X (Unkown Quantity) Presents:

PROJECTION INSTRUCTIONS
An Evening of Expanded Cinema from the Collection of the Film-Makers’ Cooperative
Monday, April 11\textsuperscript{th}, 7:00 PM
A.P.E. Gallery, 126 Main St., Northampton, MA
Admission $5

Storm De Hirsch, “Third Eye Butterfly” (1968) color, sound, 10 min
“Where is the light coming from? The flavor of the colors are succulent to the long vision in the soul. How can dust cover the arrows of light? How can darkness favor oblivion in the face of light? The variations of soul-touch exist in the auras of illumination. The Great Eye dominates.” S.D.H.

Takahiko Iimura, “A Dance Party In The Kingdom of Lilliput Nos. 1 and 2” (1964/66) black and white, sound, 13 min
“The first version of this title (#1) shows a mysterious “Mr. K” (played by the Japanese performance artist Sho Kazakura) as he goes about various, seemingly random activities (running up stairs, punching a stranger in the stomach, urinating, etc.), which are presented as separate chapters. The second version (#2) uses the same footage as the first version, but reorganizes the chapters in a different order, while also adding scratches, erasures, and hole punches to the picture. The two versions are projected side by side, creating strange overlaps, divergences, and interactions between the two screens throughout the projection.” T.I.

Paul Sharits, “Shutter Interface” (1975) color, sound, 25 min
“The experience of the work is literally dazzling.... In a simple, elegant and convincing way, SHUTTER INTERFACE realizes an ancient dream – a dream we know Eisenstein shared – of removing the barriers between sight and sound to create compound synesthetic sensations that become the basic psychic materials for a continual and perfect sensual ravishment.” -Stuart Liebman

Malcolm Le Grice, “Castle One (The Light Bulb Film)” (1966) black and white, sound, 17.25 min
“The most evident feature of this movie is that it is projected alongside a bare flashing lightbulb which has itself been filmed and appears within the movie. The major portion of the film, however, is composed of secondhand images which are largely drawn from T. V. documentary of an unspectacular kind, but which thematically are concerned with the ‘surface’ of the industrial institution and political world. The sound is a ‘scramble’ of the various commentaries, music and dialogue of the collaged film which gradually becomes identified with their respective images during the course of the film. The awareness of the audience is returned to their actual situation (viewing a film) by reference to the bulb and the perceptual problems which its flashing creates.” M. L. G.

Guy Sherwin, “Railings” (1977) black and white, sound, 9 min
“One of a series of films that investigates qualities of sound that can be generated directly from the image track. The images that you see are simultaneously scanned by the optical sound reader in the projector, which converts the into sound. This particular film makes use of the aural effect of visual perspective; the steeper the perspective on the railings, the closer the intervals of black and white, and the higher the frequency of sound. I also wanted to find out what freeze frames and visual strobe would 'sound' like. Visual strobe is created both in the camera (camera shutter v. railings) and in the printer (printer shutter v. slipping frames).” G.S.

TRT 75 min

This program is funded by the English Department at Amherst College, with additional support from the Film and Media Studies Program. Reverse image: Malcolm Le Grice, “Statements from Malcolm Le Grice Concerning the Screening of CASTLE 1,” provided by the New American Cinema Group, Inc./The Film-Makers’ Cooperative.
THIRD EYE BUTTERFLY requires DOUBLE SCREEN projection, i.e.,
Reel #1 and Reel #2 are to be projected simultaneously on two
separate projectors with one screen area directly adjacent to the other.
Reel #1 is to be projected on the LEFT screen; Reel #2 on the RIGHT.
Synchronized start marks are indicated by a punch hole on the leader
of each reel. BE SURE TO OBSERVE THIS SYNCHRONIZATION!
Sound must be open on one projector only during projection.

Note: to maintain synchrony established by framing each synch-mark on each projector,
connect projectors to a multi-plug extension cord. When ready to begin showing,
disconnect extension cord from wall outlet, switch both projectors to ON, and
then re-connect extension cord to wall outlet, starting simultaneous operation.

**Double Screen Projection Diagram (For Split-Screen)**

![Diagram showing two screens and two projectors](image)
Statements from Malcolm Le Grice concerning the screening of CASTLE 1

CASTLE 1 is flexible concerning the light bulb. It can be shown without it, but it is much better with. It should not flash all through the film, but only from time to time... sometimes it can stay on completely for a while and sometime stay off.... I have screened it with the bulb in front of the screen
to the side

even behind the screen

hanging in the auditorium
from the balcony

and in one case outside in the lobby....
The organizers should look at the film and then do the light flashing creatively to their own taste and sensibility.
PROJECTING INSTRUCTIONS: Version A (this is the simplest means of presenting the film; projectors are set up so that the color images overlap, about 1/3 of a frame, illustrating the proper way of positioning the two projectors so that different images remain upon the screen throughout the film. Projectors must be perfectly level, with both 2 external speakers, with no tilting or one image higher than the other; create a stereo setup at either side, but no keystone; the two rectangles of light must be perfectly rectangular, with no project sound from either speaker; create stereo sound, one side but at least 6 feet apart, more for a long throw space, so that images won’t overlap. 1. Set up identical projectors side by side but at least 6 feet apart, more for a long throw space, so that images won’t overlap. 2. Using 2 external speakers, with no stereo sound from either speaker; create stereo sound, one side but at least 6 feet apart, more for a long throw space, so that images won’t overlap. 3. The images must be perfectly level, with both 2 external speakers, with no stereo sound from either speaker; create sound, one side but at least 6 feet apart, more for a long throw space, so that images won’t overlap. 4. Using 2 external speakers, with no stereo sound from either speaker; create sound, one side but at least 6 feet apart, more for a long throw space, so that images won’t overlap. 5. The images must be perfectly level, with both 2 external speakers, with no stereo sound from either speaker; create sound, one side but at least 6 feet apart, more for a long throw space, so that images won’t overlap. 6. Using 2 external speakers, with no stereo sound from either speaker; create sound, one side but at least 6 feet apart, more for a long throw space, so that images won’t overlap.

Version B (this is similar to Version A, except that the two projectors are moved occasionally during the piece so that the images are slightly separated and the timing are in the diagrams sent out for the film; the proportions of the two images are side-by-side, and not overlapping, then go through a series of stages in the diagrams sent out for the film; the proportions of the two images are side-by-side, and not overlapping, then go through a series of stages in the diagrams sent out for the film. 1. Before loading the projectors, using their light, align the images side by side, not overlapping. 2. Punch mark in the leaders. 3. Make sure sound is balanced.