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.

Reprinted by permission of the New York Post.

---

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*  
John Hubley

*Adventures of Jimmie*  
James Broughton

*A la Mode*  
Stan Vanderbeek

*And So to Work*  
Richard Massingham

*Anticipation of the Night*  
Stan Brakhage

*Appointment with Darkness*  
Robert Vickrey

---

At Land  
The Atom Strike  
Barney Oldfield  
The Battle of We  
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 St  
The Cage  
Cat's Cradle  
A Cavalcade o  
Charmides  
Cinesumar  
The City  
City Without V  
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 Sh  
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
Bharatnayam
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
Charmites
Cinesucmac
The City
City Without Wheels
Clinic of Stumble
Color Designs #1
Coming Shorty
Cosmic Ray
The Cross-Country Runner
The Cry of Jazz
Cubism
Cuckoo Waltz
The Cure
Dance Chromatic
Daybreak and Whiteeye
The Dead
Desisfilm
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 Senett
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 Rambott
Morton Heilig
Sidney Peterson
Hugo Latelin
Tony Rose
Bruce Conner
Mark McCarty
Edward Bland
Pierre Aibert
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 Idyll
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
Lafadio
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 Tunes, the Happy Lover
Loving and other films
Lysis
Kenneth Anger
Joseph Anderson
Jose Pavon
Al Kouzel
James Broughton
Allen Downs
Willard Maas
Douglas 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 Migrated
Mankinda
The Maze
The Mechanics of Meditation on Violence
Meshees of the Affi
Metal Dimension
Metanoia
Metrographie
Millions in Busis
The Mirage
Mr. Frenhofer and the Monkey into a Movie
Moonbird
Mothers Day
Motion Picture
Mounting Tension
A Movie
The Music Box
Music Studio: He is Narcissus
Neighbors
Next Stop 28th Street
1941
Nightscapes
No Credit
No More Fleeting
No. 1
Object Lesson
Odds and Ends
O Dreamland
Oedipus
One by One
On These Evenings
L'Opea Mouffe
Operation Abolition
Operation Correct
Pacific 231
Paris Belongs to Us
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  
Meshe's of the Afternoon  
Metal Dimensions: Berioia  
Metanoia  
Metrograph  
Millions in Business As Usual  
The Mirage  
Mr. Frenhöfer 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  
Nightscapes  
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 Vanderbeck  
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
The Train
Transformation
23 Avant-Garde
Tino Tars
Urampuru
Van Meegeren’s
The Very Eye of
The Visit
Visual Variation:
The Voyeur
Waiting
Warning in the 1
Watch the Birdie
The Way to Shad
Wedlock House:
Weegee’s New Y
What Who How
Window Water I
The World of Pa
You’re Darn Too

[A description ca
illustrated with ]

Letter to Al

[snw]

Mid-Nov. ’66

Dear Amos an

Your letter is p
then, too, I knu
become too gn
responsibility:
taining that di
icated pair of p
of-the-momen
both acted wit
miss (as I alre
which Marcia,
therefor, we s
see you from t
sonally by let
Blessings,

Stan
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, therefore, 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