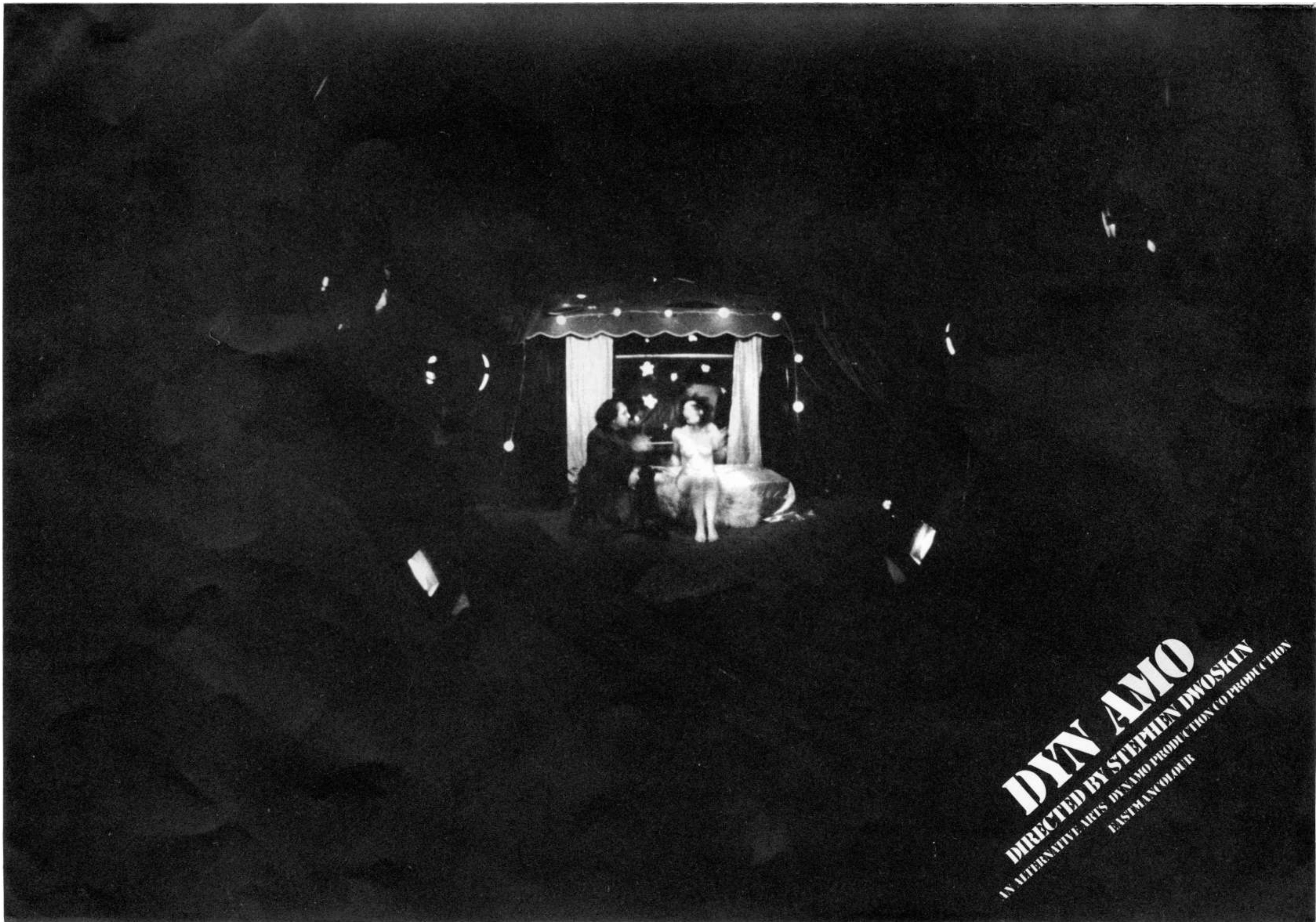


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**DYNA MO**  
DIRECTED BY STEPHEN DWOSKIN  
AN ALTERNATIVE ARTS DYNA MO PRODUCTION CO PRODUCTION  
EASTMANCOLOR



# UNDER

**DIRECTED BY STEPHEN DWOSKIN**  
**PRODUCED BY MICHAEL ARMITAGE & MAGGIE PINHORN**  
 AN ALTERNATIVE ARTS/DYNAMO PRODUCTION CO PRODUCTION  
 EASTMANCOLOUR

**WITH LINDA MARLOWE · JENNY RUNACRE**  
**JOHN GILLO · MALCOLM KAYE**  
**PAT FORD · CATHERINE KESSLER**  
**ANDREW CAIRN · DEREK PAGET**

Length: 2 hours — gauge: 16mm-sound: optical — Eastmancolour — Great Britain 1972 ©



# OVER

**PHOTOGRAPHY & EDITING STEPHEN DWOSKIN**  
**ASSISTANT CAMERAMAN/EDITOR CLIVE MYER**  
**STAGE DIRECTOR HOWARD PANTER**  
**ASSOCIATE PRODUCER FREDERICK PROUD**  
**MUSIC BY GAVIN BRYARS**  
**ORIGINAL PLAY WRITTEN BY CHRIS WILKINSON**

Production Assistants: Anthea Cooper  
 Little Phil  
 Simon Hartog  
 Lynne Mitchell  
 Electricians: John Smith  
 Chris Robinson  
 Henry Nield  
 Janette Cheong

Wardrobe: Janette Cheong  
 Made on location in Soho, London, England.  
 ©Dynamo Production Co. Ltd.  
 Stage play first performed by "The Soho Theatre" July 1971.  
**World Distribution:**  
 The Other Cinema Ltd.,  
 12/13 Little Newport Street,  
 London W.C.2.  
 01-734 8508





## DYN AMO

*DYN AMO is a 'drama' exploring the distinction between a person's self and their projection of that self to others; and it's a 'horror movie' tragically suggesting how a projection can become more substantial than the self behind it. Its subjects are rôle-playing (especially sexual rôle-playing), and the masochism of playing a rôle that conforms to others' exploitative interests.*

*The setting is a strip-club, where four girls perform. The film presents the gaudy surface of the place and the people, and yet dwells so compulsively on certain aspects of the surface that it suggests much of the hardcore reality behind it. The girls' acts are rituals, but rituals so mechanical and automatic that their original 'meaning' is lost, and so tatty that they no longer provide the emotional armour to shield the performers from the audience . . . The girls are pathetically vulnerable to whatever emotional assault their exploiters care to inflict.*

*Like many of Dwoskin's short films, DYN AMO is concerned with what happens when you look closely into a person's face with a camera. The conclusions are always as much self-realisation on the viewer's part as statements about the director/camera/subject relationship. But the scale of DYN AMO enables Dwoskin to carry these concerns into a wider context. There's no more message-pointing here than ever there was, but there is a broader view. The masks are more complex, the rituals more elaborate, and the need for seeing through it all more acute.*

Tony Rayns

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