

Foundations spend thousands of dollars on talents highly speculative, hundreds of thousands on institutions of dubious worth. They gamble with their millions. Here is a sure thing they could support.

Philanthropists spend their millions on those who are adept in getting their ears and purses, too, frequently pouring the golden flood down a rathole.

Cinema 16's talent and that of Amos Vogel, alas, stop short of money-raising wizardry. Had he been a self-seeker from the start, he would have had his own theater and shrine by now, magnificently endowed, and with his footprints, hand-shape and facial bas-relief permanently set in the lobby. But his programs would have been less interesting.

It is clear that someone should form immediately NAAAV (National Association for the Advancement of Amos Vogel), but in default of such a sensible procedure, which this department cannot undertake on account of a deficiency in arithmetic, let me state that the address of Cinema 16 is 175 Lexington Avenue. To show you how strongly I feel, if anyone will send them \$10, I will match it, once. If someone has \$100 to give, he becomes a Patron. I should think that would be tax deductible (not this year) since Cinema 16 is most obviously a non-profit venture.

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Final Cinema 16 Distribution Catalog Film Listings, 1963

Introduction

Since the publication of our first listing of experimental films in 1950, the independent and avant-garde cinema in America has come into its own. In 1950, we were the first to pioneer in both the exhibition and distribution of such films at a time when their very purpose, integrity and seriousness were openly questioned by many; step-child of the industry, they were at times considered scandalous, fraudulent, or irrelevant. Their distribution was limited to hardy individuals and stubborn public institutions unwilling to join in the prevailing lack of celebration.

Today these films are used by hundreds of universities, public libraries, churches, civic groups, film societies, art institutes and individuals across the nation. They have become curriculum-integrated in cinema, art, or English literature departments. They are exhibited at church conventions; at special festivals, on television and in theatres; discussed in magazines; used by art galleries, advertising agencies and coffee houses for their own nefarious purposes; purchased by international film archives. The basic question asked is no longer why such films are being made but rather (and rightly so) an investigation of the quality and originality of a particular title or tendency in the field.

It is our fond conviction that our activities have significantly contributed to this happy development. There is also no doubt that the publication of this new catalog—the most comprehensive listing of experimental cinema published anywhere in the world—will further contribute to a more rapid opening up of the field and a more general appreciation of the efforts and achievements of the film avant-garde.

With the appearance of this catalog listing over 240 films and representing more than 140 filmmakers, there now exists a central international source for the poetic, independent and experimental cinema. New titles are continuously added to the collection. No attempt is made to duplicate the work of distributors in the documentary, educational or feature film field.

Produced by independent film artists, these are explorations in the cinema. Offered as significant efforts to broaden the scope of the film medium and further develop its aesthetic vocabulary and potential, these films express the psychological and emotional tensions of modern life; delve into the subconscious; explore the world of color and abstract images; experiment with cinematic devices and synthetic sound.

They were produced primarily for adult audiences and are therefore not subject in either content or treatment to the vicissitudes of a "production code" or of pressure groups; nor do they necessarily abide by so-called community standards (or prejudices) in regard to sex, violence, religion or politics. A few of the titles are most definitely suggested for adult audiences only: these are clearly designated and care should be exercised in programming them.

Practically all of the titles are "pre-tested" by having been successfully exhibited at Cinema 16 in New York; a large number are international prizewinners; and a great many have already been shown widely and successfully at film societies, colleges, art museums, universities and civic groups nationally.

No attempt is made in this catalog to either include all independent film makers or to include all the work of any one particular filmmaker; quality and originality remain the sole criteria of selection. However, if we err at times, as we must, we hope to do so long the lines of encouraging the new rather than the safe and already accepted.

We wish to express our gratitude to both the filmmakers and the users of these films for having made this catalog possible.

—Amos Vogel, Cinema 16

[Alphabetical listing of film titles (with filmmakers) presented in the catalogue (in the catalogue only proper names are capitalized; we have used conventional capitalization):]

The Adventures of Asterisk
Adventures of Jimmie
A la Mode
And So to Work
Anticipation of the Night
Appointment with Darkness

John Hubley
 James Broughton
 Stan Vanderbeek
 Richard Massingham
 Stan Brakhage
 Robert Vickrey

At Land
The Atom Strike
Barney Oldfield
The Battle of W
Be Gone Dull C
Between Two W
Bharatnatyam
Big Business
The Big "O" an
Le Bijou
Black and White
The Blood of the
Bonjour Paris
Brussels Exper
Brutality in Sto
The Cage
Cat's Cradle
A Cavalcade o
Charmides
Cinesumac
The City
City Without W
Clinic of Stumb
Color Designs #
Coming Shortly
Cosmic Ray
The Cross-Cour
The Cry of Jazz
Cubism
Cuckoo Waltz
The Cure
Dance Chromat
Daybreak and V
The Dead
Desistfilm
Dime Store
Double Whoope
Do You Remem
Easy Street
Eaux d'Artifice
The Elephant V
Elisabeth
The End of Sun
Escape
Etude
Experiments in
Faces in the Shu
Fiddle De Dee
Film Exercises

- At Land*
The Atom Strikes
Barney Oldfield's Race for Life
The Battle of Wangapore
Be Gone Dull Care
Between Two Worlds
Bharatnatyam
Big Business
The Big "O" and other films
Le Bijou
Black and White Burlesque
The Blood of the Beasts
Bonjour Paris
 Brussels Experimental Festival Packages
Brutality in Stone
The Cage
Cat's Cradle
 A Cavalcade of American Serials
Charmides
Cinesumac
The City
City Without Wheels
Clinic of Stumble
Color Designs #1
Coming Shortly
Cosmic Ray
The Cross-Country Runner
The Cry of Jazz
Cubism
Cuckoo Waltz
The Cure
Dance Chromatic
Daybreak and Whiteye
The Dead
Desistfilm
Dime Store
Double Whoopee
Do You Remember
Easy Street
Eaux d'Artifice
The Elephant Will Never Forget
Elisabeth
The End of Summer
Escape
Etude
Experiments in Perception
Faces in the Shadows
Fiddle De Dee
Film Exercises #4 and 5
- Maya Deren
 Mack Sennett
 John Daborn
 Norman McLaren
 Sam Kaner and Guy L. Cote
 J. W. Horne
 Carmen D'Avino
 Francis Lee
 Richard Preston
 Georges Franju
 Peter Schamoni and Alexander Kluge
 Sidney Peterson
 Stan Brakhage
 Gregory Markopoulos
 Jean Dasque
 Wolfgang Ramsbott
 Morton Heilig
 Sidney Peterson
 Hugo Lateltin
 Tony Rose
 Bruce Conner
 Mark McCarty
 Edward Bland
 Pierre Alibert
 E. van Moerkerken
 Charles Chaplin
 Ed Emshwiller
 Stan Brakhage
 Stan Brakhage
 Stan Brakhage
 Dorsey Alexander
 James Parrott
 Tony Thompson
 Charles Chaplin
 Kenneth Anger
 John Krish
 Jean Beranger
 Ralph Hirshorn
 Albert Mertz and Jorgen Roos
 Pierre Puttemans and Paul Jespers
 Peter Weiss
 Norman McLaren
 John and James Whitney

- Fireworks*
Football as It Is Played Today
Form in Motion
Fotodeath
Four in the Afternoon
Freight Stop
Geography of the Body
Glens Falls Sequence
Glimmering
Good Night, Nurse
Go Slow on the Brighton
The Griffith Report
Guernica
Hallucinations
Handwritten
Harlem Wednesday
Have I Told You Lately that I Love You
His Marriage Wow
Homage to Jean Tinguely
Hoppity Pop
Horror Dream
Horse Over Teakettle and other films
Hotel Apex
Hurry Hurry and other films
The Idea
The Idyl
Image in the Snow
The Immigrant
Inauguration of the Pleasure Dome
In Between
Interim
Interplay
Introspection
It Is Good to Live
The Juggler of Our Lady
Krushchev
Lafcadio
Laughing Gravy
The Lead Shoes
Life and Death of a Hollywood Extra
Lifelines
Light for John
Little Phantasy on a 19th Century Painting
Living in a Reversed World
Lizzies of the Field
Loony Tom, the Happy Lover
Loving and other films
Lysis
- Kenneth Anger
 Joseph Anderson
 Jose Pavon
 Al Kouzel
 James Broughton
 Allen Downs
 Willard Maas
 Douglass Crockwell
 Pierre Thevenard
 Henry George
 Donald Smith
 Tony Davies
 Alain Resnais
 Peter Weiss
 Charles Boultenhouse
 John Hubley
 Stuart Hanisch
 Harry Edwards
 Robert Breer
 Norman McLaren
 Sidney Peterson
 Robert Breer
 Weldon Kees
 Marie Menken
 Berthold Bartosch
 Francis Lee
 Willard Maas
 Charles Chaplin
 Kenneth Anger
 Stan Brakhage
 Stan Brakhage
 Peter Weiss
 Sara Kathryn Arledge
 Fumio Kamei
 Al Kouzel
 Robert Lebar and Howard Kaplan
 Jean Beranger
 James Horne
 Sidney Peterson
 Vorkapich and Florey
 Ed Emshwiller
 Warren Brown
 Norman McLaren
- Eddie Cline
 James Broughton
 Stan Brakhage
 Gregory Markopoulos
- Magritte*
Man and Dog O.
The Man He Mig
Mankinda
The Maze
The Mechanics of
Meditation on Vi
Meshes of the Af
Metal Dimension
Metanoia
Metrographic
Millions in Busir
The Mirage
Mr. Frenhofer an
Monkey into Man
Moonbird
Mothers Day
Motion Picture
Mounting Tensio
A Movie
The Music Box
Music Studio: H
Narcissus
Neighbors
Next Stop 28th
1941
Nightscapes
No Credit
No More Fleeing
N. U.
Object Lesson
Odds and Ends
O Dreamland
Oedipus
One by One
On These Evenin
L'Opera Mouffe
Operation Aboliti
Operation Correc
Pacific 231
Paris Belongs to l
The Path
Pat's Birthday
Pattern for a Sun
Paul Tomkowicz,
Peep Show
The Petrified Dog
Pickpocket

- Magritte*
Man and Dog Out for Air, etc.
The Man He Might Have Been
Mankinda
The Maze
The Mechanics of Love
Meditation on Violence
Meshes of the Afternoon
Metal Dimensions: Bertoia
Metanoia
Metrographic
Millions in Business As Usual
The Mirage
Mr. Frenhofer and the Minotaur
Monkey into Man
Moonbird
Mothers Day
Motion Picture
Mounting Tension
A Movie
The Music Box
Music Studio: Harry Partch
Narcissus
Neighbors
Next Stop 28th
1941
Nightscares
No Credit
No More Fleeing
N. U.
Object Lesson
Odds and Ends
O Dreamland
Oedipus
One by One
On These Evenings
L'Opera Mouffe
Operation Abolition
Operation Correction
Pacific 231
Paris Belongs to Us
The Path
Pat's Birthday
Pattern for a Sunday Afternoon
Paul Tomkowicz, Street-Car Switchman
Peep Show
The Petrified Dog
Pickpocket
- Luc de Heusch
 Robert Breer
- Stan Vanderbeek
 Richard Preston
 Willard Maas and Ben Moore
 Maya Deren
 Maya Deren
 Madeline Tourtelot
 Ilya Bolotowsky
 Vittorio Speich
 Rudolph Burckhardt
 Peter Weiss
 Sidney Peterson
 Stuart Legg
 John Hubley
 James Broughton
 Frank Paine
 Rudolph Burckhardt
 Bruce Conner
 James Parrott
 Madeline Tourtelot
 Ben Moore and Willard Maas
 Norman McLaren
 Ed Corley
 Francis Lee
 Richard Preston
 Leonard Tregillus and Ralph Luce
 Herbert Vesely
 Michelangelo Antonioni
 Christopher Young
 Jane Belson Conger
 Lindsay Anderson
 Robert Vickrey
 Madeline Tourtelot
 Herbert Vesely
 Agnes Varda
- Jean Mitry
 Jacques Rivette
 Richard Myers
 Robert Breer
 Carmen D'Avino
 Roman Kroitor
 Ken Russell
 Sidney Peterson
 Robert Bresson

Poem 8
 The Potted Psalm
 Power of Plants
 Prelude: Dog Star Man
 The Private Life of a Cat
 Psyche
 Puce Moment
 Rare Early French Hand-colored Films
 Reflections
 Reflections on Black
 Relief
 Ritual in Transfigured Time
 La Rose et le Reseda
 Rotate the Body
 Science Friction
 The Searching Eye
 The Seven Bridges of Koenigsberg
 Shipyard
 Short Spell
 Simon
 The Sin of Jesus
 Sirius Remembered
 Six Films by Maya Deren
 Skullduggery
 The Sluice
 Smoke
 The Song of Jean Richepin
 Songs Without Words
 Stone Sonata, Motif and A Trip
 The Studio of Dr. Faust
 A Study in Choreography for Camera
 A Study of Crystals
 Subject Lesson
 Summer
 Sunlight
 Swain
 Symphony in No B Flat
 The Tear and other films
 The Tender Game
 10,000 Talents
 Texture of Decay
 Thanatopsis
 Thigh Line Lyre Triangular
 This Day
 Three Abstract Film Exercises
 Three Pickup Men for Herrick
 3:10 to Yuma
 Time Out of War

Emlen Etting
 Sidney Peterson

Stan Brakhage
 Alexander Hammid
 Gregory Markopoulos
 Kenneth Anger

Madeline Tourtelot
 Stan Brakhage
 Peter Weiss
 Maya Deren
 Andre Michel
 Madeline Tourtelot
 Stan Vanderbeek
 Madeline Tourtelot
 Bruce Cornwall
 Paul Rotha
 S. W. Jones
 Peter Zadek
 Robert Frank
 Stan Brakhage

Stan Vanderbeek
 Wolfgang Ramsbott and Harry Kramer
 Joseph Kramer
 Carlos Toussaint
 Yoram Gross
 Carmen D'Avino
 Peter Weiss
 Maya Deren

Christopher Young
 Madeline Tourtelot
 Melvin Van [Peebles]
 Gregory Markopoulos
 Rudolfo Kuhn
 Soren Melson and Henning Bendtsen
 John Hubley
 Don Levy
 Robert Vickrey
 Ed Emshwiller
 Stan Brakhage
 Leonard Stark
 John and James Whitney
 Melvin Van [Peebles]
 Hazel Wilkinson
 Denis and Terry Sanders

The Train
 Transformation
 23 Avant-Garde
 Two Tars
 Uirapuru
 Van Meegeren's
 The Very Eye of
 The Visit
 Visual Variations
 The Voyeur
 Waiting
 Warning in the I
 Watch the Birdie
 The Way to Sha
 Wedlock House:
 Weegee's New Y
 What Who How
 Window Water I
 The World of Pa
 You're Darn Too

[A description a
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Letter to A

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 Mid-Nov. '66

Dear Amos an

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Blessings,

Stan

<i>The Train</i>	Gosta Werner
<i>Transformation</i>	Ed Emshwiller
23 Avant-Garde Film Makers	
<i>Two Tars</i>	James Parrott
<i>Uirapuru</i>	Sam Zebba
<i>Van Meegeren's Faked Vermeers</i>	G. E. Magnel
<i>The Very Eye of Night</i>	Maya Deren
<i>The Visit</i>	Jack Gold
<i>Visual Variations on Noguchi</i>	Marie Menken
<i>The Voyeur</i>	Angel Hurtado
<i>Waiting</i>	Flora Mock
<i>Warning in the Dark</i>	
<i>Watch the Birdie</i>	Bob Godfrey and Keith Learner
<i>The Way to Shadow Garden</i>	Stan Brakhage
<i>Wedlock House: An Intercourse</i>	Stan Brakhage
<i>Weegee's New York</i>	Weegee
<i>What Who How</i>	Stan Vanderbeek
<i>Window Water Baby Moving</i>	Stan Brakhage
<i>The World of Paul Delvaux</i>	Henri Storck
<i>You're Darn Tootin'</i>	Edgar Kennedy

[A description accompanied each listing in the catalog. The catalog was also liberally illustrated with photographs from the films.]



Letter to Amos Vogel from Stan Brakhage, 11/66

[hw]

Mid-Nov. '66

Dear Amos and Marcia,

Your letter is practically a historical document proclaiming the end of an era: but then, too, I know it is for you rather simply a relief to be out from under a burden become too great considering each of you holds full time jobs other than C16 responsibilities. And I want to take this opportunity to thank both of you for sustaining that difficulty until you could find someone else to assume it. A less dedicated pair of people might have made less thoughtful arrangements in some spur-of-the-moment thru which C16 could have disappeared altogether: but you have both acted with some careful consideration for all concerned. All the same, I shall miss (as I already do) the long discussions with you, Amos, and the personal touch which Marcia, you, can manage to give even to an economic statement. I hope, therefor, we shall remain in some touch with each other and that I shall be able to see you from the time-to-time I get to New York and shall hear from you each occasionally by letter.

Blessings,

Stan