and accompaniment. 1962 , score.

A GERMAN CHAMBER OPERA
FOR 38 MARIAS
Opera for 38 performers in the style of a church litany. 1962, score.

AN OPERA
Opera for voices and percussion. 1962, score.

INTRODUCTION TO DIAGRAM
The diagram on the right categorizes and describes pictorially the development of various "Expanded performing arts" movements. It describes movements rather than individuals and therefore should not be taken as a catalogue of names. Except for the Fluxus group, none others are complete. By the next edition it is hoped this diagram can be expanded to include more artists. Any 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 themselves. When such statements were unobtainable, their work was studied to provide clues. Some controversial subjects such as sensationalism or pseudotechnology were based on careful observations 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 dictionary definition exhibitionistic. Throwing oneself into water or covering self with cream etc., etc., can be considered as masochistic acts. Examples of sensationalism with sex and perversion are too numerous is to mention. All these stratagems are intended to arouse strong emotional response from the audience (and attention from the press of course), which may be a main motivation for such stratagems. Pseudotechnology or "engineering" (in quotes) has been derived from the fact that artists at best can acquire technical knowledge or understanding comparable to that of a technician (TV repairman or the like) rather than that of an engineer or scientist who spends many years studying his specialty (just like artists spending many years on producing art). Such knowledge among these artists at best represent understanding wiring diagrams, function of basic electronic components, mechanism of 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. Collaboration with engineers can achieve only a level of sophistication comprehended by the artist since (1) artist's new ideas or concepts will be affected or rather limited by his own past and recent technical-scientific knowledge rather than the uncommicated knowledge of the engineer.
(2) the collaborating engineer meanwhile, can't very well communicate a sophisticated technical and scientific knowledge to the artist without giving him a four year university course on related subjects.

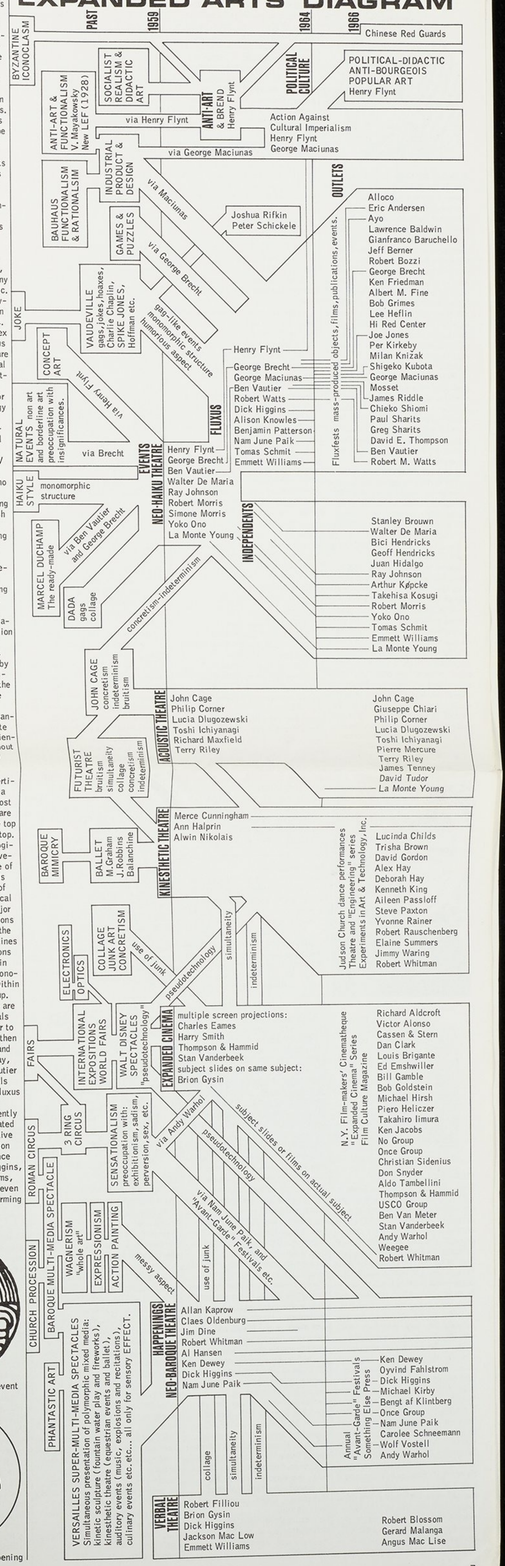
Categories are ordered on the vertical scale to some degree within a spectrum of artificiality. Thus most "artistic" or cultural or serious are at the bottom and least so at the top ending with art-art at the very top. The horizontal scale is chronological. Influences upon various movements is indicated by the source of influence and the strength of this influence (varying thicknesses of connecting links). Another vertical column indicates outlets, or major organizations, events, publications or 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 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 fill this category). 2) individuals active since the formation of Fluxus and still active within Fluxus.
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 then detached themselves. (Higgins, Patterson, Paik, Schmit, Williams, Flynt etc.) Some of them have even published own statements confirming their exodus.
George Maciunas



monomorphic neo-haiku flux-event

mixed media neo-baroque happening

EXPANDED ARTS DIAGRAM

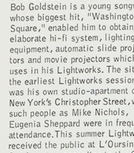

PAST
1959
1964
1966
Chinese Red Guards
POLITICAL-DIDACTIC
ANTI-BOURGEOIS
POPULAR ART
Henry Flynt
POLITICAL CULTURE
Action Against
Cultural Imperialism
Henry Flynt
George Maciunas
BYZANTINE ICONOCLASM
SOCIALIST REALISM & ABSTRACTIC ART
ANTI-ART & FUNCTIONALISM V. Majakovsky (1923)
via Henry Flynt
ANTI-ART & BREND Henry Flynt
via George Maciunas
INDUSTRIAL PRODUCT & DESIGN
BAUHAUS FUNCTIONALISM & RATIONALISM
via Maciunas
Joshua Rifkin
Peter Schickele
GAMES & PUZZLES
via George Brecht
OUTLETS
Alloco
Eric Andersen
Ayo
Lawrence Baldwin
Gianfranco Baruchello
Jeff Berner
Robert Bozzi
George Brecht
Ken Friedman
Albert M. Fine
Bob Grimes
Lee Heflin
Hi Red Center
Joe Jones
Per Kirkeby
Milan Knizak
Shigeko Kubota
George Maciunas
Mosset
James Riddle
Chieko Shiomi
Paul Sharits
Greg Sharits
David E. Thompson
Ben Vautier
Robert M. Watts
LOKE
CONCEPT ART
VAUDEVILLE Buster Keaton, Charlie Chaplin, SPIKE JONES, Hoffman etc.
deep-like events
monomorphic structure
humoristic aspect
via Henry Flynt
NATURAL Distinction art and borderline art preoccupation with insignificances.
via Brecht
HAIKU STYLE
monomorphic structure
Henry Flynt
George Brecht
Ben Vautier
Walter De Maria
Ray Johnson
Robert Morris
Simone Morris
Yoko Ono
La Monte Young
FLUXUS
EVENTS
NEO-HAIKU THEATRE
Fluxfests mass-produced objects, films, publications, events.
MARCEL DUCHAMP The ready-made
via Ben Vautier and George Brecht
DADA gaps collage
INDEPENDENTS
Stanley Brown
Walter De Maria
Dick Hendricks
Geoff Hendricks
Joan Hidalgo
Ray Johnson
Arthur Köpcke
Takehisa Kosugi
Robert Morris
Yoko Ono
Tomas Schmit
Emmett Williams
La Monte Young
concretism-indeterminism
JOHN CAGE concretism indeterminism
FUTURIST THEATRE Marinetti simultaneity collage concretism indeterminism
ACOUSTIC THEATRE
John Cage
Philip Corner
Lucia Dlugozewski
Toshi Ichiyanagi
Richard Maxfield
Terry Riley
John Cage
Giuseppe Chiari
Philip Corner
Lucia Dlugozewski
Toshi Ichiyanagi
Pierre Mercure
Terry Riley
James Tenney
David Tudor
La Monte Young
Merce Cunningham
Ann Halprin
Alwin Nikol

BOB GOLDSTEIN LIGHTWORKS
Bob Goldstein is a young sonowriter whose biggest hit, "Washington Square," enabled him to obtain the elaborate hi-fi system, lighting equipment, automatic slide projectors and movie projectors which he uses in his Lightworks. The site of the earliest Lightworks sessions was his own studio-apartment on New York's Christopher Street, where such people as Mike Nichols, Eugenia Sheppard were in frequent attendance. This summer Lightworks received the public at L'Oursin in Southampton, according to the Saturday Evening Post, "his shows were the hit of the season."
Lightworks, which also gave the first multimedia fashion show, is preparing for a road tour. Its program offerings are quite open and varied, and can include the performance of special projects on request. One of its most popular regular features is a satirical review which parodies everything from pop music to great dictators.
Lightworks, which includes 4-5 people in its production, requests a minimum performance fee of $800, although this fee is subject to adjustment. It requires an auditorium with a floor area minimum size of 30'x40', ceilings at least 12' high, and electrical outlets of 220 volts with 100 amps.
"Instead of having all the media going haphazardly, Goldstein programs his effects to keep emotional time to the music, so that when 'Paris World is Empty Without You' was on, the movies and slides were projecting images of lamenting women on two screens. A Parisian color map of a go-go dance scene was being projected on a third screen; something called a light organ was changing colors and becoming brighter or dimmer according to the mood of the music; and overhead a rotating crystal ball, of the sort one used to see years ago at summer-resort dance halls, was showering multicolored polka dots all over everything."
– The Saturday Evening Post

became an ex-patriate in Paris and not sure from which country. Then when watching movies he became aware of his Polish blood, ancestry, and started thinking arabesque polonaises and Levi Strauss, Marlon Brando, Byzantium. He made his first 8mm film, THE AUTUMN FEAST, in Brighton, England, center of art nouveau, birthplace of Aubrey Beardsley. Also a place where they get more inches of sunlight than anywhere else in England per annum. That was 1960. He then came back when the film-maker's coop. was starting at the Charles Theatre, the golden age of the Charles Theatre. Hellczer loves Suomi and Africa, is still interested in whatmakes girls different from boys.

BICI HENDRICKS
BLACK THUMB PRESS:
SUBWAY SERIES, 1966
1. Write "number two" on a subway wall or poster.
2. Stand in plastic packages on a subway platform during morning rush hour.
3. Flood the subway with Occar-Cola.
MAIL EVENT, 1965
Send water letters.
CLOVERLEAF EVENT
Spend a whole afternoon driving around the cloverleaf of a major artery.
SKY EVENT
Lie on your back in a green place that is pleasant and quiet; dig sky.
WATER EVENT
Soil water. Water soil.
BECOME INVISIBLE
a) by hiding
b) by divesting yourself of all distinguishing marks
c) by going away
d) by sinking through the floor
e) by becoming someone else
f) by concentrating so hard on some object or idea that you cease to be aware of your physical presence
g) by distracting everybody else from your physical presence
h) by ceasing to exist

GEOFF HENDRICKS
BLACK THUMB PRESS:
CONSTRUCTION, 1965
1. Take a 12-foot 2x4.
2. Measure off your own height.
3. Cut. 4. Measure off your wife's or girl friend's height.
5. Cut. 6. Nail together.
7. Place upright or horizontal.
TWO YEAR PIECE, 1965
1. Write down 5 questions a day for 365 days.
2. During the following year: answer 5 questions a day, or think about the questions you have difficulty answering, or select 1 question a day from last year's list and ask it on 5 different occasions to 5 different people.
DAYTIME EVENT
Stencil classes on the vault of a R.R. underpass or in a subway tunnel.
NIGHTTIME EVENT
Stencil clouds on the vault of a R.R. underpass or in a subway tunnel.

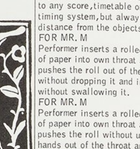


DICK HIGGINS
Dick Higgins was born in England and raised in New England. At the age of six he wrote his first music; at nine he wrote his first plays. In 1957 he left his studies at Yale and fled to New York, where he studied composition with John Cage and Henry Cowell. In 1960 he was graduated from Columbia with a B.S. in English; in 1961 he was graduated from the Manhattan School of Printing.
He is married to Alison Knowles, the painter-printer.
His program offerings include:
STACKED DECK, 1958 (a happening, the first electronic opera);
DESIGN PLAYS, 1960 (a theater piece with projections);
THE TART, 1962 (a happening with projections);
GRAPHIS SERIES, 1958 (a formal series with projections); innumerable environmental Happenings.
He says, he can easily fill any amount of time from half a second to a week-long festival, depending on resources offered. He is primarily interested in the performance environment and so prefers first to be told: a) when and where the performance will be; b) under what kind of auspices; c) how much rehearsal time is available; d) how many collaborators. Based on this information he can offer specific pieces. He says, he never carries more than he can take in a suitcase, but usually needs one or two tape recorders, some kileg lights, slides and motion picture projectors, etc. – it depends on the piece. He travels alone or with his wife or a friend, and prefers to collaborate with well-disciplined people that he has never met before. He normally needs about 28 hours of rehearsal time for a complex piece; less for a simpler one. $200 minimum.
He has performed in New York at the 92nd Street YNHA, Cooper Union, Art Gallery, Fluxhall, Carnegie Hall and others; at various European Fluxus Festivals (Wiesbaden, Dusseldorf, Copenhagen, etc); in London, Amsterdam, Paris, Stockholm, and Kayseri, Turkey. Many of his pieces have been performed elsewhere – Tokyo, Toronto, Buenos Aires, Berlin.
He was involved in the early days of Happenings and was the first to apply the word Intermedia to Happenings.

PIERO HELICZER
Piero Heliczer was born in Rome in 1937. It was the hottest and longest day of the year, midsummer's eve, June 20th, and nearly died. From the ages of four to six he was a child star with a voice like Jeanette MacDonald's. Educated by English nuns he knew English by the age of nine. From six to eight years of age he was in the rendezvous of fighting the Germans. "I mean – hiding from the Germans." After the war he was offered a role in SHOE SHINE but his mother did not want him to act with dirty kids from the streets, in neo-realismo style. He became a poet after learning the alphabet and reading pinocchio. From the ages of nine to sixteen he was a scientist, being promised his father to become one. Was always interested in science, sex and religion. Wanted to find out how boys were different from girls. Came to America at the age of ten, same age as Columbus' cabin boy. Got a hundred in the biology regents, and a hundred in the English regents at Forest Hills High School. Became a poet again in the golden age of Harvard when the whole drama thing started in Cambridge and the folksinging. But he was the only one to wear a beard at that time. Before it became ivy league fashion and before the beat generation. Heliczer

MICHAEL HIRSH
A show consisting of 35mm slides, 16 and 8mm movies and planned events to be projected on rock and roll dancers at a discotheque or school (projection tips will be included).
His equipment includes two slide projectors (preferably Carousel), one 16mm movie projector, one 8mm movie projector.
The show lasts as long as the discotheque is open or the dance continues, and can be put on without an emcee. (but Mr. Hirsh's presence is preferable).
Minimum fee: $50.
He has performed at:
Massachusetts Institute of Technology – AN EVENING OF ORAL AND NASAL DREAMS with Saul Levine, Richard Turner, Ivan Cohn, and Bill Sarill.
Antioch College – one media mix designed around a lecture by Professor A. Everett on Rimbaud.
Film-makers' Cinemathèque, New York City – COLOR SUCK, with Richard Patton and Richard Turner.
Boris' Discotheque, Toronto, Canada – projection onto rockand roll dancers.

TAKAHIKO IIMURA
Iimura is an experimentor in the arts whose films have won him recognition as Japan's leading independent motion picture maker.
His intermedia offerings consist of three programs:
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 recorders, and some dry ice are needed. Minimum fee: $80.
PLAY MAH-JONG, a one-hour show that involves six men (four players). Equipment consists of one Mah-Jong set, three big (3'x5') mirrors, one 16mm projector, one microphone and speaker with amplifier. $100.
NO NOH PLAY, or SUPER NOH PLAY, a 30-minute production. Equipment consists of one Mah-Jong set, three big (3'x5') mirrors, one 16mm projector, one microphone and speaker with amplifier. $100.
NO NOH PLAY, a 30-minute production which involves one Noh player, three 8mm projectors, two portable screens, and one tapereccder. $100.
SMOKING MAY BE HAZARDOUS TO YOUR HEALTH has been performed at Sogetsu Hall and the Modern Art Center in Tokyo; PLAY MAH JONG and NO NOH PLAY at the Modern Art Center.
Mr. Iimura's films include ONAN (Special Prize, Brussels International Experimental Film Festival, 1964), A DANCE PARTY IN THE KINGDOM OF LILLIPUT, LOVE, I SAW THE SHADOW, THE MASSEUR, ROSE COLORED DANCE, SAKAGAMA (Upsidedown), DE SADE, and DA DA '62, and has been shown at the Film-makers' Cinemathèque in New York City. He was a participant in the Harvard International Seminar, 1966. (See The Film-Makers' Coop Catalogue.)

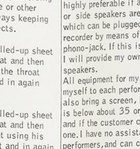


A widening opening in the screen is being cut by T. Kosugi.

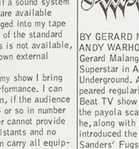
KENNETH KING
N-O-O-N-R-O-N-I-N
WITH SUPER LECTURE
is my first attempt to use film in a theater medium. (I am not dancing in front of it or anything of the like; the medium is so strong that it should stand alone.)
It is an hour long. It requires a 16mm projector for two film sequences approx. 9 minutes in length. The first is 3 min. and the second 6 min.).
Also two tape recorders.
CAMOULFLAGE is about 14 min. (solo) and BLOW-OUT (original duet but usually performed as a solo) is 23 minutes. The only equipment for these works is a tape recorder, also speaker system.
CUP/SAUCER/TWO DANCERS/RADIO, my first work in NYC, was filmed by Jonas Mekas... an ideal program would include it and moontrain etc.
THE CONSUMER should provide an experienced lighting person, and a sound system to handle a tape recorder(s).
I would ask for transportation for two people and $200 a performance, i.e. for the first performance and $100 for each consecutive performance. It is necessary for me to bring a stage manager for cueing up, lugging equipment.
Kenneth King

S. D. LAWDER
THE MARCH OF THE GARTER SNAKES
Sound by S.D. Lawder and Kurt Forster. S.D. Lawder is a former painter and is presently an art historian at Yale, where he teaches Yale's first course on the "History and Art of the Cinema."
The March of the Garter Snakes is a projected sound-image show of 30 minutes duration. It is basically a multi-slide show plus special effects and recorded sound. Two projectors and many different types of slides are used – photographic images (single and multiple, realistic and abstract), painted images executed directly on the slide glass, collages of objects and film sandwiched between the slide glass, various combinations of the foregoing, plus several additional types of slides quite beyond any simple verbal description. What appears on the screen is a rapidly changing soundimage of brilliant light and color. Some slides are made to change color and design; others become physically alive as their images move, twitch, flow, and bubble over the screen; others explode. The March of the Garter Snakes explores a wide variety of new techniques and special visual effects. It was originally assembled in 1960 and has undergone several revisions to add new material and intensify its effects.
I am willing to introduce the show and answer questions afterwards but even so this is probably insufficient for a full evening program. I have no obsessive preference for the remainder of the program. Film is probably the easiest filler, but another "expanded cinema" item would make for a more interesting evening. For film, I personally would recommend Enswhitler's RELATIVITY.
No special auditorium is needed, BUT: as my projectors have a short focal length I have to set up my equipment rather close to the screen. This usually means in the middle of most auditoriums. In the past this has presented no problems. A table or small platform (which I provide) is placed in the center aisle (if there is one) or over two or three seats in mid-auditorium. I repeat, this is no problem and in the past has caused no problems (i.e., violating no fire regulations). In addition, I need a power source to midpoint in auditorium, i.e. a sufficiently long extension cord. And finally it is highly preferable if a sound system or side speakers are available which can be plugged into my tape recorder by means of the standard phono-jack. If this is not available, I will provide my own external speakers.
All equipment for my show I bring myself to each performance. I can do a show in a screen, if the audience is below about 35 or so in number and if the customer cannot provide one. I have no assistants and no performers, and can carry all equipment in my V-W bus.
Minimum fee: $100
What we saw was a lively, if garter-snakeless, kaleidoscope of colorful patterns created entirely by the use of hand-painted slides. The most exciting effects were achieved with what Mr. Lawder calls "sandwiches" – an amalgam of such substances as lipstick, fingernail polish, butter, and Unguentine pressed together between two glass slides. Upon being heated by the lamp in the projector, the contents of the sandwich begin to melt, at different rates, throwing a constantly changing image on the screen. ...He has a variety of ideas of how each sandwich will look on the screen, he says, but a lot of "accident" is involved. "For instance, I know that butter will turn brown, and the more volatile substances will bubble with a nervous twitching, while lipstick, say, will give a bubbly-mud rhythm... But I'm just as curious as the audience to see how the combination will turn out."
– The New Yorker
Stanley 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... patterns strikingly effective as "abstract cinema."
Jonas Mekas, Village Voice
I was originally a painter, and worked as well in other media (graphics, sculpture, photography), and for which I won some silly little prizes too inconsequential to list here. Among film honors I suppose you could mention I was a jury member at the 3rd Experimental Film Festival at Rhode Island School of Design. S.D. Lawder
The March of the Garter Snakes has been shown at Yale University (sponsored by the Yale Film Society, 1962); Munich (sponsored by the Deutsches Institut fur Film und Bildung, 1965); Paris (private showing for staff members of the Cinemathèque Française, 1965); New York (at Film-makers' Cinemathèque, two showings in 1965); and Boston (at Winterfest Arts Festival, 1966); plus numerous private showings, mostly in New Haven, but also in Germany.

FILM & FILM NO.4
Film without film. (c.f. the still) MICRO 1
A live microphone is wrapped with a very large sheet of paper into a light bulb. It is kept in suspension for about 5 minutes.
ORGANIC MUSIC
Sounds made by themselves of have something breathed for a number of times.
INSTRUMENTAL MUSIC
Shadow on the wall of an instrumentalist is cut on a large sheet of paper by another performer.
OTHER PRINCIPAL WORKS:
Anima 1 & 2, Anthology 8, Malika 5, Malika Dance, Manodharma concert, Manodharma G, Eardrum event, Music for Theatre, Micro 1, Music G, South 1 to 3, Chironomy 1.
Each concert lasts about 2 hours and includes about 7 compositions. Each concert requires 4 performers, a 16mm projector, a screen, tape recorder and a sound amplification system with a microphone.
Minimum fee per concert: $100.00

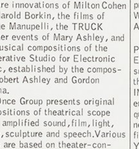


GROUP NO, Norman Berg & others
"Group No" includes artists, film makers, poets, musicians, engineers, and an optician working together in mixed media experiments.
The Group's project will include working with light, sound, and olfactory methods to induce a feed-back program to audiences.
What we are interested in is a revolution in communications by using the media in different ways. Preparing the audience to "feed-back" in a non-justifying, non-condemning situation is the basis for the first part of the Events (the Theme is Understanding). The second part is of a socio-political nature that uses factual elements of our society, in such a way that it causes multivarious meanings where there might have been only a limited conditional meaning. (Feed-back)
We are also preparing mixed media "Childrens Events" which are similar only in feed-back. These events are for adults too – if they have a child like mind.
We are using live musicians (five), tape recordings, eight and sixteen mm film, new light machine (that never repeats the same images) and various electronic equipment. Four people can handle these events, with the optional addition of live musicians." $150 per performance.



MEL LYMAN
Mel Lyman, vocalist, instrumentalist, has been gaining a rather unique reputation for closing folk music concerts on the east coast with harmonica solos. For the years a member of the famous Jim Kweskin Jug Band and making numerous appearances on national television he is now making personal appearances in clubs and concerts as a solo performer. He has recorded for Vanguard and Prestige and is soon to release an album of his own compositions with Vanguard. There is no way to describe his music though some magazines have attempted to classify him under such headings as "Hindu-American" but he defies any category by including them all. In his own words, "my music is so personal it's universal". His book, "Autobiography of a World Saviour" has been just published by Jonas Press.
A full evening show alone or together with Eben Sliven, Ronna Page, Jonas Mekas, light, images, voice, human presence.

BY GERARD MALANGA AND ANDY WARHOL
Gerard Malanga is a young poet Superstar in Andy Warhol's Velvet Underground. As a teenager he appeared regularly on Alan Fried's Big Beat TV show until it closed with the payola scandal of 1960. It was he, along with Baby Jane Holzer, who introduced the "Gobble" for Ed Sanders' Fugs; he is Sanders' "Playboy of the Month."
SCREEN TEST POEMS stars Bob Dylan, Baby Jane Holzer, Denis Deegan, Barbara Rubin, Piero Heliczer, Daniel Cassidy, Jr., Paul Amiche, Marisa Berenson, Kenneth Lane, Edie Sedgwick, Debbie Caen, John Palmer, Billy Linich, Harry Fainlight, Randy Borscheidt, Harold Stevenson, John Cale, Mary Woronov, Benedetta Barzini. The cast of film portraits are subject to addition.
The nature of the program is to bring together the lives of many celebrities and personalities through the combined medias of poetry and film. For every screen portrait that appears on the screen a poem is read aloud, and the film (or films) is projected behind the reader, who may be the poet Gerard Malanga or one of his associates.
The screen tests take approx 1200 foot reels, each approximately forty-five minutes projected at silent speed. They are not projected simultaneously. The first reel begins about five minutes after the first reel, and the third reel is projected about five to ten to any number of minutes after the second reel to fill up a combined one hundred to one hundred and twenty-five minutes reading time. The reading finished 5 minutes after the last reel run out. No special auditorium is needed, although three 16mm movie projectors are needed (including take-up reels for each one) and a microphone for the reader. It would take at least 2 to 3 of the members of Malanga's entourage to work the projectors in various fashions of hand-held techniques at various points during the reading. Minimum fee: $500.00
The world premiere of SCREEN TEST POEMS was performed at Cornell University and reviewed in The Cornell Daily Sun.



Kittyhawk (an antigravity piece for audience) by Mary Ashley.
THE ONCE GROUP, Robert Ashley, Coordinator, 1009 Granger Ave., Ann Arbor, Michigan 48104

YOKO ONO, ANTHONY COX AND JEFF PERKINS
YOKO ONO
In 1961: she founded "Chambers street concerts" N.Y.C., participated in a joint concert with T. Mayuzumi and T. Tone Mary, participated in "Contemporary Music Festival" in Montreal, presented own works at Carnegie Recital Hall.
In 1962: participated in a group concert at Living Theatre, N.Y.C., published in "An Anthology", performed own works at Sogetsu Art Center Concert Hall, toured Japan with John Cage, David Tudor and Toshi Ichiyanagi.
In 1963: her works performed in Tokyo, Cologne, Stockholm, N.Y.C.
In 1964: published GRAPEFRUIT, a collection of her compositions from 1960 to 1964, presented a 3 day concert series of own works at Yamaichi Hall and Yanzenji Temple, Kyoto, Japan.
In 1965: presented own works at Carnegie Recital Hall, and rooftop.
In 1966: contributed elements to STONE mixed media event presented at Judson Gallery N.Y.C., own works performed at "International Avant-Garde Festival" N.Y.C., participated in "1st Symposium in Auto-Destructive Art", London, published in Aug. issue of Art & Artist magazine – an article "Instructive Auto-Destructive Art". Presently on a concert tour in Europe.

ANTHONY COX
1962 Composition published in "An Anthology" NYC.
Co-produced Cannes Film Festival award winning documentary film TEAM, TEAM, TEAM.
Co-produced T.V. series OMNIBUS 1964 Showed films at "High Red Center Two Minute Film Festival" Tokyo, Japan.
1966 Produced mixed media environment STONE, at Judson Gallery

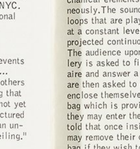
JEFF PERKINS
1964 Works performed at "East-West Center Music Festival" Univ. of Hawaii.
1966 Films shown at Cinemathèque NYC, May.
Composed and realized filmic elements in STONE mixed media event presented at Judson Gallery, NYC. Works performed at "International Avant-Garde Festival" NYC.

Program no.1
EVENT-chair events...street events
sunrise events...sword events...
thread events...touch events & others
IN-STRUCTURE – "something that emerged from instruction and not yet quite emerge... the instruction had never quite structured... like an unfinished church with a sky ceiling." Yoko Ono.
TACTICS – verbal tactics... orchestral tactics... gutteral tactics... assault tactics... many more tactics from Tony Cox.
FILMS, LOOPS N SLIDES – sky, tree & fly projections... no-film... cloud films... element films from Jeff Perkins.
There are several variables in this program and that which is mentioned is only a word-hint of what might be performed... the spectrum of variation expands in relation to the length of the program... the possibilities of various performance locations also expands in relation to the length of the program... the duration of a one hour concert would be approximately 3 to 4 hours and would for most part be confined to one location... preferably a concert hall or auditorium... for a one-night program works by each artist would be performed by the artists with some help from the audience... the program would be in three parts:
EVENT, LECTURE, DISCUSSION.
Also available would be a three day concert series and a 5 day concert series... within these programs there is a great deal of room for variation both in terms of the concerts of the pieces performed and the various locations in which they might be performed. There may be a time when several pieces are being performed simultaneously... some known about and attended, others known about but not attended... and still others that might neither be known about nor attended...
"Event" must not be confused with "Happening" which differs sharply in method. As a rule, "Happenings" are well rehearsed beforehand and in that way remain closely tied to theatrical traditions (inspite of all the action that goes on, one seems to be held in check so-to-speak and very little freedom is allowed the 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 itself.
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 strings). After about 5 minutes he leaves the stage with the cello.

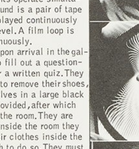
No technical equipment need be provided for a one night concert performance but in the case of a 3 or 5 day concert series, the following equipment will be required:
1 16mm movie projector
1 8mm movie projector
5 carousel type 35mm slide projector.
Money event:
1 evening concert performance
Charges:
1 evening concert $300.00
3 day concert series $600.00
5 day concert series $900.00
The above doesn't include travel expenses... arrangements for rental of concert hall and other possible performance locations should be made immediately after an invitation has been accepted by the artists.

ONCE GROUP
The Once Group is a performing ensemble of composers, artists, film makers and architects that has evolved during the past several years from the contemporary performance arts activities of the Dramatic Arts Center in Ann Arbor, Michigan.
Though the ONCE Festival of Contemporary Music (1961-1965) is perhaps the best known of these activities, the collaborative productions of the Once Group include also the light-sculpture and Space Theatre innovations of Milton Cohen and Harold Borkin, the films of George Manupelli, the TRUCK Theater events of Mary Ashley, and the musical compositions of the Cooperative Studio for Electronic Music, established by the composers Robert Ashley and Gordon Mumma.
The Once Group presents original compositions of theatrical scope using amplified sound, film, light, dance, sculpture and speech. Various works are based on theater-construction events, choreographed movements simultaneous with film projection and sound, group improvisation, sound-environments, and extensive audience participation. The repertoire exploits the performance environment with great variety and is adaptable to unusual performance situations. Each program is especially designed to its occasion to create a continuous, evolving theater event.
Technical requirements for the production of any particular program can vary according to the resources available. Certain works employ a minimum of stage properties and theatrical equipment. Other works involve elaborate stage-constructions, lighting and sound equipment, and assistant performers rehearsed on location. Instructions and technical diagrams for the preparation of these productions will be furnished upon request. In addition, the Once Group welcomes collaboration with the sponsoring organization in developing new performance projects to exploit unusual performance environments.
The Once Group generally asks $100 per person, plus travel, plus lodging, and expects the place at which they are to appear to provide materials and equipment that cannot easily be transported – speakers, amplifiers, projectors – and props such as pipe-racks, tables, bowling balls, etc. Generally there are between 7-10 persons involved and the fee ordinarily applies to single performances. However, the group has been known to work for less and to run more than one night for the same price.
Mary Ashley, Robert Ashley, Ann Borkin, Harold Borkin, Caroline Cohen, Milton Cohen, George Manupelli, Gordon Mumma, Jackie Mumma, Anne Wehrer, Joseph Wehrer.

TERRY RILEY
246 Grand St. N.Y., N.Y. 10002, OA 6-6827
Composer-performer, will present solo or ensemble concert of live and electronic music which includes the use of tape as an extension of live performance. Tapes and scores of the composer's work may be rented or purchased directly from him. A catalogue is available upon request.



NAM JUNE PAIK
ZEN FOR FILM, 1962-4, realized by fluxus, 30min. rental: $10
FILMS made in cooperation with Jud Yalkut:
ELECTRONIC MOON, 1966, color, sound, 10min., rental: $20
CINEMA METAPHYSIQUE, No.1 1966, b.&w., sound, 5min. rental: $6
MISSA OF ZEN, 1966
b.&w., sound-on-tape, 10min. rental: $10
STUDY FOR MISSA OF ZEN, 1966
b.&w., silent, 3min., rental: $3
RHAPSODY IN BLACK ET NOIRE, 1966, b.&w. sound-on-tape, 10min. rental: $20
BEATLE ELECTRONIQUE, 1966, b.&w., sound, 5min., rental: $10
BATMAN ELECTRONIQUE, 1966, b.&w. sound-on-tape, 3min., rental: $5
FABLES ELECTRONIQUES, 1965 color, sound, 12min., rental: $16
VIDEO TAPE STUDIES
with Charlotte Moorman, Takehisa Kosugi, etc.
FILM FOR CLOSED EYES,
in cooperation with Brion Gysin, for information and rental write: Nam June Paik, 359 Canal Street New York, N.Y. 10013
Objectives:
1. Study of electronic images composed by purely electronic means directly on cathode ray screen, adapted mainly from Bonino Gallery exhibition and further experiments.
2. Introduction of metaphysics to cinema, aiming to deepen the ontological meaning of monotony.
"Paik's program was perfectly designed, constructed and executed. There was an almost classical simplicity and purity about it."
– Jonas Mekas.
"Humanity, He (Paik) is a criminal who converses (cf. Duchamp). Technology, optical art, music, physics, philosophy. Image of utter collapse."
– John Cage.
"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 a latter-day Renaissance man of the arts, a man who controls his environment and the world through the merging of the arts."
– John Gruen.



Nam June Paik was born in Korea, in 1932. Graduated from University of Tokyo in 1956, later studied at Univ. of Munich, Freiburg Conservatory and Univ. of Cologne. Since 1958 has done experimental work in the Studio for Electronic Music of Radio Cologne. Since 1959 had many one-man shows and performances in Germany, Sweden, Denmark, Norway, Holland, Japan, France and United States.
Published compositions & essays: "Bagatelles Americaines", in Decollage No.1, 1962.
"Notes on Music", in Decollage No.3, 1962.
"New Onthology of Music", in Fluxus A, 1962.
"Sinfonie No.5", in An Anthology, 1963.
"Fluxus Island Map", in Decollage 1963.
"Read Music", in Kalender, 1963.
"Experimental Television", in Fluxus-V TRE no.4, 1963.
"I Admire Monkey", in Decollage. "New Onthology of Music", in Sogetzu Journal, Tokyo, 1963.
"Half Time", in Decollage, 1964.
"Read Music", in Sogetzu Journal.
"New Onthology of Music", in Kikan, Tokyo, 1964.
"Autobiography", in Kalender, 1965
"Sinfonie No.5", Rohwolt Verlag
"Pensee 65", Hansen & Hansen V.

CAROLEE SCHNEEMANN
KINETIC THEATER
(with or as Intermedia)
Kinetic Theater consists of the following program choices:
LATERAL SPLAY, 1963
For twelve to fifteen performers. Three to five minutes or repeated throughout an evening of other works. A study in fast, violent, explosive energy. Sound: varying patterns of running and falling. With or without slide projections of the running figures projected all over the performance and audience area.
NEWSPAPER EVENT, 1962
For eight performers using benches, stools, and a pile of newspapers four feet high. A work of evolving relationships between performers and materials: concentrated and spontaneous. Ten minutes. Sound: speech and paper noises. Revolving levels of lights.
NOISE BODIES, 1965
A duet. The performers are covered with sound-producing debris – a moving assemblage from which sounds are developed – movement being determined by the process of sound making. Shadow projections from the self-lit performers. 15-20 minutes.
CHIRENELODEON, 1963
Six actors and dancers. Carousel music Bach and wolf howls, chicken clucks. Paper and quantities of cloth, ladders, costumes. Slides. Complex juxtaposition of high-keyed imagery. 45 minutes.
PARTITIONS, 1963
For five performers in an environment of shelves, closets, cupboards. Aluminum sheeting, mirrors, gloss papers, strings of lights, color film. Ambiguous focus on figures in enclosures; shifting spatial domains. Costumes; masks. About 40 minutes.
BANANA HANDS or
DIVISIONS AND RUBBLE, 1962
Creation of the world of the senses: water, fire, mud, snow, wind. Twelve performers; ape suits, barrels, masks, ladders, hoses, ropes, trapeze, old films. Sound: "Roll Out the Barrel," circus, rock'n' roll, screams, wind, dialogue. About 1 hour 30 min.
MEAT JOY, 1964-5
A celebration of fresh. Nine performers. Quantities of plastic sheeting, paper, paint, fresh chickens, fish and sausages. Sound: rock 'n' roll, French-English love notes, process of the piece, Paris street noises. 1 hr. 40 min.
WATER LIGHT/WATER NEEDLE, 1966. Multi-dimensional space: ten performers on horizontal ropes and pulleys. Floating plastic objects. Flickering lights, hand-held lights. Sound created by teams working unseen. Indoors or outdoors, audience seated in "nesting material." 1 hr. 10 min.
SEARCHLIGHT, 1966-7
An infinite number of images to be discovered by movement of the audience through a labyrinth landscape which includes a mountain, lakes, lily ponds, burnt-out building, shale pit, woods, fields, fire pits, doll houses. Images realized by performers upon discovery. Movement stops, horses. Film and various electronic sound sources. Incorporates some material from "Water Light/Water Needle" as performed at the Heavyweight estate, May 1966. (Adaptable to various landscapes. In process.)
LOOSELEAF, 1963, an eating piece and THE QUEEN'S DOG, '65 are stark and do not incorporate intermedia.
GHOST REV, 1965
Interference Patterns for USCO. Destruction and transformation of projected imagery (films and slides) by live performance.

W. CHRISTIAN SIDENIUS
LUMIA
Lumia offers the artist the elements of time and light – now the artist can develop his image in time and space. The images distort, develop, move, diminish and combine. The pallet of Lumia varies in chroma, saturation, intensity. Freed from the static canvas, the lumia-maker commutes the artist on a voyage of discovery toward a new vision.
A Lumia performance is essentially theatrical. It requires a 10 by 16, abstract and non-objective images are projected from a battery of sophisticated projection instruments. The images are entirely controlled by the performer and react to his will. The performances are made up of a dozen or so sequences, lasting from one to ten minutes. The sequences are accompanied by sound or music from an array of speakers; the effect is the encircling of the audience by mysterious forms. Some of the sequences combine with a dance. The performance fills about two hours. As of the present time, our performances are limited to our four years but they are not fitting my conceptions. But I definitely see possibilities in them for film production.
Christian Sidenius
R.R.1, Box 224, Sandy Hook, Conn. 06482, Tel. 1-203-426-Tel. 1-203-426-4579

JACK SMITH
REHEARSAL FOR THE DESTRUCTION OF ATLANTIS
(see the description and text of the piece in Film Culture No.40)
Available to colleges, universities and groups without fee. Jack Smith himself will find time to come and play the Red Lobster if travel expenses are paid.

MICHAEL SNOW
WHITE LEADER is an attempt to use film and T.V. techniques and qualities in live performance. Reversal. Not Expanded Cinema it is Expanded Cinema. Not Constructed Cinema. In the Science Dept. of Art Treble, Bass and Volume for example are separately manipulable quantities which in Living are more than merged. Categorization-Detachment? Zoom, Fade In Fade Out, Focus, Framing, Voice and Speaker Volume are separated. Under a camouflage of commercialism the ironies of these Distances laugh at the coexistance of Art and Ego. Finally, Leader is a sad Rerun of New Puns. Tapes and Films being the fuel of Memory Machines how many miles is it from "getting it right" to "Getting it Wrong"?
One Performer, Tapes, Lights preferably on Stage. 10min. $30.00

JOSE RODRIGUEZ-SOLTERO
QUATRIPTYCH-RINON is a one-hour program. While 8 and 16mm copies of "Rinon" and "Hawaii" are being projected on the screen at different speeds (one at 5 frames per second and the others at 12 & 24), a second film is standing, dressed in white, and holding a candle. A tape of her voice is played reciting Walt Whitman's "Laws of Creation" from Leaves of Grass. Indian music (superimposed voices) is played, some incense is burning in the center of the stage: Rinon is or be-comes the true kidney I wanted to create.
Four loops, of which two are prints of the others – namely of myself and a friend – are projected for approximately thirty minutes, while the friend is sitting facing me on stage and silently speaking (from tapes you hear a long conversation) on the meaning of the experience of the loops and the multi-experiences which can be gathered to arrive at an – well, it becomes unexplainable at all.
If the place is small and a large screen could cover one wall it would be perfect.
Only two actors are needed if assistants in projection and sound are available.
Four 16mm projectors with variable speed, two 8mm projectors with variable speed, and one stereophonic tapereccorder are needed.
$80 would be enough to give a performance.
Quatriptych-Rinon was premiered at the Gate Theatre's New Vision Festival in September 1966.
PINEAPPLE MASS requires a large empty hall with no chairs. A theater can easily be converted by covering seats with plywood.
People will stand and forexactly one hour they will witness a mass dedicated to the Hawaiian fruit, pineapple. Two dancers and four assistants will be included, as well as four 8mm projectors and two 16mm projectors.
The theater should be white, completely if possible. Props are one table and one pineapple.
Pineapple Mass was presented on Thanksgiving Day 1966 at the Gate Theater during its Black Christmas month.
EL PECADO ORIGINAL was shown at the San Francisco Arts Festival, 1964, and won Grand prize in the International Suncoast Film Festival in Florida, 1965.
JEROVI was shown at the Ann Arbor Film Festival, 1965 and was a prize winner at the Suncoast International Film Festival, 1965.

SPECTRA-MACH 1 SNYDER ETC.
On behalf of Spectra-Mach Associates I would like to inform you of our forthcoming tour to the various universities and colleges throughout the United States.
Spectra-Mach 1, an audio-visual collage had its early beginnings as part of the "Psychedelic Explorations" presented at the New Theater in New York City by the Castalia Foundation in June of 1965. It was later expanded into a feature length program and presented at the Film-maker's Cinematheque as part of their Expanded Cinema Festival on Lafayette Street. It subsequently was repeated by request as a week long program at the Cinematheque's 41st St. Theater, Dec. 7-12, 1965.
Spectra-Mach 1 might best be described as an exploration through a new aesthetic technology of man's internal perceptions. The use of a variable multi-dimensional screen (a fluxing mosaic of 2 and 3 dimensional surfaces and volumes) synchronized with projections of dissolving and polarizing moire grid patterns) create an intense spectral solarized after-image and volume space modulations, which give new and direct meaning to concepts of spatially extended objects and negative space. Experimentation in basic harmonic resonances and volume frequency pulsation patterns reveal fundamental vibratory structures (through amplified deamplification processes) on new sound implosion levels.
We believe that the emergence of new aesthetic perceptions presages man's growing awareness and his increasingly urgent need for self-knowledge and unity. We further believe that through the exploration and direction implicit in our imagery a direct means of comprehending our contemporary society and expressing life experience will evolve; enabling man to develop his highest aspiration in more intimate accord with the organic wholeness of cosmos.
Project Spectra-mach incorporates a group of associates specializing in numerous fields.
JOHN SNYDER –
Audio-Visual Coordinator
ALLEN NEFF – Architect
ANGUS MACLISE – Composer
RENE JAEGER –
Electronic Coordinator
DR. RALPH METZNER –
Psychologist
DIANE RUBUFFO – Dancer
Spectra-mach 1 might best be described as an exploration through a new aesthetic technology of man's internal essence. It is an experimentation with psychedelic as such to the extension of man's psychedelic perceptions and psychic orientation to environment.
Spectra-mach 1 utilizes an internal media vocabulary to expand consciousness and is an attempt to discover and develop a new aesthetic grammar.
Spectra-mach 1 endeavors to stimulate a feedback within the audience through multi-media technology, thereby synthesizing a "gestalt" and releasing suppressed emotional energies.
Spectra-mach 1 utilizes a multidimensional variable surface volume screen kinetic film slide patterns and a phases neutral core audio drone operating within volume-frequency modulations. Robot vinyl disk machines perform on the fringes of perception creating and recreating aspects of the variable volume screen. Multiple

made up of photographers, painters, poets and engineers...seem fully aware of the potential threat that lies in the sophisticated manipulation of 'total environment' ideas." Robert Kotlowitz, Harper's

"...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 in that sort of thing and are extremely refreshing to find..."
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 simultaneously. One's life is accumulated and experienced in the same way..."
B. Lazarus, Bloodroot (1966)

"...The total effect, however, is stunning, almost to the point of physical impact upon the audience ...the accomplishment is something of a monument to the creative imagination of an artist using the electronic devices of this, our scientific age..."
R.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 machines and high decibel noises add up to a kind of program-pandemonium that seems accurately to reflect the urban U.S. milieu..."
Grace Glueck, New York Times

"...It has no audience, only participants. It is an exhausting melange of lights and colors and music and movement, and it seems absolutely eternal..."
Sally Kempton, Village Voice

"...I feel I am witnessing the beginnings of new religions, that I find myself in religious, mystical environments where the commentrials and music and body movements and the symbolism of lights and colors are being discovered and explored... this sensuous sea of color, sound and light that seems to surround us completely and we swim in it almost bodily and it is like going through the most fantastic dream..USCO is going after it in a more conscious way. They have arrived somewhere, and gained a certain peace, a certain insight, and they are beginning to meditate..."
Jonas Mekas, Village Voice

"Goethe's last words were supposedly, 'more light.' For years I seemed to us these words expressed mortal desire and need. Later came the realization (1880 degrees out phase shift) that in this last statement Goethe's revelation was the pure white light of the classic mystic experience. Illumination is a way, yoga, discipline, search, discovery, the making of each thing in light. Light on the mirror, light through the window, reflection, projection or whatever method we bind to fulfill our desires or to reveal the inner vision. USCO is a group of people who work together--poets, film-makers, artists, engineers. As has always been the case in traditional societies the work can remain anonymous. 'we are all one,' says USCO, 'beating the tribal drum of our new electronic communion. In a world of simultaneous operations, you don't have to be first to be on top."
USCO, Kunst-Licht-Kunst
exhibit, Stedelijk van Abbemuseum, Eindhoven, Holland.

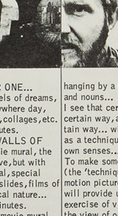
"By the way...our tabernacle, here at the church where we live and work. eum, Eindhoven, Holland.
"By the way...our tabernacle, here at the church where we live and work, is open to the public every Sunday from noon to eight pm. 35 miles north of New York City off exit 11 of Palisades Parkway, first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

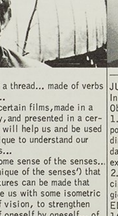
STAN VAN DER BEEK
A lecture screening is the basic package, with two hours use of films available which I bring with me and talk about as well as talk about the general film scene, new ideas and approaches in visual communication, and very often conclude such a lecture screening by a small seminar type of meeting with interested parties who want to ask more specific questions about technique and mechanics.
This basic lecture package does not include a performance of multi media, or my movie mural techniques (I does include all my film works, finished and new works in progress.. this package starts at $300 plus all travel expenses.
My particular audience is the college and university film society, I have given lectures and multi media performances at the following:
Philharmonic Hall Lincoln Center (with Merce Cunningham and John Cage, summer of 1965)
Museum of Modern Art,N.Y.C. (winter of 1966)
Literarischer Colloquium of Berlin... winter 1966
Including lecture screenings in Amsterdam,Munich,Copenhagen, Stockholm,Vienna,London,Prague (as a tour during the winter of 1966)

FEEDBACK NUMBER ONE...
a movie mural,newsreels of dreams, newsreels of the everyday day, animated films,slides,collages,etc. approximately ten minutes.
PANELS FOR THE WALLS OF THE WORLD... a movie mural, the same structure as above,but with different image material,special drawings prepared as slides,films of a documentary historical nature... approximately eight minutes.
A DAM RIB BED... a movie mural, based on the gender question. In question of sexus plexus... dayglow dream life... slides film strips... approximately 15 minutes.
SIGNT... a three-screen film,made from the dance performed by Bob Morris... three views of the same dance... approximately 10 min.
SPHERICAL SPACE...a film dance, using two performers,with slides and films projected over the walls of the stage and on the performers... with slides and films made of the dancers as they perform in the foreground...
A MISCELLANY SINCE 1962: Winning the Ford Foundation Grant for creative film work (a fellowship of $10,000. to do three short animated films) in the Spring of 1964 till the Spring of 1965.
Winning the Grand Prize at the International Film Competition,sponsored by the Belgian Government at New York University, School of the Visual Arts; Cornell University; Bradley University (Iowa); Florida State College; M.I.T.; Harvard; Illinois Institute of Technology (Chicago); Institute of Contemporary Art (Boston); Philadelphia College of Art; numerous smaller schools,art galleries, and theatres in New York. As regards a multi-media performance, and lecture-demonstration:
I need students or help at the theatre, but do not have to bring any one with me with the exception of dancers,if the dance piece is performed. To do a multi-media performance at a university for example, I need very close cooperation with some responsible party who is creating the performance at the school, this means generally very detailed correspondence worked out about time and place,equipment which is important (generally full cooperation with the audio-visual head of the school) student volunteers to help set up and run the show... I bring with me all the image and visual material,soundtracks,color filters, etc... and make use of the existing projection devices that belong to the school... as well as the sound systems of the school...
The extent of the performance depends on the kind and number of pieces of projection equipment available at the school,the following is a minimum of gear needed:
three 16mm projectors... all with the bright and bulky possibly, all with standby bulbs... the kind of lenses should be checked so they give a large image at whatever the length of the throw of the ball happens to be. One of these projectors should have a loudspeaker so that sound on film can be reproduced in the normal projection method.
three 35mm slide projectors... preferably Kodak Carousels one glass slide projector,
one overhead projector.
one eight mm projector or a tape recorder that plays into the house amplifier system...
This is my minimum list of equipment... all projectors should have the largest bulbs that they can use, all should have ample extension cords... if there is more equipment available it can be used use of it, however it generally takes one operator for each piece of equipment, or eight people,however that number can be made smaller,if some people can operate more the same piece of gear.
The size or shape of the auditorium is not important,provided it is not too large a hall...
The room must carry a considerable amount of current (which also means heavy cables and current) the electrical system is available for consultation and help in case the circuit breakers open.
In such a multi-media performance, I generally include a lecture screening and show some of my regular films... my fee for a multi-media movie mural performance,lecture and screening is (starts at) $400 plus travel expenses. If the dance film is included the two dancers each get $100 plus travel expenses...
The title for the movie mural performances are as follows:

VISION III... a mixed-media movie mural, begun in 1957,using three-screen film-movie projection...with slides and art work... approximately seven min.long.

Charles Eames, Moscow, 1959.



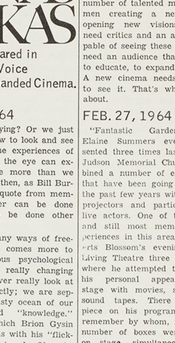


Knokke,January 1964(prize of $1.200.)for my film BREATHDEATH, "I have exhibited myself in Europe").
1st Prize in animation,Oberhausen,1962 for SCIENCE FICTION.
1st Prize in animation,Manheim... 1963 for SUMMITRY.
1st Prize in animation,Mid West Film Festival,Chicago... 1954.
1st Prize in animation, Canyon Film Festival, California... 1964
Participant in the traveling Film Exposition of New American Cinema 1964, participant in the London Film Festival... 1963, participant in the San Francisco Film Festival... 1964
I am in my third year of teaching Animation at Columbia University. Since 1962 I have completed...
SUMMIT (Summitry) a 15 minute 35mm color film.
BREATHDEATH, a 15min. 35mm black and white film.
Since receiving the Ford Grant in the Spring, I have undertaken the following film projects. All are films that I have shot and are in stages of completion (editing and adding sound)
PHENOMENON.. an abstract study of Moire patterns 10 min.
FLUIDS.. an abstract study of liquids 10min.
FACESCAPES.. a photo animated collage.. 15 minutes
THE HUMAN FACE IS A MONUMENT... a photo animated collage.. 10 min.
IF YOU SAY SO... a photo-graphic painting... 15min.
GOING, GOING.. a painted animated study,for loop projection. 5 min.
CARBOP.. a non-animated film,live action of highway scenes, 15 min.
DANCE OF THE LOANER SPIDER Nice,astonishing -the macabre faces - so beautifully resembles a reaction to mor!,the marvelous deathlike voice coming from the lovely blonde lips. - Art News
Not since the Titanic ran into that iceberg has there been such a collision as when Andy Warhol's Exploding Plastic Inevitable burst upon the audience at The Trip.
- Los Angeles Times

WEEGEE
Weegee is the famous still and motion picture photographer who is best known for his film WEEGEE'S NEW YORK and as being the originator of NAKED CITY. He has also worked on productions in Hollywood, London, and Paris and has recently returned from a five-year stay abroad,working with such things as DR.STRANGELOVE and British TV. "My shows last about 2 hours long. Always an IN PERSON show.. I am the best part of the show. My audience is half of half,people who have seen about and feel they ALLREADY ...photo magazines,amateur photographers and just people who want to be entertained. I start the show with slides,with pictures from my book NAKED CITY which was the inspiration for the film of the same title and also the television series,then I take you through my CONEY ISLAND, then other films using my special technique.. KALEIDOSCOPE-then my UNDERGROUND FILM 'THE IDIOT BOX' a satirical study of television,then,they want I ALSO DO a COLOR BOX that creates colors and designs which I throw on live models.. also films of dancers with the colors on the dancers. Then a question and answer session.I have put on my show all over the world, Europe,Asia,Africa,Australia,and even in Russia. My work is in the permanent collection at the Museum of Modern Art, NYC. I will go out of town.. I will need a slide projector, a 16mm movie projector,any size of theatre will do.. hall. My fee will be around One Hundred Dollars. My show is half reality and half fantasy."

JUD YALKUT
In cooperation with Nam June Paik (objectives):
1. Study of electronic images composed by purely electronic means directly on cathode ray screen,a method mainly from Bonino Gallery exhibition and further experiments.
2. Introduction of metaphysics to cinema,aiming to deepen the ontological meaning of monotony.
ELECTRONIC MOON,1966. 16mm,color and black & white, sound. Rental: $20, 10 minutes.
CINEMA METAPHYSIQUE NO.1 1966. 16mm,black&white,sound, 5 minutes. Rental: $6
MISSA OF ZEN,1966
16mm,black & white,sound-on-tape,10 minutes. Rental: $10
STUDY FOR MISSA OF ZEN 1966,16mm,black & white,silent, 3 minutes. Rental: $3
RHAPSODY IN BLACK ET NOIRE, 1966,16mm,black & white,sound-on-tape,10 min. Rental: $20
BEATLE ELECTRONIQUE,1966 16mm,black & white,sound,5 min. Rental: $10
BATMAN ELECTRONIQUE,1966 16mm,color,sound-on-tape,3 min. Rental: $5
FABLES ELECTRONIQUES, 1965-6,16mm,color,sound, 12 minutes. Rental: $16
VIDEO TAPE STUDIES

FILM FOR CLOSED EYES,
in cooperation with Brion Gysin. For information and rental write: Jud Yalkut,7 St.Marks Place, New York,10003, N.Y. or



LA MONTE YOUNG & MARIAN ZAZEELA
TAPE RENTALS:
For performance in non-collaborative situations, with prior consent only.
Original Masters rentals for concert performances: $200. up.
Original Masters rental for radio or TV broadcast: $400. up
Duplicate Editions Series Copies rentals for concert performances: $100 up
Duplicate Editions Series copies rentals for radio or TV broadcast: $200. up
Tapes are available for sale, however, the composer retains all performance and broadcast rights which may be rented at the above rates.
Original Masters sales: $3000. up.
Duplicate Editions Series Copies sales: $300. up.
(Double these prices if tapes are handled by a gallery at the time of sale.)
LECTURES: $200. and up.
LECTURES WITH TAPED EXAMPLES: $200. plus tape rental fees, if used up.
TAPE AND SLIDE PERFORMANCE WITH APPEARANCE OF THE ARTISTS: $1000. plus tape rental fees.
LIVE PERFORMANCE: sound & light - La Monte Young & Marian Zazeela: $4000.
LIVE PERFORMANCE: sound & light - La Monte Young & Marian Zazeela: $4000.
LIVE PERFORMANCE: Theatre of Eternal Music Company:
with La Monte Young,Marian Zazeela, Tony Conrad, Terry Riley, Angus MacLise, Tony Gangarossa, Property and Stage Manager: $8750 - $10,000.
SOUND ENVIRONMENT:
The design of a continuous sound composition for installation in homes, offices,galleries,classrooms, swimming pools, ocean liners,bathyspheres, airplanes, spaceships,etc. $1500. Without the cost of equipment and installation.
None of the fees include any necessary travel expenses which are additional.

CONDITIONS FOR LIVE PERFORMANCE: We must have one full week on location to set up equipment and make level adjustments, and several days on location after the concert period to disassemble the equipment. Including the week of setting up and several days disassembling, the company is willing to be on location for one month and will operate regularly during the interim period. The performers will appear live for three hours each day (four to seven days per week) and (depending upon equipment availability) electronic sound may be continuous throughout the entire concert period.
However, one and two night engagements are available at the same prices, and still require a week to set up and several days to disassemble. Professional security arrangements must be provided on a 24 hour basis to protect the equipment which may not be moved for the duration of the concert period. Depending upon the characteristics of the equipment used at the time of the performance, it may be necessary that it take place in an area at least 30 x 80 feet.

All of the above information is subject to change or revision without notice.

WORKS OF INDETERMINATE DURATION
"The Second Dream of the High-Tension Line Stepdown Transformer" from "The Four Dreams of China" to Marian (day of the unquiet grave - smoke of the shore. 10 - 11 XII 62)
"Composition1961 no.29"(31XII61)
"Death Chant"(23 XII 61)
"Composition1961 no.28"(18XII61)
"Composition1961 no.27"(5 XII 61)
"Composition1961 no.26"(22 XI 61)
"Composition1961 no.25"(9 XI 61)
"Composition1961 no.24"(27 X 61)
"Composition1961 no.23"(14 X 61)
"Composition1961 no.22"(1 X 61)
"Composition1961 no.21"(18IX 61)
"Composition1961 no.20"(5 IX 61)
"Composition1961 no.19"(23VIII61)
"Composition1961 no.18"(10VIII61)
"Composition1961 no.17"(28VII61)
"Composition1961 no.16"(14VII61)
"Composition1961 no.15"(2 VII 61)
"Composition1961 no.14"(19VI 61)
"Composition1961 no.13"(6 VI 61)
"Composition1961 no.12"(24 V 61)
"Composition1961 no.11"(11 V 61)
"Composition1961 no.10"(28IV 61)
"Composition1961 no.9"(15 IV 61)
"Composition1961 no.8"(2 IV 61)
"Composition1961 no.7"(20 III 61)
"Composition1961 no.6"(7 III 61)
"Composition1961 no.5"(22 II 61)
"Composition1961 no.4"(9 II 61)
"Composition1961 no.3"(27 I 61)
"Composition1961 no.2"(14 I 61)
"Composition1961 no.1" (1 I 61)
"Composition1960 no.15" (9 XI 60, 23 XII 60)
"Piano Piece for David Tudor no.3" (8:31 A.M.,12 XI 60, rejected by the computer 9:57 A.M.,12 XI 60)
"Composition 1960 no.14" (X 60)
"Composition 1960 no.9" (X 60)
"Composition 1960 no.7" (VII 60)
"Composition 1960 no.6" (2VII 60)
"Composition 1960 no.4" (3VI 60)
"Composition 1960 no.3" (4VI 60)
"Composition 1960 no.2" (5 V 60)
arabic numeral (any integer) (IV 60) to H.F.
Number for Chairs, Tables, Benches etc." (21 I 60) (when the duration is improvised)
For WORKS OF INDETERMINATE DURATION the fee is calibrated to the duration of the performance which, for the purposes of determining fee, shall be measured from the beginning point of the initial sound to the termination of the last sound. The durations of the rests which precede the initial sound and or follow the terminating sound are not to be included within the duration of the work when determining fee but all rests within one setting which follow the initial sound and precede the terminating sound are to be included toward the duration of the performance. For each new setting a new fee is payable.
CONCERT
duration of performance fee
7 minutes or less $1 50
over 7 minutes to 15 minutes $125
over 15 min. to 30 min. $100
over 30 min. to 45 min. $ 75
over 45 min. to 60 min. $ 50
over 60 min. to 24 hours $ 25
each additional 24 hrs. or less$ 25
All above fees payable in advance except when the duration is not determined beforehand but,rather,improvised and determined during the course of performance in which case a minimum of $ 25 or the fee for the duration of performance to be performed is payable in advance and the balance payable immediately after performance.
RADIO BROADCAST
All fees double that of Concert fees.

WORKS OF DETERMINED DURATION (works in which the duration is already determined by notation in the score or through a method described in the score)
"Composition 1960 no.13"(9XI60)
"Piano Piece for Terry Riley no.1" (2:10A.M.;8 XI 60)
"Piano Piece for David Tudor no.2" (X 60)
"Piano Piece for David Tudor no.1" (X 60)
"Composition 1960 no.5"(8VI 60)
"Composition 1960" or any excerpt(s) therefrom
"Poem for Chairs, Tables, Benches, etc."(21 I 60)
"Vision"(12 XI 59)
"Study III for Piano" (3 IX 59)
"Study II for Piano" (unfinished score available for performance, piano 59)
"Study I for Piano"(18 I 59)
"Trio for Strings" (5 IX 58)
"for guitar" (21 VI 58)
"for brass" (27 VI 57)
"Variations for Alto Flute,Bassoon, Harp and String Trio" (11 II 57)
"Five Small Pieces for String Quartet" (2 XI 56)
For works in which the duration is already determined by notation in the score
CONCERT FEE
$50 per performance payable in advance.
RADIO BROADCAST FEE
$100 per performance payable in advance.
"Composition 1965 $50."(VIII 65)
This work is in a special category. It must be performed by the composer and one or more other performers. The fee for the first performance was $50., and future fees will be higher according to a progression to be determined by the composer. The title changes to correspond to each new fee.
Copies of those scores which are in complete form are available from the composer at $10 and up.

MOVIE JOURNALS BY
JONAS MEKAS
as they appeared in the Village Voice
Subject: Expanded Cinema.

FEB. 6, 1964

Is our eye dying? Or we just do not know how to look and see any longer? The experiences of LSD show that the eye can expand itself, we more than we usually do. But then, as Bill Burroughs says (I quote from memory), "Whatever can be done chemically can be done other ways."

There are many ways of freeing the eye. It comes more to removing various psychological blocks than to really changing the eye. We never really look at the screen directly; we are separated by a misty ocean of our associations and "knowledge." Experiments which Brion Gysin is doing in Paris with his "flicker machine" (read Olympia magazine) show that without the help of drugs, with a light flicker (even with your eyes closed) you can see colors and visions you we not able to see before and the moment you stop (and the LSD) remains after the "experiment." A series of blocks has been removed. As Professor Osgood, who is conducting similar experiments in Brooklyn, says (again from memory): "The eye is inhibited. In some cultures, more, in some, less. We do not properly use the moire patterns of the retina, because we think it is not practical. Our practical outlights have reduced our vision." Salvador Dali believes that the Greek and Arab artists had this training of the eye, of releasing the inhibitions of the eye. Only after the burning of the library of Alexandria, the education of the eye was gradually neglected."

We say the single-frame technique in Markopoulos's film "Twice a Man" bothers our eye. People have told me, after seeing Robert Breer's "Blazes" or after Stan Brakhage films, that they have headaches. Which is a very good sign, among us, those who have been watching these films more often, have developed a tolerance, or, less slow—we could take so much more. Our eye has expanded, our eye reactions have quickened. We have learned to give a little bit better.

But still our eyes are so limited! Some people can still see sprites and fairies. I saw an item in a recent issue of the New York Times about a woman in London who can read colors with her fingers. Brion Gysin writes: "What is art? What is color? What is vision? These old questions demand new answers when, in the mirror of the Brass Machine (flicker machine), one sees all of ancient and modern abstract art with eyes closed."

Writes Stan Brakhage (in "Metaphors on Vision") : "Imagine an eye unruled by man-made laws of perspective, an eye unprejudiced by compositional logic, an eye which does not respond to the name of everything but which must know each new object encountered in life through an adventure of perception. How many coatrack are there in a field of grass to the crawling baby unaware of Green? How many rainbows can light create for the untutored eye?"

'Blaze of Glory'

Writes Jan Sommerville (in Olympia): "I have made a simple flicker machine: a slotted cardboard cylinder which turns on a gramophone at 78 rpm with a light bulb inside. You look at it with your eyes shut and the flicker pulses on your eyelids. Visions start with a kaleidoscope of colors on a plane in front of the eyes and gradually become more complex: fortresses materialize, breaking like surf on a shore until whole patterns of color are pounding to get in. After a while the visions were paramnesic by behind my eyes, and I was in the middle of the whole scene with limitless patterns being generated around me. There was an almost unbearable feeling of spiritual movement for a while, but it was well worth getting through, for I found that when it stopped I was high above the earth in a universal blaze of glory. Afterwards I found that my perception of the world around me had increased very notably. All perceptions of being dragged or tired had dropped away. . . ."

All these loose thoughts concern the new film language that is developing, a new way of seeing the world. Louis Marcorelles, one of the editors of Cahiers du Cinema, wrote me a week ago, talking about the new American cinema: "Suddenly, I can't look at the ordinary cinema any longer, even when it is signed by Godard." Yes. But mostly even critics are blind. We have a number of talented men and women 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 about.

FEB. 27, 1964

"Fantastic Gardens," the Elaine Summers evening presented three times last week at Judson Memorial Church; combined a number of experiments that have been going on during the past few years with multiple projectors and participation of live actors. One of the earlier and still most memorable experiences in this area was Roberts Blossom's evening at the Living Theatre three years ago, where he simply and simply combine his personal appearance on stage with movies, slides, and sound tapes. There, was one piece on his program, I don't remember by whom, in which a number of boxes were stacked on stage, simultaneously with movies projected on them, and created an unusual surreal audio-visual-spatial experience.

There have been many other experiments in this area. Stan Vanderbeek did some weird and effective things at the AG (Fluxus) Gallery three years ago and, later, at the Museum Playhouse, using multiple projection and multiple screens. Other attempts, more limited in scope, have been made at Judson Church. Lolas and Wise Galleries had shows which, in one way or another, were connected with the exploration of movement and light. There could be a special effective use of slides and movies in Robert Whitman's happening "Flower."

Entire Presence

Anyway, I don't intend here to give a complete historical report on the subject—I would love to go back to the early '20s. What I saw at Judson Church last Wednesday was by far the most successful and most interesting use of this idea of the many possible combinations of film and live action to create an aesthetic experience. Specifically, one could see here a huge ballet-happening; often involving the entire audience and the entire presence of the church itself, its walls, its columns, balconies, ceiling. Mirrors were distributed which the audience used to catch the beams of light criss-crossing the church. When one looked at the projections, it seemed to be dancing too, going through a variety of flattering, floating movements, hands moving in the air as if they were chasing and following the light beams, in a strange ritual of light.

There were screens at both ends of the auditorium and three or four projectors, with the images being projected at various times, singly or in chorus, the church, the ceiling, and the columns, and on and around the dancers and the audience. Superimpositions were created right there by throwing two and three images one upon the other, or around each other; and there the screens, on the spot, became a man working a hand-held projector like an image-gun or a light-brush, swinging it the way he felt like, in images of color and black-and-white, changing their size and background.

Split Screens

Fantastic effects were produced by using a split screen, a screen made of several dangling strips of white material which moved and separated, and there were human figures appearing through the partings, moving into and out of the screen, subjecting, and transforming it, participating in it, so that at times one didn't know or knew only vaguely what was the photograph and what was the real live presence. Actions of images overlapped or repeated or extended actions of dancers and people—the same people often, appearing on the screen as in the dance arena or around the balcony. Etc.

All this worked as an artistic unity—at least there was a conscious attempt toward it, and it often succeeded—and it had moments of great poetry and sensual movement for a while, but it was well worth getting through, for I found that when it stopped I was high above the earth in a universal blaze of glory. Afterwards I found that my perception of the world around me had increased very notably. All perceptions of being dragged or tired had dropped away. . . ."

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JUNE 25, 1964

There are very strange things happening in cinema. And the strangest thing is that there is really nothing strange about it.

First there was the static image of a train pulling into a station (if we begin there). Then there were filmed plays. Then there were stories and slapstick fantasies. Then the people did away with plots and continuities and stories. The poets of the '60s did away with the representational image itself. The camera now picks up glimpses, fragments of objects and people, and creates fleeting impressions, of both objects and people in the manner of action painters. A new spiritualized reality of motion and light is created on the screen, as in the work of Brakhage or Jerry Joffen. In "Dog Star Man" Brakhage abandons the frame itself. He plants bits of color film in the emulsion, on a black - and - white frame, his frames become mosaics. Gregory Markopoulos introduces single-frame editing. Dimensionality introduces subliminal, repeated single-frame images. The flash-and-glimpse reality that we see through the windows of cars and fast jets has become our visual experience. Our eye is undergoing physical changes. Gysin is creating visionary images with his drugs and flicker.

You have heard about the destruction of the screen, about the experiments you can see even at the New York World's Fair: multiple screens and multiple images. You have seen multiple and hand-held projectors, multiple screens, and the fusion of film and live action at Judson Gardens" evening. Those who have been especially lucky have even had a glimpse of the work of Harry Smith, the greatest wizard working in animated cinema, among us, those who have been watching these films more often, have developed a tolerance, or, less slow—we could take so much more. Our eye has expanded, our eye reactions have quickened. We have learned to give a little bit better.

But still our eyes are so limited! Some people can still see sprites and fairies. I saw an item in a recent issue of the New York Times about a woman in London who can read colors with her fingers. Brion Gysin writes: "What is art? What is color? What is vision? These old questions demand new answers when, in the mirror of the Brass Machine (flicker machine), one sees all of ancient and modern abstract art with eyes closed."

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AUG. 27, 1964

"Laterna Magica" opened in Prague almost four years ago. For its first year it was a laboratory experiment combining stage and cinema. By the time the show reached New York, its value had become purely historical. Everybody's doing it now; the World's Fair is full of "Laterna Magica" shows. Elaine Summers' Judson Gardens show earlier this year remains the new, and hardly surpassable landmark in this "total cinema" form.

Laterna Magica, like most other "firsts"—like Cinerama or "Three D"—has more to do with showmanship than art. Even as a show, it has remained in place. The audience had to look for the action in the round and look up or upside. Upon the entrance side of the tent and upon the entering audience were projected images—mostly faces, author images, ships, people, with harbor and crowd noises on a soundtrack. The feeling one got was of embarking on a journey on an ocean liner. Other images were projected inside the tent. One series consisted of factory images, furnaces, in color. On the top of the tent (inside) were reflected colored jewels—elongated, hallucinatory shapes. At various times, as the people lay down and watched the "sky," the canvas tent was illuminated blue and green from outside. The electronic lighting facilities served here perfectly. The feeling was lyrical, quiet, poetic. The climax of the evening was a projection from the tent on the "ground" into the tent's inner peak (dome) of a man sitting on the toilet and unconcernedly going about his business, pulling his pants off, relieving himself, pulling his pants on, flushing the water, washing his crap down. Everything was seen as from inside the toilet (under a glass, really), so that the whole messy and unsanitary (at least until now) and crappy business was performed right on the audience's head. By some, this was taken as a critical comment on what has happened to the happening theatre in general. Others judged it simply, some comfortably, some not.

The most amazing use of cinema, however, was in "Shower" (May 24-26), another piece by Robert Whitman. The piece is just what the title says: there is a shower box and there is a girl in it, naked naturally, taking the shower. The whole thing is so beautiful and so real that people kept coming back and peeling into the shower box to see if the girl was really there. The amazing effect was achieved by projecting a color film of the girl taking a shower onto the back of the shower box which was made of plastic glass, on the other side of which water was running down. It is really a further extension of what Andy Warhol started with his "Sleep" movie. And it contradicts and dismisses (for good) the statements that the real thing, or something that looks like real, can not be beautiful or can not be art. It is the old nonsense of the aesthetician. Whitman has used plenty of ingenuity in building this simple box and getting the amazing tri-dimensional effect (probably because of the evenness and thickness of the glass). The end result is amazing and it pushes cinema into another field of unexplored and raw possibilities.

There was another piece, really a fragment of a piece, from May 24 to 26 as part of Tony Conrad's "Lightwork" (unless I am confusing the pieces), which provided a very strong kinetic experience. A dancer moved around in a small circle in complete darkness, but with a spotlight flickering on and off, with dark and light flashes at fairly regular and even intervals, so that in split-second gaps the motions of the dancer weren't seen and when we saw her then, after seeing the moments of darkness, his hands and the position of the body were slightly changed. The impression created was like a normally photographed (24 frames per second) movie projected at eight frames per second—sort of staccato movements, a kinetic experience of strange power.

Expanded Cinema

Later this summer the Cinematheque is organizing a huge survey of the various new uses of cinema. The leading artists of these new uses of cinema (expanded cinema) will take part. As I have said quite often before, there is big money behind it. Sheer bigness sometimes is part of the quality and the content of an experience, and is beautiful.

I noticed a great number of trees and plenty of water at the Fair. But if one could tear down the pavilions one could plant more trees and make more place for water—I figured. All the youth of New York could come then and make love there.

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JUNE 3, 1965

Since I sadly remain the lonely historian of the new cinema, I should report here on the various uses of movies at the recently concluded First Theatre Rally (New York, organized by Steve Paxton and Alan Solomon, that took place in a huge television studio on Broadway and 81st Street.

One striking use of cinema was seen in Carolyn Brown's dance piece "Balloon," with Barbara Lloyd and Steve Paxton (performed May 11 to 13). In the back of the studio was a balloon approximately 20 by 20 feet, around which and in front of which the dancers moved. The immense balloon served as a screen on which images (newsreels, etc.) were projected. A weather balloon was used, and it was told it took three days to fill it with air from a vacuum cleaner.

On the same program, in his piece "Spring Training," Bob Rauschenberg used a portable screen tied down to the back of a dancer on which slides were projected.

Tent Happening

For Robert Whitman's happening "The Night Time Sky" (May 14-16) the studio was transformed into a huge tent. There were openings here and there in which certain happenings took place. The audience had to look for the action in the round and look up or upside. Upon the entrance side of the tent and upon the entering audience were projected images—mostly faces, author images, ships, people, with harbor and crowd noises on a soundtrack. The feeling one got was of embarking on a journey on an ocean liner. Other images were projected inside the tent. One series consisted of factory images, furnaces, in color. On the top of the tent (inside) were reflected colored jewels—elongated, hallucinatory shapes. At various times, as the people lay down and watched the "sky," the canvas tent was illuminated blue and green from outside. The electronic lighting facilities served here perfectly. The feeling was lyrical, quiet, poetic. The climax of the evening was a projection from the tent on the "ground" into the tent's inner peak (dome) of a man sitting on the toilet and unconcernedly going about his business, pulling his pants off, relieving himself, pulling his pants on, flushing the water, washing his crap down. Everything was seen as from inside the toilet (under a glass, really), so that the whole messy and unsanitary (at least until now) and crappy business was performed right on the audience's head. By some, this was taken as a critical comment on what has happened to the happening theatre in general. Others judged it simply, some comfortably, some not.

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There

a showman, with a sense of timing and pacing. Jack Smith's piece 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 be—historically 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 theatre.

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, "Untitled 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 ground; man sitting on the ground, looking ahead, "thinking." After three or four minutes of the loop, the same three people come on stage (as the loop continues) and perform what 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 imagination.

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 cinema."

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 completely 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 body—and it wasn't Cinerama, where it is the vertigo that does it. Here the impact was produced by something that was more formal; 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 bishop, 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 Helizcer 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 beautiful.

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 evening than "a work of art") was mysterious, 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 discoveries.

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 skelton or became a huge hand or became two dancers.

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 dream.

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 easy to please: I have spent 30 years of my life doing nothing 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 one.

Ken Jacobs—who, with his 10 unfinished (money, money, money) films, is probably the least known, although one of the most productive (creative), beautiful, and influential of modern film-makers—gave us a 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 creating 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, intentionally or not—and he has been 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 of 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 new 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 advanced 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 into reality.

DEC. 23, 1965

Last column I did not have time to report on the closing program of the New Cinema Festival 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

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 certain classical Da Vinci-like beauty.

Robert Whitman's show combined 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 ambiguous, more one-dimensional. 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 the main weakness of both artists, perhaps, this surprise effect—for once it is gone, much is gone.

I couldn't say 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 consciousness? 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 and I looked at some more. I 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 person—the 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, not the future.

How do we look at a piece of 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 possible.

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 literary 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, increase.

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 (USCO gave its first performances in S. F. in 1959)—but they remained in experimental, semi-private 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, dancers—at 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 show 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 cosmic consciousness, but the sunset 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 masses. 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 often, how suddenly, during certain surges 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 itself.

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 nothingness.

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 it.

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 evil 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 rhythm, instead—you can't even hear the sound, you lose the sense of sound . . .

Durkee: . . . or who you are—because 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 off . . .

Durkee: . . . like movies becoming 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 understand 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 screen 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 it—a 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 holds 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 fact 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 Theatre.

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-reaction.

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 relationship and enables him to