

**Subject: DAWN FILM SCREENING AT THE LUX**

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DAVID LARCHER'S MONKEY'S BIRTHDAY

6am SUNDAY 2nd SEPT. 2001, LUX CINEMA

June `73 - June `75, 360mins, single & twin screen variously, largely 16mm

Shot in Germany, Austria, Hungary, Romania, Bulgaria, Greece, Turkey, Iran  
Shot & processed Prince of Wales Crescent, Chalk Farm

First shown 6am, Wednesday 7th May 1975, Gate Cinema

A 6-hour-long, varying format projection EVENT starting at DAWN; an alchemical travelogue; a psychic and literal road journey, described by refraction through printer effects, refilming, video feedback and single-frame editing. Cinema expanded into an unmissable spectacular onslaught.

MONKEY'S BIRTHDAY extends [the] inner voyage into an externalised odyssey in which Larcher and his crew wander across Europe. Years of travelling and filming were finally edited into six hours of footage. The film is at once a diary of that voyage, a romanticisation of the quest implicit in the conceit of the wandering protagonist, and a universalisation of that quest beyond the individual protagonist.

Its six hours of images offer more than can possibly be absorbed with continual concentration, and thus the film becomes something larger than any one experience of it. It is something to which one must return and reconsider. Larcher occasionally projects the film in a twin screen format which expands the visual information beyond the point of assimilation. [It] must be appreciated in the simplicity and beauty of its diary format, in the intensity of its personal quest, and in the ambitiousness of its representation as universal odyssey.

Hendrik Hendrikson, Perspectives on British Avant-Garde Film, Hayward Gallery, April 1977

The movie is a third ear, third eye, Diurnal of four years in the Global-Trucking-Company-where-the-truck-occasionally turns-into-a-metallic-Stonehenge-slab-of-white-light-integrating-the-ley-lines of technology-into-Titan-tracks..  
Heathcote Williams, 1975

A 2 1/2 Mile film that leaves off at the beginning and eventually comes to an end

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If there is any point to the point you are there to point it out, so don't let that finger stray. To be put off by the sketchy character of hair in the gate is to see babies where there are none. Nothing in the world is bigger than the tip of an April hair, and mount Tai is tiny. Oligocene, pliocene, plasticine, miocene, there is definitely something strange about this planet. Si tu reste dans les mots, lecteur, you might as well walk out.  
David Larcher, October 1977

A more luxuriant mind or intellectual hedonist does not exist in British experimental media.

Sean Cubitt, 'A Dictionary of Film & Video Artists', ed. David Curtis

LUX BOX OFFICE: 020 7684 0201

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