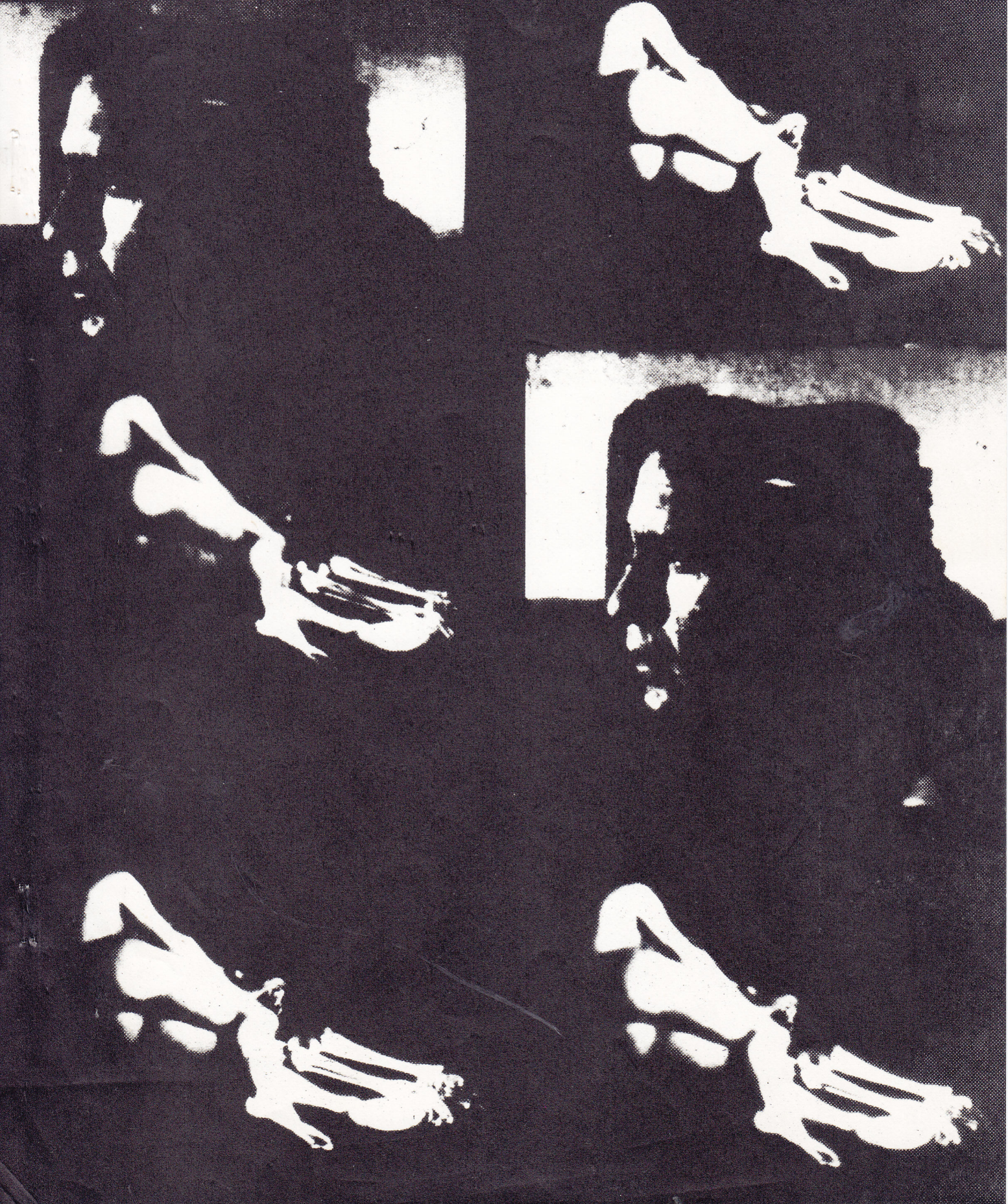


SUPERVISUELL 3

AKKOPOULOS LEONARDI SCHÖNHERR
HEIN MEKAS NEFTSON



SUPERVISUELL 3

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Berichtigung: -supervisuell 2 -schreibt über die 'film-documenta' Kassel, Leonardi sollte seine Filme aus Italien umsonst für Friedrich's ICD zur Verfügung stellen. Das stimmte nicht. Später fand Leonardi den Brief mit dem Angebot : 2,-DM/Min.

Anschriften für/adresses for filmmaker where films are shown/wo Filme vorgeführt werden können.

XSCREEN Köln, Severinstr. 181 (200 Plätze, zahlt./pays 3,-DM/min.)
Occam Studio, München, Schraudolphstr. 9 Werner Schulz, (zahlt/pays 3,-DM/min)
K.F. Goltz, 63 Giebens, Bleichstr. 15, Germ. (?)
Staatl. Hochschule f. b. Künste Kassel, Menzelstr. 13 (zahlen wenig/pays not much)
Le Bon Film, Basel, Switzerland, Postfach 12, Post 1 (?)
Museo Nazionale del Cinema, Torino, Italia, piazza S. Giovanni
Filmstudio 70, via deg. i Orti d'Alibert, 1c, Trastevere, Roma, Italia
Mr. Dane, Scurra, Johannes Vermeerstraat 29, Amsterdam, Holl.
W. Soesan, Kloosterstraat 27, Arnhem, Holl.
Bernardine J. Rensen, Krommerijin 7, Utrecht, Holl.
Eindhoven Filmring, Stadschouwburg, Elzentlaan 50, Eindhoven, Holl.
Philip Van Durme, Projecta Studio 70, University of Leuven, Belge
Institute of Contemporary Arts, Nash House, Film Series, London

supervisuell 3:

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An Interview with George Landow.....Lawrence L. Plonn, New York
General info for any issue.....Robert Nelson, San Francisco

Auflage: 450 Davon gehen 150 nach Köln, 25 nach Wien, 50 nach Rom, & 50 nach New York, der Rest geht nach Berlin, München, Paris, Turin & San Francisco. In Zürich bleiben 150. Nächstes Heft: -supervisuell 4-erscheint Anfang Oktober. Please send your article to Zürich by the 20th of Sept. 68.

Cover: 4 fotos from Markopoulos' new film made in Germany: "THE MYSTERIES" (Shot in which the protagonist makes love to a skeleton, shot on early morning)
2 fotos from Robert Beaver's film: "WINGED DIALOGUE"

GREGORY J. MARKOPOULOS : STO PALIKARI

Merging colors! Pierce projections! A vision for Film resting still on the mind, waiting for that possible moment when its architect will with increase and decrease of Aspiration, Toil and Dissent achieve it. Henceforth, contradictions considered as the bewildering safe-guards from which we would bolt with all the vital strength within us. The very, present World's Anger, never once shattering, annihilating the resplendent purpose.

Meanwhile, as I resist, as you resist, the questions will persist: Who is filming? What are the names of the new films? Where are the young filmmakers showing their work? How has film developed between 1960 and 1968? What has become of the character of film, filmmaking, and filmmakers in the period mentioned? What is the illusion which has been fostered? What is a filmmaker working apart? What is a filmmaker relying upon the immediate contact with other filmmakers? What is the publicity of the New Cinema? What has been the publicity of the New Cinema? Who has profited, aesthetically from the publicity of the New Cinema? Who has profited politically from the publicity of the New Cinema? Why has publicity replaced what might be the New Cinema? Why are cooperatives needed when there are few new films? Why do filmmakers lack imagination of purpose? Why do filmmakers ignore their Best: that is, their limitations? Why is there the jealousy of this cooperative and that cooperative? Why has the worst that is commercial infiltrated, on even a lesser level, into the New Cinema? Why do filmmaker concern themselves with the trivialities: where to show their films, how to begin, and why begin another film? Why do foundations reject merit in favour of mediocrity? Why do foundations recoil in the face of filmmakers who will not join their elected camp? Where are the patrons of the New Cinema hiding? What do the patrons of the New Cinema want in return for their interest? Should the patrons of the New Cinema want anything in return for their patronage? What is the sublime gesture of patronage? Who is responsible for the continued devaluation of the supreme art which is film? Why do colleges prevent filmmakers from owning their film---Originals? Why do new film institutes insist on entering into the business of film contracts before they may permit a filmmaker assistance? Why do the mediocre professionals invite filmmakers to make films and then gently coerce them into the lowering of all Intentions? Why do the television stations organize student programs which also function on the basis of gentle, peaceful coercion's system? Why do the galleries lack the imagination to sell films through a limited prints sales plan? Where are the New Cinema film collectors? Who will be the first New Cinema film collectors? Who will be the first New Cinema film collectors who shall be the first, true patrons of New Cinema films which shall be made?

No more questions: the marvel is film, filmmaking and the filmmaker who persist's before the wonder that is the film. The patrons will replace the distributors and the producers. The reward and delight of the patrons of the New Cinema shall be as an individual Joy: the Joy which is as the wonder of Friendship. It is only when this occurs that the film, thus far treated as a fragile and inferior child, will begin to mature. With maturity will come the desire for its proper perservation; for its proper care; for its proper projection; none of which seems possible today, even in the best (still the poorest) financed of the film cinémathèques.

Gregory J. Markopoulos, Zürich, 1st of September, 1968

THE MYSTERIES ist Markopoulos' neuer Film, der in den Bavaria Studios abgedreht wurde und Markopoulos DM 10 000,- einbrachte. Filmmaker Hein erzählte über die wirklich spassigen Abenteuer, die Markopoulos mit den TV-Leuten hatte. "Er hat sie alle vollkommen verblüfft mit seiner sicheren Art, die TV-Leute hatten überhaupt nichts mehr zu melden und Markopoulos konnte machen, was er wollte. Er hat nur so mit den Maschinen gespielt und konnte wirklich bewusst und kontrolliert seine Ueberblendungen machen. Die besten TV-Leute mussten zugeben, dass sie so eine Persönlichkeit, so einen Künstler noch nicht erlebt hatten"

Gregory J. Markopoulos
born 12th of March, 1928 at Toledo, Ohio. Both parents Greek : Mother's maiden name : Paraskevopoulou.

Attended for two years The University of Southern California. Studied for one semester with Joseph Von Sternberg, advance film directing. Student observer with Fritz Lang, Alfred Hitchcock, Michael Curtiz, Marcel Carné, and others. First film made at the age of twelve (a three minute version of, A Christmas Carol, after the book of Charles Dickens.) Markopoulos portraying the character of the book himself. Many subsequent films were made, all destroyed save the first. In 1947-48 created the film trilogy Du sang de la volupté et de la mort. From 1947 on became completely involved with the Cinema.

Films :

Du sang de la volupté et de la mort, Psyche, Lysis, Charmides, The dead ones (35mm), Flowers of asphalt, Swain (in collaboration with Robert C. Freeman, Jr.), Eldora, Twice a man, The Illiac passion, Galaxie, Ming green, Through a lens brightly, Mark Turbyfill, The divine damnation, Gammelion, Bliss, Eros O Basileus, Himself as herself,.

Following films were either partly shot or never even begun. Or in the case of Serenity the film is lost : L'arbre aux champignons (An original film begun in Paris, 1950), Serenity (35mm color, begun in Greece), The castle of Argole (Scenario after the book by Julien Gracq), A man's woman (Scenario after the book by Frank Norris).

Awards :

8th Independent filmmakers award - Film Culture, magazine - 1966
Silver award - 3rd Chicago International Film Festival - 1965
Pioneer award - 3rd Chicago International Film Festival - 1965
Prix Lambert, Knokke-le-Zoute - 3rd International Experimental Film Competition-1963

Work in progress :

A three minute film of the Italian writer, Elsa Morante. Preparation of notes for the feature film, Ascencion, based on the diaries of Anna Comnenos, an empress of Byzantium. Also working on a possible version of Djuna Barne's Nightwood, as a future film project.

From 1966-1967 Markopoulos at the request of the School of the Arts Institute of Chicago organized two experimental semesters in the teaching of the film. He acted as Visiting Associate Professor.

Neue Filme, die in Europa gedreht wurden und sehr gut sind:

"GRÜN", 16mm, 25 Min. color, magn. sound. R: B&W Hein, M: C Michelis. Der beste Film der Hein-Leute und der beste Film in Deutschland. (Das klingt sehr hoch, ist aber so) "GRÜN" wurde in halbjähriger Arbeit hergestellt.

"THE MYSTERIES" , 16mm, s/w. 30 Min. opt. sound. G Markopoulos (the protagonist is Friedhelm Krey of Baden-Baden)

"WINGED DIALOGUE" 16mm, color, made in Greece summer 67 and printed in Bruxelles With Markopoulos as the protagonist. From Robert Beaver

"Exercise of meditation" 16mm, 9 min. color, opt. sound, is my first of a cycle of films entitled: Seeing is a way of thinking. A. Leonardi

"VEP" 16mm, B&N SONORO 9 min. attrice: L FIORI d.R: M Ferrero, il film è un' ironia sull'attrice Irma Vep.

"AUTOPORTRAIT" 16mm, 130 Min. color, no sound, K Schönherr. "AUTOPORTRAIT" ist ein Portrait mit & von Schönherr.

Ufficio Roma: Alfredo Leonardi .

Esercizio di meditazione, 16mm, colore, sonoro ottico, 9', c. 1968
Esercizio di meditazione é il primo di un ciclo di film intitolato Vedere é un modo di pensare. Contrariamente ai miei film precedenti in cui prevaleva la ricerca di una tessitura risiva elaborata e redente all'equivocità, il nuovo ciclo é caratterizzato da una grande semplicità figurale, che illustra e impone una precisa disciplina del proprio rapporto con la realtà. Esso é fatto di concentrazione sui gesti obbiettivi e sulle modalità di ripresa, di astrazione dal contesto generale che disturberebbe l'attenzione e ne diminuirebbe l'intensità, di identificazione fra oggetto ripreso e elaborazione concettuale ad esso relativa.

Ogni film vale sia per gli specifici risultati della sua ricerca, sia come esempio metodologico applicabile a programmi diversi.

Com'è indicato dal titolo, in esercizio di meditazione prevale, almeno nell'intenzione, la dimostrazione disciplinare attraverso cui raggiungere una più intensa autopercezione, depurata delle proiezioni nel futuro e del ripiegamento sul passato che tanto spesso ci inibisce la coscienza del nostro essere nel presente.

Exercise of meditation, 16mm, color, optical sound, 9', copyright 1968 by
Alfredo Leonardi

Exercise of meditation is my first of a cycle of films entitled: Seeing is a way of thinking.

While in my previous films I was mainly interested in reaching an elaborate and equivocal visual texture, the new cycle is marked by a great iconic simplicity, which portrays and imposes a precise discipline of the relationship one has towards reality.

This relationship is made of concentration on the objective gestures and connected ways of strooting; abstraction from the general background which would disturb the attention, disuinsting its intensity; identification between pictured objects and intellectual elaboration on them.

Every film works both for the specific results of its research and as methodologic exemple to be used for different aims.

As the title suggests, prevails in exercise of meditation, a method's demonstration allowing to achieve a more intense self-perception, free of projections into the future and from reflection on past, which so often prevent us from perceiving our "being" in the present.

Die italienische Coop besteht aus 29 Filmmakern und führt ca. 40 Filme. (8mm & 16mm) Jedermann kann sich bis zu 11 Doppelprogramme ausleihen. Die Preise und nähere Bedingungen erfragen: COOPERATIVA CINEMA INDIPENDENTE Zweigstellen in: NAPOLI, Via Domenico Fontana 108 und in: ROMA, Via Taramelli 14 und in: TORINO, Corso Francia 4.

Wichtige Zeitschrift: OMBRE ELETTRICHE erscheint in Turin. Redakteure: Ferrero, Centazzo, Dogliani, Fiori, Gilardi, Sarri, Gozzano. (Ferrero & Dogliani sind Filmmaker)

Bis auf Leonardi's Filme, liefen noch keine ital. Filme von Filmmakern in der Schweiz. In Köln und München hatten die ital. Filme sehr viel Erfolg. In Avignon konnte sich der Filmprogrammleiter (Robert) nur auf Leonardi's Film besinnen, als man ihn fragte, was, und welche Filmmaker dort Filme zeigten. Réffé hatte das Programm zusammengestellt, aber so schlecht und auch mangelhaft, dass Robert seine zwei gutbesuchten Kinos in Avignon mit Filmen aus der Pariser Cinémathèque füllen musste.

Filme von italienischen Filmmakern kommen auch nach Zürich. (Winter 68/69)

Wichtige Anschriften in Italien: Alfredo Leonardi, col86 Roma,
piazza Caprettari 70, tel 659347

OMBRE ELETTRICHE c/o Mario Ferrero, lol26 Torino, via Castiglione 6,

Konzeption für Variationen A B C von Klaus Schönherr
 Conception pour les variations A B C
 Ohne Ton/sans son (5119 fr.+19x32fr.(kl.P.)+7x160fr.=6847fr.) 25.Aug.68
 Länge: 7 Min./longueur 7 min.

1.Reihe : schnell (Wiedergabegeschwindigkeit 16fr./sec.)

3X // : // 169

2.Reihe: schnell (16fr./sec.)

3X // : // 160

A = Rot/rouge = Kinderkopf/tête d'enfant = Augen/les yeux d'une belle femme
 B = Grün/vert = Orangen/des oranges = Geschlechtsteil/vulve d'une belle femme
 C = Blau/bleu = Puppe(blau)/poupée, bleu = Gesicht/visage d'une belle femme

7X // : // 160

3X // : // 160

a = A = Rot/rouge = Zeitung/journal = Baum/arbre = Fernglas/lunette = Dracula/Dracula
 b = B = GR N/vert = Panzer/cuirasse = Penis/pénis = Schere/ciseaux = Kopf/tête d'enfant
 c = C = Blau/bleu = Stalin/Stalin = Bier/bière = Radio/radio = Suppenteller/assiette d.s.

: // 160

: // 160

7X // : // 160

a = A = Rot/rouge = Schreiber/stylo = Kamera/caméra = US-Soldat/US-soldat = etc.
 b = B = Grün/vert = Brief/lettre = Eisenstein/Eisenstein = UdSSR-Soldat/URSS-soldat = etc.
 c = C = Blau/bleu = Füße/pieds = Napoleon/NNN = Papiertiger/tigre de papier = etc.

: // 160

a = A = Suppenterrine/soupière = Stuhl/chaise = Toilette/toilette = Rot/rouge = etc.
 b = B = Foto/foto = Hände/mains = Glühbirne/ampule = Grün/vert = etc.
 c = C = PolitikerA/politienA = PolitikerB/politienB = PolitikerC/politienC = Blau/bleu =

Zeichenerklärung/explication des signes:

= 4 frames/images
 = 4 frames/4 images
 = 4 frames doppelbelicht./4 images deux fois exposé

= 9a = stehend/mise
 = 9a = Schwenk nach Rechts/movement à droit
 = 9a = Linksschwenk/movement à gauche

= 32 frames ab Linksschwenk/ = 32 images ab mouvement à gauche
 = 96 frames/96 images = 9a steht/9a mise
 = 9b R-schwenk/m. à droit
 = 9c L-schwenk/m. à gauche
 = Pause 32 fr./ pause de 32 images longueur (3x belichtet / deux 3 fois exposé)

Informationen aus Deutschland:

Der Maler Günther Uecker (Nagel-Uecker) plant nun doch noch eine Film-Documents in Kassel. In einem Zelt auf der grossen Wiese sollen die Vorführungen sein. Das Programm stellt er mit W. Nekes und Lutz Mommartz zusammen. Es fehlt jetzt lediglich das Geld, das W. Bode aufreiben soll. Uecker zum Kölner Boulevardblatt EXPRESS: "Wir wollen sogar versuchen Prof. Marcuse nach Kassel zu holen." (Perhaps the Film-Documents is possible in this year in Kassel. Lutz Mommartz, Schlesische Strasse 98, Düsseldorf & Werner Nekes, Brüderstr. 5, Hamburg (both Germany) trying to make the program.)

Nach der Vorführung von Costard Filmen im Independent Filmcenter in München am 7.8. wurde endlich "BESONDERS WERTVOLL" bei einer Hausdurchsuchung der Wohnung von Werner Schulz beschlagnahmt. Verfahren läuft. Der Kriminalbeamte, der die Vorführung besuchte, entdeckte lauter "weibliche Geschlechtsteile" in dem Film. (Über die Vorgänge wird -supervisuell- noch berichten) Warnung vor Piet Verdonk. Er leiht Filme und bezahlt nicht und behält wochenlang die Kopien. Man kann von Glück sagen, wenn die Kopien überhaupt zurückkommen (P. Verdonk pays not out. Don't give Copies in his hand.)

Heins neuer Farbfilm Bamberg verspricht ein Publikumserfolg zu werden. Klaus Schönherr war bei der Uraufführung hell begeistert.

2. Teil von Birgits New York Bericht (1. Teil in -supervisuell 2-)

Grossartig sind die Filme von George Landow. Ein Genie unter den ganz jungen Filmmakern. Erstaunlich ist auch, dass kein Buch- oder Zeitungsladen im Village Film-Culture hatte, Filmmakers' Newsletter auch nicht. Nur die üblichen Sachen zwischen Tanz und Musik. Im Bleeker St. Cinema, von dem Markopoulos sprach, wusste man nicht, dass da NAC Filme gespielt würden. Die wirklich avant-gardistischen Filme laufen nur in der Cinémathèque. Mekas nannte vier New Yorker Kinos in der Abstufung ihrer Kommerzialität: New Cinema Playhouse, Gate Theater, Bleeker St., New Yorker (Portrait of Jason lief da) Das Museum of Modern Art veranstaltet regelmässig Vorführungen historischer & neuer Filme. Kinopreise : Dollar 1.50-2.50. Broadwaykinos viel teurer. Fast alle Universitäten haben Filmabteilungen, die häufig Programme der Coops bestellen. Das NAC ist zwar nicht so populär, wie ich es mir vorgestellt hatte, dafür ist aber das Filmen in USA viel weiter verbreitet als bei uns. Fast jede Highschool, jedes College und jede Art School hat eine Filmabteilung. Es gibt Preise und Stipendien und eine ganze Reihe von Festivals. Paul Sharits hat z.B. für "RAY GUN VIRUS" einen Preis vom American Film Institute erhalten, zugleich mit anderen entsetzlich schlechten Filmen.

Offizielle Filmschulen sind, wie überall, nur für Regisseure der Filmindustrie gut. (Ausnahme: San Francisco Art Institute, wo Robert Nelson unterrichtet) Es gibt neben der Cinémathèque auch noch kleinere Gruppen, die sich mit Vorführungen befassen, z.B. die mehr sozial engagierte Gruppe 'Millenium' oder 'Newsreel' eine neue Vereinigung von Filmmakern, die gegen die Verfälschung öffentlicher Ereignisse, durch die Massenmedien, arbeiten (Newsreel: Box 302, Canal St., Station, New York 10013, NY)

Zeitschriften: monatlich erscheint FILMMAKERS NEWSLETTER, 80 Wooster St. New York. Nummer 1 erschien Nov. 67. Es berichtet über alle wichtigen Ereignisse, Festivals, Film-Preise, Ausrüstung (günstige Preise etc) Organisationen, sogar Stellenangebote für Filmmaker in America, Asien, Europa, etc. Sitney's Briefe aus Europa (wenig schmeichelhaft für die Berliner) die wichtigsten Informationen, Coop. Probleme etc. (denn Film Culture bringt diese Sachen nicht mehr und erscheint so selten. Film Culture wird von Mekas zusammengestellt. Letzte Ausgabe 1967) Village Voice, ist die zweite wichtige Zeitung mit einer Filmabteilung, die Jonas Mekas leitet. (Village Voice, Sheridan Square, New York, 10014, NY)

Having in mind the popularity of the NAC travel-program in Europe it surprised me very much to see in New York, that also the american independent film exists still in the underground.

The only daily screenings are performed in the Film-Makers Cinémathèque 80, Wooster St. New York 10013, NY. (headed by Jonas Mekas) the centre of all

activities and the meeting place of the filmmakers. (The programmes include also lectures in film history, open screenings where everybody can show his films and political film by the 'newsreel' organisation). The cinémathèque is now closed after ca. 8 month of activity, according to a note in Village Voice, 1st of august 1968: Film-Makers Cinémathèque, 80 Wooster St. All our screenings of the Avantgarde Film till now have been illegal. Jonas Mekas for the Cinémathèque: We have been told to close and legalize ourselves. We'll keep you informed about our Progress in Becoming Legal.

In the Village book-shops you will ask in vain for Film-Culture or Filmmakers' Newsletter. The commercial theatres only show the very popular films of the NAC (f.e. "RELATIVITY" and "PORTRAIT OF JASON"), and it is difficult to get profit of those screenings. It is surprising to hear that at a cinémathèque programme of films by Georg Landow only 15 people were present and that also Brakhages films are not very popular.

But in comparison to the european situation, the american underground is much more advanced and better organized in different independent groups: The New American Cinema Group Inc., The Film-Makers' Cinémathèque, the Film-Makers' Coop. (only for distribution to noncommercial organizations) and the Distribution-Center (only for distribution to commercial theatres). Also the universities, filmclubs and art schools are much more active in demanding programmes from the Coop. Several universities even organize festivals, and there are different possibilities to get grants as fe. the 'American Film Institute's first Film Grant' (given among others to Paul Sharits and Storm De Hirsch).

Informations:

All underground film screenings and events of importance are announced in the weekly magazine Village Voice, where J. Mekas is responsible for the film part. (Foreign subscription for one year \$ 6,- Sheridan Square New York 10014, NY) Film-Makers Newsletter comes out monthly, (\$ 3,- outside the USA, Year's subscr.) 80, Wooster St. New York 10018, NY. The best magazine for a filmmaker. Film Culture (by Mekas) surely is already well-known by the european filmmakers. Attention should be given to the

Film-Makers Cinémathèque Monograph Series (GPO Box 1499):

1. Gregory Markopoulos: Quest for Serenity Journal of a Film-Maker. New York s.d. (Auflage 1000 sign. Exemplare) Prize \$ 2,-
2. Dan Clark: Brakhage with detailed analysis of all his films until "ART OF VISION" Prize \$ 2,-

Dutton Paperback : Sheldon Renan: An Introduction to the American Underground Film. New York 1967 \$ 2.25 ca. 100 fotos

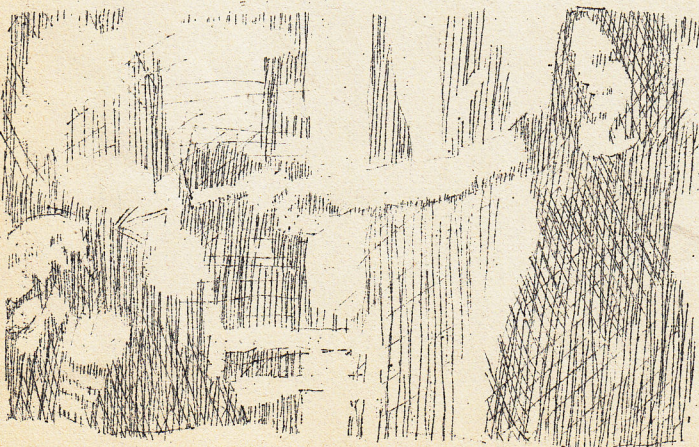
Gregory Battcock: The New American Cinema. New York 1967 \$ 1.75
 (We wait for Sitney to write The book about the NAC.....)

A new organization for political films is 'newsreel', a group of film-makers which protests against the false informations by the mass media and make extreme films about public events. (Newsreel, Box 302, Canal St. Station, New York 10013, NY)

Birgit Hein

Valerie Solanis, 32, schiesst auf Andy Warhol.

"I - A MAN" von Andy Warhol



Klaus Schönherr: "Hau ab, Du Scheisser!"
Es ist schwierig eine Idee zu verfilmen, noch schwieriger ist es, eine fremde Idee zu verfilmen, ganz unmöglich ist es, eine fremde, nicht eindeutig formulierte Idee zu verfilmen. Was aber wirklich nicht auszuführen ist: eine ungenau formulierte Idee im kommerziellen Sinn zu verfilmen. Das ist nicht möglich. Nein, wirklich unmöglich. Es ist nicht schwierig eine Idee zu verfilmen, noch leichter ist es, eine fremde Idee zu verfilmen. Kinderleicht und spassig ist es, eine fremde, nicht eindeutig formulierte Idee zu verfilmen. Wie im Traum verfilme ich eine schlechtformulierte & ungenaue Idee zu einem guten Kassen- & Kritikerreisser. Das mache ich spielend. Ich liebe das. Es ist schwierig, keine Idee nicht zu verfilmen. Es ist schwierig zu verfilmen. Nein, das ist leicht, das ist wirklich nicht schwierig. Guten Morgen, Mr. Brown. Guten Abend, Frau Hopkins. Wie geht es Ihnen? Darf ich mich vorstellen? Mein Name ist Schönherr. Wer hat den Brief geschrieben? Nächste Tür rechts. Es ist schwierig nicht zu filmen. Nicht zu malen. Es ist schwierig zu filmen. Zu malen. Es ist schwierig, Dir keine in die Fresse zu hauen. Wie so? Weil Du ein Arsch bist. Wer dies liest hat selbst Schuld, nächstens hau ich ihm noch was rein. (Aber das richtig, so dass Dir die Gesichtszüge entgleisen) Was schwierig ist, das wissen wir jetzt. Mann, ist es schwierig, eine Kamera von etlichen Kilo eine halbe Stunde richtig-ohne Wackeln zu halten. Stativ? Mann, wozu muss man sich das so einfach machen? Ich bin ein schwieriger und entschiedener Gegner vom Film mit/ohne Stativ. Das gehört nun einmal dazu/nicht dazu. Bevorzugst Du Farben von Agfa oder Kodak? Ich nehme selten Farben, es müsste geradezu vom Thema her notwendig sein, abends zum Beispiel, wenn ich nicht einschlafen kann, dann manchmal, aber nicht übertrieben. Am liebsten sehe ich die Sache von der Seite, die recht eindeutig auf den Punkt hinzeigt, auf den ich Dir nochmal draufscheissen werde. ---- Am liebsten esse ich vor der Arbeit nichts, mittags dann etwas Hasch, ne Tomate und ne Blaue. Weisst Du, das bringt mich so richtig hoch, in die Stimmung, die ich brauche, um mit der Kamera so richtig, weisst Du, ohne diesen Krampf und all das, was ich in der Filmschule reinfressen musste, also wirklich das zu machen, was ich will. ---- Wieviel hast Du denn schon abgedreht, kann man das mal ---- Ja, weisst Du, ich musste mich erstmal von der Paukerei und all dem reaktionären Kram befreien, ich fange jetzt erst an, ein neuer Mensch zu sein, ich werde noch für drei Monate nach Nepal gehen, da will ich dann was Dolles abdrehen, weisst Du, meine Eltern, die wollen ---- Ach, Du bist doch auch nur so'n Scheisser, mit Deinem Nepalgequatsche fängst Du mich nicht. -- Was willst Du eigentlich, na, ich muss schon sagen, seitdem man Deine Filme zeigt, scheinst Du ja ziemlich übergeschnappt zu sein. Tschau. ---- Hau ab, Du Scheisser und sag nicht noch Tschau ----
Verdammt, war das schwierig, diese Typen fallen mir auf den Wecker, immer dies Geschrei: Leben, Politik, Knackwurst, Agfa, Hasch, keine Frau, weisst Du was? Wie teuer im das und wie macht man das? Impotente Idioten, na ja, sind noch jung, zappeln noch ne Weile, bis sie geschnappt werden und als gute Konsumenten ihre Pflicht tun. Es gibt schwierigere Fälle. Verdammt schwierige gibt es. Ich will garnicht daran denken. Es wird dann alles so verdammt schwierig. Ist das hier ein Sauladen. Kennst Du zum Beispiel Reitz Edgar, über den im Knokke Buch steht, 26 TV-Filme à 5min. im Auftrag der Bavaria, und sowas schreibt der Idiot noch rein. Das muss so ein schwieriger Fall von Idiotie sein, bei dem Reitz Edgar, Verdammt ist das schwierig, jetzt vergass ich das i beim Reitz, bei diesem schwierigen Fall. Bei solchen schwierigen Fällen sollte ich das i nicht vergessen, sonst beklagt sich der Idiot noch, bei diesen schwierigen Fällen kann man das nie wissen. Na, soll der doch herkommen, dem hau ich gleich mal was übers Maul, so'n schwierigen Idioten darf man nicht anders behandeln. Schreibt der Typ doch was von 26 TV-Filmen à 5min. Wahrscheinlich ist der Typ auch daran Schuld, dass Markoupolos keinen Preis bekam, der hatte wohl was gegen die Schwulitäten in M " " Filmen. Je mehr darüber nachdenke, ^{ich} vermute ich da verdammt schwierige Zusammenhänge von patriotischer Idiotie. Es ist schwierig, einen Film zu machen/nicht zu machen. Es ist schwierig/leicht. Schwierig ist es, eine komplette Liste aller schwierigen Idioten aufzustellen. Wer kennt Fälle von schwieriger, filmmakerschädigender Idiotie, ich drucke die Namen in -supervisuell- ab. Auch weil es mich interessiert, wie Idioten sich verhalten, wenn sie von sich lesen.
Klaus Schönherr

LETTER FROM NEW YORK by Jonas MEKAS LETTER FROM NEW YORK by Jonas MEKAS LET
Where do I start ?

1. We have three active Film-Makers' Cooperatives by now. In New York we have the Mother Film-Makers' Cooperative (175 Lexington Avenue, New York, N.Y.) In San Francisco, there is Canyon Cinema Cooperative (756 Union Street, San Francisco, Calif.) In July, the third Cooperative was born in Chicago (c/o Lawrence Janiak, 540 Cornelia St, Chicago, Ill.). All three coops follow the basic rules of the coops (a) no film is rejected (b) film-maker gets 75% of all income (c) its governed by a board of film-makers (d) your film is your membership card to the coop. There is also Film-Makers' Distribution Center, in New York (175 Lexington Avenue), which is engaged in commercial distribution, but its status is not defined at this moment. It's not a coop yet.

A number of individual undertakers and companies have been trying to split us apart, are beginning to go into distribution of avantgarde (underground) films, they are attacking us one by one, with all kinds of promises. Some have signed contracts with them. But the general line is to stick around the coops. Incomes from distribution thru the coops have been still growing steeply. We feel that beginning with this autumn, the universities and colleges will come in increasing numbers.

With all kinds of sharks trying to exploit our work, one of the main concerns is to avoid any kind of sensational advertising, promotion, etc. We want to be factual, and the stress is on the author, not subject matter.

2. A few new works have come out during last few months which should remain part of our repertory. One of the most important new works is David Brooks' new film, "THE WIND IS DRIVING HIM TOWARDS THE OPEN SEA"; a 52 minute film (His other previous films: JERRY / NIGHTSPRING DAYSTAR / WINTER 64/65). There is no space here going into it, Brooks describes it as "a film in numerous realities, including those of image, news, myth, philosophy, documentary, mythopoeia." Basically it's a narrative film, but with all the subtleties and complexities of a poem. Stan Brakhage has a new film, "SCENES FROM UNDER CHILDHOOD", 25 min. You may be interested in the fact that it's a sound film. Two young film-makers were introduced at the Film-makers Cinémathèque and should be seen by everybody: Ernie Gehr (films: "EYES" and "MOMENTS") and Joyce Wieland (films: "1933"/"CATFOOD"/"UNTITLED"/"BOATS"). Both have great interest in form. Gehr explores the stop motion and light (in the tradition of Michael Snow's "WAVELENGTH"), Joyce Wieland is interested in orchestration of repeated shots and in minimalism. I should also mention Warren Sonbert, (whose "WHERE DID OUR LOVE GO" was included in Sitney's Exposition), and a double screen film by Storm De Hirsch, "THIRD EYE BUTTERFLY", and new works by George Landow.

As it is now, I think that to any program of avantgarde films (100 minutes) from Italy, Germany, Austria, or any country, thru the system of our three Coops, we could give a good exposure. Still, we haven't solved the money problem, that is, Coops barely manage to cover their running expenses, there is no extra money to send say to Leonardi 300 or 400 for making prints for such a program. But if the Italian, or German, or Swiss, etc. film-makers can afford, by hooks or crooks, making one set of prints and send such a program either to Canyon Coop or to NY Coop, we could get your money back in two or three months with no great problem. Best, if you want to something like that, is to notify us in advance, so that we could set up bookings even before the prints arrive.

We do not know yet about Chicago, but both Canyon and NY Coops are by now pretty well organized.

We have one big question here which nobody has been able to answer us and maybe some info could be provided in your bulletin concerning London. We have such contradicting reports on the London Coop and Arts Lab, that we have been staying away from both, we don't know whom to trust. By the way, we have a close contact with the Canadian Film-Makers' Coop, which is called Canadian Film-Makers' Distribution Center (Suite 11, 719 Yonge St., Toronto, Canada), and they are well organized by now and we have good experiences with them.

That's about it, this time.

Jonas Mekas

P.S. from Jonas Mekas: "Landow is VERY VERY good and not enough people know his work!"

AN INTERVIEW WITH GEORGE LANDOW by Lawrence L. Plonn (written from memory)
Question: Is the film BARDO FOLLIES about anything? Answer: It's very simple really. It's just a change. -Q: What kind of change? -A: Well, change. Change is general. According to the Tibetan Buddhists, we, that is our astral bodies, go through certain changes in the Bardo state. Chemical changes start at death & the physical body is converted into more elementary forms. On both physical & mental levels there is a process of breaking down into simpler forms. Well, of course this is a gross simplification. In the film there is a change from an image of human forms, landscape, that sort of thing to an image of particles of the same matter, which is in this case film pigment. Any questions?-----

ROBERT NELSON'S GENERAL INFO FOR ANY ISSUE:

LIFE : is sweet, or we wouldn't be doing it.

DEATH : is sweet, or we wouldn't be doing it.

MOVIES : is sweet, or we wouldn't be doing it.

SEX : is sweet, or we wouldn't be doing it.

VIOLENCE : is sweet, or we wouldn't be doing it.

AGONY: is the other half of ecstasy (also, we never have more than we can

ECSTASY: is the other half of AGONY bear ..of

THE WORLD: The world is perfect. agony.)

Being : THERE IS NO EMPTYNESS

WORLDLYNESS: (MATERIALISM): When the left foot is too heavily planted in spiritual values, a messiah of worldliness appears.

SPIRITUAL STUFF: When the right foot of worldliness is too heavily planted in the world values a messiah of the spirit appears.

CONFLICT: Produces energy,

ENERGY: is directed toward being (life) or against it (death)

ART: is information

ART: is information

INFORMATION:

INFORMATION: Produces conflict

BEAUTY: ECSTASY (or the release of energy)

PARADISE: ENERGY FLOWS THROUGH YOU..no hitches

HELL: ENERGY BLOCKED

(BOTH ARE GOOD)

ADVISE: Don't lat perk

MAGIC WORD : YET

MAGIC WORD :

YET

Robert

AN INTERVIEW WITH GEORGE LANDOW: Question: Was your main inspiration the Tibetan Book of Dead ? Answer: Probably. But when I found out something about alchemy I felt the image change was justified, since the alchemists knew that one of the universal, or cosmic, laws is the convertibility of all matter and energy and their eternal survival in microscopic particles. Of course, what the alchemists did has tremendous value, but this film is nothing, just entertainment, a diversion, a game for the eyes and mind, nothing at all. ---Q.: Yes. --- Films of George Landow can be rented from Film-makers' Coop. NEW YORK N, Y.