

X (Unkown Quantity) Presents:

PROJECTION INSTRUCTIONS

**An Evening of Expanded Cinema from the
Collection of the Film-Makers' Cooperative**

Monday, April 11th, 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 Imura, "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.

IMPORTANT !

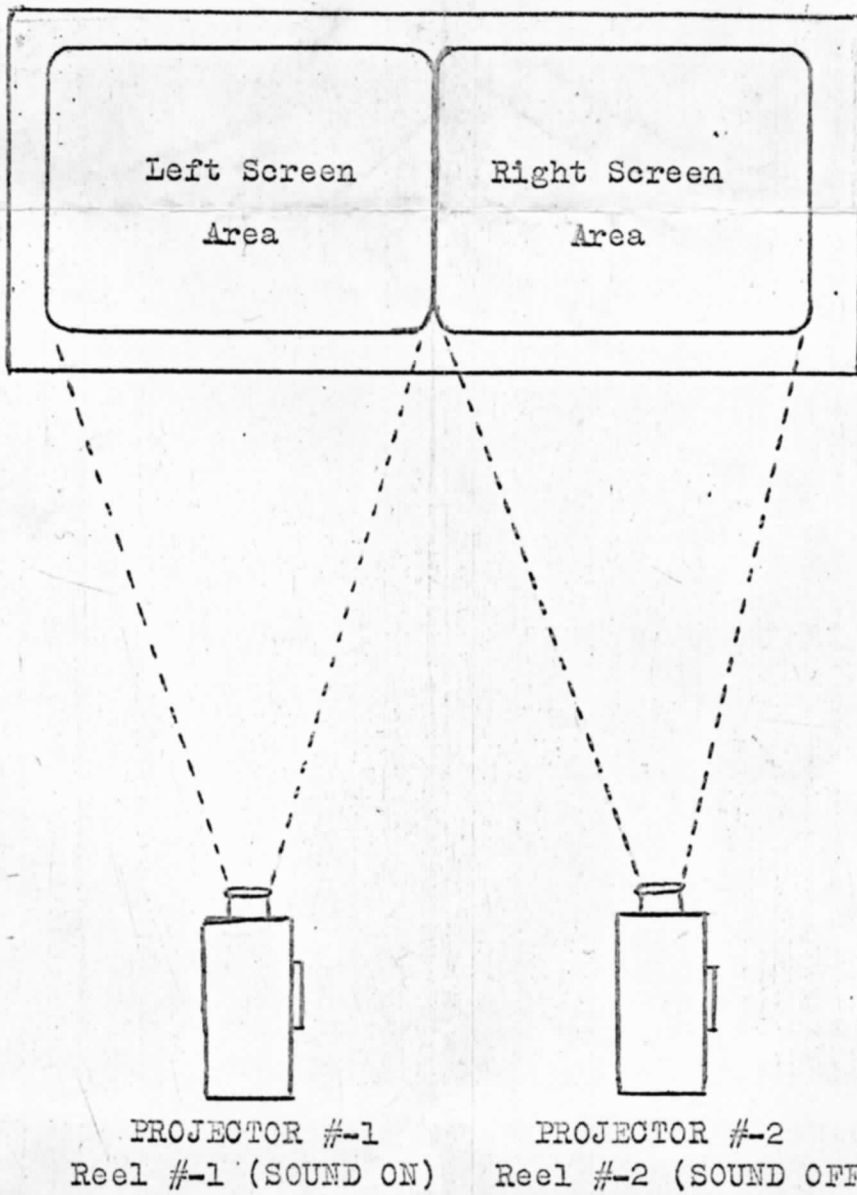
PROJECTION INSTRUCTIONS

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.

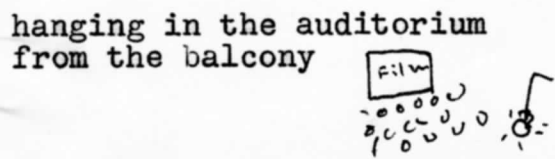
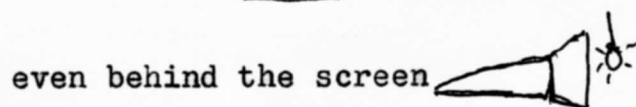
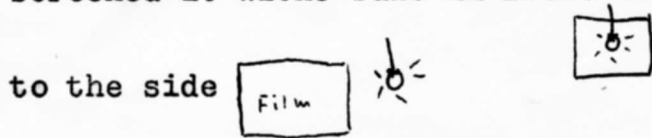
Note: to maintain synchrony established by framing each synch-mark on each projector, connect projectors to a multi-plug extension cord. When ready to begin showing, disconnect extension cord from wall outlet, switch both projectors to ON, and then re-connect extension cord to wall outlet, starting simultaneous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

Double Screen Projection Diagram (For Split-Screen)



Statements from Malcolm Le Grice concerning the screening of CASTLE 1

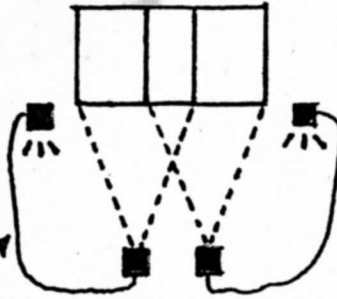
CASTLE 1 is flexible concerning the light bulb. It can be shown without it, but it is much better with. It should not flash all through the film, but only from time to time...sometimes it can stay on completely for a while and sometime stay off.... I have screened it with the bulb in front of the screen



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..

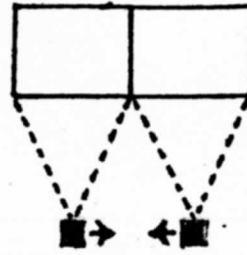
SHUTTER INTERFACE / Two Versions

VERSION A / STEADY STATE

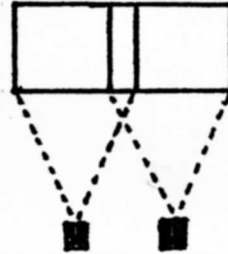


** best external speaker arrangement for both versions*

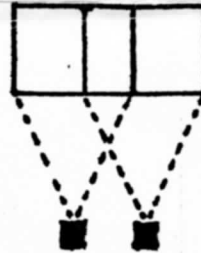
VERSION B / CONVERGING IMAGES



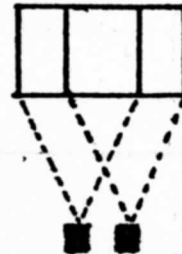
2
STAGE 1: 3 min.



4
STAGE 2: 5 min.



4
STAGE 3: 5 min.



4
STAGE 4: 5 min.



4
STAGE 5: 5 min.



2
STAGE 6: 3 min.

PROJECTION INSTRUCTIONS: Version A (this is the simplest means of presenting the film; projectors are set up so that the color images of the two projectors overlap, about 1/3 — a diagram illustrating the proportion is sent with the film; the projectors stay in this position throughout the film). 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 keystone; the two rectangles of light must be perfect rectangles, with no tilting or one image higher than the other; 2. using 2 external speakers, project sound from both speakers; create a stereo set-up at either the front or rear of space (if absolutely necessary, mix both tracks into the one auditorium sound system); 3. thread projectors and start both at the sync punch mark in the leaders. 4. make sure sound is balanced.

PROJECTION INSTRUCTIONS: Version B (this is similar to Version A except that the 2 projectors are moved occasionally during the piece so that at the beginning the images are side-by-side but not overlapping, then go through a series of stages of overlapping ending up with both images superimposed exactly upon one another; the proportions of overlappings and the timing are in the diagrams sent with the prints). 1. Before loading projectors, using their light, align the 2 images side by side, not overlapping; the projectors will probably be more than 6 feet apart, to avoid keystone; make sure images are perfectly level with each other and that neither image is tilted; 2. sound is treated the same as in Version A; 3. the images are converged in 5 stages (consult diagram for timing); this is accomplished not by pivoting/turning the 2 projectors towards each other but by moving each projector gradually towards the other projector (as the projectors get closer to each other, the images naturally converge and fit over each other exactly at the last stage).