

THE  
NEW YORK MONTREAL  
**PSYCHIC FILM**  
EXPOSITION FESTIVAL

FOR RELEASE AT WILL

PSYCHIC--A STATEMENT

Psychic has been called the human potential, mind power, conscious reawakening, the true spirit of man, "that part of man which man is just beginning to recognize--it is truly man in his full realization."

The word psychic stems from the Greek "psyche," . . . pertaining to the human soul and the mind. (The root word combined mind and soul. Contemporary thought separates the two.)

Psychic encompasses all those human experiential phenomena, proved or alleged, that cannot be accounted for in terms of the conventional physical sciences.

Psychic represents a world which has fascinated man for millenia. People have heard of psychic phenomena, have read about them, have both been attracted and repelled by the mysteries they project.

The phenomenal growth of the psychic community in recent years has made the public aware that the "psychic world" is no longer the tenet of odd practitioners with weird claims but has attracted contemporary leaders in science, philosophy and religion. These

include many of the most distinguished minds of past decades and centuries such as Sigmund Freud, Robert Louis Stevenson, Pythagoras, Isaac Newton, Spinoza, Goethe, Rudolf Steiner, Wilhelm Reich, Ralph Waldo Emerson, Edgar Allan Poe, Walt Whitman, Jung, and countless more.

Involved in the "psychic field" today, as researchers, students or believers are serious scientists who have opened their laboratories for investigation of these phenomena, philosophers, anthropologists, musicians, artists, and youth throughout the world . . . in South America, the Orient, Russia, Europe, Great Britain, Canada and Australia as well as Mexico and the United States.

# SCREENINGS

BY HOWARD SMITH & BRIAN VAN DER HORST

## THE 12th YEAR

Where Charles Lindbergh, Amelia Earhart, and "Wrong-Way" Corrigan swooped into history, Charlotte Moorman, the art world's indelible bare-chested cellist will soon descend, suspended from a helicopter, fiddling away to the accompaniment of a "World War II Light Dance." Yes, it's that time of year again. This season the 12th Annual Avant-Garde Festival of New York will be held September 27 (train date September 28) at the Gateway National Recreation Area, formerly known as Floyd Bennett Field. Seven cavernous hangars and two runways have been allotted for this year's madness. Five hundred artists from 25 countries will make their annual pilgrimages to present all the familiar and unpredictable varieties of electronic music, constructions, laser imagery, plant art, sculptures, post card theatre, flags, dance events, and conceptual craziness for which the festival is notorious.

Highlights of this year's bash will include that 180-by-80-foot soft pool table as seen in Time magazine by Stanley Marsh flown up from Houston, a rope-weaving circus by David Zaack, Nam June Paik's nocturnal "Preworks Art", Mark Faverman's 110-foot-tall "Sundial", a wind sock forest erected by Lette Eisenhauer, a 40-by-five-by-four-foot inflatable tunnel sculpture, film and sound show by a group of Buffalo, New York, artists; the world's largest holograph, by Jody Barnes; dances by Marilyn Wood with sanitation trucks, two groups of hoofers led by Edith Stevens and Judith Scott; surprises from Christo, Yoko Ono, John Lennon, and Nelson Howe; one mammoth happening with a Hovercraft by Jeni Engel, and another by David Nunemaker that involves a pas de deux with the Goodyear blimp.

Naturally, there will be all sorts of musical accompaniments, poetry readings, 12 hours of continuous experimental films, and two hangars full of video periscope as well. If all of that doesn't suck you in, at least the enormous parking lot of this year's edition should help make the schlepp out of Brooklyn worthwhile.

When I asked festival director Moorman how it felt to have nearly a dozen years of this kind of insanity under her belt, she replied: "It seems to be working better than anything else these days. That's why we've changed the dedication. Usually we dedicate the festival to an artist. But this year it's to New York City, since it's in so much trouble."

"But, anyway, I've always hated the words, 'avant-garde.' The first wasn't called that, you know—it only began with the second. It happened after John Cage was sued by a lady who claimed that his music had permanently impaired her hearing. So we started calling it avant-garde the second year when our lawyers advised us that there should be something in the title to warn people they weren't going to hear Mozart."

## WHODUNIT

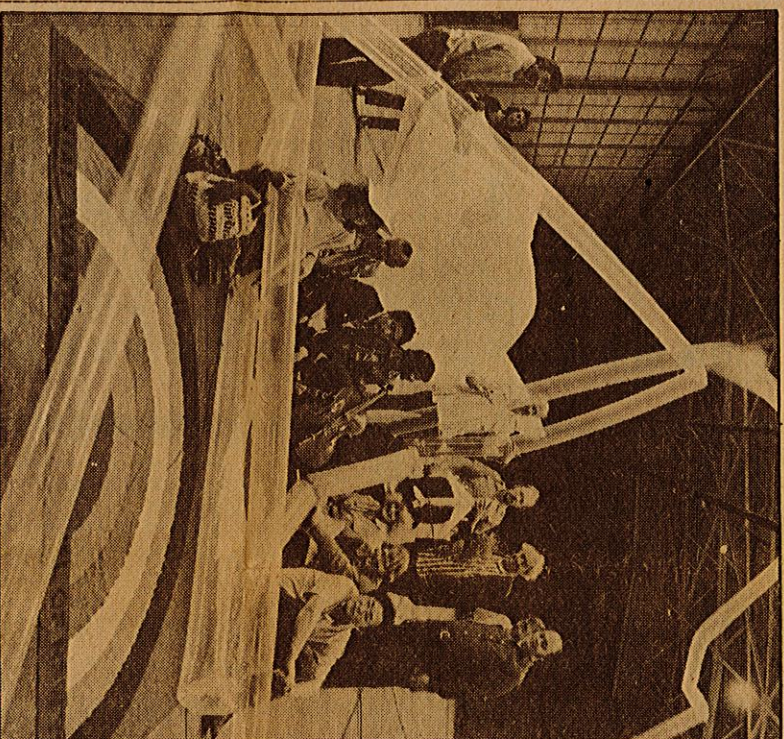
Arguments have raged over the centuries about exactly which composer wrote what music. The situation is similar to the questions in the art world about which painter created certain canvases. Often a student of a grand master—or an imitator—has been found to be responsible for what was always considered to be the work of the teacher. In the fine arts, disputes could often be settled by X-ray examination, crystallography, or other scientific techniques. Until recently, the question of musical authorship was generally left to bull sessions between historians and academicians.

Not any more. These days, many

important in early music," comments Bauer-Mengelberg, "where title pages from folios were often lost."

And DARMMS can also serve to find out who stole which song from whom. "Dr. Harry Lincoln has been using the system to show how various 16th-century Italian composers borrowed from each other," says Bauer-Mengelberg. "I've recently been talking to ASCAP (the musicians' performance royalties organization) who are very interested in the implications of this system for determining copyright."

While the whole world of music seems to be finding ways to employ DARMMS in their musical pursuits, however, its inventor still has not yet realized his goal. "I've been to several foundations which helped finance the beginning of DARMMS, but it has yet to interest any major financial backers in producing a music printing system. Everybody seems to feel it would revolutionize



Peter Moore

## Moorman and Avant Garde Festival Co-Conspirators

musicologists are using computers to solve such melodious problems, thanks to a coding system called DARMMS, a Digital Alternate Representation of Musical Scores, that has been developed by Stefan Bauer-Mengelberg, a conductor and mathematical logician who is also an adjunct professor at the IBM Research Institute.

"I originally began to put DARMMS together in the '60s," Bauer-Mengelberg told me. "It's basically an encoding scheme by means of which music notation—of the traditional stave variety—can be brought into computer-readable form. I originally began working on it as a means to eventually devise a system for printing music by computer. The systems they now use are archaic, the same way it was done 300 years ago. We saw ourselves as the Gutenbergs of music. But as DARMMS grew, it soon began to lead a life of its own."

Musicologists who are now using DARMMS have been able to develop programs to analyze a composer's use of rhythm, harmony, and counterpoint, for instance. They can quickly trace various musical ideas throughout a composer's life, determine when a piece was written, and attribute many previously anonymous works. "This is especially

Most of the news on which The Elements reports isn't this grim, and they have managed to bring up some fascinating points on such issues as coal mining, solar energy, and lumber conservation. But an occasional shocker always seems to pop up everytime they try to define who owns and controls a particular world resource. (Subscriptions are \$5 from 1901 Q Street, NW, Washington, D.C. 20009.)

Edited by The Voice's "Surplus Value" co-author, James Ridgeway, the year-old publication also contains regular departments on fighting utilities companies, alternate life-styles in international energy management, and investigative inquiries into the production of commodities such as foodstuffs, metals, and building materials, and is one of the more cheerfully irreverent newsletters to be found in an area of journalism that is infamous for unreadable turgidity.

## PSYCHIC FILM FESTIVAL

In the middle of an open field in Africa, a bizarre scene unfolds. A black man stands ringed by fire, attended by a company of eight conga drummers. The camera pulls back to reveal a group of scientific observers. As the solemn musicians begin to pound their drums, the man is transfixed with concentration and breaks out in torrents of sweat. Slowly, he stretches out his arms and levitates five feet into the air. He hovers there for a minute, and then collapses to the ground, only to repeat the feat once more.

That's one sequence from "Journey Into the Beyond," one of the 65 documentaries and 15 feature films that will be shown during the week-long New York-Montreal Psychic Film Festival which opens at the Columbia I and II theatres on September 21. Festival director Howard Parker and his crew of film editors, bookers, and researchers have been working for nearly a year to prepare this event, and they now have 55 hours of film which Parker calls "the voice and vision of the future."

"These films are a promise of what's coming, and what's happening right now," he told me last week. "These are about the biggest people in the psychic movement and the rules of the game. We've tried to select as many motion pictures as possible that offer irrefutable evidence for various phenomena. Many of them should change a lot of people's minds about this subject. And others are the kind of films we call psychogenerators, pictures which should give the audience legitimate psychic experiences."

Among the psychogenerator films to be presented will be films that are seldom seen outside of the parapsychological community, added Parker, flicks like "Raindance," which supposedly triggers alpha wave production in the viewer, "Cosmic Zoom," which takes the audience on a trip to the largest and smallest points of the universe, a paradoxical number, called "Eat the Sun," and the contemporary classic, "Sunseed."

Several feature films will be making their American premieres at the festival such as "Mysteries from Beyond Earth," a UFO saga; Erich Rohmer's "Bilocation," featuring most of the cast from "Claire's

Knee" in a story about magicians, Stonehenge, and the Holy Grail; "Man of Miracles," a look at the presiding Indian guru, Sai Baba; and the world's first Kirlian motion pictures.

Then there will be a host of scientific films which vary from overviews of current parapsychological research to actual laboratory footage. "Energy Fields of Life" deals with the psychokinetic experiments with Uri Geller, the Russian Nadya Milolova, and psychotronic generators. "Dowsing" from California will deal with modern technical applications of the old forked-stick water-finding stunt. "Psyche" includes sequences filmed in Russia, and rare footage of Edgar Cayce. Videotapes of the USSR's star PK performer, Nelya Mikhailova, will also be unveiled along with a retrospective called "The Ultimate Mystery," narrated by Edgar Mitchell.

There will also be a fictional side to the festival, to include features from the past, such as the 1945 "Dead of Night," "Rosemary's Baby," Jodorowsky's "The Holy Mountain," and "El Topo," Robert Altman's "Images."

Other sections in the festival will deal with spiritual films on gurus like Sri Chinmoy and Bubba Free John; religions like Sufism, tantra, and Hinduism; applications such as psychic healing, out-of-body experiences, and clairvoyance; a grouping of films on various artists; interpretations of altered states of consciousness; and, finally, what Parker calls a potpourri of "noble failures"—controversial, experimental films to which the audience is invited at its own risk.

Five different programs will be presented in each theatre every day of the festival, and while tickets will be sold for \$3.50 apiece, Parker says that block tickets will be available for \$25 for the entire sequence of presentations. (For information, call 850-0348, or write 440 Riverside Drive, New York City 10027.) Originally, a convention of seminars and an exposition of products from the psychic world were also planned for this month, but Parker now says that these events are planned for November as a separate event.

Finally, the festival will culminate in an awards night to be held at one of the theatres on September 27. Judges for the entire event are Margaret Mead, Edgar Mitchell, Ingo Swann, Stanley Krippner, Jean Houston, and Robert L. Masters. A \$1000 Grand Prix for best film will be presented with six additional \$500 citations for "most important, artistic, well made and accurate, exciting, most difficult to make, and best psychic experience" motion pictures.

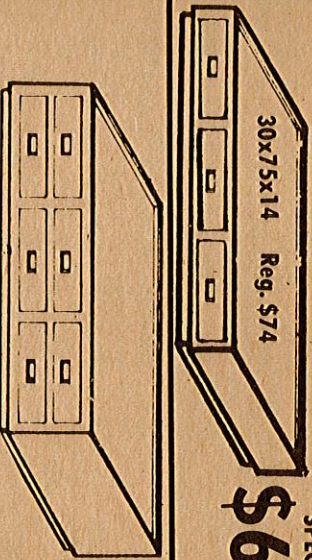
But Parker feels this will just be the beginning for this filmic category. "Most of these pictures have never been called psychic before. We think we're creating definitions and opening up areas for people to go and get involved in these various disciplines. We just hope the ethical spiritual organizations will be ready for the kind of media quake we expect from this. Otherwise the quacks and disreputable groups will come to harvest the market we've created. We plan to tour the country with our festival after New York. But after we leave—just wait till you see the really weird people who'll start popping up. □

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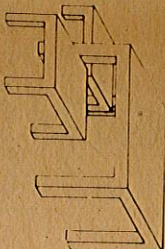
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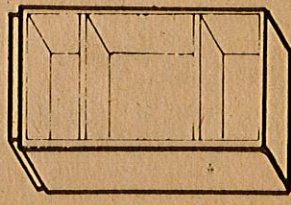
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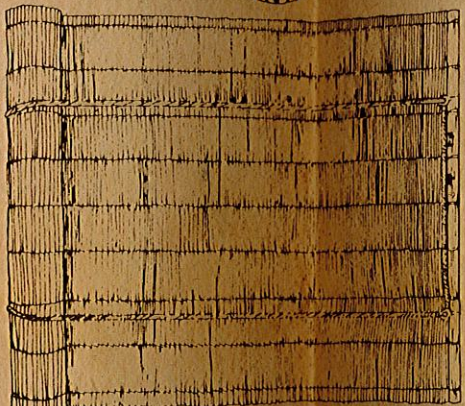
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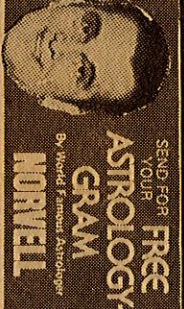
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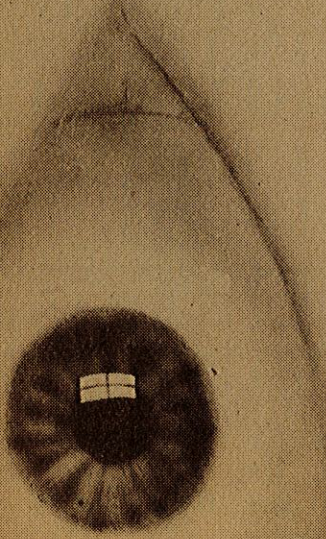
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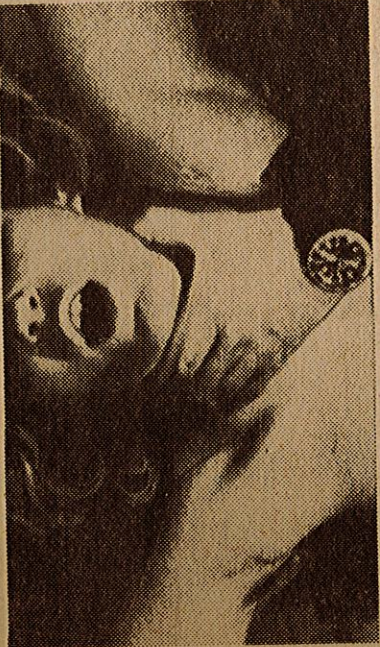
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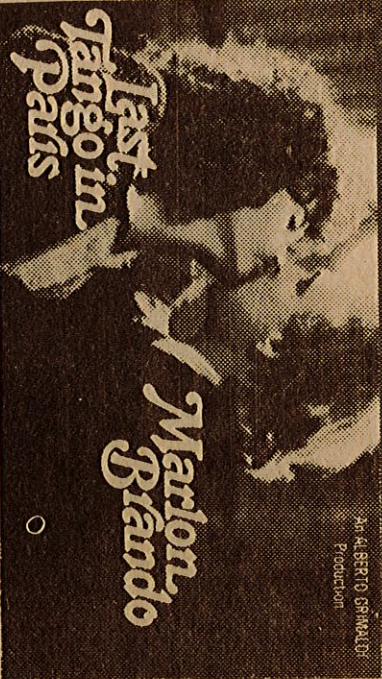
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# CULTURE SHOCK

BY ANNETTE KUH N  
Angean Stables on Audubon Terrace

Within the last year, the Museum of the American Indian has lost its director, four of its nine trustees, its independence of action, and its good name. Proceeding upon the complaint of Dr. Edmund Carpenter, one of the trustees, the Attorney General's office has started an investigation of the administration of the museum. So far, the investigation has discovered that the museum is too disorganized to investigate. There are some 4.5 million objects, some 250,000 catalog cards on which only a portion of the objects are recorded, and

*'The Attorney General's investigation has found that the American Indian Museum is too disorganized to investigate.'*

several sites, including the museum itself and a warehouse in the Bronx, where the objects may or may not be found. All this is partially the result of the collecting pattern of George Heys, who died in 1958 after running the museum he founded in 1922 without interference.

After 34 years of one man's creative chaos, it's hard to reorganize 4 million objects into a sensible system. But not impossible—merely Herculean task. The Attorney General has now come to an agreement with the remaining trustees to do a housecleaning before proceeding with further action. The trustees are to find somebody to inventory the objects, correlate that inventory with the existing one and find out what's missing and why. The trustees must further find an administrator and some more trustees, all subject to the Attorney General's approval.

Meanwhile, the allegedly questionable dealings that have so far come to light—selling objects from the collection to dealers and trustees, trading objects, and simply losing objects—will constitute the basis for further action by the Attorney General's office, which has one attorney, Joel Cooper, on this case full-time. Despite the six-month time limit the Attorney General has set on the taking of the inventory, I cannot foresee peaceful days in the American Indian Museum for a long time yet.

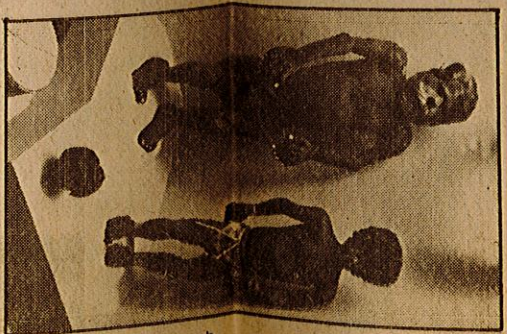
## To the Highest Bidder — Plus 10 Per Cent

The London auction season, as reported a few weeks ago, has started off with a disagreeable innovation—a 10 per cent commission payable by the buyer after he has purchased an object at auction. The first series of sales at Sotheby's in early September, the London dealers got together and protested. At a sale of silver, the dealers stood firmly through the bidding not participating, and when the 80th lot was reached, they all marched out and into the lights of the assembled media. According to Sotheby's, the auction, despite the nonparticipation of the dealers, brought prices above its last estimate. At an auction of Chinese objects, the dealers again came asked if their bids would be accepted with the stipulation that they be charged the 10 per cent buyers' commission, were told no, so the dealers sat through that one, too, without raising a finger. The auction also went over its low estimate.

The gentlemen of the London art world will, in the long run, have accommodate themselves to the new rule. But worry not. The practice is not for export.

## Darbs

Kristin Booth Glen, the lawyer who brought WNCN-FM, our local classical music station, back to the air after a one-year battle, is at it again. This time, WRVR-FM, the Riverside Church jazz station, has been purchased by the group that owns WWRL-AM, which wants change programming to 60 per cent rhythm and blues. Ms. Glen, as attorney for the Committee to Save Jazz Radio, has already filed petition with the FCC to block the sale. (Did I hear a large groan from Washington when the FCC lawyers saw Ms. Glen's signature on yet another piece of paper?) . . . The Cologne Art Fair, running this year from November 6 to 10, is guaranteeing its wares this time around. If the documentation on pieces sold is not correct, the seller must take them back within the six-month run of the guarantee. The profession-police-thyself movement is really breaking out all over



Heads rolling at the Museum of the American Indian

Sept 5, 1975

Dear Ingo,

As you may probably know by now,  
I have totally withdrawn from The  
Festival since The middle of August.

Upon advice from my doctor and  
friends, I found it necessary to  
relieve my self from The responsibilities  
of the project. Since my withdrawal,  
I have been resting & recuperating  
in the country.

If it is necessary for anyone to  
contact me while I am away, please  
do so by writing or calling:

Max Shapiro  
51 East 92nd Street  
New York, N.Y. 10017  
tel (212) 697-2642

Thank you for your support.

Samuel

Mitchell

COLUMBIA I - SUNDAY, SEPTEMBER 21, 1975

TITLE: POWERS OF TEN

PRODUCTION INFORMATION: 8 MINS. 16MM COLOR

SYNOPSIS: A LINEAR VIEW OF OUR UNIVERSE FROM THE HUMAN SCALE TO THE SEA OF GALAXIES, THEN DIRECTLY DOWN TO THE NUCLEUS OF A CARBON ATOM. WITH AN IMAGE, A NARRATION, AND A DASHBOARD, IT GIVES A CLUE TO THE RELATIVE SIZE OF THINGS AND WHAT IT MEANS TO ADD ANOTHER ZERO TO ANY NUMBER.

TITLE: INNER SPACES

PRODUCTION INFORMATION: 28 MINS. 16MM COLOR

SYNOPSIS: CAPTAIN EDGAR D. MITCHELL, APOLLO 14 ASTRONAUT, WHO CONDUCTED TELEPATHY EXPERIMENTS FROM OUTER SPACE IS NOW INVESTIGATING THE INNER SPACES OF THE HUMAN MIND. CAPTAIN MITCHELL NARRATES SEQUENCES WHICH INCLUDE ... DOWSING, THE DAILY USE OF ESP, ETC.

TITLE: AWAKENING

PRODUCTION INFORMATION: 25 MINS. 16MM COLOR

SYNOPSIS: WHATEVER SPIRITUAL "AWAKENING" MAY BE, IT TAKES MANY FORMS. THIS FILM STUDIES ONE SUCH FORM.

TITLE: THE FARM

PRODUCTION INFORMATION: 20 MINS. 16MM COLOR

SYNOPSIS: INTRODUCTION TO SPIRITUAL LIFE AND COMMUNITY ON THE FARM.

TITLE: SONG TO THEE: DIVINE ANDROGYNE

PRODUCTION INFORMATION: 29 MINS. 16MM COLOR

SYNOPSIS: A SONG OF PRAISE, BASED ON THE SUBTLE CENTERS (CHAKRAS) INVOKING THE UNION OF THE BODY, EMOTIONS, MIND, INTUITION, DIVINE WORD, DIVINE LIGHT AND ABSOLUTE SELF TO A HARMONY WITH THE UNIVERSE.

*very good*

*disappointing*

*Swann*

*Swann*

*Swann*

Mitchell

COLUMBIA II - SUNDAY, SEPTEMBER 21, 1975

TITLE: SAMADHI

PRODUCTION INFORMATION: 6 MINS. 16MM COLOR

SYNOPSIS: A REPRESENTATION OF INTERNAL IMAGES PERTAINING TO THAT STATE OF CONCIIOUSNESS KNOWN AS SAMADHI.

*Swann*

TITLE: ULTIMATE MYSTERY

PRODUCTION INFORMATION: 45 MINS. 16MM COLOR

SYNOPSIS: A POLYGRAPH SHOWS THAT PLANTS HAVE RESPONSES TO THE ENVIRONMENT. SCIENTIFIC TESTS ARE SHOWN OF ACUPUNCTURE AND HEALERS.

*Swann*

TITLE: MAN OF MIRACLES

PRODUCTION INFORMATION: 60 MINS. 16MM COLOR

SYNOPSIS: MAN OF MIRACLES SHOWS SCIENTIFICALLY UNEXPLAINABLE PSYCHIC PHENOMENA AS THEY ARE ACTUALLY MANIFESTED BY AN INDIAN MYSTIC AND GURU NAMED SATYA SAI BABA.

*Swann*

TITLE: EAT THE SUN

PRODUCTION INFORMATION: 28 MINS. 16MM COLOR

SYNOPSIS: ACTUALLY IT'S A PSEUDO DOCUMENTARY WHICH SATIRIZES COMMERCIALIZED RELIGIOUS CULTS. IT'S BILLED AS " THE FIRST AUTHORIZED FILMOGRAPHY ON THE TEMPLE OF SELF AMPLIFICATION FEATURING FAMOUS SAYINGS BY ITS FOUNDER VIDURU TELEMAHANDI".

*Swann*

Mitchell

COLUMBIA I - MONDAY, SEPTEMBER 22, 1975

TITLE: RAINDANCE

PRODUCTION INFORMATION: 16 MINS. 16MM COLOR

SYNOPSIS: AN ANIMATED FILM OF RAIN FLASHES IN HYPNOTIC RHYTHMS.

TITLE: JOURNEY INTO THE BEYOND

PRODUCTION INFORMATION: 75 MINS. 16MM COLOR

SYNOPSIS: THIS BOZZANO GOLD PRIZE WINNING FILM RECORDS PSYCHIC PHENOMENA FROM AROUND THE WORLD INCLUDING OUT OF BODY, HEALING, PLANT EXPERIMENTS AND SHOWS THE FIRST LEVITATION SEQUENCE FILMED.

TITLE: HINDUISM AND THE SONG OF GOD

PRODUCTION INFORMATION: 30 MINS. 16MM COLOR

SYNOPSIS: THE PHYSICAL BEAUTY OF INDIA IS THE BACKGROUND FOR THE HINDU CONCEPTS OF SELF-REALIZATION AS EXPRESSED IN THE BHAGAVAD GITA OR SONG OF GOD.

*nothing*  
*poor mixture of spooks*  
*scientists, credits & reabandon*  
*very bad!*  
*a good 10 min.*  
*film with*  
*editing*  
*good - informative*  
*good photo*  
*bad voice over*  
*possible cut I*

Mitchell

COLUMBIA II - MONDAY, SEPTEMBER 22, 1975

TITLE: JOURNEY

PRODUCTION INFORMATION: 14 MINS. 16MM COLOR

SYNOPSIS: THE JOURNEY OF A SOUL ON THE PATH OF ASCENT.

TITLE: PSYCHIC SURGERY IN THE PHILIPPINES

PRODUCTION INFORMATION: 56 MINS. 16MM COLOR

SYNOPSIS: A COMPLETE STUDY OF THE WORK OF PSYCHIC HEALERS IN THE PHILIPPINES AND AUTOMATIC WRITING AND TRAINING OF THE FUTURE HEALERS.

TITLE: MODERN SPIRITUALISM

PRODUCTION INFORMATION: 30 MINS. 16MM B&W

SYNOPSIS: THIS FILM DEALS WITH THE PRINCIPALS OF SPIRITUALISM, CLAIRVOYANCE, HEALING AND MESSAGES.

TITLE: T'AI CHI, CHOREOGRAPHY OF MIND AND BODY

PRODUCTION INFORMATION: 15 MINS. 16MM COLOR

SYNOPSIS: A DOCUMENTARY EXPLORING THE CHINESE EXERCISES/MARTIAL ARTS/TAOIST PHILOSOPHY KNOWN AS T'AI CHI. THIS FORM OF "MOVING MEDITATION" HAS BEEN PASSED DOWN UNCHANGED FOR ONE THOUSAND YEARS.

Sworn  
much to  
long - needs  
editing - in Cat II  
okay

Sworn

Sworn

Mitchell

COLUMBIA I - TUESDAY, SEPTEMBER 23, 1975

TITLE: KIRLIAN REAL-LIFE MOVIES

PRODUCTION INFORMATION: 10 MINS. 16MM COLOR

SYNOPSIS: THE FILM ILLUSTRATES THE FORMATION OF THE KIRLIAN IMAGE AS IT ACTUALLY HAPPENS AND IN 1974 WAS REGARDED AS THE ONLY MOTION PICTURE (IN COLOR) OF ITS KIND WHICH HAS BEEN MADE OUTSIDE THE USSR.

*exciting stuff  
but too much  
munk - too much  
counter opinion  
should be more  
counter*

TITLE: VOICES OF SPIRIT

PRODUCTION INFORMATION: 59 MINS. 16MM B&W

SYNOPSIS: VOICES OF SPIRIT IS A DOCUMENTARY ABOUT THE LIFE AND WORK OF A NEW ENGLAND TRANCE MEDIUM, ELWOOD BABBITT. DURING THE COURSE OF THE FILM DIFFERENT SPIRIT ENTITIES ARE BROUGHT THROUGH THE BODY OF MR. BABBITT.

TITLE: THE SPIRIT POSSESSION OF ALEJANDRO MAMANI

PRODUCTION INFORMATION: 30 MINS. 16MM COLOR

SYNOPSIS: ALEJANDRO MAMANI, A BOLIVIAN INDIAN, ATTEMPTS TO WARD OFF SPIRITS THROUGH THE AID OF HEALERS.

*Needs explanation  
Too heavy, frightening  
for public without some  
explanation*

TITLE: THE ONE WITHIN

PRODUCTION INFORMATION: 20 MINS. 16MM COLOR

SYNOPSIS: T'AI CHI, A HIGHLY DISCIPLINED DANCE FORM, ZEN MEDITATION, JOYFUL SUFI DANCING AND THE GUIDANCE OF A THOUGHTFUL TEACHER LEAD A SEEKER TO A GREATER SENSE OF UNITY AND PARTICIPATION IN LIFE.

*needs technical  
advisors who  
know what's  
going on*

*Swann*

Mitchell

COLUMBIA II - TUESDAY, SEPTEMBER 23, 1975

TITLE: GARDEN

PRODUCTION INFORMATION: 5 MINS. 16MM COLOR

SYNOPSIS: FILM ANIMATION IN METAPHONIC IMAGERY. THIS IS A SURREALISTIC GARDEN WHERE THE EARTH SEETHES WITH STRANGE, UNUSUAL SHAPES AND ACTIVITY - ACCELERATED IN MOVEMENT, COMPRISED IN TIME.

*stuffed*

TITLE: INVISIBLE INFLUENCES

PRODUCTION INFORMATION: 60 MINS. 16MM COLOR

SYNOPSIS: SCIENTIFICALLY CONTROLLED EXPERIMENTS AND OPINIONS FROM SOME OF THE WORLD'S LEADING SCIENTIFIC COMMUNITY WITH DEMONSTRATIONS BY MALCOLM BESSANT, NELYA MIKHAILOVA, URI GELLER, TED SERIOS, AND REG MC HUGH.

*Sci Cat I  
Technically weak  
needs more production  
editorial expertise*

TITLE: 67,000 DREAMS WITH CARL JUNG

PRODUCTION INFORMATION: 30 MINS. 16MM COLOR

SYNOPSIS: 67,000 DREAMS WITH CARL JUNG COVERS PHILEMON, TRAVEL, MYTHOLOGY, ALCHEMY AND DREAMS, THE COLLECTIVE UNCONSCIOUS AND PSYCHE IN TIME AND SPACE.

*too dry*

TITLE: ASHRAM

PRODUCTION INFORMATION: 35 MINS. 16MM B&W

SYNOPSIS: A DOCUMENTARY MADE IN THE CINEMA VERITE GENRE EXAMINING THE LIFE STYLES OF A RELIGIOUS SECT THEIR INVOLVEMENT WITH SIKHISM/YOGA AND THEIR RELATIONSHIP TO THE TEACHINGS OF THE SECTS' FOUNDER, YOGI BHAJAN.

*Swam*

Mitchell

TITLE: TOUCH OF ZEN

PRODUCTION INFORMATION: 190 MINS. 35MM COLOR

SYNOPSIS: THIS FILM, OF THE KUNG-FU GENRE, IS A TALE OF PEOPLE FIGHTING AGAINST THE TYRANNICAL SECRET POLICE IN THE 14TH CENTURY MING DYNASTY. AMID THIS STORY OF FIGHTING IS A TENDER TALE OF A YOUNG ARTIST'S RELATIONSHIP WITH AN EXILED NOBLEWOMAN. THIS FILM WON THE GRAND PRIX, TECHNICAL ACHIEVEMENT 1975 CANNES FILM FESTIVAL.

Good entertainment  
- a bit overrated  
- expected Chinese  
John Wayne to  
add up  
arguments

TITLE: SUNSEED

PRODUCTION INFORMATION: 97 MINS. 16MM COLOR

SYNOPSIS: A FILM DOCUMENTARY OF A SPIRITUAL SEARCH BY AN AMERICAN YOUTH.

OKay

TITLE: JUNG WITH RICHARD EVANS

PRODUCTION INFORMATION: 94 MINS. 16MM B&W

SYNOPSIS: A SERIES OF FOUR FILMS - THREE SHOWN HERE:  
1) THIS FILM DEALS WITH A COMPARISON OF JUNG'S AND FREUD'S CONCEPTS.  
2) THE FUNCTION OF THE PERSONALITY, UNCONSCIOUS-MOTIVATION, EGO & SELF.  
3) THEORY OF PERSONALITY, INDIVIDUATION, MANDALA.

Jung

TITLE: JUNG WITH RICHARD EVANS

PRODUCTION INFORMATION: 45 MINS. 16MM B&W

SYNOPSIS: THIS IS A SUMMARY AND HISTORICAL DEVELOPMENT OF JUNG'S MAJOR CONCEPTS.

TITLE: THE STORY OF CARL JUNG

PRODUCTION INFORMATION: 90 MINS. 16MM COLOR

SYNOPSIS: THREE REEL SERIES - TWO REELS SHOWN HERE:  
1) "IN SEARCH OF SOUL" - JUNG'S CHILDHOOD AND STUDENT YEARS.  
2) "THE MYSTERY THAT HEALS" - JUNG IN OLD AGE.

↓

Mitchell

COLUMBIA II - WEDNESDAY, SEPTEMBER 24, 1975

( ENTIRE WEDNESDAY SHOW - "X" - R A T E D )

TITLE: METAMORPHOSIS  
PRODUCTION INFORMATION: 15 MINS. 16MM COLOR  
SYNOPSIS: IN METAMORPHOSIS, ELECTRONICALLY GENERATED IMAGE AND SOUND ARE BROUGHT INTO A DYNAMIC RELATIONSHIP.



TITLE: RAINBOW'S CHILDREN  
PRODUCTION INFORMATION: 24 MINS. 16MM COLOR  
SYNOPSIS: GAY FANTASIES ARE TRANSFORMED INTO EROTIC REALITIES.

real junk

TITLE: MADAME ZENOBIA  
PRODUCTION INFORMATION: 65 MINS. 35MM COLOR  
SYNOPSIS: A WIDOW CONTINUES SPIRITUAL SEXUALITY WITH HER DECEASED HUSBAND UNTIL "MADAME ZENOBIA" A RARE MEDIUM, BRINGS PEACE ON EARTH BY UNITING THE LIVING WITH THE DEAD.



TITLE: ALEPH SANCTUARY  
PRODUCTION INFORMATION: 13 MINS. 16MM COLOR  
SYNOPSIS: MR. HARRON EXPLORES THE SENSURREALISTIC PAINTINGS OF ABDUL MATI KLARWEIN WHO BUILT THEM INTO A CUBIC ROOM 10X10X10.

Mitchell

COLUMBIA I - THURSDAY, SEPTEMBER 25, 1975 A.M.

TITLE: AROUND PERCEPTION

PRODUCTION INFORMATION: 16 MINS. 16MM COLOR

SYNOPSIS: AN EXPERIMENT IN EMPLOYING COMPUTERS TO ANIMATE FILM. THE RESULT IS A DAZZLING VIBRATION OF GEOMETRIC FORMS IN VIVID COLOR AND OPTICAL ILLUSIONS.

TITLE: MANA

PRODUCTION INFORMATION: 40 MINS. 16MM COLOR

SYNOPSIS: THIS FILM USES A PRIMITIVE MAN AS THE METAPHOR FOR THE SUBJECTIVE UNCONSCIOUS AND MODERN MAN AS THE METAPHOR FOR OBJECTIVE CONSCIOUSNESS. IT DOCUMENTS THE IDEALIZED OR STYLIZED EXISTENCE OF BOTH WITHIN THE PSYCHIC.

TITLE: MESSAGES, MESSAGES

PRODUCTION INFORMATION: 25 MINS. 16MM B&W

SYNOPSIS: A CENTRAL FIGURE IS GUIDED BY PSYCHIC MESSAGES INTO AN INNER WORLD OF EXPLORATION, EXPANSION, AND HUMAN GROWTH.

TITLE: BACKGROUND

PRODUCTION INFORMATION: 19 MINS. 35MM COLOR

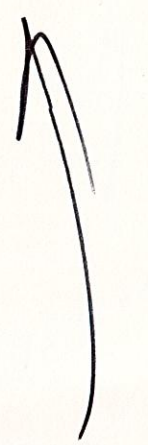
SYNOPSIS: AN AUTOBIOGRAPHICAL PORTRAIT OF THE ARTIST CARMEN D'AVINO.

TITLE: THE SECRET ROOM

PRODUCTION INFORMATION: 10 MINS. 35MM B&W

SYNOPSIS: EXISTENTIAL EXPOSITION OF TRANSCENDENCE OF SPACE AND TIME. AN ADVENTURE INTO THE DEEPER RECESSES OF THE PSYCHE.

Swann  
Proty



Mitchell

COLUMBIA I - THURSDAY, SEPTEMBER 25, 1975 P.M.

TITLE: PSYCHE

PRODUCTION INFORMATION: 30 MINS. 16MM COLOR

SYNOPSIS: PSYCHE EXPLORES THE AREA OF THE INNER  
PSYCHIC ENERGIES OF MAN. IT CENTERS  
AROUND THE LIFE AND WORK OF EDGAR CAYCE.

TITLE: TIDIKAWA AND FRIENDS

PRODUCTION INFORMATION: 84 MINS. 16MM COLOR

SYNOPSIS: A SIGNIFICANT ATTEMPT TO USE FILM TO  
CONVEY THE PERSONAL AND PSYCHIC AS WELL  
AS THE SOCIAL DIMENSION OF A GROUP OF  
BEDAMINI HEADHUNTERS IN NEW GUINEA. THE  
PRIMARY FOCUS IS ON TIDIKAWA, WHO AS A  
TRANCE MEDIUM, IS THE CENTER OF TRIBAL  
INTERACTION.

↑  
Swann  
Priority  
↓

Mitchell

COLUMBIA II - THURSDAY, SEPTEMBER 25, 1975 A.M.

TITLE: U.F.O.S

PRODUCTION INFORMATION: 3 MINS. 16MM COLOR

SYNOPSIS: U.F.O.S PROVES THAT COMPUTER ANIMATION IS NOW PROGRESSING AS AN ART FORM.

TITLE: BILOCATION

PRODUCTION INFORMATION: 90 MINS. 16MM COLOR

SYNOPSIS: THIS IS A STORY OF A WOMAN WHO IS VISITED BY A MAGICIAN WHO WANTS TO PUBLISH THE NOTE-BOOKS OF HER DEAD HUSBAND. THE HUSBAND, WHO WAS DOING RESEARCH INTO PARAPSYCHOLOGY AND THE HOLY GRAIL IS SEEN IN TWO DIFFERENT PLACES AT THE TIME OF HIS DEATH.

TITLE: THERE ARE GHOSTS EVERYWHERE

PRODUCTION INFORMATION: 28 MINS. 16MM COLOR

SYNOPSIS: A WIDE RANGING VIEW OF PSYCHIC PHENOMENA IN GREAT BRITAIN, INCLUDING A VISIT TO A HAUNTED HOUSE AND THE ANGLICAN CHURCH'S RITE OF EXORCISM.



Swan



Mitchell

COLUMBIA II - THURSDAY, SEPTEMBER 25, 1975 P.M.

TITLE: COSMIC ZOOM

PRODUCTION INFORMATION: 8 MINS. 16MM COLOR

SYNOPSIS: THIS FILM PROBES THE INFINITE MAGNITUDE OF SPACE, AND ITS REVERSE, THE ULTIMATE MINUTENESS OF MATTER, THROUGH ANIMATION.

TITLE: THE PREMONITION

PRODUCTION INFORMATION: 90 MINS. 35MM COLOR

SYNOPSIS: THE PREMONITION IS AN ELECTRIFYING THRILLER CONCERNING THE DISAPPEARANCE AND RETURN OF A SIX YEAR OLD GIRL, WHO IS MYSTERIOUSLY KIDNAPPED BY TWO SOCIAL OUTCASTS. HER RETURN IS AIDED BY PARAPSYCHOLOGICAL INVESTIGATIONS.

TITLE: WATERDEVIL

PRODUCTION INFORMATION: 20 MINS. 16MM COLOR

SYNOPSIS: AN AMUSING TALE FROM BACKROADS OF QUEBEC WHERE A MAN WHO CAN DIVINE A LIKELY PLACE TO DIG FOR WATER STILL COMMANDS RESPECT AND A LITTLE FEAR.



Swan



Mitchell

COLUMBIA I - FRIDAY, SEPTEMBER 26, 1975

TITLE: KIRLIAN EFFECT ACTION

PRODUCTION INFORMATION: 8 MINS. 16MM COLOR & B&W

SYNOPSIS: THIS FILM SEQUENCE SHOWS THE WIDE RANGE OF EFFECTS (COLOR AND PATTERN) NOTED IN FINGER PRINTS AND PLANT PARTS WHEN THE SURROUNDING ENVIRONMENT IS ENHANCED WITH A HIGH VOLTAGE-HIGH FREQUENCY ELECTRICAL DISCHARGE.

*body*

TITLE: APHASIA

PRODUCTION INFORMATION: 30 MINS. 16MM COLOR

SYNOPSIS: APHASIA IS A DRAMATIC FILM CONCERNED WITH A PSYCHIATRIST PROBING THE CAUSES OF VIOLENCE THROUGH A METHOD WHICH TRAINS YOUNG PATIENTS TO ROLE-PLAY HISTORICAL AND FUTURISTIC PERSONALITIES WHILE UNDER HYPNOSIS.

*Suzanne*

TITLE: THE HUMAN X FACTOR

PRODUCTION INFORMATION: 30 MINS. 16MM B&W

SYNOPSIS: A VISIT TO THE PARAPSYCHOLOGY LABORATORY AT DUKE UNIVERSITY DURING WHICH THE LABORATORY HEAD EXPLAINS WHY HE IS INVESTIGATING EXTRASENSORY PERCEPTION.

*body*

TITLE: INSIDE THE WORLD OF JESSE ALLEN

PRODUCTION INFORMATION: 29 MINS. 16MM COLOR

SYNOPSIS: THIS AWARD-WINNING FILM EXPLORES IN DETAIL AND FULL COLOR OVER 50 OF THE ARTIST JESSE ALLEN'S MOST IMPORTANT PRINTS AND PAINTINGS. SET TO AN ORIGINAL MUSICAL SCORE, IT GIVES THE VIEWER GLIMPSES OF THE ARTIST'S TECHNIQUES AS WELL AS HIS PERSONAL LIFE.

*Soul* —

*pleasing*