

18.05.2017 WORKSHOP

Public Programm of the evening 1

Surprise program from the collection of Lichtspiel /Kinemathek Bern

The Program takes us first to Köniz, where the owner of the former Kino Elite produced his own newsreels in the late 1950s. In the course of the evening we will see a sound exercise of an amateur film club, take a dive into the animal world and other places and worlds.

19.05.2017 Day One Symposium

Opening remarks David Landolf and Brigitte Paulowitz

Morning: Moderation: David Landolf

David Pfluger: Sound in Sub-Standard Film Gauges: A Technical Overview

Sub-standard film gauges for amateurs were created before the advent of sound film and amateur filming stayed a silent medium for many hobbyists until the early amateur video tape formats started to get a wider distribution in the late seventies.

As in professional filmmaking the transition to sound is not a simple venture for the amateur from a technical point of view as well as with regards to content, independently of the historical moment in time the changeover is made.

The various technical solutions offered by manufacturers to add sound to amateur films have been extended by inventive tinkerers who wanted to add some extra quality to their productions.

The presentation will feature an overview of the most widespread sub-standard sound film formats and gives an insight in the troubles hobbyists have been going through in bringing sound to their creations.

Alexandre Favre: The use of sound in the products of Paillard Bolex

De l'utilisation du son pour les produits Paillard Bolex.

L'histoire de l'entreprise Paillard sise à Ste-Croix dans le Jura suisse est étroitement liée au son et à la musique en général.

En effet, cet établissement produisit des boîtes à musique puis plus tard des gramophones ainsi que des radios.

Pourtant l'entreprise qui produisit des centaines de milliers de caméras amateurs mit du temps à développer une caméra sonore. En effet la synchronisation des films avec le projecteur était laborieuse et souvent bien compliquée.

Les différentes techniques permettant de sonoriser un film seront présentées avec l'aide des projecteurs et accessoires du Lichtspiel

The history of the Paillard Bolex, located in St Croix in the Swiss Jura is linked to sound and music also because their first and original product were musical boxes, later grammophones and radios. Even though the company produced millions of cameras, they

took a long time to produce a sound camera. Solving the problems of synchronisation was a long and complicated process.

Different technical solutions from the collection of the Lichtspiel will be presented.

Afternoon: Moderation Heide Schlüpmann

Stefanie Zingl, Raoul Schmidt – Filmmuseum Wien: *Fragmentary Recollections. Shadows of Sound in Small Gauge Cinema*

In 1960, Karl Muhi (or Luhi?) went to a Voice-O-Graph booth about the size of a telephone box to record a phonograph disc. Out he came with a small record, which introduces his new film of a 13 day long trip through five countries, telling the audience what they were about to see. This is but one example of the ingenuity and skills in improvisation of amateurs aiming to include sound to their films. Often fragmentary or fragmented in themselves, the resulting audiovisual hybrids are exceptional in their individual making and their variety of methods. Amateur filmmakers took great efforts in representing sound: Sound is not only to be heard, but to be seen, to be imagined.

Karl Muhi, *1958 & 1960*, 2 Voice-O-Graph records, Austria 1958/1960, 2 minutes

Voice-O-Graph records, made of laminated cardboard that allow just a few playbacks, are the only acoustic traces left of Karl and Rosa Muhi's travel films. As a prologue to this brief depiction appears as an echo of its images, leaving us to imagine the lost film they once belonged to.

Orphan Film, *Kamera ab!*, Austria undated, Super8, silent, 3 minutes

The image and its acoustic potential acts as a surrogate of sound. *Kamera ab!* depicts Vienna through news headlines, idiomatically visualizing the city.

Friedrich Kuplent, *Prater*, Austria 1929, restored Blow up 35mm, silent, 13 minutes

The Viennese Prater through the lense of FRIKUP: This silent avantgarde film creates a visual symphony of sound on screen. The projection will be accompanied by a musician.

Georg Jobst, *Steinbach am Attersee*, Austria 1930-1932, 9,5mm, silent, 18 minutes

Reassembled from fragments, this film in slivers will be narrated by letters and diary entries of Hedy Kempny, the "girl with thirteen souls", as Arthur Schnitzler describes her.

Rákosník, *Frankreich II*, Austria 1980, Super8, magnetic sound, 16 minutes

Found on a fleamarket, this travel film is putting its acoustic realm of possibilities to a test, which results in a multi-layered sound collage.

Margret Veit, *1956 Maiernigg/Wörthersee mit Martha, Rudi, Eva, Karl, Trude, Christian u. Walter*, Austria 1956, 8mm, silent, 14 minutes

1965, nine years after the film was shot, Margret Veit drafted a sound script for her travelogue, which she never realised. Now, for the first time, it will be put in practice by reading it during the projection.

Christian Fuchs, *Little Dragon*, Austria 1977, Super8, magnetic sound, 13 minutes

Little Dragon tells us “the fantastic tale of the greatest Kung-Fu fighter of all time”. The twelve year old filmmaker recounts Bruce Lee’s life with outtakes of his father’s trip to china, reenacted fight scenes and appropriated material.

Max Hänsli: A history of UNICA and the trouble with copyright

Max Hänsli was President of UNICA (the world-wide movement of non-professional filmmaking) for 15 years and is still an active filmmaker himself. The program will give a short overview over the history, work and archives of UNICA, which are now part of the collections of the Lichtspiel. In a conversation with Brigitte Paulowitz they will explore the question of copyright in music, which has always played a major role in the choices of the practitioners. And of course, there will be a few films from the archive to see and hear!

Films:

Nr. 166 Die Fussballspieler / The soccerplayers. Hans Haldenwang. CH, Super-8, 7 Min. 1974

Nr. 319 Süti / Cookies. Gy Nagy, Hungary, Super-8, 10 Min. 1984

Nr. 515 Die Fischer / The fishermen. M. Hänsli, CH, Super VHS, 7 Min.

Nr. 1117 Eintagsfliegen / Mayflies. Ledumann, Preisig, CH, 8 Min. DVD

Nr. 1239 The Spider. Farces ben Khalifa, Tunisia, 2015, 10 Min. Jeunesse, mp4

Neu: Hauptsache Netz / The net is the main thing. Germany, R. Hofmann, 2016, 7 Min. mp4

Public Programm of the evening 2

Quand je serai dictateur / When I will be dictator, Yaël André, Belgium 2013

Quand je serai dictateur is a science fiction documentary playing with the possibilities of what ifs. The film uses many different amateur films from the 1940s to almost today as a basis for its speculative journey. With great care and sensibility sound and image are fused to one new life: that of the film itself. The filmmaker will be present.

20.05.2017 Day two

Morning: Moderation: Brigitte Paulowitz

Günter Zehetner

Ton - Ohne Ton

Die Komplexität des Filmemachens im professionellen Bereich ist für den Amateur im Schmalfilmbereich schon allein aus technischen Gründen nicht zu leisten. Das erzeugte in der Filmgeschichte, nach der Einführung des Tonfilms, ungewollt eine Filmform die nur im Bild ihren Ausdruck findet und das bis in die 80iger Jahre hinein.

Mit den reduzierten Mitteln des Tons im Schmalfilmbereich entstanden auch im dortigen Tonfilm eigene Ausdrucksformen.

Diesen zwei Ebenen wird sich mein 90 minütiges Programm widmen

Sound - Without Sound

The technological side of professional filmmaking is a highly complex activity, and rarely achievable for the amateur. These difficulties led to a form of filmmaking that found its expression only in the image, which can be observed till the end of the 80ies.

With the reduced means in the hands of the amateur, here too, new ways of expression were explored. The presentation will look into these two sides of the coin.

Alexander Stark: Sound in the films of Elisabeth Wilms, the "film-making baker's wife"

Elisabeth Wilms (1905-1981) from Dortmund, Germany, started making films as a hobby in 1941. Due to some coincidences, this hobby became a successful business on its own soon after the Second World War. Until her death, she produced more than one hundred films, about sixty of them were commissioned. Wilms' case, which is well documented, can give insight into film production and scoring in the grey area between amateur and professional filmmaking in West Germany until 1981.

Afternoon Moderation: Karola Gramann

Karola Gramann und Heide Schlüpmann Die Kinothek Asta Nielsen zeigt drei Filme aus ihrer Sammlung.

Margret Klippers, (Auf Reisen in der Schweiz / On a trip through Switzerland), 1972, Farbe, Magnetton, 3'

Dietrich Film, Adieu pays d'enfance, 1978, Farbe, Magnetton, 3,5'

Unbekannt / Unkown, Picknick, (1970er), Magnetton, 3'

Die Filme benutzen Ton auf ganz unterschiedliche Weise. Die ersten beiden sind Nachvertonungen, einmal von der Filmmacherin als Kommentar zu den Bildern gesprochen, um die Kassette in einer Art Brief an die Nichten zu gestalten; zum anderen im Sinne eines Spielfilms, der mit dem Ton die Innenperspektive der Protagonistin darstellt. Der dritte Film, ein gefundenes Werk, erprobt die Möglichkeit gleichzeitiger Bild- und Tonaufnahme und überzeugt durch die Komik in der Unbeholfenheit.

Drei Tonfilme, drei Haltungen, die insbesondere durch den Ton zur Geltung kommen: Zuneigung zu den prospektiven Zuschauerinnen auf Seiten der Filmmacherin,

Kunstanspruch bei einem Mitglied des Amateurfilmverbands, Unterhaltung in einer Freundes- oder Familiengruppe.

3 films from the collection Kinothek Asta Nielsen

The three films use sound in very different ways: the first two are post-synched, one time from the filmmaker in the form of a comment so as to form a sort of letter for her niece; the other time it is a fictitious soundtrack that produces a sort of introspective perspective. The third film, a found footage film, tries out the possibilities of original sound and convinces through comical effects of this trying out process.

Three soundfilms, three points of view/hear, that become clear only through the sound: the empathy for the prospective audience, a claim for an artistic merit within the world of amateur film clubs, and the pure entertainment of friends and family.

.

Brigitte Paulowitz: Experimental home movies? The films of HHK Schoenherr.

The program will introduce the work of Hans Helmut Klaus Schoenherr, a Swiss experimental filmmaker originally from Germany, and show two of his films. Schoenherr was a filmmaker who did not believe in a separation between the different forms of filmmaking, experimental, home movies, professional, narrative, documentary or others. His films are cut according to a concept that resembles a musical score and an example of this will be shown.

Karianne Fiorini: "The Sound of Contemporary Witnesses.

The importance of gathering testimonies in the amateur film archival process."

Safeguarding private films means not only to preserve them physically but to give a 'voice' to their contents retrieving all the information related to them and to the family background.

The importance of the witnesses' sound in the private film archival process has been underlined in the last decade by the work I did on the home movie film collections of the Archivio Nazionale del Film di Famiglia. In this process of discovery, the sound, intended to be the oral witnesses of the amateur filmmakers and of their families takes an important part. Through these "sounds" it is possible to give a new life to the films, realized by a large majority without soundtrack.

I will present this process and how these "sounds" have given a new form to the value of the private films showing different examples.

Panel discussion on issues of safeguarding

Panelists Guy Edmonds, Karianne Fiorini, Roland Cosandey. Moderation: David Landolf

Closing remarks

Public Programm of the evening 3

Die wahren Liebhaber/ The true amateurs, Peter Aschwanden, Switzerland, 2000

The portray of five different non professional filmmakers, a loner, an elderly couple, a joker and a provocateur.

Whatever the issue, whether it is the animation of a raw turkey, trying to get away from being cooked, subtitleing or elaborate soundtracks with commentary, the employer of the Swiss state railway, the housewife, the retired teacher and the film-and foto dealer are all lovers of filmmaking and will find the simplest solutions for everything.

Public Programm of the evening 4

Guy Edmonds and Marcy Saude will present a special Sound on Film edition of the "Saloon of Refuse" a last chance saloon for found films and esoteric vinyl to find a new audience: You!

Guests are invited to bring their own found films on 16mm, Super or Standard 8mm, to expand the potential for random acts of audiovisual synchronicity.