

Canyon Cinema Coop



Catalog 2

Supplement 2

CANYON CINEMA COOPERATIVE

CATALOG NO. 2

Supplement No. 2

CANYON CINEMA COOPERATIVE

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

Copyright 1970 by Canyon Cinema, Inc.

*Canyon Cinema gratefully acknowledges
the contribution of 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
filmmakers.

16mm FILMS

BARTLETT, FREUDE

THE SACRED HEART OF JESUS 6 min. Color Sound
Rental \$6

Credits: Original soundtrack by Minor Wilson.

Romantic homemovie incorporating *Overdrive*,
A Girl & Her Hairbrush and *V Juice* (see main catalogue).

BECKJORD, JON

PARK RAPE 50 min. Color Silent Rental \$40

(Run at 16 fps, and 3-3/4 tape speed. Start film and tape simultaneously at the end of each respective white leader.) Tape track is optional and film can be run silent, since there are explanatory titles.

This film started out as an idle experiment to see if both a 1939 model Cine-Kodak Model "B", which looks like a brownie, and some 1964 ECO were any good. As the People's Park situation began to grow, and grow and grow, footage was shot in a Bolex at 16 fps to match the Cine-Kodak B. The viewer is defied to tell which is which footage in the film. The film shows the entire story of People's Park in Berkeley, from the original houses on the site to their destruction to the building of the Park to the rip-off of their efforts to the riots, and virtually all subsequent events ending with a projection of the future of the Park that, it is suspected, will prove very accurate. The film maker is a city planner, and the film is designed as an exercise in modern urban land economics combined with a dash of revolution--particularly the revolution against mindless juggernaut

bulldozer urbanization. Most common reaction: "RIGHT ON!" Seen in part (the park building parts) by at least four of the Regents of the University of California and, in its present form, by the entire 1969 Convention of the American Association of Landscape Architects, one delegation of which walked out in protest after seeing the film. LET A THOUSAND PARKS BLOOM!

N.B.: The film maker was arrested by the Berkeley P.D. while filming the events.

(Bonafide legit propaganda groups may arrange to dupe this film at cost for national or regional tours to tell the story of People's Park to the rest of the world.)

BELL, GEOFFREY and LeFEVRE, MICHAEL

POINT REYES 8 min. Color Sound Rental \$7.50

An interpretive documentary of one of the most beautiful areas of our Pacific Coast--of pine-clad mountains coming down to the sea, of meadows, of sea birds, of blue lagoons, and of surging surf . . . and a lament for its transience and possible despoilation. Music of Japanese koto and shakuhachi.

BRAKHAGE, STAN

THE DEAD (1960) 11 min. Color Silent Rental \$10

Other Distribution: Cinema 16 (Grove Press).

Brussels International Film Festival, 1964.

"... a very sombre and intense visual poem, a black lyric, if you like, but full of an open dramatic energy which puts it well above a formal or rhetoric exercise on Time and Eternity. In the visual form of the monuments of the Pere-Lachaise cemetery in Paris, the persistent and impenetrable geometric masonry gets to be less a symbol of death than a death-like sensation."--Donald Suterland.

"Europe, weighted down so much with that past, was *THE DEAD*. I was always Tourist there; I couldn't live in it. The graveyard could stand for all my view of Europe, for all the concerns with past art, for involvement with symbol. *THE DEAD* became my first work in which things that might very easily be taken as symbols were so photographed as to destroy all their symbolic potential. The action of making *THE DEAD* kept me alive."--Stan Brakhage.

DOG STAR MAN (1961 - 1964) (see separate titles)

"*DOG STAR MAN* is the most self-sufficient and innocent film . . . in the sense that Chaplin is. No music is needed to watch Chaplin . . . because his dance is all the music that we need. *DOG STAR MAN* is silent in the sense that the greatest silent films are. In *DOG STAR MAN* the film itself becomes a dance of editing and moves as the best silent actors do with their physical movements with arm, leg, tongue and face. . . The film breathes and is an organic and surging thing . . . it is a colossal lyrical adventure-dance of image in every variation of color."--Michael McClure, Art Forum.

PRELUDE: DOG STAR MAN (1961) 25 min. Color Silent Rental \$30

Other Distribution: Cinema 16 (Grove Press).

The opening statement, complete in itself, of Brakhage's epic drama of the creation of the universe.

"In *PRELUDE*, Brakhage achieves a synthesis of all his techniques. In this film of exquisite beauty the images become like words: they come back again, in little bursts, and disappear, and come back again--like in sentences--creating visual and mental impressions, experiences."--Jonas Mekas.

"*PRELUDE* is a declaration both of the unity of the world (and Brakhage's lyrical feeling of identification with it) and love for woman, expressed in transcendent, cosmic terms. His images here include both the microscopic and telescopic, and range from solar explosions to brief glimpses of the beloved's body . . . the degree of spiritual, cosmic feeling is remarkable. Brakhage has gone further than any of his fellows whose work I have seen."--Paul Beckley, N.Y. Herald-Tribune.

"Four basic visual themes dominate *PRELUDE*: (1) the four elements, air, earth, fire and water; (2) the cosmos represented in stock footage of the sun, the moon, and the stars; (3) Brakhage's household--himself, his dog and cat, his baby, and particularly his wife's nude body; and (4) artificial, yet purely filmic devices such as painting or scratching on film, distorting lenses, double exposure and clear leader."--P. Adams Sitney.

DOG STAR MAN PART I (1962) 30 min. Color Silent Rental: \$30

"In the tradition of Ezra Pound's *vorticism*, *PART I* is a *Noh* drama, the exploration in minute detail of a single action and all its ramifications. The formal construction of the film, the interrelationships and significance of the images, has been woven on an extremely subtle level. Each shot appears only as an isolated piece . . . appreciated (as) it is understood within the context of the entire mosaic."

DOG STAR MAN: PART II (1963) 7 min. Color Silent
Rental \$10

"The third movement of Brakhage's masterwork; the extension of the bardic art into living film . . . images of life, regeneration . . . spring and early morning."

DOG STAR MAN: PART III (1964) 11 min. Color Silent
Rental \$15

"The fourth and penultimate section of Brakhage's film myth. The marriage of striving and fertility . . . midsummer and high noon."

DOG STAR MAN: PART IV (1964) 5 min. Color Silent
Rental \$10

The fall and evening in this cycle of all history, all mankind; returning via a Fall into the generative Dream of *PRELUDE*. Death, cast into the future by the question, "What is death like?" is recognized as the lens through which we grasp the limitlessness of life.

N.B. The complete program of *DOG STAR MAN*, including *PRELUDE* and *PART I* through *PART IV*, is available for rental at a special rate of \$75. Total running time is 78 minutes.

THE HORSEMAN, THE WOMAN, AND THE MOTH (1968) 25 min.
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 hypnogogic 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 Domenico Scarlatti."

LOVEMAKING 40 min. Color Silent Rental \$60

"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."

SCENES FROM UNDER CHILDHOOD SECTION #1 (1967) 25 min.
Color Sound and Silent versions Rental \$40 (sound)
and \$30 (silent)

"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."--Stan Brakhage.

SCENES FROM UNDER CHILDHOOD SECTION #2 (1969) 40 min.
Color Silent Rental \$60

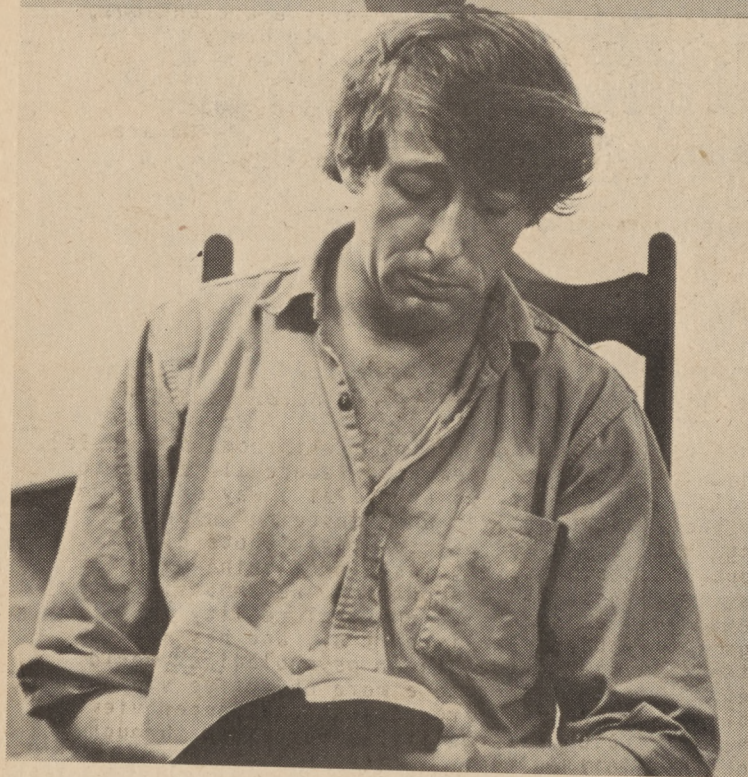
"(A continuation of the above-described work.)"

SCENES FROM UNDER CHILDHOOD SECTION #3 (1969) 25 min.
Color Silent Rental \$40

"(A continuation of the above-described work.)"



from THE BRIDE STRIPPED BARE by Tom Palazzolo



from THE AMERICAN POET'S VISIT

by Ken Quinell and Michael Thornhill

BURCKHARDT, RUDY

MONEY (1968) 45 min. B&W Sound Rental \$45

Credits: Starring Edwin Denby

Other Distribution: Film Makers Coop, New York.

"*MONEY* is Rudy Burckhardt's latest silent-screen type comedy, in the vein of *LURK* and *MOUNTING TENSION*. It deals with old Mr. Stinge, the unlovely billionaire and many other characters, rich and poor. It shows the luxury and degradation of New York City and the simple fresh air of Maine. The story can't resist slowing up to look at a girl; it skips a few logical links when it gets too complicated. It is being told by a hard-drinking farmer to his son to inspire him to become a billionaire too. The cast are Burckhardt's friends, and the acting by each looks just right. The photography is masterful and draws no attention to itself. The text by Joe Brainard. ditto. The documentary sequences show people and buildings on the kind of real-life day when you keep finding comedy everywhere you look.

"Special to Burckhardt is the light touch. The jokes--many small touching ones, other outright gags--are left unexploited and unexplained. The characters are all pretty bad, money is the root of evil, and they ought not to enjoy themselves, but they do anyway. The film is clearly unpretentious, freewheeling and imaginative."--Edwin Denby

"Una forza straordinaria nella cerca del realismo . . .

"Un grande bisogno per la verita; quasi tragico . . . una forte sensualita . . ."--Cesare Zavattini--Scriptwriter for DeSica films.

CAMPER, FRED

BATHROOM (1968 - 1969) 25 min. Color Silent Rental \$25

A visual study of a single bathroom (no people). A kind of meditative attempt to reduce all space to a single room, and try to arrive at a way of seeing that space. "Subjective" and "unseeing" blurred moving shots soon give way to static shots of various objects; however, instead of being more "objective" these shots emphasize the impossibility of perceiving an objective physical reality in things; everything seen is part of, and has no existence outside of, an inner psychological world. Rather than progressing to a more objective view of the bathroom, the film progresses to a deeper view of that psychological reality as perceived through the objects in the room.

CONNER, BRUCE

PERMIAN STRATA 3 min./50 sec. B&W Sound Rental \$10

"Scientists know that occasional interludes of violence overtook the earth. One such time of crisis was the Permian Age, about 250 million years ago, when volcanoes exploded, the Appalachian Mountains reared in North America, and glaciers are thought to have spread across equatorial Africa, South America and India."--from *The Sea* by Leonard Engel.

CSICSERY, GEORGE

WITH CATHERINE 7 min. Color Sound Rental \$15

Catherine's reality probes a dimension of fantasy that has come to life in Berkeley. A life in which collective energy colors and raises the flag of personal freedom. Move through a day full of people and dreams. A day full of changes with Catherine. A moment to moment celebration of ecstasy.

CUTAIA, JON

RITUALS (1966 - 1969) 12 min. B&W Sound Rental \$15, \$38 weekly

Credits: Direction, script and editing--Jon Cutai; Camera--Maurice Bar-David; Cast--John Ruvolo and Bette Stig-Olsen; Music--Yusef Latef and Erik Satie; Narration--"To is a preposition, come is a verb"--Lenny Bruce.

Other Distribution: Filmmakers' Cooperative, N.Y.C.

"Ruthless and funny . . . the most famous of all UCLA banned student movies. For several years it was locked away with even the filmmaker not allowed access. But now it has been liberated."--Richard Whitehall, L.A. Free Press, July 4, 1969.

In 1966 *RITUALS* was "voted one of the all time best movies of the UCLA film department." --Nat Freedland, *CAVALIER*, Feb./68. Conservative members of the faculty subject to pressures from politicians in Sacramento and perhaps themselves a little nauseated at the realism of a sequence

depicting the frustrated girl freaking on acid, via a razor blade, ordered the film banned. After two years of negotiation with University officials, Cutaia finally secured its release.

DAVIS, CONNACHT

FRISCO FREAKOUT 14 min. Color Sound Rental \$14
Credits: Produced and directed by Connacht Davis;
Camera--Mark Davis; Sound, lights, special effects--
Ray Andersen; Constructed paintings by William
Bowman and paintings and sculpture by Mel Hanson,
Courtesy Green Gallery.
Other Distribution: N.Y. Filmmakers Cooperative
Screened at San Francisco Film Festival, 1967.
Nighthtown in Trip-licate.

DEGRASSE, HERB

UNTITLED #1 2-1/2 min. Color Silent 24 fps
Rental \$5
Experiments done for my longer film, *VENUS*.

DEWDNEY, A. KEEWATIN

THE MALTESE CROSS MOVEMENT 7 min. Color Sound
Rental \$7

Credits: Betsy Foster plays girl in the woods;
Alicia Cortez plays girl guru; J. F. Pelz plays
the boy in the tree.

Other Distribution: London (Ont.) film-makers
cooperative; Canadian Film-makers cooperative.

In the M.C.M.: the dominant manipulative experience for the film-maker in assembling the film was the splicing together of audio-visual units. Every scene, even if only a few frames long, has an accompanying keyed-in and cued-in sound. The M.C.M. won a \$1500 prize in the non-narrative film category of the Canadian Artists '68 Exhibition in Toronto. Contest judged by Jonas Mekas.

The M.C.M. is a summing up of the film-makers personal history in which it may be discovered by the very perspicacious that mathematics is the key to the universe and joy and love are the keys to mathematics.

The film is also a record of a D.M.T. experience that lasted 7 minutes.--A.K.D.

DIAMANT, RALPH

BLACK DETERMINATION; CRISIS AT CORNELL 15 min. B&W
Sound Rental \$25

Credits: Tom Jones, narration.

Other Distribution: Newsreel, American Documentary Films.

Covers the development of the black studies program at Cornell U., and the armed takeover of the Union by blacks. Tom Jones, one of the black leaders, presents a black point of view on the sound track.

THE STREETS BELONG TO THE PEOPLE 37 min. B&W
Sound Rental \$50

Credits: Sarah Diamant, Jim Sheldon

Other Distribution: American Documentary Films.

Made in the streets of Chicago during the repressive convention week. *STREETS* is a personal film, its primary purpose is to give the viewer an emotional sense of that surreal time. It is useful for discussion as well, issues presented by Dick Gregory, Tom Hayden, Rennie Davis, Eugene McCarthy, Jeff Jones, Paul Krassner, and Brother John (then) of the Motherfuckers. Shown at the Leipzig Film Festival, 1969.

DVORAK, ROBERT

BODY RITUAL 3 min. B&W Sound Rental \$4

A hard hitting, rhythmic documentation of an afternoon of fun in a San Francisco park.

FUDGE SUNDAY 2 min. B&W Sound Rental \$3

Credits: Film by Robert Dvorak and Richard Reynolds.

An animated film discovering the ambiguities of two dimensional space and figure ground relationships.

LA PIAZZA SAN MARCO, VENEZIA 8 min. B&W Silent
Rental \$8

One discovers the people, the architecture, and the mood of this great place through the adventures of a six year old boy.

FRIDGE, ROY

CONCERT TONIGHT, HEARTS & ARROWS, REFLECTIONS OF ST. BAMBOLA
8 min. Color Sound Rental \$10

CONCERT TONIGHT (1963) is owned by and has been shown at the Museum of Modern Art in New York. It utilizes pieces of sculpture made by Roy Fridge in 1960-1961 set to the music of "Stars and Stripes Forever." It won first place award at the 1968 Houston Film Festival. 3 min.

HEARTS AND ARROWS is an animated valentine . . . humorously sensual. Made in 1968. 1-1/2 min.

REFLECTIONS OF ST. BAMBOLA discovers the human saint behind the symbolic altar piece drawing. She takes a brief respite, scratches, yawns, smokes and then returns to her job as "saint." Made in 1968. 3-1/2 min.

HEARTS AND ARROWS and REFLECTIONS OF ST. BAMBOLA were shown by invitation at the Film Festival of the Americas in San Antonio, Texas in 1969.

FULTON, ROBERT E.

STARLIGHT 4-1/2 min. B&W & Color Sound Rental \$1.50

A Tibetan Lama. His disciple. The disciple's wife, young boy and terrier. An old tugboat crossing the Mississippi River. A man in his seventh month of solitude. His hermitage built by his own hands. The man's bloodhound, his cat. Clouds crossing the Continental Divide. A mountain stream. A girl. The sun.

SWIMMING STONE 14 min. B&W (pos. & neg.) & Color
Sound Rental \$5
Credits: Summit Films.

Fluidity of stone. Subatomic motion asserting a surface. Mind loop wandering. Visitation of sound matrix. Liquid solid. Nature transforms a planetary cycle. Relations of a timeless void.

GIORGIO, ROBBY

UNIVERSAL SOLDIER 5 min. Color Sound Rental \$5

This film was made by me (age 12) with some help from my brother (age 6) and our friends. O, yes, my father gave me a camera (\$18) and some technical assistance (a few afternoons) and 2 rolls of film.

My friends and I made the props. Afterwards my father helped with the sound track, but the filming was my idea. It's an antiwar film.

Winner, honorable mention St. Mary Film Festival, 1968.

GRAFF, PHILIPPE

NARCOSES 8 min. B&W Sound Rental \$8

GREENBERG, BOB

SUFILM 11 min. Color Sound Rental \$15

Credits: Music--Villa-Lobos

My best film to date (July, 1969) is a highly erotic, highly personal love poem to a favorite girl. She alternately entices, rejects, and ignores all but herself. Eventually she loses her identity as a woman and becomes a photographic wonder.

GRENIER, LOUIE

CAROUSEL 4 min. Color Sound Rental \$8
Sale Price: \$60

Other Distribution: Center Cinema Co-op, Chicago;
Filmmakers' Cooperative, N.Y.C.

Approximately 300 images synced with music in a unique and original manner. In the beginning of the film there is a mood of tranquility and serenity which slowly transforms into a vibrating, trembling nerve.

Second place at the Chicago Art Institute of Chicago Film Festival. Second place at the Fountain Valley, Colorado Springs Film Festival.

GUTMAN, WALTER

MUSCLES AND FLOWERS (1969) 90 min. Color Sound Rental \$90

Credits: Director--Walter Gutman; Producer--Hawk
Serpent Productions Ltd.
Other Distribution: Filmmakers' Distribution
Center, N.Y.C.

MUSCLES AND FLOWERS is a unique film because it approaches the mystery of WOMAN--and contrasts this with the mystery of MAN--by means of the strange vision of a very feminine woman who is also very strong physically. To WALTER GUTMAN a woman who has the muscular capability of a man--is more feminine--is more the ultimate female, when this strength is used to express the tenderness of a woman. She does something else with what is natural to a man and this adds to her mystery.

The visualization of two circus acrobats, HANNAH WEAVER and SUSAN PERRY, is shown in opposition to a discussion of them by three noted writers, DAVID BORDUN, art critic of *Life* magazine, poet MICHAEL BENEDICT, author of *The Body* and poet EMMETT WILLIAMS, editor of *The Anthology of Concrete Poetry* and author of *Sweetheart*. Their masculine voices and masculine viewpoints create the drama of contrast--the main drama of *LIFE* between the masculine and feminine--as the audience listens to them while seeing the sweet bodies and lovely faces of the acrobats.

An audio-visual film, of which 90 minutes are audio and 45 minutes visual.

Since the visual elements of *MUSCLES AND FLOWERS* total only half the length of the audio, there are four periods during which the audience sits in the dark, one quite brief, two about ten minutes each and one almost a half hour. There have been other films which compelled the audience to listen rather than look--but *MUSCLES AND FLOWERS* is probably unique both in the relative length of the audio element and its natural integration with and support of the visual.

Walter Gutman the director was a noted Wall Street financial commentator during the 1950s and early 1960s. The *New Yorker Magazine* did a profile on him in 1959. The *Something Else Press* is publishing excerpts from his Wall Street comments in April or May, 1969. "The Gutman letters" were noted because of their comments on the total scene. Walter Gutman financed "Pull My Daisy" and "Sin of Jesus," and in 1968 he financed and also became the most important single actor in George Kuchar's "Unstrap Me." "Unstrap Me" was based on a story that Gutman wrote about Suzanne Perry. Following the completion of "Unstrap Me," Gutman realized that no one would ever interpret the strong woman on film except himself. So he made *MUSCLES AND FLOWERS*. Other films by Gutman are *THE ADORATION OF SUZIE*, *OUT THE WINDOW*, *A STORY OF ANNA*, *THE CURSE OF THE MEXICAN DOLLS*.

HAUGSE, BILL

SGTS. BANNED 5 min. B&W & Color Sound Rental \$6

Credits: Soundtrack--"Day in the Life"

"Funking around in Venice, California. Sunday afternoon and the kites. Stereopticon dream; old ladies playing cards; 'Had a smoke and I stepped into a . . . ' Beatle Track"

HEINZ, JOHN

HOTEL FOR MEN 20 min. Color Sound Rental \$20

Other Distribution: Center Cinema Co-op, Chicago; Filmmakers' Cooperative, N.Y.C.

A murky view of a dying philanthropic institution--inhabited by George Washington, Whistler's mother, J.P. Morgan and all the workers of the world.

Tom Palazzolo was never more charming than in his role of J. P. Morgan as a boy.

The film mixes animation and live action in a most un-Disney-like manner. Film scholars will recognize it as a remake of D. W. Griffith's "The New York Hat."

HENNY, LEONARD

BUT WHAT DO WE DO? 18 min. Color Sound Rental \$25

Many scientists and engineers who work on military R&D projects are becoming concerned about the contributions of their work to the United States' role in the Vietnam war and the military and industrial organizations that create the capability to wage such a war. *BUT WHAT DO WE DO?* is the true story of how one engineer became aware of the consequences of his work and grappled with and resolved the growing contradiction between his personal convictions and his work. The role of the engineer is played by the engineer who actually went through the experience described. The film shows how various events affected the engineer's thinking: The news of the war in Vietnam, an introduction to the concept of non-violence by Joan Baez, student demonstrations against military contractors, and "peace games" of non-violent civil defense.

BUT WHAT DO WE DO? challenges student engineers and scientists to face up to the moral and political choices they must make when seeking employment, and confronts already-employed engineers and scientists with the necessity of taking responsibility for the consequences of their work.

We sit in roomy chalets
Talk of crowded slums
cut and slice with bitter tongues
but
what
do we do?

We stand in crowded subways
thinking god is near
afraid of thoughts of other men
but
what
do we do?

We stand in country colors
with flowers in our hands
thoughts of stones and highness
but
what
do we do?

What do we do?
sitting in warm homes
speaking profundities
selecting passages
annotating reasons
what
do we do?

do we
start here
with ourselves?

--Patt Dombroski

HUNT, JOHN

THE RED UMBRELLA 25 min. Color Sound Rental \$25

Credits: Director, photography--John Hunt; --A March 5 Project-- Produced by Ron Hogue; Written by Tom Puckett

A flight from the reality of modern life into the abstractions of "ART," a trio of city dwellers experience a re-birth, acquire new eyes, and join with the forces of nature; confronted once again by the realities, however, their "ART," instead of making them whole, has caused a schism. Finally, the choice is theirs. Nothing has changed except their knowledge of the many routes open to them. The question remains: is this knowledge of any use? Does the cycle end there . . .?

JORDAN, LARRY

OUR LADY OF THE SPHERE 10 min. Color Sound Rental \$15

Awards:

Diploma - Oberhausen Short Film Festival 1969
 (also selected for public showing)
 2nd Prize - Ann Arbor Film Festival 1969
 3rd Prize - St. Xavier Film Festival 1969
 2nd Prize - Kent Film Festival, Ohio, 1969
 1 of 6 equal prizes - University of Cincinnati
 Film Festival, 1969
 1 of 6 equal prizes - University of Wisconsin
 Film Festival, 1969
 Collections: N.Y. Film Museum; CCAC, Oakland; private
 collections.

JORDAN, LARRY AND SCHOFILL, JOHN

LIVING IS DYING 12 min. B&W Sound Rental \$15
 Credits: Larry Jordan, director; John Schofill, camera;
 Cast & Crew, Mendocino Experimental Film Institute,
 Summer 1969

A film produced and directed by faculty and
 students during a six-week seminar at the Mendocino
 Experimental Film Institute, Summer of 1969.

KOSOWER, HERBERT

DESIGN IN MOTION/STUDY ONE (1969) 3 min. Color Sound Rental \$6
 Cinema is a world of motion and sound dependent
 on constant variations of design and movement. This
 film is the first of a five-part series devoted to
 these inherent characteristics of film.

OMBRO-CINEMA/LA DANSE 3 min. Color Sound Rental \$5

WHERE HAVE THEY GONE 3 min. Color Sound Rental \$5

KUCHAR, GEORGE

ENCYCLOPEDIA OF THE BLESSED 42 min. B&W & Color
Sound Rental \$40

ENCYCLOPEDIA OF THE BLESSED is a diary overflowing with people, places and events that I came in contact with while two statues were being constructed in my image by artists Red Grooms and Mimi Gross, his wife. Not content with just focusing on the building of the statues, the film soars across the country heading for that citadel of unleashed creativity . . . California. There it shows in practically its entirety, a live production I directed at the campus in Berkeley, a production that marked the return of Red Groom's to the stage after ten years of self-induced exile. Before this highpoint in theatrical history is reached, the film stops off in Nebraska to probe the hidden workings of Grooms' most massive project . . . "The Chicago Installation" . . . a stop-off you won't want to miss! Mimi Gross looks lovely through this unrelenting journey of folded paper and hammered wood . . . a journey as fresh as today's headlines.

KUCHAR, MIKE

TALES OF THE BRONX 15 min. B&W Sound Rental \$20

Credits: The cast: Bobby, Francis, Larry, Miss Floraine, Toby, Bocko, Fifi, Marshall, Hopeton, Jane and Donna.

A semi-documentary created by Mike Kuchar and recorded in black and white.

From the Elephant House of Bronx Zoo to the eight story tall Tabonga Terrace apartments on Sedgwick Avenue, living mammals scream for their place in the sun, and drop heavy brown excretions in pots of porcelain that splash and clog and suck like huge toothless mouths on the lilly-white mounds that lower into the hollow half submerged ovals, creating stagnant damp vacuums that cling and grab.

Elastic girdles hold firm the lower abdomen from cascading into sagging wrinkled chaos, and Male and Female of the species or Male and Female or male and Male of not the same species, but more furry and wet nosed which drip something like Spinach and Eggwhite from cold black nostrils, pump the Hell out of each other in the culmination of animal passion and Unholy fuck fury.

LATHAM, JOHN

SPEAK 10 min. Color Sound Rental \$10
Other Distribution: Europe--Galerie Christine
Aubrey, Paris; London Coop.

The track was made from a dictionary.
O.K. to use visual with groups and multi-
media as it carries a time signature kind of
structure. Screened at Knokke '68 but wasn't
finished in time to make the competition scene.
Also at Cinema Libre, Cannes 1969.

LAWRENCE, PAUL

END OF THE BEGINNING 3 min. B&W Sound Rental \$4
Starring my parents and their dog Herman.
This movie does not include pictures of me.

TUB 3 min. B&W Sound Rental \$4
Credits: Music: Bud Bardin
A movie about my friends bringing home their
new bathtub. Includes a scene of their dog and
one of the filmmaker. Approved by me.

LEVINE, CHARLES

SHOOTING GUNS 5 min. B&W Silent Rental \$10
Jonas Mekas shooting his film **GUNS OF THE
TREES**. In documentary style, an excerpt from an
unfinished movie.

THE SOUND OF CHARTREUSE 19 min. Color Sound
Rental \$20
Surrealist dream with or incorporating a
sequence from a 1929 Paramount musical.

LIPTON, LENNY

LET A THOUSAND PARKS BLOOM (1969) 27 min. Color
Sound Rental \$30

A film about the creation of People's Park.
The story I've chosen to reprint here appeared
in the June 6, 1969 issue of the Berkeley Barb.

Benya and the Park

High up in his mountain retreat, Benya looked out across the valley to the sea, and he sat himself down. Benya's Band was eating People's Stew in the corner of the retreat, and Benya went to have some.

One of his men, the Deputy spoke. He said: "Benya, we have fought, we have lost some of our numbers, and still the sheriff and his pigs have the park. Let us go and off the pigs and reclaim what is ours, the soil of our native land! Let us take what is ours from the pig power structure!"

Benya, eating stew with his fingers, as was his custom, reached across the stew pot and grabbed the Deputy's glass, in one gulp draining it of wine. He wiped his lips on his flannel sleeve, and belched softly. He took from out of his leather pouch a cigar-sized joint, a super joint, and took a toke. He passed it around, and those of his men who wished to have some, had some.

"Deputy, have you been listening to the tube again? That is good, for that is part of your revolutionary study. Do you believe these lies, that we have lost the park? Do you believe that the park is not ours? These foolish pig lies, they tell such stupid lies. Do you not realize, Deputy, that though they have gained the park for the moment, they have lost the world forever, finally, and irrevocably? Do you not realize that it cost them more than the value of that piece of land to defend it?"

"But Benya," cried the Deputy, "today, if we should try to walk into the park, we could not. If I could rest my weariness upon its lush grass again, if I could look up into the sky . . . it was heaven on earth. But the fence stops me."

Sancho leapt to his feet and shouted: "Let us go up to that fucking fence, and shake it. Let us shake it to show them that we mean business. Let us shake it until the very earth trembles with our wrath . . ."

"And is filled with our blood?" said Benya. Sancho stood there, fists raised in the air, as if to shake the fence, exhorting the air, or so it seemed.

One of Benya's men muttered, "Who wants to shake the fence?" and another said: "Pass the grass," and yet another said "Shake rattle and roll, I said shake rattle and roll." He had burst into song, and soon all of Benya's men were singing and some of them even danced with each other.

"Let us go up to the fence," said Spunky, "and tunnel under. Let us have a celebration, and have ministers of the people make a benediction,

and we will call the media, and we will tunnel under the fence."

Benya laughed until his voice sounded like a hoarse wheeze. He laughed so hard he had to fight to gain his breath. He clutched his throat, and said as best he could: "Spunky, stop it, you're killing me." And he laughed, and all of his men laughed, and the fire flickered on the cave wall, and it laughed too.

"That's a good one," said the Deputy.

"I say we go down into the streets and tie up the fucking city. We'll stop the traffic, we'll block the way into town, business will close!" a voice called from a shadowed corner.

"Oh it's a crazy situation, my merry band," said Benya, "it's very nuts. Never seen nothing like it. I'm sure it happened before, everything did, and will happen again. Never before in history, though, I am sure, was a wire clippers worth a million dollars. One man could go down there, sneak in commando style, Gregory Peck style, John Wayne style, and you know what? They'd have to bring back the sheriff's men, and the whole thing will start again. And it will cost them another million."

"But we lost a man, Benya!"

"We are here on this earth to die!" cried out Sancho. "Death is an absurdity nobody can deal with. Nobody can make sense out of death. Especially in capitalist state! Capitalists fear death, more than all other peoples on earth, for life is least sacred to them and death most sacred. A man cannot live until he faces death! We have to face it, some of us may die!"

"He's on a death trip," muttered one of the men slung against the cave wall.

"Listen to me," Benya said, "Sancho, any jácánapes can get killed, that takes no skill. Me, I'm not going to die. Nothing can kill Benya. Benya is immortal! And so are my men!"

"Right on! Right on!" cried the men.

"But we lost a man," said Sancho.

"But the rest, I feel sure," said Benya, "the rest are immortal!"

"Right on!" cried the men.

"I have an idea Benya, I have an idea," said Spunky, "let's go up to the wall with a trumpet, and blow the fucking thing down, like Joshua did to the walls of Jericho!"

Benya doubled over again, and laughed and laughed and laughed. "That's rich," he said. "That's rich. And God is on our side, too!" He laughed, he laughed, he laughed.

He looked up to where the heavens might have been, stretched out his openhanded arms, and implored: "God, do you hear me? If I do not get back that mother-fucking park they will pay for it. They will pay for the deaths and the injuries, and they will pay and pay. The pigs will call it revenge and worse, but the people will call it justice. But I am not here for revenge, I am here for justice, and justice comes first. Set my people free. Let each man be free to choose his own state

of consciousness. If he likes to put on a tie and a jacket and sit for eight hours filing papers, so be it. If he wants to drink martinis and get sloshed, so be it. If he wants to beat off in the back seat of his car, so be it. Who does he hurt, God, I'm asking you? If he should want to smoke some weed, so be it. God, I'm asking you and I am waiting for an answer."

A hush fell over Benya's men, as if they were to receive an answer to his supplication. Benya was a fighter, Benya was a fiend, but they knew he was a holy man above all else.

And God answered: "Benya, can you hear me?"

"Yes, God, I can."

"Benya, is it cold in your cave?"

"Yes, God, it is cold here in this cave."

"Benya, that fire there, it'll be twenty times hotter and all your men will be snug and warm." So it was, that in an instant, the fire became warmer, and shortly thereafter, Benya's men grew snug.

"Benya, aren't your men lonely here, without any women?"

"Yes, God, they are lonely here without any women."

"Here is a telephone," said God, and one appeared out of the air, "go make a call and speak to some chicks after I leave."

"Yes, God," said Benya.

"OK, about the park. The fire I made hotter, it will burn all night, you don't have to throw any wood on it, it's a miracle. The telephone I produced, but women you'll have to get for yourself. I could create women for you, but women you'll have to get for yourself. I could create women for you, but I created one once, and I am not about to do it again. Once was enough. Now the park and the fence. That you will have to do for yourself."

"But why God," said Benya. "If you can work such miracles why not do this for us?"

"You're asking me questions, Benya? You know God doesn't answer questions like that. Haven't you read the Bible? Please, I'm asking you to accept this at face value, you'll have to trust me. After all, I'm God, don't you have any respect? I said you'd have to get it for yourself, and that's that, and don't ask me why again or you'll piss me off."

"Now I'm going back to heaven, and let me give you the best of luck, and believe me, the other side does not have my blessings, Benya. They are death, and they are killers. They would kill the soil and the water and the air, and they have displeased me. I have watched from the heavens, I have felt the sting of tear gas and smog, I have felt the pigs' clubs come down on my head, I have burned, my very flesh has burned as the flesh of Vietnamese have burnt from napalm. I have cried out in pain more times than there are stars in the sky, and I have wondered what kind of creatures I have made."

"God is life. I have made all living things, and I will not see them destroyed. But only life can defeat death, for you and your men are immortal Benya, but the earth is not. If you must defend yourselves, Benya, you will be following the rule of all life, which is sacred to me. But if even a pig were offed, I would weep for him, and feel his pain, for I love life."

"Goodbye, Benya," said God. "Goodbye Spunky and Deputy," and he listed the names of all those present.

Everybody waved goodbye and God was gone. Late into the night, after the women had come the fire still kept them warm.

(Copyright 1969 L. Lipton)

SELECTED TEE VEE COMMERCIALS (1969) 17 min. Color
Sound Rental \$20

PEOPLE (1969) 3 min. Color Sound Rental \$5

Some of the Red Mountain Tribe gather in my back yard. Stew gawks at Don and Leo whilst they neck, and other people wave. Ron takes off his clothes and Elaine turns her back on the camera. So it goes.

HEDONIC FOLLIES (1969) 8 min. Color Silent
Rental \$10

Part I. Dr. Tim Leary tells us to have fun, but draws the line.

Part II. People tryin' to have fun. They don't give up. (This film should be projected at the silent speed.)

LLOYD, D. S.

ODD 10-1/2 min. Color Sound Rental \$15

Credits: Jim Kimberling, John Tomaschke

ODD--portrait of an unknowable person.

The genesis of ODD is interesting in that it grew together from many different sources, and that, in spite of the emotional and technical complexities involved, it carries through as a very simple movement/statement.

I was doing a lot of research in technical areas without much direction in mind: optical printing, in-camera effects, travelling mattes, multiple rolling, shooting and printing through filters, transferring from one kind of film to

another (some portions of *OULD* use up to a dozen different types of stocks) etc.

Meanwhile at home I was sitting around with friends making music. With Jim in particular there was a great deal of communication which wasn't going anywhere except into our heads. I learned some important things from him which I wanted to give to others, but the impossibility of rendering such subtle secrets whole without being esoteric kept me from trying for a long time.

There was a three-string African percussion instrument, a type of oud, which gave Jim some voices, so we recorded them, and silent voices from my technical explorations were beginning to take form.

Then came a realization and a commitment. Filmmaking, experimental video, electronic music, and so on, are all the mainstreams by which we keep on top of our mounting technical sophistication. By getting into the communicational potentials of all scientific advances we both grow ourselves and keep our environment warm and somewhat familiar. (I am waiting for some super-artist to express himself sensitively with cyclotrons.)

So I committed myself to this film, working at the limits of my capabilities, pushing those. There was a period of several weeks towards the last when it didn't look like it was going to work, and I was convinced it was my last film if a film at all. There were technical successes, but these by themselves were unsatisfying. It wasn't until I saw the first answer print that I knew Jim's presence and our voices would exist outside of our heads, formed by all the media channels through which they came and out of which they grew in order to exist out there. --DSL

Gee! Far out! That's it!--Ben Van Meter

It would seem to be the portrait of a man, intimate in its treatment and in the mood it sets, but not a straight documenting of the actions or events of this man; rather an evocation of his character and life via the complex manipulation of the film medium itself.

Through layers of image and color and layers of film, a man moves through layers of environment and through levels of his self. --Ken DeRoux

SOUTH 7 min. Color Sound Rental \$10
 Eye balls stare at the ocean and sea within.

McLAUGHLIN, DAN

CLAUDE 3 min. Color Sound Rental \$8
 1st Place Animation--First National Student
 Film Festival.
 1st Place Animation--Chicago International
 Film Festival--\$1000.00 and Silver Hugo.
 1st Place Animation--Cinestud
 and other major festivals and minor prizes.

GOD IS DOG SPELLED BACKWARDS 4 min. Color Sound
 Rental \$5
 New York and London and all other major film
 festivals--or 3,000 years of art in 3½ minutes.

STAR SPANGLED BANNER ONE 2 min. Color Sound
 Rental \$5
 Only U.S. film on "The Filmmaker & War" program,
 part of the "Film Generation" by PBL (NET). Concerns
 1968 Democratic National Convention and U.S. history.

Mc LAUGHLIN, DAVID

MOTHER OF FIVE 8 min. Color Sound Rental \$8
 The film is made from T.V. commercials cut
 into small loops.

MEADER, ABBOTT

LAND VISION--TWO SKETCHES 6 min. Color Silent
 Rental \$4

Interactions of organic forms within a
 framework of landscape. Man as in and of creation.
 Man as set apart by his consciousness.

A PORTRAIT OF HARRIET MATTHEWS (1969) 8 min. Color
 Sound Rental \$8
 Lyrical portrait of a Maine sculptor. A
 personal response and an anthem to life and lifework.
 Music; Charles Ives. Sounds; Harriett and the Stones.

MEKAS, JONAS

THE BRIG (1964) 68 min. B&W Sound Rental \$80

Credits: The play: Kenneth H. Brown. Staged by: Judith Malina and Julian Beck at the Living Theatre, New York City. Photographed and filmically conceived by Jonas Mekas. Editing: Adolfas Mekas. Players: Warren Finnerty, Jim Anderson, Henry Howard, Tom Lillard, James Tiroff, Steven Ben Israel, Gene Lipton, Rufus Collins, Michael Elias, William Shari, Viktor Allen, George Bartenieff, Gene Gordon, Mark Duffy, Henry Proach, Carl Einhorn, Luke Theodore. Produced by David C. Stone.

Other Distribution: Filmmakers' Cooperative, N.Y.C.

Grand Prize, Venice Documentary Festival, 1964. Shown at London Film Festival, 1964; New York Film Festival, 1964.

"The Living Theatre production of 'The Brig' was the most controversial theatrical event in 1963. Although filmed on the stage of the Living Theatre and with the original cast, there never was a more cinematic adaptation of a play."--program notes, New York Festival.

"...great metaphorical economy, it is more like a gruelling ballet than a story. The way the camera moves becomes a vile replica of the jailers' insatiable physical fascination with the victims. *THE BRIG* is a horrifying image of degradation, and it works in the cinema with grim brilliance."

--The Observer, London.

"*THE BRIG* is a raw slice of new American cinema filmed on an off-Broadway stage by Jonas and Adolfas Mekas with such brutish authenticity that it won a Venice Festival grand prize as best documentary. Part drama, part polemic, with shock-wave sound and a nightmare air that suggests Kafka with a Kodak, the movie does exactly what it sets out to do--seizes an audience by the shirtfront and slams it around from wall to wall for one gruelling day in a Marine Corps lockup."--Time Magazine

"Unrelieved by one whit of lightness or compassion, this harrowing screen exercise depicts the methodical, round-the-clock fiendishness inflicted on 10 prisoners by three guards all of it apparently in the line of duty. The unswerving Mekasas have combed their tiny setting, a bunk-lined cage and outside corridor, with a raw, ravenous camera that spares nothing, as the shrill-voiced, blank-faced prisoners bob around like terrified robots at the bland bidding of their torturers."--The N. Y. Times.

"Remaining in the mind as one of the more remarkable films in the entire festival...This filmed-on-the-stage version of the play (in the course of one performance) has a vitality as film which is unique and does in cinema terms what the seekers for new form in plays and novels are attempting. It is a faceless, formless, dialog-less experience that is fascinating and at the same time abrasively unpleasant. As a technical feat, it is extraordinary."--Variety.

"Jonas Mekas, as a cameraman, has introduced into the play's drama a fundamental new tension: that of the camera. Its obsessive motion controls and moves this infernal ceremony."--Bianco e Nero, Rome.

"When leaving this film, one promises never to see it again. For it seems impossible to watch such a spectacle twice. But that's exactly what one could imagine the prisoners saying, when they leave their cell. While filming it, the two Mekases managed not to impose on us anything but facts. No symbols are suggested. One is given to hold on the letters alone. The film is hard like a nut, and the only thing to do is to crush it, without ever asking if this nut is a symbol of the universe. Compared with this hell, the treatment of the Marines as shown by Reichenbach is only a nice pastime. Mekas brothers are no longer gentle poets that we thought they were: they are two wild Indians drying scalps."--Cahiers du Cinema, Paris.

CASSIS 4-1/2 min. Color Sound Rental \$6

A small port in South of France, a lighthouse, the sea, shot from just before the sunrise until just after the sunset, all day long, frame by frame, a frame or two every few seconds or every few minutes. Made in 1966.

MIFSUD, ROBERT

COMING BECOMES CAME (1969) 2-1/2 min. B&W Sound Rental \$5

Slower than a locomotive, faster than a speeding mind, leaping tall gaps between the seen and the said.

SCRAMBLED ACE 16 min. 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.

The anti, pro, Christ, hero, seeker in quest of destiny through the seven circles of limbo, in the archetypal cycle of birth, rebirth, death and metamorphosis. A cosmology.

"Scrambled Ace" is funny fast and artful in equal proportions...and those are the best kind!"

--Robert Nelson.

NAN, DAVID

ASTRO-PROJECTIONS 11 min. Color Sound Rental \$20

Credits: Frank Shropshire--Production Assistance;
Dan Silva--Sound Generation.

2nd Annual Monterey Filmmakers Festival.

Submitted to: S.F. International Film Festival,
Channel 20 (UHF) in S.F.

The images in this film are inspired by the fluid, relativistic symbology of the astro-physician and micro-biologist. They are the culturally accepted mystics and disciplinarians who shape our images of where we are in relation to the energy exchanges of the macrocosm and the complexities of the microcosm. If the cosmic eco-system is a continuum of infinities joined by unpredictable quantum leaps which instantaneously leap the gap to the next dimension, then man may well experience himself as the energy-substance in a psychic quantum leap to the limits of the next infinity. Perceptually we should be ready.

The film should be projected with a cinemascope lens and the sound adjusted to the upper limits of the system available, however, straight 16mm projection works.

NEKES, WERNER

SCHWARZHUHNBRAUNHUHNSCHWARZHUHNWEISSHUHNROTHHUHNWEISS
ODER PUT-PUTT 10 min. Color Sound Rental \$15

Other distribution: London Coop, Hamburg Coop,
Cinemaindependente Italia.

Title: blackchickenbrownchickenblackchicken-
whitechickenredchickenwhite or put-putt (put=pick,
putt=dead).

Model for the development of the action of the
light:

put	put	put	put	put
	put	put	put	
		put		
put	put	put	put	put
		putt		
	putt		putt	
	putt		putt	
		putt		

II. being used as the expression of movement: a
chicken.

III. collage of music out of 200 different beginnings
and ends of compositions.

Festivals: Knokke/Student film Mannheim/
Oberhausen/London Short Film week/Stuttgarter
Filmtage/Palermo sesta settimana internazionale/
Internationale Filmwoche Mannheim/Munchen European
filmmaker/Hamburger Filmschau...

Copies are owned by: Cinematheque Royale
de Belgique; Internationales; Österreichisches Film-
museum; Institut für Jugendbildung Dornberg.

Screenings: Paris, Hamburg, London, Brussel,
Wien, New York, Köln, Florenz, Rom, Odense,
Mailand München, Amsterdam...Los Angeles...

Prizes: International film prize Brasilia.
Germany Bambi for all my films (about 30) 1968
as the best films in art.

Werner Nekes founded Hamburg Cooperative in
1967, Hamburger Filmschau since 1967 (all films
entered are screened, no prizes), leading a cinema
"Prokinoff" for independent films in Hamburg. Is
teaching in Hochschule für Bildende Künste on film.

NEKES, WERNER AND DORE O.

JUM-JUM 10 min. Color Sound Rental \$15

Other Distribution: See above film.

Dimensions of movement:

1. swinging movement
2. changes of light
3. constellations of persons and objects

Materials:

1. fixed camera
2. destruction of emulsion
3. turning of pictures

Esthetic organisation:

1. polyrhythmic
2. rhythmic monotony
3. aleatoric within the sequels of cadres
4. succession of sound complexes

NEKES, WERNER AND BROCK, BAZON

DAS SEMINAR 31 min. B&W Sound Rental \$31

Other Distribution: See above films.

A social document:

- A. history lesson
contraction of time at a spatial fixed point
- B. literature lesson
sum of passion
- C. "One should begin at the beginning once more."
Falsification of a statement in a pornographic
style.

NICHOLS, CONSTANTINE AND HALBERSTADT, HANS

60 SECOND DELAY 7 min. B&W Sound Rental \$7
 Credits: Music by Orion; Recording by Jameson Goldner.

The sensations of skydiving are suggested through the use of editing techniques and slow motion photography. Rhythmic patterns in the cutting convey the sensual pleasure of climax in one of its other than sexual forms.

NOREN, ANDREW

THE WIND VARIATIONS 3 min. Color Silent
 16 fps only Rental \$20

OBERN, VAUGHN

HEY, MAMA 18 min. B&W Sound Rental \$20
 Credits: Photography--Peter Jensen; Music--Don Reed; Direction and Editing--Vaughn Obern
 Other Distribution: Creative Film Society,
 Van Nuys, California.

One of the best films ever made on life in the black ghetto.--The Image

HEY, MAMA, winner of the second prize in the documentary category is a bitter black-and-white look at life in the sunny ghetto of Venice, California, made by Vaughn Obern (University of California at Los Angeles), it is authentic cinema verite.

The HEY, MAMA of the title is a black woman who smiles and says, "I mothered quite a few kids," and then reels off a staggering list of names, which the camera keeps cutting back to as she goes on ticking them off. A portrait of a black dandy, coiffing himself with hair spray and rollers, shaving himself with a kitchen knife, was effectively juxtaposed with militant footage ("We're gonna have to kill a lot of Uncle Toms") and an arrest. Mr. Obern appears to have a real career ahead of him as a documentary film maker.--Christian Science Monitor

HEY, MAMA is quite simply a look at what life is like in Venice's black community. Remarkably, Obern, who is white, was able to get people to talk freely in barbershops, private homes as well as playgrounds.

The result is a richly varied cross-section of humanity: a very cool cat whose big concern is his elaborate hairdo and a fiery young militant who says, "Violence is the only answer--that's what the white man taught us," an amiable grandmother and little Project Action boys at parade drill in the streets.--Los Angeles TIMES

In this stark documentary focusing on the lives of people in a Negro ghetto in California (it might have been anywhere), Negroes are seen following the pattern of their dreary lives, some in despair, and many in anger.

One sequence in a barber shop, where men pay elaborate attention to their hair and evidence unabashed narcissism, is indeed a rare, powerful and enlightening view of a certain segment of Negro men today. The photography of the bleak locale, natural dialogue, and the sounds of background music create a bitter documentary of the general air and activity, the unique Negro culture, and the attitudes of young militants in the Venice ghetto. A sober and graphically candorous documentary recommended for mature audiences.

--Landers Film Reviews

Vaughn Obern's *HEY, MAMA* pulls the audience into a worthwhile interaction. Those unfamiliar with Venice blood and police might do well to become familiar with this film. *HEY, MAMA* is not a slick idyllic film maker's image of the Venice scene. Obern plays it straight and lets the Venice community speak for itself.--Los Angeles FREE PRESS

Awards:

National Student Film Festival--2nd Prize.

Atlanta International Film Festival--Silver Medal.

Ann Arbor Film Festival--Prize Winner.

Monterey Film Festival--Special Prize.

American Film Festival--Finalist

Humbolt State College Film Festival--Prize Winner.

Temple University Film Festival--Prize Winner.

Foothill Film Festival.

Maryland Film Festival--Prize Winner.

OSTERBERGER, EDGAR (EDOS-FILM)

DER TOD DES DR. ANTONIO DURCH DIE RENAISSANCE DER
GEISTIGE GESELLSCHAFT 6 min. B&W Sound
Rental \$6

PALAZZOLO, TOM

THE BRIDE STRIPPED BARE 13 min. Color Sound Rental \$13

The corruption and the rape of the virgin of art, and/or Chicago's 5 story Picasso, by Chicago's centaur-like mayor.

Highlights:

1. Close-up footage of the mayor naked* (the rape scene is in good taste, though).
2. Clip from Classic early stag film, EVEREADY.
Only those who are sincere should rent this film! This film has won prizes!

* Note: This film employs many dissolves and special effects to achieve a high artistic level.

"O" 10 min. Color Sound Rental \$12

Credits: Sound--Beiro

"O" is a reference to the center point in Baroque painting, chiefly employed by Tintoretto and Rubens. In this film, as in Baroque painting, figures move around a center axis. The film builds from a series of slow moving figures performing comic erotic actions to a series of emotional bursts (an attempt to burst through the picture plane). The figures then float through a world of reality until, unable to gain equilibrium they are taken helplessly down and out. Other ideas normally associated with painting are also used (theories of unity and variety).

This film has won several awards including, First Prize--Bellevue Festival, Washington, 1967; Special Jurors Commendation, Yale Festival, 1968.

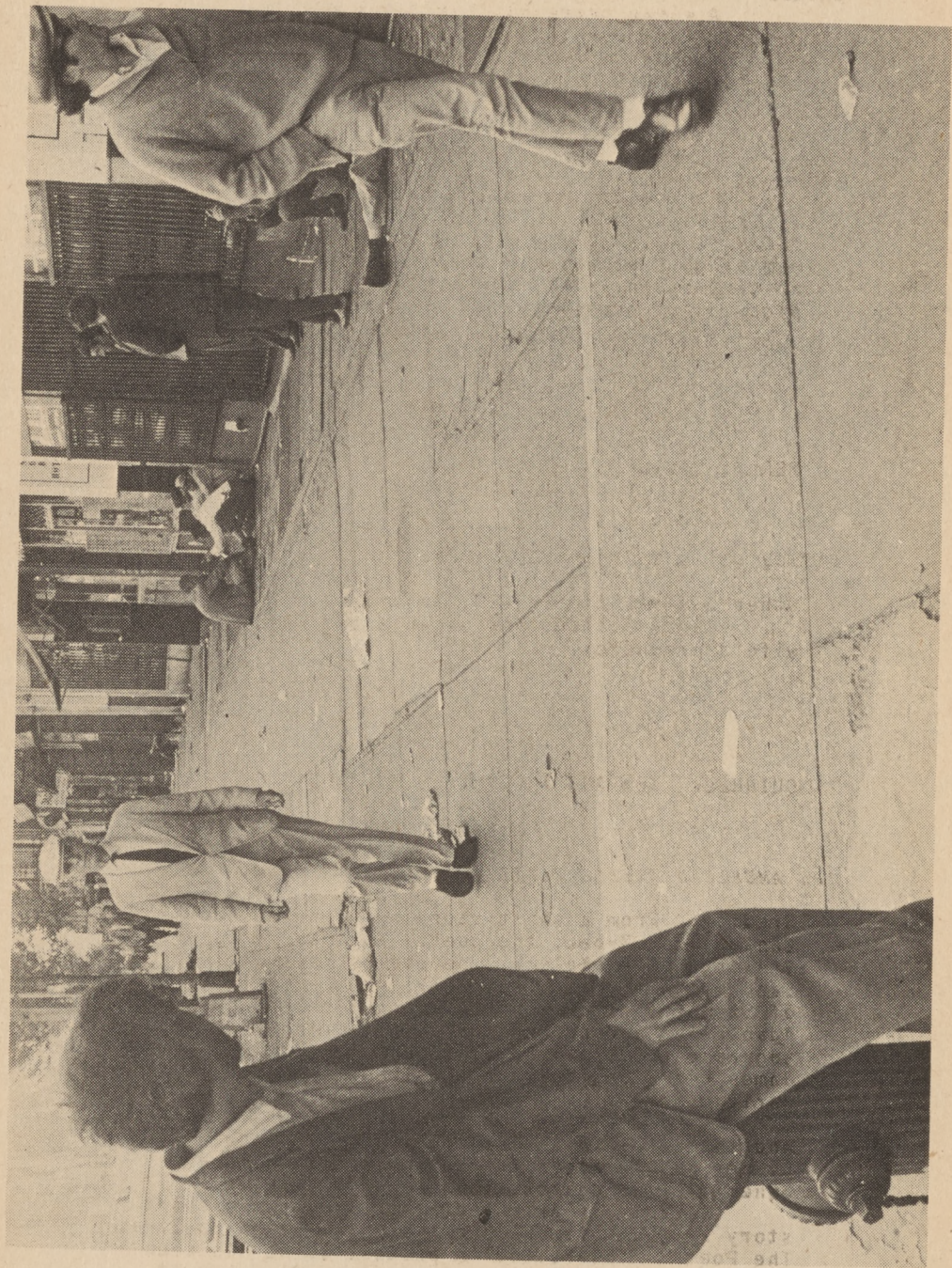
PEIL, JERROLD

DIANA AND HELEN 14 min. B&W Sound - Rental \$14

A cinematic study of two young women--one woman in her pseudo elegance has an existential relationship with her car. The other woman has a highly romantic vision of her existence. Shown 1968 Film as Art Division of S.F. Film Festival.

THE FLICKS 9-1/2 min. B&W Sound Rental \$10

A rapid history of American film making, containing the fleeting passage of film scenes and the merging of once famous film faces.



from MONEY by Rudy Burckhardt

GROWTH 7-3/4 min. B&W Sound Rental \$8
 A woman pregnant, her fears and joys in an abstract interpretation.
 Ann Arbor and S.F. International Film Festivals and NET Channel 9, 1969.

IMAGE 9-1/2 min. B&W Sound Rental \$10
 Cinema of the absurd. Like previous films, *IT HAPPENED ONE SUNDAY*, *THE WASHERETTE*, *EDUCATIONAL TELEVISION*, *AS I SAW IT*, and *THE FLICKS*, *IMAGE* is a member of that weird nuttiness now called Cinema of the Absurd. The film concerns a man taking pictures of himself.
 Ann Arbor and S.F. Film Festivals, 1969.

PERRY, DAVID

SKETCH ON ABIGAYL'S BELLY (1968) 2 min. Color
 Sound Rental \$2
 Other Distribution : UBU, Australia.
 Perry follows the urgency and beauty of his wife's pregnancy.

QUINNELL, KEN AND THORNHILL, MICHAEL

THE AMERICAN POET'S VISIT 17 min. B&W Sound
 Rental \$25
 Credits: From a short story by Frank Moorhouse.
 Cast: John Rybak; the poet. Karl Fourdrinier; Stewart. Gwen Nelson; the poet's "secretary." Sandra Grimes; Pauline. Darcy Waters; Cooper, friend of Stewart. Crew: Directed by Michael Thornhill. Adaptation and production by Ken Quinnell. Cinematographer; Russell Boyd. Sound Recordists; Rick James and Lloyd Colman. Costumes and properties; Marilyn Little.

A middle-aged American poet with a background and interests in radical politics stops over in Sydney and arranges to meet some of the local bohemians and anarchists.

A party is arranged at the home of a short story writer, Stewart and his girl friend Pauline. The Poet is interested in protest as he has seen the European student movements in action but it eventuates that the local anarchists and bohemians are non-activists--and armchair philosophers.

The party begins slowly in an atmosphere of friendly detachment but gradually disintegrates into complete misunderstanding with belligerence and bitchiness on the part of Stewart and Pauline.

The result--social disaster!

* * *

In "Nation," December 21, I mentioned that Ken Quinnell and Michael Thornhill, the editors of "Sydney Cinema Journal," were preparing to film Frank Moorhouse's short story "The American Poet's Visit" which appears in the current issue of "Southerly." This witty account of a Sydney "push" party for Kenneth Rexroth received its first public hearing at the Second Annual Balmain Reading of Poetry and Prose last November. Having gained the rights to film the story, Q & T produced a script in two five-hour sessions. The film was shot on the first two weekends of this year, from 7 p.m. to midnight on four days and from 2 to 5 p.m. on one day. The film was completed early in March, thirteen weeks after the script had been begun. While the professional estimate for the film was \$4,500, it was made on an amateur basis for \$900. The film runs for 17 minutes.

Many of the "actors" give natural and excellent performances. Thornhill's direction is very sensitive to the nuances of personal rivalries, and his editing of his material shows a rigorous self-discipline and a sense of pace and irony that many budding "underground" film makers could learn from. Doubtless much of the debt for the excellence of this independent venture must be attributed to the use of a professional crew. Russell Boyd's camerawork was very responsive to the direction, while sound recordists Lloyd Coleman and Rick James did excellent work under adverse conditions. The boom operator, Alan Harkness, was invaluable in his experienced handling of long contrapuntal dialogue sequences. There are, inevitably, continuity errors and gauche performances, but to bring such a well-made film out of the chaos--imagine trying to direct that crowd at a party!--which my consumer's eye could but perceive at the shooting, and to work within such a limited budget under acoustically poor conditions, was no mean feat. It is to be hoped that the A.B.C. or a commercial network may further encourage local talent by screening this film on television, or that it may be seen on "underground" circuits at least.

--Don Anderson, "The Nation", April 5, 1969

RANDOM, DARRELL (Limited)

THIS PSYCHIC WORLD 40 min. B&W Sound Rental \$80
Credits: Darrell Random, Producer. Carla Rich,
Assistant.
Other Distribution: Film-Makers Co-operative,
N.Y.C.

Filmed in collaboration with one of the greatest mediums in the world today: The Reverend Warren M. Smith.

Demonstrating many sides of Reverend Smith's mediumship, including the actual formation of the extraordinary substance known as ectoplasm--and its many uses in communication with the so-called DEAD.

What they say:

What must be one of the most unusual films ever shown in the city (of New York)...The film really began to get absorbing in a scene which showed the medium in a trance with ectoplasm issuing from his mouth...One naturally wished to suspend belief but when one saw her (the ghost) alongside the medium she certainly seemed made of a different substance... --London Sunday Observer, June 1, 1969.

It aroused a gamut of reactions: angry disbelief, stunned silence, searching questions, and real excitement for some at seeing something that they had already believed existed...My own reaction after having seen it once was a kind of chill, a feeling of awe, with a desire to see it again--which I did. I found myself on the second viewing still fascinated but also rather resistant to staying with it, as though it were too much to take, to absorb...I must see it again. --Harold S. Streitfeld, Ph.D., Program Chairman, Association of the American Humanistic Psychology Convention, 1969.

It is an amazing and beautiful film. Amazing not only in contents which demonstrate physical and mental mediumship, but also in the many difficulties surmounted in photographing such. --Reverend Clifford Bias, President of The Universal Spiritualist Association.

RAZUTIS, AL

INAUGURATION (1968-69) 15 min. Color Sound
Rental \$20

Credits: with kathy razutis, cynthia mellon, john aden, bob gifford, & robert whyte. Sound track: velvet underground, chambers brothers, electronic music & Hum.

Other Distribution: Intermedia Film Coop, Vancouver, B.C., Canada.

(expansion from original concepts of 2x2, footage re-shot, re-edited, etc. abc roll superimposition.)

Eyewise journey thru apocalypse & theater; psychic
self-inauguration. a visual tapestry of life twisted
and rearranged into abrasive
and harmonic patterns.

Energies of transformation.
an empty house (a childhood 'membered)
becoming theater of sense and mirrors
expanding & shattering to war-violence
in abrasive pattern
heightened to harmonics and dissonance
of stroboscopic threads of energy
that disintegrate to visual echoes
(man-child liberated
--born
to vision setting sky
shores frozen
sea)

READ, AGGY

BOOBS A LOT 3 min. B&W Sound Rental \$5
Other Distribution: UBU, Australia
3000 tits in 3 minutes to music by the FUGS--
a truly one track film.

"My favourite film."--Aggy Read.

Screened Sydney Film Festival, 1968.

SALE: 16mm opt snd B&W prints of *BOOBS A LOT* are available from Aggy Read, 11 Mort St., Surry Hills, NSW, 2010, Australia. Price \$30.00 (US currency) incl. airmail postage. (Delivery is 10 days from receipt of international money order.)

RODAN, KEITH

CINETUDE I 5 min. Color Sound Rental \$5
Credits: Reduction from 35mm by Filmservice Corp., San Jose, California.

Originally produced in 35mm, *CINETUDE I* 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.

SHARITS, PAUL

T, O, U, C, H, I, N, G (1968) 12 min. Color
Sound Rental \$20

Credits: Starring poet David Franks

Other Distribution: Europe: Progressive
Arts, Zurich.

An uncutting and unscratching mandala.

Shown at: N.Y. Museum of Modern Art and
Jewish Museum.

Collection: Anthology Cinema.

SIMONDET, LEE

TRIPS 6-1/2 min. Color Sound Rental \$8
Abstract effects alternating with semi-
canded footage of a nude girl in various settings.

MEMORY OF LOVE 3 min. Color Sound Rental \$3
A semi-abstracted double-exposed exploration
of a present love plagued with past loves.

SIVE, GENE

AUTOMATIC STICK SHIFT 11 min. Color Sound
Rental \$12

Credits: Thanks to Ben Van Meeter
An errodic view of life.

SUNDFORS, VERNON

TWO QUICKIES 3 min. Color Sound Rental \$3
Other Distribution: UBU, Australia.

THOMS, ALBIE

DAVID PERRY (1968) 4-1/2 min. Color Sound Rental \$5

Credits: Image & Music--Thoms; Voice--Perry.

Other Distribution: UBU, Australia.

Produced by Albie Thoms, this is his most elaborate handmade film to date. It consists of exposed and unexposed film which was edited and handcolored over a period of two months. The exposed footage was offcuts from films David Perry photographed for Albie Thoms, mixed with unusual scraps found in rubbish bins outside film studios. The final image is film that David Perry photographed of himself looking into a mirror. The soundtrack consists of David Perry, a film maker in his own right, talking about experimental films, mixed with electronic music made by Albie Thoms.

Palermo Festival, 1969.

THOMS, ALBIE AND BERESFORD, BRUCE

IT DROPPETH AS THE GENTLE RAIN (1963) 6 min. B&W Sound Rental \$6

Credits: Producer--Thoms; Director--Beresford; Camera--Mike Molloy; Editor--Beresford. From a ballet scenario by Jaques Prevert for his experimental stage production *A REVIEW OF THE ABSURD*.

Other Distribution: UBU, Australia.

Police intervened and prevented the screening of the film which they regarded as obscene. It was banned by the Commonwealth Censor, but has been screened in all states in defiance of the ban. It depicts a society untroubled by unusual fallout which results in their destruction. Satirical.

THOMS, ALBIE AND PERRY, DAVID

POEM 25 (1965) 2 min. B&W Sound Rental \$2

Credits: Producer--Thoms; Animation & Drawing--Perry; Read by Harry Leventhal; Poem--Kurt Schwitters

Other Distribution: UBU, Australia.

Produced by Albie Thoms from a poem by Kurt Schwitters, this film was animated by David Perry by drawing directly onto film stock. An early example of phoenetic poetry, it was made for the THEATRE OF CRUELTY.

THOMS, ALBIE AND WEIGHT, CLEMENCY

TOBIAS ICARUS AGE FOUR 4 min. B&W Sound
Rental \$4

Credits: Producer & Editor--Thoms; Photographer--David Perry; Writer & Director--Weight.

Other Distribution: UBU, Australia.

Written and directed by Clemency Weight, it features her four year old son Toby. The film shows Toby in various moods and emotions--the child's world as seen by adults. But the film is unusual in its unsentimental view of the child, and its unrealistic quick-cutting which condenses a child's day into four minutes.

TOBIAS ICARUS is a personal film, poetic in the way in which the mind of the director builds the images. The sound track adds to this effect, mixing Mrs. Weight's reminiscences with Toby's favourite music, the theme from "BATMAN."

This is the first film directed by Clemency Weight. She has previously appeared in two underground films, and was a prizewinner in the Henry Lawson Poetry Competition in 1967. She is now a student at Macquarie University and is literary editor of the student paper ARENA. Previously she worked as a copywriter with leading agencies, before resuming her studies. She is 24, married to artist Dickie Weight, and they live, with Toby, at Milsons Point.

Toby was recently seen on TV being filmed for the experimental feature MARINETTI which was featured on ABC-TV's WEEKEND MAGAZINE. He attends nursery school at North Sydney, and likes appearing in movies.

THORNTON, JAMES

BEACH SCENE ONE/TWO 11 min. Color Silent
Rental \$11

BEACH SCENE ONE/TWO is a perfect combination of technical virtuosity and personal meaning to form a valid, visual expression.--John Dulaney, American Experimental Cinema, N.Y.C. 1969.

VARNEY, GERALD

CHICK KIT 8 min. Color Sound Rental \$10
Chicken Delight girlie movie film in color
Bar-B-Que hue.

WHITE, NEAL

EGGTIMER 5 min. B&W Sound Rental \$12

Credits: Man--Eric Foss; Camera--Mike Abbey;
Devised, directed, edited by Neal White.

A man appears naked from a mirage on a railroad track in the desert. Lying down, he masturbates until a train mows him over. He comes as he goes.

LITTLE WHITE LIES MY MOTHER CALLED THEM WHEN WE PULLED
THE WOOL OVER MY FATHER'S EYES

5-1/2 min. B&W Sound Rental \$12

Credits: Director--Neal White; Cast--Rush White;
Camera--Neil Reichline; Sound--Andy Reichline.

An ethnographic musical-comedy featuring a 60-year-old Delta Blues singer.

WUYTS, HERMAN

DE OVERKANT 10 min. B&W Sound Rental \$10

Credits: Scenario, direction, editing--Herman Wuyts; Camera--Guy Fischler; Music--Freddy DeVreene.

Benelusc Filmfestival--special prize of the jury. Awarded in Bergamo Filmfestival. Awarded in the Chicago Filmfestival.

ALPHABETICAL BY FILM TITLE

16mm FILMS

THE AMERICAN POET'S VISIT, Ken Quinnell and Michael Thornhill -----	195
ASTRO-PROJECTIONS, David Nan -----	190
AUTOMATIC STICK SHIFT, Gene Sive -----	199
BATHROOM, Fred Camper -----	170
BEACH SCENE ONE/TWO, James Thornton -----	201
BLACK DETERMINATION; CRISIS AT CORNELL, Ralph Diamant -----	173
BODY RITUAL, Robert Dvorak -----	173
BOOBS A LOT, Aggy Read -----	198
THE BRIDE STRIPPED BARE, Tom Palazzolo -----	194
THE BRIG, Jonas Mekas -----	188
BUT WHAT DO WE DO, Leonard Henny -----	177
CAROUSEL, Louie Grenier -----	175
CASSIS, Jonas Mekas -----	189
CHICK KIT, Gerald Varney -----	201
CINETUDE I, Keith Rodan -----	198
CLAUDE, Dan McLaughlin -----	187
COMING BECOMES CAME, Robert Mifsud -----	189
CONCERT TONIGHT, Roy Fridge -----	174
DAS SEMINAR, Werner Nekes and Bazon Brock -----	191
DAVID PERRY, Albie Thoms -----	200

DE OVERKANT, Herman Wuyts -----	202
THE DEAD, Stan Brakhage -----	166
DER TOD DES DR. ANTONIO DURCH DIE RENAISSANCE DER GEISTIGE GESELLSCHAFT, Edgar Osterberger (Edos-Film) -----	193
DESIGN IN MOTION/STUDY ONE, Herbert Kosower -----	179
DIANA AND HELEN, Jerrold Peil -----	194
DOG STAR MAN, Stan Brakhage -----	167
DOG STAR MAN: PART I, Stan Brakhage -----	167
DOG STAR MAN: PART II, Stan Brakhage -----	168
DOG STAR MAN: PART III, Stan Brakhage -----	168
DOG STAR MAN: PART IV, Stan Brakhage -----	168
EGGTIMER, Neal White -----	202
ENCYCLOPEDIA OF THE BLESSED, George Kuchar -----	180
END OF THE BEGINNING, Paul Lawrence -----	181
THE FLICKS, Jerrold Peil -----	194
FRISCO FREAKOUT, Connacht Davis -----	172
FUDGE SUNDAY, Robert Dvorak -----	173
GOD IS DOG SPELLED BACKWARDS, Dan McLaughlin -----	187
G R O W T H, Jerrold Peil -----	195
HEARTS & ARROWS, Roy Fridge -----	174
HEDONIC FOLLIES, Lenny Lipton -----	185
HEY, MAMA, Vaughn Obern -----	192
THE HORSEMAN, THE WOMAN, AND THE MOTH, Stan Brakhage -----	168
HOTEL FOR MEN, John Heinz -----	177

IMAGE, Jerrold Peil -----	195
INAUGURATION, Al Razutis -----	197
IT DROPPETH AS THE GENTLE RAIN, Albie Thoms and Bruce Beresford -----	200
JUM-JUM, Werner and Dore O. Nekes -----	191
LA PIAZZA SAN MARCO, VENEZIA, Robert Dvorak -----	173
LAND VISION--TWO SKETCHES, Abbott Meader -----	187
LET A THOUSAND PARKS BLOOM, Lenny Lipton -----	182
LITTLE WHITE LIES MY MOTHER CALLED THEM WHEN WE PULLED THE WOOL OVER MY FATHER'S EYES, Neal White -----	202
LIVING IS DYING, Larry Jordan and John Schofill -----	179
LOVEMAKING, Stan Brakhage -----	169
THE MALTESE CROSS MOVEMENT, A. Keewatin Dewdney -----	172
MEMORY OF LOVE, Lee Simondet -----	199
MONEY, Rudy Burckhardt -----	170
MOTHER OF FIVE, David McLaughlin -----	187
MUSCLES AND FLOWERS, Walter Gutman -----	176
NARCOSES, Philippe Graff -----	175
"O", Tom Palazzolo -----	194
OMBRO-CINEMA/LA DANSE, Herbert Kosower -----	179
ODD, D.S. Lloyd -----	185
OUR LADY OF THE SPHERE, Larry Jordan -----	179
PARK RAPE, Jon Beckford -----	165
PEOPLE, Lenny Lipton -----	185
PERMIAN STRATA, Bruce Conner -----	171

POEM 25, Albie Thoms and David Perry -----	200
POINT REYES, Geoffrey Bell and Michael LeFevre -----	166
A PORTRAIT OF HARRIET MATTHEWS, Abbott Meader -----	187
PRELUDE: DOG STAR MAN, Stan Brakhage -----	167
THE RED UMBRELLA, John Hunt -----	178
REFLECTIONS OF ST. BAMBOLA, Roy Fridge -----	174
RITUALS, Jon Cutaia -----	171
THE SACRED HEART OF JESUS, Freude Bartlett -----	165
SCENES FROM UNDER CHILDHOOD SECTION #1, Stan Brakhage -----	169
SCENES FROM UNDER CHILDHOOD SECTION #2, Stan Brakhage -----	169
SCENES FROM UNDER CHILDHOOD SECTION #3 , Stan Brakhage -----	169
SCHWARZHUHNBRAUNHUHNSCHWARZHUHNWEISSHUHN- ROTHHUHNWEISS ODER PUT-PUTT, Werner Nekes -----	190
SCRAMBLED ACE, Robert Mifsud -----	189
SELECTED TEE VEE COMMERCIALS, Lenny Lipton -----	185
SGTS. BANNED, Bill Haugse -----	177
SHOOTING GUNS, Charles Levine -----	181
60 SECOND DELAY, Constantine Nichols and Hans Halberstadt -----	192
SKETCH ON ABIGAYL'S BELLY, David Perry -----	195
THE SOUND OF CHARTREUSE, Charles Levine -----	181
SOUTH, D.S. Lloyd -----	186
SPEAK, John Latham -----	181
STAR SPANGLED BANNER ONE, Dan McLaughlin -----	187
STARLIGHT, Robert E. Fulton -----	174
THE STREETS BELONG TO THE PEOPLE, Ralph Diamant -----	173
SUFILM, Bob Greenberg -----	175
SWIMMING STONE, Robert E. Fulton -----	174

TALES OF THE BRONX, Mike Kuchar -----	180
THIS PSYCHIC WORLD, Darrell Random (Limited) -----	196
TOBIAS ICARUS AGE FOUR, Albie Thoms and Clemency Weight -----	201
T, O, U, C, H, I, N, G, Paul Sharits -----	199
TRIPS, Lee Simondet -----	199
TUB, Paul Lawrence -----	181
TWO QUICKIES, Vernon Sundfors -----	199
UNIVERSAL SOLDIER, Robby Giorgio -----	174
UNTITLED #1, Herb DeGrasse -----	172
WHERE HAVE THEY GONE, Herbert Kosower -----	179
THE WIND VARIATIONS, Andrew Noren -----	192
WITH CATHERINE, George Csicsery -----	171

8mm FILMS

ANDREA, SYPKO and PIFER, DRURY L.

GHOSTS 30 min. B&W Sound Rental \$20

Credits: Director--Drury L. Pifer; Cameraman--Sypko Andrea.

This film is an unholy wedding of Edgar Allen Poe with the post-five o'clock world of Mallarme, who wrote *Afternoon of a Faun*. The music is by a Finn. The whole thing may be described by Goethe (a German) in *Faust* where Phorkyas (actually Mephisto in classical disguise) says: "Ghosts! You stand rigid as statues, frightened while the daylight fades. Sunlight is not your element in any case. Mortals, hardly more than ghosts themselves, don't like leaving the light either. But prayers and all else they do won't rescue them from the dark. And they know it, though few like the idea."

The culture-mad director of this film is happy to announce it was shot with a camera that can only be described as a toy, so its successful moments must be ascribed not to intricate gadgets and German lenses but to such old-fashioned devices as poetic evocation, beautiful actresses, and a photographer with eyes like an eagle.

BRAKHAGE, STAN

- NEW "SONGS" Color Silent For sale only by
 writing direct to Stan Brakhage, Box #6,
 Rollinsville, Colorado 80474
- 1967 23rd PSALM BRANCH: PART 2 Color. 1 hour.
 \$125.00. A searching-into the 'sources'
 of PART I, it is composed of the following
 sections: Peter Kubelka's Vienna, My
 Vienna, A Tribute to Freud, Neitzche's
 Lamb, East Berlin, and Coda.
- 1967 SONGS 24 & 25 Color. 8 min. \$25.00.
 A naked boy and flute song and (25) a
 being about nature.
- 1968 SONG 26 Color. 6 min. \$20.00. A
 'conversational piece'--a viz-a-visual,
 inspired by the (e)motional properties
 of talk: drone, bird-like twitterings,
 statement terror, and bombast.
- 1968 MY MTN. SONG 27 Color. 50 min. \$100.00.
 A study of Arapahoe Peak in all the
 seasons of two years' photography...the
 clouds and weathers that shape its place
 in landscape (much of the photography
 a-frame-at-a-time/stop-motion).
- 1969 RIVERS Color. 50 min. \$100.00. A
 series of 8 films intended to echo the
 themes of MY MTN. SONG 27.
- Stan Brakhage

CONNER, BRUCE

COMING ATTRACTIONS 50 feet B&W Silent Sale
 only \$7.50 plus postage and tax when necessary
 Credits: With Antonia Christina Basilotta.

LUKE 60 feet Color Silent Sale only \$10
 Paul Newman, Dennis Hopper, cameras, script
 girl, special effects men, lights, police, sand
 in Stockton, California location for scenes for
 COOL HAND LUKE shot by 8mm camera exactly as it
 be without editing of any kind.

To be shown at 5 frames per second (bolex
 projector does it) with sound from side one of
 SKETCHES OF SPAIN by Miles Davis.

HARVEY, STEPHANIE

(Super 8)
WHEAT HEARTS 3 min. Color Silent Rental \$3
An animated collage.

ORT, MYRON

EYELANDS Color Sound 20 min. Rental \$15

Special Award: Monterey Peninsula College
Film Festival 1969.

"...a mind's eye journey to and from and
through memories near and far...an overload of
myth and ritual inspired by familiar and exotic
people and places..."--MO

"...delicious use of color. re-photography,
superimposition, strobe framing, repetition via
looping. Overlong as always, but Myron resolutely
refuses to make his films anything but what he
means them to be: meditation pieces...some moments
of purest, deepest love, joy, ecstasy.

--John Schofill

AND LOVE MUST LOVE 20 min. Color Silent
Rental \$15

Second Prize: Saint Mary's College Film
Festival 1968; Fourth Prize; Saginaw Film Festival
1968.

A love story, as it happened, filmed
entirely by the lovers themselves. A joyful
affirmation of peace, harmony, and beauty.
Clearly my best film in this genre. Recognized
by Stan Brakhage as containing a special genius
for multiple exposure.

INTERLUDE 1 4 min. Color Silent Rental \$4

Early times with painter Robert Ballard.
Bridges: between painting and film, between city
and country, between loves. Crystals and colors
applied directly on film.

INTERLUDE 2 4 min. B&W Sound Rental \$4

Soul piece for Donna Germain, an actress,
reading in bed, Saint Joan soliloquy, yawns,
next morning the drama of the window curtain
blowing in the wind to Beethoven's Ninth.

INTERLUDE 3 4 min. Color Sound Rental \$4
Film painting and electronic image in
rhythmic equation. Ecstatic dog play in forward
and reverse motion. Indian crystal chime music.

CINE-MAN NEWSREEL #1 4 min. Color Silent Rental \$4

The movie industry in action: shooting
on location in downtown San Anselmo with producers,
directors, actor and makeup man, lighting men,
photographers, cameramen, script girl, special
effects men, grips, cops, crowds of onlookers
and one experimental film maker dancing triple
exposed circles around it all.

MOVING IN 5 min. Color Silent Rental \$5

A return from country life to a forest
retreat. Fires of purification. Enter, Simon
the cat, water jug, and nymphet gardener. The
grasshopper window, jewel-eyed visions and a
morning walk to the geodesic honeycomb.

