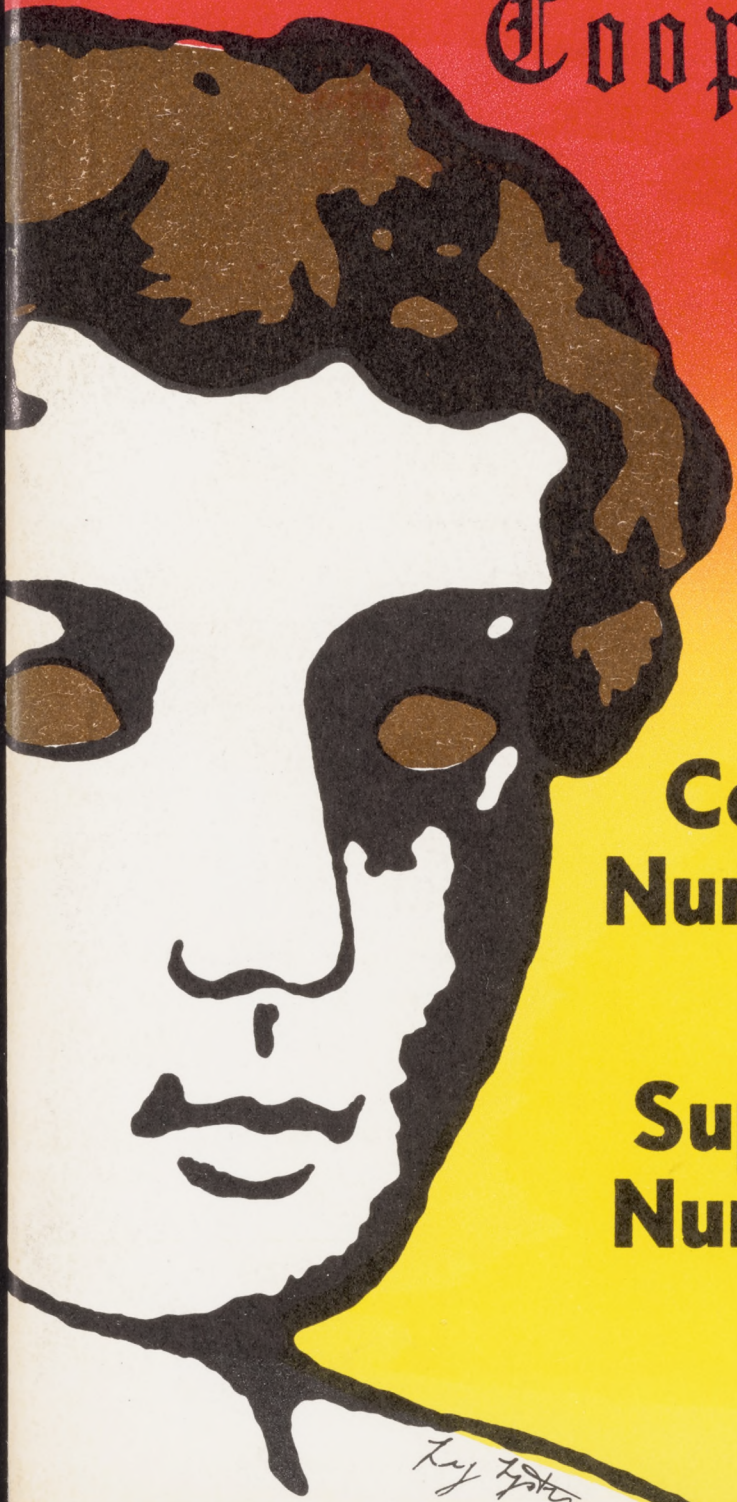


Canyon Cinema Cooperative



**Catalogue
Number Two**

**Supplement
Number One**

Ray Fata

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED

DATE 10/15/2003 BY SP-6 BJS/STP



Supplement
Number Two

Supplement
Number One

CANYON CINEMA COOPERATIVE

CATALOG NO. 2

Supplement No. 1

CANYON CINEMA COOPERATIVE

**ROOM 220
INDUSTRIAL CENTER BUILDING
SAUSALITO, CALIFORNIA 94965
(415) 332-1514**

Copyright 1969 by Canyon Cinema, Inc.

*Canyon Cinema gratefully acknowledges
the contributions of Jonas Mekas and
the American Film Institute toward the
publication of this supplement.*

This is a supplement to Catalog No. 2,
and supplements will continue to be issued until
publication of another catalog. Supplements are
available at \$0.25 each, or by subscription at
\$1.00 for four. Please consult the catalog itself
for the terms of rental and information for film-
makers.

Printed by Bindweed Press, San Francisco

ARNOLD, STEVEN

VARIOUS INCARNATIONS OF A TIBETAN SEAMSTRESS (1967-69)

10 min. 16mm B&W Sound Rental \$15

Credits: Stars: Eustasia, Joseph, Ruth Weiss, Pandora, Steven Keleman, Lina Bell Keleman and Pond Keleman.

Other Distribution: NYFC, Paradigm Films, NYC.

The film relives the various incarnations of a visionary Tibetan woman, who, when sewing relives her past lives and transmutes into a lavish assortment of her previous selves--guided by a Hindu holyman and a bald witch, she speaks of the forties in Manhattan--of Egypt--of Paris in the twenties--of her kingdoms and vividly describes to her guides the insanities of her assorted torrid lives from cavewoman to cigarette girl.

"A film only Arnold could make!" Michael Wiese.

BARTLETT, SCOTT

MOON 15 min. 16mm Color Sound Rental \$25

(Purchase Price: \$350)*

Other Distribution: Center Cinema Coop, 540 N. Lake Shore Drive, Chicago, Illinois; NY Filmmakers Coop, 175 Lexington Avenue, New York, New York; Museum of Modern Art, 11 West 53rd Street, New York City.

Words so fragile they look like butterflys: not meant to duplicate the visual sensitivity of images taking you to the moon light glow come in your mind. Intricate electronic problemsolvingcircuitry used to create complex visuals basic & elemental as life-breath.

A space age sermon celebrating the joys of meta/physical love: boy meets lucy in the sky with diamonds: soul meets sex/down by the seashore:

rocketships, runways, astronauts
the face & sound of man talking
cosmic mind flight: man's union with the universe
magically created in the electrovideographic face

a televised universal life church service
a 30'x40' hilumin screen between the arrivals & departures
the main concourse: an earth spaceport
words: litany/spacestation: cathedral
2069: the past present & future intersecting now

*Sale prints may be ordered directly from the filmmaker at 57 Harriet Alley, San Francisco 94103.

BATTS, SHELTON

DEER 4 min. 8mm Color Silent Rental \$6

(Print Sale Price: \$14)

OCEAN SUNDOWN 4 min. 8mm Color Silent Rental \$6
(Sale Price \$14)

BIRMELIN, BRUCE

TUNA FISH KISS 11 min. 16mm B&W Sound Rental \$11
Credits: Tape composite: Jim Schwering. Actor:
John Herrick.
Film odyssey concerning a man and his wheelchair.

CONSUMER'S REPORT 8 min. 16mm Color Sound
Rental \$12

Other Distribution: Intermedia Film Co-op,
Vancouver, B.C. Canada.
Color collage based on TV commercial footage,
coupled with an electronic track.

BOOTH, LARRY (formerly listed under SHEIL-KAMA
PRODUCTIONS)

FEEDING TIME 14 min. 16mm B&W Sound Rental \$14
An orgy of metallic indigestion. Human microcosms
scurry about, tending the machine; a rose garden
becomes a barbed-wire no-man's land, an old house
echoes with the past.

THE BANQUET 28 min. 16mm Color Sound Rental \$28
A garden viewed through child's eyes, the garden of
life. Three times a winner in the 1967 Ann Arbor Film
Festival Tour (First prize, Newton College; Second
prize, University of Santa Clara; Fourth prize, Univer-
sity of Wisconsin) "A filmic ode to life..."--
University of Santa Clara.

THE THIRD BANQUET 23 min. 16mm Color Sound
Rental \$25
Kaleidoscope of the Bag of All. Light shows, be-ins,
nudes, rock bands, hippies, animations, the family
dog, and one sea gull. "Best sense of the senses,"
---Bellevue Film Festival. "It's really groovy to see
such an exuberant, colorful film as *THIRD BANQUET*,"---
Lenny Lipton, BERKELEY BARB.

THE LAST DAYS OF SPRING 25 min. 16mm Color Sound
Rental \$25
If we possess anything at all, it is only each moment.
Who owns you? Winner in the 1968 Ann Arbor Film
Festival Tour, also selected for the Ann Arbor Theatre

Tour. "His Whitmanesque celebration of the body in concert with nature...*LAST DAYS OF SPRING* wowed crowds at the Foothill and Stanford film festivals,"---Ron Miller, SAN JOSE MERCURY.

RUST 7 min. 16mm Color Sound Rental \$10
Sea shore Elephants' Graveyard...traffic jam, rising up to follow Pegasus in a wild race in Neutral to infinity.
(See main catalogue description under Sheil-Kama Productions)

THE ROSE 25 min. 16mm Color Sound Rental \$30
The vine of humanity, the joy of birth...and re-birth ...of new life...of our life. Twice a winner in the 1969 Ann Arbor Film Festival and selected for the Ann Arbor Festival Tour.

NO DOMINION 4-1/2 min. 16mm Color Sound Rental \$5.50
The Aquarian Age is here...time tempest fidgets... Cinemagraphic dance on a door knob! This house of the Seventh Dimension, where everywhere is One.

FRITZ (Withdrawn)

BRAXHAGE, STAN

THE HORSEMAN, THE WOMAN, AND THE MOTH (1968) 25 min.
16mm Color Silent Rental \$30
"A long myth drawn directly onto the film's surface, which is painted, dyed, treated so that it will grow controlled crystals and mold -- as textures of the figures and forms of the drama --, some images stamped thru melted wax crayon techniques, some images actual objects (such as moth wings) collaged directly on the celluloid . . . so that the protagonists of this myth (as listed in the title) weave thru crystalline structures and organic jungles of the colorful world of hypnagogic vision -- edited into 'themes and variations' that tell 'a thousand and one' stories while, at the same time, evoking Baroque music . . . the primary musical inspiration being the harpsichord Sonatas of Dominico Scarlatti."

SCENES FROM UNDER CHILDHOOD Section #1 (1968) 25 min.
16mm Color Sound* Rental \$30
"A visualization of the inner world of foetal beginnings, the infant, the baby, the child -- a shattering of the 'myths of childhood' through revelation of the

extremes of violent terror and overwhelming joy of that world darkened to most adults by their sentimental remembering of it . . . a 'tone poem' for the eye -- very inspired by the music of Olivier Messiaen." (The visual imagery was inspired by Messiaen -- NOT the Sound Track.)

*"I recommend to those interested in the greatest visual experience of this film that they leave the sound track off and look at it silently. I suggest that those interested in studying the 'sound problem' of motion picture aesthetics take this opportunity to experience the film both silently and, then, with sound track. My study of this particular *Section #1* has convinced me to leave the sound track version available -- for 'study' purposes only -- until the entire *SCENES FROM UNDER CHILDHOOD*, in all its Sections, is completed; and then I will withdraw all sound prints and replace them with the silent version only."

SCENES FROM UNDER CHILDHOOD Section #2 (1969) 40 min.

16mm Color Silent Rental \$60

A continuation of the above-described work. (Available soon)

LOVEMAKING (1968) 40 min. 16mm Color Silent

Rental: Apply to Co-op

"An American Kama Sutra -- Love's answer to filmic pornography . . . four visions of sexual loving which exist in an aesthetic balance of feeling the very opposite of the strip-tease as usually encountered in both Hollywood movies and the foreign, so-called 'Art Film': a totally new experience." (Available soon)

BROUGHTON, JAMES

NUPTIAE 14-1/2 min. 16mm Color Sound Rental \$20

Credits: Photography: Stan Brakhage. Music: Lou Harrison.

Other Distribution: Audio, Grove Press, Filmmakers' Co-op.

This is a celebration of wedding and being wed, poetically amplifying three actual ceremonies: the secular, the spiritual and the individual ways of initiation into the uniting of opposites. It is a film of ritual magic, with the Yang and the Yin forever turning and the Alchemical Mystery forever transforming.

Beautiful camera work by Brakhage; music by Lou Harrison scored for Oriental instruments and Occidental Choir.

First Award, Ann Arbor Film Festival, 1969.

B.Y.M. PRODUCTIONS

PULSE 10 min. 16mm B&W Sound Rental \$15

Copyrighted by B.Y.M. 1969.

The film is entirely animated and consists of over 6000 meticulously executed drawings. Two artists spent over a year of full time work to complete the task. The film has both representational and abstract elements in it and some of the drawing was done on acid. The sound track is closely synchronized to the visual and consists of electronically manipulated and integrated sounds from an extreme variety of sources (bird calls, voice, many musical instruments, a jack hammer, wind, etc. etc.) as well as electronically synthesized sounds.

All seven B.Y.M. films (total 48 min.) may be rented as a package for \$45.

See main catalogue for other films.

CAMPER, FRED

JOAN GOES TO MISERY (1967)

A SENSE OF THE PAST (1967)

DAN POTTER (1967-68)

WELCOME TO COME (1968)

See main catalogue for descriptions of above films.

With any booking of one or more of my films, mimeographed program notes will be available at no charge on request for distribution at the showing.

CHAPPELL, WALTER

THE DOLL 19 min. 16mm B&W Sound Rental \$20

An image penetration of the mind-world of a doll, a visual labyrinth formed with still and moving imagery with an original composite sound track.

HAMMOCK 3 min. 16mm Color Sound Rental \$5

Credits: John Urie Associates - Hollywood.

Other Distribution: John Urie Associates - Hollywood.

Original piano improvisation matched to multiple image visual poem of female form experiencing the sun and movement in a silk hammock. Film completed January 1969, Los Angeles. Original footage purchased by John Urie Associates.

CONNER, BRUCE

ANTONIA CHRISTINA BASILOTTA 126 ft. 8mm B&W
Silent (24 fps) Purchase: \$20 (for sale only)
 A dance film with all the footage from the 16mm
 film *BREAKAWAY* plus more.

BREAKAWAY 5 min. 16mm B&W Sound Rental \$10
 For description see main catalogue under *NINE FILMS*
 BY BRUCE CONNER.

DE GRASSE, HERBERT JEAN

FIRELADY (1967) 23 min. 16mm Color *Silent (16 fps)*
 Rental \$23

Credits: Laura Malamut

This film was a series of experiments I did on
 rhythm. Even in my most abstract I could not escape
 from the human touch which marks my films.

"Purest poetry of light; the first step toward
 'Venus'." -- John Schofill.

THE LAWYER (1968) 45 min. 16mm B&W/Color Sound
 Rental \$50

Credits: Craig Menefee (No relation to Emory), David
 Bromige, Lynn Menefee, Larry Snyder (as that insidious
 singing priest who beats up all the sinners), Kerri
 Tegman (as Titania Queen of the Amazons), Torben Larsen
 (as the public prosecutor) and another cast of thousands
 with screams and yells and breaking glass and screaming
 women. Dialogue by David Bromige and Herb de Grasse.

PART TWO OF THE CRUCIFIXION TRINITY (PART ONE:
THE COP, PART THREE: *THE CHRIST OF THE ROOFTOPS*)

"I call to your attention *THE LAWYER*, a brilliant
 study of revolution. De Grasse is one of the few
 didactic experimental ground filmmakers. He is able
 to get to the heart of matters. In *THE LAWYER*, he has
 laid out thesis and counter-thesis, discussing society
 and revolution, and from it all he has practically
 dramatized Fanon, or turned *WRETCHED OF THE EARTH* into
 an American nightmare." -- Lenny Lipton, Berkeley Barb,
 Oct. 25, 1968.

VENUS (1969) 31 min. 16mm Color Sound Rental \$40

Credits: Diana Fortier, Bob Giorgio, Peter Tenney,
 Christian Hansen, Arthur Kessner, Laffing Water, John &
 Sally Sheehan, Doug and Cathy Hull, Susan Lawrence,
 Arthur Pollock, RIMAS Tumasonis, Kerri Tegman, Ruth
 Laing.

The myth of Venus -- Aphrodite -- Ishtar. There
 are many myths. The film at times seems not to follow
 the myth, but the myth is there. A very erotic film.



from CELEBRATION by ULVIS ALBERTS (see catalogue)



from RIDING OUT by KEN DE ROUX

"....represents a significant advance for De Grasse. He breaks with the narrative structure of his former films, and enters a realm hitherto inhabited by Anger and Marcopolis; that is, myth." -- Lenny Lipton, Berkeley Barb, Jan. 24, 1969.

DE ROUX, KEN

RIDING OUT 6 min. 16mm B&W Sound Rental \$10

RIDING OUT is a film in Black and White with sound in certain places. It's about how I could make/structure a film about a girl and her physical/mental environments at a certain time.

It started out more personal than it ended up. -- Ken De Roux.

"...makes trenchant use of surrealistic imagery and sound..." -- Albright, SAN FRANCISCO CHRONICLE.

"...A series of moments (and re-moments) held together by a band of particular energy...Moments momentumize in the form of a girl...She moves somewhere between herself and her creator...She may very well not exist...if it were not for the audio-tape of the mind..." -- Richard Olsen.

DOUGLAS, JAMES

SPEEDQUEEN (1969) 9 min. 16mm B&W Sound Rental \$12

Credits: Music by Charlie Byrd.

SPEEDQUEEN is a personal fantasy of repeating and recurring images. It is grain, hesitation, flash, black, and light rhythms, giving a sense of closeness both to the film itself and to the ladies who perform. -- J.D.

"*SPEEDQUEEN* was named with the coinopwashdrycombination in mind."

SPEEDQUEEN 9 min./142 ft. 8mm B&W Silent (16 fps)

with accompanying sound on tape Purchase: \$15 (for sale only)

Purchase price includes sound on tape.

FABRICANT, IRA

FRIENDS 9 min. 16mm Color Silent (24 fps)

Rental \$12

Credits: Ira Fabricant & Mother Nature

An account of fantasies & relationships from the summer of 1968.

FILLINGER, PAUL

ONE, TWO, THREE, INFINITY ... 5:15 min. 16mm Color
Sound Rental \$5

This is an exploration of the continuum known as "birth, life, death, afterlife ..." with its inexorable relationships of youth-age, happiness-sadness, innocence-corruptness, love-hate, sense-senselessness.

FINNE, RON

DAS BALLETT (1968) 5 min. 16mm Color Sound
Rental \$5

Highlights from a French classic. Cunningly choreographed by Marcella Rawlinson. (Marcella has recently appeared at "The Hip Hugger" in Sunnyvale and "The Morgue" in Palo Alto, California.)

"A real crotch tightner!" -- Adolph Menjou.

"I had my fill." -- Ronald Reagan.

"Luscious!" -- Samuel Goldwyn.

"Plain Filth." -- Jack Armstrong.

"Like a breath of fresh air." -- Coco Chanel.

Does for dance what Ted Mack did for Broadway.

"DAS BALLETT made me laugh very hard. . . (The people) are trying to do the ballet thing, and the jape is that they are what they are." -- Lenny Lipton in Berkeley Barb, Oct. 1968.

DEMONSTRATION MOVIE I (1968) 4 min. 16mm Color
Sound Rental \$5 Purchase: \$150 (See below for
our remarkable offer.)

Credits: By Ron Finne and Peter Jamison, with Eugene M. Wank.

Prize, Ann Arbor and University of Wisconsin Film Festivals, 1969.

A film especially designed to help young people make the difficult transition into adult society. The problem of changing your position is illustrated by a familiar object - a chair. When sincerely followed, this film will bring undreamed-of success in sexual relationships and occupational careers. And it is useful in a multitude of other situations. Absolutely safe for those over 65. Approved for school and institutional use.

Renters: Get a group together and show it in the privacy of your own home.

Buyers: If not completely satisfied, return it within ten (10) days and your money will be cheerfully refunded. (Sincere only, please!)*

Theatre Owners: It is especially effective just before intermission. Government inspected.

Here's what some of your friends and neighbors have to say about it:

"It proved its point." -- Mr. G. W. Schwartz (unsolicited).

"It clarified some things for me." -- Mary Zimmerman, Wisconsin.

"My girl friend loved it." -- Ralph Townsend.

"It helped me a lot." -- Mrs. Edna Pringle.

"At first I didn't want to print it." -- Frank Hood.

*Void where prohibited by law.

(In a work of this kind, however carefully revised, mistakes are inevitable. The distributor will be glad to hear of any which may be found, so that they may be corrected in future editions.)

HOW OLD IS THE WATER? (1968) 13.5 min. 16mm Color
Sound Rental \$15

A film for meditation. A journey into the sense of water and light on water.

It's possible to follow the movement, rhythm, color, ice, spectra and go inside the water.

Sound of American Indians creating magic by singing and drumming. A very human sound.

Lewis and Clark Festival prize, 1968.

Selected for Ann Arbor Festival tour, 1969.

KEEP OFF THE GRASS (1968) 12 min. 16mm Color Sound
Rental \$12

An up-beat, ultimately circular collage film of visual and sound images ironically commenting on various American hang-ups: stock cars, flags, a rodeo, positive thinking, war, liquor, Don McNeil, crosses and with a coda to the banana, Howard Hughes and the screams of a dying young rabbit.

Foothill Festival prize, 1968.

Purchased for German T.V. program on American underground films.

All films also available from Ron Finne, Rt. 1, Box 43, Springfield, Oregon 97477, (503)-747-4854.

FULTON-OMNIVISION

VINEYARD IV 3 min. 16mm B&W/Color Sound Rental \$2

Other Distribution: Collection - Museum of Modern Art, N.Y.C. - Carpenter Center For Visual Arts, Harvard University.

Glen Denny observed -- "This film is not ocean, it is panther stalking jungle." Camera flows because it is free to move through space.

GIORGIO, BOB

GIORGIO'S LIGHT-SHOW FOOTAGE 23 min. 16mm Color
Silent Rental \$12 Sale: \$120
 Haight-Ashbury 1966. The Psychedelic Revolution in the
 streets and parks of San Francisco. Colorful . . .
 fast moving . . . many super-impositions.

MEANWHILE 2 min. 16mm Color Sound Rental \$3
 Fun & games at a nudest beach. I had intended to blow-
 up this film to 35mm, but the Hollywood labs I contacted
 refused to print it because of censorship pressure from
 the Hollywood film industry.

RELAX YOUR MIND 15 min. 16mm Color Sound Rental \$20
 Credits: Songs by Buffie St-Marie, Sandy Bull, Johnny
 Cash and an anonymous Swiss yodeler.
 Fun & games at: S.F. Zoo, Golden Gate park, my
 studio, North Beach S.F., Bolinas Cal., S.P. railroad,
 and Highland N.Y. Three years in the making! A FILM-
 ELIXER to cure melancholy, boredom and that ache-all-
 over feeling.

GUTMAN, WALTER

THE ADORATION OF SUZIE 16 min. at 24 fps. 24 min. at
 16 fps. 16mm Color Silent Rental \$25
 Credits: Walter Gutman, Director and Photographer.
 Howard Kanovitz, Photographer. Featuring Suzanne Perry
 (formerly of Ringling Bros. Barnum & Bailey Circus).
 Hawk Serpent Productions Ltd., Producer.
 Other Distribution: Film-Makers' Cooperative,
 New York City.

THE ADORATION OF SUZIE was made from 35mm. slides
 and represents a technical breakthrough in the use of
 light to create drama. Accident plays a major role in
 the results. The film is devoted to Suzanne Perry,
 who at the time the slides were made by Howard Kanovitz
 and myself had been three years in the Ringling Bros.
 Barnum & Bailey Circus. The movie reflects her special
 character and my special reaction to it. It is based
 on the concept of a woman, of her body and her psyche.
 Nothing extraordinary happens, but the woman herself is
 always extraordinary.

Purchased by N.Y. University.

HELLA, PATRICK

LES CAMELÉONS 7-1/2 min. 16mm Color Sound
Rental \$8
 "Density, richness, complexity and above all symbolism;
 these are the first impressions that can be associated

with the name of Patrick Hella. With his film *LES CAMELEONS* he reinvents a kind of poetical symbolism, which is nearly abstract.

The harmonization of the strange & aesthetic features leads to the construction of a really beautiful and simple poem through a succession of beautiful frames which, not withstanding their apparent simplicity, are heavy precisely with an incredible density of intentions. Sometimes it makes you think to a silent howling that would only be a love cry." -- Leon 't Joen in Cinema International No. 19 (1968).

HOWDEN, MICHAEL

RIB-HOUSE OF BLUE AIR 4 min. (50') 8mm Color Silent
Rental \$4

Other Distribution: Filmmakers' Co-operative, Center Cinema, Intermedia.

river voice, rain smell, the trees, the
trees sing thin/river i cross/cry
i make my own, turning.

WOODFALL LIVERY 4 min. (50') 8mm B&W Silent
Rental \$4

Credits: Construction by David Sawyer.

Other Distribution: Filmmakers' Co-operative, Center Cinema, Intermedia.

for davidkathy sawyer:

a: in my ears the hairless rhythm of
wind;

b: i hear with my eyes.

note: parts a and b are separated by black stock;
whereas it is better to run part a at about
5 fps, it is not always necessary.

Both films are available for sale from the filmmaker; price to be agreed upon with him.

IIMURA, TAKAHIKO

DE SADE 9 min. 16mm B&W Sound Rental \$20

Other Distribution: Filmmakers' Coop, N.Y.

DE SADE ... the most interesting ... the study
of the pornographic and sadistic lithographs of the
Marquis de Sade. -- Richard Whitehall (Los Angeles
Free Press).

FLOWERS (1968) 22 min. 16mm Color Sound Rental \$30

Other Distribution: Filmmakers' Coop, New York.

Orgies of flowers and Flower Children shot in New
York. Nature and Human body meet at elsewhere and inter-
course each other.

JACOBS, CARL

I WISH I WAS A RICE KRISPIE RELAXIN IN MY BOWL SHOOTING MOVIES
18 min. 16mm B&W Sound Rental \$20

Credits: Music by Dylan & Blue.

Other Distribution: Filmmakers Co-Operative, N.Y.C.
Filmmakers Co-Operative, London.

World premiered on Radio Unnameable Marathon-WBAI,
N.Y.C.

Longest title at 3rd Annual Independent Filmmakers'
Competition.

"The definitive rock and roll movie." -- Arnie

"Woo Woo" Ginsberg.

Prelude to *THE GHOST OF BELLE STAR*, Boston 1966-
1968.

JOST, JON

LEAH 32 min. 16mm B&W Sound Rental \$35

The mood of Alain Fournier's *The Wanderer* presents a foil
off of which the thoughts of a modern girl are played.
Now the question is whether that tough, earthy modern
girl really is so hard or...

Magically he materialized before my eyes and
before my nose. He was asking the question, "What?"

I said, "What?"

"This is no good."

"What the story," I asked, saying, "I'm doing my
best to get it all down, I mean up."

"Still, now what?" he asked.

I explained, "I ask you your name, then something
about where did you come from."

"OK, continue with the story."

The man before me was my shadow.

"Good?" I asked.

"Good," he answered.

I then said, "Who are we?"

"We are you, motherfucker, and there's more..."

But not more story.

From Kurt Heyl's Lyrics Without Songs

SUSANNAH'S FILM 13 min. 16mm B&W Sound Rental \$15

"Such works are as mirrors: should a monkey look in
no Apostle will appear." -- Wittenburg.

This film provides, in film form, the logic upon
which the film-maker has built his work. If there are
any questions why the films come out the way they do,
then perhaps *SUSANNAH'S FILM* provides the clue. It is

(1) a good film for people who speak french.

(2) a good film for film-freaks who like to count
frames (1440 per minute), etc.

(3) a good film for people who enjoy literary
cross referencing, etc.

(4) a good film for Melies fans (part 1).

(5) a good film for Godard fans (part 4).

(6) a good film for people who liked the shoot out in the snow in *SHOOT THE PIANO PLAYER* (part 10).

(7) a good film for people who enjoy renaissance court music (part 5).

(8) a good film for people who like Bach (part 10).

(9) a good film for people who like subtle laughter (tout).

(10) a good film for people in need of a good film to close a program of films.

It is also just a good film & comes with a short leader.

13 FRAGMENTS & 3 NARRATIVES FROM LIFE 20 min. 16mm

Color Sound Rental \$25

"Those are really the thoughts of all men in all ages and lands; they are not original with me. If they are not yours as much as mine they are nothing, or next to nothing." -- Whitman.

13 FRAGMENTS is about everyday thoughts, as thought by a girl named Katya. Perhaps you won't like her or perhaps you will, though I think it would be the former since the deck was stacked. But whether yes or no, unsettlingly, you'll probably think about yourself.

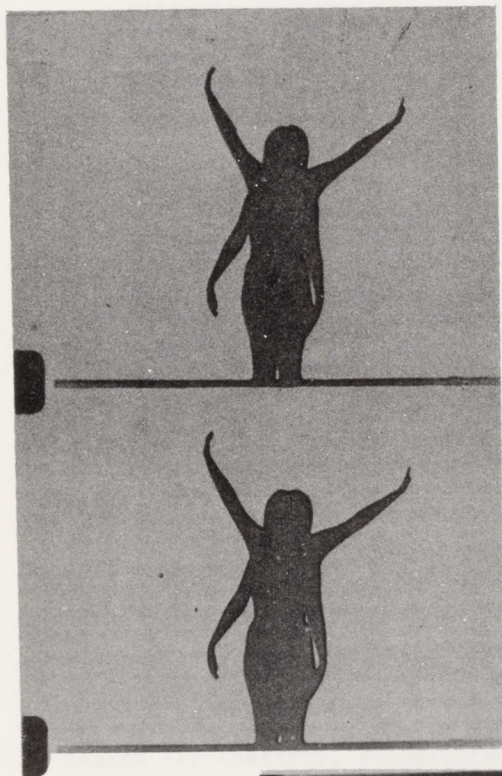
JONAS MEKAS in the Village Voice -- "I was very impressed with Jon Jost's 13 FRAGMENTS. It's a well made, originally constructed, personal short story. In all his films he seems preoccupied with the problems of a narrative form, with presentation of characters, is painfully involved in trying to solve formal problems of how to put on film, in a narrative form, modern sensibilities."

13 FRAGMENTS comes with a short animated leader who demonstrates, in terms of a filmic trope, a political law.

TRAPS 22 min. 16mm B&W Sound Rental \$25

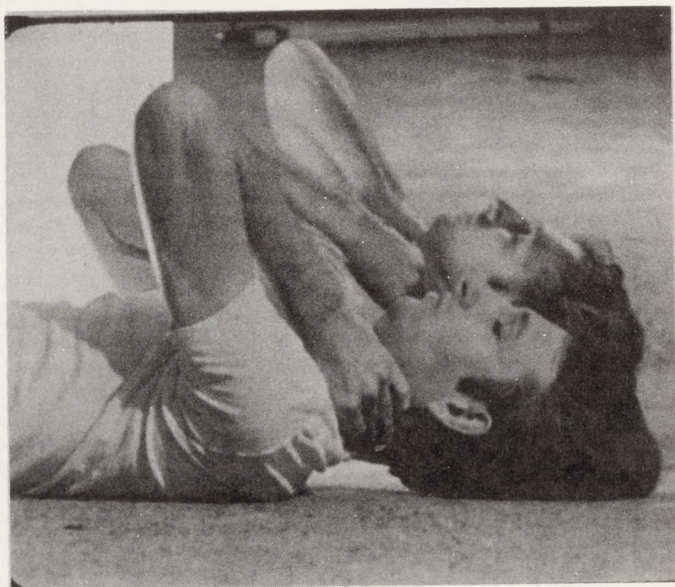
"We (the undivided divinity that operates within us) have dreamed the world. We have dreamed it strong, mysterious, visible, ubiquitous in space and secure in time; but we have allowed tenuous, eternal interstices of injustice in its structure so we may know that it is false." -- Jorge-Louis Borges.

TRAPS is a film of the injustices, a relic of the Borgian universe. Should you pick it up, it may at first seem a cipher, a labyrinth in which becoming lost would seem appropriate. But if you will have patience, waiting until the last word has been uncovered, then you may suddenly find the corridors taking on a familiarity which may leave you silent. The film was made for Kathy Handler who died in November 1965, apparently by her own hand.



from
OFFON
by
SCOTT BARTLETT
(see catalogue)

from
THE BRUCE
NAUMAN STORY
by
SHELBY
KENNEDY
and
DON
WHITAKER
(see
catalogue)



KENNEDY, SHELBY - AKAWIE, TOM

GUN BODY 2 min. 16mm B&W Sound Rental \$5
 Bad Tom Akawie, Berkeley evocateur, demonstrates the firing and cleaning of the P-EGA 502.

KENNEDY, SHELBY

LIGHTNING WATERFALL, FERN SOUP 10 min. 16mm Color
 Sound Rental \$15

Credits: Music: Bye Bye Butterfly by Pauline Oliveros.
 Titles: Joe Malloy, East Wind Printers. Starring:
 Kent Hodgetts.

the flashing of light produced by a discharge of atmospheric electricity from a cloud to earth/a perpendicular or very steep descent of the water of a stream/a potent magic that satisfies not only the hunger of the body but the yearnings of the soul/mysterious gnawings restorative soup fulfillment.

KNOOP, JOHN

BELLYFULL 1 min. 16mm Color Sound Rental \$4

KUCHAR, GEORGE

HOUSE OF THE WHITE PEOPLE 16-1/2 min. 16mm Color
 Sound Rental \$20

Credits: Starring: Donna Kerness, Artist George Segal, his wife Helen, Walter Gutman.

This is the Segal sequence of *UNSTRAP ME* which can be rented seperately.

THE MAMMAL PALACE 28 min. 16mm B&W Sound
 Rental \$30

Credits: Starring: Frank Meyer....Zelda Keiser....
 Donna Kerness....Hope Morris.

This motion picture dares to reveal the obesity of alienation and cholesterolization that chokes the lubricated thighs of a rashed civilization hell-bent on sugar-substitutes. Actually filmed amid the squalor of tomorrow's grated ghettos and yesterday's parmesan paradise, *THE MAMMAL PALACE* goes beyond all previous digested material and enters into new realms of unexplored gaseous cavities. In eruptions of sensational, magma-like brilliance, this picture will shed some light into the frigid wastes of today's coffins of guilt and shame....the refrigerator.

MOSHOLU HOLIDAY 10 min. 16mm B&W Sound Rental \$10

Credits: Directed by George Kuchar. Re-edited by Mike Kuchar. Starring: Bob Cowan - Bill Ronald.

Other Distribution: N.Y. Coop.

Film was made for CBC (Canadian Broadcasting Company) to accompany our TV interview. The TV interviewer's wife got blisters on her feet because I wasn't sure where I wanted to film and so we walked a lot in very hot weather.

THE LADY FROM SANDS POINT 10 min. 16mm B&W Sound
Rental \$10

Credits: Artist: Betty Holliday and Helen Yellin.

Other Distribution: N.Y. Coop.

This film is a documentary about artist Betty Holliday in her home in Long Island. It was made because she asked me if I would do it and I liked her work. She didn't like the film with its soundtrack and I hung up on her when she called me up because I was angry with her.

KUCHAR, MIKE

THE CRAVEN SLUCK 20 min. 16mm B&W Sound
Rental \$25

Credits: Directed and written by Mike Kuchar.

Narrated by Bob Cowan & Floraine Connors. Cast: Floraine Connors, Adel; Bob Cowan, Brunswick; George Kuchar, Morton; Donna Kerness, Maralyn Marmoset; Bob Cowan, Florence (Morton's wife); Bocko, Dog.

THE CRAVEN SLUCK is the pungent story of a woman's search for identity, recognition, love, respect, sympathy and a good lay. The film features Floraine Connors, the titan, bleached talent from New Jersey in a frightfull come back from obscurity, after that awfull accident at the Zuckerman film factory last year when she fell head first down the basement stairway. You'll remember that she was said to have been heavily intoxicated when the accident occurred, so no charges could be pressed against Zuckerman. But I too would have been driven heavily to drinking before going in front of the camera and under the merciless direction of Zuckerman, I too would have trembled, lost my step and plunged headlong down a flight of stairs, screaming out, stripped of any pride, landing at the bottom of the steps, white, half naked and shapeless.

For at that shooting day, Miss Connors was required to play the scene, completely naked except for a pair of World War II combat boots, sprayed pink, and her body was to be smeared with bacon grease and all the areas of hair on her body were to have cooked spaghetti woven into them. She would then ly down on a dog mat and have her body sucked by three men and a woman.

THE CRAVEN SLUCK is Miss Connors return to a renewed contract with the Kuchars, and she proves, as she did in CORRUPTION OF THE DAMNED that she can, on cue, turn in an awsome display of raw emotions.

From the subtle leaking of abdominal wind, to the dramatic, lumpy, 'let go' from her fathom-less bowels, it is a performance and a film that will grab you by the Balls. -- M.K.

CYCLES 15 min. 16mm Color Sound Rental \$25

Other Distribution: Filmmakers Cooperative, New York.

A changing landscape. Fall, Winter, Spring. The cycle of a breath. An afternoon nap on the soil under grass stalks swaying in the currents of the sky. A time when one daydreams of the things he is fond of.

THE SECRET OF WENDEL SAMSON (New Version: film was re-edited and soundtrack was re-done by Filmmaker)

30 min. 16mm Color Sound Rental \$40

Credits: Directed by Mike Kuchar. Music by Bob Cowan. Cast: Wendel Samson, Red Grooms; Margret, Mimi Gross; Dream Girl, Maren Thomas; Blond Gun Woman, Floraine Connors.

This revised version replaces print described in the main catalogue.

NOTES

Wendel Samson is twenty eight. Six foot three inches. Has a mane of Tangerine colored hair. He lives in the city and roams the sunset washed streets and avenues glazed with ice and ablaze with molten gold. Avenues of sunset that catch his hair on fire and spill black before him a phantom projection.

Mike Kuchar photographs a vivid portrait of a man's personality. His photography is striking. The colors bold. His hero, Wendel Samson, a man in many ways child like and confused, as he is in many ways sensitive and sexy. His adventures both real and imaginary take him into bizarre situations that are both comical and profoundly tragic at the same time -- A defiant adventure with a bleached blond Amazon and her gang of hoods. His sensational romance with a Playboy bunny on a tiger rug, neither of which ever existed. And finally his relationship with a friend, Margret, which slowly disintegrates into fear and a sobering realization.

Artist Red Grooms gives three dimentions to the person, Wendel Samson. His floppy orange hair and boyish mannerisms suit so well the character of the story who loves to paint bright yellow Giraffe herds and whos temperment involves him in audacious sexual activity.

LAIR, RICHARD

EFFLUVIA 3 min. 16mm B&W Sound Rental \$5

Credits: Music by John Vieira and Richard Lair.

A hypothetical imponderable medium to the efflux of which from electrified bodies, their power of attraction and repulsion were formerly ascribed.

LIPTON, LENNY

LP (1969) 33-1/3 min. 16mm Color Silent (16 fps
silent speed) Rental \$35

A collection of twelve filmsongs:

1. DIANE GETS UP TO SPEED
2. AMERICAN GOTHIC
3. AND THAT'S THE WAY IT IS...
4. TWO WAYS
5. THE SON OF THE SON OF FRANKENSTEIN
6. DIGGING
7. DIANE DOES THE HUCKLEBUCK
8. THE ROMANCE OF MASTURBATION
9. JONAH AND THE TURTLE I
10. MOVE PARTY 47,842
11. JONAH AND THE TURTLE II
12. UNSCREWING THE ANGENIEUX

"Diane's meal was the best thing I ever ate in all of California and Red and Mimmie loved it just as much. I want to tell you that I think your new film, the parts that you showed me that night, was really terrific. It was such a wonderful free experience just lying there on the floor and watching such a free picture, composed of a series of little pictures, run through the projector so naked with no optical soundtrack, just the background music from the Hi Fi..."

"The sequences that composed your movie were so lovely to watch that the thing could've gone on for 3 hours all by itself...I especially liked the scene of Diane dancing through the screen door that you shot through the viewer. Also the rapid motion technique seems to increase dimensions in your footage of the screening with Brakhage on the couch. All those characters move and behave uniquely, as if constructed with completely hand-crafted motors, one to each person, and none alike in any way." -- George Kuchar.

DOGGIE DINER and THE RETURN OF DOGGIE DINER (1969)
7 min. 16mm Color Sound Rental \$10

I'm so fucking tired that I can only write if I write about something I feel like writing about. So this is it. I just had to go up to the post office -- why I say "up" I do not know -- I just had to go down to the post office and I thought it would be nice to make a film on the way. I have wanted to shoot that rotating dog they use in front of each and every Doggie Diner.

I had a discussion with Diane about which was worse -- MacDonald's burgers or Doggie Diner's. Maybe she's right, maybe Doggie Diner Burgers are more awful.

But that didn't concern me so much as the fact that that dog rotates day in and day out, like the earth on its axis. In fact, it is very much like a little earth. So an hour or two before five, which as you know is the closing time of the P.O., I took some Ektachrome Commercial out of the refrigerator to let it warm up. You never want film to ripen too much, like cheese it has to be eaten at room temperature.

I picked this film because I knew full well it would capture the magnificent deep red of the dog, and the blazing blue sky. At about 4:30 the light would be just right, getting a little orange, but just from the right angle, lighting up the dog so beautiful it's mother would cry were she to see the film. I do not know if dogs can see films. I do not know if they have persistence of vision.

So I put my camera and tripod in the car, and went up to the Doggie Diner, which as you must realize by now is on the way to the P.O.

While I was setting up, getting my 85 filter and all in place, checking the speed on the tachometer to make sure I got that dog just at 24 fps, no more, no less I have a passion for truth -- I was going to tell the truth about that dog, well, while I was setting up, two high school girls went by and began making fun of my little project. One of them said: "Is this going to be on TV?" The other said: "I have a dog at home if you want to take a picture of him."

I figure these girls weren't really hostile, just more of what the masses do to the artist, what they have always done since time began. Maybe not. Maybe great artists haven't suffered as much as we'd like to think they have. Maybe they suffer less.

Everybody suffers, maybe artists express it better so everybody thinks they have a patent on suffering. If an artist gets too neurotic, suffers so he goes balmy, then he can't create and he gets just like everybody else. Maybe artists suffer just as much, maybe they suffer less, and maybe it is my fate to be heckled by two skinny high school girls.

Then two guys from the Doggie Diner came up while the film was running through the camera. I finally got the image composed, and as luck would have it there was this American flag right behind the rotating dog, set off so nice in the bright blue late afternoon sky.

It made me feel patriotic, shooting the dog and the flag all at once. I thought to myself, maybe this is a little heavy-handed, but I wanted to make something heavy-handed, a film called *DOGGIE DINER* that would run the length of one roll of 100 feet of film or about three minutes..

So I had the camera running, but I didn't have to look through the finder anymore, since I knew just what was going to come out -- the dog going around and around and around and the American flag flapping behind him.

I started to tell you that these two guys from the Doggie Diner place came up to me. They were friendly and had all kinds of suggestions. One guy said I should wait for night because the dog looked really good then, lit up by the spot lights, so beautiful and glistening.

I told him that I thought that was a good idea, and you know, it is. I might make a sequel to *DOGGIE DINER*, called *THE RETURN OF DOGGIE DINER* or *DOGGIE DINER AT NIGHT*. The other guy thought the project was a little odd, but he was sympathetic. He was the spade cleaning man, and he must have been wondering what the hell I was doing, shooting that rotating. He told me that I sure had a beautiful camera, and I told him it worked real good.

The other guy, who had the suggestions, dished out food at the Doggie Diner. He thought that I could get a really fine shot of the fifty foot dog they use on the delivery truck. Every day it comes at five to bring the hamburger meat to the Doggie Diner drive in, up there on San Pablo. Does the dog on the truck rotate? I asked him.

No, it doesn't, he told me, and I expressed a lack of interest. After the film had run through the camera, I put it in the box and brought it to the post office, which was right near where I had been shooting. In fact, I had my eye on it part of the time just to make sure nobody stole it.

Well, the next step is simple. If the film comes out good, Diane and I will make a sound track for it singing the praises of Doggie Diner hot dogs and hamburgers. Or maybe we'll knock their food. Who knows now?

But one thing is sure, that dog will go on rotating long after you and I are gone from the face of this earth. Man oftentimes builds for the ages, without really knowing why.

I can't help but think about what Bob Hope said last night at the farcical Oscar presentations. He said something like the following: "They're giving the awards for the underground films in the basement. The Roto-Rooter awards."

Bob got a big laugh for that. He was presenting the Jean Hersholt award to Martha Ray for entertaining the troops in Vietnam. She got wounded by a VC, Hope said.

Diane and I got it figured differently. Simultaneously we realized it must have been one of our boys who shot Martha.

And the Dog goes 'round and 'round. -- Copyright 1969 Lenny Lipton reprinted from the Berkeley Barb, April 18.

REVISIONS:

CORNUCOPIA (1967) 8 min. 16mm Color Sound
Rental \$10

Now available in MagiColor. See main catalogue for description.

THE DUNES OF TRURO (1966) 7 min. 16mm Color
Sound Rental \$10 (formerly \$7)

See main catalogue for description.

COMING SOON

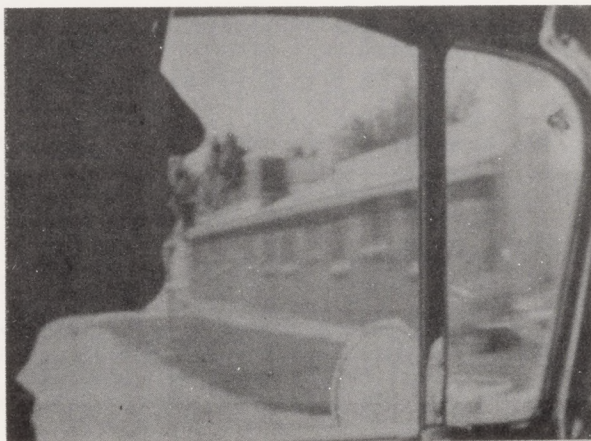
A film about People's Park in Berkeley. Available July or August, 1969. Inquiries invited.

from
VENUS
by
HERB DE GRASSE



from
BESSIE SMITH
by
CHARLES LEVINE
(see catalogue)

from
IDAHO OUT
by
D.S. LLOYD
(see catalogue)



LEVINE, CHARLES I.

APROPO OF SAN FRANCISCO (After or for Jean Vigo)

4-1/2 min. 16mm B&W/Color Sound Rental \$10

Credits: Sound: Rerecording and manipulation By Bob Cowan With Ben Van Meter.

A study in visual rhythm and structure using the same basic element repeated with variations.

LLOYD, D. S.

THE ASTRONAUTS 2 min. 16mm B&W/Color Sound
Rental \$5

Credits: Ed Dorn.

The idea for this film grew from when I noticed that spoken words on sound tracks averaged one letter per frame. The letters then became images and words. Visual is based on Ed Dorn's "SONG: THE ASTRONAUTS." Dorn does the reading.

WEST 6 min. 16mm Color Sound Rental \$10

Explores multiple optical-printing techniques and visual perception thresholds to convey a sense of both the simultaneity and the differentiation of history and the present. Records the magnetic lines of force generated by Western polarities.

NORTH 8-1/2 min. 16mm Color Sound Rental \$10

Sequel to *WEST*. Elaborates on theme of environment simultaneously developing and restricting mode of life.

MAJDRAKOFF, IVAN - WONG, AL

ENVIRONMENT 12 min. 16mm B&W/Color Sound
Rental \$12

Shown: Ann Arbor, Los Altos, Expo '67.

Ivan Majdrakoff had a one man show at the Arleigh Gallery in San Francisco. In addition to Assemblage-Construction pieces, all five senses were explored. Rather than a film "of" the room it is a film "off" of the exhibit.

MAJDRAKOFF, IVAN

DARK CONTINENT 8 min. 16mm B&W Neg. Sound
Rental \$10

Credits: Film: Ivan Majdrakoff. Sound: Al Wong.
Shown: Ann Arbor, Los Altos.

Recently in the Bay Area there was a major exhibit of African Sculpture. In a continuous run of 1 to 3 second images - several hundred masks are shown - all in negative film - with a mix of African music.

MC LAUGHLIN, DAVE

FRUSTRATIONS OF A CRANEFLY 3 min. 16mm Color
Sound Rental \$5

It is kind of a cinema verité of an insect.

SWIM FISH SWIM 8 min. 16mm Color Sound
Rental \$10

This film has 99% fewer splices because it was edited in the camera. Thus, the camera becomes more like a paint brush in my hand. It becomes an extension of the hand as well as eye.

WHEN THE SHIP COMES IN 11 min. 16mm Color Sound
Rental \$15

Ann Arbor Tour.

MEADER, ABBOTT

CELEBRATION 3 (1967-68) 7 min. 16mm Color Silent
Rental \$7

Presented at the Maryland Film Festival 1968.

A highly visual structure incorporating universal 'home' imagery drawn over and engraved by hand. In four short sections ordered by rhythms, durations, cutting pace, over-drawing, and photo imagery. My wife's subtitle, "Our son grows up and learns to ride a two-wheeler." So be it.

SHIVA REE (1968) 8 min. 16mm B&W Sound Rental \$8

Other Distribution: A first state (silent) print is at the London Co-op. Will probably call it back.

The title brings to mind Siva, the destroying aspect of the Hindu trinity -- and the mocking charivari used to defile a wedding night.

Fragments of topical T.V. violence and crap are at war with a 'possessed' child. She dances free and finds the trees.

A disengaging work -- placed at considerable aesthetic distance by the interaction of image & track.

Premiered by invitation at Festival Da Rapallo, Italy. 1968.

*SUMMER STORM PASSAGE (1965) 18 min. 16mm Color
Silent Rental \$15*

Other Distribution: Cooperativa Cinema Indipendente (Italy).

An intense "home" vision by a painter. In three parts: Barn, Summer Storm, Bird. The film expresses wonder at forms and an awesome anticipation of natural growings -- of place, of body, of spirit.

"I'd rather learn from one bird how to sing, than teach 10,000 stars how not to dance." -- E. E. Cummings.

First prize, Rhode Island Arts Festival. 1965.

*WILDERNESS (1967) 18 min. 16mm Color Silent
Rental \$15*

Presented at the 4th Brussels Experimental Film Competition, 1968.

This is an 'abstract' vision of organic order created out of home imagery. Many personal aspects are integrated -- as in the tradition of Western painting. Not a crowd pleaser, it should be viewed in a relaxed way by people with visual curiosity and interests.

*WINTERSPRING (1966) 8 min. 16mm B&W Silent
Rental \$6*

A lyrical (in part) and apocalyptic (in part) vision of a Maine winter. [Filmed during my fifth.]

A relentless quiet film. Recommended for audiences willing to experience silent films about winter. No skin, no rock just snow, baby. -- AM.

MIFSUD, ROBERT

A 11 min. 16mm B&W Sound Rental \$12

An early film devoted to the "Third Realm" as created by the fusion of sound and image.

ACAPULCO COME-ON 8 min. 16mm B&W Sound Rental \$10

Three winos yeowl their cosmic love song while the angel of desire writhes on the eternal stage of yearning. A timeless bittersweet lament to the disunion of opposites and the space between.

SCRAMBLED ACE 16 min. 16mm B&W Sound Rental \$20

I collected things in my head for a year. I filmed, taped and edited in three intensive months...striking while the iron was hot.

I wanted a movie I could watch a million times and enjoy every time.

"*SCRAMBLED ACE* is funny fast and artful in equal Proportions...and those are the best kind!" -- Robert Nelson.

MORGAN, DENNIS

OPUS ALCHEMICUM 10-15 min. 16mm Color

Silent (24 frames per sec.) Rental \$15

Visual impressions of some of Jung's theoris about alchemy & the collective unconscious. Made in 1964.

NEIDHARDT, JIM

JUNGLE LOVE 28 min. 16mm B&W/Color Sound

Rental \$25

The new story of Tarzan and Jane. Jungle Spectacle: see Jane captured, watch Tarzan tackle the Freak-out. A magical, mystery tromp. Songs and the music of Moody Blues; B,S&T; and Pauline Oliveros.

OMORI, EMIKO C.

THE SPACE BETWEEN 7 min. 16mm B&W Sound

Rental \$10

Sometime, unseen in the night, it landed, nestled in the earth and grew . . . circular portals provide a graceful frame for the rounded hills; scalloped roof sends moving lines across the arches of its shape; striped shadows creep along the polished earth-red floor. . . . Impressions of the Marin County Civic Center designed by Frank Lloyd Wright.

Accepted for showing at 1968 S.F. Film Festival.

OMORI, EMIKO C. & SMITH, JOSHUA

SCULPTURE 3 min. 16mm Color Sound Rental \$5

A glint of light and off it soars; freed from its pedestal, the aluminum sculpture moves and dances in the night.

Award at 1968 S.F. Film Festival.



from *PIECE MANDALA/END WAR* by PAUL SHARITS
(see catalogue)

PEARSON, LYLE

FLASH 3 min. 16mm B&W Sound Rental \$5
The difference between black and white.

PTERODACTYL 12-1/2 min. 16mm Color Sound
Rental \$15

An Epic. The most shocking, terrifying experience of your life. A prehistoric monster invades and almost destroys the United States, particularly the Marine Corps and television.

PIGORSCH, PHYLLIS

MRS. SLATTERY'S STEW 8:40 min. 16mm Color Sound
Rental \$10

Other Distribution: Center Cinema Coop, Chicago.
Filmmaker's Cooperative, New York.

This is a first film; no awards in this field of film-making. Although previously a graphic artist (etching) with a long list of exhibits and awards, both national and international, my master's thesis at the University of Wisconsin was accomplished in film. This last year however was devoted entirely to working in film, with which I hope to continue.

MRS. SLATTERY'S STEW is an allegory on woman. The images are not literal facts of a single life, but abstractions, sacred, profane, biological, anti-thetical, played against the production of a stew.

QUINNE, KEN and THORNHILL, MICHAEL

THE AMERICAN POET'S VISIT 17 min. 16mm B&W
Sound Rental \$25

Credits: Cast: The Poet, John Rybak; Pauline, Sandra Grimes; Stewart, Karl Fourdrinier; Secretary, Gwen Nelson; Cooper, Darcy Waters. Crew: Direction, Michael Thornhill; Production, Ken Quinnell; Cinematography, Russell Boyd; Sound Recording, Rick James and Lloyd Colman; Costumes, props, Marilyn Little. Adaptation from a short story by Frank Moorhouse.

Other Distribution: Also available from
Sydney Cinema Journal Cooperative.

A middle-aged American poet with a background in radical politics stops over in Sydney. A party is arranged at the home of a short story writer, Stewart and his girlfriend Pauline, so that the poet can meet some of the local bohemians. Having seen the European student movement in action, the poet is interested in protest - but it soon emerges that the local anarchists are non-activists, mere arm-chair philosophers.

The party begins slowly in an atmosphere of friendly detachment, but gradually disintegrates into misunderstanding and non-communication, with some belligerence and bitchiness from Stewart and Pauline. The general result - social disaster.

RAZUTIS, AL

SIRCUS SHOW FIRE 7 min. 16mm Color Sound
Rental \$10

Other Distribution: Creative Film Society, Van Nuys, Calif. INTERMEDIA FILM COOPERATIVE, Vancouver, B.C.

Ectachrome dream of a child's phantasmagoria in light-color spontaneous forms free flying memories...exploding in a simultaneous ring circus.
Experience of a circus as multiple celebration; visual climax.

Celebration of sight-space; the sensual Eye.
Celebration of death/rebirth by fire...

(Rejected by CBC-TV as being too "psychedelic";
"Although it is definitely 'art,' and the colors are fantastic, and the film is the most exciting circus film we've seen...")

Vancouver 1968.

REED, LARRY

TRIPOD FILM 3:20 min. 16mm Color Silent Rental \$5
Myself as seen from a whirling tripod.

RINGO, DAVID

MARCH ON THE PENTAGON 21 min. 16mm B&W Sound
Rental \$30

On October 21, 1967 over 100,000 people came to Washington D.C. to oppose the war in Viet Nam. The rally assembled in front of Washington Monument, then marched to the Pentagon. There they were met by U.S. troops, marshalls, tear gas, etc. At the time it was difficult to judge the impact of the demonstration, but most of the participants came away strongly affected by their experience. It was an important event in American history, yet one badly covered by the press, who left it to the demonstrators themselves to write and film a record of the march.

MARCH ON THE PENTAGON is neither a news-film, a propaganda piece, or an objective analysis. It is a "documentary" in the broadest sense -- a human document. Sometimes harsh, sometimes beautiful, as the day was both harsh and beautiful, it is a sensitive portrait of the people who came to Washington that day.

Prize-winning film, Yale Film Festival, 1968.

"...I find too many people who dismiss these actions as being the work of strange and not too nice young people I would like them to see, as I did, their own children mirrored in the young faces you photographed and to see the fears, courages and convictions of your generation."

BALCONES ONE 6 min. 16mm B&W Sound Rental \$8

A film of an abandoned factory building. The textures of steel, concrete, wood; the textures of rubble and decay; the textures of film grain; the textures of the mind. (Sound track is two sections from the work "Poeme Electronique" by Edgard Varese.)

ZEN GUTS 3 min. 16mm Color Sound Rental \$4

A film-painting by Henry Yeaton. Production by D. Ringo. Color shapes and textures move with the rhythm of Yugoslav folk-music. A happy film, kids and folk-dance freaks will especially like it.

2616 2-1/2 min. 16mm B&W 16 fps Optical Sound (See note) Rental \$3

An old house in a student ghetto in Austin, Texas. A five-minute walk from the tower where Charles Whitman started shooting people one day; a few hours drive from Dallas where Kennedy was killed. Both these things happened while I lived there. The house is now a parking-lot, and the people who lived there are scattered in every sense.

*NOTE: Not all projectors will show sound at 16 fps ("silent" speed). They can be modified to allow the sound exciter lamp to remain on at silent speed. If this film cannot be shown with 16 fps sound, it should be shown silent. It must not be shown at 24 fps (normal sound speed), since neither picture or sound would function properly.

MINDSCAPE # 1 2-1/2 min. 16mm B&W Sound Rental \$3

The obsessive, oppressive progress of images against a background of droning sound. An uncomfortable film with a quality of nightmare and madness.

MINDSCAPE # 2 3 min. 16mm Color Sound Rental \$4

On its surface a simple film, a flow of images.

The *MINDSCAPE* series, of which two are completed and others remain to be finished, is an experiment in a kind of "diary" film dealing with specific periods in my life in terms of images, not of events. A sort of progress report to myself on the state of my mind -- in that sense a private film not meant to communicate, but # 1 succeeds (almost too well) in communicating a

mood, and # 2 does also, but in an evocative way, like a short poem which must be looked at again and again.

SOUND-TAPE # 3 ("PRIMORDIUM") 1 hr. (magnetic tape only, not film) Rental \$10

For playing in a calm setting, like a dark room with mattresses on the floor; or for use as sound background to a light-show or happening.

One of many mental images: "A jungle beach against some primitive ocean, beaten by huge waves that come slowly and rock the land like giant war machines. The land remains, the ocean remains, ages pass, and the birds still sing sad songs in the dark foliage. It is as if some creature with a flute was imitating the song of the birds."

FREE FILMS:

BALCONES ONE 6 min. 16mm B&W Silent Print (16 fps), optional sound on magnetic tape Rental free* (postage only)

2616 2-1/2 min. 16mm B&W Silent Print (16 fps), optional sound on magnetic tape Rental free* (postage only)

(See description of films above.)

*Free for showings where no admission is charged -- To encourage individuals, families, communes, and other small groups of people to see films who would not ordinarily be able to afford rentals.

ROBBIN, LAWRENCE

THE CHANGELING 6 min. 16mm Color Sound Rental \$10

Credits: Music: Rod Pilloud & Ted Shreffler.

Changing faces of men & women -- failure, schizophrenia, it's just a bad dream.

RODAN, KEITH

CINETUDE 1 5 min. 16mm Color Silent Rental \$5

Credits: Reduction from 35mm by Filmservice Corp., San Jose, Cal.

Originally produced in 35mm, CINETUDE 1 is a tour de force of the hand painted film. This detailed, lyrical work was completed in 9 weeks as a prelude to a forthcoming animated exploration of patterns.

ROLL, HENRY

PHYLOGENY 6 min. 16mm B&W Sound Rental \$5

A simple animation portraying the evolution of man from a primitive blob to tomorrow's man-machine that includes all of the primitive beasts up man's phylogenetic tree.

4-1/2 Billion years in six minutes.

RYAN, PAUL

WENDY 2-1/2 min. 16mm B&W Sound Rental \$5

Credits: Music by Dylan.

Four turned on photographers putting each other on.
Banned in Bolinas, Calif.

SADAN, MARK

ROSEBUD 5:24 min. 16mm B&W Silent (24 fps)
Rental \$15

'This is a lyrical visual film on a young woman before the birth of her first child.' "A remarkably beautiful film." -- Willard Van Dyke.

Prizewinner Rhode Island School of Design Film Festival 1966.

WAITING 11:45 min. 16mm B&W Silent (24 fps)
Rental \$24

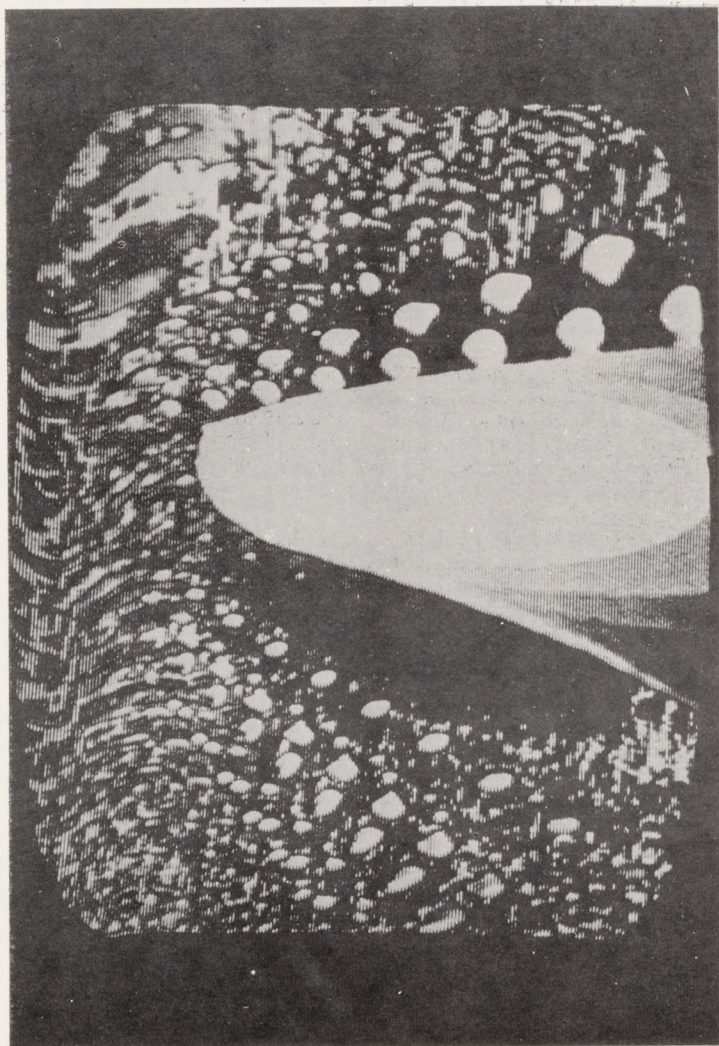
A silent expressionistic study of the inner state of people in the ward of a mental hospital - using 3 young girls as the subjects.

Prizewinner Kent film festival 1967, Kenyon Film Festival, Ron Rice Memorial award 1967, Chicago Institute of Art Film festival 1967, Robert Breer award-Ann Arbor Film festival at the new school, New York City, 1967.

NEW VENUS (NOGANEA) 12 min. 16mm B&W Sound
Rental \$25

Credits: Original harpsichord music by Edward Brewer.
Starring: Betty Borger.

A study of the beauty of the female nude, utilizing light, form and texture.



from
NEURO/AESTHETICS
by
LOREN SEARS

LAUGHING BEAR 5-1/2 min. 16mm B&W Sound Rental \$15
Credits: Guitar music by Steve Sahlfen.

A short film on a 4 year old boychild, his little toy bear and the curiosity and amazement, wonder and love - between him and his mother about to give birth. His feelings often expressed thru his little toy bear. The film was made 2 days before the birth of her 2nd child Luke - Leif's brother to be.

Starring Leif, Elin and the little toy bear.

Prizewinner: Kenyon film festival, 1968, University of Illinois film festival, 1968, 1st Berkeley experimental film festival, University of California, 1968, Arthur Barron Award, Ann Arbor Film festival, at New York City, 1968. Ed Emshwiller award Yale Film Festival, Stamford, Conn. 1968.

SEARS, LOREN

NEURO/AESTHETICS (A PROGRAM OF VIDEO WORKS) 75 min.
16mm B&W/Color Sound Rental \$100

Credits: Walt Bjerke, Bob Zagone, Brice Howard, KQED Experimental Project, Joanne Kyger, Richard Felciano, Rita Howard, Bill Allan, Bill Brown, et al.

SLIP BACK INTO THE SHINING SEA (10 min.): a mantra/poem intended to clear the air and wipe away material complications. Video mix from film; poem and recitation by Joanne Kyger; augmented audio tape by Richard Felciano. (1967)

LOOPS (5 min.): the tv screen as light/energy source for a total assault on the viewer. Film loops control outer and inner frame shapes, and rhythm. The play of color was added electronically as the loops were woven into one another on successive video tape mixes. The audio is a similar play of texture, attack and rhythm I composed on a Buchla sound synthesizer. (1968)

NEWS (10 min.): Chuck Wiley reading the reports right off the newswire. It evokes the frustration in trying to get information from a tv show of slick writing, acting and visual aids. At best it is a totem pole of local, national and international insanity which one can only try and find some way to forget. (1968)

PUNCH (10 min.): a puppet show in wild electronic color performed by the Free City Puppets of Ann and Bill Linden, with specially performed musical score. (1968)

SUZANNE (3 min.): a dance, now in its third generation. The original was taped from the dance with electronic video effects. This was then transferred to film and then recomposed on the optical printer. About a dozen short scene fragments were woven, like a musical score, into four precisely executed movements. (1968)

SORCERY (30 min.): a germinal piece toward a form of true video theater. It was done mostly with one camera that never stopped moving for 30 minutes, and a 5-second

delayed playback of just recorded material for cross-cutting and mixing. Though there are two persons in something like a set with some well chosen objects before them, it avoids drama, prop and artifice in the theatrical sense.

SHEIL-KAMA PRODUCTIONS (SEE LARRY BOOTH)

SPINELLO, BARRY

SOUNDTRACK 10 min. 16mm B&W/Color Sound
Rental \$18

SOUNDTRACK is made by hand without camera or tape recording equipment of any sort. Black & white with color hand applied to each print.

"... To develop creative possibilities of the sound film, the acoustic alphabet of sound writing will have to be mastered; in other words, we must learn to write acoustic sequences on the sound track without having to record real sound. The sound film composer must be able to compose music from a counterpoint of unheard or even non-existent sound values, merely by means of opto-acoustic notation." -- L. Moholy-Nagy, Vision in Motion, N.Y. 1947. My film-painting *SOUNDTRACK* is a descriptive record and anthology of several technical ways of doing just this. An extremely intense audio-visual mix results from carefully interrelating image and sound in each and every frame of the film.

".... Spinello's new film, *SOUNDTRACK* is a tour de force of brilliant technique and the most amazing synthetic optical sound track ever constructed. Somehow he has learned the secret of generating very complex and rich wave forms. (In much of the film), the patterns on the screen are those that created the sound we hear. I think this has been done before, but never so richly or vividly. It's perfectly weird, that here is this guy in the Bay Area, working away at his films, making something that is not like anything anybody else is doing." -- Lenny Lipton, Berkeley Barb.

STECKER, ALAN

SLICE OF BREAD 8 min. 16mm B&W Sound Rental \$12

Other Distribution: Filmmakers' Distribution Center, N.Y.C. Creative Film Society, Van Nuys, Calif.

A film of a sexual experience. A young girl discovers her body for the first time. She is alive and existing in contemporary America and is affected by the culture. "Another ramantache by the indefatigable Alan Stecker...." -- Chauncey Howell (*Women's Wear Daily*).

AMERICAN, HOME OF THE FREE, LAND OF THE BRAVE 6-1/2 min.
16mm Color Sound Rental \$10

Other Distribution: Filmmakers' Distribution Center,
N.Y.C. Creative Film Society, Van Nuys, Calif.

A film featuring Lester Maddox as the main player.
It is produced with actual footage of Maddox and is cut
as a eulogy to Maddox and the contemporary American ideal.

THE SHAVE 6-1/2 min. 16mm B&W Sound Rental \$10
Other Distribution: Filmmakers' Distribution Center,
N.Y.C.

This is a comment on an everyday experience starring
Arthur Pellman. I feel that it goes beyond the actual
act of shaving.

SUNIER, JOHN

RENAISSANCE PLEASURE FAIRE 14 min. 16mm Color Sound
Rental \$14

Kaleidoscopic impression of the Renaissance country fair
held in the Marin County woods for several weekends each
fall. Period costumes, entertainment, tradesmen, crafts-
men, feasting, drinking, wenching. Actual music and
sounds collected at the Faire, featuring Joel Andrews,
harp; The Wry Catchers; traditional catches and calls;
Christine Sunier and Lilas Usselton, recorders and harpsi-
chord. Second Prize, St. Mary's College Film Festival
1968.

RITE 6 min. Color Sound (24 fps) SUPER 8 (To
be projected only on Super 8 magnetic sound projector
with 18 frames sound advance) Rental \$6 (SALE:
\$36)

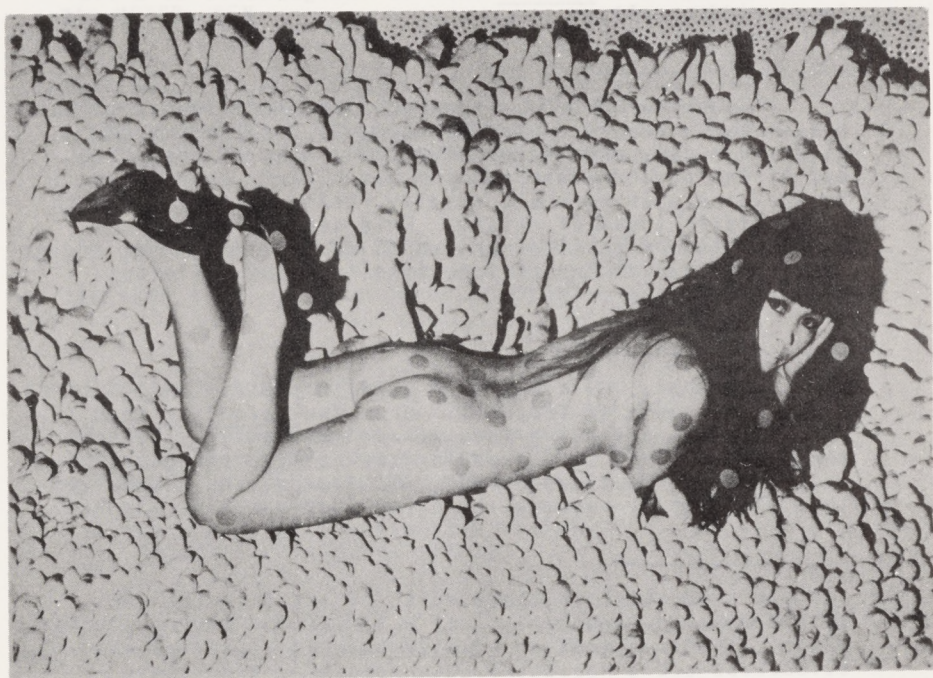
Filmed at Zen Center, Tassajara Springs, Calif. Ritual
of bell, gong, and hand heard on soundtrack is syn-
chronized to meditative views of the routine of life in
this beautiful retreat -- some employing stills by Tim
Buckley. Reduction from 16mm.

YES, WE HAVE NO BANANAS 22-1/2 min. 16mm Color
Sound Bananavision Rental \$23

"A Documentary on the Banana Business," starring Jim
Tichy, with Frank Smith, George Ede and a cast of
dozens, including nubile young bananas in the raw --
sickening Freudian overtones! A Shocking Exploration
of the Mellow Yellow Mystique... Includes visit to an
actual mellow yellow factory in Berkeley and hallucina-
tions of a "Banana Head." Commentary by comedienne
Anna Russell; music by The Happiness Boys, Sidney
Bechet, Bailey's Lucky Seven. Features that current
top-40 hit, "When Banana Peels Are Blooming, Then I'll
Come Sliding Back to You."



from AI (LOVE) by TAKAHIKO IIMURA (see catalogue)



from SELF-OBLITERATION by JUD YALKUT (see catalogue)

SYMANSKI, DON

FOR FEET TO FLOWER (REVISED) 6-1/2 min. 16mm Color
 Silent (Silent Speed 16 fps) Rental \$8
 Same as in previous description - see main catalogue.

LADY RED DOG RETURNS (1968) 9 min. 15 sec. 16mm
 Color Sound Rental \$12

...selected notes taken while shooting and editing the film.

Aural/visual acknowledgement of an inner shadow of my body... through the call of dreams. The form of the calls coming as a demonic lady within the waking descension of another lady from her sleep. The demonic lady came threateningly in her blights of energy and autonomous appearances. The forms of the appearances coming peripherally, (shot peripherally) as though being at the perimeter of an event... surrounding it yet not crystalizing an intention of its own. The acknowledgement is then of its flight, its sensuality, and insistent reoccurrence of bestial movement, from pre-recognition through a hounding pestalent drama, to a passing of false light of clarity... a "becoming white"... alluded to in the abortive waking of a second lady... a descension interwoven with the mother lady and forces whose darkness she fumbles in and out of, deaf to their consciousness... but still she makes her entry. What she is deaf to and deafened by is the blaring applause and shunning of a silence that is indigestable to a violence ridden culture.

*"becoming white"... spoken of in Omaha Indian tribal prayer as "a reference to the dawn, to the passing of night into day, and represented the coming of the child out of the period where nothing was clearly apprehended into a time when he could readily recall past events with their distinctness of detail. This seeming mastery of the minutiae of passing occurrences was an indication of a stage of growth and an induction into the religious mysteries of the tribe."

"Red dog"... a slang term used in the violent (civilized) game of football: When the defensive team surprises the offensive team, their opponent, by having their whole front line rush for the ball... the gamble of this could be disastrous... in a sense the defensive team momentarily becomes the offensive.

At some point in the forming of the film the process became my "red dog"... at a time in my living psyche when it needed a greater balance between a shallow consciousness and a neglected unconscious... then there began a search by groping... D. S.

III FILMS

FRANK & ERNEST 6:45 min. 16mm B&W Sound Rental \$10
7 min. about fast, modern, slapstick comedy.

TORBET, BRUCE

SUPER-ARTIST, ANDY WARHOL 22 min. 16mm Color Sound
Rental \$20

Other Distribution: FILM MAKERS' CO-OPERATIVE, NYC.
CINEMA 16 FILM LIBRARY, NYC.

BEST DOCUMENTARY UNDER 45 minutes, 1967 Mannheim
International Film Festival, Archives of Museum of
Modern Art.

A Super-kinetic visit to the super-studio of plas-
ticman. The artist is seen at work, with various aides-
de-camp.

SUPER-ARTIST draws us into the world of pop culture
of which Warhol is so much a part. Henry Geldzahler,
Curator of American painting & sculpture at New York's
Metropolitan Museum of art discusses Andy's work. Andy
makes a film, children play with his plastic, floating
pillows.

VAN METER, BEN

THREE FILMS 32 min. 16mm Color Sound Rental \$59
Consists of COLORFILM, GARDEN OF PROSERPINE and
STEVE MILLER BAND. For descriptions of these films,
see main catalogue under separate titles.

GARDEN OF PROSERPINE (REVISED) 18 min. 16mm Color
Sound Rental \$28

See main catalogue for description.

VIVID COLOR 3D NUDE MODELS 20 min. 16mm Color
Sound Rental \$32

Credits: Peter & Karen Wise, Anne Hallatt, Capricorn
Julia, Linda Meyer, the models. Vivid color supplied
by Howard Fox, Ernesto Palomino, Bruce Conner, and
Leonard Silverberg.

Colored Lights and Lovely Ladies.
Snatches of kinetic beauty.

NAKED ZODIAC TRAILER 4-1/2 min. 16mm Color Sound
Rental \$5

"The NAKED ZODIAC is coming, are you?"

A sample of Humble Ben's very soon to be released,
feature length astrological nudie epic.

WEINER, PETER

BRAVE NEW WORLD 2 min. 16mm B&W Sound Rental \$4
Other Distribution: Filmmaker's Coop, N.Y., Center
Cinema Coop, Chicago, and filmmaker.

A title designed to set a mood. A glorious cast.
Hollywood's best.

RAMSEY 3-1/2 min. 16mm B&W Sound Rental \$5
Other Distribution: Film-maker's Coop, N.Y., Center
Cinema Coop, Chicago.

A hard day's night with the trio.

WETHERWAX, DON

ANOTHER DIMENSION 6:30 min. 16mm Color
Silent (24 fps sound speed) Rental \$7
The dimension entered as an artist creates.

WILLIAMS, LLOYD M.

THE CREATION 1-1/2 min. 16mm Color Sound
Rental \$4

Credits: Designed by Lloyd M. Williams & Phillip
Weiner. Sound: Sandy Fisher.

Other Distribution: Film-makers Co-op, New York.

"A return to satirical humour. More directed at
radio and television commercials than at religion, it
manages to point up Man's blind belief in the truth of
both."

Foothill College First Film-Maker's Festival
Special Commendation.

TWO IMAGES FOR A COMPUTER PIECE (with an Interlude)
10 min. 16mm Color Sound Rental \$15

Credits: Film by Lloyd Michael Williams. Score by
Vladimir Ussachevsky. Percussion- Raymond Des Roches.

Other Distribution: Film-Co-op, New York.

Film created for the Whitney Museum Composers'
Showcase.

Various stages of growth of a human embryo from
fertilization to delivery.

Score created with "Music V" sound synthesis developed by Dr. Max Mathews of the Bell Telephone Lab. During the final stages of composition Dr. Ussachevsky further modified and assembled at the Columbia-Princeton Electronic Music Studio.

WONG, AL

I LOVED HER 21 min. 16mm B&W Sound Rental \$30
The film is about a person I once loved, the hang-ups she had, and my own hang-ups; it took three years in making.

YOFFE, DONALD

THE LOVERS 3-1/2 min. Super 8mm Color Silent
Rental \$5
Film was well received at the Antioch Film Festival in Yellow Springs, Ohio, and consensus was that it was better than most other 8mm films: Statement made by Jeffrey Freilich, Director Antioch Film Festival.

GIRL AND HER DOG 10 min. Super 8mm Color Silent
Rental \$10
Prize winning Bouvier d'Flandres dog used in this picture.

ZUCKERMAN, MICHAEL T.

SECKS 30 min. 16mm Color Sound Rental \$35
SECKS is an erotic fantasy, portraying depersonalized sex, presented in a totally matter of fact way. The bosomy nude walking casually down the streets of New York, the nine masturbators worshipping the sex goddess on the golden pedestal, the four copulating couples with green, orange and lavender bodies, the stone statue that comes alive in the hands of the dirty old man, the eight girls undressing over and over again - all present sex without passion, without feeling, without lust, without guilt, without fuss, without emotional content whatever. This is a new point of view of an old subject. It is a stimulating and disturbing film.



from HOW OLD IS THE WATER? by RON FINNE (see catalogue)



from LIMPING DOG by TAI SLOAN (see catalogue)

ERRATA FOR CATALOGUE #2

- pg. 6 Under *NOTICE TO RENTERS* it should read "Quarterly supplements may be subscribed to at \$1.00 per year."

Add to *OTHER SOURCES*: Intermedia Film Co-op
575 Beatty Street
Vancouver, B.C., Canada

New address for Center Cinema Coop:
540 N. Lake Shore Drive
Chicago, Illinois 60611

- pg. 15 Under BRUCE BAILLIE, *QUICK BILLY* is not yet available.
- pg. 30 Under BRUCE CONNER, *A MOVIE* rents for \$15.00.
- pg. 38 Under HERB DE GRASSE, *THE NEW IMPROVED INNER ARGH* rents for \$12.50.
- pg. 49 Under JOE GUZAITIS, *DE MORTIUS NIL NISI BONUM* sells for \$60.00.
- pg. 67 Under MIKE KUCHAR, *THE SECRET OF WENDELL SAMSON* has been revised to 30 minutes at \$40.00. See Supplement #1 for new description.
- pg. 103 JOHN SCHOFILL listings appear out of alphabetical order; they should follow the listings of IRA SCHNEIDER.
- Under *XFILM*, delete the last sentence on the page; description continues on pg. 104.
- pg. 108 Under SHEIL-KAMA PRODUCTIONS, *FRITZ* has been withdrawn from Coop distribution. Future listings (see Supplement #1) for SHEIL-KAMA PRODUCTIONS will be under LARRY BOOTH.
- pg. 110 Under JOSE SOLTERO, *RINON* rents for \$15.00.
- pg. 111 *Y* should be listed under GERD STERN AND IVAN MAJDRAKOFF. For other films by IVAN MAJDRAKOFF, see Supplement #1.
- pg. 114 Under RON TAYLOR, *WHEAT* is 3 minutes, color, sound, 16mm, and rents for \$5.00.
- pg. 117 Under BEN VAN METER, *GARDEN OF PROSERPINE* has been revised to 18 minutes and rental reduced to \$28.00.
- pg. 118 JUDITH WARWELL should read JUDITH WARDWELL.

In the first 600 copies of the catalogue printed, collating errors switched the following stills:

EPHESUS with *MOTHER'S DAY*
JAGDISH BATRA with *CORNUCOPIA*
COSMIC RAY with *THE ELEMENTS*

Our apologies to filmmakers for any errors in their listings.



from
FOG PUMAS
by
GJUNVOR
NELSON
and
DOROTHY
WILEY
(see
catalogue)

ALPHABETICAL BY FILM TITLE

(8mm and Super 8 films designated by *)

A, Robert Mifsud -----	148
ACAPULCO COME-ON, Robert Mifsud -----	148
THE ADORATION OF SUZIE, Walter Gutman -----	136
AMERICAN, HOME OF THE FREE, LAND OF THE BRAVE, Alan Stecker -----	157
THE AMERICAN POET'S VISIT, Ken Quinne and Michael Thornhill -----	150
ANOTHER DIMENSION, Don Wetherwax -----	160
*ANTONIA CHRISTINA BASILOTTA, Bruce Conner -----	132
APROPO OF SAN FRANCISCO, Charles I. Levine -----	146
A SENSE OF THE PAST, Fred Camper -----	131
THE ASTRONAUTS, D. S. Lloyd -----	146
BALCONES ONE, (silent), David Ringo -----	153
BALCONES ONE, (sound), David Ringo -----	152
THE BANQUET, Larry Booth -----	128
BELLYFULL, John Knoop -----	140
BRAVE NEW WORLD, Peter Weiner -----	160
BREAKAWAY, Bruce Conner -----	132
CELEBRATION 3, Abbott Meader-----	147
THE CHANGELING, Lawrence Robbin -----	153
CINETUDE 1, Keith Rodan -----	153
CONSUMER'S REPORT, Bruce Birmelin -----	128
CORNUCOPIA, Lenny Lipton -----	145
THE CRAVEN SLUCK, Mike Kuchar -----	141
THE CREATION, Lloyd M. Williams -----	160
CYCLES, Mike Kuchar -----	142
DAN POTTER, Fred Camper -----	131
DARK CONTINENT, Ivan Majdrakoff -----	147
DAS BALLETT, Ron Finne -----	134

*DEER, Shelton Batts -----	127
DEMONSTRATION MOVIE I, Ron Finne -----	134
DE SADE, Takahiko Iimura -----	137
DOGGIE DINER and THE RETURN OF DOGGIE DINER, Lenny Lipton -----	143
THE DOLL, Walter Chappell -----	131
THE DUNES OF TRURO, Lenny Lipton -----	145
EFFLUVIA, Richard Lair -----	142
ENVIRONMENT, Ivan Majdrakoff - Al Wong -----	146
FEEDING TIME, Larry Booth -----	128
FIRELADY, Herbert Jean De Grasse -----	132
FLASH, Lyle Pearson -----	150
FLOWERS, Takahiko Iimura -----	137
FOR FEET TO FLOWER (REVISED), Don Symanski -----	158
FRANK & ERNEST, III Films -----	159
FRIENDS, Ira Fabricant -----	133
FRITZ, Larry Booth -----	129
FRUSTRATIONS OF A CRANEFLY, Dave McLaughlin -----	147
GARDEN OF PROSERPINE (REVISED), Ben Van Meter -----	159
GIORGIO'S LIGHT-SHOW FOOTAGE, Bob Giorgio -----	136
*GIRL AND HER DOG, Donald Yoffe -----	161
GUN BODY, Shelby Kennedy - Tom Akawie -----	140
HAMMOCK, Walter Chappell -----	131
THE HORSEMAN, THE WOMAN, AND THE MOTH, Stan Brakhage --	129
HOUSE OF THE WHITE PEOPLE, George Kuchar -----	140
HOW OLD IS THE WATER?, Ron Finne -----	135
I LOVED HER, Al Wong -----	161

I WISH I WAS A RICE KRISPIE RELAXIN IN MY BOWL SHOOTING MOVIES, Carl Jacobs -----	138
JOAN GOES TO MISERY, Fred Camper -----	131
JUNGLE LOVE, Jim Neidhardt -----	149
KEEP OFF THE GRASS, Ron Finne -----	135
THE LADY FROM SANDS POINT, George Kuchar -----	141
LADY RED DOG RETURNS, Don Symanski -----	158
THE LAST DAYS OF SPRING, Larry Booth -----	128
LAUGHING BEAR, Mark Sadan -----	155
THE LAWYER, Herbert Jean De Grasse -----	132
LEAH, Jon Jost -----	138
LES CAMELEONS, Patrick Hella -----	136
LIGHTNING WATERFALL FERN SOUP, Shelby Kennedy -----	140
LOVEMAKING, Stan Brakhage -----	130
*THE LOVERS, Donald Yoffe -----	161
LP, Lenny Lipton -----	143
THE MAMMAL PALACE, George Kuchar -----	140
MARCH ON THE PENTAGON, David Ringo -----	151
MEANWHILE, Bob Giorgio -----	136
MINDSCAPE #1, David Ringo -----	152
MINDSCAPE #2, David Ringo -----	152
MOON, Scott Bartlett -----	127
MOSHOLU HOLIDAY, George Kuchar -----	141
MRS. SLATTERY'S STEW, Phyllis Pigorsch -----	150
NAKED ZODIAC TRAILER, Ben Van Meter -----	160
NEURO/AESTHETICS (A PROGRAM OF VIDEO WORKS), Loren Sears -----	155
NEW VENUS (NOGANEA), Mark Sadan -----	154
NO DOMINION, Larry Booth -----	129

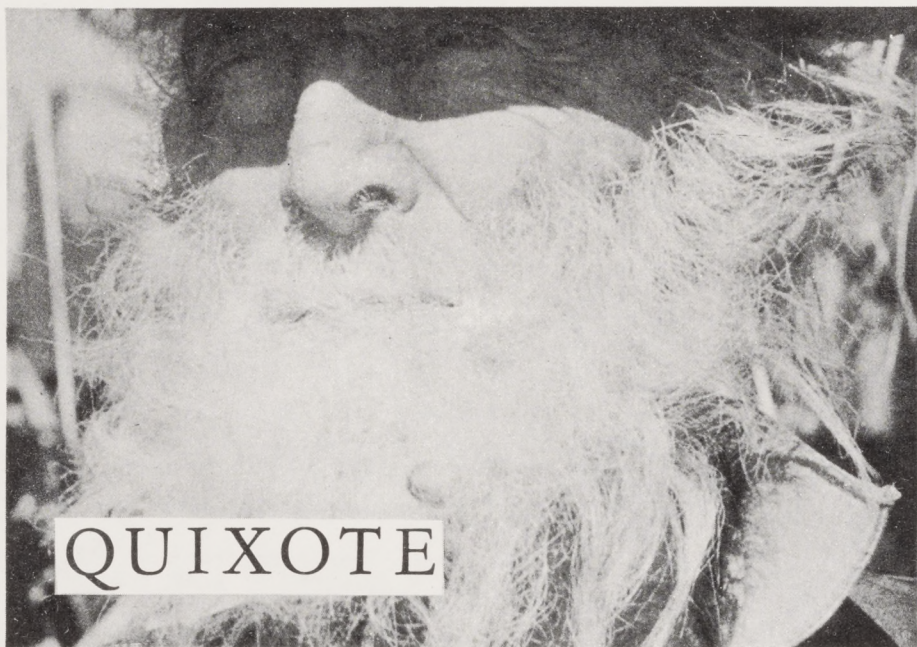
NORTH, D. S. Lloyd -----	146
NUPTIAE, James Broughton -----	130
*OCEAN SUNDOWN, Shelton Batts -----	128
ONE, TWO, THREE, INFINITY..., Paul Fillinger -----	134
OPUS ALCHEMICUM, Dennis Morgan -----	149
PHYLOGENY, Henry Roll -----	154
PTERODACTYL, Lyle Pearson -----	150
PULSE, B.Y.M. Productions -----	131
RAMSEY, Peter Weiner -----	160
RELAX YOUR MIND, Bob Giorgio -----	136
RENAISSANCE PLEASURE FAIRE, John Sunier -----	157
*RIB-HOUSE OF BLUE AIR, Michael Howden -----	137
RIDING OUT, Ken De Roux -----	133
*RITE, John Sunier -----	157
THE ROSE, Larry Booth -----	129
ROSEBUD, Mark Sadan -----	154
RUST, Larry Booth -----	129
SCENES FROM UNDER CHILDHOOD Section # 1, Stan Brakhage -----	129
SCENES FROM UNDER CHILDHOOD Section # 2, Stan Brakhage -----	130
SCRAMBLED ACE, Robert Mifsud -----	149
SCULPTURE, Emiko C. Omori & Joshua Smith -----	149
SECKS, Michael T. Zuckerman -----	161
THE SECRET OF WENDEL SAMSON (New Version), Mike Kuchar -----	142
THE SHAVE, Alan Stecker -----	157
SHIVA REE, Abbott Meader -----	147
SIRCUS SHOW FIRE, Al Razutis -----	151
SLICE OF BREAD, Alan Stecker -----	156

SOUND-TAPE #3 ("PRIMORDIUM"), David Ringo -----	153
SOUNDTRACK, Barry Spinello -----	156
THE SPACE BETWEEN, Emiko C. Omori -----	149
*SPEEDQUEEN, (Silent), James Douglas -----	133
SPEEDQUEEN, (Sound), James Douglas -----	133
SUMMER STORM PASSAGE, Abbott Meader -----	148
SUPER-ARTIST, ANDY WARHOL, Bruce Torbet -----	159
SUSANNAH'S FILM, Jon Jost -----	138
SWIM FISH SWIM, Dave McLaughlin -----	147
THE THIRD BANQUET, Larry Booth -----	128
13 FRAGMENTS & 3 NARRATIVES FROM LIFE, Jon Jost -----	139
THREE FILMS, Ben Van Meter -----	159
TRAPS, Jon Jost -----	139
TRIPOD FILM, Larry Reed -----	151
TUNA FISH KISS, Bruce Birmelin -----	128
2616, David Ringo -----	152
2616, (Silent), David Ringo -----	153
TWO IMAGES FOR A COMPUTER PIECE, Lloyd M. Williams ----	160
VARIOUS INCARNATIONS OF A TIBETAN SEAMSTRESS, Steven Arnold -----	127
VENUS, Herbert Jean De Grasse -----	132
VINEYARD IV, Fulton-Omnivision -----	135
VIVID COLOR 3D NUDE MODELS, Ben Van Meter -----	159
WAITING, Mark Sadan -----	154
WELCOME TO COME, Fred Camper -----	131
WENDY, Paul Ryan -----	154
WEST, D. S. Lloyd -----	146
WHEN THE SHIP COMES IN, Dave McLaughlin -----	147
WILDERNESS, Abbott Meader -----	148
WINTERSPRING, Abbott Meader -----	148

*WOODFALL LIVERY, Michael Howden ----- 137

YES, WE HAVE NO BANANAS, John Sunier ----- 157

ZEN GUTS, David Ringo ----- 152



by BRUCE BAILLIE (see catalogue)



