

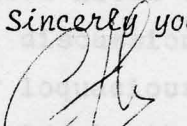
Monsieur MIKE LEGETT
"KNATHORN"
Murchard Bishop
Credito Davon
GRANDE BRETAGNE

date: Paris, le 13 Septembre 1978
vos réf: Cinéma n° 582B AS/MF
nos réf:
objet:

Dear

I am very pleased to confirm we invite you from 18th to 22th of october to present your work within the framework of the "English Avant-garde Films Retrospective", we organise in the center Pompidou. About the conditions, we will be able to pay you your stay-expenses before you leave Paris (about 50 \$ each day); we will pay also your travel-expenses, but only about one month after the show: for that, you will have to send me the train ticket, when you will return in London. I am sorry for this delay, but I hope you will accept nevertheless to come in Paris; anyway it will be with a great pleasure. Waiting for your answer,

Sincerely yours


Alain SAVAG

P.S.: All means of transport other than "Train second class" (aircraft, cars,....) will not be repayed, it is a constrain of our administration!!!!

The Perspectives on Avant Garde Film exhibition made the first touchdown of its European tour on the Beaubourg Plateau in Paris during October. The Centre, (revealingly named after a French politician), resembles a mislaid chemical works and must bring flooding into the minds of its very numerous patrons memories of Amico Cadiz and such like meetings of matter of a more profound nature.....huge exhibition areas contained little but physical scale and novelty - the biblioteque reportedly ~~xxxxxxxx~~ was in contrast to this - and the Plateau outside bustled and hummed to the sound of music, and other itinerant buskers.

In such a melee at first it was difficult to locate the whereabouts of the film exhibition. A dozen other events were taking place and were all generously represented on the indicator board in the reception hall and there, bottom right, the Arts Council poster, en Francais. It turned out to be the only poster encountered throughtout the city and it was not even in evidence on the very floor where the screenings were taking place in a large room to the back, in a corner, with 60 cool leather seats; shades of a Wardour Street viewing theatre.....actually they had just ~~had some~~ ^{MADE} alterations made which meant there was only one automatic projector available and a sound system that barely functioned. It seemed

to the gathered itinerant film-makers and viewers that Film was not high on the Beauborgs list of priorities in spite of the ^{hospitality} ~~xxxxxxxx~~ extended to ~~xxxxxxxx~~ ~~xxxxxxxx~~ David Parsons, Liz Rhodes, Felicity Sparrow and myself by Alain Sayag and Jean Michel Bouhours. (David Curtis was present at Arts Council expenses)

The first few shows had translated notes but these faded out along with the possibilities of any formal discussion which seemed not to be customary amongst the reputedly loquacious French.

Language problems were hardly evident, the majority of our hosts inside and outside the Centre having seemingly learnt English in the last ten years - it seems the English are as entrenched in one language as they ever were.

The small audiences (15-30) for such a huge and popular centre reflected many things and possibly also the rivalry that still exists ~~in spite~~ of ~~it~~ among the groups in Paris in spite of indications such as the forming of ACIDE (see Rose Lowders recent report). Many of the filmmakers present were from the Paris Film Co-op and seemed unimpressed by the more recent work screened in the second week. The obvious desire of the selection managers to include "work on narrative" was not substantiated

by the films screened and led to inappropriate juxtapositions with the more formal work some of which attempted desperately to stay within ~~xx~~ its chosen category - like the better films surveys need shape and intention in the area they have delineated.

Rose Lawders report on the Colloque de Lyon outlines an individual response to the problems confronting French independent film-makers and though it's tempting to draw parallels with the IFA, their main problems are greater in that there are no production facilities, no production money, very little attention given ~~xx~~ in education generally or specifically and small support for screenings or distribution (though the Paris Film Co-op have set-up an efficient looking distribution office at 13, Rue Monmatre, Paris 75001 - ^{an address} ~~a listing~~ strangely missing from the last FME France listing?) But there are a lot of people struggling with the problems (and each other) and the situation looks like improving if only because the authorities are dangling the financial carrot in return for unification between the disparate groupings; ~~xxx~~ it would seem the only course available in order to raise production and screenings from its present small though vigorous level. ^{with the} But the film-makers of Britain are not in the best position to offer opinions or advice since it is obvious from the IFA experience that there is still a lot to be learnt. In such a position it would be pointless and foolish to take sides; I would be delighted to screen and talk with any of the French groups and will be most eager to view their work which it is promised will be arriving shortly for screenings in this country

Stukey Luygell

late '78 - early 1979

F.30: All means of transport other than "Train second class" (aircraft, cars,....) will not be repaid, it is a contrain of our administ. Dation: 111

Reply 9/1

Mike LEGGETT
KNATHORN
Murchard Bishop
Credito Davon
Grande Bretagne

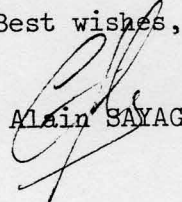
date : Paris, le 18 Décembre 1978
vos réf : Cinéma n°645 AS/MF
nos réf :
objet :

Dear Mike,

Sorry to answer you with a little late but I was very busy with Michael Snow's exhibition which opened the 13 of décembre.

We had a little problem because we received your letter with the complement ship but it lacks the travel tickets. Can you return us them as soon as possible to process to the paiement ?

Best wishes,


Alain SAYAG

Mike Leggett
Mike Leggett
Mike Leggett
Mike Leggett
Mike Leggett
Mike Leggett
Mike Leggett
Mike Leggett
Mike Leggett
Mike Leggett

ROSE LOWDER
ALAIN SUDRE
72, RUE DES LICES
84000 AVIGNON
FRANCE

Paris, 27 Nov. 1978

Dear Mike,
Hope you got back from Paris safely & that's all well
the other side of the channel.

Our English Show in Avignon went quite well in spite of busy
London Arts Council sending me the posters 2 days before opening!

People were very enthusiastic (about same number as Beaumont) -
except our audience stayed to the end & about 1/2 saw the whole
9 shows in 2 evenings!), took notes, asked questions and said
it was a pity we didn't do that more often (financially impossible unfortunately).

I liked your film, also still life with a pear, Room film, the Le Gric's, amongst
those I hadn't seem seen before - some that I had seen in Beaumont were much more
interesting in the big chapel we used in Avignon - Niels Nielsens slides for instance repeated
on all the gothic columns.

I am back in Paris viewing, putting films in the labs, making future plans with other
film makers. I went to the general meeting of the Acide (as a friendly gesture, I am not
a member) and witnessed its officers voted in - about 50 of the 180 invited came
and paid their inscriptions as members, the Constitution etc. was fixed. Someone threw
me out towards the end as I am a member of the "groupe de 13" otherwise
there's lots of activity, Paris Films Coop have a new film every day (I have given them a
few) and everyone is trying to find money for the catalogue - more & more films are rented
but its still financially under breaking even - its hoped one year will bring things
level. (PFC have no grant of any sort whatsoever).

I don't know what happened to my article in F.E. as it seems drastically changed for
meaning (I gave you a copy if you remember) - ^{ATTACHED} the Acide will be happier with that version
as its toned down but its far from my view of things - also makes it look as if the "groupe
de 13" were against the establishment of a workshop which has never been the case - The
only main argument is the groupe de 13 deals only with experimental / avant-garde film
solutions whereas the members of the Acide are only 5% experimental / avant-garde
film makers, 95% otherwise - a workshop wd. obviously have to be open to all non-commu-
cial film makers like the LFMC - there was never a disagreement on that point. Still,
a translation of the article is being published in Melba so that should cause some ruffles,
Alain's written one too, Guy & Claudine as well

Claudine asked me who send Melba too ^(in England) - I don't know any English film makers who
speak french, but if you do, let me know and I'll pass the addresses on -
read

I suggested she send one to each Experimental film dept. in Art schools & Universities with the hope a couple of people will be able to read it in each place - again let me know if any institution wd. like a copy - I'll send you one for Exeter Art school (don't think you read french?)



We're still hoping to come over in the new year - we've also been asked to report on the English scene to see where things are going - but wd like to see the new LPMC premises etc. before we do so - All december we're showing Dada & Surrealist films (to make up our losses!) in the Popes Palace - over 60 shows - a full time job and a month without my only projector - however, tactically necessary unfortunately - I saw George Rey (from Lyon) yesterday, he's just come back from New York - Mekas says nothing's happening over there - a feeling we had from here but maybe the west coast is more alive - seems there a lot of viewing places. Beaubourg has just finished a dutch 2 weeks (Zwartz + mixed showings) but I am not very keen of their work: much larger audience than for the English shows - normal as the films are much nearer films found in the Classics type of cinema - hardly anyone was walking out either - don't know what the English film makers think of them.

For Alain's Phd. we've had a hard time to find a "qualified" professor - the only choice in the end is Jean Roach* (the ethnologue film-maker) - yesterday we had to sit thru ethnological works (giraffes circa 1930, giraffes 1940, giraffes 1950 etc. some pottery and killing Hippies thrown in) - fortunately all the fellow asks is that Alain doesn't write too much (he doesn't like to read) and that we convince him with a film show of experimental work that there is something of interest in the field! A missionary's job. He wants an English Phd. (speaking french) to help him & suggested Colin Young of the National Film School - I should of thought highly unsuitable - do you know him? if not, any other ^{if possible} experimental Phd-ers? - send us some news if you have time - best wishes - Rose.

Copie of article

sent to Filmmakers Europe

(for October)

COLLOQUE DE LYON 8-10 September 1978

As decided in Avignon (see FE number 9) the working party (J.P. Ceton, Guy Pihman, Georges Rey, Giovanni Martedi, Dominique Noguez, Yves Rollin and myself) met regularly in Paris producing a report on the various aids under discussion. The result was a document of 30 odd pages sent to everyone of the 73 filmmakers/people involved who were supposed to be interested in the project and were therefore invited to the Colloque de Lyon (52 from Paris, 11 Lyon, 3 Nancy, 2 La Rochelle, 2 Toulouse, 2 ^{AVIGNON} Orleans plus Alain Sayag (MNAM) and Jack Gajos (CNC)).

There were all sorts of pre-colloquy squabbles, the main one as to its venue. The final choice of Lyon became inevitable due to the fact that none of the Parisians wanting to organize the event in Paris (some had no objections to Lyon) could produce an united team, a suitable meeting place and a viewing theatre within the deadline. Those against the decision to go to Lyon were partisans of complete unlimited access to the symposium and also that all conclusions of every possible nature be taken by a majority vote of all such persons that desired to be present regardless of their degree of previous involvement or complete lack of connexions with independent films of an experimental nature.

Organization proved to be efficient. Upon arrival filmmakers were housed in different hotels throughout the centre of town (one was given a list of all the participants, their addresses and the address and phone number of their respective hotels while in Lyon), discussion took place in the new Bibliothèque Municipale and the evening film shows took place in the Espace Lyonnais d'Art Contemporain.

Work started next day before Georges Rey could even open the meeting with noisy protests from Louis Skorecki (critic/filmmaker of Cahiers du Cinéma) objecting principally about the organization of the event but the following uproar prevented any understanding of the issue. Meanwhile more or less lengthy statements composed by absent or present invited or otherwise persons began to pile up on ones table so one had the choice between watching the show or reading the notes. One could

fairly soon make several deductions. Many of the people present were not involved in independent film but people using the situation (created by a minority of active filmmakers) for their majority aims (public acceptance and state funds). The result was that all suggestions to work on the report produced for the occasion or to permit each person in turn to express his or her opinion was decried in great disorder. A mixture of lefty politics, suspicion and hypothetical inferences.

Day 2 one wondered what one could do especially since the leading actors of the previous day seemed to think everything was going very well. Amongst the disputes ^{of the previous day} Patrice Kirchhofer ^{had} proposed the need for a "collective means of production" in Paris. A workshop would seem a reasonable suggestion but the trouble arose when many of the crowd proclaimed this was the only acceptable aid one could possibly consider. Guy Fihman argued that although this item corresponded to the wishes of many filmmakers there were others who required funds to carry out their work more than collective equipment. Claudine Eizykman said her work did not require other than relatively easy to acquire items and several other filmmakers were in this situation including myself. Skorecki had upheld that funds given by government bodies such as INA, GREC etc., were adequate towards this need showing a complete misunderstanding of the concept independent since these forms of aid present strict controls on ones negatives/ originals besides distribution to say nothing of the gentle pressures to use expensive professional crews and equipment. Alain Sayag, familiar with the contracts in question, made a statement to this effect. Alain Sudre proposed, seeing that there were two clear priorities by no means mutually exclusive (collective means of production vs other alternatives such as direct aid for work and screenings), that the group divide for each filmmaker to work on the project of his or her choice (greeted by pandemonium and violent refusal). Sound level reduced slightly while the upholders of the "collective means" suggested their methods for incorporating a direct aid to filmmakers to appease the dissenters. Ahmet Kut said to put the probable funds into envelopes and to run a race for their obtention, Skorecki that persons benefiting from such monies be chosen by Dominique Noguez, and Marcel Mazé stated that since he was against all methods of selection one should have a lottery.

Skorecki, ever ready to oblige for the good of the community, recommended that one third of the aid be given to each of these serious propositions. Some people still held all funds should go through the collective means of production. Jack Gajes showed great patience and said that although one spokesperson or committee would have been preferable, this was not an absolute requirement for future dealings.

I haven't mentioned the Lyonnais: startled by the insults and noise, unable to compete in Parisian intrigue, unaware of the past and present victims and victories, they had remained silent. Fighting against time, at this point Dominique Noguez proposed a vote on the motion to form a non-profitable association including all persons present as its members to deal with the problems of giving aid to independent filmmakers in France (greeted with great cries of enthusiasm "let's vote! let's vote!"). From then on point of no return, utter chaos. The Lyonnais asked for a definition of the motion, this was refused. 40 people voted for the Association des Cinéastes Indépendants, Différents et Expérimentaux (A.C.I.D.E.), the main exponents being Dominique Noguez, Marcel Mazé, Jean Pierre Ceton, Giovanni Martedi, Patrice Kirchhofer and Skorecki. Not having been given a satisfactory ~~an~~ explanation, 3 Lyonnais voted against the project and the others voted a "refuse to vote" vote. Nicolas Villedre (Coop Marginal) coherently refused to raise his hand in any circumstances and George Rey presiding did not take sides. 13 people proposed and voted the situation entirely unacceptable and that an alternative should and would be sought for (Pascal Auger, Edouard Beux, Cathy Dubois, Philip Dubuquoy, Claudine Kizykman, Guy Fihman, Prosper Hillairet, Christian Lebrat, Catherine Legallou, Pierre Rovere, Alain Sudre, Dominique Willoughby and myself). The A.C.I.D.E. proceeded to vote for their committee, the 13 retired much to their relief and the Lyonnais ^{remained} stayed to witness the proceedings of which they did not take part.

The next day most of the 13 stayed to meet the Lyonnais to explain their possible future plans and to ask them to let them know theirs. Since Lyon Dominique Noguez and Marcel Mazé have tried to negotiate the reincorporation of the 13 within the A.C.I.D.E. but this has been refused. We have reasons to believe that a schism such as the one produced at Lyon, corresponding to completely different film practices. does not in fact hinder our possibilities for future aid for experimental / avant-garde work. 3 A SUITURE...

fring of the industry side of things and the Independent Film-makers Association which is the group successfully informing (if not better) those interested in a complete renewal of the film/maker/viewer relationship together with all that includes and implies. The IFA is particularly active in committee at the moment preparing to make recommendations for a promised legislation (which even, which is more likely in my opinion, if unsuccessful will have gone a long way to clarifying amongst film-makers what is going on, what remains to be done.), what annoys me so much at the moment is that the Co-op is having so little to do with other film-makers and each other.

Thanks so much for your newsy letter; glad that you made it safely back to Avignon - we made it rapidly back across the Channel via the hovercraft and in the time it took to drive from Ramsgate to Exeter had developed a stinker of a cold; but I was happy that it didn't mar the marvellous (sic) time we had in Paris. In spite of the disappointing amount of work the Beauborg had put into publishing, I think it was worthwhile if only to begin to encounter 'institutional responsiveness'..... But I shook off the cold, chaired a Co-op meeting (during which the enclosed paper was discussed - usefully), and then high-tailed up to Newcastle for a further teaching stint - that at least is all over now and I can devote more time to finishing many unfinished projects, contribute more efficiently to organisational matters; and prepare to move house in the spring! I'll probably be moving into the Bristol area; the film Co-op that has been in embryo there for so long is now all set - I was involved in interviewing for a full-time co-ordinator to work there and in the new year the place and the people associated will have now excuse to hang about complaining they have nowhere to work....I'm optimistic and generally am looking forward to moving into or close to that city. I was there ten years ago and potentially it has a lot going for it. I'm certainly wary of the bovine pace and interest down here!

The English Show in your town sounded good - I'm glad. I don't think William Raban did such a bad job in transcribing your article. To be quite honest I found the intricacies of the tale as related in your original difficult to follow and William as the all powerful editor obviously decided to assist his readers. I personally would never do such a thing but William has always had a strong sense of convention and guess this became another example of his practice showing through! I don't think the relationships after the schism have been too confused by his alterations - no more than the confusion that seems to exist anyway in France at the moment! We have the two groups over here as well; Association of Independent film Producers representing the

fring of the industry side of things and the Independent Film-makers Association which is the group successfully informing (if not better) those interested in a complete renewal of the film/maker/viewer relationship together with all that includes and implies. The IFA is particularly active in committee at the moment preparing to make recommendations for a promised legislation (which even, which is more likely in my opinion, if unsuccessful will have gone a long way to clarifying amongst film-makers what is going on, what remains to be done.), what annoys me so much at the moment is that the Co-op is having so little to do with other film-makers and each toher.

So when you come over in the new year you must be prepared to visit the set-up in Bristol, Nottingham as well as several places in London. And if you can make it down here I have piles of archives covering the whole period! As well as material related to the view from the side of the funding bodies since I sit on one of the local advisory committees.....quite apart that where I am at ~~present living in a very agreeable~~ ~~much like Rignon~~, but rather less sun.....

I bought a couple of issues of Melba back with me - I only wish we had such a publication here, you never know, the outcome of the Co-op working party which arose out of the discussion paper enclosed might be to push for funds for such a similar publication. I like Melbas layout approach and lamitably, since I don't read French, that's all I can appreciate.... and I think it is the same for most English people. A suitable distribution point you might be able to find when you come over - but the english language publications have a bad enough time so I wouldn't be optimistic.

Perhpas the Beauborg gave the Dutch a better publicity deal? I haven't seen any of Zwartjes recent films though the early ones upto about '71 I liked very much. ~~Theyxxxxxxx~~ He stayed with me once and I visited him in Holland and the films are like him - puzzling, obsessive, visually riveting and eliciting a response somewhere between a laugh and a choke... the most recent was shot in colour using 'special equipment' and seemed to loose a lot of the power of the earlier simple films. Then he attracted a lot more money and I wouldn't be surprised if he is now burned out, a bit like Dwoskin is now. (They are good friends). But he was active in other fields as well - I would hope he has simply redirected his enormous ~~xxxxxxx~~ ~~xxxxxxx~~ talents. I was pissed off at the way he treated other film-makers and implicitly, the viewers.

Again with the Phders I can't be of much use - a bit out of my field as I believe they say! There is the ex-head of the RCA film school, Stuart Hood, always on the side of challenging and oppositional elements but I don't

know if he speaks French. Try writing to the Educational section of the BFI.