

TORONTO STAR
Saturday, September 1, 1964

ENTERTAINMENT

SECTION **F**
Pages F1-F12

Experiments in cinema delightfully challenging

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Special to The Star

Unlike the mainstream film industry, experimental cinema in Canada is alive and well. Since they began working in the 1960s, such Canadian avant-garde movie-makers as artists Jack Chambers, Joyce Wieland and Michael Snow have achieved worldwide recognition among aficionados.

For the first time in its nine-year-history, the festival will pay homage to these and other Canadian and international experimental film-makers in a 20-program-series called Experiments. Organizer Bruce Elder, a respected filmmaker, teacher and critic, says he doesn't think "there's been a retrospective of Canadian avant-garde cinema as comprehensive as this."

Elder insists the movies are "as delightful as they are challenging."

He admits, however, that "the issues the avant garde deals with are very, very complex." To make sense of these films, Elder suggests multiple viewings. To get the full impact of Snow's *Wavelength*, for example (which Elder consid-

ers "one of the most beautiful films ever made") he recommends 25 viewings.

This, however, won't be possible, because the festival concentrates instead on providing an overview.

Series highlights will be the program on Sat., Sept. 8 at 7.30 p.m. In addition to *Wavelength* and *Side Seat Paintings Slides Sound Film* by Snow, works by U.S. movie-makers Hollis Frampton and Ernie Gehr will be screened. To chart the relationship between the avant garde and the mainstream, movies such as Wieland's feature, *The Far Shore*, Philip Borsos' *The Grey Fox* and Claude Jutra's *Rouli-Roulant* and *A Tout Prendre* have also been scheduled.

The series also offers a good selection of films from the U.S. and Europe. The opening program, on Fri., Sept. 7 at noon, contains such avant-garde classics as Rene Clair's *Entr'Acte* and Luis Bunuel's eye-catching *Un Chien Andalou*. A number of films by American Stan Brakhage (whom Elder considers "the greatest film-maker of all time") have also been scheduled.

Other Canadians included are Norman McLaren, Jean Pierre Lefebvre and Jim Anderson.