EUROPE CALLING—
POUND SPEAKING
Ezra Pound Speaking

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

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

Point of Order has never been seen in this country in its original form. The ATW transmission last year added dogfood and deodorant commercials as well as the commentary of Anthony Lewis of the New York Times. The raw material of which I made Point of Order was 188 hours of film—every actual minute of the 1964 Army-McCarthy Hearings. The film is not an edition or a summary or a reduction but a new event. Political theatre without explanation to be perceived and felt rather than explained. So, in the original version Point of Order begins with a 59 second time/place soundtrack in my voice over an empty, dark screen. The picture itself has not one word of comment or explanation. Since history has no point of view, the original 188 hours had no point of view. Point of Order, however, does.

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

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

RAY DURGNAT

British Critic: Provo Movies

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

Their clarity of purpose, control of theme and tone, and well-honed, well-laundered styles evoke the foresight that has made the Provos the shock troops of the world behind the front line.

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

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

LONDON film makers CO-OP

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

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

Above and below: stills from Porno film, Jozef Kain

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

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

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

CONTINUED ON PAGE 10

Better Books

4 New Compton Street

Charing Cross Road
FESTIVAL
At the Jeanetta Cochrane Theatre, Southampton Row, W.C.1 Holborn Tube

MON 31 October
7.45 p.m. Set Programme
FIVE SHILLINGS Open Viewing

TUES 1 November

Marie Menken: THREE FILMS
In VISUAL VARIATIONS ON NOGUCHI, Noguchi’s sculptures spin and float as the camera swoops and plunges. It’s thrilling in and out and even through Noguchi’s work at breakneck speed accompanied by Lucille Dillingham’s score which uses percussions, matches being lit, books dropped, paper torn, and techniques in the piano strings. HURRY! HURRY! is concerned with microscopic investigation of sperm cells looking for an egg to fertilize when there is none. The sound track is of aerial bombardments in NAGAHIKKO. The destruction of battle-damaged

Silver arrow through the night
Silver arrow take thy flight
Steve; arrow seeks and finds
Cursing heart and cursing mind
Shift-cut-tangle—word lines
Dramatic relief from anxiety
Dimethyltryamine alarming and disagreeable symptoms
Anything that can be done chemically can be done in other ways
The use of opium and/or derivatives

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

THE WAY TO SHADOW GARDEN: A room suddenly comes to life in the movement of inanimate objects.
TUES 1 November
7.45 p.m. Set Programme

WED 2 November
7.45 p.m. Set Programme

THUR 3 November
7.45 p.m. Set Programme

Marie Menken: THREE FILMS

In VISUAL VARIATIONS ON NOGUCHI, Noguchi's sculptures spin and float as the camera swoops and plunges. It hurtles in and out and even through his work at breakneck speed accompanied by Lucille Clifton's score which uses percussions, marches and the piano strings. HURRY! HURRY! is concerned with microscopic investigation of sperm cells looking for an egg to fertilize when there is none. The sound track is of aerial bombardment. DWIGHTIANA is the animation of heads, stones, pencils and brushes against Dwight Ripley's paintings. The utterly delightful sound track is by Teiji Ito.

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

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

Hillary Harris: FILMS

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

Kenneth Anger: INAUGURATION OF THE PLEASURE DOME - FINAL VERSION

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

"A Eucharist of some sort should most assuredly be consummated by everyone, and he should regard it as the main sustenance of his magical life. It is of more importance than any other magical event, because it is a complete circle. The whole of the force expended is completely re-absorbed; yet the virtue is that vast pain represented by the abyss between Man and God."

"The magician becomes filled with God, fed upon Light by Light; he becomes purified by the internal illumination of God; day by day his mortal frame, shedding its earthly elements, will become in every truth the Temple of the Holy Ghost. Day by day matter is replaced by Spirit, the human by the divine; ultimately change will be complete."

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

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

Lord Shiva The Magician's wake. A consecration of Theurgists in the guise of figures from mythology bearing gifts: The Scarlet Woman, Whore of Heaven, smokes a big fat joint; Ascari of the Moon brings the wings of snow; Pan, the god of nature, presents the bunch of basilisks. Hecate offers the Sycamore Mushroom, Yaga, Wombat Bomb. The Vintage of Hecate is poured: Pan's cup is poisoned by Lord Shiva. The Orgia ensues; a Magick masquerade party at which Pan is the prize. Lady Kali blesses the rite of the Children of the Light as Lord Shiva invokes the Godhead with the formula, "Force and Fire." Dedicated to the Few; and to Aleister Crowley and to The Crowning and Conquering Child. Credit: Calzolari, The Great Beast 666; Cam- bron (The Scarlet Woman), Lady Kali, Katheryn Kadell (Nana); Renato Roncalli (Lilith); Artis Nih (Ascari); Kenneth Anger (Hecate); the Late Peter Loom (Greenwich). Music: James, Filmed at Shiva's House, Hollywood, California, and another place. Printed by Kenneth Anger in Hand Lithography System on A, B, C, D, E, R, and E. Rollins, on Ektachrome 7887.
OF UNDERGROUND MOVIES

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

FRI

4

November

7.45 p.m.  Set Programme

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

RECOMMENDED BY DUNCAN HINES:
A fresh, perceptive and amusing film by Peter Gough— echoes Of Silence (soon to arrive in this country) signaled a new and significant talent in British cinema.

WOLFFCOMMUNION:
The greatest show on earth. Under the big top of London's famed Albert Hall a menagerie of LSD-maddened poets strike fire from iron curtains and stiff upper lips. Frightnefs, Fanlight, Horovitz, Adrian Mitchell, Allen Ginsberg, Yves Montand and all. Filmed and edited by Peter Whitehead. The camera crew: Anger (The Dreamer), Bill Seltzer (Show-Off), Gordon Gray (The Body Bears the Slaying), Members of The United States' Nth Photographed, Turner, and the Violin, have all been used, as well as many others, of which the most important is the bell, through this is used not so much for actual conduction as to mark stages in the ceremony. Of all the tom-tom will he found to be the most generally useful. "The Master Thron, Magik in Theory and Practice.

A conjunction of the Primitive, Angels and Spirits of the Sphere of Mars, formed as a "high" view of the Myth of the American Motorcyclist. The Power Machine seen as tribal totem, from toy to terror, Thunder in chrome, and black leather and bursting jeans. Part I: Boys and Bikes (masculine fascination with the thing that goes.) Part II: Image Maker (getting high on heroics: Dean's Rebel and Brando's Johnnys) The True View of I.C. Part III: Walopus Parry (I.C. wallflower at the cyclist's Sabbath.) Part IV: Rebel Ruiner (The Gathering of the Dark Legions, with a message from Our Sponsor)

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

SAT

5

November

Stan Brakhage

7.45 p.m.  Set Programme

movies plus a selection of the week's best. All programmes subject to alteration.
NOV 7, 12
OPEN Screenings
8.30 p.m.
AT BETTER BOOKS
CHARING CROSS RD.

STATEMENT: MEKAS

FIVE years ago, the young American Film-Makers got up with what we saw around. We started by abandoning all commercial illusions. We started from scratch. We did not listen to our teachers. We were independent; we were responsible; we were creative. We used dirty language; we used actions; we were not sensitive to other people's feelings. We had to think about ourselves and what we wanted to do. We started with simple tools, but we are responsible; we do our work with integrity. We are not afraid to express ourselves, even if it means taking risks. We are not afraid to make mistakes. We are not afraid to be vulnerable. We are not afraid to be human. We are not afraid to be alive.

WE REFUSE TO USE PLASTIC SURGERY TO CHANGE OUR IDEAS ABOUT OURSELVES AND OUR SOULS INTO SOMETHING THAT YOU WOULD LIKE TO SEE. TAKE US AS WE ARE, OR LEAVE US AS WE ARE, WE SAY. WE WILL KEEP SEEING ATTACKS AND DISRUPTIONS OF OUR WORK IN FASCISM, ITALIAN, RUSSIAN, AND OTHER FILM PERIODICALS - ARTICLES USUALLY WRITTEN BY PEOPLE WHO HAVE SEEN ONLY ONE OR TWO OF OUR FILMS. WE STOPPED BOTHERING ABOUT THEM BECAUSE WE COULDN'T CARE LESS WHAT THEY SAY, BECAUSE WE KNOW THAT WHAT WE ARE DOING IS BEAUTIFUL, IS IMPORTANT, CHANGING THE PICTURE OF CINEMA AROUND THE WORLD, IS AN EXPRESSION OF THE CHANGE, THE TIME, IS COMING OUT OF OUR HEARTS AND MINDS, OUT OF THE NEEDS OF OUR SOULS.

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

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

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

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ANDREW MEYER
American Director in London

He moulds his film with the hands of a master: a young master, but one who already combines a keen nervous irony with a warm and measured respect for the forms of human life. I would also, he tells me, suggest that his use of literary and cinematic quotations, though equally outrageous, is better integrated and more rewarding. "Not quite," Godard," wrote James Stoller, a film critic for the Village Voice, earlier this year.

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

"I first started making films about a year and a half years ago. I got an eight-millimetre camera and started. Almost every film I've made has included the first one, which has been done with actors. In other words, I don't go out and just shoot. I've read a story and the first thing I shot was a love scene. The lab had to give this back to me at first because it was some melodrama. But then they decided that it was done for art's sake, not for anything else, so they gave it back to me. This was very exciting for me because these lab people are generally known for their technicalities. I never see on the screen according to their technical qualities."

More feeling for the craft and technical side of filmmaking. It was there I made my first 16-millimetre film, 111. When the film was finished I felt there were a lot of dead spots in it. It was also my first sound film. I imagine it was moving from the more poetic, silent form, where it just had to be visually beautiful, to trying to do a film that had... well, I won't say a meaning or some kind of impact. Beyond that, it takes feeling to feel."

Three months after that I started working Match Girl, which I consider my first real film. It took about four months to make and I won't believe, the first time a film was an actual brief for the defense — presenting evidence, examining and cross-examining witnesses. Rush to Judgement is also the first time that an actor has had to defend his film which has precise activist goals: discrediting the Warren Commission and those behind it with the facts — redacting the investigation — and opening the Archives of the United States so that all the facts can be known. It is also, I believe, the first time that an actor in film playing the role he played in real life.

RAY DURGNAT CONT

EUGÉNE DE BÉNÉDICTE CONTINUED

by Win Vanderland, each a song gapped to optimal length. I Love You Because I'm going to tell you all the most poetry self-conscious moments from post-war documentary styles, from House on 92nd St. through Rouch to the New York underground. In Rape a run out communicating with nature (especially the mushroom called phallus implant) gets it, and so does one L. Bergman, though his specialised film buffs will best relish the lacerating parody of 'The Virgin Spring'.

My own own in bougainvillea awards goes to Tulips, a 2 minute take of tulips on a TV cabinet which has glass, and which the image should be, while the soundtrack treats us to bars of Sayar, King Kong and Big Country-type music.

But my words to my friends to see this on Dutch culture (tulips, glass, jelly) for it shows us American Dine's targets and Jasper Johns' flags in new attention on formal morality (a soap bar) and Dine's metaphysical jokes (the soap in the frame, or the grain of the print, a string in the projector).
The start was a love scene. The film didn't want to give this back to me at first because there was too much footage. Still, then they decided that it was good for artistic whatever and wasn't pornographic, therefore they should return it to me. This was very encouraging because I have always known there was no need to show what they see on the screen aside from its technical qualities. I never thought much of it. But in a way, my whole film-making career started out with a bang. I had wanted to make a film.

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

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Oh, how I love to do this. I love to see the film now and then, but it's only a passing thing. I don't care about the name. I'm really just interested in how the film looks. But I do care about the name. I love to see the film now and then, but it's only a passing thing. I don't care about the name. I'm really just interested in how the film looks. But I do care about the name.