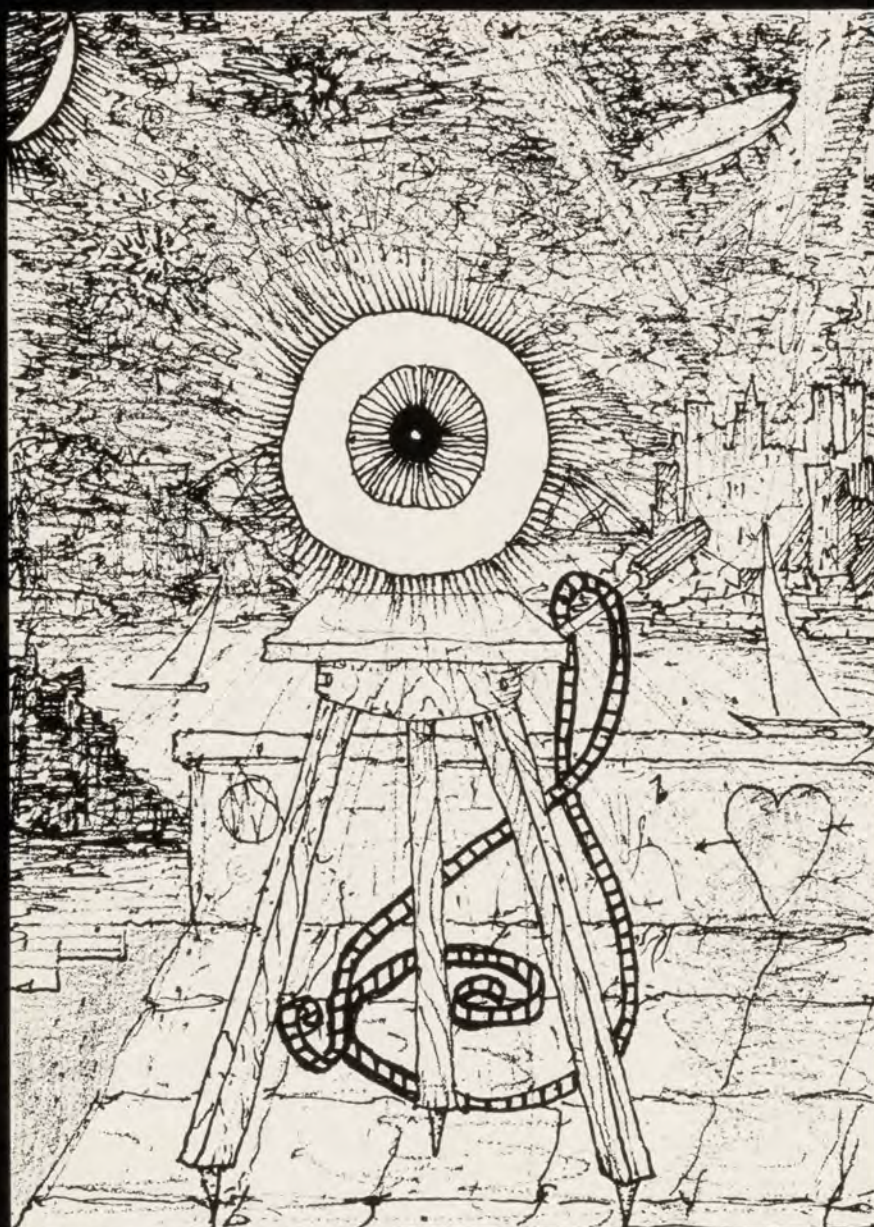


CANYON CINEMA



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Canyon
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CANYON CINEMA

CATALOG 5

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Canyon Cinema operates as a "no-profit" cooperative distribution center for independent filmmakers. A \$5 donation is requested to help defray the publishing costs of the catalog.

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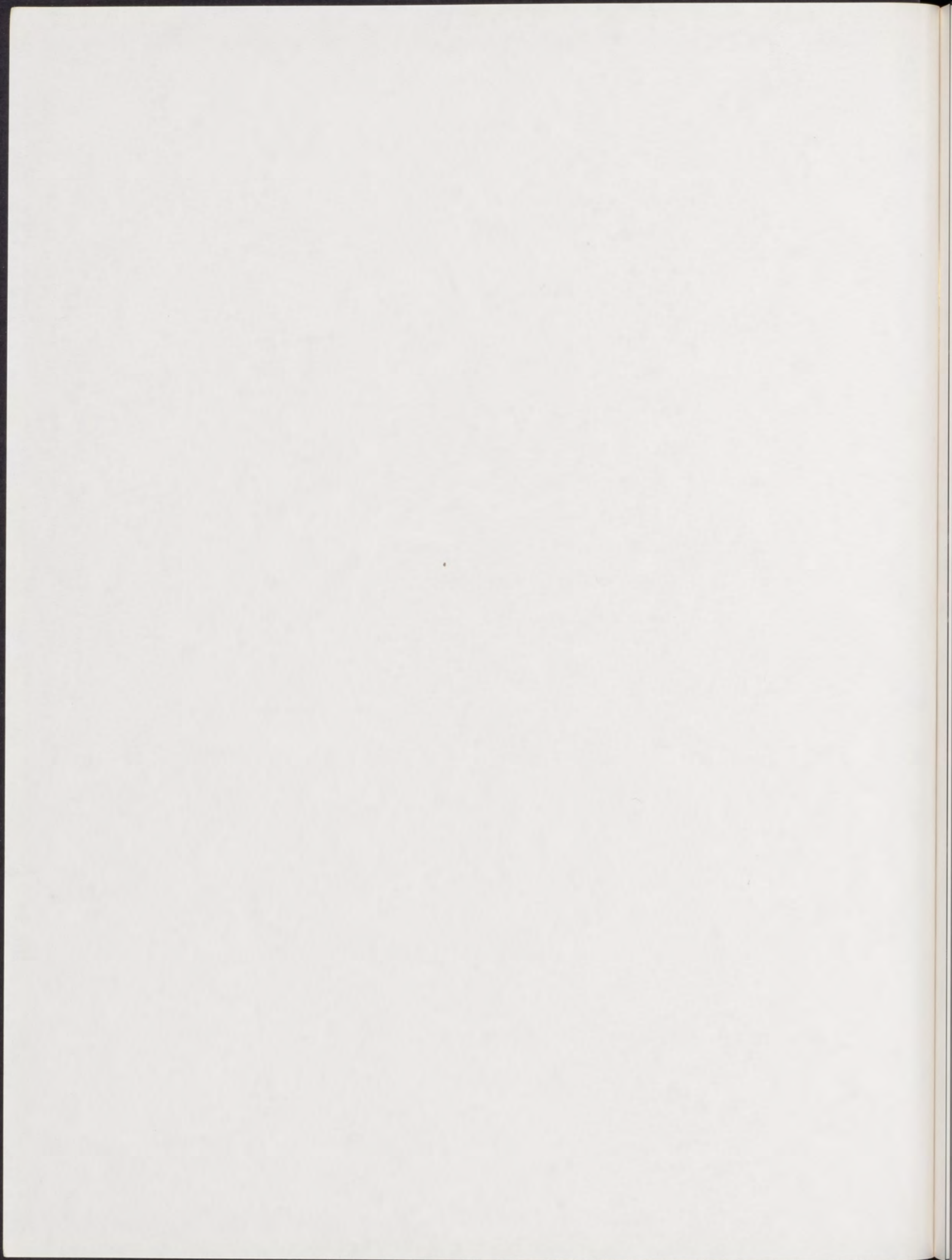
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TAKE NIRVANA

William S. Burroughs

A significant milestone in the Hollywood scenario was the advent of the Talkies, when films became as dead and banal as life was made by the imposition of film values, spurious glamor, and contrived emotion. Priggish heroes in conflict with deceptively shallow forces of evil win to proclaim equally shallow, stereotyped, and sentimental objectives. Mickey Rooney kneeling in prayer for his mother's recovery—"What's wrong with that?" says B. J. "Decent American tears in his eyes in the box office?" Bad taste is not new and can be relatively harmless. But Hollywood monopolized and crippled an art form, and spiritually disarmed a planet at a time when spiritual resilience is urgently needed to save that planet from disaster. Hollywood discovered the power of the zero implicit in the film medium, and used this power for their own unworthy and downright stupid ends. It's what the public wants, they decided, but you can *make* the public, which is actually a tape recorder. An art form that addresses itself to a recording of itself is in an idiotic blind alley. The power of zero implicit in the film medium: Sound film records and photographs not what is there in any absolute sense, but what is within the range and limits of the camera and the recording equipment. It does not record ultrasound or infrasound, or photograph infrared or subliminal images unless specially designed to do so. But within range and limits, camera and recorder can photograph and record without selection or distortion from a point of zero interference. The camera achieves a nirvana of uncritical acceptance.

From this zero point the filmmaker can build in many directions. He can travel where no one has ever travelled before. He has a section of film time: he can speed it up, slow it down, run it backwards or do all three at once. He can randomize, scramble, overlay, flash forward or backward, cut in other material, substitute other sound tracks. He can negate or disintegrate image and meaning. He can speed up a command to slow down, and slow down an urgent "Hurry up!" His lynch mob can sing "Do the same to others as you would have them do." His saints can spit curses as they heal the sick. He can use inappropriate sound tracks, bringing on the villain to a choir of angels. He can freeze an actor to a statue with slow motion. He can suck an uppity actor back to conception and out the other side. He can project any number of films on any surface. He can shift sets and characters at differential speeds. He can grow corn while you wait, or stop the sun in the sky. He has become God for that section of film time. From a point of zero preconception, he can break down all preconceptions.

Hollywood soon saw the danger implicit in these experiments: Any number can play. You can be your own God. And since the camera and recorder are simply rather crude extensions of the human nervous system, you can make your own movies and make them

better, without a camera or recorder. In fact, you have to. Recent experiments have demonstrated that dreaming is a biologic necessity for all warm-blooded animals. If a subject is deprived of dreams by waking him when brain waves and rapid eye movements show that he is dreaming, he soon shows all the symptoms of sleeplessness no matter how much dreamless sleep he is allowed. He becomes nervous, irritable, depressed and anxious. There is no doubt that dream deprivation would be fatal over a period of a few weeks.

Art which derives from the dream area is not a luxury but a necessity. Hollywood is adulterating a basic commodity. Any man who is worth his salt is working to make himself obsolete. Hollywood is not worth its salt. Instead of turning the zero over to the public, they buried it in the box office. Some of you no doubt remember in the early silent films irresponsible directors sometimes amused the audience by slowing the film down, speeding it up and running it backwards. I can see them now—dim jerky speed-up chase scenes, actors sucked backwards out a door. Just scratching the surface—they never got as far as slowing the cops down and speeding Charlie Chaplin up—but still scratching a dangerously fragile surface.

This stopped with the Talkies. Henceforth experimentation with the film medium would not be reinforced. Henceforth what the audience would see on the screen was Hollywood reality moving at 24 frames per second on one screen, and this form was not to be tampered with. This is THE way films are made and don't forget it. How skillfully the potentials of the zero were buried is attested by the virtual absence of film experiments. The flashback is a very old device in films, but the flash forward is quite recent. Yet how could anyone think of one without thinking of the other unless he had been hit over the head? And after fifty years they come up with slow-motion pratfalls. All the technical advances in film were poured into a static Hollywood mold.

Films of course derive from painting and writing. The camera brought painters in contact with the zero. Why continue with representational painting when the camera could do it better? Artists shifted to montage, which is closer to the facts of perception than so-called representational painting. A reconstruction of what you see walking down a city street is a montage of fragments. Artists were moving into forms that more closely reflected the human nervous system. Painting has come a long way since the montage. Perhaps painters will join forces with physicists and produce the ultimate art work, which will be a black hole.

The early departures from representational painting were greeted with screams of invective from art viewers outraged at seeing what they were not used to seeing, though they saw it every day. Hollywood imposes a one-screen linear presentation, whereas the brain projects on a number of screens simultaneously. A screen of objects and necessities, a screen of personal and occupational concerns, a screen of metabolic processes, a screen of dream images, a screen of memories and associations. Sitting in this theater you are reminded by association of all the theaters you have ever been in and all the performances you have ever witnessed. This process becomes apparent with a few seconds of undirected attention. It's what the Buddhists call unimposed thought; difficult to hold for more than a few seconds. Why are the easiest things the most difficult? Because they have been *made* difficult. Where the director eases things your focussing made difficult. "This is the easy way. Just sit back and let me direct your attention where I want it to go." If you let someone else do your seeing for you, you progressively lose the ability to see for yourself. Most education is practice in not seeing, in seeing what you have been told to see and led to expect.

The camera achieves a nirvana of uncritical acceptance. It rejects nothing. It clings to nothing. It fears nothing. It desires nothing. It hates nothing. It loves nothing. Camera and recorder are crude models of your own built-in equipment; you can make your own movies from a point of zero interference. Once you stop interfering, the movies move themselves. Why pay blackmail at the box office? Why not make your own home movies? You have all the screens you can fill and all the projectors you need. So turn the zero camera on yourself. You never see anything else anyway. Your will is the wind's will. So many actors, so many projectors. All the people you have ever known are waiting in the wings, all your dreams, all the books you have ever read, all the movies you have ever seen. What do you need with Hollywood when you've got all of Hollywood and so much more? Five or six projectors going at once now. Sit back and watch and you will notice some-

thing else. As you stop trying to censor, edit, retouch, you are gaining more control over the show. You are the director of your own films. Who else? Now you can move a bulldozer in and scoop up Mrs. Worldly, and wash those cops away in the Big Thompson flood or start an earthquake under them.

Watch the frames overlap and shift. Watch the black extra, a one-frame shot in a John Wayne western, slide over and shaft Wayne off screen. That's right. The center keeps shifting. No need to assert the way out. John Wayne isn't the wind's will. Be nice to people on the way in, you'll meet them on the way out. John Wayne isn't the only one getting the hook: the Old School Tie, the Pukka Sahib, the General, the Admiral, the square-jawed cop, the secret agent, the exorcising priest, the Devil child, the Godfather, strut and fret their hour upon the stage. What does it all mean? It means what is there on screen, no more, no less.

You begin to see what meaning means? It means someone else is doing it. You are getting messages from outer space, the CIA, the Board, Allah, M-5, Black September. You still need that? Then perhaps the camera is too much guru for you. Perhaps nirvana is too much for you to take. Well then, report back to casting. If you won't take nirvana, let the camera do its work and go. The director of your film waves . . . This insubstantial pageant faded leaves not a frame behind. You are this insubstantial pageant . . . Who else?

TERMS OF RENTAL

- The rental rates cited apply to a SINGLE PROJECTION OF EACH FILM, ALLOW NO PREVIEW, and LIMIT THE AUDIENCE TO 200.
- If a film is shown more than once on the same or following day, an additional 50% of the base rate is charged for each additional showing.
- For an audience over 200 persons but less than 500, payment is one-and-a-half times the base rate.
- For an audience over 500 the regular rate is doubled.
- Unless otherwise marked, titles listed are available to theaters and other commercial film outlets (cable T.V., etc.) for a SINGLE PROJECTION of each film on the same terms as cited above for non-commercial film-users. For more than one showing, consult with Canyon Cinema or the filmmaker.
- No films are sent overseas for rental due to Customs' policies regarding film.

TERMS OF SALE

- Inquiries will be referred directly to the filmmaker.

HOW TO BOOK A FILM

- Film bookings may be placed via official purchase order. Reservations may be made by telephone, but are only held when followed immediately with an official purchase order or the amount due paid in full. Failure to honor Canyon's invoice prior to the shipping date indicated on the invoice will be interpreted as late cancellation and acceptance of liability for penalty charges. Exceptions to this requirement of advance payment or purchase order will be made only in cases of institutions notifying Canyon Cinema in advance of restrictions specifically prohibiting such. Handling of subsequent booking requests will depend upon the manner in which these terms of payment are met.
- Invoices for film rentals must be paid within 30 days or a 1.5% surcharge will be added to the original invoice.

AVAILABILITY OF PRINTS

- Prints of the titles listed are the property of the respective filmmakers. In many cases a single circulation print is available. It is therefore advisable that rental requests be made as far in advance as possible and that one or more alternate screening dates be listed in order of preference. This is particularly helpful in cases where a number of different titles comprise a single program.

TERMS OF CANCELLATION

- Films confirmed by invoice are reserved to honor the screening date with allowance made for time in transit. Renters must ensure that all requests for cancellations, changes in screening dates or any alteration in a confirmed program are delivered to our office **no later than 4 WORKING DAYS prior to OUR SHIPPING DATE**. Failure to do so makes the offender liable to assessment of penalty charges and seriously inconveniences the other film users.

SHIPPING AND HANDLING OF PRINTS

- Films are shipped via United Parcel Service or via Priority Air Mail 7 to 14 days in advance of the show date.
- Renters are required to return films **POSTMARKED ON THE DAY FOLLOWING THE SCREENING DATE**—excluding United Parcel Service or Post Office holidays.
- A 50% BASE RENTAL PER DAY is charged for each day a film is returned late to Canyon Cinema.
- Return should be via same terms unless otherwise specified on our invoice. We would like to encourage renters to return films by United Parcel Service when possible, as the time of the film in transit and risk of loss are lessened. In some cases it may be necessary to employ airmail or air express.

PREVIEW

- Preview of films is permitted only upon the written consent of the filmmaker. Your written request will be forwarded to the filmmaker. A prepaid \$5 fee is charged per film to cover handling expenses.

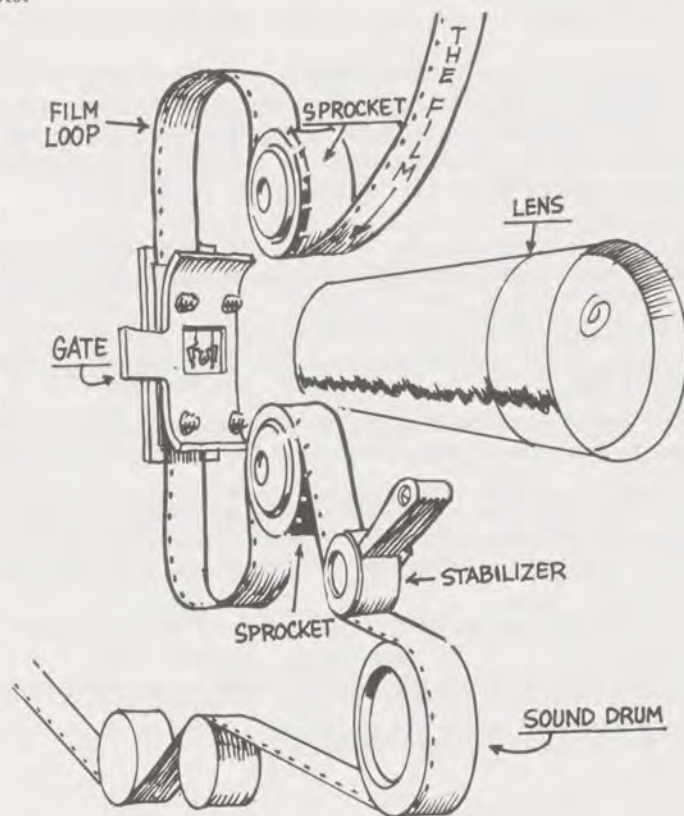
CARE AND LIABILITY FOR PRINTS

- Prints are carefully inspected and repaired if necessary following each use.
- **YOU OR YOUR INSTITUTION ARE RESPONSIBLE FOR ANY DAMAGE TO A FILM.**
- Any damage to a print in the user's possession **MUST NOT BE REPAIRED** (except for temporary use of non-gumming masking tape, which must **NOT** be run through the gate of the projector). **NEVER** attempt to splice a print—loss of individual film frames may completely destroy the intent and effectiveness of the filmmaker's work.
- Please put a note in the film can of damage to a film.
- Minimum charges will be assessed for repairs unless our inspection reveals extreme carelessness or damage which requires replacement of a sequence or the complete film. You are urged to supervise projection and handle the film with extreme care, such as you would afford any work of art. Remember, many of the films exist only as single prints.
- **Exhibitors must accept sole liability for print loss.**
- Exhibitors are solely liable for legal expense due to local censorship action. In such cases, Canyon will endeavor to assist harassed exhibitors.

NOTES ON PROJECTION

• Pre-test the projector; keep short reel of easily replaceable film stock on hand for this purpose. **REMEMBER:** Prints rented from Canyon Cinema—and other distributors—are prohibitively expensive, particularly to individuals, and sometimes are absolutely irreplaceable! Your care in the handling of these films determines the extent to which they may be enjoyed by other film users—as well as our handling of your future requests.

- **CLEAN THE FILM GATE** with a soft brush before threading the film.
- Check for correct loop, proper sound level, and see that the picture is squared on the screen.
- After showing film, **REWIND CAREFULLY ONTO ORIGINAL REEL PROVIDED WITH THE FILM, HEADS OUT!**
- **TAPE DOWN HEAD LEADERS.** Failure to tape down the leader results in binding, cinching and tearing of the film.
- **REPLACE IN ORIGINAL CAN.**
- **FOCUS**—The best friend a sharp-eyed audience ever had: a projectionist who has an inexpensive pair of binoculars. Focusing in this manner considerably alleviates the inevitable difference in apparent sharpness at the point of projection and actual sharpness at the surface of the screen. Where academy leader is provided, use the leader for fine pre-focusing, then lock and do not attempt to refocus for the remainder of the reel.



PROJECTION SPEED

- Unless otherwise noted, 16mm films have optical soundtracks, and the projection speed is "sound speed"—24 frames per second. Films marked "silent" are also marked "24 fps" when required; otherwise normal projection is at "silent speed"—which is 16 to 18 frames per second. Always check the film can for special instructions concerning projection speed, framing and focusing, start and end of sound, etc.
- 8mm prints with sound require a projector with magnetic sound. Some silent prints are accompanied by ¼ inch tapes.
- In cases where the projector is not strong enough to throw a sharp, bright image on the screen, the projectionist is urged to move the portable projector closer to the screen.

FILMMAKER'S AGREEMENT

1. Canyon Cinema distributes both Super 8 and 16mm films, with no restrictions as to form, content, length, etc. The only qualification we must stress is that all films submitted must be prints that are, insofar as possible, free of splices.
2. Prints on deposit at Canyon Cinema remain the property of the filmmaker, available for his or her own use or recall, subject only to prior commitments.
3. No exclusive contracts are signed between Canyon Cinema and member filmmakers.
- *4. Rentals paid to Canyon Cinema are credited to the filmmaker's account. The percentage is currently split 65% to the filmmaker, 35% to Canyon. Canyon Cinema will contact the filmmaker in case of any special rental requests or purchase inquiries.
5. Filmmakers are accounted to only on request.
6. State specifically the rental desired, keeping in mind that the usual rate is \$1.00 to \$2.00 per minute of running time.
7. In order to list a film in the catalog or supplements, we ask filmmakers to supply us with credits, a description or synopsis of the film or the filmmaker's intent, and selected reviews or comments on the film or the filmmaker's work in general. Filmmaker should state the category in the subject index to which the film pertains (may be more than one category). Canyon Cinema's catalog is kept up-to-date by means of printed supplements published periodically as well as listings in the *Cinema News*, published by the Foundation for Art in Cinema.
8. Dues are \$13.00 per year per filmmaker and are payable every March 1st. A portion of the dues pays for film descriptions listed in the upcoming catalog or supplement and a portion pays for a subscription to the *Cinema News*.
9. If possible, to aid projectionists in focusing your film, equip each print with SMPTE or other figured focusing leader. Canyon will add its own leader to prints unless otherwise specified.
10. Filmmakers should provide a suitable reel and can for their film when depositing a print for distribution. It is not necessary to deposit more than one print at a time; Canyon will inform the filmmaker when it is advisable to make extra prints.
11. When more than one individual has a controlling interest in the film, accounting will be made in the name of *one* individual, who will carry responsibility for any reporting to others having an interest in the film's distribution. Printed credit to both filmmakers can be included in material supplied for the catalog.
12. A \$5.00 service charge for handling is made for all prints sent out for preview as requested by the filmmaker.
13. Deposit of your film with Canyon Cinema constitutes acceptance of the Filmmaker's Agreement.

*These percentage rates are subject to change.

THE FILMMAKERS ARE LISTED ALPHABETICALLY. ALL DESCRIPTIONS AND GRAPHICS WERE PROVIDED BY THE FILMMAKERS.

ABRAMS, Jerry

BE-IN 16mm 7 min. color/sound \$10 rental

Music by Blue Cheer.

Captures the spirit and essence of the great San Francisco Human Be-In of January 14, 1967. Ten thousand people imbued with peace, love and euphoria. Set to hard rock such as only San Francisco blues can produce. BE-IN contains Allen Ginsberg, Lawrence Ferlinghetti, Timothy Leary, Michael McClure, Lenore Kandel, and Buddha.

Also available from Filmmakers' Co-op, N.Y.

EYETOON 16mm 8 min. color/sound \$20 rental

Credits: Sound by David Litwin, Different Fur Trading Co., S.F.

"The sea, tranquil and violent, is the ultimate symbol for Jerry Abrams' EYETOON and the ultimate equivalent to making love—his concern in this short and visually dazzling film. Abrams contrasts the rushing faces of New York and a highway juggernaut with the peaceful joining of bodies in a Gjon Mili-like stroboscopic sequence—always with a burbling, flashing maelstrom of emotions underlying and double-exposing with the bodies. It is visually lovely, technically first-rate and impossible to ignore. The graphic sex is economically handled."—John L. Wasserman, *SF Chronicle*

"The film EYETOON would seem to be the perfect synthesis of the metaphysical, spiritual and sexual feelings of a sensitive experimental filmmaker."—Reverend Earl Shagley

LOTUS WING 16mm 17 min. b&w/color/sound \$20 rental

The world is recommitting sexual-political suicide by daily insertion of missile-cocks into self-orifices. Complete with ejaculatory delusions, military erections, and the animated virility of Krazy Kat. LOTUS WING spends USA over us all as our lives are spent wiping up the remains of our self-destruct. Probably my last film in this genre.

MAINSTREAM 16mm 7 min. color/sound \$15 rental

The infinite span of a thought is transformed into spatial-temporal intersects—to become and become and become and never more or less—MAINSTREAM is a fresh dip into oblivion—a confused taste of love—an expanded glimpse into a micro-moment—a sliver of mind's motion becoming.

YEVGENY YEVTUSHENKO AT PROJECT ARTAUD 16mm 20 min. b&w/sound \$25 rental

Credits: Cameras: Jerry Abrams, Steve Bailey, Bill King; Titles: Steve Bailey; Sound: Bill Glover; Editing: Jerry Abrams; Still Photography: Joey Tranchino. Produced by Cinema Workshop.

A very fine documentation of a brilliant performance by Yevgeny Yevtushenko. Poems recited include *Jarmarka*, *Nyet Da*, and *Babi Yar*. Film is in Russian with subtitles. English introduction by Allen Ginsberg.

ADAMS, Don

NO SMELL OF FIRE 16mm 14 min. b&w/sound \$15 rental

The flip side of SCORPIO RISING, this documentary looks at a young motorcyclist who falls victim to biker violence. As he attempts to rebuild his damaged bike—disassembling it, searching for new parts, he also has to deal with his own feelings of violence and anger.

Music: Joseph Adams.

RIPARIAN 16mm 30 min. color/sound \$35 rental

Made with Diana Cuitanovich.

Documents the debate over the use of Oaks Bottom, a 167-acre wetland several miles from downtown Portland, Oregon. Presents the attempts of city groups & industrialists to develop the area & the attempts by the community and natural science professionals to preserve it as a wildlife habitat.

ALLAN, Bill and Bruce NAUMAN

CATCHING THE ASIAN CARP 16mm 3 min. color/sound \$5 rental

Narration by William Allan and Robert Nelson. Both Bill Allan and Bruce Nauman are Funk Artists.

ANDERSON, Karl

THE ANDY SHOW 16mm 13 min. color/sound \$15 rental

The film shows how Andy, a 19-year-old student in a mentally retarded class, expresses himself in cartoons.

Prizewinner: San Francisco Mental Health Association Film Festival. Honorable Mention: A.P.S.A. Film Festival.

BICYCLE RACER 16mm 39 min. color/sound \$50 rental

This film summarizes 9 months in the life of Mike Neel, northern California's premier bicycle racer. Handsome Mike, 22 years old, has become known nationally in only three years of racing competition. The film shows how he lives, trains and plans strategy with his mentor and bicycle builder Albert Eisentraut. The races in the film are at Fresno, Berkeley, Los Angeles (1973 Grand Prize), and the National Championships in Chicago.

LOST CHORD 16mm 7 min. color/sound \$8 rental

A woman gets her family off to school in the morning; the music is Sullivan's romantic 19th Century organ piece, The Lost Chord.

ANGER, Kenneth

SCORPIO RISING (1963) 16mm 29 min. color/sound \$60 rental

Concept, direction, camera and editing by Kenneth Anger. Music by Little Peggy March, The Angels, Bobby Vinton, Elvis Presley, Ray Charles, The Crystals, The Rondells, Kris Jensen, Claudine Clark, Gene McDaniels, The Surfari. Filmed in Brooklyn and Manhattan. Cast: Bruce Byron (Scorpio), Johnny Sapienza (Taurus), Frank Carifi (Leo), John Palone (Pinstripe), Ernie Allo (Joker), Barry Rubin (Fall Guy), Steve Crandell (Blondie), Bill Dorfmann (Back), Johnny Dodds (Kid).

"A 'high' view of the Myth of the American Motorcyclist. The machine as totem, from toy to terror. Thanatos in chrome and black leather. Part I—Boys & Bolts. Part II—Image Maker. Part III—Walpurgis Party. Part IV—Rebel Rouser."—K.A.

"... a masterpiece in the specific sense that it is composed of clarities of the fire and water workings of your earlier films into a ritual of order, depth and complexity."—Stan Brakhage

Awards: 1st Prize, Evian, France, 1966. Golden Cup, 11th Festival of Rapallo, Italy, 1965. 1st Prize, Third Annual Independent Filmmakers' Festival, Foothill College, CA. 1st Prize, Documentary, Poretta Terme Festival of Free Cinema, Italy, 1964—cited for "plastic research and expressive qualities."

INVOCATION OF MY DEMON BROTHER (1969) 16mm 11 min. color/sound \$20 rental

Concept, direction and editing by Kenneth Anger. Sound by Mick Jagger (Moog Synthesizer). Filmed in San Francisco. Cast: Speed Hacker (Wand-Bearer), Lenore Kandel (Deaconess), William Beutel (Deacon), Kenneth Anger (Magus), Van Leuven (Acolyte), Harvey Bialy (Brother), Timotha (Sister), Anton Szandor La Vey (Satan), Bobby Beausoleil (Lucifer).

"The Shadowing forth of Lord Lucifer, as the Powers gather at a midnight mass."—K.A.

"A film that no number of viewings will ever exhaust, a film that will always remain a source of mysterious energy as only great works of art do..."—Jonas Mekas, *Village Voice*

"Anger's purest visual achievement... a conjuration of pagan forces that comes off the screen in a surge of spiritual and mystical power. It has weirdly compelling imagery, with a soundtrack by Mick Jagger on a Moog Synthesizer that has the insistent hallucinatory power of voodoo."—Richard Whitehall, L.A. *Free Press*

"If you have the slightest interest in what movies are all about, you better see INVOCATION."—Michael Goodwin, *Rolling Stone*

Award: Tenth Independent Film Award (for the year 1969) by *Film Culture*. This Award was presented "for his film INVOCATION OF MY DEMON BROTHER specifically, and for his entire creative work in general; for his unique fusion of magick, symbolism, myth, mystery, and vision with the most modern sensibilities, techniques, and rhythms of being; for revealing it all in a refreshed light, persistently, constantly, and with a growing complexity of means and content; at the same time, for doing it with an amazing clarity, directness and sureness; for giving to our eye and our senses some of the most sensuous and mysterious images cinema has created; for being the Keeper of the Art of Cinema as well as the Keeper of the Eternal Magick Directions."

LUCIFER RISING (1980) 16mm 30 min. color/sound \$60 rental

"LUCIFER RISING, Anger's most recently completed film, is perhaps his most ambitious work to date; its subject—Lucifer, the fallen angel—has possessed and inspired Anger for a decade. Christian theology views Lucifer as the personification of evil; Anger's task was to depict him as a bringer of light, God's beautiful but rebellious favorite. To do this, Anger traveled to spots called holy by sun-worshippers (LUCIFER RISING was shot on location in Egypt, Germany, Iceland, Great Britain and

India) and returned with footage containing some of the most striking lighting effects ever captured on film. Edited in a number of forms during the past ten years, Anger's LUCIFER RISING has consistently displayed magnificent landscape and seascape cinematography as well as memorable performances by Marianne Faithfull, Anger himself (as the Magus), and prominent members of London's cultural scene. For the expanded edition, however, Anger has recut the entire work, and added a haunting music track recorded behind the walls of Tracy Prison by his original Lucifer, Bobby Beausoleil, now serving a life sentence there.

"The end result of Anger's efforts is a lushly exotic meditation on the spiritual links between gods, men and nature. A parade of concrete images—a storm at sea, a river of molten lava, the eye of a crocodile, a solar eclipse, a magician stalking around an incandescent circle, a flying saucer hovering over the Sphinx—glow in an unbelievably clear light; actors dressed as Isis and Osiris stride among the temples of Thebes, pausing just long enough to summon, with their upraised staffs, the lightning which awakens Anger's Lucifer. Anger has called LUCIFER RISING "visual music": it certainly is musical in its structure as well as its effect, for it awakens ideas and feelings almost without the aid of characters or story. The viewer, like Lucifer, awakens mysteriously, magically to a new vision of the world in which everything is miraculous and strange."—American Federation of the Arts, Press Release

Concept, direction and editing by Kenneth Anger. Camera: Michael Cooper. Music: Bobby Beausoleil and the Freedom Orchestra. Filmed in Luxor, Karnak, Gizeh, Externsteine, London, Avebury. Cast: Miriam Gibril (Isis), Donald Cammell (Osiris), Haydn Couts (Adept), Kenneth Anger (Magus), Sir Francis Rose (Chaos), Marianne Faithfull (Lilith), Leslie Huggins (Lucifer). A presentation of Anita Pallenberg.

ANGERAME, Dominic

10 X 17 (1971) 16mm 20 min. b&w/sound \$40 rental

Documents my first days in Chicago, nearly living on the skids, working at Manpower, (\$9 per day), not enough for rent, no furniture, and hot dogs for dinner from the local Spanish Grocery Store. Somehow I borrowed a camera, and a motorcycle and completed this film, as if it were a necessity of life. Susan has first moved into my life and this became a film of our relationship at that time.

PUTZO (1972) 16mm 10 min. b&w/sound \$15 rental

Subconscious collage of images. Random editing surprisingly produced this personal look into my life. Soundtrack: A rare recording of John Cale's *Loop* (electric bass guitar with feedback).

See photo page 9.

DELAWARE PARK (1969-73) 16mm 4 min. b&w/sound \$10 rental

Acid in the park, broken images, danger symbols of the fleeting moments. Soundtrack: Ed Sanders. Filmed in Buffalo, 1969, completed in Chicago, 1973.

DEMONSTRATION (1968-74) 16mm 4 min. color/silent \$10 rental

Anti-war demonstration, 1968, NYC march to Sheep's Meadow, shows Vets against the war, Yippies, arrests, and flags of a half-forgotten revolution.

SCRATCHES, INC. (1975) 16mm 4 min. b&w/sound \$10 rental

A light comical film employing the technique of scratching emulsion off the film, creating illusions of color and textures.

EL TRAIN FILM (1976) 16mm 4 min. color/sound \$10 rental

We lived next to the Elevated Tracks on the far north side of Chicago and heard the trains all the time; you could say that it dominated our lives.

EL TRAIN FILM-SECOND VERSION (1976) 16mm 4 min. color/sound \$15 rental

This film is the same as the above except that the lab actually created it by mistakenly laying out the A&B rolls improperly. I was able to talk the timer into giving me the print instead of throwing it away; therefore this print is the one and only print of its kind.

NEPTUNIAN SPACE ANGEL (1977) 16mm 9 min. b&w/sound \$18 rental

A film dealing with the alteration of human scaling within the 16mm frame. The 'star' walks from one edge of the screen,

passes the center, but never reaches the opposite edge. Shot in extreme slow motion, this film creates an unusual and bizarre sense of timelessness and distance. This allows the viewer to become involved with every subtle movement within the frame. The 'center' of the frame is constantly emptying itself, creating a vacuum, and is left entirely open, only to be filled again, not with images, however, but with the mind's eye. The space created in the center of the frame allows one to pass through the film and enter an inner dimension of visual perception.

A cycle is attained, whereby the film, emptying itself, gives the viewer the space he needs so that he may feed energy back into the space. This film is a unique approach in dealing with space that surrounds filmic images.

Credits: Soundtrack: *Subduing Demons in America*, John Giorno. Actress: Lillian North.

Awards: Certificate of Merit at the Chicago International Film Festival, 1977; Winner of the Fellowship Competition at the School of the Art Institute of Chicago, 1979; San Francisco Art Institute Film Festival, 1980.

Also available from the Filmmakers Co-operative, New York City.

See photo page 9.

A FILM (1979) 16mm 4 min. b&w/color/silent (18 fps) \$10 rental

An exploration of the phenomenon of constant change of visual perception and the dynamic alteration of image perspective. The frame as a window whereby the viewer's consciousness is both inside and outside. A graphic portrayal of the change of Chicago's seasons (from Fall to Winter) employing the technique of optical printing bi-pak. One foot of black and white film was shot for ninety days consecutively and printed with color footage of close-ups of the same scene.

Awards: Winner of the Fellowship Competition held at the School of the Art Institute of Chicago, 1979; Completion Grant from the Illinois Art's Council, 1979; San Francisco Art Institute Film Festival, 1980.

Also available from the Filmmakers Co-operative, New York City.

See photo page 9.

FREEDOM'S SKYWAY (1980) 16mm 5 min. b&w/silent (18fps) \$10 rental

July 5, 1980. Summertime, San Francisco's Chinatown. A gang of Chinese firework dealers dispose their unsold goods to the glory of emulsified film. Negative explosions give way to the gateway of reversal images.

This film utilizes high speed negative film to enhance grain and image deterioration. Must be projected at silent speed.

Award: Cash prize, Sinking Creek Film Celebration, 1981.

Also available from the Filmmakers Co-operative, New York City.

See photo page 9.

ART INSTITUTIONALIZED (SFAI 1980) (1980) 16mm 5 min. b&w/sound \$10 rental

A humorous parody about the condition of creative film studies in Art Schools and Colleges in general. The soundtrack is a composition combining the musical score from the film *BALLET MECHANIQUE* and the voices of film students testing various pieces of film recording equipment and complaining about grades and procedures.

The visuals reveal a modern day mechanical ballet performed by the instructor (myself) on the dada chessboard of absolute reality to the automatic beat of an intervolumeter clicking time away one frame per second, as he attempts to relay technical data to his students.

A TICKET HOME (1981) 16mm 12 min. color/sound \$20 rental

Going home—from west to east; return. Part of a series of turning points. Recording a journal in color language; shadows of faces—real faces. Realities and memories come out frame-by-frame. The rhythm of a summer vacation . . . muggy days, motions of crowds, my father laughing/days that breathe dark nights into deep rivers—like rituals of light to dark—manifesting form.

This is a translation—a respectful portrait of old friends and old places. A ticket home.—S.H.

Also available from the Filmmakers Cooperative, New York City.

See photo page 9.

IN THE MAKING (1981) 16mm 25 min. color/sound \$35 rental

This film denotes the passage of time as I moved from Chicago to San Francisco, showing my change in visual filmic perception and no longer accepting the outside world (image) as an accomplished fact. This film represents an inner visual voyage. The structure is based upon a window frame and moviescope frame. They become the frames within the frame and depict a film within a film. The passage of events, people, and time are shown, constantly changing; essentially this film is an amalga-

mation of timeless components, and a transformation of common images into poetic visions. In a sense the film concerns itself with the searching for the image of multiple realities.

To pass through the layer of film that covers our eyes and enter into a world of inner visions and subconscious space, that we all share, is the ultimate realization of this work. Images pass through layers of obstruction to obtain freedom through the frame, to reach the point of expansion beyond the image itself and to create a space of deeper vision.

The techniques employed are image saturation, texture overlay, superimposed counter pans, single framing and other various in-camera effects. Most of the subject matter explores various city scenes: peeling paint from the sidewalks and curbs, man-hole covers, glimpses of people walking, combined with various pieces of motion picture equipment in operation. The soundtrack is a multiple track of street ambiance, wind noises, bits and pieces of conversation, machinery, camera and projector sounds, foghorns, etc.

This is a truly experimental film dealing with image alteration and exploration of film as art, concentrating on a transcendence beyond the image and passing through the medium in order to attain a higher realm of visual awareness.

Also available from the Filmmakers Co-operative, New York City.

See photo page 9.

ARLEDGE, Sara Kathryn

INTROSPECTION (1941) 16mm 7 min. color/sound \$15 rental

"Disembodied parts of dancers are seen moving freely in black space . . . form a moving and rhythmic three dimensional design of semi-abstract shapes."—Lewis Jacobs, "Avant Garde Production in America," *Experiment in the Film*. Grey Walls Press, London, 1949

"Our dance audience seemed particularly pleased with the opportunity to enjoy such a rare film."—Margaret Cooper, Nov. 1977, Art Gallery of Ontario, Canada

Purpose: to demonstrate a (then) new dance medium totally different from the stage.

Audience: general public, dancers, artists.

See photo page 10.

WHAT IS A MAN? (1958) 16mm 10 min. color/sound \$20 rental

Imagery and dialogue stimulated by *Finnegan's Wake*. It is a satire with undertones of the cosmic spirit . . . —SKA. "I consider WHAT IS A MAN? a sophisticated humorous exploration of the Experimental film medium."—Shirley Clark

Creative Film Foundation Award, 1956.

Original score by the late jazz player, Bill Erickson.

Purpose: To explore the vision and everyday life of people.

Audience: General Audience.

See photo page 10.

TENDER IMAGES (1978) 16mm 6 min. color/silent \$10 rental

Fifteen imaginative three-dimensional paintings in black, sepia, and white light.

"Beautiful and original."—Francis Lee, pioneer filmmaker, NYC

INTERIOR GARDEN (1978) 16mm 7 min. color/sound \$14 rental

Seventeen brilliantly colored stable images, accompanied by cricket chirps.

"This garden will make your mind grow."—Terry Cannon, Director, *Pasadena Film Forum*

See photo page 10.

INTERIOR GARDEN II (1978) 16mm 7 min. color/sound \$14 rental

Nineteen stable images in black, sepia, and white light accompanied by rain sounds.

"A magical original piece from a pioneer experimentalist. A marvelous new technique and powerful perspective into the heart of the poet."—Chick Strand

IRIDUM SINUS (Cave of the Rainbows) (1980) 16mm 6 min. color/sound \$12 rental

Fifteen new light images in colors and black, white, sepia, accompanied with bird songs.

The above four films are all filmic combinations of hand-painted colored transparencies. These light paintings date from 1947-1980. They include abstract, semi-abstract, and imaginative realism.

Purpose: To screen original and unusual works of transparent art.

Audience: Those interested in the visual arts and who enjoy activating their right brain hemispheres.

WHAT DO TWO RIGHTS MAKE? (1982) 16mm 12 min. color/sound \$20 rental

Perhaps it is a caricature of tragedy, at any rate a somewhat "ambiguous" treatment of three individuals at variance with each other—East of the Koan and West of the Muon. It has been described as "extremely funny—yet disturbing."

Purpose: To provide an opportunity to enjoy your genuine aesthetic feelings and laughter.

Audience: Anyone interested in visual art (interwoven with puns).

ARLYCK, Ralph

SEAN 16mm 15 min. b&w/sound \$20 rental

"The film is unpretentious and yet profound in having a point of view, a sense of humor and a knowledge of how to use the limited technical resources to enhance the subject and style. Sean is a 4-year-old boy who sits barefoot on a couch in his home in Haight-Ashbury and discourses on pot (he prefers eating it to smoking it), being busted by the fuzz, how he recognizes a "speed freak" (they're so skinny), his fear of the dark, his dreams about flying and what he hopes to be doing when he is 5 (to stop sucking his thumb)."—Joseph Gelmis, *Newsday*

Screened at London, Oberhausen, San Francisco, Spoleto, Nyon, Flaherty, Whitney Museum; Canadian, American and German TV.

First Prizes at Monterey, NSA, Kenyon, Yorkton, and Fountain Valley. Awards at Foothill, Ann Arbor, Kent State, Lewis & Clark, Spring Hill, W. Fla., Illinois.

See photo page 12.

NATURAL HABITAT 16mm 18 min. b&w/sound \$25 rental

"In NATURAL HABITAT . . . Ralph Arlyck, through devastatingly well-selected and well-edited images—an airline hostess explaining the safety features of her plane, a girl selling Teflon pans in a department store, post-office employees adapting to the pace and rhythm of their machines—offers an uncomfortably accurate view of the robot-like patterns of our daily job routines."—Arthur Knight, *Saturday Review*

Screened at Edinburgh, San Francisco, Rochester, Whitney Museum, PBS, German National Television, Fifth Ave. Cinema (N.Y.), Chicago.

First Prizes at Marin, Kent State, Lewis & Clark, Georgia. Second Prizes at NSA, Kenyon, Xavier, W. Fla. Awards at Foothill, Monterey, Sinking Creek, Bowling Green.

See photo page 10.

CENTERS OF INFLUENCE 16mm 29 min. color/sound \$35 rental

Army recruiting as practiced by a sergeant in a small upstate New York town—how he uses tanks, guns, helicopters, slick national ads, his own charm, and his "centers of influence" (local contacts) to fill his monthly quota.

" . . . a low keyed, sympathetic, but devastatingly honest observation of human foibles . . . This is not an anti-war film. Nor even an anti-Army film . . . a touching and amusing portrayal of the human animal."—Edgar Daniels, *Filmmakers Newsletter*

"A highly polished documentary . . . incisively edited."—Owen Shapiro, Independent Filmmakers Exposition

"Film journalism at its finest."—*Michigan Daily*

Prize winner: Ann Arbor, Independent Filmmakers Exposition, Marin, Georgia. Screened PBS, German National TV.

See photo page 11.

UNDELIVERED: NO SUCH COUNTRY 16mm 10 min. color/sound \$20 rental

A look at the U.S. Post Office the way few of its customers ever get to see it.

Over the din of hand trucks and sorting machines, the people who do the back-breaking and monotonous work behind the scenes talk about their jobs and their futures. This material is intercut with silent scenes from the lobby of any small-town American post office where the walls are filled with posters and announcements that project to customers an entirely different image of the post office and the country than the one experienced by postal employees.

Screened at the 1975 Public Broadcast Seminar and at the Museum of Modern Art. Honorable mention award at the 1975 Marin County Festival.

Grand Prize winner at the 1978 Henri Langlois International Film Festival, Tours, France.

HYDE PARK

16mm 42 min. color/sound

\$45 rental

"HYDE PARK is a first-rate examination of politics and land use in suburban America . . ."—Stewart Udall

The Hudson River town of Hyde Park is primarily known as the home of the Roosevelts, Vanderbilts and other landed gentry at the turn of the century. But the community is no longer the "sleepy little village" of that genteel era. It is now the location of familiar American strip zoning—a collection of garish signs and facades from gas stations, motels, fast-food outlets, etc. The film looks at the struggles between outraged environmentalists, advocates of unfettered development and flamboyant politicians as they fight the same battles being waged in suburban areas throughout America.

First Prize (\$1,000) at the 1978 Film Festival of the National Trust for Historic Preservation; PBS national airing.

See photo page 11.

ARNOLD, Steve

LIBERATION OF THE MANNIQUE MECHANIQUE (1967)

16mm 15 min. b&w/sound

\$15 rental

"This film has a sensitive balance of all its parts and it is realized with masterly control. Each gesture, movement, position, as well as all of the costuming, make-up and props work in a harmony for this under-dream world of Eastern magicians. Even the bodies of the actors look as though they were designed for the film. There is odalisque fragrance of incense and kief . . . and behind that, almost imperceptible, the smell of rotting flesh. Arnold has made a beautiful and powerful film poem that is saturated with Style (capital S)."—Robert Nelson

VARIOUS INCANTATIONS OF A TIBETAN SEAMSTRESS (1967-69)

16mm 10 min. b&w/sound

\$15 rental

Credits: Stars: Eustasia, Joseph, Ruth Weiss, Pandora, Steve Keleman and Pond Keleman.

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

Other distribution: Filmmakers' Co-op, N.Y.

ARNOLD, Steve and Michael WIESE

THE ELEMENTS (1968)

16mm 8 min. b&w/silent

\$8 rental

Cast: Brian Eaton, Yana Miles, Zaida, Lee Fuller.

"THE ELEMENTS depicts personifications of Earth, Air, Fire and Water, in metaphor. The bodies of each blending in movement . . . A visual climax . . . A combination of the filmmakers' and alchemists' arts. A silent film intensifies the sound in the images themselves.

" . . . the film's most outstanding quality is its rich delineation in terms of what can be called traditionally fine photographic technique."—Lenny Lipton, *Berkeley Barb*

Showings: San Francisco Museum of Art, Chicago Museum of Contemporary Art, S.F. Art Institute, Art Theatre Guild 'Midnight' Showings (17 theaters). Accompanying short film in the one-time showing of The Beatles' Magical Mystery Tour at the Straight Theatre, Haight Ashbury.

Other distribution: Filmmakers' Co-op, N.Y.

MESSAGES, MESSAGES

16mm 30 min. b&w/sound

\$35 rental

A vast tapestry exploring the phenomena of psychic life, enters the mirrored corridors of a world resplendent with winged cloud creatures, insect women, underwater cities, gardens of lunar labyrinths, grottoes of transparent levitating bodies. MESSAGES, MESSAGES is an offering to the purity of the human spirit. One year in the making it stars The Joseph, Liam O'Gallagher, Ruth Weiss, and a cast of fifty, with elaborate costumes and make-up, specially designed sets and lighting, with an original eight-track composition by William Spencer.

AUSLENDER, Leland

THE BIRTH OF APHRODITE

16mm 12 min. color/sound

\$20 rental

"Dream is the myth of the individual," Jane Harrison once wrote. This film is both dream and myth. A personal version or vision of the archetypal Aphrodite legend, it depicts the birth of the Goddess of love and beauty from sky-God father and sea-Goddess mother. After a period of gestation in the ocean depths, Aphrodite is delivered from the womb of the wave, lingers briefly on the shore, then continues her ascent, becoming the planet Venus.

The distortion technique developed by the filmmaker has received wide acclaim and a full color cover story appeared in the September, 1971 issue of the *American Cinematographer*. Electronic music by Jimmy Webb, Fred Catz and Tim Weisberg is blended with subliminal vocal sounds. Unique special effects and original imagery.

Winner of the 'Best Experimental Film' award at Atlanta International Film Festival; Cannes Film Festival; Edinburgh Film Festival; CINE Golden Eagle.

"... revives the forgotten aspect of magic in the cinema."—Todd McCarthy, *San Francisco Chronicle*

See photo page 13.

THE SCULPTURE OF RON BOISE

16mm 9 min. color/sound

\$15 rental

Here is a poetic documentary about this famous contemporary metal sculptor, showing him at work on one of the last pieces completed before his untimely death. The viewer witnesses the step-by-step process of creation as the artist collects, cuts, shapes and welds cast-off materials into a sensitive human figure. The film concludes with a cinempoem in which Boise's works are elements in an overall abstract experience.

Boise, who lived unusually close to nature, was a pioneer in the use of 'available' materials. His works, noted for their powerful feeling and simplicity of design, have been exhibited in museums from coast-to-coast and are included in many distinguished collections.

The track includes sounds and rhythms played by Boise on unique musical sculptures, which he called 'Space Flowers.'

Winner CINE Golden Eagle Award; 3rd place Commercial Film—Annual International Cinema Competition, Photographic Society of America; Official USA entry—Venice, Addis Ababba, and Bergman International Film Festivals; San Francisco International and American Film Festivals.

See photo page 13.

DEAR LITTLE LIGHTBIRD

16mm 19 min. color/sound

\$22 rental

This unusual film shows how pain—the death of a child—can become a way of seeing, a spiritual experience, instead of only a woeful experience as we are taught. DEAR LITTLE LIGHTBIRD carries the viewer into the world of the mystical vision, where the eternal beauty, spirituality, and unity of life and death are experienced. Beautifully photographed and deeply moving, it was awarded *One of the Ten Best*—International Cinema Competition, Photographic Society of America (1968).

See photo page 13.

BABETH

ANDY WARHOL'S UNFINISHED SYMPHONY

16mm 26 min. b&w/sound

\$26 rental

A clarification of the 60's and its plastic society; taking archetypes of the American landscape to deal with the search for human identity and our alienation.

BERLIN GRAFFITI

16mm 22 min. color/sound

\$25 rental

A dialectical montage of the Berlin Wall & the Sex Pistols. Dedicated to Tabea Blumenstein & Ulrike Ottinger. Inspired by John Lydon:

"I don't want a holiday in the sun/I want to go to the new Belsen/I want to see some history/Cause now I got a reasonable economy/A sensurround sound and a 2-inch wall/I was waiting for a communist call/I didn't ask for sunshine, but I got World War III/I'm looking over the wall, and they are looking at me/Now I got a reason to be waiting at the Berlin Wall."



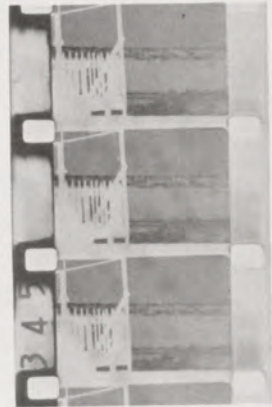
Putzo



Neptunian Space Angel



A Film



Freedom's Skyway



Photo: Susan Headley

*Films
By
Dominic
Angerame*

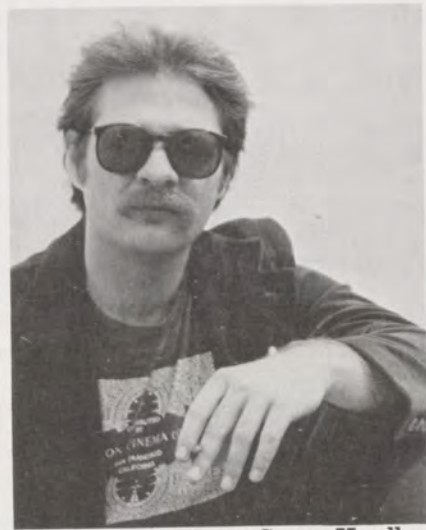


Photo: Susan Headley



A Ticket Home



In the Making



INTROSPECTION by Sara Arledge



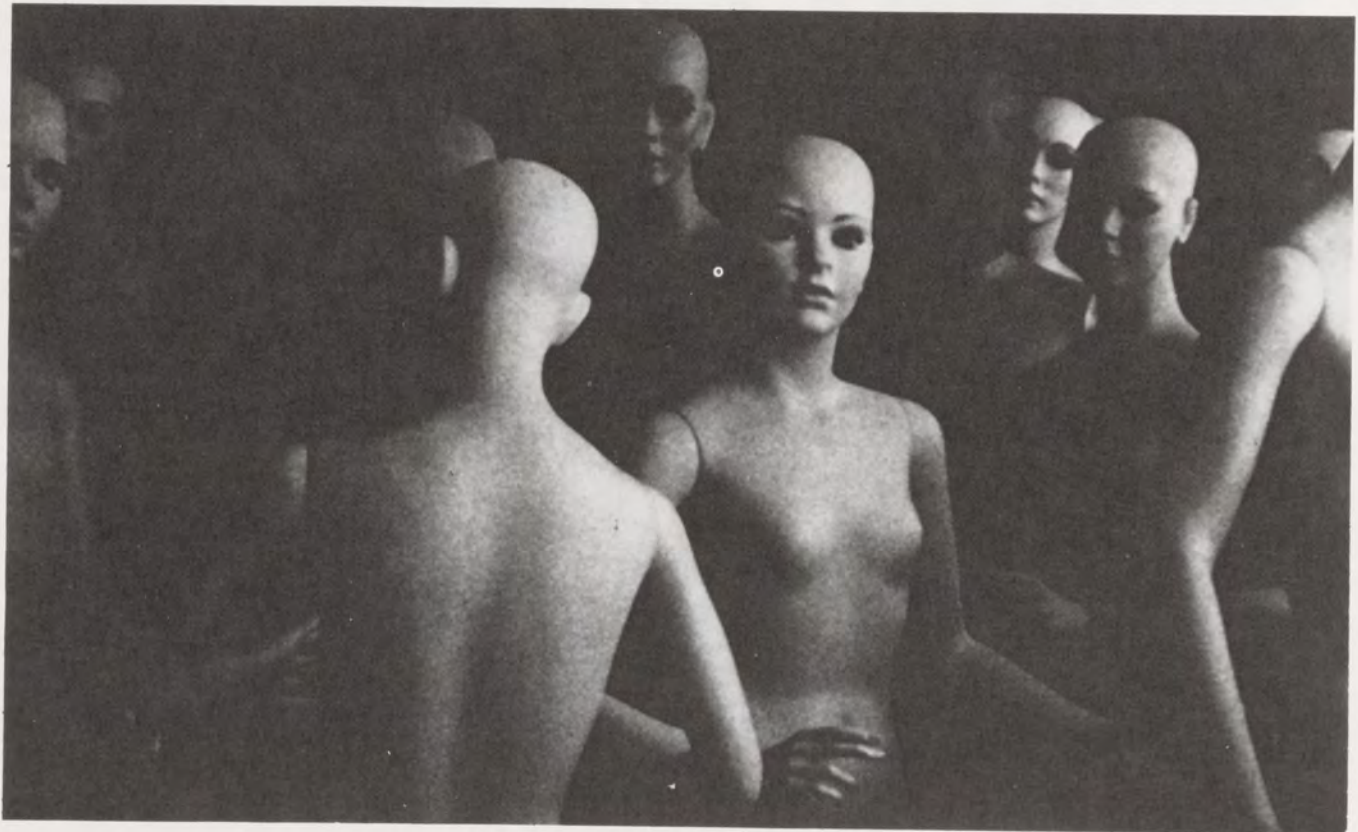
INTROSPECTION by Sara Arledge



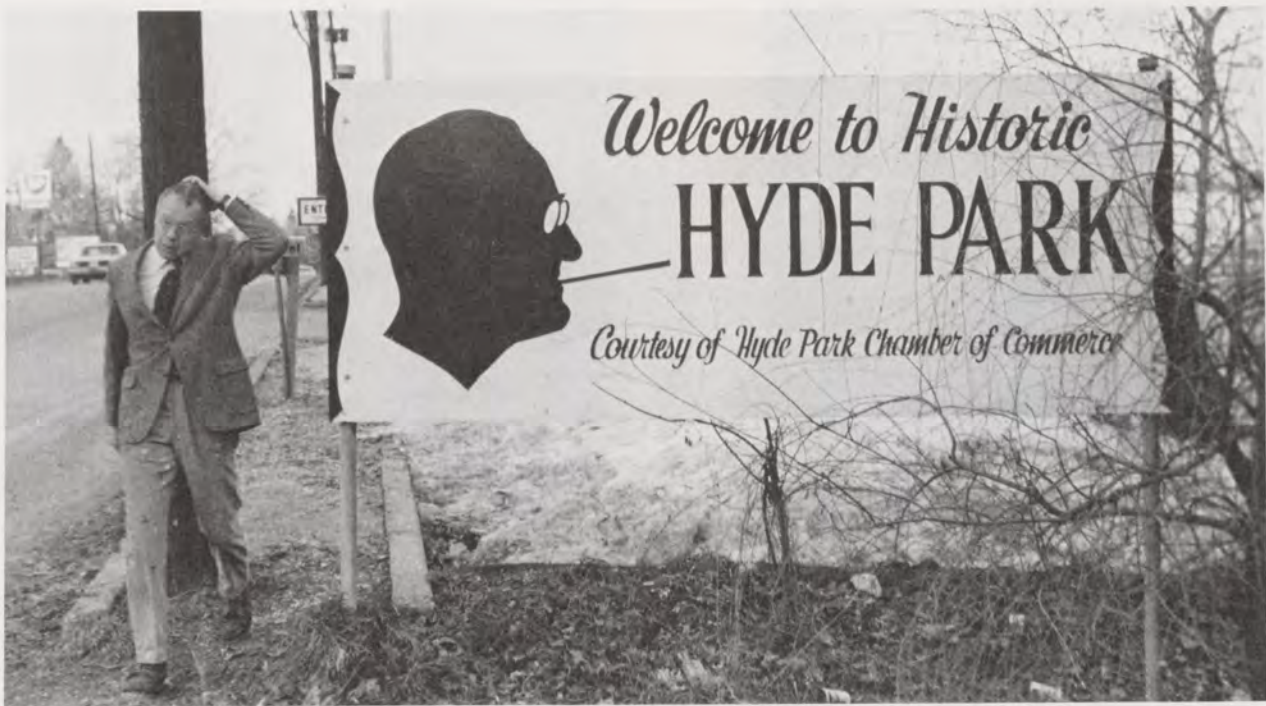
Production still from WHAT IS A MAN? by Sara Arledge



INTERIOR GARDEN by Sara Arledge



NATURAL HABITAT by Ralph Arlyck



HYDE PARK by Ralph Arlyck



CENTERS OF INFLUENCE by Ralph Arlyck



SEAN by Ralph Arlyck



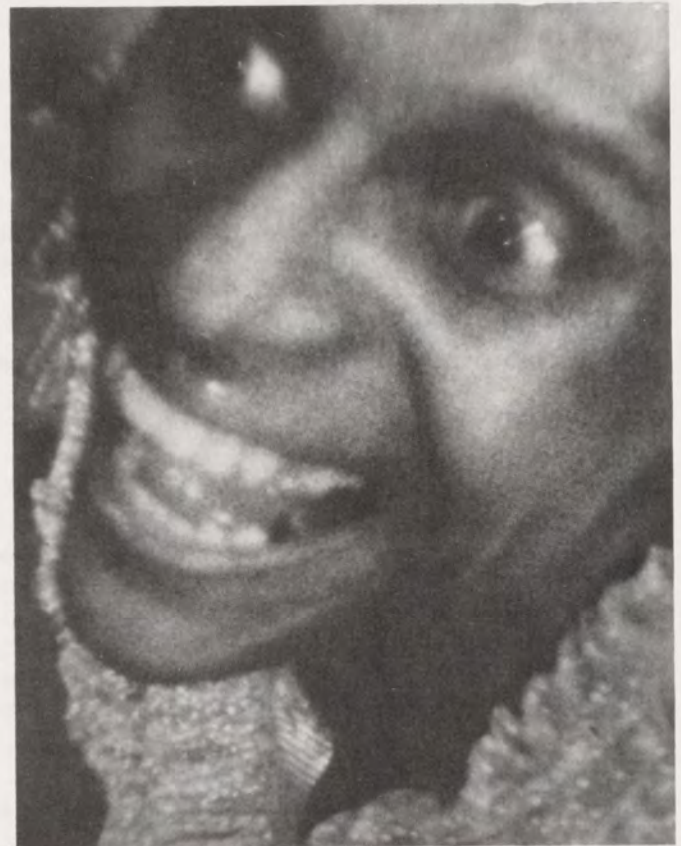
BIRTH OF APHRODITE by Leland Auslender



SCULPTURE OF RON BOISE by Leland Auslender



DEAR LITTLE LIGHTBIRD by Leland Auslender



FAREWELL TO FLESH by Richard Beveridge

BAILLIE, Bruce

MR. HAYASHI (1961)	16mm	3 min.	b&w/sound	\$5.50 rental
THE GYMNASTS (1961)	16mm	8 min.	b&w/sound	\$9 rental
Early work, originally a Canyon Cinema News.				
A HURRAH FOR SOLDIERS (1962-63)	16mm	4 min.	color/sound	\$5.50 rental
Dedicated to Albert Verbrugge, whose wife was killed in Katange by U.N. soldiers, 1963.				
TO PARSIFAL (1963)	16mm	16 min.	color/sound	\$20 rental
He who becomes slowly wise.				
MASS FOR THE DAKOTA SIOUX (1963-64)	16mm	20 min.	b&w/sound	\$27.50 rental
A film Mass, dedicated to nobility and excellence.				
Synopsis: The film begins with a short introduction—"No chance for me to live, Mother, you might as well mourn." Sitting Bull, Hunkpapa Sioux Chief. Applause for a lone figure dying on the street. INTROIT. A long, lightly exposed section composed in the camera. KYRIE. A motorcyclist crossing the San Francisco Bridge accompanied by the sound of Gregorian chant, recorded at the Trappist Monastery in Vina, California. The EPISTLE is in several sections. In this central part the film becomes gradually more outrageous, the material being either from television or the movies, photographed directly from the screen. The sounds of the 'mass' rise and fall throughout. GLORIA. The sound of a siren and a short sequence of a '33 Cadillac proceeding over the Bay Bridge and disappearing into a tunnel. The final section of the Communion begins with the OFFERTORY in a procession of lights and figures to the second chant. The anonymous figure from the introduction is discovered again, dead on the pavement. The body is consecrated and taken away past an indifferent, isolated people, accompanied by the final chant. The Mass is traditionally a celebration of Life; thus the contradiction between the form of the Mass and the theme of Death. The dedication is to the religious people who were destroyed by the civilization which evolved the Mass.				
QUIXOTE (1964-65)	16mm	45 min.	color/b&w/sound	\$50 rental
In four parts, one reel.				
YELLOW HORSE (1965)	16mm	9 min.	color/sound	\$11 rental
Cycle scrambles poem. Bass solo by Pat Smith, L.A.				
TERMINATION (1966)	16mm	5 min.	b&w/sound	\$5.50 rental
By "Canyon Cinema Documentary Film Unit"—Tulley, Baillie, etc. Made in Spring, '66 for a small community of Indian people near Laytonville, Calif. One print given to them, other now available at Co-op.				
SHOW LEADER (1966)	16mm	1 min.	b&w/sound	Rental: Free*
*Included at no charge for shows devoted to the work of Bruce Baillie, totaling 80 minutes running time or more.				
STILL LIFE (1966)	16mm	2 min.	color/sound	\$5.50 rental
From Morning Star.				
TUNG (1966)	16mm	5 min.	color/b&w/silent	\$11 rental
CASTRO STREET (1966)	16mm	10 min.	color/b&w/sound	\$13 rental
Coming of consciousness.				
ALL MY LIFE (1966)	16mm	3 min.	color/sound	\$8 rental
Caspar, Calif., old fence with red roses.				
VALENTIN DE LAS SIERRAS	16mm	10 min.	color/sound	\$13 rental
Song of revolutionary hero, Valentin, sung by Jose Santollo Nasido en Santa Crus de la Soledad; Chapala, Jalisco, Mexico.				

QUICK BILLY (1967-70) 16mm 60 min. color/b&w/sound \$66 rental

The experience of *transformation* between life and death, death and birth, or rebirth in four reels. . . .

ROSLYN ROMANCE (IS IT REALLY TRUE?) (1974) 16mm 17 min. color/sound \$20 rental

My ROMANCE is intended for something like "broadcast" form, or like a correspondence . . . not so much for showing a big batch of it at one sitting. Eventually it should be in both film and video tape form.

The Introduction, *Intro. I & II*, is finished now. I will send rolls from time to time and hope one of these days to put the rest of it in shape for you to see. Meanwhile, I'll be continuing to record the ROMANCE where ever I am.

The work seems to be a sort of manual, concerning all the stuff of the cycle of life, from the most detailed mundanery to . . . God knows.

THE CARDINAL'S VISIT 16mm color/sound (inquire)

Concluding the ROSLYN ROMANCE.

See photos page 51.

BALL, Gordon

GEORGIA (1966) 16mm 4 min. color/silent \$6 rental

"A perfect tone poem of a film—within its short time limit, it contains much of the beauty of night and the sensuality of women . . . perhaps even 'THE' woman one sometimes sees dancing in the night, but never touches in the flesh. Dreamlike, beautiful—its brevity compacts its power and renders it haunting."—William R. Trotter

"GEORGIA is a good example of a new genre of film that has been developing lately, and that is, a portrait film. In some cases, like those of Brakhage, Warhol or Markopolous, there is an attempt at an objective portrait of a man or woman; in other cases, like in the case of GEORGIA, the portrait becomes completely personalized, poetically transposed; it may not be as multi-faced as, say, Brakhage's portrait of McClure, but an inspired portrait nevertheless, in the vein of a single-minded lyrical love poem."—Jonas Mekas

Note: project at silent speed.

SITTING (1977) 16mm 2 min. color/silent \$5 rental

Sitting meditation study. First work after I laid down camera 7 years—thus newskin concentration on breath-body precise rhythm attention.

Honorable Mention, North Carolina Film Festival, 1977.

Third International Avant-Garde Film Festival, London, 1978.

PROTHALAMION (1978) 16mm 4 min. color/silent \$6 rental

Wedding song: friend Tom Cleveland gave me one roll of film and camera to shoot his wedding ceremony in bride's ancestral Charlotte, N.C. house rainy December's end 1977.

Award: FilmSouth, 1979.

FATHER MOVIE (1978) 16mm or S8 10 min. color/silent \$15 rental

Made spontaneously with news of my father's death—I kept a friend's instamatic super-8 in coat pocket as I headed to Winston-Salem and the rest home where my father died of a sudden stroke overnight. I filmed on highway, in his abandoned rest home room, then drove weeping & filming at the same time, one hand on wheel, one holding camera, past the houses—my sister's, his own—he and my mother had lived in after retirement from life's work abroad.

"In his two films about the last days and death of his father and the life and death of his mother Gordon Ball has accomplished something unique in the autobiographical genre of motion pictures. He has reconciled 'still' (as the mind would have it remembering) with 'movie' AND 'document' (in the form of 'home movies') with the 'myth' of his voice track."—Stan Brakhage

ENTHUSIASM (1979) 16mm 14 min. b&w/color/sound \$20 rental

Elegy for my mother—old photos early & late are accompanied by narrative/lament of her decline & death, the conditions of her dying, particularized & detailed in terms of our individual personal & family experience; the assumption being that there is something universal in all this—I wanted to make a statement about our essential condition, and felt very strongly that it must be direct and honest to the bone. Art must have some spiritual information in some form or another; here I feel it's at the heart.

"It began with ENTHUSIASM. I first learned of Gordon Ball at the 1979 Atlanta Independent Film and Video Festival when, along with 500 other festival-goers, I watched an utterly earnest, painful, and serious film called ENTHUSIASM sandwiched in a program of likeable festival fare. For the fourteen long minutes that ENTHUSIASM claimed the screen, a roomful of unprepared viewers was confronted with a filmmaker's account of his mother's death, following a prolonged illness with Alzheimer's Disease, a form of premature senility . . . Later, at the close of the festival, after five nights of immersion in film and video, ENTHUSIASM was still with me . . . Ball's story, replete with the mundane, untalked of details of illness, forms the dark aspect of those fair eternal moments, the face we instinctively turn away from the camera's eye. ENTHUSIASM's drama takes the shape of the tension between picture and word, between the memory we cherish and the one we would often rather deny or forget."—Linda Dubler, *Art Papers*

Atlanta Film Festival 1980; Award, Sinking Creek Film Celebration 1980; Juror's Choice, North Carolina Film Festival 1981.

MEXICAN JAIL FOOTAGE (1980) 16mm 18 min. color/sound \$25 rental

Images from 1968 events combined with 1980 voice recollection. Paranoid surreptitious camera records daily events and posturings of 25 *gringos* jailed without charge—and fellow Mexican prisoners—prior to 1968 Mexico City Olympics. Was there collusion behind this? We were never told, but this was at height of Nixon-Agnew national polarization effort, when American tourists in Mexico were shocked to find more of the youths they thought they'd left behind—and when Mexican govt. was administering national preening in its own paranoiac anticipation of international Olympics exposure 6 months later.

The soundtrack narration's culled from a much longer account I wrote of the event; it's told as directly as I could tell it.

"MEXICAN JAIL FOOTAGE reminds me of standing by the tracks and watching a train go by—it is so strong, it lasts so long, and it is over quickly."—Tom Whiteside, *North Carolina Anvil*

Juror's Choice, North Carolina Film Festival 1981; Director's Choice, Atlanta Film Festival 1981; Ann Arbor Film Festival.

BARBIERI, Victor

DON'T COME IN ME 16mm 15 min. color/silent \$18 rental

Acid comment on sex and violence. Suggested for adult audiences.

"I wanted to assault and provoke the audience. I wanted to hear them howl."

"The most discussed, rejected film of the festival."—Monterey Film Festival, 1971.

Mike Getz national tour, 1972.

BEFORE, AFTER 16mm 5 min. b&w/silent \$8 rental

A concept film with a delightful play on our expectations. The structural form and the psychic process will be of interest to film classes and study groups.

HER SECRET 16mm 19 min. b&w/silent \$19 rental

An intense and demanding film that exposes the inner psyche of a neurotic and beautiful woman.

4TH OF JULY BARBEQUE 16mm 6 min. black/sound \$8 rental

A film-poem of the 4th of July. Not to be seen but experienced through your body.

PHILL AND JEAN 16mm 5 min. b&w/silent \$8 rental

A candid film commentary about a relationship.

AEROPLANE 16mm 3 min. b&w/sound \$6 rental

"I've always wanted to make a film just for myself."

ON CASTRO STREET 16mm 10 min. b&w/silent \$9 rental

A ten minute walk down Castro St. with me and my dog Hugh.

FUCK YOU 16mm 5 min. b&w/silent \$8 rental

"It will make you so mad it will blow your mind."

BARRISH, Jerry

COCKFIGHTING

16mm 24 min. color/sound

\$40 rental

The film is a study of the sport of cockfighting, with an objective point of view, dealing with the history, art, and technology of a little-known subject that has a vast audience. It begins with the hatching of the fowl, their raising and training, and finally their role in combat. Cockfighting is indigenous to many peoples and cultures throughout the world, and I have attempted to capture not only the fight, but those people to whom this is truly a sport. My intention is neither to praise nor condemn cockfighting, but to explore it in an objective, yet compassionate manner. Also included are stills of etchings, paintings and photos depicting cockfighting around the world.

BARTLETT, Freude (see FREUDE)

BARTLETT, Scott

METANOMEN (1966)

16mm 8 min. b&w/sound

\$15 rental

"METANOMEN harnesses a kind of rhythmic conflict. The film is tense and out of this tenseness arises the vision of an enigmatic girl, set in opposition to a man shown as a contrasty profile. The two characters are set in a flux of manipulated technology run wild: the balance of forces that keeps man and woman alive in the web of the great industrial culture."—*The Witterberg Torch*

OFFON (1968)

16mm 10 min. color/sound

\$20 rental

"The language of OFFON is evocation. We gaze at these iconic forms hypnotically, much the same as we are drawn to fire or water, because they make us aware of fundamental realities below the surface of normal perception."—Gene Youngblood

"OFFON is so striking a work, so obviously a landmark, that it has been acquired by virtually every major film art collection in America, from the Museum of Modern Art to the Smithsonian Institute."—Sheldon Renan, Curator, Pacific Film Archive

A TRIP TO THE MOON (1969)

16mm 29 min. b&w/sound

\$45 rental

"A discussion of possibilities for man's release. Where in OFFON man travels into himself thru his senses to his soul, in A TRIP TO THE MOON man steps out of himself into a hole."—Stan Brakhage

"Seven young men, each of them involved in one of the arts, talk for the greater part of this film. They are involved in a discussion of mystical processes important to them. Their conversation is edited so that ultimately the discussion becomes a mantra, evolving around the nature of these young men & the mysteries of their universe.

"There are three distinct episodes in the film that are apart from the discussion and which belong to the private world of the filmmakers, Scott Bartlett, and Tom DeWitt. There is no dialogue, just rock music . . . Filmic collages (composed of almost totally abstract imagery) translate the mystical implications of the discussion into contemporary iconic language: the external world used as metaphor for the internal world . . .

"One of the more spiritual aspects of electronic manipulation of this film are the 'accidents' which occur in the process and which reveal an electronic meaning in harmony with a universal one. In its electrovideographic poetry, A TRIP TO THE MOON is both accident and substance."—Miss Peachum

MOON 1969 (1969)

16mm 15 min. color/sound

\$25 rental

"The interrelated convolutions and spasms of image, color, and sound that filmmaker Bartlett creates is the cumulative effect of his pioneer work using negative images, polarization, television techniques, computer-film, and electronic patterns all compressed into a visual punch that directs one where he normally would not go with a film—on a trip in search of the human soul."—Paul Brawley, *The Booklist*, American Library Association

LOVEMAKING (1971)

16mm 13 min. color/sound

\$25 rental

"Bartlett's film, in the judges' opinions, most closely approximated their idea of what an erotic film could be—an imaginative, suggestive, artistic, non-clinical evocation of the sexual act."—Bruce Conner, Maurice Girodias, Arthur Knight, San Francisco International Film Festival, 1971

SERPENT (1971)

16mm 15 min. color/sound

\$25 rental

Sponsored by the Guggenheim Foundation.

The serpent embodies the primal chaotic life force in mythic symbology. SERPENT uses natural and electronic imagery to particularize this creative force. The visceral impact of this marriage of metaphors brings about a union of irreconcilables, fire and water, nature and civilization, extremes of hot and cold.

- MEDINA (1972)** 16mm 15 min. color/sound \$25 rental
Produced by Ron Stevenson.
A documentary about the old cities of Morocco. Bartlett sleptwalked into an awakening culture.
"It is as if all the impulse toward lyrical pattern in Bartlett's film work had found an objective correlative in the walls, the steps and tiles, the dense calligraphic decoration, the shaded windows and veiled eyes of the city."—*N.Y. Times*
- 1970 (1972)** 16mm 30 min. color/sound \$50 rental
Sponsored by the American Film Institute.
1970—the year of the moon shot; the year of the Bartlett's only son, Adam; the year Scott's life peaked in high harmony and discord with the American culture.
This autobiographical film presented so thorough a summation of Bartlett's personal work that it rendered him harmless for years to come.
- SOUND OF ONE (1976)** 16mm 12 min. color/sound \$20 rental
The classic, meditative movements of T'ai Chi Ch'uan harmonize with nature and camera as a solo figure executes the forms. The camera as acolyte witnesses the transit of body, ground and sky as the man moves from oceanside cliff, to forest, to mountain and finally to the austere city—space of a studio where, perhaps, his body had been all the time.
This film's graceful visual dignity is appealing for studies in martial arts, yoga, dance, body movement, film as art and to anyone interested in the confluence of eastern and western culture.
Awards: Film Forum, Sinking Creek Film Festival.
- GREENFIELD (1977)** 16mm 14 min. color/sound \$20 rental
Working and playing hard at a northern California commune—fast paced cutting to Taj Mahal's "Happy to be just like I am."
- HEAVY METAL (1979)** 16mm 12 min. color/sound \$25 rental
A graphic disintegration of violence in Chicago, 1929. Original pre-swing jazz recordings by Earl Hines and Tiny Parham.
- MAKING SERPENT (1980)** 16mm 32 min. color/sound \$50 rental
The filmmaker narrates MAKING SERPENT, a documentary film which carefully describes the creative process behind SERPENT, his award winning short. MAKING SERPENT is a step-by-step teaching device that explores film techniques such as: how to structure a non-verbal narrative; how to shoot film for editing; how to find universal, archetypal images in nature and daily life; how to render images in imaginative graphic forms; how to make exciting visuals inexpensively. Shown together with SERPENT, MAKING SERPENT becomes an important educational aid for film students and art students alike.
"Eisenstein's FILM FORM continued on film."—Bruce Baillie
"I consider it a reasonable antidote to some of the loose pretensions of structural film."—Stan Brakhage
"I was never interested in experimental film until I saw MAKING SERPENT."—Lydia Smedda, Film Teacher, Vienna, Austria
"I wish they had shown it when I was a film student."—Tom Charns, Gas Station Attendant, California
- JOE'S JAZZ (1981)** 16mm 16 min. color/sound \$20 rental
Co-Maker: Joe Monte.
A compilation film using footage from the 30's. Bartlett and Monte have assembled lost and found footage from George Pal, Woody Herman, Betty Boop, Donald Duck, and many others into a musical, dancing away the depression of the times.
- MAKING OFFON (1981)** 16mm 18 min. color/sound \$25 rental
In the summer of 1967, Mike MacNamee, Glen McKay and Scott Bartlett met for America's first electrovideographic jamb. Bartlett's film loops and McKay's light show liquids were mixed through a video effects bank and the results were filmed by MacManee directly off the studio monitor with a rented kinescope camera.
Bartlett edited a portion of this material and then built a sound track with the help of Tom DeWitt, who had also supplied many of the original film loops, and Manny Meyer, electronic sound composer. The finished film was called OFFON.
In 1980, Bartlett recreated the event in a video production class at UCLA. With his students' help he composed a video primer: MAKING OFFON. Wipes, keying, feedback—all the standard functions of a studio switcher—are first illustrated and named, then woven into a sound and picture puzzle of the 60's.
A MUST for all video students, especially when shown along with the original OFFON.

BASS, Warren

OPENING AND CLOSING (1965) 16mm 6 min. color/b&w/silent \$12 rental

"... my peace is there in the receding mist where I may cease from treading these long shifting thresholds and live the space of a door that opens and shuts."—Samuel Beckett

Filmed on the New York elevated, OPENING AND CLOSING is a metaphoric train ride where light-struck segments and the film material itself are an integral part of the journey. (For Anna, 1965)

Other distribution: Filmmakers' Co-op, N.Y.

CITY IMPROVISATION (1966) 16mm 7 min. color/sound \$14 rental

Improvisation plays an important part in my work. An improvisational camera means responding to a situation impulsively, intuitively without resorting to verbalized thought. CITY IMPROVISATION is predominantly edited in the camera. It is a personal view of the New York environments I normally passed through during the course of one summer's day and one winter's day in the mid-1960's. (Ten years later I abstracted a five second segment from this film and made it into the eleven minute film CITY VIEW listed below.)

Other distribution: Filmmakers' Co-op, N.Y.

EVERYMAN PROJECTION REEL (1966) 16mm 4 min. color/b&w/sound \$10 rental

This film was originally the projected part of a live performance piece that incorporated actors and dancers. It was performed in New York City for three weeks in April 1966 at the newly built Lincoln Center for the Performing Arts as their first experimental presentation.

"This is an Everyman that means business."—Robert Pasolli, *Village Voice*, 1966

STRIPE FILM (1967) 16mm 3 min. color/sound \$10 rental

An abstract study of horizontal stripes which create shifting color field patterns.

Other distribution: Filmmakers' Co-op, N.Y.

ELECTRONIC MAN (1969) 16mm 4 min. color/sound \$10 rental

Evolving electronic patterns are superimposed over a semi-abstract extreme close-up study of a human face.

Awards: Ann Arbor Film Festival.

Other distribution: Filmmakers' Co-op, N.Y.

UNCLE SUGAR'S FLYING CIRCUS (1970) 16mm 2.5 min. color/sound \$8 rental

Made after the 1970 U.S. bombing of Cambodia, UNCLE SUGAR'S FLYING CIRCUS is a barrage of recurrent hard-edge patterns (circles, cross shapes, airplanes, numbers, explosions). The entire film (except for the titles) was made without a camera: using aircraft press-type, hole punches, felt pens, film leader, and thirteen images from Picasso's Guernica punched out of 35mm slides and punched into the film.

"A dazzling, rhythmically exploding montage."—Michael Kerbel

Awards: Southwest Film Festival; Baltimore International Film Festival.

Other distribution: Filmmakers' Co-op, N.Y.

DESIGNS IN GLASS (1971) 16mm 11 min. color/sound \$18 rental

My films often explore contradictions and discrepancies. DESIGNS IN GLASS is a lyrical documentary of California glass blower John Lewis at work. It is a study of the relationship between an artist and his material and in particular the discrepancy between the crude industrial environment (including the heat, noise, and rough hand tools) versus the delicate glasswork created there.

"Warren Bass is outstanding in my view for his ability to infuse his films with a certain identity."—Robert Manning, Independent Filmmakers Competition

"A poetic view of the rugged art of glass blowing."—Denise Hare, *Craft Horizons*, April 1976

Awards: New York International Craft Film Festival; Baltimore International Film Festival; Southwest Film Festival; Sweet Virginia Festival; 6th Annual Independent Filmmakers Competition; Palo Alto Film Festival Audience Popularity Award; Sonoma Film Festival; and 1974 American Film Festival.

GINO'S PIZZA (1972) 16mm 18 min. color/sound \$22 rental

"GINO'S PIZZA is a slice of the American success myth, served with pepperoni, cheese and tomato sauce. When you visit

your local pizza parlor, do you ever stop and chat with the man whose artistic genius is behind each slice? If the answer is 'no,' this film will show you what you've been missing. Gino, of GINO'S PIZZA, emerges as one of the year's biggest superstars, as he demonstrates his special method of making pizzas, and talks about his life and dreams."—Michael Kerbel

Stylistically GINO'S PIZZA is a cinema verité documentary (studying the artistic process), a comedy (with a surprising climax), an improvisational character study, and a social comment (on the way people look at themselves and their successes). On its subtlest level the film is concerned with the artifice of documentary form. This concern is revealed in its reflexive style, the way the occasional cutaways humorously mask implied manipulations, and ultimately by the fact that GINO'S PIZZA is a mock documentary.

Directed by Warren Bass, featuring Steve Finkel.

"Warren Bass is a gifted and innovative filmmaker."—John Frazer

Awards: Awards and recognition at Ann Arbor, Sweet Virginia, New England, Connecticut, Baltimore International, Southwest, and Bronx Film Festivals, including audience popularity awards at both the Yale and Mid-West Film Festivals; U.S.I.A. International Tour.

Other distribution: Filmmakers' Co-op, N.Y.

LIGHT STRUCK FILM (1973) 16mm 3 min. color/sound \$10 rental

The subject of this film is light as fields of color and sprocket hole patterns bleed onto and dominate the photographed images at the light-struck ends of rolls.

Other distribution: Filmmakers' Co-op, N.Y.

CITY VIEW (1975) 16mm 11 min. color/sound \$18 rental

(Also titled CITY VIEW IN OLD KODACHROME)

An examination and re-examination of a brief moment in time, filmed at the old Penn Station subway entrance in New York City. CITY VIEW studies relationships of people in a public place—their movements, their entrances and exits, their anonymity, and ultimately the spaces between them in both the graphic and existential senses. On this level it was inspired by Giacometti's sculpture, *City Square*. On other levels it is a formal study, particularly of structured filmic time. Sound is explored as both a spatial image and as a sort of filmic zeugma in which picture/sound relationships shift in order to change perceptual consciousness. It is intended as a multi-leveled experience.

"The professional level of this cinematic view from below (the city is seen from the hall of the subway's entrance) is considerable and can hardly leave anybody indifferent."—Mira Liehm, Czechoslovakian film critic (from comments on the Tenth Annual Independent Filmmakers Exposition)

Awards: First Place Experimental, 1977 Connecticut Film Festival; Tenth Independent Filmmakers Exposition Award; selection jury 1976 Ann Arbor Film Festival, Sinking Creek Film Celebration Director's Choice 1977; 1978 Sonoma Film Festival; 1977 Flaherty International Film Seminar; Walker Arts Center; Baltimore I.F.F. '78.

Other distribution: Canadian Filmmakers Distribution Centre; Filmmakers' Co-op, N.Y.

JOSEPH HIRSHHORN PORTRAIT (1976) 16mm 37 min. color/sound \$50 rental

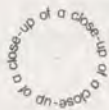
This film is available only with personal appearances by the filmmaker (which may include an additional fee) or by special arrangement. Inquire.

A portrait of art collector Joseph Hirshhorn at age 74 whose collection is worth possibly one hundred million dollars. The filming was done just before the collection was given away to the Smithsonian Institution in Washington, D.C.—one of the most significant art gifts in history. Hirshhorn is a "self made man" with a unique personality. The film shows extensive views of his sculpture collection as it existed at his Greenwich, Connecticut home including major works by Rodin, Henry Moore, David Smith, Calder, Picasso and others. (Produced in collaboration with Ronald Cavalier.)

Warren Bass has a rare combination of talents, his films such as DESIGNS IN GLASS, JOSEPH HIRSHHORN PORTRAIT and GINO'S PIZZA are remarkable examples of an ability to combine meaningful communication and innovative experimentation."—John Frazer

Awards: First Place Fine Arts, 1977 Connecticut Film Festival; Audience Popularity Award 1978 Palo Alto Film Festival; North West Film Study Center, Portland Art Museum.

CLOSE-UP (1978) 16mm 9 min. color/sound \$16 rental



Other distribution: Filmmakers Co-op, N.Y.

BECKETT, Adam

HEAVY-LIGHT (1973) 16mm 7 min. color/sound \$14 rental

Music by Barry Schrader.

This is one of those abstract animated films in which colored, richly textured light moves in a black, three-dimensional space. The pictures and the electronic score are unified in a strict structure made of three main sections which progressively develop three subsections. This film may look like it was made using computers or video to the uninitiated, but only animation and mucho optical printing are to be seen herein.

Awards: 1973 Sinking Creek Film Celebration; 1974 Athens International Film Festival; 1974 Humboldt Film Festival.

EVOLUTION OF THE RED STAR (1973) 16mm 7 min. color/sound \$18.50 rental

Music by Carl Stone.

Colored pen-and-ink drawings, like topological maps of biomorphic objects, grow and evolve from the red star. Once the master image is formed, this continuously throbbing, pulsating sight is used to ring changes based on years of optical work. Music and picture work together to create a mood of ecstatic tranquility. The bright colors, beautiful music, surprise at the end, etc., make this a good film for young children.

Other distribution: American Federation of Arts.

Awards: 1973 Sinking Creek Film Celebration; 1974 Washington National Student Film Festival; 1974 Brooklyn Independent Filmmakers Exposition; 1974 Vanguard International Competition of Electronic Music for Film; 1974 Humboldt Film Festival.

FLESH FLOWS (1974) 16mm 6.5 min. color/sound \$18 rental

Intricate animated line drawings, erotic and surreal, are transformed during three chapters from their base existence at the beginning into a continuous flight through a space filled with luminous clouds of flowing purple and turquoise gases. Hence we are shown a path from the carnal to the cosmic.

Awards: 1973 Sinking Creek Celebration; 10th Chicago International F.F.; 1974 Humboldt F.F.; 1974 Ann Arbor F.F., 13th Foothill International Independent Filmmakers' Exposition; 1974 Orange Coast F.F.

Other distribution: American Federation of Arts; Creative Film Society.

SAUSAGE CITY (1974) 16mm 5.5 min. color/sound \$10 rental

Music by Brillo.

Starting with a white screen a city of interlocking boxes evolves, always moving, constantly changing perspective. After a while, this group of sausages begin to emerge. They are a thoroughly rendered (using fancy coloured-pencil technique) bunch of sausages. As time passes there get to be a whole bunch of sausages, in fact, the screen becomes one mass of seething, throbbing pullulating life. The ending is a surprise.

Awards: 1974 Humboldt F.F.; 1974 Ann Arbor F.F.

Other distribution: American Federation of Arts; Creative Film Society.

KITSCH IN SYNCH (1975) 16mm 4.5 min. color/sound \$10 rental

This is an abstract animation that seems to get laughs. The sound track is why, mainly; it sounds like a large group of demented ducks enthusiastically and persistently seeking oneness with the all, via energetic chanting. BUBUBABU!!! The imagery is elaborate, brightly coloured, and every single damned beat in the sound track has its own little bump.

Awards: (so far, heh, heh) 1975 Cinemedia (best sound score BUBUBABU!!!); 1975 Marin County Fair.

BEELER, Kathleen

THE RENO HOTEL (1980) 16mm 15 min. color/sound \$25 rental

"Continuing the unsung tradition of ho/mo-tel movies such as Weldon Kee's *Hotel Apex* (1952), Kathleen Beeler's "sentimental and painterly" epitaph for the Reno Hotel is a cinematic death mask of a city's decay. The Reno Hotel on Harriet Street (1914-1980) had been the scene for Jack Dempsey's training and for Ken Kesey and the Merry Pranksters' droppings and outings. In its last days before demolition we see it as a living corpse inhabited by a few numbed urban cavemen, tough and resistant as any fellow rat or comrade cockroach. But in the end, the *totentanz* of the wrecker's ball completes the inexorable process of disintegration the camera has captured so closely."—Anthony Reveaux

"Poetic history of the elegant, crumbling hotel in San Francisco which housed famous hippies and bums after being con-

demned and before arson (?) levelled it. Narration is extremely well-written and read, and images of the building's past (including interesting tracking shots through rotting corridors) are equally haunting."—*Film Festival Review*

BEESON, Coni

ANN, A PORTRAIT 16mm 19 min. color/sound \$25 rental

An intimate portrait of Ann Halprin, dancer; her work, her family, and the way she moves.

HEALTH ON WHEELS 16mm 15 min. color/sound \$15 rental

Credits: Ray Andersen. Sponsored by National Testing Services.

A documentation of health testing of 30,000 California Cannery workers. A labor management effort using mobile testing units, highly successful method for finding killer diseases.

HOLDING 16mm 13 min. color/sound \$15 rental

Two young women in love communicate through fantasy and touching in a rhythmic buildup, merging time concepts. Flashes of the past blend with the present and future in a collage of themselves, the hills, the sea and their sexuality.

THE NOW 16mm 17 min. color/sound \$25 rental

"These are my past lives when my lovers were black and my lovers were white, when I was male and when I was female." A reincarnation.

UNFOLDING 16mm 16 min. b&w/sound \$25 rental

Heterosexual lovemaking as poetic expression.

WATERCRESS 16mm 13 min. color/sound \$20 rental

Episodes in alternative lifestyles.

WOMEN 16mm 13 min. color/sound \$20 rental

A sardonic film about the cliches laid on women.

BELL, Forest

IN TRANSIT: PART I (1979) 16mm 6 min. color/silent \$10 rental

IN TRANSIT: A CYCLE OF FILMS (1980) 16mm 12 min. color/silent \$25 rental

"... a curiously wrought work. But not in the sense of 'strange,' for to me it speaks directly from the *essential chemistry of cinema*. Wrought because it took two years to forge and hammer together the first part, and two days to do one of the later parts. Forest learned cinema for himself from the inside out... a poet before coming to film, Bell has made authentic art in the CYCLE, art based on the marriage of visual symbols to kinetic forces possible only to cinema... There is rhythm, cadence and timed measure to the dance. An explosion of forces, and a winning of the struggle to confine chaos."—Larry Jordan

"Forest Bell packs his films with kinetic energy. The shots are components of potent density, movement variation and tactile differentiation wedded to a structural ambiguity and complexity of an albeit non-didactic mode. Here is the nature and language of film: breathing space around the whirlwind. The textures and patterns of the cumulative editing momentum spin a hold on the viewer's imagination. The thrust is decided, assured and merciless. Each image registers as a chord, and the musical line is both severe and involving. Time is disturbed by such concise overdrive, and the visual receiver is recharged and heightened."—Warren Sonbert

"Forest Bell's IN TRANSIT is a brief exercise that manages to combine kitsch nature photography with a loose Structuralist idiom."—Thomas Albright

BEROES, Stephanie

LIGHT SLEEPING (1975) 16mm 4 min. color/sound \$6 rental

LIGHT SLEEPING is an erotic fantasy of sensual love between a human and an animal... a woman and a cat. Each comes to

this meeting joyously, each gives and receives affection. During this sensual encounter, human and animal spirits are joined, become one. Human and animal become like each other, and, become more than what they are themselves

The inspiration for the film came from Karu, the black male cat who lives with me. The woman is myself played by my friend Georgianna, who is a natural "cat-lover." And on one level the film has a special meaning for any who may feel close to the cat spirit, or appreciative of cat psyche and movement and being. But I hope people can have a purely intuitive flight of imagination response/understanding of this dream of woman and cat

The sounds do not destroy the visuals, but are one with the visuals, are sourced in the visuals, and so, sound and visual work with, not against each other.

the poem by Jack Spicer,
Heart wakes,
Twists like a cat on hot bricks
Beating off sunlight.
Now the blood slinks back to the heart
And the day starts.
Then the blood asks:
"Who was that lover
That thrashed you around last night?"
And the heart can't answer.

Pittsburgh Filmmakers Screening Room "Independent Film in Pittsburgh" show; Fifth International Experimental Film Festival, Knokke-Heist, Belgium (shown out of competition); Douglass College Film Festival; Honorable Mention Award, The Film Center: The Art Institute of Chicago, in a show, "The Outstanding Films from EXPRMNTL 5," May 1975.

RECITAL (1978) 16mm 20 min. color/sound \$40 rental

This is an experimental film with several experimental concerns, but mainly attempts to explore relationships between text and image. The text is a series of love letters and the theme is to objectify adolescent romantic love. The image centers on a typical romantic scene, a woman seated in a landscape reading a love letter. RECITAL is structured as a stream-of-conscious narrative, and is feminist in the sense that there is a chorus of women's voices telling a feminine perspective of a part of every woman's social conditioning.

"Stephanie Beroes' film, RECITAL, addresses the state of 'woman in love'. As opposed, however, to a Lawrentian reading of the situation—a cascade of images of erotic transcendence—Beroes takes a more distanced look at the phenomenon. And it is one that views the situation as fraught less with ecstasy than with risk and pain . . . Beroes goal is a kind of distanced deconstruction of the experience, in an attempt to view it with the lessons of knowledge and time."—Lucy Fisher, Film Critic & Scholar, New York

VALLEY FEVER (1979) 16mm 20 min. color/sound \$40 rental

Inspired by Merleau-Ponty's statement, "there is a perpetual uneasiness in the state of being conscious," this film has to do with questions of perception, the way we see things. In an experimental, non-narrative context, the film presents a man and a woman who carry on a disjunctive conversation, superficially about the effects of illness on perception, actually about their mutual inability to perceive the world from any other than a personal viewpoint. They each set up a projector and show each other footage of their respective hallucinations under the influence of fever—images of the desert, palms, swimming pools, and the American suburban landscape. The hallucination sequences make a lyrical counterpoint to the formal, structured lip-sync sequences.

" . . . a graceful craft evident in everything from the hand-held camerawork to the jump cuts and other kinds of transitions." —Jonathan Rosenbaum, *The Soho News*

DEBT BEGINS AT TWENTY (1980) 16mm 40 min. b&w/sound \$75 rental

"DEBT BEGINS AT TWENTY, by combining semi-fictionalized and documentary material, is as definitive a record of the Pittsburgh punk scene during its nascent underground phase as anyone could possibly hope for. That it also succeeds as an extremely engaging character study of some of the movement's most colorful figures is a testament to Stephanie Beroes' facility for combining a series of 'miniatures' with empathy as well as to the unusually natural character of the participants in what elsewhere has been an excruciatingly arch subculture . . . Stephanie Beroes in DEBT BEGINS AT TWENTY has produced not only an entertainment, but also a small and very precious time capsule."—W.T. Koltek, WYEP-Radio, Pittsburgh

"It's entirely in the nature of the movie's celebratory punk spirit that it points to (and snickers at) some of its own supposed technical flaws. An 'AKG mike' is indicated, Dick Tracy-like, with an arrow in one subtitle over a shot that allegedly shows us (Bill) Bored sitting alone; and when Sesame Spinelli, a vocalist with the Dykes, looks up the hero in the final sequence (preceded by the title 'Six Months Earlier') and winds up making love with him to a joyfully gyrating camera, the self-conscious acting and embarrassed, banal dialogue between them is happily lingered over. Reminiscent at times of some of the early romps of Warren Sonbert involving silent footage of frolicking friends and rock music, DEBT BEGINS AT TWENTY provides as much honest fun as a day on the beach."—Jonathan Rosenbaum, *The Soho News*

BEVERIDGE, Richard**ROCK SPRINGS (1976)** 16mm 30 min. color/sound \$40 rental

Where I had come from and why. A "Roots" film without the rooting about a dusty Wyoming town. Partly autobiographical because it deals with my visiting, for the first time in twenty years, the town of my birth, meeting relatives I had heard of but never known, and searching into the past to understand how they, and I, had gotten to the town of Rock Springs. The family is kept anonymous, it could be any family of the West. Above the autobiographical content is the town itself, its importance as a coal source to the early railroads, and to the coal-generating power stations being built there today. It is a sociological document of a "Boomtown" built in an area of probably the greatest concentration of useable coal in the world.

S.F. TO. L.A. (1977) 16mm 2.5 min. color/sound \$10 rental

Twelve hours and four thousand frames down Pacific Coast Highway One. An attempt at the most minimal film conceivable, every frame and sprocket hole of the original 100 feet make up the picture and sound. A film made really by Eastman Kodak.

HEADS OR TAILS (1977) 16mm 5 min. color/sound \$15 rental

A length of picture and sound made to be projected from either the heads or tails end. Complex optically printed loops are contact printed onto double perforated film and optical sound is added over the sprocket holes on either side. As an exploration of the concept of off-screen space, the film has no beginning nor end. It is a long thin object wound on the core of a reel.

TURN TO YOUR GODS DOGS (1977) 16mm 17 min. b&w/sound \$25 rental

A film which investigates possible combinations of sound and image, specifically, sync and voice-over sound, with and without image. Highly re-edited sound tracks from old newsreel and recent documentary footage are re-combined with their correct and/or incorrect image to form a narrative dealing with the political machinations leading to an amphibious assault upon a nude beach called "Eden." As much a structural film as an homage to Bunuel and Fellini. First screen appearance of the singing dog Andalou.

KEEP BRIGHT THE DEVIL'S DOORKNOBS (1978) 16mm 5 min. color/sound \$15 rental

Dedicated to Leonardo daVinci from whom I quote, "the act of procreation and the members employed therein are so repulsive, that if it were not for the beauty of the faces and the adornments of the actors and the pent-up impulse, nature would lose the human species."

X-rated. Confiscated by Kodak Lab., Hollywood.

FAREWELL TO FLESH (1980) 16mm 40 min. color/sound \$50 rental

Brazil's Carnaval invaded with Bolex, tape recorder and chutzpah. Filmed in Bahia & Rio De Janeiro, the greatest spectacle in the world, and the closest thing to the theatre of cruelty which Artaud proposed. A Theatre in which violent and thrilling physical sensations crush and hypnotize the spectator-participant, seizing one as if by a whirlwind of higher forces.

See photo page 13.

WHO'S WHO IN THE KOOK CAPITAL (1980) 16mm 30 min. b&w/silent \$40 rental

A swashbuckling newsreel-diary of visual anthropology. Segments include the Bums and Winos Ball, Bruce Conner's punk party at the Deaf Club, Beatitude Poets Reading, Canyon reunion picnic, the Dali Lama in Marin, a nude beach, U.S. frisbee champ, marijuana reform festival, the Hookers Ball, dancer Thea, & the singing dog contest. Part one of a continuing series.

WHO'S WHO IN THE KOOK CAPITAL, PART II (1981) 16mm 30 min. b&w/silent \$40 rental

The Castro street fair, King Arthur, the Bolinas dog show, Jefferson Clitlick, Food for thought, Alfredo's wedding, Inaugural Ball, Bay to Breakers run, Ronnie's jelly bean jars, etc.

REJOURNEY: TO THE LAND OF THE TARAHUMARA (1981) 16mm 45 min. color/b&w/sound \$60 rental

Filmed during four successive journeys to Mexico, an autobiographic odyssey containing both fictive and ethnographic elements, composed as the residue of an attempted mitigation of societal disgust and fear of death. Includes the Day of the Dead, the ancient Tarahumara Indians, and a long sought meeting with Luis Bunuel.

SELF-PORTRAYAL (1981) 16mm 30 min. color/sound \$45 rental

SELF-PORTRAYAL is a trilogy, a summation of experiences which have, in a sense, composed 'me' at midlife as a man and as an artist. The film functions as a confession or catharsis.

Part I, "Pavlovia Imaginatum" deals with aspects of growth, learning and my most important influence, my mother.

Part II, "Gone Fishing with Uncle Tarzan" deals with maleness, adult worklife, inevitability of death, and my strongest father figure, my Uncle Tarzan, retired coal miner, factory worker, blessed fisherman.

Part III, "Canineophilia," a meditation upon human phylogeny through scrutiny of our most approachable animal friend, the dog. It is a resurrection of the glories of childhood, wherein lies the source of the spirit and fantasy of artistic endeavor.

BIENSTOCK, David

BRUMMER'S

16mm 10 min. color/sound

\$10 rental

Cast: Robert Summers and Sudrey Shaw in main roles. Photography: Charles Powers. Sound: Itzhak Barouch. Editing: David Bienstock and Joel Freedman. Assistant Director: Joel Freedman. Electrical and Sound Consultant: Lee Osborne. Written and Directed by David Bienstock.

"The most rigorously experimental film of the festival."—Ernest Callenbach, judging Bellevue Festival, 1967

"... atmospheric, fourth and fifth dimension chit-chat."—Jonas Mekas, *Village Voice*

"... This is every young couple in the world, holding every conversation they will ever hold. Bienstock's film simply out-classes everything else shown all evening: it was very good."—Roger Ebert, *Chicago Sun-Times*

Awards: First Prize (\$500) at Second City Short Film Competition, Chicago, 1967. Third Prize (\$75) at Bellevue Film Festival, 1967. Special Prize (\$100) at San Francisco Film Festival, 1967. Honorable Mention for student film at Chicago International Film Festival, 1967. Award of Merit (\$50) at Independent Filmmakers Competition, St. Lawrence University, N.Y.

NOTHING HAPPENED THIS MORNING (1965)

16mm 21 min. color/b&w/sound

\$25 rental

Acting: Christopher Kelley and Rhea Samaras. Photography: Paul Glickman. Sound: Itzhak Barouch. Titles: Richard Evans. Written, Directed and Edited by David Bienstock.

Nothing happens and everything happens—in the simplest of experiences there is a complexity and a vitality unknown and unfelt until the moment when we begin to let its wonder filter into us and flow through our bodies, our minds, and our souls. When that happens the ordinary world becomes extra-ordinary—the magic of the universe is within each moment and is perceived on as many levels as we can contain. NOTHING HAPPENED THIS MORNING attempts to capture this state of consciousness in the first 20 minutes of an ordinary-extraordinary morning.

Awards: First Prize for Experimental Film, Chicago International F.F., 1965. Shared First Prize, Ann Arbor Festival and Tour, 1966. Meritorious Participation award, San Francisco F.F., 1965. Selected for showing at Festival of Two Worlds, Spoleto, Italy, 1966.

Other distribution: Filmmakers' Co-op, N.Y., Creative Film Society; Canadian Filmmakers Distribution Center.

BLANK, Les

"No one that I can think of makes documentaries with quite so much zest and respect for life as Les Blank. His films make you happy to be alive."—Rob Baker, *Soho Weekly News*

See photo page 52.

DIZZY GILLESPIE (1965)

16mm 20 min. b&w/sound

\$40 rental

Les Blank's earliest music film focuses on Dizzy Gillespie, the great jazz trumpeter, during a club date in Los Angeles. Dizzy talks about his beginnings and music theories, and blows a lot of hot music on that famous horn.

GOD RESPECTS US WHEN WE WORK BUT LOVES US WHEN WE DANCE (1968)

16mm 20 min. color/sound

\$30 rental

A time-capsule report on a specific high point of the hippie/counter-culture movement of the long-ago Sixties, GOD RESPECTS US is a finely shot panorama of the action and more meditative moments occurring at the Los Angeles 1967 Easter Sunday Love-In.

THE BLUES ACCORDIN' TO LIGHTNIN' HOPKINS (1968)

16mm 31 min. color/sound

\$50 rental

In his own words and his "own own" music, Lightnin' Hopkins reveals the inspiration for his blues. He sings, jives, ponders. He boogies at an outdoor barbeque and a black rodeo, and takes you with him on a homecoming visit to his boyhood home of Centerville, Texas.

The film reaches past the impish bluesman himself into the Blues itself, into the red-clay Texas, into hard times, into blackness, into the senses.

SPEND IT ALL (1971)

16mm 40 min. color/sound

\$50 rental

SPEND IT ALL is a "perceptive, lusty lyrical documentary of some true American originals—the bayou people in Cajun country."—*Times-Picayune*, New Orleans

The Cajuns of Southwest Louisiana still retain the language, camaraderie and old world spirit of their French-speaking Acadian ancestors. The film captures the intense bravado and vitality of their lives.

A WELL SPENT LIFE (1971)	16mm 44 min. color/sound	\$50 rental
A WELL SPENT LIFE looks into the thoughts and music of Mance Lipscomb, 75-year-old philosopher-songster. Centering on Lipscomb—whom Blank described as “the closest thing to a Christ figure I have ever seen”—the film is also a revealing glimpse of a black farming community.		
DRY WOOD (1973)	16mm 37 min. color/sound	\$50 rental
HOT PEPPER (1973)	16mm 54 min. color/sound	\$75 rental

DRY WOOD and HOT PEPPER form a fascinating two-part documentary on the life and music of the French-speaking blacks in southwest Louisiana's Cajun country.

“DRY WOOD features the music of “Bois Sec” (“Dry Wood”) Ardoin, his sons and Canray Fontenot. Theirs is an older, rural style of Cajun music which, in the film, weaves together incidents in the lives of the Fontenot and Ardoin families. The film's highlights include a rollicking country Mardi Gras, work in the rice fields, a “Mens Only” supper, and a hog-butcher party that takes the hog from kill to sausage.

“HOT PEPPER plunges the viewer deep into the music of Clifton Chenier and its sources in the surroundings of rural and urban Louisiana. The great accordionist mixes rock and blues with his unique version of ‘Zydeco’ music, a pulsating combination of Cajun French with African undertones. In addition to scenes of Clifton belting it out at sweaty dance halls, the film winds his music through the bayous and byways of the countryside (some of Blank's most stunning photography!) and into the streets and homes of his people.”—Michael Goodwin, *City Magazine*

Note: DRY WOOD and HOT PEPPER may be rented together for \$100.

CHULAS FRONTERAS (1976)	16mm 58 min. color/sound	\$90 rental
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CHULAS FRONTERAS, considered by Prof. Juan Rodriguez (and many others) as “absolutely the best Chicano documentary I have ever seen,” provides a magnificent introduction to the most exciting Nortena musicians working today: Los Algres de Teran, Lydia Mendoza, Flaco Jimenez and others. The music and spirit of the people is seen embodied in their strong family life and sheer enjoyment of domestic rituals. At the same time Blank does not overlook the hardships, in particular the Chicano experience of migrating from state to state with the seasons for work in the fields. He makes clear the role the music has in redeeming their lives by giving utterance to collective pain.

ALWAYS FOR PLEASURE (1978)	16mm 58 min. color/sound	\$90 rental
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ALWAYS FOR PLEASURE is an intensive insider's look at Mardi Gras and the myriad musical traditions the annual celebration supports in New Orleans.

On one level, it's a fairly shabby Southern city with a touristy, almost tacky overlay. But beneath the overlay is something vital, something intimately acquainted with living and dying, that marketing cannot long disguise or distort. New Orleans has a gut-level mythic quality, a resonance unique among American cities. ALWAYS FOR PLEASURE amplifies that resonance.

DEL MERO CORAZON (1979)	16mm 28 min. color/sound	\$50 rental
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DEL MERO CORAZON is a lyrical journey through the heart of Chicano culture, as reflected in the love songs of the Tex-Mex Nortena music tradition. Love songs are the poetry of daily life—a poetry of passion and death, hurt and humor, pleasures and torn dreams of desire. In the film, these songs travel from intimate family gatherings to community dance halls, from the borderlands to wherever La Raza works, lives, settles down. They are passed along, changed, and turned into new songs—always sung from the heart. Stars: Leon Garza, Chavela Ortiz, and Brown Express, Little Joe and La Familia and more.

CHICKEN REAL (1980)	16mm 20 min. color/sound	\$40 rental
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An industrial short made for the world's second-largest poultry producer, CHICKEN REAL incorporates subversive bits of satire in its promotion of the assembly-line approach to mass-manufacturing food. Music recorded in North Carolina, of a local group playing all the chicken songs they knew.

“... Blank shot this documentary for an automated chicken-growing operation that produces 156 million chickens a year! [He] brought all his skill to bear on the project, and added a narration that's only barely tongue-in-cheek. It's his funniest film, one that works on its own terms as a fascinating documentary on the chicken biz, and also as a humorous comment on itself.

Surreal images abound—hundreds of chickens clucking toward a feeding belt, thousands of chicks huddling together in a giant breeding room, dead chickens flying across a table, passing through hellish flames on a conveyer, receiving giblet transplants. But the most interesting thing is that Blank evades the issue of chicken-death completely—skipping in an instant from live chickens to dead ones with absolutely no mention that birds are dying. It's the only Blank film in which death is never acknowledged—and as a result death pervades the picture as it does no other. Chicken of incomparable succulence.”—Michael Goodwin, *Pacific Film Archive*, UC Berkeley

GARLIC IS AS GOOD AS TEN MOTHERS (1980) 16mm 51 min. color/sound \$100 rental

" ' Fight Mouthwash—Eat Garlic' is the call-to-arms of Les Blank's newest exploration of alternative American life-styles. And why garlic—quite possibly the greatest culinary aid and natural cure-all known to mankind—should have gotten so much bad press in the first place is the curious (and distinctly political) paradox that Blank explores in his latest film . . .

And what a film it is—Blank's best, I think. And it's absolutely obscene in its obsession with the growing and harvesting of garlic and the preparation, cooking and eating of garlic dishes—everything from whole suckling pigs to garlic soup . . .

As in all of Blank's films, the people interviewed are beautiful, natural and full of zest for life. These garlic-lovers take great pride in their own identity, glorifying it in song and dance and turning it into constant celebration . . ."—Rob Baker, *Soho Weekly News*

WERNER HERZOG EATS HIS SHOE (1980) 16mm 20 min. color/sound \$45 rental

In 1979, Les Blank took a brief detour from his filmic path through traditional American music to film German filmmaker Werner Herzog honoring a vow he claims he made to Errol Morris, a Berkeley student, that he (Herzog) would eat his shoe if Morris ever got off his butt and actually made one of the films he was forever talking about. Stung to action, Morris directed *GATES OF HEAVEN*, a highly acclaimed film about a pet cemetery—and Herzog, true to his word, returned to Berkeley to consume one of his desert boots in front of a large audience at the UC Theatre. The film reveals an obsessive, self-destructive, almost super-human dimension to Herzog that illuminates many of his films; in addition it documents his strongly expressed belief that people must have "the guts" to attempt what they dream of. And Herzog adds comments on the value of cinema and the need for a "new grammar of images." Definitely the strangest of Blank's love letters to food, and a major addition to the small shelf of films on filmmaking.

BLASKOVICH, Tim

AN AFTERNOON IN IOWA CITY (1969) 16mm 3 min. color/sound \$6 rental

The screen is a palette of pure colors (no 'concrete' images)—the soundtrack is made up of different harmonic frequencies from radio 'static' signals. Associations between certain colors and frequencies are established, alternated, then destroyed. The viewer is drawn into the textural puzzles suggested by the color-sound relationships of this abstract cine-poem.

Award: 1969 Ann Arbor Film Festival.

WINGS (1976) 16mm 7 min. color/sound \$12.50 rental

Made with Phil Schuman, Erick von Stroheim III.

Lyrical rendering of the levitational feats of hang-gliding enthusiasts. Practicing, taking-off, some not-so-soft landings . . . but mainly *SOARING*—over Pacific dunes and cliffs. Subjective voice-over narration leads us into the physical exhilaration and mystical dimensions of transcending earthly bounds. Fine music track reinforces design of flying sequences.

Award: Finalist American Film Festival, 1976.

AMERICARTUNE (1978) 16mm 86 min. color/sound \$125 rental

40-state circle-tour of the United States filmed from a moving car with a wide-angle lens. The traveling music (the soundtrack is all and only music) is composed and performed by Philip Gonzales. *AMERICARTUNE* reveals the ridiculous and sublime, the old and the new, the specific and universal elements of each region of the U.S. In all, a picturesque compendium of America's landscape and human artifacts.

Awards: Filmex, 1978; One-man show, Cinematheque, 1978.

See photo page 52.

INTRO (1979) 16mm 5 min. color/sound \$10 rental

Actually, the 5-minute introduction to *AMERICARTUNE* (see above). The first part is based on on-board footage from NASA's Apollo Missions of lunar and terrestrial scenes; followed by a rapid series of dozens of earth orbit stills from the same source. The final sequence is from color slides of the U.S. taken from a cross-country jet flight from Washington, D.C. to San Francisco, culminating in an aerial view of the Golden Gate Bridge. The soundtrack is spacey musical accompaniment of anti-gravitational motifs arranged by Philip Gonzales.

Award: 1979 Northwest Film Festival.

MOVING PICTURE OPERATORS UNION (1981) 16mm 3 min. b&w/sound \$7.50 rental

A panoramic group photo from 1935 of the 125 movie projectionists in San Francisco is wrought into a languorous, continual

panning movement of facial portraits of each person. The individual faces of this fraternity of technicians—with their collective foot in the 19th Century—combine to manifest a nearly imponderable range of subjective responses and possibilities.

BODIEN, Earl

PORTRAIT ONE, EARL JAMES BARKER 16mm 18 min. b&w/silent \$20 rental

A framed portrait. The subject (E.J.B.) is the frame as well as the picture. The first part of the "picture" is relaxed, lyrical. The second part is a classic movie chase, abstracted to the point of pointlessness.

PORTRAIT TWO, THE YOUNG LADY 16mm 3 min. b&w/silent \$5 rental

A framed portrait. A film about hands and their employment. The purported subject, the young lady, is the frame. The "picture" takes place in some other century, and was filmed on location.

Dedicated to a memory of Bruce Baillie.

BOWLES, Philip

PEERAMID 16mm 5 min. color/silent \$5 rental

Like certain pieces of Renaissance music this is a certain set of rhythms that becomes its mirror image in the middle. The "subject" is a piece of architecture that does the same thing. Completed in June, 1972.

BRAKHAGE, Stan

See photo page 53.

DESISTFILM (1954) 16mm 7 min. b&w/sound \$15 rental

Internationally acclaimed as the classic of its genre. The camera joins a drunken adolescent party and participates in the expression of desire and frustration.

"The best film in the 1950's; breath-taking camera work; entire cinematic conception and execution is brilliant."—Willard Maas

Other distribution: Filmmakers' Co-op, N.Y.

THE WAY TO SHADOW GARDEN (1954) 16mm 10 min. b&w/sound \$17 rental

Sound by Brakhage.

Blinding himself, a young man escapes his frightening room to enter the even more terrifying beauty of Shadow Garden.

"... creates a tormented, claustrophobic world... this wild study of a tortured youth has astonishing moments of brilliance."—*Film No. 12*

Other distribution: Filmmakers' Co-op, N.Y.

IN BETWEEN (1955) 16mm 10 min. color/sound \$22 rental

Music by John Cage.

Portrait of Jesse Collins: a daydream nightmare in the surrealist tradition.

Other distribution: Filmmakers' Co-op, N.Y.

REFLECTIONS ON BLACK (1955) 16mm 12 min. b&w/sound \$18 rental

A series of terrifying dramas of male-female relationships offset against the background of a New York tenement.

"... a search into the hidden, unspoken, elusive drama of relations among men and women."—Parker Tyler

Award of Distinction, Creative Film Foundation. Prize of the Selection Jury, Brussels International Film Festival, 1958.

THE WONDER RING (1955) 16mm 6 min. color/silent \$17 rental

On a theme suggested by Joseph Cornell. A sharp change in Brakhage's work, we see New York's Third Avenue El (since demolished) as though through the eyes of a child on a merry-go-round.

- NIGHTCATS (1956)** 16mm 8 min. color/silent \$22 rental
 "A bold attempt, full of visual sensibility, to use living animals, unconscious of their roles, as abstract counters in a tone poem of color and chiaroscuro."—Parker Tyler
- DAYBREAK AND WHITEYE (1957)** 16mm 8 min. b&w/sound \$16 rental
 Sound by Brakhage.
 These two films investigate frustrations in loving, DAYBREAK with a girl as object, WHITEYE with the camera as subject.
 "... a winter landscape transforms itself, through the magic of motion, temperament and light, into pure poetry of white."
 —Jonas Mekas
- LOVING (1957)** 16mm 6 min. color/silent \$12 rental
 "The greens of the forest, the flesh tones of the lovers, the browns of earth, the sky and the sun evolve an expression of living in which the light consumes everything except the flesh of loving."—Cinema 16
- ANTICIPATION OF THE NIGHT (1958)** 16mm 42 min. color/silent \$84 rental
 The daylight shadow of a man in its movement evokes lights in the night. A rose held in hand reflects both sun and moon like illumination. The opening of a doorway onto trees anticipates the twilight into the night. A child is born on the lawn, born of water with its promisory rainbow, and the wild rose. It becomes the moon and the source of all light. Lights of the night become young children playing a circular game. The moon moves over a pillared temple to which all lights return. There is seen the sleep of innocents in their animal dreams, becoming the amusement, their circular game, becoming the morning. The trees change color and lose their leaves for the morn, they become the complexity of branches in which the shadow man hangs himself.
 "... a film in the first person. The protagonist, like the members of the audience, is a voyeur, and his eventual suicide is a result of his inability to participate in the 'untutored' seeing experience of a child. ANTICIPATION consists of a flow of colors and shapes which constantly intrigues us by placing the unknown object next to the known in a significant relationship, by metamorphosing one visual statement into another. Whenever Brakhage shows a shot for a second time, it gains new meaning through its new context and in relation to the material that has passed during the interval."—P. Adams Sitney
- WINDOW WATER BABY MOVING (1959)** 16mm 12 min. color/silent \$33 rental
 "... Brakhage's treatment of the birth of his daughter. Here he unleashes the full power of his technique, so apt to become abstractly unintelligible when left to his own devices, on a specific subject. The result is a picture so forthright, so full of primitive wonder and love, so far beyond civilization in its acceptance that it becomes an experience like few in the history of the movies."—Archer Winsten, *New York Post*
 Brussels International Film Festival, 1964
- SIRIUS REMEMBERED (1959)** 16mm 12 min. color/silent \$28 rental
 "I was coming to terms with decay of a dead thing and the decay of the memories of a loved being that had died and it was undermining all abstract concepts of death. The form was being cast out by probably the same physical need that makes dogs dance and howl in rhythm around a corpse. I was taking song as my inspiration and for the rhythm structure, just as dogs dancing, prancing around a corpse, and howling in rhythm—structures or rhythm—intervals might be considered like the birth of some kind of son."—Stan Brakhage
- THE DEAD (1960)** 16mm 11 min. color/silent \$25 rental
 "... 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 Sutherland
 "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
 Brussels International Film Festival, 1964.
- THIGH LINE LYRE TRIANGULAR (1961)** 16mm 5 min. color/silent \$16 rental
 "Only at a crisis do I see both the sense as I've been trained to see it (that is, with Renaissance perspective, three dimensional logic—colors as we've been trained to call a color a color, and so forth) and patterns that move straight out from the inside of the mind through the optic nerves—spots before my eyes, so to speak—and it's a very intensive, disturbing, but joyful experi-

ence. I've seen that every time a child was born . . . Now none of that was in WINDOW WATER BABY MOVING; and I wanted a childbirth film which expressed all of my seeing at such a time."—Stan Brakhage

Brussels International Film Festival, 1964

BLUE MOSES (1962) 16mm 11 min. b&w/sound \$18 rental

"A *meat enigma* spoken in eternal language of director, con man, and magician. It's about the sham flesh that men create to dam the streaming of truth from their muscles and senses . . . a molecule of revelation in the shape of a drama thrown off by the artist between ANTICIPATION and DOG STAR MAN."—Michael McClure

OH LIFE, A WOE STORY, THE A-TEST NEWS (1963) 16mm 5 min. b&w/silent \$10 rental

Three TV "concretes."

Other distribution: Filmmakers' Co-op, N.Y.

MOTHLIGHT (1963) 16mm 4 min. color/silent \$11 rental

Essence of lepidoptera re-created between two strips of clear mylar tape: an anima animation.

"What a moth might see from birth to death if black were white and white were black."

"Brakhage made MOTHLIGHT without a camera. He just pasted mothwings and flowers on a clear strip of film and ran it through the printing machine."—Jonas Mekas

MOTHLIGHT is a paradoxical preservation of pieces of dead moths in the eternal medium of light (which is life and draws the moth to death); so it flutters through its very disintegration. This abstract of flight captures matter's struggle to assume its proper form; the death of the moth does not cancel its nature, which on the filmstrip asserts itself. MOTHLIGHT is on one level a parable of death and resurrection, but most really concerns the persistence of the essential form, image, and motion of being."—Ken Kelman

Brussels International Film Festival, 1964. Spoleto Film Festival, 1966.

DOG STAR MAN (1961-1964)

"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, to 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) 16mm 25 min. color/silent \$57 rental

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) 16mm 30 min. color/silent \$63 rental

"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."—P. Adams Sitney

DOG STAR MAN: PART II (1963) 16mm 7 min. color/silent \$16 rental

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

- DOG STAR MAN: PART III (1964)** 16mm 11 min. color/silent \$28 rental
 "The fourth and penultimate section of Brakhage's film myth. The marriage of striving and fertility . . . midsummer and high noon."—P. Adams Sitney
- DOG STAR MAN: PART IV (1964)** 16mm 5 min. color/silent \$16 rental
 "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."—P. Adams Sitney
- 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 \$151. Total running time is 78 minutes.
- THREE FILMS: BLUEWHITE, BLOOD'S TONE, VEIN (1965)** 16mm 10 min. color/silent \$25 rental
 Includes three short films: BLUEWHITE, "an intonation of child birth"; BLOOD'S TONE, "a golden nursing film"; VEIN, "a film of baby Buddha masturbation."
- FIRE OF WATERS (1965)** 16mm 10 min. b&w/sound \$15 rental
 Sound by Brakhage.
 Inspired by a statement in a letter from poet Robert Kelly: "The truth of the matter is this: that man lives in a fire of waters and will live eternally in the first taste,"—this film is a play of light and sounds upon that theme.
 Other distribution: Filmmakers' Co-op in N.Y.
- PASHT (1965)** 16mm 5 min. color/silent \$12 rental
 In honor of the cat, so named, and the goddess of all cats which she was named after (that taking shape in the Egyptian mind of the spirit of cats), and of birth (as she was then giving kittens when the pictures were taken), of sex as source, and finally of death (as this making was the salvage therefrom and in memoriam).
- TWO: CREELEY/MCCLURE (1965)** 16mm 5 min. color/silent \$10 rental
 Two portraits in relation to each other, the first of Robert Creeley, the second of Michael McClure. (These companion films were reduced to 8mm for necessary inclusion in XV SONG TRAITS but may also be rented in their original forms as here indicated.)
- THE HORSEMAN, THE WOMAN, AND THE MOTH (1968)** 16mm 26 min. color/silent \$41 rental
 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 variation' 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 (1968)** 16mm 40 min. color/silent \$81 rental
 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)** 16mm 25 min. color/silent \$69 rental
 "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 aesthetic 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
 Note: A sound version of this section of the film is still available.

SCENES FROM UNDER CHILDHOOD SECTION # 2 (1969)	16mm	40 min.	color/silent	\$104 rental
(A continuation of the above-described work.)				
SCENES FROM UNDER CHILDHOOD SECTION # 3 (1969)	16mm	25 min.	color/silent	\$69 rental
(A continuation of the above-described work.)				
SCENES FROM UNDER CHILDHOOD SECTION # 4 (1970)	16mm	45 min.	color/silent	\$104 rental
(A continuation of the above-described work.)				

THE WEIR-FALCON SAGA (1970) 16mm 30 min. color/silent \$61 rental

The term "The Weir-Falcon Saga" appeared to me, night after night, at the end of a series of dreams: I was 'true' to the feeling, tho not the images, of those dreams in the editing of this and following two films. The three films 'go' very directly together, in the order of their making (as listed); yet each seems to be a clear film in itself. At this time, I tend to think they constitute a 'Chapter No. 2' of "The Book of Film" I've had in mind these last five years (considering SCENES FROM UNDER CHILDHOOD as Chapter No. 1); and yet these 'Weir-Falcon' films occur to me as distinct from any filmmaking I have done before. They engender, in me, entirely 'new' considerations. I cannot describe them, but there is an excerpt from "The Spoils" by Basil Bunting, which raises hair on the back of my neck similarly:

"Have you seen a falcon stoop
accurate, unforeseen
and absolute, between
wind-ripples over harvest? Dread
of what's to be, is and has been—
were we not better dead?
His wings churn air
to flight.
Feathers alight
with sun, he rises where
dazzle rebuts our stare,
wonder our fright."

THE MACHINE OF EDEN (1970) 16mm 14 min. color/silent \$28 rental

"The Machine (of Eden) *operates* via 'spots'—from sun's disks (of the camera lens) thru emulsion grains (within which, each, a universe might be found) and snow's flakes (echoing technical aberrations on film's surface) blots (upon the lens itself) and the circles of sun and moon, etcetera; these 'mis-takes' give birth of 'shape' (which, in this work, is 'matter' subject and otherwise) amidst a weave of thought: (I add these technicalities, here, to help viewers defeat the habits of classical symbolism so that this work may be *immediately* seen, in its own light): the 'dream' of Eden will speak for itself."

THE ANIMALS OF EDEN AND AFTER (1970) 16mm 35 min. color/silent \$69 rental

THE ANIMALS OF EDEN AND AFTER was completed about two months ago: it is too mysterious, to me, for me to be able to write anything about it except that it seems to be the best film I've ever made.

EYES (1971) 16mm 35 min. color/silent \$66 rental

After wishing for years to be given-the-opportunity of filming some of the more "mystical" occupations of our Times—some of the more obscure Public Figures which the average imagination turns into "bogeyman" . . . viz: Policeman, Doctors, Soldiers, Politicians, etc.:—I was at last permitted to ride in a Pittsburgh Policecar, camera in hand, the final several days of September 1970—this opportunity due largely to the efforts of a Pittsburgh newspaper photographer, Mike Chikaris—who was sympathetic to my film show at the Carnegie Institute and responded to my wish as stated on that occasion—therefore pleaded my "cause" eloquently with Police Inspectors of his acquaintance: my thanks to him, to Sally Dixon of the Carnegie Institute and to the Policemen who created the situation that made this film possible.

DEUS EX (1971) 16mm 35 min. color/silent \$61 rental

I have been many times very ill in hospitals; and I drew on all that experience while making DEUS EX in West Penn. Hospital of Pittsburgh; but I was especially inspired by the memory of one incident in an Emergency Room of S.F.'s Mission District: while waiting for medical help, I had held myself together by reading an April-May, 1965 issue of "Poetry Magazine"; and the following lines from Charles Olson's "Cole's Island" had especially centered the experience, "touchstone" of DEUS EX, for me: Charles begins the poem with the statement, "I met Death—," and then: "He didn't bother me, or say anything. Which is/not surprising, a person might not, in the circumstances;/or at most a nod or something. Or they would. But they wouldn't,/ or you wouldn't think to either, if it was Death. And/He certainly was, the moment I saw him." The film begins with this sense of such an experience and goes on to envision the whole battle of hospital on these grounds, thru to heart surgery seen

as equivalent to Aztec ritual sacrifice . . . the lengths men go to to avoid so simple and straight a relationship with Death as Charles Olson managed on/in "Cole's Island."

THE ACT OF SEEING WITH ONE'S OWN EYES (1971) 16mm 32 min. color/silent \$61 rental

In the Fall of 1971 I began photographing in the Allegheny Coroner's Office in downtown Pittsburgh. Thanks to the help of Sally Dixon, head of the Film Department of the Carnegie Museum, and the kind cooperation of Coroner Wecht, I was to be permitted to photograph Autopsy—a term which comes from the Greek meaning: "The act of seeing with one's own eyes." Within two weeks I had completed the photography; and I felt at that time that this film would be the third in a trilogy beginning with the film EYES and followed by DEUS EX. The filmmaker Hollis Frampton writes with the most objective clarity about the finished film:

" . . . Stan Brakhage, entering, *with his camera*, one of the forbidden, terrific locations of our culture, the autopsy room. It is place wherein, inversely, life is cherished, for it exists to affirm that no one of us may die without knowing exactly why. All of us, in the person of the coroner, must see that, for ourselves, with our own eyes. It is a room full of appalling particular intimacies, the last ditch of individuation. Here our vague nightmare of mortality acquires the names and faces of *others*.

"This last is a process that requires a witness; and what 'idea' may finally have inserted itself into the sensible world we can still scarcely guess, for the *camera* would seem the perfect Eidetic Witness, staring with perfect compassion where we can scarcely bear to glance.

"What was to be done in that room, Stan? and then, later, with the footage? I think it must have been mostly to *stand aside*: to 'clear out,' as much as possible, with the baggage of your own expectations, even, as to what a work of art must look like; and to see, with your own eyes, what coherence might arise within a universe for which you could decree only the boundaries." —written for the premiere of the film at The Millenium Film Workshop—these three pieces excerpted from a longer piece.

WESTERN HISTORY (1971) 16mm 8 min. color/silent \$18 rental

A thumbnail History of the Western World, all centered around the basketball court.

SEXUAL MEDITATION: ROOM WITH VIEW (1972) 16mm 4 min. color/silent \$10 rental

Directly in the tradition of SEXUAL MEDITATION # 1: Motel, this 'sequel' does explore further possibilities of nudes in a room.

SEXUAL MEDITATION: FAUN'S ROOM, YALE (1972) 16mm 3 min. color/silent \$10 rental

This, the third of the Sexual Meditation Series, might also be seen as a triangular portrait of Julia and P. Adams Sitney and Jane Brakhage.

SEXUAL MEDITATION: OFFICE SUITE (1972) 16mm 4 min. color/silent \$10 rental

This film evolves from several years' observation of the sexual energy which charges the world of business and the qualities of palatial environ which this energy often creates. It is one of the most perfect films it has been given to me to make.

SEXUAL MEDITATION: HOTEL (1972) 16mm 8 min. color/silent \$13 rental

This film takes its cue from that ultimate situation of Sex/Med/masturbation—the loft-and-lonely hotel room. It is thus easily twice the length and complexity of any other in the series.

SEXUAL MEDITATION: OPEN FIELD (1972) 16mm 8 min. color/silent \$14 rental

This film takes all the masturbatory themes of previous "Sexual Meditations" back to source in pre-adolescent dreams. "Open Field" is in the mind, of course, and exists as a weave of trees, grasses, waters and bodies poised and fleeting at childhood's end. The scene is lit as by sun and moon alike and haunted by the pursuant adult.

THE RIDDLE OF LUMEN (1972) 16mm 17 min. color/silent \$32 rental

The classic riddle was meant to be heard of course. Its answers are contained in its questions; and on the smallest piece of itself this possibility depends upon SOUND—'utterly,' like they say . . . the pun is pivot. Therefore, my "Riddle of Lumen" depends upon qualities of LIGHT. All films do, of course. But with "The Riddle of Lumen" the "hero" of the film is light itself. It is the film I'd long wanted to make—inspired by the sense, and specific formal possibilities of the classical English Language riddle . . . only one appropriate to film and, thus, as distinct from language as I could make it.

THE SHORES OF PHOS: A FABLE (1972) 16mm 10 min. color/silent \$22 rental

Phos equals light, but then I did also want that word within the title which would designate *place*, as within the nationalities of 'the fabulous'—a specific country of the imagination with tangible shores, etc. The film adheres strictly to the ordinary form of the classic fable.

- THE PRESENCE (1972)** 16mm 3.5 min. color/silent \$10 rental
This is the rachety Japanese wood-block style—a short 'spook movie.'
- THE WOLD SHADOW (1972)** 16mm 2.5 min. color/silent \$10 rental
'Wold' because the word refers to 'forests' which poets later made 'plains' and because the work also contains the rustic sense 'to kill'—this then my laboriously painted vision of the god of the forest.
- THE PROCESS (1972)** 16mm 13.5 min. color/silent \$20 rental
"LIGHT was primary in my consideration. All senses of 'process' are (to me) based primarily on 'thought-process'; and 'thought-process' is based primarily on 'memory re-call'; and that, as any memory process (all process finally) is electrical (firing of nerve connection) and expresses itself most clearly as a 'back-firing' of nerve endings in the eye which DO become visible to us (usually eyes closed) as 'brain movies'—as Michael McClure calls them. When we are not re-constructing 'a scene' (re-calling something once seen), then we are watching (on the 'screen' of closed eye-lids) the very PROCESS itself . . ."—S.B.
- SINCERITY I (1973)** 16mm 27 min. color/silent \$55 rental
"This, the first completed reel of work-in-progress, draws on autobiographical energies and images which reflect the first 20 years of my living. I have three definitions of the word 'sincerity' to sustain my working along these lines of thought with this autobiographical material: (1) Ezra Pound's marvelous mistranslation of a Chinese ideogram—"Sincerity . . . the sun's lance coming to rest on the precise spot verbally' . . . (of which I would change, for my purposes, the last word to 'visually'), (2) Robert Creeley's trace-of-the-word for me on the back of a Buffalo restaurant menu—"Sym-keros . . . same-growth (Ceres) create . . . of the same growth," and (3) Hollis Frampton's track-of-it to 'the greek,' viz—"a glazed pot (i.e. one which will hold water)." This film might best be seen, then, as a graph of light equivalent to autobiographical thought process."—S.B.
- SKEIN (1974)** 16mm 5 min. color/silent \$11 rental
A loosely coiled length of yarn (story) . . . wound on a reel—my parenthesis! This is a painted film (inspired by Nolde's 'unpainted pictures').
- AQUARIEN (1974)** 16mm 5 min. color/silent \$10 rental
"EN"—as the dictionary has it: "made of, of, or belonging to" (then) Aquarius/an. This is my first conscious make of a 'tone poem' film.
- SOL (1974)** 16mm 4 min. color/silent \$10 rental
"1: SUN 2 *not cap*: GOLD—used in alchemy 3: the sun-god of the ancient Romans"; but then also, as I understand it, a french word for earth, where-from we get our "sail"; and then (puns always intended, as I hear them): soul . . . This also, then, a tone poem film.
- FLIGHT (1974)** 16mm 5.5 min. color/silent \$11 rental
Pun on "light" intended—that short preceeding expellation of breath perhaps the 'subject matter' of this film which centers in consideration of death. It is the third tone poem film and did much surprise me by thus completing a trilogy of the '4 classical Elements.'
- DOMINION (1974)** 16mm 4 min. color/silent \$10 rental
The "Dynamo theories" of Henry Adams portrayed first person/sexual vision: an American businessman as lord of all he surveys.
- HYMN TO HER (1974)** 16mm 2.5 min. color/silent \$10 rental
"HER" to me is always Jane, in the first place, but also Hera: "goddess of women and marriage," naturally enough. Then, too, as it is a hymn of light, and as he/me feels the self that way, it sings of and to itself.
- CLANCY (1974)** 16mm 4.5 min. color/silent \$10 rental
This is a portrait of the man I choose to call "the greatest I've known": Clancy, whom the fates surnamed Sheehy, personifies for me that which is simply human beyond condition and all conditioning.
- STAR GARDEN (1974)** 16mm 22 min. color/silent \$44 rental
The "STAR," as it is singular, is the sun; and it is metaphored, at the beginning of this film, by the projector anyone uses to show forth. Then the imaginary sun begins its course throughout whatever darkened room this film is seen within. At 'high noon' (of the narrative) it can be imagined as if in back of the screen, and then to shift its imagined light-source gradually

back thru aftertones and imaginings of the 'stars' of the film till it achieves a one-to-one relationship with moon again. This 'sun' of the mind's eye of every viewer does not necessarily correspond with the off-screen 'pictured sun' of the film; but anyone who plays this game of illumination will surely see the film in its most completely conscious light. Otherwise, it simply depicts (as Brancusi put it): "One of those days I would not trade for anything under heaven."

THE STARS ARE BEAUTIFUL (1974) 16mm 19 min. color/sound \$43 rental

This is the first sound film I've completed since 1962—the first sync-sound ever. It is a philosophical film . . . extending the realm of "Blue Moses." Its finest viewer, so far, has written:

"The sun,—moon—and stars, really are the footprints of God.—
 "—and the broken fragments of the mirror that reflects reality.—
 "—and they are quite beautiful. I had not seen them before.—"—John Newell

This project was supported by a grant from the National Endowment for the Arts.

The film is dedicated to James Broughton.

THE TEXT OF LIGHT (1974) 16mm 71 min. color/silent \$109 rental

"All that is is light"—Dun Scotus Erigena:

"To see a world in a grain of sand"—William Blake:

These the primary impulses while working on this film. It is dedicated to Jim Davis who showed me the 'first spark' of refracted film light.

"HE WAS BORN, HE SUFFERED, HE DIED" (1974) 16mm 7.5 min. color/silent \$16 rental

The quote is Joseph Conrad answering a critic who found his books too long. Conrad replied that he could write a novel on the inside of a match-book cover, thus (as above), but that he "preferred to elaborate." The 'Life' of the film is scratched on black leader. The 'elaboration' of color tonalities is as the mind's eye responds to hieroglyph.

SHORT FILMS 1975 1-10 16mm 40 min. color/silent \$78 rental

This is a series of ten deliberately untitled films, each separated on the reel by several feet of black leader. As I wish also to make them individually identifiable, I'll provide the following description of beginning and end shots of each: No. 1 begins with blue negative face of child, ends with single centered eye; No. 2 begins with blowing snow, ends with lamp stand and lights of the city; No. 3 begins with landscape/sunset thru mist, ends with window sill; No. 4 begins with green tiled bathroom, ends with golden mirrored image of cameraman; No. 5 begins with back of airplane seat, ends with horizontal streaks of bold light; No. 6 begins with brown light thru quartz crystal, ends with candle wick burning and circled by boiling gold flecks; No. 7 begins with raccoon in rose light, ends with fading face of child; No. 8 begins with white lamp post, green tree leaves, and window, and ends with flashing window light on brown wall of motel room; No. 9 begins with rocks, tree trunk and plants in glow of light, ends with green and gold forest scene; No. 10 begins with flash of scratched "lightning," ends with moving dot—screen fading out.

SINCERITY II (1975) 16mm 40 min. color/silent \$76 rental

This continuation of my autobiography is composed of film photographed by many people: Bruce Baillie, Jane Brakhage, Larry Jordan, and Stan Phillips, among others. Most of the footage is drawn from some 20,000 feet of "home movies," "out-takes," and the like, salvaged from my photography over the years.

It is of the Brakhage family's coming into being.

It is composed in the light of those electrical traces we call "memory"; and it is as true to that "thought process" as I was enabled to make it.

This project was supported by a grant from the National Endowment for the Arts.

SHORT FILMS 1976 16mm 25 min. color/silent \$42 rental

Four films verging on portraiture, converging to make a drama for all seasons, starring:

- Jane Brakhage as The Dreamer
- Bob Benson as The Magnificent Stranger
- Omar Beagle as The Snow Plow Man
- and
- Jimmy Ryan Morris as The Poet
- as Doc Holliday

SUPER 8MM FILMS

The following films were all made in 1976. I do not wish to describe them.

When I entered films in the Experimental Film Competition of the 1958 World's Fair, I included the following statement in protest to their demand for "summary of the subject" (description). I've finally got around to reading my own statement and taking it seriously. In 1958 I did provide descriptions of each film entered—my only mistake. Now I simply quote the clarity of that long ago protest, finally comprehended:

I want it understood that this 'summary' is written for identification purposes only and that it is not intended as a statement by the artist on his work. It is my belief that statements by the artist, particularly in print, aesthetically speaking, would better have been included in that work in the first place.

"If a film is a work of moving visual art, it is its own subject and subject only to itself. The extent to which a film can be described is the extent to which it is deficient as a work of visual art. If the 'summary of the subject' of a film can be interpreted as that which is intended to inspire perception in the viewer, rather than as that which attempts to describe the film for the viewer, then (the title) is my 'summary of the subject'."

SKETCHES	S8mm	9 min.	color/silent	\$15 rental
GADFLIES	S8mm	12.5 min.	color/silent	\$15 rental
AIRS	S8mm	20 min.	color/silent	\$32 rental
WINDOW	S8mm	10.5 min.	color/silent	\$15 rental
TRIO	S8mm	6.5 min.	color/silent	\$12 rental
DESERT	S8mm	11 min.	color/silent	\$20 rental
REMBRANDT, ETC., AND, JANE	S8mm	17.5 min.	color/silent	\$24 rental
HIGHS	S8mm	16.5 min.	color/silent	\$10 rental
ABSENCE	S8mm	8 min.	color/silent	\$13 rental
THE DREAM, N.Y.C., THE RETURN, THE FLOWER	S8mm	24.5 min.	color/silent	\$33 rental

TRAGOEDIA (1976) 16mm 35 min. color/silent \$74 rental

This film was conceived about 10 years ago when I heard Norman O. Brown define "Tragedy" as "goat-song" (or as Webster has it: "Greek *tragoidia* fr. *tragos* goat + *aidein* to sing; prob. fr. the satyrs represented by the original chorus"). I disagree with the last part of the Webster explanation and tend to think that the quality of sound of goats crying did prompt the Greeks to choose this term for their drama. In any case, the film TRAGOEDIA is also ironic (thus, perhaps the Latin of its title) as often, is goat "lamentation"; and finally I should quote this from the O.E.D.: "As to the reason of the name many theories have been offered, some even disputing the connexion with 'goat'."

THE DOMAIN OF THE MOMENT (1977) 16mm 18 min. color/silent \$30 rental

Here are four films in contemplation upon those events which are so centered upon one moment that chronology seems almost obliterated or at least unimportant in remembrance. Most animals seem, to me, to inhabit this eventuality as a norm. I was permitted to share such experience, camera in hand, with several creatures these four non-times; but it was the memory of those experiences which made it possible to edit a formal equivalent for the continuity art of film.

THE GOVERNOR (1977) 16mm 60 min. color/silent \$112 rental

On July 4th, 1976, I and my camera toured the state of Colorado with Governor Richard D. Lamm, as he traveled in parades with his children, appeared at dinners, lectured, etc. On July 20th, I spent the morning in his office in the state capitol and the afternoon with himself and his wife in a television studio, then with Mrs. Lamm greeting guests to the governor's mansion and finally with Governor Lamm in his office again. These two days of photography took me exactly one year to edit into a film which wove itself thru multiple superimpositions into a study of light and power.

BIRD (1978) 16mm 4 min. color/silent \$10 rental

This is the first clear vision I've had of the hot-blooded dinosaurs still living among us.

BURIAL PATH (1978) 16mm 15 min. color/silent (18 fps) \$19 rental

The film begins with the image of a dead bird.

The mind moves to forget, as well as to remember: this film, in the tradition of "Thot-Fal'n," graphs the process of forgetfulness against all oddities of remembered bird-shape. The film might best be seen along with "Sirius Remembered" and "The Dead" as the third part of a trilogy.

CENTRE (1978) 16mm 13 min. color/silent (18fps) \$21 rental

A series of narrative events, stories if you like, but so clustered visually as to have a center, so to speak, slightly off centre.

DUPLICITY (1978) 16mm 23 min. color/silent \$48 rental

A friend of many years' acquaintance showed me the duplicity of myself. And, midst guilt and anxiety, I came to see that duplicity often shows itself forth in semblance of sincerity. Then a dream informed me that "Sincerity IV," which I had just completed, was such a semblance. The dream ended with the word "Duplicity" scratched white across the closed eyelids (as the title "The Weir-Falcon Saga" had been given to me). I saw that the film in question demonstrated a duplicity of relationship between the Brakhages and animals (Totemism) and environs (especially trees), visiting friends (Robert Creeley, Ed Dorn, Donald Sutherland, Angleo DiBenedetto and Jerome Hill among them) and people-at-large. I saw that the film shifted its compositions equally along a line of dark shapes as well as light, and that it did not progress (as did earlier Sincerities) but was rather a correlative of "Sincerity III."

Accordingly I changed the title to "Duplicity."

DUPLICITY II (1978) 16mm 20 min. color/silent \$32 rental

This, the 2nd film of the continuing autobiographical Duplicity series, is composed of superimpositions much as the mind "dupes" remembered experience into some semblance of, say, composed surety rather than imbalanced accuracy—as thought may even warp "scene" into symmetry, or "face" into multitudinous mask. What will have been becomes what will *be being*. I've tried to "give the lie" to this genesis of all white-lying.

NIGHTMARE SERIES (1978) 16mm 20 min. color/silent \$43 rental

Four films so related to each other as to be an equivalent to that frightful dreaming which makes Wake of the following day, so that it be spent mourning the events of the night. A decade & 1/2 ago, poet Robert Kelly told me that the "crucial work" of our time might be what he calls "the dream work": I hope, with this SERIES, to have entertained his challenge more thoughtfully than with any previous "dream" filmmaking. In homage to Sigmund Freud & Surrealism, this film proposes clear visual alternatives to the consideration of both "The Interpretation of . . ." and all previous representations of . . . dreaming.

PURITY, AND AFTER (1978) 16mm 5 min. color/silent (18fps) \$10 rental

Two short films, the first NOT about purity itself, whatever that might be, but rather an equivalent of the process of searching for purity in the mind . . . the second film, then, thought's rebound from that.

SINCERITY III (1978) 16mm 35 min. color/silent \$78 rental

In the autobiographical tradition of earlier Sincerities, this film takes up the light-threads of our living 14 years ago when the Brakhage family found home and 'settled', like they say, into some sense of permanence. This quality of living in one place tends to destroy most senses of chronology: thus, along lines-of-thought of growing and shifting physicality, events *can* seem to be occurring simultaneously (a thot-process 'kin to that of "The Domain of the Moment"), and the memory of such a time IS prompted and sustained by details of living usually overlooked or taken-for-granted (such as Proust's cookie which prompted "The Remembrance of Things Past"). Michael McClure's "Fleas" and Andrew Noren's "The Exquisite Corpse III" were additional sources of inspiration for the making of this work.

SLUICE (1978) 16mm 6 min. b&w/silent (18fps) \$10 rental

It is a wooden silver-retrieving sluice, thus light-catch awash with something like "cheek and jowl clippings of Argentine bulls" (as Hollis Frampton reminds us) and many chemical residues of earth. My mind has grown TREE out of the forest of all of it.

THOT-FAL'N (1978) 16mm 9 min. color/silent (18 fps) \$25 rental

This film describes a psychological state 'kin to "moon-struck," its images emblems (not quite symbols) of suspension-of-self within consciousness and then that feeling of 'falling away' from conscious thought. The film can only be said to "describe" or be emblematic of this state because I cannot imagine symbolizing or otherwise representing an equivalent of thoughtlessness itself. Thus the 'actors' in the film, Jane Brakhage, Tom and Gloria Bartek, William Burroughs, Alan Ginsberg, Peter Orlovsky, and Philip Whalen are figments of this Thought-Fallen PROCESS as are their images in the film to themselves being photographed.

23RD PSALM BRANCH: PART I (1966/1978) 16mm 30 min. color/silent (18fps) \$65 rental

23RD PSALM BRANCH: PART II (1966/1978) 16mm 30 min. color/silent (18fps) \$65 rental

This work, created in regular 8mm a decade ago, was in great danger (as all the "Songs") of being lost forever due to deterioration of the Original and all Lab Masters. Despite great expense, I've managed to enlarge the Original (step-printed) into a 16mm Master. I chose this film (above all other "Songs") FIRST because the multiple splices & hand-painted sections of it endangered it the most AND because I fear the war-inclination of this society at this time once again.

" . . . an apocalypse of the imagination"—P. Adams Sitney

- @ (1979)** 16mm 6 min. color/silent (18fps) \$13 rental
 The first film of mine which is so very much there where it's *at* THAT it deserves visual symbol as title and no further explanation from me at/et? all.
- CREATION (1979)** 16mm 17 min. color/silent \$37 rental
 "... almost like the Earth itself—the green ice covered rocks, the slicing feeling, the compressive feeling of the glaciers. The whole time I was watching I kept thinking that you were a master of the North, the arctic landscape—the dark red flowers in the dusky light, the deep blue light, the tall trees with the running mists, and Jane looking . . . the ice, the water, the moss, the golden light. A visual symphony . . ."—Hollis Melton
- THE ROMAN NUMERAL SERIES**
 "The Roman Numeral Series is dedicated to Don Yannacito."
- I (1979)** 16mm 6 min. color/silent \$13 rental
 This begins a new series of films which would ordinarily be called "abstract," "non-objective," "non-representational," etc. I cannot tolerate any of those terms and, in fact, had to struggle against all such historical concepts to proceed with my work. Midst creative process, the sound "imagnostic" kept ringing in my ears. It seems to be an enjambment of Latin and Greek; but Charlton T. Lewis' "Elementary Latin Dictionary" gives me (via Guy Davenport) "image" . . . Sanskrit=AIC="like," GNOSIS "knowledge," GNOSTIC=AGNOSCO="to recognize/to know" and the happier IMAGINOUSUS "full of fancies"/"fantasies," illustrated by Catullus' singular use (perhaps creation of the term?) in the line "His mind solidly filled with fancies of a girl." Even though exhausted by this etymological pursuit, and despite my prejudice against taking on 'foreign airs' of tongue, "Imagnostic" keeps singing in my head and escaping my lips in conversation. I'm not sure if this work is titled "I" for "Imagnostic" or "I" as designating first person singular or "I"/Roman Numeral One.
- II (1979)** 16mm 9 min. color/silent (18fps) \$17 rental
 Now that "II" has been completed, one would suppose that the above film "I" is "One" . . . unless, of course, this film's spoken title is "aye-aye" or even, perhaps, slyly referring to the two "eyes" which made it, as distinct from the singularity of vision which flattened space in the making of its predecessor.
- III (1980)** 16mm 2 min. color/silent (18fps) \$10 rental
 The third in this series of Imagnostic Films seems particularly magic to me in as much as I cannot even remember the photographic source of these images or, thus, of having taken them.
- IV (1980)** 16mm 2 min. color/silent (18fps) \$10 rental
 It was while studying this film that I decided to group these 'romans' under the title ROMAN NUMERAL SERIES and to give up the term "Imagnostic" altogether. The term 'deja vu' comes to mind each time I view this film—this, then, somehow the 'echoing' of the birth of imagery.
- V (1980)** 16mm 3 min. color/silent (18fps) \$12 rental
 An imagery sharp as stars and hard as the thought-universe (turning back upon itself) absorbed in gentle patterns of contemplation.
- VI (1980)** 16mm 13 min. color/silent (18fps) \$19 rental
 What shall one say?
- VII (1980)** 16mm 5 min. color/silent (18fps) \$17 rental
 What CAN one say?—that won't limit by language, the complexity of moving visual thinking? . . . the skein of pattern that seeks to make its own language.
- VIII (1980)** 16mm 4 min. color/silent (18fps) \$10 rental
 This is the most formal of all these works.
- IX (1980)** 16mm 2 min. color/silent (18fps) \$10 rental
 This is the most absolute.

- DUPLICITY III (1980)** 16mm 30 min. color/silent (18fps) \$55 rental
 The final Duplicity in this series does seem a resolve with the term. All previous visual manifestations have been extended (thru 4-roll superimpositions) to their limit. Obvious costumes and masks, Drama as an ultimate play-for-truth, and totemic recognition of human *animal* life-on-earth dominate all the evasions duplicity otherwise affords.
- MADE MANIFEST (1980)** 16mm 12 min. color/silent \$20 rental
 "Every man's work shall be made manifest, for the day shall declare it, because it shall be revealed by fire and the fire shall try every man's work of what sort it is." 1 Corinthians 111-13
- OTHER (1980)** 16mm 3 min. color/silent (18fps) \$10 rental
 A film photographed in Amsterdam but dedicated to capturing a quality of mind engendered there—not, certainly, alienation (as often in travel) but rather some heightened sense of being other. Dedicated to Virgil Grillo.
- SALOME (1980)** 16mm 3 min. color/silent (18fps) \$10 rental
 Portrait of the great chess master, aesthetician, human being, Eugene Salome.
- SEXUAL MEDITATION # 1: MOTEL (1980)** 16mm 6 min. color/silent (18fps) \$10 rental
 This film was originally photographed 1970 in regular 8mm. It has now, a decade later, been blown-up to 16mm so that it can join the rest of the Sexual Meditation series.
- SINCERITY IV (1980)** 16mm 40 min. color/silent \$78 rental
 This, the sixth film of the Sincerity/Duplicity series, seems rooted in the earliest tradition of my work, Psycho-Drama, as well as in the most recent, Imagnostic, directions taken. It is remembrance as well as thought which fashions it in lonely hotel rooms, sincere return of the mind to that which is loved, ephemeral faces of children growing older, familiar objects interwoven with easy alien familiarity, the images of strangers in UNeasy identification, sexual posture and the lure of The Beloved as irreducible image.
- SINCERITY V (1980)** 16mm 45 min. color/silent \$78 rental
 This, then, finishes eleven years of editing drawing on 30-some years of photography. I will surely work autobiographically again, but the modes of "Sincerity and Duplicity" seem completed with this film which on the one hand, is as simple in its integrity-of-light as those follow-the-ball 'sing along' early silent movies and as complicated as teen-age metamorphosis. Childhood dissolves in flame, struck from the hearth.
- SONGS 1-7 (1966/1980)** 16mm 28 min. color/silent (18fps) \$48 rental
- SONGS 8-14 (1966/1980)** 16mm 30 min. color/silent (18fps) \$52 rental
 After much technical difficulty and elaborate color RE-creation, I've managed to enlarge the REGULAR 8mm "Songs 1-14" into 16mm films, which saves them from extinction . . . AND permits them a larger public life . . . "Go, little naked and impudent songs" . . . into the auditoriums of the world and live . . . awhile longer.
- SONGS 1-7: Portrait of a lady; fire and a mind's movement in remembering; three girls playing with a ball (hand painted); a childbirth song; the painted veil via moth-death; San Francisco.
- SONGS 8-14: Sea creatures; wedding source and substance; sitting around; fires, windows, an insect, a lyre of rain scratches; verticals and shadows caught in glass traps; a travel song of scenes and horizontals; molds, paints and crystals.
- AFTERMATH (1981)** 16mm 8 min. color/silent \$20 rental
 "after + math ((mowing, crop))) a second growth crop" . . . this my strongest attack on pop culture, the movies, T.V., etc.—what CAN be done with it?/the idealism of moving-visual-thought-process, the very raw meat of brain, trying to absorb and transform 'the unthinkable': this, then, that 2nd harvest of healthier gain . . . retrieving patriotism, even, from blasphemous commerce. (Quote Webster's 7 Coll.)

ARABIC 1 (1980)	16mm	5.5 min.	color/silent (18fps)	\$10 rental
ARABIC 2 (1980)	16mm	7 min.	color/silent (18fps)	\$10 rental
ARABIC 3 (1980)	16mm	10.5 min.	color/silent (18fps)	\$15 rental
ARABIC 4 (1981)	16mm	10 min.	color/silent (18fps)	\$15 rental
ARABIC 5 (1981)	16mm	5 min.	color/silent (18fps)	\$10 rental
ARABIC 6 (1981)	16mm	11 min.	color/silent (18fps)	\$15 rental
ARABIC 7 (1981)	16mm	11 min.	color/silent (18fps)	\$15 rental
ARABIC 8 (1981)	16mm	7 min.	color/silent (18fps)	\$10 rental
ARABIC 9 (1981)	16mm	12 min.	color/silent (18fps)	\$18 rental
ARABIC 0 + 10 (1981)	16mm	32 min.	color/silent (18fps)	\$45 rental
ARABIC 11 (1981)	16mm	10.5 min.	color/silent (18fps)	\$15 rental
ARABIC 12 (1981)	16mm	27 min.	color/silent (18fps)	\$39 rental
ARABIC 13 (1981)	16mm	5 min.	color/silent (18fps)	\$10 rental
ARABIC 14 (1981)	16mm	5.5 min.	color/silent (18fps)	\$10 rental
ARABIC 15 (1981)	16mm	7.5 min.	color/silent (18fps)	\$10 rental

This series of films, each extraordinarily unique from every other (except "0 + 10" going together) is inspired and governed by strata of the mind's moving-visual-thinking different from that of the ROMAN NUMERAL SERIES . . . or perhaps one should say that the ARABIC NUMERALS come to fruition thru some tree-of-nerves separate from that which gave birth to the ROMANS (as it is physiologically deceptive to think of thought as existing in "layers"). The ARABICS range in length from approximately 5 min. to 32 min. and may be projected at 24 fps as well as 18, tho' the latter speed seems preferable for starts. I think each film's integrity of rhythm would allow viewing at a greater variety of speeds, were there the 16mm projectors to permit that exercise. So far as I can tell, they defy verbal interpretation (even more than their ROMAN equivalents) and would, thus, seem to be closer to Music than any previous work given me to do; but if that be true, it is (as composer James Tenney put it to me) that they relate to that relatively small area of musical composition which resists Song and Dance and exists more purely in terms of Sound Events in Time/Space. Finally, then, the inspiration of all those modern (and a few ancient) composers I've most loved since my 'teens overwhelms the easier, and comfortably lovely, habits of jig and do-re-mi AND creates a visual correlative OF music's eventuality—i.e. each ARABIC is formed by the intrinsic grammar of the most inner (perhaps pre-natal) structure of thought itself.

THE GARDEN OF EARTHLY DELIGHTS (1981) 16mm 2.5 min. color/silent (18fps) \$12 rental

This film (related to MOTHLIGHT) is a collage composed entirely of montane zone vegetation. As the title suggests it is an homage to (but also argument with) Hieronymus Bosch. It pays tribute as well, and more naturally to "The Tangled Garden" of J. E. H. MacDonald and the flower paintings of Emil Nolde.

MURDER PSALM (1981) 16mm 16 min. color/silent \$37 rental

" . . . unparalleled debauchery, when man turns into a filthy, cowardly, cruel, vicious reptile. That's what we need! And what's more, a little 'fresh blood' that we may grow accustomed to it . . ." (Dostoyevsky's "The Devils," part II, Chapter VIII).

"In my novel "The Devils" I attempted to depict the complex and heterogeneous motives which may prompt even the purest of heart and the most naive people to take part in an absolutely monstrous crime." (Dostoyevsky's "The Diary of a Writer").

NODES (1981) 16mm 3 min. color/silent \$10 rental

"nodus knot, node—more at NET) . . . 4a: a point at which subsidiary parts originate or center . . . 5: a point, line, or surface of a vibrating body that is free or relatively free from vibratory motion." In the tradition of "Skein" this hand-painted film is the equivalent of cathexis concepts given me by Sigmund Freud (in his "Interpretation of Dreams"), 30 years ago, finally realizing itself as vision. (Quote: Web. 7th)

***Please note those films designated by "18fps" may also be shown at "24fps": I am in all cases designating a preference, not an absolute; and some of the SONGS (such as 23RD PSALM BRANCH: PART I and PART II) are, I think, better at the faster speed—they were, after all, made in Regular 8mm to be shown on variable-speed projectors.—Stan Brakhage

BRAKHAGE, Stan and Joseph CORNELL

GNIR REDNOW (1955-1967) 16mm 6 min. color/silent \$15 rental

This is Cornell's mirrored version of THE WONDER RING. (Actually its title should be printed as exact mirror image of WONDER RING; but, due to printing problems, it has come to be addressed in the above fashion and is now regularly known as such.) The film is also so created by Cornell as to be projectionable 4 ways: head-to-tail, tail-to-head (projector always running forward) and the film-flipped versions of the above two. Joseph Cornell considered the film unfinished. Several years before his death he gave it to me, along with several strips of film loose in the can. He stated that he could not weave these strips in and requested that I finish editing the film. As I was never able to improve upon his "unfinished" edit of it, this print is exactly as he sent it to me then. The 5 or 6 seconds he couldn't find any place for have, accordingly, been left out.—S.B.

CENTURIES OF JUNE (1955-1967) 16mm 11 min. color/silent \$20 rental

This film comes to exist because Joseph Cornell wished, one fine summer day, to show me the old homes of his beloved Flushing. One of them had been torn down and another beside it was scheduled for demolition. In torment (similar to that which had prompted him to ask me to photograph The Third Ave. Elevated before it was destroyed) he suggested we spend the afternoon preserving "the world of this house," its environs. It would be too strong a word to say he "directed" my photography; and yet his presence and constant suggestions (often simply by a lift of the hand, or lifted eyebrows even) made this film entirely his. He then spent years editing it, incorporating "re-takes" into the film's natural progress, savoring and lovingly using almost every bit of the footage. And then he gave it to me, "in memory of that afternoon." It was originally to be called TOWER HOUSE, then BOLTS OF MELODY (in homage to Emily Dickinson) and then PORTRAIT OF JUNE and very often simply JUNE.

BRAND, Bill

MOMENT (1972) 16mm 25 min. b&w/sound \$33 rental

"MOMENT is 'a demonstration-exploration of the line between human information and machine information: a dynamic revelation of film's basic unit, the frame.' Formally, it consists of seven permutations of a two-and-a-half-minute shot, each of which renders the natural image increasingly incoherent until, finally, coherence is miraculously restored. What we have actually witnessed is the progressive decomposition of the original material down to its ultimate constituent as information, by means of reversing its 'direction' in decreasing lengths; so that the final restoration is, in fact, the opening shot *running backwards frame by frame.*"—Ian Christie, *Studio International*

TOUCH TONE PHONE FILM (1973) 16mm 8 min. b&w/sound \$12 rental

" . . . the slipping time between the dialled number and the hello at the other end."—B.B.

BREER, Robert

" . . . an artist whose works are marked by uncommon vigor, expansive imagination, sharp insight and welcome humor."—*N. Y. Times*

"I haven't felt as good in a long time as when I stood in the Bonino Gallery looking at Breer's constructions and movies. The

amazing thing is that all this goodness and happiness is caught so simply and so effortlessly. It's done through abstract lines, through the play of plastic elements, through movements and rhythms. The happiness has its own rhythm, and Breer seems to have caught and recreated it in his work. We look at Breer's work and we begin to smile—lightly, inside, a happy sort of smile, a happy feeling like when you see anything beautiful and perfect. It's through an amazing control and economy of his materials that he achieves this; through the elimination of all the usual emotional, personal, biographical, material; not by giving in to temptations."—Jonas Mekas, *The Village Voice*

Awards: The Max Ernst Prize: Oberhausen 1969. The sculpture *Femme* of Max Ernst, donated by the artist, is given to a film that best corresponds to the avant-garde spirit. The prize is given not just for one film but for the body of work of a filmmaker.

"Eleventh Independent Film Award—1972 to Robert Breer for his film work of the last twenty years. Since 1952, he has continued to produce a cinema of the highest quality, fusing the best of the earliest abstract cinema with the dynamics of the American Avant-Garde Film. The liveliness of his films has restored the root meaning to "animation" at a time when most animated films invoked deadly tradition. For his unique contribution to the language of cinema in the exploration of the thresholds of rapid montage; for his pioneering work in the collage film; for his enrichment of the formal cinema with works that are visually, rhythmically, and intellectually exciting, enduring, new and clear, this award is presented."—*Film Culture* No. 56-57

RECREATION (1956) 16mm 1.5 min. color/sound \$4 rental

Creative Film Foundation award. "A frame by frame collision of totally disparate images."—R.B.

Other distribution: Filmmakers' Co-op, N.Y.

JAMESTOWN BALOOS (1957) 16mm 6 min. color/sound \$10 rental

"Mixing photographs, newspaper clippings, and quickie paintings of an insolent taschisme, he ran them together as fast as racing cars. The eye absorbs them imperturbably, as if they constituted a coherent sequence. It is the succession of different images itself which comes to constitute an illusory form, comparable to that of solids in movement, and which reduces every attempt at analysis to a simple 'impression'."—Benayoun, *Positif*

Bergamo Award.

Other distribution: Museum of Modern Art, N.Y. and Filmmakers' Co-op, N.Y.

A MAN AND HIS DOG OUT FOR AIR (1957) 16mm 3 min. b&w/sound \$10 rental

"... a brilliant and astonishing ballet animated with unprecedented virtuosity!"—Burch, *Film Quarterly*

Selected for eight months' run with *LAST YEAR AT MARIENBAD* premiere in N.Y.

Other distribution: Museum of Modern Art, N.Y., and Filmmakers' Co-op, N.Y.

BLAZES (1961) 16mm 3 min. color/sound \$15 rental

"100 basic images switching positions for 4 thousand frames. A continuous explosion.—R.B.

Other distribution: Museum of Modern Art, N.Y. and Filmmakers' Co-op, N.Y.

BREATHING (1963) 16mm 5 min. b&w/sound \$10 rental

"Breer's unpredictable lines flow forth naturally with an assurance and a serenity which are the signs of an astonishing felicity of expression."—A. Labarthe, *Cahiers du Cinema*

New York, London, Tours Film Festivals.

Other distribution: Museum of Modern Art, N.Y.

FIST FIGHT (1964) 16mm 11 min. color/sound \$15 rental

"Frame by frame collage of everything imaginable. First shown in New York production of K.H. Stockhausen's 'Originale.' Track from these performances."—R.B.

New York and London Film Festivals; Special Mention, 1965 Ann Arbor Film Festival.

Other distribution: Museum of Modern Art, N.Y. and Filmmakers' Co-op, N.Y.

69 (1968) 16mm 5 min. color/sound \$12 rental

"It's so absolutely beautiful, so perfect, so like nothing else. Forms, geometry, lines, movements, light, very basic, very pure, very surprising, very subtle."—Jonas Mekas, *Village Voice*

"A dream of Euclid."—Donald Richie

New York; London; Tours; Oberhausen Film Festivals.

Other distribution: Museum of Modern Art, N.Y. and Filmmakers' Co-op, N.Y.

GULLS & BUOYS (1972) 16mm 7.5 min. color/sound \$15 rental

"In GULLS & BUOYS a large number of Breer's ideas are compressed and crystallized into a short statement of great richness. It could function excellently as an introduction to the remarkable range of pleasures available from the films of Robert Breer."
—Scott Hammen, *Afterimage*

Other distribution: Museum of Modern Art, N.Y. and Filmmakers' Co-op, N.Y.

RUBBER CEMENT (1976) 16mm 10 min. color/sound \$20 rental

"RUBBER CEMENT employs a variety of formal techniques and modes—including live-action footage, line drawings, animated geometric figures, color washes and found material in the form of newspaper clippings and sales receipts. The soundtrack follows a similar collagist tendency, offering snatches of dialogue, music and natural sound. The film is divided loosely into sections—some involving representational figures and others presenting purely abstract imagery.

"Ultimately, the quality that is most impressive about RUBBER CEMENT, however, is the complex space which Breer creates. As always he is a master of optical effects: playing with paradoxes of figure and ground; allusions to off-screen space; and modes of audio-visual association.

"It seems fitting that one of the central 'characters' in RUBBER CEMENT is a bottle of film editing glue which collects and trails behind it a chain of colorful fragments. For through the collagist potential of frame-by-frame construction and the adhesive possibilities of the editing process, Breer has created a highly eclectic and brilliant cinematic work."—Lucy Fischer, *UFSC Newsletter*

BRENER, Tom

WAITING (1973) 16mm 12 min. b&w/sound \$24 rental

The film was shot in New York subway. Blocks of sound and image are shaped in such a way as to reflect on voice and the process of enclosing narrative.

PILOTONE STUDY # 1 (1976) 16mm 12 min. color/sound \$24 rental

The film treats the relationship between accident of object in space (subject matter) and the object as controlled, expressive element. The work, and title, derive from one method of interlocking an intermittent light-picture with a continuous soundtrack.

SAIC Fellowship Exhibition 1977, Midwest film tour (Chicago's Filmmakers).

MOTION SOUNDINGS (PERSPECTIVES ON SENSUAL COINCIDENCES) (1977)
16mm 25 min. color/sound \$50 rental

A title to describe a film composed of 3 distinct parts: "Night Footage," "Illuminations," and "Sixty Cycles." Each material precept was worked from intuitively, allowing its own physical contours to dictate the resultant shape of the film. The outcome of sound/image experimentation was used on the revealing source.

STATEMENTS ON BECAUSE (1977) 16mm 22 min. color/silent \$44 rental

LANDSCAPE/OBSERVATIONS OF PLACE (1977) 16mm 30 min. color/sound \$60 rental

A pictorial study of major land types and of the details of a random or natural order that compose the landscape. A very delicate balance existing between objects, sounds and their positioning was experienced during the recording and an effort was made to re-compose these elements within a different context based on inherent values and personal taste.

See photo page 54.

SILENT AND SOUND SECTIONS (1978-80)

The following works are separate films, not fragments. They achieve something through their association which is distinctly different from their understanding in isolation.

UNLEARNING TRIALS (1978) 16mm 12 min. color/sound

(Note: Available for free with rental of two following films.)

CHALK PATHS (1978) 16mm 16 min. color/silent \$32 rental

TRI-COLOR-LAST (1979-80) 16mm 23 min. color/sound \$46 rental

FIGURES AND MONUMENTS FOR CHICAGO (1979-80) 16mm 30 min. color/silent \$60 rental

A RHYTHM, A STORY, A VIEW (1980)

16mm 20 min. color/silent

\$40 rental

"The most characteristic feature of his work is his employment of in and out of sync sound which always keeps a one-to-one correspondence with the image. Also distinctive is his precise, yet sensual, use of color which from moment to moment presents the viewer with quite unexpected resolutions."—Carmen Vigil

BRICK, Richard**THE CONSPIRACY AND THE DYBBUK (1971)**

16mm 25 min. b&w/sound

\$50 rental

Political documentary of the religious exorcism of the evil spirit or dybbuk possessing Federal Judge Julius Hoffman, trial judge of the notorious conspiracy trial of the so-called "Chicago Eight." Exorcism ceremony performed by the Radical Jewish Union of New York on the steps of the federal courthouse at Foley Square, intercut with coverage of rallies addressed by Abbie Hoffman, Jerry Rubin, William Kunstler and Jean Genet. In English and Hebrew, without subtitles.

Credits: Produced and Directed by Richard Brick, Hart Perry and Peter Davis; Sound recordist Herman Henriquez; A Silo Cinema Production in cooperation with the Radical Jewish Union. Photographed by Richard Brick.

Other distribution of all films: Filmmakers' Co-op, N.Y.

THE HOUSE CONSTRUCTION HOME MOVIE (1972)

16mm 11 min. color/sound

\$25 rental

Time-lapse documentary which compresses five months of house construction in northern Vermont, from foundation concrete to metal roofing, into a fast moving short featuring virtuoso banjo soundtrack by Eric Weissberg.

Diplome d'Excellence, Festival International du Cinema en 16mm de Montreal, 1972; screened at the S.F. Art Institute, Brooklyn Academy of Music, the Built Environment Film Festival of Columbia U. Grad. Schl. of Architecture, 1973. Televised by Vermont ETV, KQED-TV (San Francisco) and by B.R.T., Flemish Network in Brussels.

Credits: Produced and Directed by Richard Brick; Photographed by Richard Brick and Lawrence J. Burke; Edited by Consuelo Arostegui; with architect Robert Cane and other friends.

LAST STAND FARMER (1975)

16mm 25 min. color/sound

\$50 rental

A documentary record, filmed through four seasons, of the life and philosophy of a 67-year-old Vermont hill farmer and his struggle to keep his 19th century farm operation going. Soon after he viewed the finished film, Kenneth O'Donnell died, his widow Helen sold the farm and moved to a trailer park the following spring. Produced with the assistance of the Vermont Council on the Arts and with the assistance of the Vermont Council on the Humanities and Public Issues.

"Raises interesting questions about the present viability of small farms. Poignant, true, harsh picture. Gives a real sense of the dignity of the struggle. A beautifully photographed portrait of an intriguing couple, i.e., the farmer and his wife, who seem to be relaxed in front of the camera. Has authenticity, sensitivity, honesty and restraint which are all appropriate to its theme."—*Educational Film Library Association*

Credits: Produced and Directed by Richard Brick; Edited by Geof Bartz; Photographed by Mark Obenaus, Adam Giffard, Arthur Albert.

Awards: John Grierson Award and Blue Ribbon Award at the 1976 American Film Festival; Gold Ducat at the 1975 Mannheim Internationale Filmwoche; Bronze Medal at the 1975 Virgin Islands Film Festival; Silver Boomerang (2nd prize) at the 1977 Melbourne Film Festival and a half dozen other international awards.

Screenings: 22nd Robert Flaherty Film Seminar; Museum of Modern Art (New York); Eastern Educational Television Network of PBS stations.

VISITS WITH GOD (1981)

16mm 25 min. color/sound

\$50 rental

Documentary subtitled TWO FIRST HAND ACCOUNTS OF NEAR DEATH EXPERIENCES which explores the possibility of life after death through two cases based on the model established by Raymond Moody, M.D. in his book *Life After Life*. Two women, speaking directly to camera, recall in riveting detail their own near death experiences during critical medical procedures. Accounts are personal, moving and authentic.

Produced with a grant from the American Film Institute.

Credits: Produced and Directed by Richard Brick; Co-Director and Interviewer Pascal Kaplan, Ph.D.; Photographed by Franklin Artaud; Edited by Bronwen Sennish.

BROOKS, David**WINTER (1964-66)**

16mm 1000 sec. color/sound

\$20 rental

'Door golden night room trees fire drip rain blue horse river snow birds green mountain forest dark room mist car trees window ducks are flying. Overtones: Raga Palas Kafi, Grant's, Slug's, Bo Diddley, Jimmy Reed, Raga Rageshri, the wind, Chuck Berry, Marvin Gaye, the Beatles, Piatniksky Chorus.

"Locales: Nantucket, Kazakhstan, Grant's Nepal, Colorado, Mt. Kearsarge, Iowa, 7th Street."—D.B.

Third Prize, 1967 Ann Arbor Film Festival.

Other distribution: Filmmakers' Co-op, N.Y.

BROUGHTON, James

"James Broughton was one of the original members of the San Francisco School of independent film-makers that was active in the late forties. Broughton's films are warmer, funnier, and less inhibited than those produced by others in that original group. Also a poet and playwright, Broughton resumed film-making in 1967. His book of collected poems, *A LONG UN-DRESSING*, was published in 1971 by the Jargon Society."—Sheldon Renan.

"For me Broughton belongs in that special pantheon which includes Vigo, Dovzhenko, Brakhage, and Bunuel."—Basil Wright
See photo page 54.

(Early black & white films. These are also available from Filmmakers' Co-op, N.Y.)

MOTHER'S DAY (1948) 16mm 22 min. b&w/sound \$30 rental

One of the first major works of the San Francisco film movement, *MOTHER'S DAY* is a painfully humorous recollection of childhood in which a family of singular adults recreate their infancy by behaving as they did when growing up.

"Humorous, satirical, and overwhelmingly skillful, this ironic camera exploration of the artist's world of memory, imagination and perception is among the finest, most challenging films yet produced in this country."—Arthur Knight

"*MOTHER'S DAY* for me is one of the great films in film history."—Peter Kubelka

Credits: Kermit Sheets, assistant director; Frank Stauffacher, photography; Howard Brubeck, music.

Prizes: Belgium, 1949; Venice, 1952.

ADVENTURES OF JIMMY (1950) 16mm 11 min. b&w/sound \$15 rental

A satiric version of the Hero Quest, about a naive country boy's search for his ideal Love in the big city (San Francisco) with crazy frustrations at every turn. Broughton himself enacts bewildered Jimmy. Photography by Frank Stauffacher; jazz score by Weldon Kees.

"Hilarious and very witty. Mr. Broughton is an odd bird in the film aviary."—*Manchester Guardian*

LOONY TOM (1951) 16mm 10.5 min. b&w/sound \$15 rental

"This little slapstick comedy pictures the amorous progress of a prancing, baggy-trousered, bowler-hatted, demented and blissfully happy tramp who capers across a sunlit countryside making love to every woman he encounters. Half Rabelais, half Mack Sennet, *LOONY TOM* owes a great deal to the spirited miming of Kermit Sheets as the Happy Lover."—Paul Dehn, *London Times*

Photography & poem, James Broughton; music, Ralph Gilbert.

Festival awards: Edinburgh; Venice; Oberhausen.

FOUR IN THE AFTERNOON (1951) 16mm 15 min. b&w/sound \$25 rental

Four poetic variations on the search for love; four odd characters living out their daydreams: Game Little Gladys, The Gardener's Son, Princess Printemps, and The Aging Balletomane. Based on Broughton's own poems, this film blends image, music and verse in moods from the farcical to the elegaic.

"Lovely and delicious, true cinematic poetry."—Dylan Thomas

"The best film poetry ever made."—Willard Maas

Featuring Ann Halprin and Welland Lathrop. Photography, James Broughton; music, William O. Smith.

THE PLEASURE GARDEN (1953) 16mm 38 min. b&w/sound \$60 rental

A joyous musical fantasy celebrating Love in the Park and the victory of the pleasure principle over all prudes and killjoys. *THE PLEASURE GARDEN* was made in London with a professional cast and shot in the ruined gardens of the Crystal Palace.

"In Chaplin, Rene Clair, Buster Keaton, Jacques Tati we enjoy on a big scale the fruits of the poetic turned comic. Broughton is of their kind, except that he holds more strongly to feeling, makes short cuts they daren't, sees and sings out of himself, and never dilutes a joke or a movement. *THE PLEASURE GARDEN* thus combines the pleasures of Keystone with the love lyric. It springs like the lark, and mingles oddity, grace, satire, and laughter without a dead moment."—*Sight and Sound*

"It's on the side of the angels. It's a great testimony for Love."—Allen Ginsberg

Credits: producer, Lindsay Anderson; photography, Walter Lassally; music, Stanley Bate; assistant director, Kermit Sheets. Hattie Jacques stars as the fat fairy godmother.

Prizes: Edinburgh Festival, 1953; Cannes Festival, 1954.

(Recent films in color: these are also available from Filmmakers' Co-op, N.Y.)

THE BED (1968) 16mm 20 min. color/sound \$50 rental

"One of the most lyrically erotic of independent films, THE BED is a merry allegory which celebrates impudently and imaginatively just about everything that could happen in bed (and some things that couldn't)—birth, young love, loneliness, dreams and death, amid all sorts of hanky-panky from fetishism to plain old lechery."—*Los Angeles Free Press*

Broughton's finest film by far. It exists in a state of play fully realized."—Stan Brakhage

Credits: camera, Bill Desloge; music, Warner Jepson.

Prizes in 1968: Oberhausen, Ann Arbor, Yale, Foothill.

NUPTIAE (1969) 16mm 14 min. color/sound \$25 rental

"This film celebrates weddings and being wed, and the union of opposites in everything everywhere. It is my alchemical testament to the mystery of Yang and Yin."—James Broughton

"With a strong feeling for the tension between wish and reality NUPTIAE is a semi-home movie beautifully casually photographed about a mature couple who celebrate their wedding with a civil ceremony, a religious banquet, and a private beach ritual. Broughton's lucidity, even more than his lyricism, seems as much a function of what he sees as how he sees. Like all the best filmmakers, a love for reality makes him responsible, and he is tied to his world by bonds of gratitude."—Roger Greenspun, *New York Times*

"One of Broughton's finest films."—P. Adams Sitney

Credits: photography, Stan Brakhage; music, Lou Harrison.

First Award, Ann Arbor 1969; Grand Prize, Yale Film Festival, 1969.

THE GOLDEN POSITIONS (1970) 16mm 32 min. color/b&w/sound \$60 rental

"A lovely, poetic, humorous and crystal investigation of mankind standing, sitting and lying down."—John Wasserman, *San Francisco Chronicle*

"James Broughton adroitly blends anatomical tableaux and pantomime, simulating everything from sexual harmony to plain everyday desk slump. The cast parades around in jaybird comfort. The picture is funny and ever so wise."—Howard Thompson, *New York Times*

"A superb control of the cinema medium with a visual richness and an elegance approached by no other film viewed by the judges."—Bruce Conner, Maurice Girodias, Arthur Knight, 1st Erotic Film Festival

"The GOLDEN POSITIONS is a rich, warm, clear statement of humanism. There is no angst, no fragmentation, no overt experimentation. It stands apart from most of the films of the past two decades by its feeling of certainty, positiveness, and completeness. And, most importantly, THE GOLDEN POSITIONS gives us a deep and restful pleasure in the viewing."—Sheldon Renan

Credits: camera, Fred Padula; music, Robert Hughes.

Grand Prize, Bellevue Film Festival, 1970; First Prize, First International Erotic Film Festival, 1970.

THIS IS IT (1971) 16mm 10 min. color/sound \$18 rental

"James Broughton's creation myth, THIS IS IT, places a 2-year-old Adam and a bright apple-red balloon in a backyard garden of Eden, and works a small miracle of the ordinary. And since that miracle is what his film is about, he achieves a kind of casual perfection in matching means and ends."—Robert Greenspun, *New York Times*

"It's simple, inspired, and ecstatic. To watch Broughton's film you need a certain silence, a certain descending to the more subtle, more fragile levels of your being—otherwise, the film and its content will not reach you, it will break to pieces. I figure this is the main reason why films of the stature and subtlety and ecstasy of THIS IS IT never reach the New York Film Festival screen."—Jonas Mekas, *Village Voice*

"A seminal film that promises to affect the course of film art for some time to come."—Hollis Frampton

Credits: camera, David Myers; sound score, Jerry Mueller.

First Prize awards in 1972; Yale Film Festival, Hawaii Film Festival, Sinking Creek Film Celebration, Kenyon Film Festival.

DREAMWOOD (1972) 16mm 45 min. color/sound \$80 rental

"DREAMWOOD is James Broughton's major work to date. It is a modern day spiritual odyssey in which a man is mysteriously

compelled to leave his home and embark on a voyage to a strange, and magical island. On the island he faces the most improbable and intense experiences of his life, ranging from total humiliation to a deep sense of oneness with the forces of life. Heroic in concept, subtle in execution, DREAMWOOD is a beautiful film by a true master of the medium."—David Bienstock

"DREAMWOOD recreates the world of dream in time & space using the rites of initiation for continuity and the symbols & archetypes of the Unconscious for each step in the journey toward selfhood. It is an exquisite vision/poem—the work of an artist who has brought to consciousness a beautiful plant, a thought of God, from the rich dark soil of the Unconscious. Recommended for religion, psychology, mythology, poetry, dance and general audience."—Freude Bartlett

"DREAMWOOD is Broughton's finest film"—Jerome Hill

"No single film in the whole of the American avant-garde comes as close as this one to the source of the trance film, Cocteau's BLOOD OF A POET."—P. Adams Sitney

Credits: photography, John Schofill, Fred Padula; music, Morton Subotnick.

First Prize: Independent Filmmakers Festival, Foothill, 1972.

HIGH KUKUS (1973)

16mm 3 min. color/sound

\$10 rental

"A visualization of the Zen dictum of 'sitting quietly, doing nothing', HIGH KUKUS uses a single beautiful visual image while it delights with a poetic soundtrack composed of 14 gems of Broughton's wit and wonder."—Freude Bartlett

"A High Kuku is, of course, a cuckoo haiku. In inventing this form James Broughton has concocted zany verses which are 'high' in the sense that they are often metaphysical and are keenly aware of the metacomedy of things . . . In the contemplation of lofty themes most people are serious, though not always sincere. Broughton, however, is always sincere but hardly ever serious. Indeed, seriousness is a questionable virtue; it is gravity rather than levity, and it was that devout Catholic, G.K. Chesterton, who maintained that the angels fly because they take themselves lightly. And, in company with the angels, Broughton laughs with God rather than at him."—Alan Watts

Credits: camera, H.E. Jenkins II; sound, John Cavala.

First Prize: Bolinas Poetry Film Festival, 1975.

TESTAMENT (1974)

16mm 20 min. color/sound

\$40 rental

"TESTAMENT is James Broughton's exquisite self-portrait. A major figure in avant-garde filmmaking and poetry since the 1940's, Broughton views his life and life's work with irony, charm, humor, and a combination of joyous self-love and gentle self-depreciation. Scenes from his earlier films mix the elements of humor, magic, slapstick, melodrama, and romance which mark his aesthetic. A plethora of rich personal symbols is woven throughout the film, tied together by verbal games, Zen poems, anecdotes, songs, a child's prayer, dreams, and visions."—Karen Cooper

"James Broughton's TESTAMENT is one of the most remarkable films ever produced within the American independent cinema. It is the most moving and most sublimely detached of the recent trend of filmic autobiographies—by Jerome Hill, Jonas Mekas, and Stan Brakhage, to name only the masters, and Broughton's peers."—P. Adams Sitney

"A major work of film poetry and film autobiography."—William Sloan

"A beautiful, important, mysterious work."—Amos Vogel

Prize Awards 1975: Independent Filmmakers Exposition; Ann Arbor; American Film Festival; Sinking Creek Film Celebration; University of Wisconsin; Bowling Green University; SECA, San Francisco Museum of Art.

THE WATER CIRCLE (1975)

16mm 3 min. color/sound

\$10 rental

An homage to Lao-Tzu, this *is* a rollicking joyful poem that celebrates the movement of the waterways of the world, set to music by Corelli and read by the poet. The image is a continuous flow of light on water.

"Exhilarating! It is Taoism alive."—Al Chung-liang Huang

Credits: camera, H.E. Jenkins II; harp, Joel Andrews.

EROGENY (1976)

16mm 6 min. color/sound

\$18 rental

The film travels in closeup over the mysterious terrains of nude human bodies as they touch and explore one another. It is like an expedition into human geography, an intimate sculpture, an erogenous healing ceremony, and an ode to the pleasures of touch. Also it is an homage to old friends, Willard Maas and Marie Menken, who made the first body poem in cinema history, GEOGRAPHY OF THE BODY, in 1943.

Credits: camera, Robert Gaylord; poem, James Broughton; produced by Robert A. Haller for Pittsburgh Filmmakers.

Prizes: Bellevue Film Festival, 1976; New York Film Exposition, 1977; American Film Festival, 1977.

HERMES BIRD (1979)

16mm 11 min. color/sound

\$25 rental

'This is the secret that will not stay hidden
 this secret that is no secret
 Here is the wonder of the god in man
 Here is the dangling flower of Eros'

So begins the poetry sequence on the soundtrack of this very intimate film.

HERMES BIRD is a celebration and an apotheosis of the masculine miracle: the transformative powers of the phallus, revealed as a phenomenon of glowing beauty and wonder.

Because the film occurs in extreme slow motion one has the opportunity to witness for the first time in cinema the delicate pulsations and tremors and changes of the penis as it grows erect, until at last, reaching outward and upward, it takes flight toward its climax.

The filmmaker-poet has written a group of lyrical poems for the sound of the film. They are spoken by the poet, and they sing praises for the radiant masculine mystery of the 'sacred firebird,' the 'holy acrobat shaped for surprise' which is every man's pride and, hopefully, his joy.

Credits: Camera, Roy Ramsing and Jac White.

BROUGHTON, James and Joel SINGER**TOGETHER (1976)**

16mm 3 min. b&w/sound

\$10 rental

A single-frame portrait of Broughton's disembodied heads coming slowly together in wiggle, wobble and wonderment.

"altogether wholly in toto in toto
 in totally toto together altogether
 together"

—From the soundtrack

Credits: Images, Joel Singer; Poem, James Broughton.

Awards: Sinking Creek Film Celebration, 1977; Kenyon Film Festival, 1977; Independent Filmmakers Exposition, 1977; London Film Festival, 1979.

WINDOWMOBILE (1977)

16mm 8 min. color/sound

\$16 rental

"The film is shot both through and at a window, superimposing and conjoining, thereby elaborating events on both sides of the glass. Broughton's accompanying poem sings the same song as the images, sounding from an Eden of the golden passing of days:

"They were seeing the light every day then . . .
 They were looking and they were seeing
 They were living there in the light at that time"

—Robert Lipman, *On the Films of Joel Singer*

Credits: Images, Joel Singer; Sounds, James Broughton.

Awards: 2nd Prize, Bellevue Film Festival, 1977; 2nd Prize, Ann Arbor, 1978; Independent Filmmakers Exposition, 1978.

SONG OF THE GODBODY (1977)

16mm 11 min. color/sound

\$25 rental

"The film consists predominantly of extreme close-ups of parts of Broughton's body. The camera slowly becomes the tool revealing the erotic beauty of the body and the sensual pleasure in loving oneself. The ecstasy and power of sexual gratification are celebrated by the camera, as it maintains an erotic role, probing, revealing and visually caressing. Broughton's song is a praise of his body as divine androgyne, and an acceptance of this higher godly sexual power."—Richard Bartone, *Millennium Film Journal*

"SONG OF THE GODBODY is the best thing of its kind since SONG OF SONGS and yours is better illustrated."—June Singer, Author of *Androgyny*

"A classic liberation film!"—Larry Kardish, Film Curator, *Museum of Modern Art*

Credits: Images, Joel Singer; poem, James Broughton.

THE GARDENER OF EDEN (1981)

16mm 8.5 min. color/sound

\$20 rental

Filmed on the paradise island of Sri Lanka, this intense poetic work celebrates the eternal dance of nature's sexuality, and sings of the lost Eden we all search for but do not expect to find.

In the midst of his fertile garden, while he awaits Adam's return, God tries to keep his eye on all the flowering exuberance he

has seeded. The film is written and narrated by James Broughton, and photographed by Joel Singer. The music is performed on twin conch shells, and the central actor is in real life the most famous horticulturist in Ceylon.

"... the meshing of ancient philosophy and modern technology in a song of the mysteries of protoplasm!"—Lenore Rinder
"An ecstatic masterpiece!"—Stan Brakhage

Awards: Ann Arbor, 1981; San Francisco Film Festival, 1981; Baltimore Film Festival, 1981.

SHAMAN PSALM (1981) 16mm 7 min. b&w/sound \$15 rental

"Taste the divine
on the lips of lovers
Savor the divine
on the thighs of friends
Cherish the divinity
that explodes your orgasm
Love one another
and fly."

The love shaman calls for a sexual revolution of the body politic urging mankind into a new love age.

Credits: Image, Joel Singer; Poem, James Broughton.

BROWN, Robert and Frank OLVEY

THE TEMPEST 16mm 7 min. color/sound \$10 rental

The sonata-running horses-Beethoven's Op. 31, No. 2. The single subject varied with optically printed color and multiple superimposition.

1968 Bellevue Festival, Wash. State—Best Short Film.

BURCKHARDT, Rudy

LURK (1965) 16mm 38 min. b&w/sound \$45 rental

Starring Edwin Denby, Red and Mimi Grooms.

"Happy with his luscious daughter Aurora in a rustic setting, Professor Borealis has devised an improved brain and is ready to transplant it. From this point the action keeps turning corners. A really great performance by Red Grooms. Photography and direction are highly personal but poker-faced. The humor is tenderly black. Burckhardt's fusion of documentary type photography with fairy tale story line is nearer Keystone than avant-garde with its visual honesty and particular virtuosity."
—Edwin Denby

MONEY (1968) 16mm 45 min. b&w/sound \$50 rental

A silent screen type comedy starring Edwin Denby as Hemlock Stinge.

"It deals with old Mr. Stinge, the unlovable 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 wherever you look. Special to Burckhardt is the light touch. The jokes—many small touching ones, others outright gags—are left unexploited and unexplained. The characters are all pretty bad, money is the root of all evil, and they ought not to enjoy themselves but they do anyway. The film is clearly unpretentious, free-wheeling and imaginative."
—Edwin Denby

MADE IN MAINE (1970) 16mm 8 min. color/sound \$20 rental

"A few acres in Maine. Closeup looks at a small lake in the woods, wild flowers, clouds, mosses, ants and mushrooms. The visual richness is fantastic, the objective eye is absorbing. Often cut by glimpses, the second time you see the film you see twice as much, and each time the power and depth of feeling are new."
—Edwin Denby

"Like a mescaline high."
—Frank Lima

INSIDE DOPE (1971) 16mm 35 min. b&w/color/sound \$45 rental

Starring William Dunas.

What are drugs all about? Here is an answer so many have been waiting for. In the form of a documentary epic this epic document shows their cause and effects, good and bad, and what can be done about it. Must be seen from the beginning.

CITY PASTURE (1975) 16mm 38 min. color/b&w/sound \$50 rental

A snow storm—Disney World—self important New York—ox-pull in Maine—a special old man—strip tease—an ant in the woods—wild 14th Street—a mugging survived—the end.

SONATINA & FUGUE (1980) 16mm 23 min. b&w/sound \$40 rental

Images of city and landscape moving with a romantic piano sonatina by Ferruccio Busoni (1866-1924), then classic keyboard figures by Johann S. Bach. Images and music, "in" the same time-space, sometimes join and affect each other, then pursue their own independent course again.

CERVEZA BUD (1981) 16mm 22 min. color/sound \$40 rental

"Taking its title from the favorite elixir of New York Hispanics and its format from collage, this filmic slice of life coalesces into an ethnographic view of a possible future: the city as a constantly bubbling, delirious playground where yesterday's monuments are symbols to be triumphed over, and tomorrow never arrives. Perhaps this is why the ultimate effect is one of wistfulness, due also to the unexpected intrusion of a memento mori in the guise of a nude traversing Maine woods, both visually mocking Central Park's trampled pastorality and offering its frenetic revelers an alternative route."—Trevor Winkfield

B.Y.M. PRODUCTIONS

MANDALA 16mm 4 min. color/sound \$5 rental

Copyrighted by B.Y.M. Productions.

The film is a "time drawing" of mandala patterns of a very complex nature with a different constantly changing colored mandala pattern background. Two people worked on the film. It has a classic guitar sound track.

MEDITATION 16mm 5 min. color/sound \$5 rental

Music by Mickie Zekley.

Short flashes of mandala and moire patterns in close synchronization with an electronic sound track.

POTPOURRI 16mm 9 min. b&w/sound \$10 rental

Sound by Mickie Zekley. Copyrighted by B.Y.M. Productions.

This film is a "tour de force" of animation and time drawing involving the work of seven artists. A major portion of the drawing was done under the influence of LSD and a variety of other hallucinogens. The drawing is almost wholly non-representational. The sound track is a chaotic mind bending sound flow which matches the character of the visual quite well. The experience of the film gives the viewer somewhat the taste of a psychedelic experience as the work of seven "psychedelic" artists is blended into a constantly churning pattern where the identity of each artist is lost in the totality. None of the artists are sure at times who did what, but the finished film has an organization which transcends the plan of any one individual.

BITS (1968) 16mm 5 min. color/sound \$5 rental

Single frame of random material with a similarly "dissociated" sound track.

DUTCH (1968) 16mm 10 min. color/sound \$10 rental

A film portrait of an old man who makes his home in the wilderness of the Sierra Nevada in the summer. Includes mountain scenery and cloud time-lapse photography. The film and sound track were made entirely in the back country of the High Sierras.

PULSE (1969) 16mm 10 min. b&w/sound \$15 rental

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.



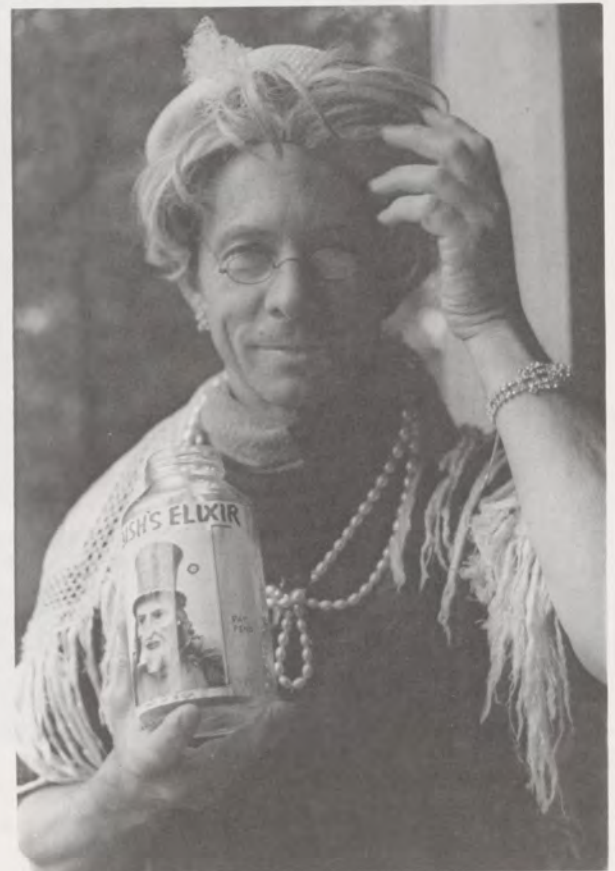
Crew and cast of THE CARDINAL'S VISIT by Bruce Baillie

Photo: Holly Thomas

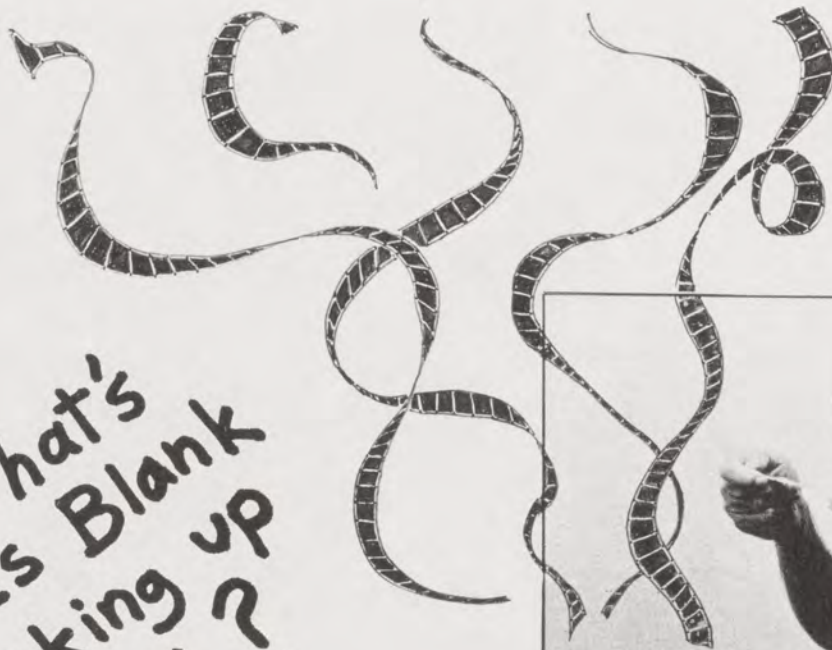


"DR. BISH & BILL"

Photo: Eliot Kaplan



What's
Les Blank
cooking up
now?!



Americartune

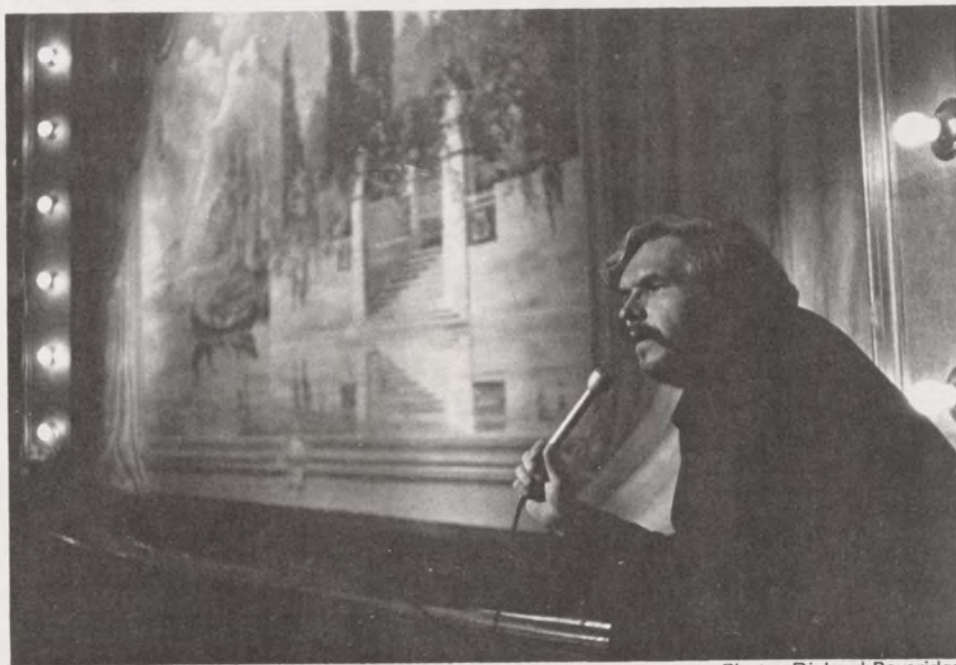
1977. Color. 1.33 format. 86 min.

Producer-Director-Cinematographer-Editor: Tim Blaskovich /
Music: Philip Gonzales / Production Company-Print Source:
Cinearth

Americartune is an experimental documentary exploration of the United States from the perspective of American culture's most pervasive and self-conscious symbol — the automobile. In his first feature effort, San Francisco photographer/filmmaker Tim Blaskovich has fused classic documentary techniques with elements of "structural" cinema, a branch of film theory and experimentation rooted in the works of Fernand Leger, Peter Kubelka and others.

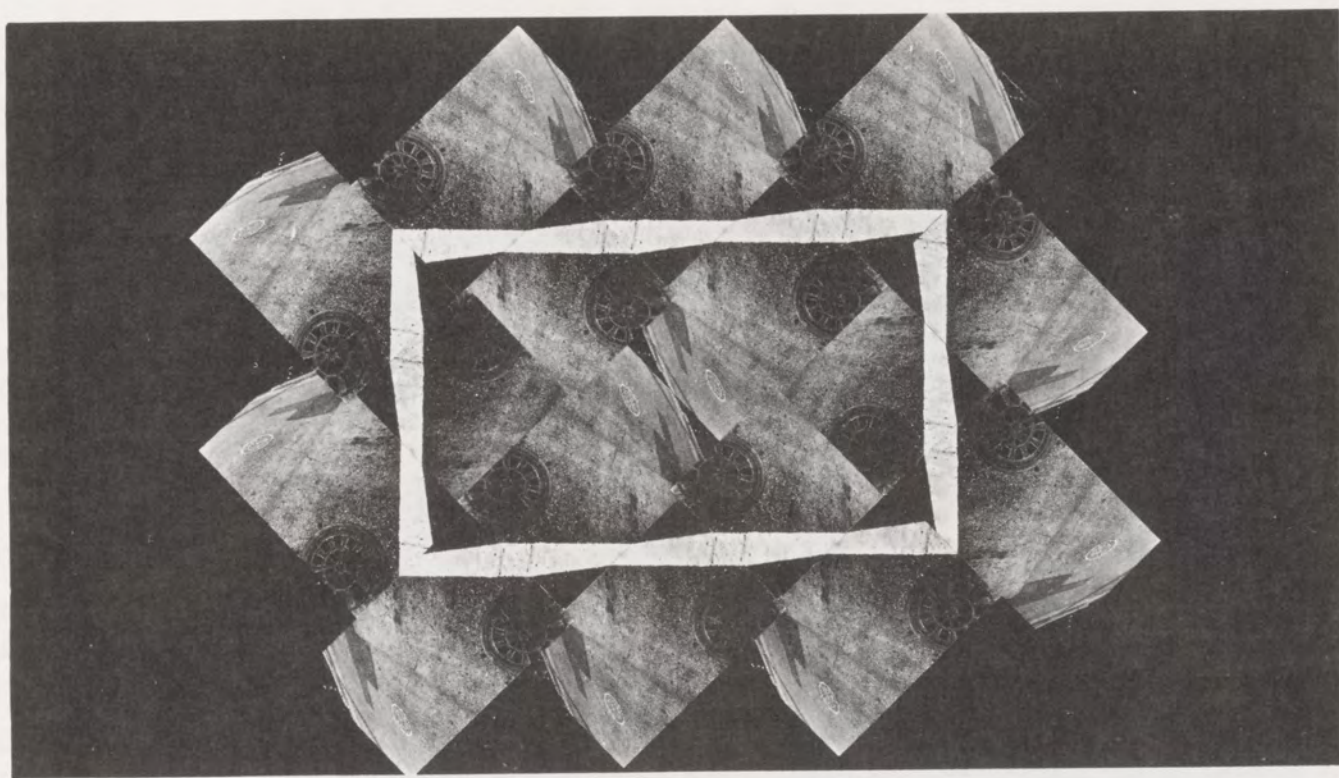
The structure of the film is unrelenting continuity; forty states joined by the automobile, the road, the camera, and the filmmaker's perceptions. A vast, circular tour of America's physical and social landscape, *Americartune* records the starkness of the Southwest, the softness of the South, the energies of the Atlantic States, the lushness of New England, the expanse of the Midwest, the Great Plains, and finally, the majesty of the West.

—Douglas Edwards



Stan Brakhage

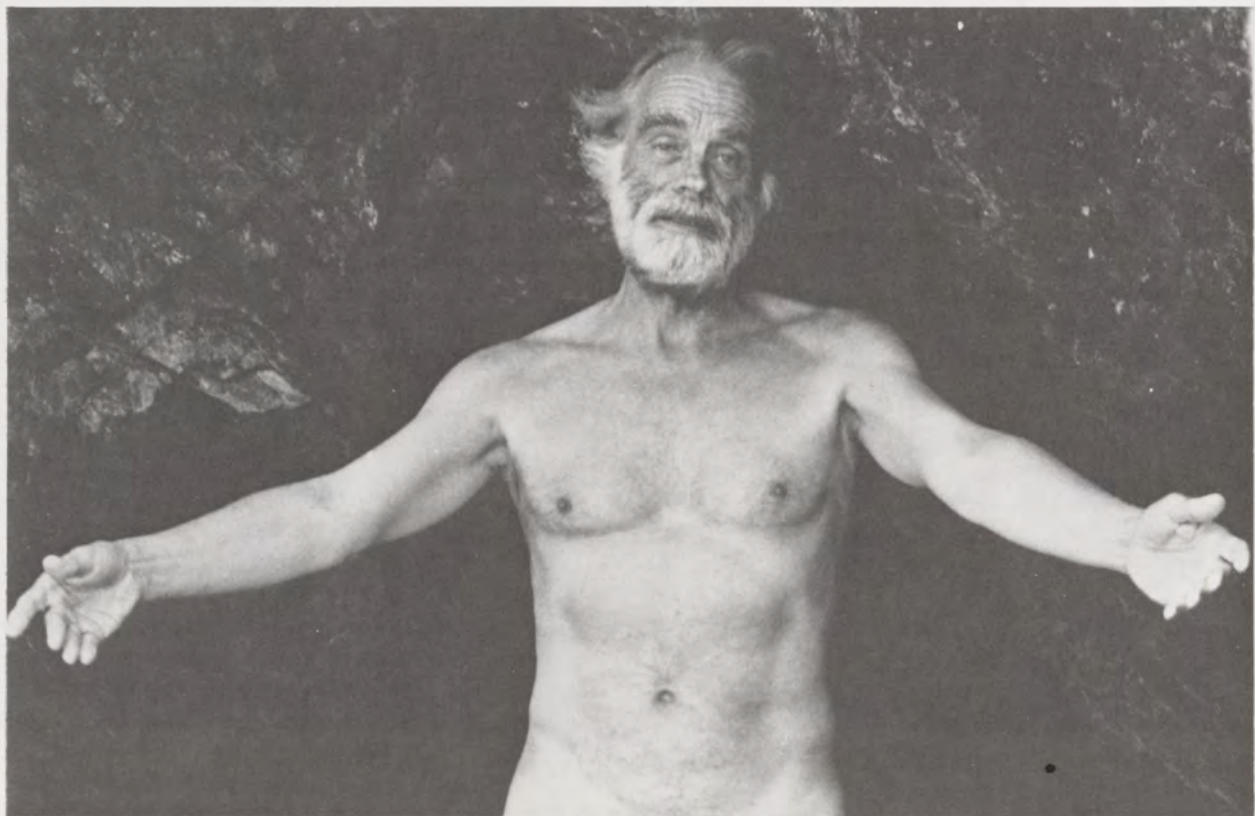
Photo: Richard Beveridge



• STREET FILM PART ZERO by Robert Fulton



4 X 5 still photograph from WATER TRAP SERIES by Tom Brener



James Broughton, Poet and Filmmaker

Photo: Joel Singer

CAMERON, Donna
 STARTING IN THE M
 A unique film employ
 near age, 18mm in
 the sea itself became
 images are vibrant, ele
 part of the traditio
 See intro page 82.

CANTON, Roberta
 AUTOSTOP
 A dramatization of a
 the memory of a m
 knowledge.
 World: Sinking Creek

NOTES OF PASSAGE
 A personal and impo
 about a young woman
 her own initiation into
 World: The Baltimore

CARNEY, John
 BALANAT
 This film traces the d
 Please Face, This film

BLACK JACKETS AND
 This is a documentary
 The participants expr
 individual. Live footag
 where else there was
 large group of bikers
 story than the superfi

This is a real shor
 the motorcycle peopl
 attributed to Bikers.

CARSON, Kit
 THE LONG DISTANC
 A case light lyrical
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DOE TO YA YA (1977)
 Kit into the life of
 back. Filmed in Low
 (16mm) I have ever
 people strong emotion
 City Coll. University

CAMERON, Donna

STARTING IN THE MIDDLE OF THE DAY WE DRINK OUR POLITICS AWAY (1979)

16mm 8 min. color/silent

\$15 rental

A unique film employing a method of cutting out pieces of magazine and newspaper clippings and pressing them together between tape, 16mm in width, and punching sprocket holes thru them. Cameron actually created this 'film' without using film; the tape itself became the flexible film base that held the image. Each frame was created on the tape splicer. The resultant images are vibrant, electric, and full of life, detailing textures, colors, and plays of light that very few filmmakers have captured in the traditional camera, lens, and film procedure.

See photo page 82.

CANTOW, Roberta

AUTOSTOP

16mm 15 min. b&w/sound

\$20 rental

A dramatization of a female hitch-hiker's experience with one ride. The possibility for compassion is confused with fear as the seemingly ailing motorist reaches out for understanding and human contact. Innocence transforms into another kind of knowledge.

Award: Sinking Creek International Film Celebration, 1973.

rites of passage

16mm 15 min. color/sound

\$30 rental

A personal and impressionistic journey through an experience of growing. A study in mood and rich in color, the film explores a young woman's infatuation with adolescent boys—to reveal her yearning to be full. It touches on the painful part of her own initiation into selfhood.

Awards: The Baltimore Film Festival 1975; Woman Refocus, 1974 (Iowa); The American Film Institute (grantee).

CARNEY, John

BAL-ANAT

16mm 20 min. color/sound

\$25 rental

This film traces the development of a belly dancing troupe from studio training to a live performance at The Renaissance Pleasure Faire. This film has a good deal of historical information and is a good introduction to tribal dancing.

BLACK JACKETS AND CHOPPERS

16mm 25 min. color/sound

\$35 rental

This is a documentary film about independent motorcycle riders. The locations include San Francisco and Santa Cruz County. The participants express opinions on many subjects including lifestyle, image and other elements that support the bike rider mystique. Live footage and interviews are intercut with scrapbook stills and graffiti found on tattoos, garage walls and anywhere else there was information. The mood of the film is established by a police radio that monitors the progression of a large group of bikers enroute to a weekend party. The movie, however, takes side trips in order to reveal a more intimate story than the superficial police report.

This is a real sharing experience done in the spirit of a cowboy movie, that enables the audience to visit, party and ride with the motorcycle people. The result is an intimate look into the bike culture that explodes the stereotypical view commonly attributed to Bikers.

CARSON, Kit

THE LONG DISTANCE SOFT SHOE (1970)

16mm 3.5 min. b&w/sound

\$7 rental

A super light lyrical entertaining short of a Golden Gate Bridge soft shoe crossing. Blown up from 8mm. Original and memorable mouth harp by Richard (Spider) Webb.

DUE TO YA YA (1971)

16mm 10 min. color/sound

\$15 rental

A visit into the life of an 86-year-old Greek immigrant woman; rich in memorabilia of the past. Going home, two generations back. Filmed in Lowell, Mass. Ya Ya: my Grandmother Caraganis. Piano: Sarah Malamut. "The finest use of 8mm (blown up to 16mm) I have ever seen . . . a short pictorial and musical study . . . Music is perfectly cut to the images, and together they evoke strong emotional responses and recollections of one's own . . . One soon begins to feel he *knows* this woman. . . ."

—Clay Colt, *University Film Study Center Newsletter*, Cambridge

CHILD, Abigail

SOME EXTERIOR PRESENCE (1977) 16mm 8 min. color/silent \$15 rental

Cut between sessions on DLT SECTION, structured on the 4-handed nature of film: original footage (outtakes from television documentary I was directing in the spring of 1975 in South Bronx and Brownsville boroughs of New York City) manipulated, then, optically printed, then manipulated again. 4X4

"The film is largely red, black, and white. The effect is one of starkness, yet tempered by the richness of the red and its alternating suggestions of violence, church and ritual . . . the interaction of darks and lights, translates tone and form into felt exterior/interior presences. Exteriors are stark, snow covered angular; interiors are dark, mysterious, rounded, like the hazes surrounding burning candles or the soft rounded form of hands. The hands are at once linear—the parallel fingers moving across the table as though measuring lengths of film—as well as rounded and expressive, almost touching by the end of the work. These two extremes are somehow mediated by the figure in a white suit who forever undergoes the ritual of entering a dark doorway with linear slats of light. He stands or moves somewhere between these two domains: the exterior linear world, and the other world which it houses, where exists the presence of softness and the possibility of touch."—L. Dackman, *Cinemanews*

PERIPETEIA 1 (1977) 16mm 9 min. color/silent \$20 rental

"What blind conatus of nature should produce it in birds." Navigation spiralling sunward; exploring the movement of forest and body, seeking the larger pattern of my digressive attendance. Filmed in Oregon coastal rain forest.

"The opening shot straight shot more magical than most magical Pat O'Neill matte magic."—Henry Hills, *Cinemanews*

PERIPETEIA 2 (1978) 16mm 12 min. color/silent \$30 rental

Extending from PERIPETEIA 1; —a navigation by light, contrasting the camera's fixed sight wt. 'in site' movement. A sculpture of glass, mirrors, and films vies wt. the choreography of the cardinal points: dense shelter, rain, red emulsion—salubrious magic—filmed in Oregon coastal forest three weeks in June.

"A speeded parallel to modern painting history—Pollack, Rauschenberg, and Warhol rolled out in one . . ."—David Highsmith, S.F.

Winner: San Francisco Art Institute Film Festival, 1979.

DAYLT. TEST SECTION (1978) 16mm 4 min. color/silent \$10 rental

Recurring emergence of narrative despite attempts at their destruction. The "loaded" image becomes the determinant feature for reading otherwise unemotional footage; a first experiment in what is an ongoing investigation.

ORNAMENTALS (1979) 16mm 10 min. color/silent \$25 rental

In No. Indian classical singing, the approach (up or down) to the note; also the bushes wt. red berries that grow in northern Cal. that I read about on 13th Street—bookcase hauled onto roof + 500 lbs. of dirt for garden of marigolds + broccoli; also the color spectrum (7 plus black plus white—but film doesn't record blue very well so indigo made odd; also the ambiguity of Beauty—Figone's cluttered gold lights/greenery/sun/women. NOT TO HOLD ON TO THE IMAGE. As one might exist on a line edging chaos + this without dissolution. What might be the most distant possible pattern, understood unity oversold. And is resistance to such then engagement?

":THE RHYTHM!!! The Rhythm, like jazz, comes out of & returns to the BODY (the animal nature of film!, illustrated by the organic reticulation patterns of the self-processed segments): the 'meanings' of the shots constantly undermined through highly intentional overload . . . all films are different every viewing but this one more specifically so: colorfully constructed along the lines of color: associative values emerge as if by chance, like memory, fleeting but there, re-emerging altered: all films different every viewing but this one more intentionally so: takes several screenings to even know where it begins: a very elaborate long leader . . . goes crazy goes like crazy."—H. Hills, *Cinemanews* No. 79: 2, 3 & 4

PACIFIC FAR EAST LINE (1980) 16mm 12 min. color/silent \$30 rental

The Left sinister twilight hands the metallurgy outside. The robot has a dynamo which incorporates heroic facts." A study of changing light & vista of downtown San Francisco over 2 years. The noon subverted by mechanics; a construction in which "characters" emerge—the erector & helicopter appear as toys, "bumbling bees" in the horizon, time redefines space & the schizy motor-oil-ized urban territories derailed (gleefully).

"A Japanese horror movie . . ."—Mary Lattimore

CLARK, Jim

SKREAM KING 16mm 5 min. b&w/sound \$4 rental

A man walks to his left handed throne, sits down, screams and he is king.

3rd Place, Fifth Annual Great Basin Film Festival.

Other distribution: Filmmakers' Co-op, N.Y.

CLARKE, Shirley

BRIDGES GO ROUND (1958) 16mm 3.5 min. color/sound \$10 rental

Music by Teo Macero.

"By my standards, Miss Clarke's picture, an eerie close-up of the metropolitan bridges, is extraordinary. A film that captures the bizarre magic of man-made spans with the movement of a lightning clap and with the same terrible beauty."—Howard Thompson, *N.Y. Times*

"A new creative development . . . truly excellent."—Mr. Hugh Gray, Dept. of Film, UCLA

COHEN, Karl

THE BEDROOM (1967-70) 16mm 2 min. color/sound \$5 rental

THE BEDROOM, shot while on LSD and listening to the Grateful Dead, is an experimental film that might be described as a stream of consciousness trip around one room of my former residence in Iowa. The room contained many unusual objects: works of primitive art from Mexico and the Pacific Islands scattered about along with photographic changes in the lighting and other techniques.

The film, completed in 1970, was made in Super 8 and enlarged to 16mm. The sound track, from an album by the Grateful Dead, suggested the tempo of the "action" and the rate of cutting.

Festivals: Refocus, University of Iowa, Honorable Mention, 1970; Baltimore Film Festival, 1971.

BLOW GLASS (1969-70) 16mm 8.5 min. color/sound \$6 rental

The film concentrates on C. Fritz Dreisbach, a former glass blowing instructor at the Toledo Museum of Art and his individual manner of work. Filmed in the garage where Harvy Littleton and Nick Labino built their first glass furnace and started the American Renaissance of the glass blower as individual artist (instead of company designed and produced products). Film ends with the final emptying of the furnaces when the facility was moved to its new building in 1970.

Exhibits: Independent Film-makers Festival, Foothill College, 1970; Refocus, University of Iowa, 1972 (honorable mention), KEMO-TV, San Francisco. Also shown publicly at the Toledo Museum of Art, Fort Wayne Art Museum, U. of California, Davis. Purchased by the Toledo Public Library.

HUNGRY EYE (1971) 16mm 6 min. color/silent \$6 rental

A touching story that answers the question "what the fuck is all that crap over the good stuff?", or is sex sexier when you can't quite see it? (A handpainted collage utilizing footage from "blue" movies—rates XXX but apt to confuse hardcore fans.) Guest stars Alisha Love and Eric "Big Daddy" Nord.

Exhibits: 1st Annual N.Y. Erotic Film Festival, 1971; University of Santa Clara Erotic Film Festival, 1972.

TOMPKINS PARK (1971) 16mm 8 min. color/sound \$8 rental

TOMPKINS PARK is an experimental documentary about the thousands of young people who enjoy outdoor rock concerts. The film begins with a visual record of the weekly concert/dances held at Tompkins Park in New York's East Village in August, 1967. The film then takes off into the world of fantasy, suggesting where minds might wander in the midst of the excitement. The film, edited around music by the Grateful Dead, reaches a frenzied strobing climax before returning the view to the park.

The first part of the film was shot in Super 8 and later blown up to 16mm. The fantasy sequences took several months of germination to reproduce the desired emotional experiences; the film was not completed until 1971.

Kenyon Film Festival, 1972. Shown on KEMO-TV, San Francisco.

LOVE LETTERS (1971-72) 16mm 5.5 min. color/sound \$6 rental

It started out ambitiously to be everything you always wanted to see illustrated about sex but were afraid to ask, but I couldn't keep it up from A to Z. This abecedarian spoof was well received at its first showing in the University of Santa Clara's Erotic Film Festival where it proved a light hearted change of pace. Stars Alisha Love and Eric "Big Daddy" Nord. Original soundtrack by Allan Bell, John Yager and John Goodwin.

Exhibits: Baltimore Film Festival (1972 cash award). Highlights of the 1972 Ann Arbor Film Festival-Underground Midnight Movies commercial tour of 13 theaters. Second Annual N.Y. Erotic Film Festival, 1972. Distributed in Canada by Derma Communications, Montreal, cut version. Complete version available from Canyon has been banned in Canada.

FACE POEM (1972) 16mm 3 min. color/sound \$4 rental

A contemporary dance of life expressed through a wide range of faces (hundreds of them). Music by George Koehler and Connie Keeler.

Exhibits: Independent Film-Makers Competition, Central Michigan U. 1973; Yale Film Festival, 1972. Shown on KEMO-TV, San Francisco.

RALPH'S BUSY DAY (1973) 16mm 14 min. b&w/sound \$8 rental

As a toy who comes to life, Ralph trips through San Francisco in search of a free lunch. He encounters tourists, street artists, cable cars and various objects animate and inanimate. Rated G, suitable for children. A modern silent comedy with piano soundtrack by Dr. Real.

Exhibits: Baltimore Film Festival, 1973; KEMO-TV, San Francisco. Premiered at the Avenue Theater, San Francisco, accompanied by Bob Vaughn on the mighty Wurlitzer.

THE STREETWALKER & THE GENTLEMAN (1975) 16mm 5.5 min. color/sound \$6 rental

The encounter is graphically portrayed from beginning to end, but somehow it's not the same with one fully clothed mime playing both parts. A delightful audience pleaser with San Francisco street mime Ralph DuPont. Original Piano accompaniment by Jeff Ross.

Exhibits: Winners and Highlights of the 1st San Francisco Erotic Film Festival-Underground Midnight Movies commercial tour of 15 theaters (2nd series of bookings scheduled). Mitchell Brothers Theaters (Bay Area group) with world premiere run of SIP THE WINE.

COLMER, Roy

METAMORPHOSIS (1974) 16mm 15 min. color/sound \$35 rental

The quantizer used in the making of this film is a sophisticated piece of equipment which evaluates gray values in black-and-white videotape and transforms these values into color . . . METAMORPHOSIS, using the quantizer creatively, presents some of the most unusual and intense colors ever found in film, seen through the eyes of a painter. Two nude female figures weave together on a bed in dance-like motion. The shadings and forms of their bodies are progressively broken down into distinct color fields.

278 (1976) 16mm 11.5 min. color/sound \$35 rental

"Colorized video tape then transferred to film, of cars on Route 278 in Brooklyn. The screen an electronic canvas where color is unified with the elegance of speeding machines.

"278 transforms into pulsating luminescent imagery, to my mind surreal film paintings. 278 having the pastel shadings and mystery of an Odilon Redon."—Karen Cooper

1976: Award and tour Ann Arbor Film Festival; 22nd International Festival of Short Films, Oberhausen; Refocus, University of Iowa; Award at Canyon Cinematheque's showing of Ann Arbor tour; Athens Film Festival; Film Forum, Computer and Video Films; Bilbao Film Festival, Spain.

CONNER, Bruce

See photos pages 80 and 81.

THREE FILMS BY BRUCE CONNER 16mm 29 min. b&w/sound \$50 rental

COSMIC RAY (1961) 16mm 4 min. b&w/sound

A MOVIE (1958) 16mm 12 min. b&w/sound

REPORT (1963-1967) 16mm 13 min. b&w/sound

(see descriptions for these films in the listings that follow.)

FOUR FILMS BY BRUCE CONNER 16mm 13 min. b&w/color/sound \$25 rental

TEN SECOND FILM (1965) 16mm 10 sec. b&w/silent

VIVIAN (1964) 16mm 3 min. b&w/silent

THE WHITE ROSE (1967) 16mm 7 min. b&w/sound

(see descriptions for these three films in the listing for 7 FILMS BY B.C.)

LOOKING FOR MUSHROOMS (1961-1967) 16mm 3 min. color/sound

Looking for mushrooms in San Francisco and later in Mexico and filmed over a period of three years and edited from many hundreds of feet of picture multiple exposed and single framed in the camera. Finally cut to 100 feet length in 1965 to fit in never ending cartridge projector. Finally John Lennon and the Beatles made the music in 1967. Finally stopped. Special Effects by Isauro Nava, Huatla De Jimenez, Mexico. Best wish.

SIX FILMS BY BRUCE CONNER 16mm 35 min. b&w/sepia/sound \$75 rental

COSMIC RAY (1961) 16mm 4 min. b&w/sound

"... four minutes long, but so compact, complex and fast that it seems 15 minutes. A dancing girl—nude, half-clothed or stripping—gyrates to Ray Charles' 'What'd I Say.' Machine gun rapid cutting..."—Gene Youngblood, L.A. FREE PRESS

"It is a masterpiece, with a sophistication of means, a control of ambiguous effects and expressive intent far removed from surrealism. Conner clarifies the artistic usage of reality—objects and photographs and film-clips—in a new way of coping with the environment. His films are revolutionary."—Brian O'Doherty, *New York Times*

"COSMIC RAY is less 'issue oriented' than either A MOVIE or REPORT, although guns, soldiers, and the rape of war are used. Even more than A MOVIE, COSMIC RAY seems like a reckless collage of fast moving parts: comic strips, dancing girls, flashing lights. It is the dancing girl—hardly dressed, stripping, or nude—which provides the leitmotiv for the film. Again and again she appears—sandwiched between soldiers, guns, and even death in the form of a skull positioned between her legs. And if the statement equates sex with destruction, the cataclysm is a brilliant one, like an exploding firecracker, and one which ends the world with a cosmic bang. Of course, the title also refers to musician Ray Charles whose art Conner visually transcribes onto film; however, he does not satirize this music or look upon it condescendingly as does Kenneth Anger in SCORPIO RISING. The film interprets Charles' sound as a potent reality, tough and penetrating in its ability to affect some pretty basic animal instincts. But if such is the content of the film—that much of our behavior consists of bestiality—the work as a whole stands as insight rather than indictment. COSMIC RAY's world is at once nasty and alluring, death-tinged and yet alive with a driving spontaneity."—Carl Belz, "Three Films by Bruce Conner," *FILM CULTURE*, No. 44.

PERMIAN STRATA (1969) 16mm 4 min. b&w/sound

"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."—Leonard Engel, *THE SEA*

Sound effects by Robert Zimmerman.

MONGOLOID (1978) 16mm 4 min. b&w/sound

A documentary film exploring the way in which a determined young man overcame a basic mental defect and became a useful member of society. Insightful editing techniques reveal the dreams, ideals and problems that face a large segment of the American male population. Educational.

Background music written and performed by the DEVO ORCHESTRA from Hiohi.

A MOVIE (1958) 16mm 12 min. b&w/sound

"... a montage of found materials from fact (newsreels) and fiction (old movies). Cliches and horrors make a rapid collage in which destruction and sex follow each other in images of pursuit and falling until finally a diver disappears through a hole in the bottom of the sea—the ultimate exit. The entire thing is prefaced by a girl from a shady movie lazily undressing. By the time A MOVIE is over she has retrospectively become a Circe or Prime Mover."—Brian O'Doherty, *New York Times*

"Using only found footage, Conner has created one of the most extraordinary films ever made. One begins by laughing at the juxtaposition of cowboys and Indians, elephants and tanks, but soon the metaphor of association becomes serious, as we realize we are witnessing the apocalypse."—Smart Person, Serious Business Co.

"One of the most original works of the international film avant-garde, this is a pessimistic comedy of the human condition, consisting of executions, catastrophes, mishaps, accidents, and stubborn feats of ridiculous daring, magically compiled from jungle movies, calendar art, Academy leaders, cowboy films, cartoons, documentaries, and newsreels. None of the visual material is original; and none is used for its original purpose. Amidst initial amusement and seeming confusion, an increasingly dark social statement emerges which profoundly disturbs us on a subconscious level. The entire film is a hymn to creative montage."—Amos Vogel, *Film as a Subversive Art*

TAKE THE 5:10 TO DREAMLAND

16mm 5:10 min. sepia/sound

Music composed and performed on synthesizer by Patrick Gleeson.

"... just a little film ... it contains very few images, and they are not too spectacular. But Bruce Conner collages them in ecstatic orders and they work in miraculous ways. The film has no real subject, at least not one that would be immediately visible. It's just a series of images—a canal, a road, a mysterious white receding shape, a girl with a ball in front of a mirror, a slow-motion water splash, some clouds. The film is tinted soft brown.

"There was a time, two decades ago, when a film like this could have been called 'a film poem'. We don't use such terms now: we do not want to be confused with the experience of reading a poem. Cinema is supposed to be all images, all visual. But I think cinema has outgrown that type of inhibition. I think we can speak freely today again about the poetic feeling in cinema without being afraid that a poem will take over a film ... the state produced by a film like 5:10 TO DREAMLAND is very similar to the feeling produced by a poem. The images, their mysterious relationships, the rhythm, and the connections impress themselves upon the unconscious. The film ends, like a poem ends, almost like a puff, like nothing. And you sit there, in silence, letting it all sink deeper, and then you stand up and you know that it was very, very good."—Jonas Mekas, *Soho Weekly News*

VALSE TRISTE (1977)

16mm 5.5 min. sepia/sound

Nostalgic recreation of dreamland Kansas 1947 in Toto. Theme music from I LOVE A MYSTERY radio program (Jack, Doc, and Reggie confront the enigmatic lines of railroad trains, sheep, black cars, women exercising in an open field, grandma at the farm. . . .) Meanwhile, 13 year-old boy confronts reality. Sibelius grows old in Finland and becomes a national monument.

SEVEN FILMS BY BRUCE CONNER

16mm 40 min. b&w/sepia/sound

\$75 rental

"As content for his films, Conner has used footage from such diverse sources as cartoons, World War II newsreels, travelogues, TV news reportage from President Kennedy's assassination, biblical epics, girlie movies, and always the usually unseen footage of film itself: leader, lab markings, flash frames, etc. The inclusion of the latter emphasizes the medium itself, demystifying it and forcing the audience to come to terms with its presence.

"Stylistically, Conner's collage form and fast cutting dates from Vertov and Eisenstein, and perhaps even earlier to the French trick filmmakers of the turn of the century. Conner's camera style is similarly eclectic. In VIVIAN and BREAKAWAY it is handheld and impressionistic with much movement toward and away from the camera. In this usage, Conner partakes of the handheld school made popular by Deren and Brakhage. In THE WHITE ROSE, however, the style is much more restrained, perhaps because of the lack of complicity between the event and the artist. The resultant style seems more like cinema verite.

"The basic structural principles of Conner's style are fragmentation and acceleration. Either through editing or by taking short camera bursts while shooting, Conner fragments the original image. During editing he adds more images, often found footage, and sets the visuals against an emphatically rhythmic popular song. When projected together the images appear as 'bursts' (because of the elided sections) corresponding to the beats of the music. All the images are thus transformed, all dancing to the tune of the music.

"Diverse elements of 'content' are thus given unity. Within this structure Conner often plays with arresting contrasts, repetitions, and surprises. This playfulness is connected to his interest in all the ways in which information, especially as conveyed by popular media, is expressed, withheld, and structured. In this sense Conner can be seen as a fore-runner of the modern structuralist filmmakers. For example, Conner will interject black frames, thus withholding information and forcing the audience to reflect on the control exercised by the medium and its practitioners. A violent image from a war newsreel and a cartoon will be juxtaposed, making us consider their shared qualities not evident when viewed in their separate realms. Of course in television and magazines where such juxtapositions are normal the consumer is complicit in viewing them separately. Conner inserts leader footage making us aware of information that is usually withheld from us. In REPORT, its inclusion elicits a feeling of crisis and confusion: the hysteria of the television medium in response to a shattering event. The viewer's unease is seen to be as much a function of the television event as the actual event.

"Out of all this comes Conner's personal vision. At once it is satirical, celebrative, and elegiac. It is full of rage, obsessive and deeply serious. All great satirists have been deeply involved with the objects of their rage. If it were otherwise, their message would have little point or impact. Conner, like the girl in BREAKAWAY, is trapped. He can only dance to the tune of the times. He does not go beyond his subject matter: rather, he investigates and exposes it from within.

"Thus, his satiric exaggerations are also celebrations. His art illuminates and expresses his age. The words that therefore seem most appropriate to describe him are vitality, richness, and eloquence. Conner is not a visionary of the future, as we expect many of our great artists to be, but more importantly, one of the present."—Judd Chessler, program notes at the School of The Chicago Art Institute Film Center, 1974

TEN SECOND FILM (1965)

16mm 10 sec. b&w/silent

Made as a TV commercial and coming attraction for the 1965 New York Film Festival and rejected because it 'went too fast'. The film is composed of the ten strips of film (24 frames each) which made up the poster for the festival. It travels the right speed. 24 frames a second. 240. Count 'em.

BREAKAWAY (1966)

16mm 5 min. b&w/sound

Words and music by Ed Cobb. Vocal and dance by Antonia Christina Basilotta.

"A dance film viewed twice (once forward, once backward) in five minutes. The film was shot at single frame exposure as well as 8, 16, 24 and 36 frames per second. The final editing utilized all these various elements to create (re-create) the dance and Antonia."—B.C.

"The strong, high contrast imagery of the dancer is kinetic even when seen as a single frame. The camera's shutter-speeds capture her movements in gestural, expressive light-smears. Intercut rhythmically with strophes of black leader, she gyrates in graceful, stroboscopic accelerations. Conner's editing is consummate here as he alternates angles of her figure from different shots with different (or absent) costumes into a kinaesthetic, flowing continuity."

"His temporal strategy takes a major turn here with BREAKAWAY. Basically a two-and-a-half minute film, this 'module' of image and sound is then reversed. Everything goes 'backwards' to the 'original' beginning. The sound track with Basilotta singing the title song is run in reverse as an aural analogue to the visual abstraction of photography. As a complete five-minute film, it resembles a paradigm for those high school physics demonstrations of gravitation where we saw a ball, once thrown straight up into the air, loyally retrace its trajectory to Earth."—Anthony Reveaux, monograph on Bruce Conner, Film in The Cities, St. Paul, Minn.

VIVIAN (1964)

16mm 3 min. b&w/sound

"Da Vinci thought he caught her smiling."—Vivian Kurz

"A film portrait cut to the tune of Conway Twitty's 'MONA LISA'. Filmed in part at a 1964 show of Conner's artwork in San Francisco, the film is also a witty statement about forces that take the life out of art. Vivian Kurz, the subject of the film, is entombed in a glass display case."—Judd Chessler, program notes, The School of the Chicago Art Institute Film Center *Gold Medal Award, SESTA BIENNALE D'ARTE REPUBBLICA DI SAN MARINO.*

THE WHITE ROSE (1967)

16mm 7 min. b&w/sound

Jay De Feo started painting THE WHITE ROSE in 1957. When the unfinished painting was removed eight years later in 1965, evicted by the landlord, it weighed 2,300 pounds. The painting is 10½ feet tall and 8 feet wide. This film was shot during the 9 hours of one day when the painting was removed by angelic hosts to be shipped to the Pasadena Art Museum.—B.C.

"THE WHITE ROSE is a fine, brief, tongue-in-cheek 'documentary' of a huge painting being removed from an artist's studio, carried onto a Bekin's moving van with a combination of cold efficiency and all the lugubrious solemnity of a state funeral. THE WHITE ROSE has remarkable timing and pace, and an 'artless' style which can only come from a deep sense of what the art is all about. It has another quality that is too often missing from the work of other film-makers: a sense of humor."—Tom Albright, *Rolling Stone*

"THE WHITE ROSE is different from many of Conners films in its not being comprised of 'found footage'. It is instead an interpretive documentation of the efforts to remove an oil painting by Jay DeFeo to the Pasadena Art Museum from the place where it belonged as a continuous project. 'Begun in 1958, *The Rose* was literally built layer upon layer of paint and assorted grog, radiating from the center in eerie restlessness. *The Rose* weighs several hundred pounds; when the Pasadena Museum requested it for a show (the painting was always 'in progress') a whole wall had to be cut out of DeFeo's apartment for the moving men to get at it. Today the painting is mounted in semi-obscurity at the San Francisco Art Institute, its surface horribly, fundamentally cracked, and its below-eye-level 'belly' bulging like an endlessly futile pregnant woman.' (from *Sunshine Muse*, California Art on the West Coast by Peter Plagens, New York, Praeger, 1974). Conner's treatment of the painting is an object being removed from its original context and into a new one which ultimately failed. Failed because its existence was determined by that original place. *The Rose* however, did find a context in the time and place of Conner's film, a film which understood De Feo's work by seeing the irony of its removal, the intention of preservation and display, which caused its destruction. THE WHITE ROSE's relation to the other films in the program is as a metaphor, a treatment through the tradition of documentary film of memory and context, past and present, of the very themes which run through Conner's other montage/assemblage films."—John Hanhardt, Whitney Museum of Art

"THE WHITE ROSE transcends its reportage classification and becomes a religious ritual. Nominally, it shows the removal of one painting (representing eight years of work) by Jay De Feo from her studio. The images selected and the order constructed become a formal mystic service. We see the altar, the penitance, the cross, the investiture, the descent, and finally, the mourning. The men in garments from Bekins seem to draw strength from touching the surface. The respect they render the painting appears as worship."—Camille Cook, The School of the Chicago Art Institute Film Center

MARILYN TIMES FIVE (1968-1973)

16mm 13 min. b&w/sound

"MARILYN TIMES FIVE is, in its subtly tragic undertow, an erotic REPORT. A young woman, allegedly Marilyn Monroe, is seen with pitiless scrutiny in the grainy arena of an old girlie film. The reiteration of five cycles rotates the commodity of her moon-pale body as her song repeats five times on the sound track . . . 'I'm through with love'. The last shot terminates with a final reward of stillness as she is seen crumpled on the floor."—Anthony Reveaux, monograph on Bruce Conner, Film in the Cities, St. Paul, Minn.

"It is an equation. Not intended to be completed by the film alone. The viewer completes the equation. MX5 uses picture and sound alleged to be the image and voice of Marilyn Monroe. The image, or Anima, of Marilyn Monroe was not owned by Norma Jean any more than it was owned by Arline Hunter. Images can sometimes have more power than the person they are supposed to represent. Some cultures have considered that an image represents the theft of the soul or spirit of the person depicted. They will dwindle and die. The film attempts to reveal some of the powers hidden within itself and far removed from the original source."—P.F.M.

TAKE THE 5:10 TO DREAMLAND (1976)

16mm 5:10 min, sepia/sound

"TAKE THE 5:10 TO DREAMLAND is a jewel-like collage film of the highest craftsmanship. As in his A MOVIE, it is constructed of footage found, kept and crystalized, whose original sources were from stock footage, newsreels and educational films. But what elevates these images is the choices of fragments and their liberation within Conner's structuring of the work. Fleeting glimpses of such things as a woodland stream, a man's face, a white rabbit, a moving plumb bob are connected and yet separated by dark hyphens of fade-out, blackness and fade-in. The scenes are innocent on the surface, but disturbingly evocative at heart. The bars of black leader become brief chambers of memory for those pictures that remind us of . . . something. We see a brief flash of a white radiator against a white wall. We return and hold as a girl slowly walks up to it carrying a white feather. She releases it above the radiator. The camera hypnotically tracks it as it levitates up the wall. Fade-out. In a cinematic form of magic realism, these sequences here exert visual meanings never permitted within the contexts of sci-ed film. The five minutes and ten seconds running time of the film is given a flow of psychic resonance by Patrick Gleeson's music of haunting, glimmering chords which, indeed, track it to Dreamland."—Anthony Reveaux, *ARTWEEK*

VALSE TRISTE (1977)

16mm 5 min. sepia/sound

"During my two-week stretch at Alice Tully Hall (1978 New York Film Festival) I found but one first-rate new film to cling to, all 300 seconds of it: Bruce Conner's VALSE TRISTE (****). This evocative reverie slipped by elusively, accompanied by Sibelius music. The duration of shots, the images (industrial films? found footage?) work with the sound with the immediacy of inevitability—so much so that one becomes convinced while viewing it that Sibelius wrote the score for the film. Max Ernst would have loved this picture. Bruce Conner—master assemblagist!"—Elliott Stein, *FILM COMMENT*

EIGHT FILMS BY BRUCE CONNER

16mm 46 min. b&w/sepia/sound \$90 rental

"We, the audience, have the sense we are re-seeing this footage whether in fact we have ever seen it before. This is so because they are archetypal images gathered out of our popular culture. Conner, in the dark of the theater, pulls us into the unconscious of the film experience, which becomes film-as-memory, film-as-dream.

"Like dreams, Conner's films reawaken memories of past movie experiences, those films which form our sense of narrative expectation in film. The inexorable chase of A MOVIE, the incessant repetition of what we do not want to see in REPORT, the incomprehensible force of the Atomic Bomb in CROSSROADS, and the elusive feelings and logic conjured by the images of TAKE THE 5:10 TO DREAMLAND, are all structured as films dreaming about films. Their structure has the ineluctable logic of dreams as they rush elliptically to their conclusion. Finally Conner's films are his theory of the film experience, his montage is directed toward the material of film composition and the feeling of his (our) being possessed by the demon of film's past and the collective memory of its iconography (images)."—John Hanhardt, Whitney Museum

TEN SECOND FILM (1965)

16mm 10 sec. b&w/silent

"When Conner was commissioned to design the poster for the New York Film Festival in 1965 he constructed TEN SECOND FILM which he intended to act as its television commercial and to precede the film programs in the theater. It was a public 'Leader' in that it was composed like the poster of a series of ten strips of film (each 24 frames long) of count-down leader, seen as fundamental heraldry of motion picture exhibition. The leaders of the Festival, however, felt it was too risky to submit the public to this secret image of their heritage."—Anthony Reveaux, monograph on Bruce Conner, Film In The Cities

PERMIAN STRATA (1969)

16mm 4 min. b&w/sound

"Because film is a medium that trades in gradations of light and dark, Conner often interjects clear frames or flash frames, the degeneration of the image into pure cinematic information. The "hero" of PERMIAN STRATA, like modern man habituated to visual media, must respond to truth, not as "the word", but as LIGHT.

"To the tune of Bob Dylan's 'Rainy Day Women', a biblical tyrant is confronted with the truth and finds he can't handle it. The style of STRATA marks a departure from Conner's earlier collage forms. Conner chooses the significant footage from the found film and simply sets it off against the music. There's no cutting between the scenes."—Judd Chessler, THE SCHOOL OF THE CHICAGO ART INSTITUTE FILM CENTER, Program Notes

MONGOLOID (1978)

16mm 4 min. b&w/sound

MONGOLOID HE WAS A MONGOLOID
 HAPPIER THAN YOU AND ME
 MONGOLOID HE WAS A MONGOLOID
 AND IT DETERMINED WHAT HE COULD SEE
 MONGOLOID HE WAS A MONGOLOID
 ONE CHROMOSOME TOO MANY

MONGOLOID HE WAS A MONGOLOID
 AND IT DETERMINED WHAT HE COULD SEE

AND HE WORE A HAT
 AND HE HAD A JOB
 AND HE BROUGHT HOME THE BACON
 SO THAT NO ONE KNEW

MONGOLOID HE WAS A MONGOLOID
 HIS FRIENDS WERE UNAWARE
 MONGOLOID HE WAS A MONGOLOID
 NOBODY EVEN CARED

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AMERICA IS WAITING

16mm 3.5 min. b&w/sound

"The lyrics of AMERICA IS WAITING: 'Well now, you can't blame the people—blame the government! Take it in again! Again! Again! America is waiting for a message of some sort or another.' cued Conner for a strongly structured and richly varied piece which examines ideas of loyalty, power, patriotism and paranoia.

"Like most of Bruce Conner's films, repeated viewings yield deeper layers of successive structures. AMERICA IS WAITING is strongly composed of interlocking visual connections, emblematic content and a resonating ambiguity of the human condition within the constructs with which we confound ourselves."—Anthony Reveaux, monograph on Bruce Conner, FILM IN THE CITIES

A MOVIE (1958)

16mm 12 min. b&w/sound

"In A MOVIE Conner creates sequences of humorous and exaggerated irony reminding us that we are in fact seeing a *movie* created from movies; REPORT approaches the documentary as fact and evidence and renders it ironical in its inadequateness. The photographed image is not equal to, cannot replace, the real event. With CROSSROADS he focuses in on a number of found events (government footage of atomic bomb explosions) whose linear juxtaposition makes the detonations blend as into one event. Conner renders the repetitiveness as devastating and ironical theatricality."—John Hanhardt, Whitney Museum

"The very use of the Respighi music is itself an enriching irony for at least two reasons other than its underscoring the rhythms of Conner's editing and the implications of his visual imagery. First, Respighi is as close to 'movie music' as serious music can get. Like 'movie music' it is tonal, emotional, colorful, and loose. It seems entirely appropriate (and ironic) that this parody of movies made up from bits and pieces of other movies uses music that parodies the music of movies. Further, this same Respighi music served as the score for an earlier (and very famous) experimental film, Kenneth Anger's FIREWORKS; the same climactic music that closes Conner's A MOVIE concluded that 1947 film. But in FIREWORKS, Respighi's musical climax accompanied the film-maker/dreamer's sexual climax. Might Conner be using Respighi to parody experimental movies (especially sexual ones) as well as movie movies?"—Gerald Mast, *FILM/CINEMA/MOVIES*, Harper and Row

REPORT (1963-1967)

16mm 13 min. b&w/sound

"Conner is the most brilliant film-editor of the avant-garde. In REPORT he has used newsreel footage and radio tapes of President Kennedy's assassination to produce a thirteen minute movie that captures unbearably, yet exhilaratingly, the tragic absurdity of that day."—Jack Kroll, *Newsweek*

"Protesting the repeated indignities and insensitive offenses perpetrated in the name of reporting, Bruce Conner uses newsreel footage and radio tapes to expose the media's exploitation of personal and national tragedy. Poignant moments become visual clichés; unbearable sorrow becomes a stale scene. In reporting an assassination, the media remassacres the man and mutilates the memory."—D. Marie Greco, *Educational Film Library Association*

"Conner's film makes some of us indignant for his apparent irreverence to one of the sacred moments of our time. But who can watch REPORT to the end without realizing that Conner is as serious as Jonathan Swift in GULLIVER'S TRAVELS and that his brand of social consciousness in its expression must transcend conventional morality? In Conner's eyes society thrives on violence, destruction, and death no matter how hard we try to hide it with immaculately clean offices, the worship of modern science, or the creation of instant martyrs. From the bullfight arena to the nuclear arena we clamor for the spectacle

of destruction. The crucial link in REPORT is that JFK with his great PT 109 was just as much a part of the destruction game as anyone else. Losing is a big part of playing games."—David Mosen, *Film Quarterly*

"The film masterpiece to come out of the Renaissance."—Lenny Lipton, *Berkeley Barb*

"The assassination of John F. Kennedy was rendered somehow more incomprehensible and less believable through the mediation and extension of television. Conner was living in Brookline, Massachusetts where Kennedy was born on the day that Kennedy died. It took almost a year-and-a-half for the first version of REPORT to be completed. There would be seven revisions of the film before Conner could lay the dread happening to rest. The continuity of REPORT drew upon what was then the bottomless fount of his imagery: newsclips, documentaries and television commercials. There is a new depth of interior rhythm imposed here, strengthening not only an audio-visual critique of a discrete event, but also re-examining how we receive informational history."—Anthony Reveaux, monograph on Bruce Conner, *FILM IN THE CITIES*

TAKE THE 5:10 TO DREAMLAND (1976) 16mm 5:10 min. b&w/sound

VALSE TRISTE (1979) 16mm 5 min. b&w/sound

"The two films are expressions of a divine chamber music of the mind. In TAKE THE 5:10 TO DREAMLAND, fleeting glimpses are seen of a woodland stream; a man's face; a white rabbit; a tracing plumb bob . . . connected and yet separated by dark hyphens of fade-out, blackness and fade-in. The moments of darkness become brief chambers of memory for those crystalline images that reminds us of. . . .

The glass-bell resonance of Gleeson's score elevates these mirrors of perception and centering. Like the soundtrack of CROSSROADS, this film begins with a bird song and ends in thunder.

"VALSE TRISTE is frankly and gracefully autobiographical of Conner's Kansas boyhood. Here, the period of the nineteen-forties of his source materials parallel his own life experiences. 'VALSE TRISTE was the theme music for a radio serial, 'I Love a Mystery'. I wasn't supposed to stay up past ten o'clock. I would sneak out of bed to listen to it and hear the beginning with the sound of a train off in the distance. I showed it to my son Robert and he said; 'It looks like me in that movie.' I thought I had made it about myself."

"VALSE TRISTE begins with a young boy getting into bed in a mid-American bedroom. The images in this film, compared to the intimate, miniaturist scale of many shots in TAKE THE 5:10 TO DREAMLAND are more documentary, more Farm Security in their framings and depth. A line of dark, wet cars files across a flooded road; a man and a boy ceremoniously burn trash; a businessman at his desk turns to look over his shoulder to the photo of a locomotive on the wall behind him; a medium shot of an engineer in the cab of *his* locomotive; a shard of rock shears from a quarry wall and plunges into water . . . the one shot shared by both films. This pair of films relate to the intensely cerebral patterning of his drawings and prints."—Anthony Reveaux, monograph on Bruce Conner, *Film In The Cities*

CONNOR, Michael

ZIT LIFE (1977) 16mm 14 min. b&w/sound \$20 rental

Clay animation about the zitty side of life: ugly nagging women, stupid ruthless men, and a baby you would love to kill. This is ZIT LIFE, a story where no one is the hero and everyone is the loser.

DIRT (1978) 16mm 8 min. b&w/sound \$15 rental

Clay animation about a normal Joe who turns into dirt and finds pain and agony on his way to the gutter.

IN SEARCH OF 16mm 4 min. b&w/sound \$6 rental

Clay animation. Dude loses his head and never quite gets it back together.

2nd Place, San Francisco Art Institute Film Festival, 1977; regional finalist, Academy of Motion Picture Arts and Sciences Student Film Award Competition.

SECTO AND THE SECONAUT 16mm 9 min. b&w/sound \$13.50 rental

Clay animation. The problems of life when one's consciousness is eating a banana, compounded with technical difficulties. Director's Choice for Tour, Ann Arbor Film Festival 1977; 1/2 of First Place, San Francisco Poetry Film Festival, 1977; 2nd Place, San Francisco Art Institute National Film Festival, 1977; Mike Getz midnight movie tour.

WHAT 16mm 7 min. b&w/sound \$10.50 rental

Clay animation. Bar room drama.

2nd Place, San Francisco Art Institute Film Festival, 1977.

CONRAD, Tony

THE FLICKER (1966) 16mm 30 min. b&w/sound \$60 rental

This is a notorious film; it moves audiences into some space and time in which they may look around and find the movie happening in the room there with them. Much has been written about THE FLICKER. It is a library of peculiar visual materials, referenced to the frame-pulse at 24 frames per second. All flickering light is potentially hazardous for photogenic epileptics or photogenic migraine sufferers.

Other Distribution: Filmmakers' Co-op, N.Y.; Japan Co-op; AFA; PAP; London Co-op.

FILM FEEDBACK (1974) 16mm 15 min. b&w/silent \$35 rental

Made with a film-feedback team which I directed at Antioch College. Negative image is shot from a small rear-projection screen, the film comes out of the camera continuously (in the *dark room*) and is immediately processed, dried, and projected on the screen by the team. What are the qualities of film that may be made visible through feedback?

COUZIN, Sharon

ROSEBLOOD (1974) 16mm 7.5 min. color/sound \$10 rental

Credits: The dance of Carolyn Chave Kaplan. Music from Stockhausen's "Hymnen" and "Mantra," Enesco's "Sonata No. 3 in A Minor".

Images of a woman in dance, in flora, in picture, in eyes, in architecture, in sunshine, in color, in crystal, in space, in confusion, in danger, in disintegration, in her hand, in birth, in the Valley of Sorrow, in the sea, in repetition, in sculpture and in herself.

"Some really extraordinary subliminal combinations are happenings."—Pat O'Neill

Awards at Ann Arbor, Ann Arbor 8mm, Atlanta, Athens (GA), Athens (Ohio), Cannes Amateur, Humboldt, Refocus/Woman-view, Washington National Student Film Festivals.

DEUTSCHLAND SPIEGEL (1980) 16mm 12 min. color/sound \$25 rental

DEUTSCHLAND SPIEGEL is a film of light, shadow, air, stone, fences, soldiers, roads. And words. Footage from old German newsreels and parallel personal footage is edited and optically printed into counterpoint with images of a young boy. The loss of innocence is the boys, the burden of understanding is ours. (Warning: contains proofs that things close in upon us without our noticing.) Voice: Marille Hahne. Boy: Nimbus Couzin.

DALEY, Sandy

ROBERT HAVING HIS NIPPLE PIERCED (1970) 16mm 33 min. color/sound \$50 rental

Cast: Robert Mapplethorpe, Patti Smith, David Croland.

"Indeed the only really sane, human film of the week—is a little half hour offering . . . called ROBERT HAVING HIS NIPPLE PIERCED (director Sandy Daley), in which a homosexual, suitably soothed by his lover, has a nipple ring inserted while on the soundtrack, his girlfriend talks splendidly at random about her bizarre childhood and sexual experiences. A lot of it is riotously funny, and peculiar though the people involved are, at least you feel that they are real and that their lives make a sort of sense, if only to themselves."—John Russel Taylor, *The London Times*

DANIELSON, Rob

LESSONS (1976) 16mm 14 min. color/sound \$20 rental

A catalog of pseudo-scientific experiments concerning the influence of light on an object's appearance. Cut alternately between these experiments are scenes of everyday household rituals. A voice provides commentary on the perceived implications of the studies.

"The images are Danielson's most studied: strangely more pictorial than they should be. The recurrent device of comparing left and right sides for least noticeable differences of color, sky and sunlight, of color and gray, interlocks reason with form. A film which is capable of recording in monochrome the reflectance of ultraviolet and infrared (beyond visible) is exposed blindly and exhibited as an objective proof. A strange irony becomes evident with respect to the tangibility of image; the film fosters an identification, a kind of empathy common in theatrical cinema. Though in this instance our representations are

superimposed over the world of film . . . Danielson's narration speaks of an obsession with 'those things not factual, but human' and is blatantly self-conscious. One must wonder at the implication that reason and fact may be, within our time, expressions of the essentially non-aesthetic."—Tim Brener

LIGHT/FORM STUDIES FROM ANAXAGORAS' STONE (1975-76)

16mm 18 min. color/silent \$24 rental

Anaxagoras is credited as the first person to recognize the moon's luminance to be reflected sunlight (c. 430 B.C.). He formulated a theory which defined light as a separate entity and the primary agent of vision. L/FSFAS is a series of scene tableaux in which camera variables (primarily exposure and temporality) are employed to dramatize the event of light reflection.

"In his most recent work, L/FSFAS, he cinematically varies the character of light on carefully chosen subject/fields that are otherwise treated each as a constant-framed picture. As the possibilities are compounded, the viewer is coaxed into a contemplation of the fundamental questions and mysteries that lie between what there is to be seen and what questions the viewer brings to the experience by way of his own need. All of this is accomplished by what appear to be the most exquisite, economical means. The film is a philosopher's stone."—Tony Phillips

COLOR QUANDRY (1977)

16mm 12 min. color/silent \$20 rental

The first photo taken from the surface of Mars, differences in color between Chicago and Bisbee, a dying cat, a house warming, three gray samples, a map of Cape Cod, the second photo of Mars.

HORSE SCIENCE SERIES (1977-79)

16mm 45 min. color/silent \$60 rental

Seven film essays on principal concepts of the physical sciences expressed in subjective, interpretive, essentially non-scientific terms. The titles of the individual sections are: NUMBER, MOUSIKE, STAR ROLLS, (DESCARTES), TALEA LINEA, GALILEO: FALLING BODIES & (NEWTON).

"The world outside: rocks lying, falling, stars and streets—sights seen through your window—living things and matter, never inert. The world inside: familiar yet hidden. As we seek the laws of outside, making scientific explaining into a model of film-making, the inside pressures ride piggy-back (horseback?) on the images formed in explanation. Two kinds of mystery here. There are 'decoy' questions, such as 'What does Talea mean? mean here?' leading the merely intelligent to, 'Oh I see, I understand now' or else to, 'Something is obscure. I need more information'. And the 'real' questions: 'What inner/outer pressures are coming into movement, into cinema here?' The film is clear in exposing the real questions to those who know how to look under the rocks. The answers are the movements of the viewer's own inner cinematic experience."—Larry Gottheim

DARBONNE, Rodger

KNOCK KNOCK (1969)

S8mm 11.5 min. color/silent \$10 rental

This is the first (July 1969) of the AUTOBIOGRAPHY film series. I was painfully aware of the images so I upped and made a film about them, to ask the question, "Does learning to carry your own cross do anything about other people's nails hanging you up?" Now later, I see it addressed the agony lying between unrealistic expectation and unrecognized opportunity. This was made at Gosport, a big old house I had filled with empty dreams and watched deteriorate beneath by "burdened" feet. This was such a heavy film that I needed to make BUTTERFLY BOY for relief. Martyrdom does nothing for the martyred. The whole series was a Gestalt therapy experience for me and I recommend the process, with deMaupassant's dictum to fledgling writers: Be Brutal about putting yourself in the work.

" . . . Reminds me some of Bergman."—Gus Spathias

BUTTERFLY BOY (1969)

16mm 8 min. color/silent \$25 rental

The second (August 1969) of the AUTOBIOIMAGERY film series, this comedy was done in relief to KNOCK KNOCK. I had great fun shooting it at Gosport, getting in touch with my own ridiculousness, including my want to make films. This one has to do with sheer impulse as a response to stimuli. The Butterfly Boy makes a dramatic entrance down a long flight of stairs and it's downhill all the rest of the way. Two cents, a high-pressure hose, a loyal dog, and a dying vine all help the Butterfly Boy learn that water makes the flowers bloom in funniest places. Overlooking all (with good reason) is a wild man and a perverse finger of fate going in some other direction.

" . . . Uncle Rodger, you're silly!"—Alicia Darbonne

AUTOBIOIMAGERY 2 (1970)

S8mm or 16mm 12.5 min. color/silent \$25 rental

This reel contains the last two (May 1970) of four films comprising the AUTOBIOIMAGERY series, representing four major relationships in my life with each film probing a distinct stage of how I experienced myself. They are extremely personal films and I required myself to make them completely alone, except commercial processing. Sheer ego. This reel contains THE FROG PRINCE, exploring the fantasy of sexual dependence as a response to loneliness, and INCIDENT AT THE MARINE

BIOLOGICAL LAB, concerning existential awareness as a response to birth. Explicitly graphic (in fact exhibitionistic), they are extreme auteur films for mature audiences. Filmed at Gosport, the L.A. River, and Sea of Cortez.

"... easily the most pretentious 12 minutes of film I have ever seen... only interest arises from the fact RD is responsible for (everything), all of which can most charitably be called embarrassing..."—Lloyd Steele, *L.A. Free Press*

AMERICA CAN CAMERA (1970) **S8mm or 16mm 5 min. color/sound \$6 rental**

Perhaps nothing so much as film has given us insight into America's two primary sources of strength: institutional power and disparate individuality. Film, at least, has made us aware of the conflict required to balance their coexistence. This film (April 1970) shows some of the sights at the last great Love-In in Los Angeles' Elysian Park (Easter '70).

While good old red-white-and-blue merrymaking goes on the ground, surveillance goes by helicopter in the air. Then comes a dramatization of how abuse of power can follow what the empowered ones saw. The objective of this film is to caution against the one-eyed notion that straightening everything out—from flag to population—automatically makes it better. This was my first sound film (contrasting and matching picture, sound and audience expectations) which I developed in one of Carl Linder's classes. The title is a collection of sounds I like. So is the music, from Norman Greenbaum and Steppenwolf. A Captain Movies approved film.

A SUNDAY ON YOUR KNEES (1972) **S8mm 6 min. color/sound \$10 rental**

Winner of the Canon Award Cold Medal of 1974 Atlanta International Film Festival.

When John Bryan's unparalleled *Open City* was in flower, he assigned me to write up the second Watts Chalk-In. I regretted not taking my camera. Two years later I did and this (my first A-B roll attempt) is my homage to beautiful dreams like *Open City*. And to Jim Wood's Studio Watts Workshop where art reclaims its original role as expression to counter a depressive environment. At the annual Chalk-In, the asphalt road between the Studio and a railroad track is transformed into a sea of color as kids and oldsters, black and white, families and loners commune, focusing their creative energies in making chalk drawings on the street itself. The pictures and designs last only part of the day but the doing is eternal. Music from John Lennon (Beatles) and Carole King.

ALBINO (1973) **16mm 18 min. color/sound \$20 rental**

ALBINO is a cinematic testament to the work of Fritz Perls, combining the Gestalt Therapy treatment of psychological projection with the actual dynamic of film projection. While a therapy patient 'works' in the hot-seat, the film becomes a projection of his fantasies about an aboriginal rite of passage that results in actual maturation as he reowns the projected fragments of his self. Experimental optical and audio effects include live action and stop motion animation for presenting a 'movie' that works on several levels of symbolic reality. This is an experience film, designed to stir dark corners of the subconscious, with unsettling light. . . . Featuring Pat McCombes and Stan Lessin with the aid of Tim Leps, Gail Adamson, Loren Adamson, Mary Boyd, Roan Boyd, Marsue Babb, Sheri Babb, Sandra Babb, Tom Darbonne, Steve Howard, Ellen Farry and Bill Crawford. As well as Allen Darbonne, Ginny Darbonne, Jim Asher, Gus Spathias, and Lisa Phelps. I sold my furniture and completed the film in 1973.

REGITEL TRAINING AT BULLOCK'S **S8mm or 16mm 15 min. color/sound \$30 rental**

This is an orientation film for both training and sales promotion purposes. I made it on speculation for American Regitel Corporation, partly for the prospect of money and partly for the personal opportunity to make a 'different' kind of industrial film (about a very different kind of department store cash register). The Regitel is an electronic point-of-sale cash register that ties on-line to a computer to do all calculations, credit checking, and printing on sales checks. The computer also controls a series of instruction lights that tell the salesperson what to do next. The device literally makes computer operators out of typical salesclerks. I had two goals for the film: to show (in self-teaching fashion) how to work the wonder machine, and to develop a comfortable intimacy for warding off any fear of 2001 gadgetry. It was the best I could do then (mid '71) and I acknowledge general influences (for a low budget 'straight' film) from watching films by Hindle, Schneemann, Kubrick, and a year of Underground Cinema 12. Special thanks to James E. Gray of Bullock's department store, and to Gail Adamson for production hands.

THE JOE MILLER PAINTING A PAINTING FOR A FILM FILM (1977) **16mm 8 min. color/sound \$15 rental**

In this 1977 film Joe Miller, Artist in Residence at several national parks in southern Utah's desert canyons, talks about his art while depicted at work in his studio. The film itself evokes both the harsh reality of the artist's life, via unequalized natural sound and sand-gouged emulsion, and the splendor of the artist's vision in the transcendence of perception into a new executed image. Creative flow is explored in extreme closeup, normal perspective, camera movement, brush movement, time progression, color and texture. The film ends with a stop-motion creation of a painting painted for this film. An offbeat beautiful view of the human condition as seen through an artist's eyes.

WOEBEGUF (1977)

16mm 33 min. color/sound

\$50 rental

A 1977 fictional comic narrative adventure of dedicated army Colonel Tom Woebeguf who is given a 1969 secret presidential mission to lead a platoon of war resisters and girl friends through Viet Nam to give peace a chance as a military weapon. Using a "let's pretend" approach to accommodate low-budget production values, this satire comments on duplicity from a seat of power in the pre-watergate tradition of Michael Verhoeven's 1969 German feature "O.K." Original motion picture music score (dulcimer and guitar) on cassette tape for sale at \$3 each. Cast features Moab, Utah, Community Theatre.

DAVIS, Sandra**SOMA (1977)**

16mm 18 min. color/silent

\$25 rental

SOMA deals with patterns of loss, a cycle of memory through past-present-future, with a stasis of polarized energies in conflict, and a hint of their resolution through an increased sensitivity. The search for a personal meaning of experience is repeated on the level of the making of the film, whose language and syntax attempt to approximate the process of the mind ready to give form to experience.

MATERNAL FILIGREE (1980)

16mm 23 min. color/silent

\$35 rental

MATERNAL FILIGREE explores broader patterns of development of the psychic partners in the repeating cycle of sexuality-birth-death. The imagery is more archaic, the memory layer more collective than personal, and the form is more fluid; the interplay is more of dance than of conflict.

Award: Top Prize, San Francisco Art Institute Film Festival, 1981.

See photo page 82.

DE GRASSE, Herbert Jean

Herbert Jean de Grasse (Herb de Grasse) has been making films since 1965. His work for the most part is comedy/satire.

KILLMAN (1966)

16mm 16 min. b&w/silent (16 fps)

\$10 rental

The adventures of an insidious fiend, whose chief occupation is going around and killing people. His activities are so perverse, that he even gets scared.

Kenyon Film Festival 1967.

THE COP (1967)

16mm 40 min. color/b&w/sound

\$40 rental

Credits: The film stars Doug Hull, Fred Betz, John Schofill, Gaylord Hagwood and a cast of thousands. Artwork by Jo Canada. Special props by Jerry Glover. Produced, directed, written, filmed and dubbed by Herbert Jean de Grasse.

"THE BEST NARRATIVE UNDERGROUND FILM SINCE THE FLOWER THIEF."—Jonas Mekas, 1968

"De Grasse has created a totally personal style of filmmaking. His eyeball is the camera. . . .

"Anyway, THE COP is the story of Policeman 89763 who wants out. He wants to stop being a cop. But they won't let him. I get the feeling from this film and other deGrasse films, that the action is taking place in the future, or in some parallel world of existence.

"Frustrated in his attempt to leave the force, the Cop, dressed in a pea coat, makes his way to the rebel leader in the northern province, Waitari Ungawa.

"Look, who cares about his plot, or rather, anti-plot?

"Several things in this film gave me great pleasure. The symbolic beheading of Waitari Ungawa by the establishment is a great scene.

"A captive is brought forth in a place of the elusive Ungawa, and placed on the executioner's block. The insane executioner is released from his garage prison, and proceeds to saw off the head of the victim. An onlooking crowd admires the appalling deed.

"Lifting the fallen head to his crotch, the executioner masturbates into it, to the horror of the onlookers.

"This act of joy disturbs them, revolts them, but the hideous crime of the state taking the life of a human being fills them only with joy.

"Not only does deGrasse expose the repulsive hypocrisy of capital punishment, but the executioner's act of masturbation completes the equation of sadism, eroticism and violence, mingled in the puke of American Life."—Lenny Lipton, *Berkeley Barb*

Shown at the Berkeley Ann Arbor Film Festival, 1968.

THE INNER ARGH (1967) 16mm 10 min. color/sound \$12.50 rental

Credits: Numerous people, who out of shame begged me to withhold their names.

The adventures of the ultimate antisocial, whose only interests are eating, sleeping, tickling and fucking. He disguises himself as a poet and is almost castrated by society (depicted by six society ladies) which he subsequently ravishes.

Ann Arbor Film Festival 1968, 1st International Erotic Film Festival, 1970.

THE LAWYER (1968) 16mm 45 min. color/b&w/sound \$50 rental

Credits: Craig Menefee (no relation to Emory), David Bromige, Lynn Menefee, Larry Syndal (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. Dialogue by David Bromige and Herb deGrasse.

"I call your attention to 'The Lawyer', a brilliant study of revolution. DeGrasse is one of the few didactic experunderground 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 all he has practically dramatized Fanon, or turned *The Wretched of the Earth* into an American nightmare."—Lenny Lipton, *Berkeley Barb*

THE DEATH OF ALEX LITSKY (1969) 16mm 52 min. color/sound \$60 rental

Credits: Larry Snyder, Jeanne Cluff, Judy Dearden, Gaylord Hagwood, Arthur Swensen, Bill Hunter and others. Music by Glen Frendel.

A chronicle of Berkeley, the diary of the poet Alex Litsky, his life and visions.

"In his film THE DEATH OF ALEX LITSKY, Herb deGrasse turns a man inside out, the framing being the soul and consciousness of the poet and the filmed figure, a great shambling man, being the contained self-image the viewer usually encounters only in private. The death is every man's death, concurrent with his sensing his poet nature. Those who lived in Berkeley in the sixties will be jolted by deGrasse's ability to hold a time and place; those who thought Zabriskie Point touched the forces active in America today should seek out this earlier and infinitely better film. This film and two others should, by this time, have earned deGrasse the right to stand among major filmmakers, and then one remembers that he is virtually a one-man film company!"—Gene Fowler

P.C.T.F. (1969) 16mm 3 min. b&w/sound \$4 rental

Credits: A cast of thousands and the roof of the Reno Hotel.

The official trailer of the CRUCIFIXION TRINITY.

"... making trailers an art form."—Gene Fowler

Free if you rent THE COP, THE LAWYER or CHRIST OF THE ROOFTOPS.

VENUS (1969) 16mm 31 min. color/sound \$40 rental

Credits: Diana Fortier, Bob Giorgio, Peter Tenney, Christian Hansen, Arthur Kessner, Laffing Water, John and Sally Sheehan, Doug and Kathy 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 here. An erotic poetic film.

"... represents a significant advance for deGrasse. He breaks with the narrative structure of his former films, and enters a realm hitherto inhabited by Anger and Markopoulos; that is, Myth."—Lenny Lipton, *Berkeley Barb*

Venus is not like my other films.

See photo page 79.

THE WAR (1969) 16mm 11 min. color/sound \$12.50 rental

Credits: Jeanne Cluff, Francis Pang, Craig Menefee and West Robinson. Also the people of Oakland, the Black Panthers and the participants in the Vietnam War.

"Then, a film called THE WAR. A very sensitive and fine film. An oriental boy, maybe Vietnamese, and a Caucasian (whatever that means) girl on a hillside. Lovemaking handled with a great delicacy and joy. Then intercut, a Negro man and a white man battling for possession of a knife and scenes of war. A prisoner being killed. Under the sound of Dylan. A good film."—Gene Fowler

"... The film is tight, well shot, with fine color values. You can feel the LOVE-BEAUTY HATE-HORROR contrast very nicely...."—Max Goldcrab, *Good Times*

THE CHRIST OF THE ROOFTOPS (1970) 16mm 70 min. b&w/sound \$80 rental

Credits: Hope Schaeffer as sweet innocent Elodea, Ira Fabricant as Christ, Steve Treacy as Father Grey, Charles Codd as Ambrose the insidious pimp and another cast of thousands which flows from the cracked concrete alleys of the Mission District onto the roof of the Reno Hotel. Artwork by Susan Ruzak.

The tale of Elodea, a young christian woman with a subconscious fixation on balling Christ, little girls and little pussycats. The reality of the crucifixion. A very funny film.

Shown: 1st International Erotic Film Festival, San Francisco, 1970; Underground Film Festival, Innsbruck, Austria, December, 1972.

SATAN'S GURU (1970) 16mm 9 min. color/sound \$11 rental

Credits: Lots of people.

A passion Play of the twentieth century. Ego is a false Guru. He has an assistant named Dogma. They have a black mass and call up Satan. Ego gets Bored.

"A filmmaker's revenge. A brilliant masterstroke. One of the most original films in the Canyon Cinema catalogue. This film is capable of curing cancer of the eyeball. In time of danger it can be used as a tourniquet. Give this a 10 on the Hedonic Index."

—Jack McCarthy, *Canyon Cinema News*

Monterey Peninsula Film Festival 1970; Certificate of Merit, Marin County Fair, 1972.

TESTAMENT (1970) 16mm 33 min. color/b&w/sound \$35 rental

A film of a film shot between Dec. 1965 and May 1966. A chronicle of Berkeley at that time. The title of the original film was DEMONS which was later remade as THE DEATH OF ALEX LITSKY.

"The cold drizzly November entered my soul

And no sea called

I walked the decks of asphalt

Dreaming to the sounds of roaring Fords

And marked the time

With the rhythm of my own bowels

Moving from day to day

In a pointless-vague-nothing

Expanse of Emptiness."

—Frank Puccio

ANATOMY OF A BOMBING (1972) 16mm 10 min. color/sound \$12.50 rental

Two guys blow up a factory, because they can't stand the smell.

THE ANGRY GOD (1973) 16mm 67 min. color/sound \$75 rental

Cast: Bill Bishop as Nicholas, Bruce Provin as God, Audrey Ferber as Selma, Valentina Heartthrob as Aphrodite, Stafford Buckley as Melvin Schlep, Doub Smith as Hermann, Emory Menefee as Professor Bizarrov, Charles Codd as Inspector Smong and lots of others.

Production Company: Snow Leopard Films.

God is coming and he's more ferocious than ever. Further if you say anything to offend him, or even just don't believe in him, he'll bite off your head. Yes, he's gonna strike you with lightning if he hears you say even "Goddamn". Nicholas and Hermann Schultz, two brothers, build a bomb to destroy the A.J. Finster Boiler Works, a very smelly Richmond Factory. Nicholas goes home and is abducted by THE BROTHERHOOD OF ABSOLUTE TRUTH, a group of religious fanatics to whom Nicholas once belonged. They throw him into the cellar, where he meets God, the great sky demon who forces us to worship him under pain of eternal torment. And then the fun begins. After that no one can say "Goddamn" or anything without God appearing and striking them down with lightning.

Screened: Prix L'Age D'Or, Brussels, Belgium, 1973.

TRAILER FOR THE ANGRY GOD (1973) 16mm 1.5 min. color/sound \$3 rental

(Free if you rent THE ANGRY GOD.)

THE ORGANIC VAMPIRE (1973) 16mm 7 min. color/sound \$10 rental

Melvin the Vampire repents his evil sins and becomes a vegetarian. The only trouble is that he can't control his lust for blood.

Awards: 3rd Prize, Stanislaus State Film Festival, June 1974; Certificate of Merit, Marin County Fair, 1973.

See photo page 79.

TWO FILMS I NEVER MADE (1973) 16mm 4 min. b&w/sound \$5 rental

Minimal cinema at its funniest.

Awards: Ann Arbor Film Festival, 1974; Certificate of Merit, Marin County Fair, 1973; Kenyon Film Festival, 1975.

DOCTOR PETRONIUS, SEDUCER OF WOMEN (1974) 16mm 55 min. sepia/sound \$60 rental

Credits: Herbert Jean DeGrasse as Doctor Petronius, Ginny Claire Stephens as his patient Maiden Aunt Clarice, Dallas DeGroot as Purity, Dave Arie as Lance Handsome, Chuck Roeber as Simon Sod, Sara Hardtbern as Witch Ursula and an insidious cast of the weirdest mugs you ever saw. Camera: Pat Craig, Mark Lamper, Herb deGrasse, Patricia V. Cascos and others. Produced by Old Fangtooth (Snow Leopard Films). Written and directed by Herbert Jean deGrasse.

A vile, evil, vulgar, insidious tale set in 1895.

In 1895, Nicholas Petronius, a physician, came up with what he believed to be a marvelous cure-all for every disease known to man. It was an overindulgence in sexual pleasure. Due to the nature of this cure, he was unable to divulge it to anyone, but he was bound by his oath as a physician to practice it.

"Doctor Petronius" is a prototype of an old melodrama, except that the "villain" isn't the villain, the "hero" isn't the hero and the "heroine" isn't the heroine.

"Doctor Petronius" is absolutely filthy. But flowers grow out of dirt. In this "erotic film" the "wrong people" make it with the "wrong people".

See photo page 79.

FILM WATCHERS (1974) 16mm 5 min. color/sound \$6 rental

A candid lecture to the audience by Herbert Jean de Grasse.

Awards: Stanislaus State Film Festival 1974; Ann Arbor Film Festival, 1977.

SALIVATION OF PROFESSOR BIZARROV (1978) 16mm 70 min. color/sound \$100 rental

Credits: Jan Pusina as the insidious Professor Bizarrov, Herbert Jean deGrasse as that which he has called up from the abyss, Kathy Ketman as Anemia, Tony Hill as Guru Brahmacharya, Mellie Hill as Lola Lola that sexy siren of the insidious Professor's dreams, with another cast of thousands including the masses of India. (You wanted me to make a film with the masses of India. Well here they are.)

Professor Bizarrov, the insidious Psychotechnological Manipulator (Fancy word for a professional mindfucker) sets out to conquer the world. He tries to bribe Guru Brahmacharya and instead is psychotechnologically manipulated into becoming the guru's disciple. He finds a lost book of forbidden manuscripts and tries to call up the devil. Instead he gets someone else. While all this is going on he continually dreams of a sexy siren named Lola Lola who lures him until he drools and throws pies in his face. That which he has called up from the abyss pursues him with the idea of saving him whether he likes it or not. The conclusion is totally ridiculous.

See photo page 79.

FILMING BIZARROV (1980) 16mm 3 min. color/sound \$5 rental

The Cast of a film get caught playing themselves before the clapboard hits.

Award: Ann Arbor Film Festival, 1980.

THE DEMISE OF DOCTOR PETRONIUS (1980) 16mm 17 min. b&w/sound \$20 rental

Credits: Herbert Jean deGrasse as Doctor Petronius, Priscilla Aykward as Daisy, Ann Enos and Petulia, Rev. Dann Shileds (from THE ORGANIC VAMPIRE) as Phineas La Snake and lots of others.

This film is actually a part of THE SALIVATION OF PROFESSOR BIZARROV. Doctor Petronius was a physician who in 1895 discovered that sex cured every disease known to man. In this film the good Doctor does a lot of curing until he gets offed by a furious clergyman. Rated R. Lots of fun.

SPECIAL PACKAGES

CHRONICLES OF THE DEAD (1969-70) 16mm 85 min. color/sound \$80 rental

"The Death of Alex Litsky" and "Testament". See individual catalogue descriptions. You save \$15.

THE CRUCIFIXION TRINITY IN ITS ENTIRETY (THE COP, THE LAWYER and THE CHRIST OF THE ROOFTOPS) 16mm 155 min. color/b&w/sound \$150 rental

This includes the official trailer "P.C.T.F." (Pre Crucifixion Trinity Film). Order to be shown: P.C.T.F., THE COP, THE LAWYER, THE CHRIST OF THE ROOFTOPS. (See individual catalogue descriptions.)

"Herb deGrasse—His vision of the American apocalypse—The Crucifixion Trinity—is terrifying."—Albie Thoms (Crucifixion is deliberately misspelled.)

THE THREE BOOKS OF BIZARROV (THE ANGRY GOD, DOCTOR PETRONIUS SEDUCER OF WOMEN, and THE SALIVATION OF PROFESSOR BIZARROV)

16mm 192 min. color/sound \$200 rental

(The trailer for THE ANGRY GOD will be included free and you save \$35.)

DE HIRSCH, Storm

PEYOTE QUEEN (1965) 16mm 8 min. color/sound \$15 rental

A further exploration into the color of ritual, the color of thought; a journey through the underworld of sensory derangement.

"A very beautiful work! The abstractions drawn directly on film are like the paintings of Miro moving at full speed to the rhythm of an African beat."—D. Noguez, *La Noubelle Revue Francaise*

"Among my favorites . . . beauty and excitement."—Jonas Mekas, *Village Voice*

CAYUGA RUN (1967) 16mm 18 min. color/sound \$25 rental

Hudson River Diary: Book I

"Chronicles the journey of a train named Cayuga as it travels from New York to Poughkeepsie. There is something profoundly sentimental as you make the trip. You may never have been to this part of the world but you are concerned and you care about it after you see the film"—Bob Lermann, *Today's Filmmaker*

Robert Nelson Award, Bellevue Film Festival

THE TATTOOED MAN (1969) 16mm 35 min. color/sound \$50 rental

"A major work in terms of style, structure, graphic invention, image manipulation and symbolic ritual. Short abbreviated dream-like moments, fused together by the tension and the dynamic of motion-picture time."—Stan Vanderbeek

"A death-haunted dream of sensuous color and sensual imagery."—Richard Whitehall, *L.A. Free Press*

Award Winner, 4th Independent Filmmakers Competition, St. Lawrence Univ.

Produced on a grant from the American Film Institute.

DEITCH, Donna

BERKELEY 12 to 1 16mm 4 min. b&w/sound \$4 rental

Lunch break—The people and the pigs. . . .

MEMORABILIA 16mm 3 min. color/sound \$3 rental

A Memorial Day in honor of a Memorial Tomorrow.

P.P. 1. 16mm 7 min. color/sound \$7 rental

Once upon a Mayjune 1969 there grew in Berkeley a People's Park. . . .

SHE WAS A VISITOR 16mm 2 min. color/sound \$2 rental

A lighttime journey across the bridge of the midnight color. . . .

Filmex, 1974.

PORTRAIT 16mm 14 min. color/sound \$14 rental

"An awe-inspiring surreal allegory of man's destruction of himself and his environment, expressed through haunting, superimposed images of overwhelming power and authority."—Kevin Thomas, *L.A. Times*

Women's Film Festival, N.Y., 1972; Whitney Museum, 1971; L.A. Film Festival, 1971; Nyon International. Prizes: Mills College; Kent State University; Yale; Seattle; Washington National Student Film Festival (Stan Vanderbeek award).

DENNY, Glenn

- NYALA (1967)** 16mm 12 min. b&w/sound \$15 rental
A solo climber in his chosen environment: meadow, stream, mountain face, summit spire, the moving forest.
George Gund Award, S.F. International Film Festival.
-

DEVAULT, James

- DOGGIE'S DAYDREAM (1979)** S8mm 2 min. color/silent \$5 rental
The title is self-explanatory. Dream-like images, fleeting and unclear. What *do* dogs dream about?
- KITTY KORNER (1979)** S8mm 3 min. color/silent \$5 rental
Ingrid, a maltese cat, sits by a window and gives a graphic demonstration of utter boredom.
- KITTY KORNER/DOGGIE'S DAYDREAM** S8mm 5 min. color/silent \$10 rental
Both of the above films on one reel.
- HEPPY, HEPPY KETS (1979)** S8mm 2 min. color/silent \$5 rental
Two kittens playing in the yard. Features Angelo the Persian cat whose film career was tragically cut short by playing in the street.
- AUTOPSYCHOANALYSIS (1980)** S8mm 5 min. color/silent \$10 rental
The result of going through old rejected footage and splicing together the bits that appealed to me at the time. This is screened in order that I may see just what my current state of mind is. I think I'm crazy!
-

DEWDNEY, Keewatin

- 4 GIRLS (1967)** 16mm 3 min. b&w/sound \$4 rental
An experiment in 'hypermontage' from which the film-maker learned more than any audience ever could. In this film, some of the possibilities promised by Tony Conrad's *Flicker* were explored. Four Girls chosen at random from the street were asked to sit in front of the camera. They are alternated with store mannequins, a skeleton, and a doll. The sound track was made using a pen and household bleach and consists of a series of crashing/roaring noises synchronized with each appearance of a girl. These appearances speed up.
- MALANGA (1967)** 16mm 3 min. b&w/sound \$5 rental
A film which capitalizes on the experience gained from 4 GIRLS! At the 4th Ann Arbor Film Festival I met Gerard Malanga who had been billed as the world's greatest poet and dancer. I got Gerard to both read some of his poetry *City* and dance, before my camera. The resulting scenes I alternated at first in 24 frame sections. As the film progresses, these sections get smaller and smaller until they are one frame long. The sound for each section is cut to the length and synchronized to its corresponding scene! This film won a prize somewhere.
- THE MALTESE CROSS MOVEMENT (1967)** 16mm 7 min. color/sound \$10 rental
This film won first prize in the non-narrative film category, Canadian Artists '68 Competition. (Jonas Mekas, Juror). The M.C.M. draws together many threads of my life; a childhood myth, drug trips, mathematics, language, etc. Although not pure hypermontage, it uses a slowed-down version of this technique to explore many themes at once, drawing them together at the end of the film.
There is a book of collages by the same name which may be obtained by writing me c/o Department of Computer Science, Univ. of Western Ontario, London, Canada. A beautiful film.
- SCISSORS (1967)** 16mm 5 min. b&w/sound \$5 rental
A hand-animated film describing the life-cycle of a pair of scissors. Won prizes at the Ann Arbor and Wisconsin Film Festivals. A tour de force of concentration! Over 5000 individually loved frames make up this movie. A litter of scissors hatch from their bath-capsule eggs and all but one become attached to their mother and she goes away. The tiny isolated scissors eats and grows, passes through puberty, enacts the "sand-in-the-face" beach rite, marries, makes love and gets eaten by a scissor-eating

monster. But his wife's bath capsules all hatch and life goes on. Family entertainment (except for the lurid sexual encounter of the adult male scissors.)

DE WITT, Tom

ATMOSFEAR (1966)

16mm 6 min. color/sound

\$15 rental

"An extraordinary film, which powerfully evokes the feeling of the city, but more important, a film of fine graphic design."—Lenny Lipton

"Things to Watch For include: the way DeWitt thinks inside his camera, the use of single-frame techniques to enhance certain images, the lens-integrity in zoom and focusing effects (he borrowed Vanderbeek's equipment to make this film), and the moderate use of solarization (re-exposed/negative print) and multiple exposure. There is a lot to be learned from ATMOSFEAR."—David Buehler

"The cityscene, seen and unseen, real and abstract. The abstraction of a fact and the fact without the figure."—Tom DeWitt
Zellerbach Award for Film as Art, 1966 San Francisco International Film Festival; archived at the Museum of Modern Art, N.Y.C.; National Broadcast in 1969 on Camera Three program.

See photo page 82.

THE LEAP (1968)

16mm 8 min. color/sound

\$20 rental

"THE LEAP is impressive for its mixture of pure video space with representational filmic space. Thus an ordinary man seems to interact physically with videographic apparitions, moving in and out of different time space realities, fluctuating between the physical and the metaphysical with each stride of his leap toward freedom."—Gene Youngblood

"... a vividly visual abstraction set to electronic music [by Man Meyer] which commits chaos and absurdity to a sense of resolution... a highly deserving prize winner."—Norman K. Dorn

"The escape from the confines of the past by a release of inner energy."—Tom DeWitt

Gund Award for Short Film at 1969 San Francisco International Film Festival; honors at Foothill Festival and Third Independent Filmmakers Competition; broadcast nationally in 1969 on the Camera Three Program.

See photo page 82.

FALL (1971)

16mm 16 min. color/sound

\$35 rental

"... subtly but powerfully equates the myth of Icarus with possible nuclear holocaust... DeWitt's achievement lies in conveying this obvious comparison in freshly stirring imagery and with an awesome sense of the glory of Icarus-mankind's rise and the catastrophe of his fall."—Edgar Daniels

"What is most powerfully effective in FALL is the extraordinary sophistication of DeWitt's visual techniques, his graphic eye, and his complex designs. Because each unit of the exposition is so painstakingly conceptualized and nurtured, an audience is afforded a unique kind of purview on the elements as they are reconstituted in the more complex overlays. Thus the early, Magritte-like compositions of eye and sky establish basis for later more complicated efforts... Color changes worked on given images (the bird, the sky) avoid the oversimplifications of hues/cues. Certain effects, as when clouds pass through the falling body which is outlined in flaming orange, can only be described as awesome... a work of immense dedication and exceptional skill."—John Fell

"Enough tape techniques for a generation."—Roger Greenspun

"A textbook on technique."—Jordan Belson (in conversation)

"'We shall escape war!'

Our fathers cried,

'From the city of the Minotaur

To the peace outside.'

The magic of flight

The secret of the sun

The two told together

Appear as one.

Do not fly

Too close to the sun."—from Prologue to FALL

First prize 6th Independent Filmmakers Competition; honors at Foothill and Yale Film Festivals; broadcast by CBS and BBC, England

Also distributed by Museum of Modern Art, NYC.

See photo page 82.

DOBSON, Jane

SHADOWGRAPH

7 min. color/sound

\$10 rental

A childlike exploration of the filmmaker's shadow becomes a dialectical interplay between abstraction and the intrusion of physical reality—a meditative composition.

Soundtrack composed on an Aries synthesizer.

DORE O.

DORE O., born in Mulheim/Ruhr (1946), was trained as a textile engineer. In addition to being a filmmaker, she is also a self-taught painter who has exhibited in group exhibitions in Mulheim and Dusseldorf, and has produced a variety of books and "objexts". She made her first film, *jum-jum*, in 1967 in collaboration with Werner Nekes, and was a co-founder of the Hamburg Filmmakers' Cooperative in that year.

ALASKA (1968)

16mm 18 min. color/silent

\$30 rental

An emigration film, a dream of myself, the consequences of the act with society.

LAWALE (1969)

16mm 30 min. color/sound

\$50 rental

"Dore-O.'s *LAWALE* is a strange succession of tableaux of four women and a man which gives the sense of a sort of dream family locked in an antiseptic world of endless afternoon teas, dinners and waiting. Often her images seem to be stills either before or after something has been said.

"The film seemed like a series of pauses stretched to an improbable length, an arrest of time. Except for brief shots of the river and Dore O. kneeling on a bed tossing her head as though to shake off the stultifying images of the five people, the film remains within the confines of a middle class interior, giving off an aroma of static lives."—Michael Reynolds, *Berkeley Barb*

"Memory is a cruel hope without awakening."—Dore O.

KALDALON (1970/71)

16mm 45 min. color/sound

\$70 rental

"A non-Euclidean, ambiguously mangled and transposed adventure film."—Dore O.

"Dore O.'s *KALDALON*, coming perhaps closest to the Brakhage aesthetic, a very beautiful and complete work."—Jonas Mekas, *Village Voice*

"*KALDALON* is simply one of the most beautiful pieces of 'personal' filmmaking I've seen, but I don't want to limit it to a particular category, because it is also very much a film about film, about the processes which make it up. It was shot on a trip to Iceland, and most obviously is an attempt to recreate the light of that place on film, to make it into film-light. . . ."—Tony Reif, *Vancouver Cinematheque*

BLONDE BARBAREI (1972)

16mm 25 min. color/b&w/sound

\$40 rental

"A film for the liberation of sensuality—a film against the hospitalisme of society."

"Dore O.'s latest film, *BLONDE BARBAREI*, was shot in black & white and later sepia-colored thruout. It uses much music reminiscent of a Gregorian choral, a figure (a woman) moves in front of windows, looking down on houses, on roofs, into a courtyard with trees. The atmosphere is that of rain, of sadness, a closed-in life which she does not leave, always the windows, the variation of moving back and forth before them, to the right and stopping and on, or stopping and to the left, halting, moving, slowing down, a strange rhythm which sometimes seems to accompany, sometimes seems to run against that of the music but which still leaves one with the impression as if it had been specifically 'composed' for that particular sound track.

"Yes, the windows are factory windows, each consisting of many various glass panes which accounts probably for an association of church windows. But as in a church, it is the closed-in atmosphere, the sadness, the tendency to move slowly, that counts.

"So that the film is a metaphor, for the life certainly of a woman (but then of men too?), lives imprisoned in the worlds around them, bourgeois marriage, bourgeois professions, everything that looms above & around us, 'inescapably.'"—Andreas Weiland

KASKARA (1974)

16mm 21 min. color/sound

\$40 rental

"A balance of enclosed beings in divided space. Wing-like displacements through different kinds of settings in distinct planes of multiple exposures, of facades and of spaces in which a person enters and exits. The landscape exists only as a view through windows and doors. Image complexes stand in opposition to themselves, are comparable to or are different from one another.

The untampered settings stand alongside of image compressions, ruptures of spaces, and courses of time. Attraction, blending, and repulsion of half the film frame for the purpose of a sensual topology, are the sophisticated formal means of refined film language. One image consumes another."—Knokke Catalogue, Dore O.

" . . . Dore O. had a very beautiful and personal film, KASKARA, that won the Grand Prize. The film began and ended with a group of people singing on a stage, seeming to be the source of the sound track of mixed, chanting voices by Anthony Moore. There are shots of what seem to be ruins in a city, the edge of a building, a broken window. A blue tint covers the images. Then the film moves into the country, through windows of a house sometimes superimposed, images of a man (Werner Nekes, her husband) walking, carrying a baby and working. There is an unforgettable image of a door opening on to clear, white light. Then back again to the city and the stage. But it is the rhythms of editing and superimposition that are so strikingly beautiful and meditative. The film looked very different from most of the other films at Knokke, more intuitive, complex, and visually composed. . . ."—Report from Knokke, Marjorie Keller in *Women and Film*, vol. 2

DORIUS, Lynn

STONEWARE ORIGINALS

16mm 10 min. color/sound

\$20 rental

A sensual portrayal of the creation of stoneware pottery via the technique of pixilation animation.

Music: Leo Kottke.

DUNDAS, Edd

THE BURNING EAR (MUEYASUI MIMI)

16mm 28 min. color/b&w/sound

\$28 rental

Written and created by Kenji Kanesaka. Directed and Photographed by Edd Dundas. Starring Tatsuo Hasegawa.

"THE BURNING EAR was filmed in Tokyo during the first half of 1964 while its creator, Edd Dundas was studying Japanese films at Shockiku studios. Inspired by the shock of the Kennedy assassination, it suggests this not uncommon element in Japanese political life. The camerawork, alternating between the dream-fantasy world of color and the grainy black-and-white reality of contemporary Japan, skillfully integrates the various elements of eroticism, violence, traditional ritual and fantasy which Dundas has worked into an artistic whole with insight, maturity and an authenticity that reflects his deep immersion in the Japanese culture."—From the notes on the American premiere, Surf Theater, San Francisco

THE BURNING EAR is not meant to re-enact any one assassination, but to live inside one particular young assassin for about a day before the "event". The boy is easily confused by time . . . the past, the present, the here and there.

DVORAK, R. R. Raffaello

ANEMONE

16mm 7 min. b&w/sound

\$20 rental

A nude female form metaphorically represents the birth, growth, flowering and death of the anemone. Wind, water, flower motion; magic life and firelight, suspended tension, interminable rhythm, in pure white light, and solid black space are repeated, expanded, contracted, divided; multiplied and superimposed in time.

"Your aim is, of course, beautiful . . . it is a night poem, celebrational and never-ending like all homages to the mysteries of the Luminous. I praise you for it. And hope your vision of the goddess can keep always so cool and controlled. The ravished bride of quietness."—James Broughton

"The movie is of a full-bodied woman slowly dancing in syncopated movement to Catholic hymns. It was shot with negative film, rendering all tonalities opposite of what they were in normal perception. Thus, a warm glow of the dancer's thighs. The work brims with sensuality."—*Film Magazine*

Awards: 1970 Ann Arbor Tour; Foothill Festival Prize in Nature Category, 1970; Wisconsin State Univ. Award 1970; Cincinnati Film Society Honor Award 1970.

BODIES

16mm 8 min. b&w/sound

\$20 rental

BODIES is an animated sound and light experience. Symmetrical abstract ink drawings flow, resonate, pulsate in continually changing black and white patterns. The film is rich and engaging as one begins not only to see but to experience a personal connection to the images. The title BODIES suggests human and animal bodies and body parts as well as any other natural, cosmic, ethereal, heavenly or celestial bodies. BODIES is truly a subjective experience. BODIES is a great film for creative seeing and imagination games in any classroom for any age.

BODY RITUAL 16mm 4 min. b&w/sound \$15 rental

A drummer, a beat, then heads and feet, in a park in San Francisco. It's freedom, fun and faces flip, bounding tits, and grinding hips, a kiss. "Getting it on!"

For an adult audience, high school and older. An excellent study in montage with Eisenstein-like flow. An excellent film for editing technique discussion in Film-making classes.

Award: Judges' Prize at Foothill Festival, 1970.

FACE DANCE 16mm 3 min. b&w/sound \$15 rental

Four thousand five hundred and sixty thumbnail size drawings of faces, hand-painted on 16mm film. A most unusual film painting. Extremely imaginative, fast moving, engaging and entertaining. A film everyone loves.

Best Short Film award, Bellevue Film Festival 1974. Comment by Frank Daniel, the Judge: "There were many animation pictures entered in the Bellevue Festival this year and almost all of them had a professional quality. To select one for the award wasn't easy, but FACE DANCE has one advantage, it's brief, it's simple, it has a personal handwriting and a dose of invention that buys you."

FUDGE SUNDAY 16mm 2 min. b&w/sound \$10 rental

There is dripping and dropping, squishing and squashing, curling and whirling, coming and going; in and out, up and down, when black and white does its thing.

A smooth flowing drawn animation. Excellent for film animation classes or a short good-humored interlude in any film program. This film will be appreciated by young and old.

1970 Ann Arbor Film Festival Tour; 1971 Festival of Animation at D'Annecy, France.

THE MAGIC ORANGE 16mm 8 min. b&w/sound \$20 rental

"Running everywhere
you're not the same
or is it time that's changed
values re-arranged . . .

Together on a most beautiful trip
through clouds our minds will prance
love in our hearts will dance.
life gives and takes.

This is a simple story of a boy who steals an orange, takes possession of it, and explores the city of London while under its magical influence. Ultimately, the orange is again stolen from him (life gives and takes) but the image remains. An excellent film to stimulate classroom discussion on values, morality, time, reality, imagination and dreams. Positive and negative imagery. Animation with "real" imagery, and simple drawings are woven together. A good film for studying methods of integrating these film techniques in one movie. THE MAGIC ORANGE will be enjoyed by elementary school children and adults who like children.

LA PIAZZA SAN MARCO, VENEZIA 16mm 7 min. b&w/silent (18fps) \$10 rental

A six-year-old adventurer discovers the greatest piazza in Italy. The film was cooked up from a mere one-hundred feet of Tri-X shot one overcast day in Venice, Italy with a mixture of stills and pencil drawings thrown in for seasoning.

A delightful film for children of all ages. Especially wonderful if you've been there.

If sound is desired play Gabrieli's "Sacre Symphony" along with this film.

SEASOUND 16mm 8 min. color/silent \$20 rental

Life source and mind sound discovery swirls, triumphs, breaks and evaporates with continuously fascinating imagery. A morphology of unlimited metaphor. An engaging study of the rhythmic unending motion of waves, on the ocean. This film is so powerful that audiences claim to hear the sound of the sea while watching the film. The film is silent in order that this connection between the eyes and the ears may be realized. SEASOUND is sensory, poetic, and has great photographic beauty. It is enjoyable by all, in particular persons who like the ocean, the mysteries it holds and the teaching that can be gotten from it.

SEASOUND is an excellent film for classes that are oriented toward sensitive perception in the arts and the development of personal perception and resulting imagery.

SNOWSOUND 16mm 1 min. b&w/sound \$15 rental

I was inspired to do the pencil drawings for SNOWSOUND while riding on a train from Salsburg to Vienna on a Christmas Eve looking out the window at a landscape of new fallen snow in bright sunlight. I animated these drawings for SNOWSOUND.

As you watch the film you travel through a sketchbook of white hills and valleys punctuated by an occasional barn, fence or tree. The clear sound of an old-fashioned music box echoes the crystalline presence of fresh snow. The film was presented at the Animation Festival of the New York Film Festival in 1977 and at the San Francisco Film Festival in 1981.

DWOSKIN, Steve

ALONE (1964) 16mm 12 min. b&w/sound \$10 rental

JESUS' BLOOD NEVER FAILED ME YET 16mm 30 min. color/sound \$40 rental

Initiated by Alan Power, music by Gavin Bryars, sound by Bob Woolfond; man on the street (image only): Leonard Bosworth. "... the singing voice of the last days of a London drunk (anonymous) as the orchestra raises him to heaven. The faint ghost image of a figure swims gradually to you through the grains of film low light. . . ."

The orchestra is conducted by Gavin Bryars and comprises John Noah and Millie Klein on violins, Cornelius Cardew on cello, Sandra Hill on bass, Phil Gebbet on flute, Hugh Shrapnel on oboe, Alec Hill on bass clarinet, Christopher Hobbs on bassoon, Eddie Thompson on trombone, John White on tuba, Gavin Bryars on organ, Derek Bailey on guitar, and the voice is?

EAGLE, Steve

ALONG THE WAY 16mm 3.5 min. color/sound \$10 rental

Short animated film exploring the image of a human figure running through abstract and surrealistic manipulations. Graphically elegant, **ALONG THE WAY** is an imaginative celebration of constant metamorphic motion. This film was made at The California Institute of the Arts.

Awards: Silver Award, Houston International Film Festival; First Place, Fullerton (Calif.) Film Festival; First Place, Fountain Valley (Colorado) Film Festival; Third Prize, U.S.A. Film Festival (Dallas); Merit Award, Chicago Film Festival; Cash award, Sinking Creek.

ELAM, JoAnn

RAPE (1975) 16mm 35 min. b&w/sound \$50 rental

Three rape victims and the filmmaker discuss their own experiences and the political context of rape. (note: all four women are young, white, and middle class, resulting in a certain bias in viewpoint and information.) **RAPE** is a useful film for community anti-rape groups and for classes in women's studies, sex roles, self-defense.

"**RAPE** succeeds in making the difficult bridges between the personal and the social, the psychological and the ideological, with a power unequalled by the other more traditional efforts at exploring the 'problem'."—B. Ruby Rich

ELDER, R. Bruce

SHE IS AWAY (1975) 16mm 13.5 min. color/sound \$16 rental

The film's projected time is the basic material of this film and is wrought into a simple form which, by its radically reductionist structure, transforms the materials of the dramatic form into a tone poem of waiting and anticipation.

PERMUTATIONS AND COMBINATIONS (1976) 16mm 8 min. color/sound \$10 rental

Aleatory procedures are used to create movement at the points of fusion of the still images of which the film is constituted. For this reason, all movements within the film are completely reversible. This reversibility is extended into the film's overall structure, as the film is formed into a loop—a closed container for the film's chance elements. Such a structure, I believe, results in the complete elimination of all vestiges of drama from the film. Hence this film is a companion piece to **SHE IS AWAY**.

The sounds of the film, though determined in their occurrence by specific features of the image line, appear to form their own internal patterns which phenomenally exist in counterpoint with the patterning of the images.

THE ART OF WORLDLY WISDOM (1979) 16mm 55 min. color/sound \$100 rental

Composition from journals kept 1976-1978. Moving Kodak snapshots taken during travels abroad and while at work back



VENUS by Herbert de Grasse



VENUS by Herbert deGrasse



DOCTOR PETRONIUS, SEDUCER OF WOMEN
by Herbert deGrasse



DOCTOR PETRONIUS, SEDUCER OF WOMEN
by Herbert deGrasse



THE ORGANIC VAMPIRE by Herbert deGrasse



THE SALIVATION OF PROFESSOR BIZARROV
by Herbert deGrasse



Bruce Conner

1958

Photo: Jerry Burchard



1978

81



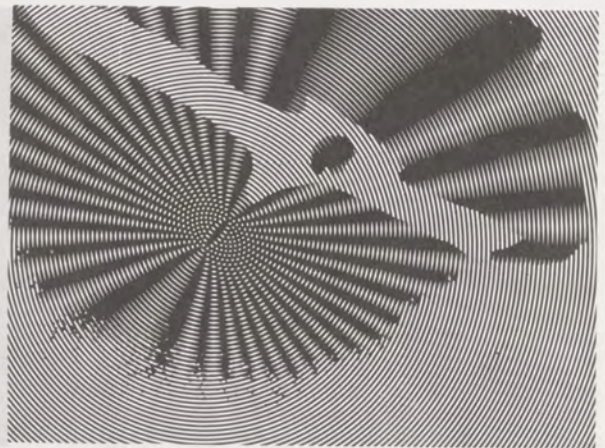
MATERNAL FILIGREE by Sandra Davis



ATMOSFEAR by Tom DeWitt



THE LEAP by TomDeWitt



FALL by Tom DeWitt



STARTING IN THE MIDDLE OF THE DAY
WE DRINK OUR POLITICS AWAY by Donna Cameron



STREETS by Craig Ellis

...random glimpses
...stop description
...in the middle of
...the composition
...SWEET LOVE REMEM
...partly inspired by rem
...the desire to make
...pleasant!
...The music was created
...SWEET POOL'S GOLD
...observes. The woun
...ELLIS, Craig
...STREETS
...Streets of San Francisco
...Christman, Geary St.,
...Moby Steve Leveroni
...See photo page 82.
...TRAIN MOVIE
...in San Francisco's Chin
...Street BART train spee
...Music by Tangerine Dr
...ELLIS, Leonard
...BOOBS A LOT
...Music by the Holy Mo
...An animated psychede
...Festival, Los Angeles
...U.S.A. Film Festival, a
...EL TEATRO CAM
...AN JADUIN
...Eric Chicano film poe
...Cory Gonzales' histor
...by El Teatro Campe
...Awards: "Best histor
...Best of Category" 19
...ENSHILLER, E
...LIFELINES (1960)
...Music by Teiji Ito.
...A combination of ani
...propagation and hand
...Award of Distinction,

home; random glimpses of sites seen and persons visited, fragments of afternoon reveries and night dream visions with garrulous non-stop description of education—in family, at school, while ill—trying to make sense of it all. "The dark wood encountered in the middle of life's journey."—Dante

This is the composition of material from my ongoing film diaries.

SWEET LOVE REMEMBERED (1980) 16mm 14 min. color/sound \$28 rental

Partly inspired by remarks, both very dear to me, one made by Freud, "Eros nowhere makes its intentions more clear than in the desire to make two things one"; and one by Nietzsche, "What must these people have suffered to have become this beautiful".

The music was created on a homebrew synthesizer and computer.

1857 (FOOL'S GOLD) (1981) 16mm 25 min. color/sound \$50 rental

An odyssey. The wounds of returning.

ELLIS, Craig

STREETS 16mm 8 min. color/sound \$10 rental

Streets of San Francisco photographed at night—12 frames per second. Camera mounted on roof of car with 10mm lens. Chinatown, Geary St., Polk St., California St. and Broadway tunnel. Fast moving, COLOR. Music by Simon Park; J. Saunders. Mix by Steve Laveroni.

See photo page 82.

TRAIN MOVIE 16mm 6 min. b&w/sound \$7 rental

In San Francisco's China Basin, Southern Pacific diesel locomotives prepare for their runs. Muni Subway runs under Market Street. BART train speeds to Daly City.

Music by Tangerine Dream. Mix by Al Jackson.

ELLIS, Leonard

BOOBS A LOT 16mm 3 min. color/sound \$5 rental

Music by the Holy Modal Rounders.

An animated psychedelic sing-along. This rousing film has been enthusiastically received by audiences at the Ann Arbor Film Festival, Los Angeles International Film Exposition, New York Independent Filmmakers Exposition, Kenyon Film Festival, U.S.A. Film Festival, and the National Sex Forum's Erotic Film Festival.

EL TEATRO CAMPESINO

I AM JOAQUIN 16mm 20 min. color/sound \$40 rental

Epic Chicano film poem.

Corky Gonzales' historical poem dramatized with images of ageless pyramids, revolutionary murals and modern life. Produced by El Teatro Campesino.

Awards: "Best historical and cultural film" 1970 San Francisco Film Festival; "Grand Award" 1970 Monterey Film Festival; "Best of Category" 1970 Foothill Film Festival.

EMSHWILLER, Ed

LIFELINES (1960) 16mm 7 min. color/sound \$10 rental

Music by Teiji Ito.

A combination of animated line drawings with live photography of a nude model. A play on the title (living lines, life model, procreation and hand life line).

Award of Distinction, Creative Film Foundation.

- THANATOPSIS (1962)** 16mm 5 min. b&w/sound \$6 rental
 With Becky Arnold and Mac Emshwiller.
 An expression of internal anguish. The confrontation of a man and his torment. Juxtaposed against his external composure are images of a woman and lights in distortion, with tension heightened by the sounds of power saws and a heartbeat.
 Special award Brussels Experimental Film Festival.
- TOTEM (1963)** 16mm 16 min. color/sound \$20 rental
 Made in collaboration with Alvin Nikolais, featuring Murray Louis and Gladys Bailin with the Nikolais Dance Company. Electronic score by Nikolais.
 A filmic interpretation of a modern dance ballet by Alvin Nikolais. Earth, fire, water and primordial mysteries in a cine-dance. Festival of Two Worlds, Spoleto.
- GEORGE DUMPSON'S PLACE (1965)** 16mm 8 min. color/sound \$10 rental
 Music by Stuart Scharf.
 "George Dumpson was a scavenger. He created a small universe with what he found and could carry on his homemade wagon. To me he epitomized the soul of the artist. He put together what things he could in such a way as to satisfy some inner need, just as I had to make this picture of him and his place."—E.E.
- RELATIVITY (1966)** 16mm 38 min. color/sound \$50 rental
 A man wonders, measures, views relationships, people, places, things, time, himself. A sensual journey through a series of subjective reflections.
 "... RELATIVITY, a beautifully photographed color montage of shots; insect, animal, man and galaxy, a sobering antidote to the orgy of subjectivism going on elsewhere."—Vincent Canby, *New York Times*
 "The artist's search for the meaning of his own existence is never-ending and takes many forms. Ed Emshwiller's remarkable epic, RELATIVITY, continues this exploration with extraordinary frankness and rare technical skill. The sequence which symbolically portrays a woman at the moment of sexual climax is one of the most beautiful in the literature of film."
 —Willard Van Dyke
 "RELATIVITY is a marvelously sensual film . . . it is, I have no doubt, a masterpiece."—Richard Whitehall, *L.A. Free Press*
 New York Film Festival special events program selection. London Film Festival; special jury award Oberhausen.
- IMAGE, FLESH AND VOICE (1969)** 16mm 77 min. b&w/sound \$80 rental
 Featuring dancers Carolyn Carlson and Emery Hermans.
 This is a film about Images (visual and psychological), Flesh (sensuality), and Voice (as a revelation and as a textural element in the film). The pictures range back and forth from the completely spontaneous to very formal choreography. The voice track, a collage edited into thematic sequences from a mass of interviews and informal discussions, gives an inner portrait of men and women candidly revealing their relationships. It is a non-story telling feature film, a structured interplay of sound, image and sensual tensions.
 "... the mind is subtly lured to make personal association between visual and aural elements, and the viewer becomes a third element to the interplay. For those for whom the chemistry works, IMAGE will be a psychologically fascinating film."
 —Rich, *Variety*
 Shown at Cannes Festival; Edinburgh Festival; award for most original film, Mannheim Festival.
- FILM WITH THREE DANCERS (1970)** 16mm 20 min. color/sound \$20 rental
 A cine-dance film featuring the dancers Carolyn Carlson, Emery Hermans, and Bob Beswick. The trio, first in leotards, then in blue jeans, then naked, pass through rituals of movement. They are shown in stylized, "naturalistic" and abstract images accompanied by stylized, naturalistic and abstract sounds. A series of ways of seeing the dancers.
 "Best (underground) picture of the year."—Camille J. Cook, *Chicago Sunday Sun Times*
 Sorrento Film Festival; Whitney Art Museum Series.
- CAROL (1970)** 16mm 6 min. color/sound \$8 rental
 Off and on, Carol and I spent a few days in the woods filming. We got some images of her, some of trees, leaves, twigs and logs. These I combined with sounds from a thumb piano, which were sometimes modified electronically. The results: what seems to me to be a gentle, lyrical film.
 Sorrento Film Festival.

CHOICE CHANCE WOMAN DANCE (1971) 16mm 44 min. color/sound \$50 rental

Electronic music by David Borden, Steve Drews.

Performed by Mother Mallard Portable Masterpiece Co.

Featuring: Susan Lazarus, Joan Friedman, Carolyn Carlson, and Becky Arnold.

Sound by Joan Friedman.

A subjective film song of awareness; woman alone, woman with child, woman as scientist, woman as artist, woman with woman, woman with man. Paradox and dilemma, the human state as seen through today's suburban woman. The filmmaker explored with several women their conditions and sought ways of relating and structuring those states in a film.

CHRYSALIS (1973) 16mm 21.5 min. color/sound \$24 rental

"Made in collaboration with Alvin Nikolais, featuring the Nikolais dance company. CHRYSALIS is the result of structuring a series of cinematic and dance ideas Nikolais and I had. The film involves the dancers in improvised choreography, varied costumes, and cinema techniques from slow motion (400 fps) to pixilation. I did the sound score, using the voices of the dancers."—E.E.

SUNSTONE (1979) 16mm 3 min. color/sound \$10 rental

A film version of computer animation done using a digital paint program at New York Institute of Technology. Originally released as a videotape.

See photo page 144.

EVANS, Jay

TENINO—BOOM TOWN OF THE OLD NORTHWEST (1973) 16mm 10 min. b&w/sound \$15 rental

A stream of animated photographs (many of them taken from glass plate negatives) and a sensitive first person narration given by Tenino's old-timers make this film a "priceless" portrait of a Western Washington boom town in the year 1914.

"Oh Tenino was a boom town! Some say it was named after a grade stake, others say it was a number on a locomotive!"—Narrator, Walter Scheel

"This film is my funkiest and best. You have to look at it several times to get even part of the history that's packed into it. Look for Ezra Meeker and Buffalo Bill marking the end of the Oregon Trail on Tenino's Main Street."—J.E.

"Tenino movie is a hit."—*Tenino Independent*

A PLAN FOR COOPER POINT (1974) 16mm 15 min. color/sound \$15 rental

Made with Stephen Wiggins.

"This film was designed to get people to plan ahead, to face the problems of land use and development before it's too late."—J.E.

"This film grew out of the planning problems faced by residents of the narrow Cooper Point peninsula on Puget Sound in Washington State. In the words of planners, developers, lawyers, and ordinary citizens it describes what went on in the months before the Cooper Point Plan was adopted by Thurston County in 1973; and it is intended to serve as a workbook to help people in other areas understand what they can do to shape their immediate surroundings."—Review from *Small Town Magazine*

THE LAST CANOE (1976) 16mm 26 min. color/sound \$30 rental

Made with Stephen Wiggins.

A first-hand look at the history of the Chehalis Indians, a river tribe still struggling for equal rights in western Washington State.

HIGH AND DRY (1979) 16mm 30 min. b&w/sound \$50 rental

George Kuchar stars as a student meteorologist who rebels against his teacher, Joel Bartlett (KPIX), when he discovers a world-wide government conspiracy to control the weather. Co stars Judy Gitelsohn.

TUGBOAT HOLIDAY (1981) 16mm 15 min. color/sound \$25 rental

"With the President cutting the National Endowment and generally stepping & mashing on the elderly, I knew it was time to—*head North!*"

Starring George Kuchar & Michelle Inouchi. Directed by Jay Evans; Camera, Ashley James.

See photo page 144.

FACCINTO, Victor

"Victor Faccinto is an atypical artist among animators in that he makes no concession to the preconception that animation should be funny, fun, or suitable for children. His films are often funny, but it is indeed black humor. They are rarely fun (depending upon how you define it), and they are definitely not for children. They are not for everyone, period. The themes of sex, violence and death have been pursued relentlessly by Faccinto through a large body of work. These are not unusual themes for a contemporary artist, but judging by the controversy his work tends to arouse, they are unusual themes for the animator."—Barbara Scharres, *TRICKFILM/CHICAGO*, 1980 Catalogue

VIDEO VIC SERIES

Psycho/Drama cut-out animation.

WHERE DID IT ALL COME FROM? WHERE IS IT ALL GOING? (1970)

16mm 7 min. color/silent \$18 rental

Award: 1st Erotic Film Festival, S.F. 1970.

THE SECRETE OF LIFE (1971)

16mm 15 min. color/sound \$30 rental

Award: Yale Film Festival, 1972.

FILET OF SOUL (1972)

16mm 16 min. color/sound \$30 rental

Award: Bijou Film Festival, Chicago, 1974.

SHAMELESS (1974)

16mm 14 min. color/sound \$30 rental

Cut-out puppet animation. Not recommended for gentle sensibilities. Plagued by his redundant existence, Video Vic follows his instincts into an outer space environment, where he is faced with the cruel realities of his linear life.

"Victor Faccinto's last cut-out film SHAMELESS, exhibits a tension within the form. As real penises penetrate paper vaginas, and cut-out men investigate life-sized female parts, the film implies a potential synthesis of metaphoric and real action; the film also suggests the exhaustion of purely cut-out imagery by manipulation of materials, only now it is the film itself which is scratched, painted or cut."—Ian Birnie, *Art Gallery of Ontario*

Other distribution: Film Study Collection, Museum of Modern Art, New York, 1978.

ADDITIONAL FILMS

MR. SANDMAN (1973)

16mm 2 min. b&w/sound \$10 rental

Animated drawing in desert sand, Lake Pyramid, Nevada.

SWEET AND SOUR (1976)

16mm 12 min. color/silent \$25 rental

Five individual sections set side by side with contrasting associations. Makes use of rephotography animation, motorized mattes and direct frame by frame interaction with the source footage.

"The 'sour' part—police footage documenting the corpse of an accident victim—is made ironically palatable by the addition of masks that block out the most gruesome part of the frame, while pieces of 'sweet' bits of old home movies are 'enriched' by handcoloring and looping. These two contrasting flavors alternate with each other towards an ambiguous and elusive effect; the amusing material grows funnier, the gruesome scenes more meditative."—Ron Epple, *Filmmakers Newsletter*, 1977

Award: Ann Arbor Film Festival, 1977.

BOOK OF DEAD (1978)

16mm 15 min. color/silent \$30 rental

"In BOOK OF DEAD, no human image can hide from the secrets the animator chooses to reveal. Figures walking on a beach grow satanic horns and tails; tiny pitchforks and snakes pierce the bodies of others. Murder, disfigurement and enactment of the basest lust are the actions most frequently depicted. Through drawings on the frame, the human beings in the initially-innocent photographic images have been made to do the bidding of their creator and suffer his many torments."—Barbara Scharres, *TRICKFILM/CHICAGO*, 1980 Catalogue

Films are also available through the Filmmakers' Cooperative, NYC.

FARLEY, William

"As in the work of Brakhage and Bruce Conner, there is no sentimentality in a Farley film. These are films about dignity and survival, meant to plow up perceptual and ideological terrain for the viewer, never didactic or overtly emotional, but always with heart."—Lindy Hough, *Metro Magazine*

MAKING OUT (1970-71)

16mm 18 min. color/sound \$15 rental

A nostalgic recreation of ritualized sexual frustration. This film is a confession of how me and my friends related to the opposite sex during our high school days in the late fifties. A film to make everyone feel uncomfortable. Starring Willie Walker.

SEA SPACE (1972-73)

16mm 8 min. b&w/sound \$15 rental

SEA SPACE was shot in the South China Sea. The film is a documentation of a conversation I had with a fellow crew member, who confesses to me his responsibility in the deaths of a group of Korean fishermen. The film is edited in a manner which allows the story to unfold without revealing the identity of the storyteller.

BEING (1974-75)

16mm 10 min. color/sound \$20 rental

A man sits in front of his TV set, the program that he does not watch is a montage of popular culture images (old movies, commercials, news clips) and original footage. Accompanying the fleeting images is a loosely synchronous narrative on the evolution of man's belief systems. The film is a comment on contemporary culture, relationships between public information and private consciousness and the nature of reality.

THE BELL RANG TO AN EMPTY SKY (1976-77)

16mm 5 min. color/sound \$15 rental

"THE BELL RANG TO AN EMPTY SKY has taken one of the many tragedies, buried in American history, which befell the American Indian and through the voice of Dennis Banks, creates a tight and preceptive visual and aural telling and interpretation of the events. The selection of the images, their iconography and meaning effectively explored through juxtaposition, creates a powerful work."—John Hanhardt, Curator of Film and Video, Whitney Museum of American Art

MARTHAIN THE IRISH FILM (1977-79)

16mm 40 min. color/sound \$75 rental

Marthain is the Irish word for the act of surviving. The film is about three aspects of survival: political, spiritual, and poetic. The structural form of the film is that of an assemblage, revealing its content through juxtaposition of impressionistic and analytical material. Like the Irish themselves, the film is preoccupied with humor and death.

MADE FOR TELEVISION (1981)

16mm 5 min. color/sound \$15 rental

This is a dense assemblage of excerpts of television commercials juxtaposed to a sound track of extraordinary facts about human beings. The result of which presents a humorous and critical view of television manipulation.

ANTHEM (1981)

16mm 4 min. color/sound \$15 rental

I was commissioned by a descendant of Francis Scott Key to make a film using the Star Spangled Banner as my inspiration. I used the Jimi Hendrix version and found footage from a 1950's anti-communist film as well as footage from NASA, WWII and TV commercials to depict the present state of the Republic.

FAT FILMS

HAIRWASH STUDY NO. 1

16mm 3 min. color/sound \$1 rental

Ron Billen demonstrates the correct technique of washing one's hair.

FELTER, Susan

PESCADOS VIVOS

16mm 20 min. b&w/color/sound \$27 rental

"... a warm and comic vision of life with the aid of the magical optical printer."—Whitney Museum of American Art
First Prize Ann Arbor Film Festival, 1973; 1st Prize Kent State Univ. Film Festival 1973; 3rd Prize Yale F.F. 1972; Special Honor and Special Mention Monterey Independent Filmmakers' Festival 1972; New American Film-Makers Series and Retrospective at the Whitney Museum, New York.

FERGUS, Cordy

DARK CLOUDS OVER THE LAKE, LONE BIRD FLIES NORTH, THROUGH THE RAIN (1977)

16mm 7 min. b&w/sound \$10 rental

First film, an invocation of the muse and an initiation through sickness of artist as healer. A portrait of a woman and the fall of a relationship.

NOVEMBER SKETCHES (1978)

16mm 5 min. color/sound \$10 rental

With a friend, cameras and mescalito on my birthday at the edge of the world.

FOR RICHARD (1977-80)

16mm 7 min. b&w/sound \$10 rental

A day with my favorite shaman, around the city and at home on his birthday.

MAN ON A HORSE (1980)

16mm 11 min. b&w/sound \$10 rental

Film from the novel by Malcolm Lowry, *Under the Volcano*.

REMINISCENCE (1979-80)

16mm 7 min. color/sound \$10 rental

Tai Chi sports car racing, down the mountain from my home. Some of the rhythms I grew up on.

ODYCEKA (1978-80)

16mm 11 min. color/sound \$10 rental

Liquid dance for the eyes. Imagery from a kayaking trip in Alaska.

FURTHER ADVENTURES IN THE NORTH WOODS, INCLUDING RECIPES FOR LIFE ON EARTH, HOW IT ALL BEGAN, AND WHAT WENT WRONG (1979-81)

16mm 31 min. color/sound \$25 rental

Personal cosmology.

FRAGMENTS FROM THE RUINS OF FALLEN FILMS AND OTHER FALL OUT (1980-81)

Dessert. 16mm 10 min. b&w/color/sound \$10 rental

FINNE, Ron

IMAGEEGAMI (1965)

16mm 12 min. b&w/sound \$12 rental

Made with Harry Noller.

Scenario by Richard Kennedy. Sound, Harry Noller and Ralph Towner.

A journey over cement fields; confrontations with five strange personages—they fail—journey ends.

A film about death and life. Sound track of electronic music.

DEMONSTRATION MOVIE I (1968)

16mm 4 min. color/sound \$6 rental

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

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. "A funny satire on the excesses of training films."—*Variety*

"It clarified some things for me."—Mary Zimmerman, Wisconsin (unsolicited)

"A beautiful film."—George Manupelli

(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.)

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

DAS BALLETT (1968)

16mm 5 min. color/sound \$6 rental

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

"It grabs you."—Bob Manning

"I had my fill."—Ronald Reagan

"Luscious!"—Samuel Goldwyn

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

Does for dance what Ted Mack did for Broadway.

"DAS BALLET 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

A cultural success on Hamburger Rundfunk, 1969.

HOW OLD IS THE WATER? (1968)

16mm 13.5 min. color/sound

\$15 rental

A film for meditation. A two-year spiritual journey into shimmer, diffraction and reflection—the rhythms and colors of water, light on water and light inside water (where you are).

Sound of American Indians creating magic-vision energy through drumming and singing—a very human sound.

"Answer: not as old as the sun."—Tom DeWitt

"Every breath of wind, every ripple, bubble and current creates new visions. A truly entrancing work."—Hal Aigner, *S.F. Good Times*

Lewis and Clark Festival prize; Michigan State Council of the Arts Cinema 70 program.

KEEP OFF THE GRASS (1968)

16mm 12 min. color/sound

\$12 rental

A high-energy collage film of ultimately circular visual and sound images ironically commenting on various American political/violence hangups: stock car races (with a holding-your-breath-crash), a burning flag, a rodeo (with brahma bulls, calf roping, trick riders and trained dogs), ROTC, the power of positive thinking, an ex-President, dope, war, liquor, cops, Don McNeil, crosses and with a code to the banana, Howard Hughes, and the screams of a dying young rabbit.

Foothill Festival prize, 1968; part of the West German television series: The New American Cinema.

EARTH SPIRIT HOUSE (1970)

16mm 15.5 min. color/sound

\$20 rental

A film about living things and their unity.

Natural sounds and silence—clarity and transformations: frogs and birds, stream becomes ocean, ocean becomes wind.

Earthspirits are the commonalities in life movements and natural processes that live in ducks and cottonwoods, snow and falling water, butterflies and leaves, wind on sand and water, river and sea and pond and plant and tree.

Their house may not be around much longer.

SYNOPSIS: Sea as the source of all life, a personal (after-image) sea-gull; the magic edge, stream into sea; film-poem for life; at the edge of living trees; plants and wind, sand and water; insect energy (including a small cycle); approach to death-film-poem to hungry people and their enemy; metallic and organic carcasses; image summary; commonality/unity: sea-stream-snow-birds-plants; seagull life force; baby seal crying; dark sea-edge erosion; dead horse on sea rocks; film-poem for the future; birds alone; exploding sunset; fisherman and, finally, children.

Award at Aspen Design Conference, 1970 Whitney Museum, New American Filmmakers Series, 1971.

THE WHALE (1971)

16mm 7 min. color/sound

\$12 rental

A documentary about the Oregon State Highway Department blowing up a beached whale with 20 cases of dynamite because they said it created: "a big smell and disposal problem."

SYNOPSIS: Sperm whaling: the chase, the capture (black).

Whale and waves at the edge of the sea . . . people come to watch, think, pose, touch, joke . . . the men who work; their joys and tools, their bosses: Explosion of sand and blood and a rain of whale flesh. (black)

Red beach: crater, broken tail, sun and the whale may survive us all.

(Not unless we get him first).

Whale in the sea, breathing and, finally, diving.

"Good old-fashioned American know-how (and general tendency to overkill) destroys another. . . ."—R.F.

Music: Solo song of the Humpback Whale.

PEOPLE NEAR HERE

16mm 12 min. color/b&w/silent

\$15 rental

Old home movies by different people of their and our human reality. It can get pretty funny and pretty heavy because home movies are pure human expression and energy.

The film is constructed of intact sequences and individual shots from the 1920's, '30's, '40's and '50's. It documents some common events of different stages in the life cycle and also shows some changing life styles since the early 1920's. Home movies are the only authentic film record of human life in the past.

This is a film for people who are open to others.

Some of the images:—A kid learning to ride a bicycle, falling down a lot, then almost runs into a wall (1930's).

—A man and a woman mock-fighting, then doing the Charleston and licking their palms (1920's).

—A 1945 Senior Class picnic; games, teachers, eating, presents, a pie-eating contest, etc.

—A funny, sort of dirty, alcoholic front porch routine (1950's).

—An old man in a hospital and being dressed, pants pulled on and being zipped-up, smiles for the camera (1930's).

"Near Here" is any place or time where people are aware of their common humanity.

FISHER, Holly

APPLE SUMMER (1974)

16mm 25 min. b&w/sound

\$50 rental

Camping in Maine with friends evolved into a spurt-framed portrait of one of these characters, painter Donn Moulton. Footage of Moulton in his studio is intercut with expressionistic material (composed in camera) from Maine, to become a personal exploration of creative process. The rough-edged cross-cut free-wheeling form reflects ways in which my notions of art-making differed from Donn's, while simultaneously expressing his own high energy, humor, and good nature. Screened at the International Flaherty Film Seminar, 1974.

GLASS SHADOWS (1976)

16mm 25 min. color/sound

\$50 rental

SHADOWS is a sensual, formalistic diary filmed in the early morning light of my studio over a period of six weeks, fall 1975. Shot within limited boundaries, the primary images include: my Bolex-filming-nude reflection, my husband Fritz, window frames, a pane of glass, and the light projected by the rising sun. The work proceeds through a choreographed interplay of real and reflected images, sustained by light, color, movement, rhythmic variation, and the sporadic pulse of a leaking kitchen faucet.

FROM THE LADIES (1978)

16mm 25 min. color/sound

\$50 rental

Filmed in the multiple-mirrored women's bathroom of the New York City Holiday Inn—a space designed exclusively for me (a woman), which seemed simultaneously attractive and repulsive, and in which the most visible object was myself looking at myself, looking at . . . FROM THE LADIES is an orchestration of tensions resulting from this dialectic between myself as film-maker and as film subject/object/woman.

The structure combines formal and narrative means to delineate a pursuit of contradictions. The picture is lush and fluid, funny, vulgar, and highly repetitive, as the work records an increasingly obsessive exploration. Tempo is articulated through shot duration, and shifts in conjunction with game-playing with real and reflected images, active and passive tenses, levels of subjectivity and abstraction. The track superimposes random mechanical sounds and an intermittent running narrative from conversations with Evelyn, the hotel theater ticket salesperson, over a chant-like chorus made from processed interviews with hotel cleaning women.

CHICKENSTEW (1978)

16mm 10 min. color/sound

\$20 rental

Assisted by Ron Blau.

Re-enactment of a mellow evening with friends—a narrative film . . . in which synchronous sound, a static camera, a shiny cook-pot, and an old wood stove conspire in a game of hide-and-seek with the spectator involving point-of-view and film illusion. A watched pot?

THIS IS MONTAGE (1978)

16mm 7 min. color/silent

\$10 rental

Inspired by a passage from Sergei Eisenstein's *FILM FORM*, this work about film and language simultaneously affirms and contradicts his theory of film montage. The film lies somewhere between an homage and a wink to Eisenstein.

THE WILDWEST SUITE:

Each of the four parts derives from the optically-printed recycling of a single roll of regular 8mm original shot while on a car trip through the Southwest USA with my husband and three step-children, summer 1978. In the course of the work cyclical image-phase structuring procedures are developed which variously combine accidental and highly determined factors, and which result in a multi-dimensioned process of interfacing. The SUITE tells the story of its own making, while each successive part results from looping procedures which extend space and time to place the spectator in an increasingly direct eye/mind relationship to the film presence.

PART I, AMARILLO (1980)**16mm 7 min. color/silent (18fps) \$28 rental**

Note: Parts I & II distributed on single reel.

An improvised weave of images snatched from the roadside while driving through Amarillo—windmills, winnibagos, billboards, seat belts, step-children, landscape. Spontaneous printer manipulations involving play with time, movement scale, interior/exterior, frame:image ratio, etc., combine with a totally irregular looping procedure to result in a continual recurrence of frames and images within a random and ever-shifting context.

PART II, WESTCLIFFE STAMPEDE (1980)**7 min. color/silent (18fps)**

From material shot at a small annual Colorado rodeo. A less improvised work in which a reorganization of the original frame combines with a looping process to focus on rhythmic patterns, shapes, and forms, of cud-chewing bronco bulls and other rodeo memorabilia. With this repetition and interweave of imagery, a process of interfacing emerges involving foreground/background, past/present, memory/anticipation.

PART III, GHOST DANCE (1980)**25 min. color/silent (18fps) \$50 rental**

Derived from film shot while descending Arizona's Canyon de Chelly. Here a highly systemic procedure of recycling maximizes the phenomenological possibilities which occur with the consistent use of this interfacing process.

As a record of our descent from rim to Navajo ruins on the canyon floor, GHOST DANCE has intrinsic narrative underpinnings: through double-exposure (in the original material), a reorganization of the 16mm frame into a cross-section of adjacent 8mm frames, and a strict progressive looping procedure, image-phase sequencing creates a balance of fragments from time/past and time/future. The spectator is immersed in a continual interchange of memory and anticipation; in seeking an equilibrium within this flux s/he is placed in a state of on-going present-ness.

PART IV, BLUE MOVIE (1980)**16 min. color/silent (18fps) \$32 rental**

Conceived as a visual duet for parallel double projection, BLUE MOVIE is a coda which synthesizes formal themes and strategies used throughout the SUITE within an intuited and lyrical format. Imagery is once again gathered from a moving car—a slice of horizon at twilight, sunset, a small white cloud, craggy sandstone landscape, faces, and a rear-view mirror. The lateral montage emphasizes the horizontality of the Southwestern landscape.

All four parts: package price \$100.

FLAM, James**TABLEAU VIVANT****16mm 8 min. color/silent \$12 rental**

A series of contrasts and transformations exploring the ironies inherent in the projection of images onto a theater screen within the context of trees and sky.

THE FLYING HAYSTACKS**THE UNDERPANTS SONG (1973)****16mm 4 min. color/sound \$10 rental**

This rock-n-roll micro-epic features the first filmic appearance of the popular singing sensation, Bon Bon Everybody, and the unveiling of his latest smash hit single. Filmed in overwhelming color on the sound stages of the San Francisco Art Institute. The cast and crew include: Peter Trivelas, Gurdy Leete, Larry White, Rock Ross, Chuck King, Michael Rudnick, Bizarro, Diane Levine, Judy Prebluda, Curt McDowell, Mike Kuchar, Dick & Duane, Irene, Karla Klarin, and others.

Exhibited: Cinema 12 Tour.

FOCUS POCUS FILM SQUAD**SCREENING'S LOGO (1971)****16mm 3 min. b&w/sound \$5 rental**

The perfect way to start any film showing. Visually a "welcome to the movies" message, and aurally an edited version of the public discussion following several underground film screenings.

Other distribution: Filmmakers' Co-op, N.Y.

FOCUS POCUS SCHOLASTIC TEASER REEL (1972) 16mm 13 min. color/b&w/sound \$13 rental

Three amusing tidbits:

- a. A documentary on Film-making by Magic.
- b. A lesson on using mix-room sound dummies.
- c. A documentary on a hot dog/falafel stand.

Of particular interest and possibly required viewing for film students, and lovers of falafel.

Other distribution: Filmmakers' Co-op, N.Y.

AN OPEN LETTER (1973) 16mm 6 min. b&w/sound \$7 rental

An open letter to the world. An experiment in dramatic technique. A detective story. An experiment in inexpensive optical effects. Something to think about content-wise. Something to think about film-wise. (Has 2 4-letter words in it).

Other distribution: Filmmakers' Co-op, N.Y.

FORD, Phillip R.

IF ONLY (1980) 8mm 11 min. b&w/color/sound \$12 rental

At last—a positive film about suicide. IF ONLY deals with a young dancer's dreams and memories as he slowly comes to contemplate suicide. It shows his early childhood and why he begins to question his family, his friends, his religion, and his art. IF ONLY is a sensitive film that realistically portrays the feelings a young person can experience in beginning to understand death and dying. With Daniel Crone and Mary Ann Welsch.

JOAN CRAWFORD—PORTRAIT OF A MOVIE STAR (1980) 16mm 10 min. b&w/sound \$20 rental

Joan Crawford was Hollywood's most glamorous and enduring performer. She personified the term "Movie Star". This visual collage chronicles the evolution of her half-century career and the numerous personae she acquired like so many Adrian gowns. Beginning with the Jazz Baby (1925-30), we see Miss Crawford transform into the Sophisticated Modern Woman (1930-45), and ultimately into the Martyred Bitch (1945-70). Included are interviews with Fred Applegate, assistant director to Mike Curtiz on her Oscar-winning film MILDRED PIERCE, as well as excerpts from the star's final interview in 1973.

FORNEY, Darrell

EKLIPSE (1969) 16mm 7 min. color/sound \$10 rental

Sun/moon/stars: a poetic vision of diverse realities with uncut 8mm, 8mm blown to 16mm, Bo Diddley in concert, reverse motion, time lapse, pulling out all the f/stops. (experimental/documentary/surrealism)

Shown at Fresno U., Shasta College, Cosumnes and Sacramento City College.

HOLEY CATS (1969) 16mm 8 min. b&w/sound \$10 rental

Classical music and experimental sound and documentary sound collide, quietly, to the purr of a big annual cat fair in the California capital, making it a poor-man's feline Fellini fantasy. General audience: kids and cats especially.

BARBED WIRE STORY (1970) 16mm 14 min. color/sound \$15 rental

The basis of the film is a California collector of barbed wire, Mr. Auburn Coe, who has more than 200 examples on display. A close look at some of them, their effects, and a new military invention as explained on live camera by Col. Tom E. Snapps from Somewhere on Earth.

PARADE (1970) 16mm 3 min. color/sound \$5 rental

Camera-edited Flag Day parade with over-dubbed electrical recruiting sign. A local TV woman personality walked out on its screening and that says more about the film than her. Definitely sexist! Or is she? Girls with guns.

BANJO PIE (1971) 16mm 7 min. color/sound \$10 rental

"... one of the most curious events I've ever seen on film, and the marvelous madness of its maker ought to be encouraged."
—Standish Lawder

Prize-winner, 1971 Bellevue Film Festival.

CHURCH (1971) 16mm 3 min. color/sound \$5 rental

Camera-edited and a/b-rolled, this film is a one-time close-look at life/death symbolism of a Jackson, Calif., Serbian church. Music by Sammartini.

EGG TIDE (1971)	16mm	5 min.	color/sound	\$5 rental
A good example of what happens when you invite a friend over to look at your latest documentary film of a rat trap smashing an egg, recording the criticism and remembering to preserve it. Thanks, David!				
OLIVES (1971)	16mm	3 min.	b&w/sound	\$5 rental
If Richard M. Nixon ever has a comeback, this film will tell you why. He axed for it.				
FISHSCALE (1972)	16mm	15 min.	color/sound	\$15 rental
Air, sea and earth combine separately into 3 segments: (1) Gene Thompson's huge balloon sculpture; (2) weighing-in fish at Fort Bragg; and (3) horsing around the Rancho Seco atomic towers just long enough to film them. TV commercials, too.				
OMAHA NEBRASKA (1972)	16mm	4 min.	color/sound	\$5 rental
About 100 or 200 postcards make up this film, quite quickly, with Groucho singing the title. They liked it in Stockton. A good show popper. Purchased by Sac'to County Library.				
RECOMMENDATION (1972)	16mm	10 min.	b&w/sound	\$10 rental
Linear, narrative, experimental film developing a woman's personality (fictional) based on found typing record for sound and an undisclosed plot, a la Hitchcock, with no little help from Erik Satie.				
TOWER (1972)	16mm	12 min.	color/sound	\$15 rental
A simple study of a very big water tower with overtones of mystery, play, the past and a presence. The last part of the film (8mm blown to 16) reveals the essence of making a movie about a fixed object. Shown at Humboldt State Film Festival with a mention from James Broughton.				
Credit: 2nd camera—Robert Weidner.				
HOME ON THE RANGE (1973)	16mm	3 min.	color/sound	\$5 rental
A friend gave me a "pornographic" 8mm film and I re-filmed parts of it, and added animation. Shown at filmmaker's retrospective in Sacramento, 1973, and there's still some questions my mother wants to ask me about this film.				
NOT YET (1973)	16mm	25 min.	color/b&w/sound	\$25 rental
A montage of images and ideas strung together in collusion with one another: people, ecology, funk and personal. Tearing down the Alhambra Theatre (Sacramento) to Spike Jones' rational music; Spaghetti Homes; Early California Spinach and much, much more!				
ANATOMY OF A FILM (1975)	16mm	10 min.	color/b&w/sound	\$10 rental
How's a film made? What's the purpose, content, its best or intended audience? These are just some of the questions this film answers.				

FRANKLIN, Marjorie

LAST WEEK	16mm	5 min.	b&w/sound	\$5 rental
Apollo II—down 5% 2 shares traded				
WHITE SUSAN	16mm	6 min.	b&w/sound	\$6 rental
on being alone and aroused. . . .				

FREDRICKSON, Linda

NEW MAN	16mm	5 min.	b&w/sound	\$8 rental
Actors: Brandon Faloona, Ian Faloona.				
Based on a true story of a child who shoots and kills his younger brother. Film is a montage of T.V. violence intercut with children playing at killing each other and scenes in toy stores.				

FREUDE

MY LIFE IN ART (1968-74) 16mm 40 min. color/sound \$40 rental

Includes 9 films: SACRED HEART OF JESUS, PROMISE HER ANYTHING BUT GIVE HER THE KITCHEN SINK, SHOOTING STAR, STANDUP & BE COUNTED, ADAM'S BIRTH, SWEET DREAMS, FOLLY, WOMEN & CHILDREN AT LARGE, and ONE AND THE SAME.

Some of these films are available individually; SACRED HEART OF JESUS, and ADAM'S BIRTH are available only on this reel.

"Freude combines the most glorious artifacts of California living with a melange of domestic, maternal, and wholly personal symbols. The result is a free-flowing pastiche whose essence is the filmmaker's love of husband, babies, friends and West Coast."—Karen Cooper, *Film Forum*

"Freude's diary. It is very personal and light in form. We see a birth; scenes at home, on beaches, with friends, and alone; and clips from TV and films. It flows easily and it all has a very special warmth about it."—Jonas Mekas, *Village Voice*

"They're terrific!"—*Women & Film Magazine*

"*Destiny is a blind camel.*"—Zuhair

THE PARTY (1969) 16mm 3 min. b&w/sound \$5 rental

Co-maker Scott Bartlett.

Going down on American television.

PROMISE HER ANYTHING BUT GIVE HER THE KITCHEN SINK (1969) 16mm 3 min. color/sound \$5 rental

"... an inter-balancing of opposing emotions, a beautiful love-poem to her husband, a journey of mind-expansion and woman's statement of rebellion."—Kirk Tougas, *GEORGIA STRAIGHT*

STANDUP & BE COUNTED (1969) 16mm 3 min. color/sound \$5 rental

Co-maker: Scott Bartlett.

A continuous dissolve into a series of happy nude couples in various configurations: female/male, female/female, male/male, as the Rolling Stones sing "We Love You."

A TRIP TO THE MOON (1969) 16mm 30 min. b&w/sound \$45 rental

Co-maker: Scott Bartlett.

See entry under Scott Bartlett for description.

SHOOTING STAR (1970) 16mm 5 min. color/b&w/sound \$5 rental

Homespun comedy about transformation. There is nothing more than meets the eye.

SWEET DREAMS (1971) 16mm 3 min. color/sound \$5 rental

In dream time and form, the film structures a child/mother and child/dolphin relationship and links the movement of the dolphins to the movement of the child.

"... the soundtrack (humpback whales) emphasizes a primeval language of communication, finding union with the natural languages of the child."—Kirk Tougas, *GEORGIA STRAIGHT*

FOLLY (1972) 16mm 3 min. color/sound \$5 rental

Sometimes called *Bride and Broom*, *FOLLY* shows a woman sweeping the sand endlessly back into the sea. Makes a short and sweet statement on the nature of repetition as part of the human condition with special reference to women. An amusing film for a feminist program.

ONE & THE SAME (1973) 16mm 4 min. color/sound \$6 rental

Co-maker: Gunvor Nelson.

A self portrait by two women filmmakers in celebration of their friendship and filmmaking.

WOMEN AND CHILDREN AT LARGE (1973) 16mm 7 min. color/sound \$12 rental

"*WOMEN AND CHILDREN AT LARGE* is a totally entertaining film. Unlike many women's films, it is not a documentary or narrative directed at women's issues. Rather, it might be considered a comedy for the women's movement. It is a feminist

film not because of any political message but because of the liberation implicit in its imagery. There is a musical soundtrack but no dialogue; the images come fast and surreal, jarring images from a mythic kingdom, where hugely pregnant women rock on and babies fall flat on their face. A really joyous celebration of women, life and film."—Camille Cook, CHICAGO ART INSTITUTE

FRIEDMAN, Roberta (see WEINBREN, Grahame and Roberta FRIEDMAN)

FRISHMAN, Gil

HAT SHOP (1979) 16mm 9 min. b&w/sound \$10 rental

Several days spent with two old men (Joe & Walt) in the business of making hats revealed much more than their craft.

COLUMBO & SONS (1980) 16mm 10 min. b&w/sound \$10 rental

The making and maintenance of accordians is a dying art. This film is my experience with two men who carry on a tradition which has been going on for generations.

FULTON, Robert

STARLIGHT (1970) 16mm 4.5 min. color/b&w/sound \$1 rental

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 16mm 14 min. color/b&w/sound \$5 rental

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.

VINEYARD IV 16mm 3 min. color/b&w/sound \$1 rental

Glen Denny observed: "This film is not ocean, it is panther stalking jungle."

Camera flows because it is free to move through space.

Other distribution: Collection, Museum of Modern Art, N.Y.C.; Carpenter Center for Visual Arts, Harvard University.

PATH OF CESSATION (1974) 16mm 15 min. color/b&w/sound \$10 rental

"A transition from a static study of a Nepalese courtyard to a swirling collage of exotic overlay. This is quite an amazing film."—Calvin Ahlgren, *San Francisco Chronicle*

"We are not tricked into the belief that we've visited TIBET by proxy. Here is the wonder of your works, Bob: that you know, *always*, whatever part of the World you bounce light off, you are in yr. own backyard . . . albeit all these strange (and familiar) creatures move thru that infinite 'yard' of yr. mind. How simply wonderful . . . Each film a growth: all of the same spirit. What more can I say but . . . Thanks!"—Stan Brakhage

"In PATH OF CESSATION the image that is communicated to us by Fulton is a highly mystifying one. Rather than analyze, or enter into a dialogue with the Tibetan culture that he photographs, Fulton has succumbed to it, and through the process has presented us a work of great surface, as well as formal, beauty.

"The film begins with an incredibly long, static shot . . . We see a snowy courtyard with animals and watch a man on the roof of a building strike a large metal gong. The shot is accompanied purely by the sound of the tone which he repeatedly strikes. What is interesting is the clarity of Fulton's composition and the manner in which the vascillating rhythm of the gong informs and modifies our sense of temporality within the shot. The stasis of this opening section is continued with a dissolve to a freeze-frame shot of clouds on a mountain top. Fulton literally releases the image into action, and the film erupts into a highly rhythmic, montagist series of shots of the Nepalese landscape accompanied by chants heard on the soundtrack.

"Fulton seems to choreograph the rhythms of movements within the frame in relation to the movements of the camera. Furthermore, his skill as an editor establishes a highly dynamic and kinetic sense of rhythm in the pacing of the shots themselves. Both the quality of the imagery and its rhythmic organization place PATH OF CESSATION quite clearly in the cinematic tradition of Bruce Baillie."—Lucy Fischer, *Soho Weekly News*

STREET FILM PART ZERO (1977)**16mm 35 min. color/b&w/sound****(inquire)**

This is a composition for Four Projectors and Tenor Saxophone. The projectors are arranged horizontally with overlaps creating a wide rectangle. **STREET FILM PART ZERO** requires that the filmmaker be present for its installation and showing. Contact Canyon Cinema for details.

"One third of each image is double exposed by the projector alignment. The camerawork and projectors break open space to set against stillness an invisible circle of events. The circle expands to become, with discontinuous leaps, a dream threshold, crossing and re-crossing as the eye montages the film from a documentary aerial manifold. **STREET FILM** emerges as a cognitive map of what occurs in the eyes just before the brain selects a document.

With four projectors and three overlaps, there is a total of seven image areas. The rapid change in the sections defeats the tendency to connect a subject with an object, yielding the impression of a coherent anti-description. A tension builds between seeing in suspension and an opening of the attention span. While actually composed of discontinuous static frames, **FILM** has the illusion of a continuous scene. This continuousness of film is counteracted by cutting and overlapping of the projection to create a discontinuity of equivalent intensity. When the intensity of motion balances an opposing stillness, the film induces the zero space and the ethnographic content floats suspended in the dynamic montage. The zero space experiences an image as a lens through which one can see anything. Awareness separates from its materials, freed of themselves as content. Zero resistance is a perfect conductor."—R.F.

"When **STREET FILM PART ZERO** is projected one's eye is immediately saturated with a constant barrage of 7 images. Seen are numerous visual metaphors: the earth, aerial terrain, a woman's body, black gloves, a watch with minutes speeding away, the branding of an animal, an operating tape recorder, etc. Each image is complete unto itself; however, when all seven images combine, a physical and mental tension occurs. This occurs because of the tendency to sub-vocalize each image, that is interpret the image into a scheme of reality. With **STREET FILM** this becomes impossible and one must surrender to the experience of allowing all seven images to exist as one fluid phenomenon. The viewer is able to attain a state of unqualified awareness when the separation of subjective involvement from the materials at hand occurs. To talk about **STREET FILM PART ZERO** one must examine the very nature of visions and thoughts that arrive in the mind. We see that they do not exist anywhere; they neither exist nor do not exist; they are unobstructive, not ceasing, and not permanent. This is Zero awareness and the basic impact of **STREET FILM PART ZERO**."—Dominic Angerame

"An articulate poetic display."—James Grauerholz

"**STREET FILM**—It's a beaut! . . . *Very* misterioso and altogether compelling . . . Bravo!"—Stan Brakhage

"**STREET FILM PART ZERO** is overwhelmed by a dim, eventless beauty . . . and betrayed by a tremendous respect for external reality . . . The film uses extreme control to create a spontaneous illusion. It says time does not stop and energy is unlimited . . . even the zero point has a hum . . . Fulton erodes images, works to make nothing out of something. The camera's indifference is attained at the expense of the subject . . . Implodes reality . . . the randomness presents a monolith. Virtuoso camera technique . . . A full dose of the experimental . . . and there is no doubt that the experiment works. Fulton, instead of attacking the image, retreats from it. As the image is displaced, decays, disappears, we are reduced to zero."—*Aspen Times*

See photo page 53.

PARIS BIRTH (1981)**16mm 40 min. color/sound****(inquire)**

A composition for four projectors. The projectors are arranged horizontally with overlaps creating a wide rectangle. **PARIS BIRTH** requires that the filmmaker be present for its installation and showing. Contact Canyon Cinema for details.

"Like **STREET FILM PART ZERO**, **PARIS BIRTH** manifests with the employment of four projectors running simultaneously with image overlap. The film opens with one projector showing the film-maker's wife walking down a Paris Street. Short bursts of film, flash frames, jumps, and the gentle flow of motion and subtle color highlights the scene. When the other projectors are switched on, shown are isolated events leading up to the birth of a child. The mystical beauty of the film cannot be ignored and the pacing of the four images afford a kind of universal intimacy into the human condition of constant flux. Ordinary events, such as walking down streets, pouring coffee, talking on the telephone become extraordinary on the level of recognition of the regenerative process going on inside and outside the viewer."—Susan Headley

GAIKOWSKI, Richard**DEAF/PUNK (1979)****16mm 7 min. b&w/sound****\$15 rental**

The Offs, veteran San Francisco new wave band, perform two of their best hits in this short dada-documentary of the punk-new wave scene which evolved at the San Francisco Deaf Club in 1979. The deaf and punks pogoed to the amplified beat until SFPD forced the club to discontinue booking new wave bands under the noise abatement act until the Deaf Club is soundproofed. **DEAF/PUNK** captures on film all of the energy, mood, fashion and music of this entertaining and unusual scene which has now passed into history.

MOODY TEENAGER (1980) 16mm 8 min. color/sound \$15 rental

The question posed by this film is can a woman find happiness with a New Wave hairstyle? Is fashion in the eye of the beholder or the beheld? How severe can thrift store fashion get? Susan Pedrick stars as the woman in question. Music is by Suicide, Andrew Sisters, James White & the Blacks, and Los Microwaves.

UNITS TRAINING FILM # 1 (1980) 16mm 13 min. color/sound \$25 rental

Made with Scott Ryser.

Old medical films, home movies and industrial footage are intercut to show the breeding, feeding and training of an individual until she/he becomes a unit in the corporate wheel. This film evolved out of footage which was originally projected while the Units, a fast-rising San Francisco New Wave band, performed on stage.

FESTIVAL OF BARDS (1978) 16mm 55 min. color/sound \$68 rental

This film features America's leading poets and bright new talent filmed on location during a live performance in the outdoor Greek Theatre, Berkeley, California: Allen Ginsberg, Robert Bly, Jessica Hagadorn, Alta, Lewis McAdams, Jana Harris, and David Harrison.

GERSON, Barry

LUMINOUS ZONE (1973) 16mm 28 min. color/silent (16fps) \$45 rental

"His real images: the sea-shore, streams, snow, clouds, windows have a mysterious ambiguity. . . ."—Michael Snow

"His forms are sure, his techniques are complex, his content is magic. These works are among the most interesting in the current American cinema. . . He has developed a very special, his own form of cinema, of which he is a perfect master."
—Jonas Mekas, *Village Voice*

"Gerson poses questions about what we are seeing and how it was made. He plays against representationism or rather capitalizes on one's expectation of it to confuse, obscure, and transform, and in the process, he elucidates a theoretical construct."
—Bill Simon, *Art Forum*

Other distribution: Filmmakers' Cooperative, New York.

GERSTEIN, David

MOVING SPACE (3⁴) (1975) 16mm 16 min. b&w/silent \$20 rental

An exploration of the ways in which temporal and spatial equations are simulated by the filming and projection of 24 still photographs per second onto a white screen.

AS THE SUN GOES DOWN, A HOLE APPEARS IN THE SKY (1976) 16mm 11 min. color/sound \$20 rental

A cyclical transformation from blackness, through increasingly brighter images, back to darkness. The film combines a fusion of photographed, non-photographed and hand-inked images. Each cycle's imagery mirrors but does not duplicate that of the preceding cycles. The soundtrack of projector noises comments on the unavoidable sound of most silent film projections.

BURNT OFFERING (1976) 16mm 8 min. color/sound \$14 rental

BURNT OFFERING is an exploration of the physical qualities of film emulsion. Made without the benefit of a camera, the images stream past giving the illusion of imagistic content where there is actually a purely abstract field of color.

Award: 1977 San Francisco Art Institute Film Festival.

ALTERNATIONS OF PERSPECTION (1977) 16mm 22 min. color/sound \$35 rental

The film came about conceptually as the reverse of a standard film technique. Rather than shooting 8mm film and projecting it at 16mm, I shot the film in 16mm, slit it to 8mm and then blew it up on an optical printer. The basic premise of the film is a look at the way in which the eye creates superimpositions out of rapidly alternating images. On this level I'm trying to deactivate the phi phenomenon. There are also some supplementary visual ideas—horizontal vs. vertical space, expanding or contracting the time through which motion takes place, confusion of field/ground and the like.

The optical soundtrack was physically altered to set up a series of impedences corresponding to the picture manipulation. It is ordered in a manner of repetition similar to the picture repetition, but there are no direct sound/picture relations. As with the pictures, the sounds used have some consistent similarities (i.e. a rhythmic quality) but are mainly things that I heard over a two year period that struck me as interesting noises.

ZOOLOGICAL ABSTRACTS (1977)

16mm 6 min. color/sound

\$9 rental

Images photographed at a zoo are primarily dealt with for their visual rather than figurative content: editing decisions were based on color, motion, texture and temporal rhythms. Emotional responses to the images also influence the editing of the film.

CONTINUITY IN AGGREGATES FOR SIGHT AND DREAMS (1980)

16mm 24 min. color/b&w/sound

\$40 rental

This represents my first attempt to consciously shape a film through the meaning of the images (as opposed to emphasizing the way in which the images are produced, manipulated and presented). The film divides into four sections, each of which is about a way to present images, with a different intent for each section. By seeing the same or very similar shots in different contexts, the viewer's understanding of the image is altered. At the same time several formal devices are used to organize structural relationships within and between sections.

Through the continual redefining of images I'm trying to develop a political context for film. I feel that traditional forms of political cinema (documentary, melodrama) automatically sabotage their political message by maintaining a passive viewer relationship. In *CONTINUITY* . . . the viewer is encouraged to actively consider the purpose and meaning of what he/she is looking at, and at the same time is being shown a series of pictures with intentional political impact.

GIORGIO, Bob**LOVE HAPPENS (1966)**

16mm 12 min. color/sound

\$15 rental

The First outdoor Rock Celebration film *LOVE HAPPENS* celebrates "Dance" as an act of discovery-expression in the Haight-Ashbury ghetto. The usual soul-wrecking anxieties of city existence are miraculously overcome by a child's impromptu dance in Tracy's Donut Shop on Haight St. Michael McClure is heard singing "There shall be a new image of God. . . ." Ken Kesey and his band of merry-makers arrive in their psychedelic bus, "Further" . . . a chain reaction of Love sweeps the ghetto, resulting in a day of jubilant dancing and good vibrations. For one entire day, the Dance of Love triumphs over the hate-provoking anxieties of modern humanity.

AMERICA'S WONDERFUL (1967)

16mm 7 min. color/sound

\$10 rental

Sequel to *LOVE HAPPENS*. Serenaded by "The Mothers", Suzy Creamcheese (a modern Alice) trips out in San Francisco's Hip Wonderland, while Ginsberg, Leary, McClure, Kandel, and ten thousand hip tribesmen do their thing.

"*AMERICA'S WONDERFUL* is an example of multiple imagery in its best form, and Giorgio communicates the color, the excitement, the greatness of the (original) Human Be-in through his eyes. The amazing blast of color and shape that greeted my eye-brain has yet to wear off."—Lenny Lipton, *Berkeley Barb*

THIS IS JENNIFER (1967)

16mm 21 min. color/sound

\$20 rental

The heroine of this film is a real-life "Savior" type, dedicated to saving the world. *THIS IS JENNIFER* presents Jennifer delivering a William Burroughs-like sermon to three spellbound youths in a San Francisco ghetto back yard.

SWING LOW SWEET CHARIOT (1967)

16mm 5 min. color/sound

\$5 rental

A burlesque on the industrial film . . . a tongue-in-cheek tribute to the super-abundance omnipresent four-wheeled beetle. Sound by rengaW-Wagner.

"The Meisterswinger."—Emory Menefee

"Hitler's Revenge."—Lenny Lipton

FANTASY (1968)

16mm 15 min. color/sound

\$20 rental

"A breathtaking visionary travelogue through beautiful country landscapes, full of life, color, mystery, humor, spontaneity, love, gentleness, and maturity."—Myron Ort, Sonoma Film Festival Judge

"I think it's a really beautiful film"—Gene Youngblood

"The room goes all dizzy when it goes 'blink'."—Anonymous child

Second Prize, Sonoma Film Festival, 1968; Highest Prize, St. Mary's Film Festival, 1969; Prize, Kenyon Film Festival, 1969.

FUGUE (1968)

16mm 6.5 min. color/sound

\$8 rental

"Home-made work of kinetic art . . . beautiful, exciting . . . spontaneous generation . . . carefully controlled in-camera work."—John Schofill

RELAX YOUR MIND (1969) 16mm 15 min. color/sound \$20 rental

Fun and games, both real and fantasized, at the zoo, the park, and on the train. A film-elixir to cure melancholy, boredom, and that ache-all-over feeling.

Music by Buffy St. Marie, Sandy Bull, Johnny Cash, and an anonymous Swiss yodeler.

Prize winner, Sonoma Film Festival, 1969.

EVERYBODY NEEDS SOMEBODY (1971) 16mm 30 min. color/sound \$35 rental

EVERYBODY NEEDS SOMEBODY combines original film and sound, newsreel footage, film clips, and rock music into a fast paced gut-level portrait of American youth in this turbulent era.

GIORGIO, Bob and Carolee SCHNEEMANN

IN QUEST OF MEAT JOY (1969) 16mm 7 min. color/sound \$10 rental

Film version of Carolee Schneemann's (FUSES) high successful New York happening, "Meat Joy".

Edited by Bob Giorgio. Sound: The Rolling Stones' "Sing This All Together".

GIRITLIAN, Virginia

BARBARA, A FABLE 16mm 6 min. b&w/sound \$7 rental

In this film I wished to film my friend using the events of my own life to create, with poetry and film, a sexy three part story of growing up.

CUMULUS NIMBUS 16mm 5 min. b&w/sound \$7 rental

The erotic wish of a woman who is wondering if she's gay.

EGGS AND ELEVATORS 16mm 3.5 min. b&w/sound \$7 rental

A surreal comedy about a woman cracking up.

81 BACON 16mm 6 min. b&w/sound \$6 rental

This film takes place on a San Francisco bus. It is about what happens when a young man tries to talk to the other passengers.

FOOTLIGHTS (1974) 16mm 11 min. color/sound \$15 rental

A musical comedy about a young woman tap dancer who is afraid of success. A phantom actress from the past appears to inspire the woman who then overcomes her stagefright and gives a triumphant performance.

NEW YORK-MIAMI BEACH 16mm 6 min. b&w/sound \$7 rental

In this film I try to master the short film in my own style. It is a document of a trip to New York and to Miami Beach, my home town, showing its beauty and vulgarity.

UNDERTOW 16mm 12 min. color/sound \$15 rental

UNDERTOW explores a middle-aged man's emotional chaos and descent into self-destruction. Based on a real incident, the subject was an acquaintance of the filmmaker. The story is told contrasting his point of view with the cold facts of the police report. Film locations include the desert of Death Valley, Florida beaches, and San Francisco.

Starring George Kuchar (in one of his few non-comic roles).

International showings: La Pagode, Paris; Austrian Filmmuseum, Vienna; Meisengeige, Nurenberg; Kangarug Studio im Faulen Palz; Kino, Heidelberg; Melkweg, Amsterdam; Arsenal, Berlin; Frauenzentrum Cologne.

GORDON, Bette

MICHIGAN AVENUE (1973) 16mm 7 min. color/sound \$35 rental

Made with James Benning.

A narrative film concerned with an investigation of two women in time and space to the point where the investigation becomes the narrative. An analysis of phenomena of perception of movement.

"Operates on an impressive level of visual intelligence and control, taut and self-contained in structure, beautiful and magical . . . a memorable experience"—Standish Lawder

Awards: Sinking Creek Film Celebration, 1974; Washington National, 1974; Douglass College Film Festival, 1975.

i 94 (1974) 16mm 3 min. color/sound \$25 rental

Made with James Benning.

Intercourse between two people who never appear on the screen at the same time. Exploration of sex and male/female identities.

"Mr. Benning and Ms. Gordon have succeeded in the integration of certain 'structuralist' devices into films of personal and social commentary."—D. Edwards, Theatre Vanguard

"Benning and Gordon demonstrate the richness which can proceed out of a balance between vitally engaging content and innovative form."—*The Art Examiner*

Baltimore Film Festival, 1975; Athens Film Festival, 1976; Ann Arbor Film Festival, 1975; New American Filmmaker Series, Whitney Museum of American Art.

STILL LIFE (1975) 16mm 3 min. color/sound \$25 rental

A meditation on the American rustic, various objects within the composition are re-presented in unnatural colors and unusual spatial arrangements, emphasizing the illusion of movement while exploring film grain and graphic nature. The image of foreground and background becomes reversed, and through that process we lose sight of three-dimensional space representation.

Awards: Director's Choice Award at Sinking Creek Film Celebration, 1976; Ann Arbor Film Festival, 1977; Athens International Film Festival, 1977.

NOYES (1976) 16mm 3 min. color/sound \$25 rental

A single action seen from alternative left and right perspectives, accentuating reversals, repetitions, and persistence of vision. Rather than uniting opposites, a rhythm is set up by the struggling eye, varying as the image is moved closer to and further from the screen's center. The sound, with its fragmentations and its implications of incompleteness, focuses attention on the impossibility of a resolution in the film's dichotomy.

"Rather than crediting the camera with objectivity according to the usual convention in film, the viewer is confronted with the relativity of simultaneous multiple perspectives. The soundtrack underlines the arbitrary relationship between a sign and its signifier, as does Magritte's painting, 'Ceci n'est pas une pipe'."—*The Art Examiner*

AN ALGORITHM (1977) 16mm 10 min. color/sound \$35 rental

A (pos.)=160	A (neg.)=160	20 (160)=3,360
B (pos.)=140	B (neg.)=140	24 (140)=3,360
C (pos.)=120	C (neg.)=120	28 (120)=3,360
		10,080

A visual kinetic rhythm produced by looped footage (mathematical curves) in and out of phase with each other. Explores the relationship between the viewer's cognitive systems and the systems established within the film. The effort to locate structures generates transformation of actual structure and perceptual response.

EXCHANGES (1979) 16mm 18 min. color/sound \$45 rental

EXCHANGES investigates mechanisms by which meaning is produced in film, through the interaction of the process of construction of a text and the social context which determines and is represented by that text. The film deconstructs the relationship between image and work, visual codes and language, memory and experience. EXCHANGES also raises the question of female sexuality in attempting to represent women as sexual beings outside the positions assigned to them by male power and fantasy.

The elliptical printing-editing style of EXCHANGES confronts the problem of the imaging of the body, by posing a kind of striptease of cinema. The exchange of clothes between two women is seen as a performance, without the illusion of personal interaction as a mediator. The film's construction attempts to re-position the erotic elements: the technology employed becomes more seductive than the actual image of stripping, displacing the striptease rather than serving it invisibly, thus establishing a tension between the image of the women and the sensuality of the filmic process.

EXCHANGES is presented in fragments; a woman never enters a garage she walks toward, never arrives at her supposed destination, never completes her story. The film is about this incompleteness, the variability of woman's discourse, her position within language and within representation.

Screened: London Avant-Garde Film Festival, 1979; Festival du Jeune Cinema, Hyeres, France, 1980; Edinburgh Film Festival, 1979; and Berlin Film Festival, West Germany, 1981.

Also available from the Filmmakers' Cooperative, New York City.

GOTTHEIM, Larry

FOG LINE (1970) 16mm 11 min. color/silent (24fps) \$20 rental

"It is a small but perfect film."—Jonas Mekas

"The metaphor in *FOG LINE* is so delicately positioned that I find myself receding in many directions to discover its source: The Raw and the Cooked? Analytic vs. Synthetic? Town & Country? Ridiculous and Sublime? One line is scarcely adequate to the bounty which hangs from fog & line conjoined."—Tony Conrad

"*FOG LINE* is a wonderful piece of conceptual art, a stroke along that careful line between wit and wisdom . . . a melody in which literally every frame is different from every preceding frame (since the fog is always lifting) and the various elements of the composition—trees, animals, vegetation, sky, and, quite importantly, the emulsion, the grain of the film itself—continue to play off one another as do notes in a musical composition. The quality of the light—the tonality of the image itself—adds immeasurably to the mystery and excitement as the work unfolds, the fog lifting, the film running through the gate, the composition static yet the frame itself fluid, dynamic, magnificently kinetic."—Raymond Foery

Also available from the Filmmakers' Cooperative, New York City.

DOORWAY (1971) 16mm 8 min. b&w/silent (18fps) \$12 rental

"Perfect works have a way of appearing unobtrusive or simple, the complexities seeming to be so correct that they flow—mesmerize one through its form—a form that bespeaks of harmony between many aesthetic concerns . . . Larry Gottheim's *DOORWAY* is such a film. His concern for working with edges, isolating details, the prominence of the frame as a shape and revealer of edges, love of photographic texture, are all dealt with lucidly in this film . . . One is drawn into these beautiful images through Gottheim's poetic feel for photographic qualities—i.e., light, movement, texture—his ability to transform a landscape through his rigorous use of the frame to isolate in order to call attention to a here-to-fore hidden beauty revealed through a highly selective eye."—Barry Gerson, *Film Culture* No. 67-68-69.

Also available from the Filmmakers' Cooperative, New York City.

HARMONICA (1971) 16mm 11 min. color/sound \$20 rental

With Shelley Berde.

"O! the one Life within us and abroad,
Which meets all motion and becomes its soul,
A light in sound, a sound-like power in light,
Rhythm in all thought, and joyance everywhere—
Methinks, it should have been impossible
Not to love all things in a world so fill'd;
Where the breeze warbles, and the mute still air
is Music slumbering on her instrument.

And what if all of animated nature
Be but organic Harps diversely fram'd,
That tremble into thought, as o'er them sweeps
Plastic and vast, one intellectual breeze,
At once the Soul of each, and Good of all?"—S.T. Coleridge, *The Eolian Harp*

Also available from the Filmmakers' Cooperative, New York City.

GREGORY, David V.

THE INCREDIBLE INVASION 8mm 15 min. b&w/sound \$10 rental

Sound on tape.

Produced in 1969 & 70, this featurette was intended as an experiment to discover what special visual effects were possible in the 8mm format. In a documentary style, the film depicts an invasion from outer space. Flying saucers are shown devastating a large city, but unlike most SF films with this theme, *THE INCREDIBLE INVASION* contains a relevant "twist" at its conclusion. The film's camp nature makes it ideal fun for science-fiction fans and college audiences.

"Technically Excellent!"—Baltimore Science-Fantasy Conference

"One of the most enterprising films we have ever received!"—Phil Preston, Amateur 8 Movie Contest

Baltimore Science-Fantasy Conference 1975, Film Competition, Third Place, and Special Award for Special Visual Effects; Contest Winner, Amateur 8 Movie Contest 1973, Trenton, Michigan; 8 and Super 8mm International Film Festival 1970, Halifax, Canada.

PREHISTORIC MISH-MASH

Reg. 8mm 5 min. color/sound (18fps) \$5 rental

Sound on tape.

This funky little fantasy was improvised by using clay miniatures and stop-motion animation. Evolution, a small green blob, manages to get itself into trouble. There's even a few dinosaurs and a special guest appearance by The Hand of God. A short sweet taste of whimsy suitable for everyone.

GRENIER, Vincent

WINDOW WIND CHIMES PART ONE (1974)

16mm 27 min. color/sound \$50 rental

Made with a grant from the Canada Council, with the assistance of Ann Knutson.

"... but the best film, WINDOW WIND CHIMES, by Vincent Grenier, (a Canadian filmmaker who had been living in San Francisco and now makes his home in New York), explores in semi-documentary manner the interrelationship between himself and his wife Ann Knutson in the environment of their San Francisco apartment. Conversations between them consist of fragments of arguments, apologies, affections and distillations of the personal rituals that take place between man and wife. The film begins outside the apartment in a laundromat with a tour-de-force performance by George Kuchar rattling off at the mouth about windchimes, Marilyn Monroe and Arthur Miller: a character obsessed by something or other trying to make contact with the surrounding world and never succeeding. The scene changes to the apartment where Ann and Vincent play taunting games with each other, teetering on the edge of cruelty, games of power playing and unresolved husband-wife tensions. In most instances he is the instigator, and she remains on the defensive. In one scene, an ironic game is played on the viewer while the conversations continue off-screen. What appears to be a vast expanse of snow in closeup, is revealed to be only a white pie topping. The camera does not so much follow the action of what is taking place, but rather concentrates on the environment of furniture, walls, windows, floor tiles, etc. There also seems to be the possibility of an imminent invasion by the bright light of the sun which threatens to wipe out everything. WINDOW WIND CHIMES combines the best elements of straight documentary with a very personal and poetic vision."—Bob Cowan, *Take One*

"... Grenier made what was perhaps the most innovative film produced in the Bay Area, WINDOW WIND CHIMES. This film sent the personal narrative quietly into other dimensions, sort of a restaged 'home movie' in which indications of his more recent work surfaced."—Mike Reynolds, *Berkeley Barb*

CATCH (1975)

16mm 5 min. color/silent \$8 rental

"... His third film in this program, CATCH is a fragmented observation on hidden reflective surfaces, the corner of a dormant television screen, a window. . . ."—Mike Reynolds, *Berkeley Barb*

LIGHT SHAFT (1975)

16mm 8 min. b&w/silent \$16 rental

This is probably my first film to really deal with what became my obsessive attachment to cultivating visual ambiguities. The theater is a black place after all where the ritualistic ray of light's main function is to reveal other places. This idea of "showing" the reproduction of another place has become so expected that it seems only inevitable to tamper with it. Here this tampering of the process of recognition results with ambiguities between notions of solidity and space, the inner and outer limits of the screen, directions, movements among others which mingle into unforeseen expectations, while a small wedged screen of light probes as the impossible window into the dark.

SHADE (1975)

16mm 16 min. color/silent \$30 rental

"SHADE is a near exhaustion of the possibilities between camera (aperture, focus) and nature (sun, wind). It is a beautiful study-poem on the undying presence that renders the world perceptually. In this minimal area the variations are pursued with quiet doggedness, each frame revealing the secret of the next."—Mike Reynolds, *Berkeley Barb*

WORLD IN FOCUS (1976)

16mm 20 min. color/silent \$40 rental

Made with a grant from the Canada Council.

In WORLD IN FOCUS, the screen becomes the two-dimensional support of an amazingly versatile three-dimensional object (the Atlas) which contains in turn two-dimensional pictures of other three-dimensional objects. The physicality of the book offers an area no less real than its language (i.e. text, pictures, etc.) which is itself presenting a dislocated image "of the world". To look at the objectness of the book is in fact to look at the real thing, something which is contained in what it portends to describe. The film inventories and builds both on a number of camera/book affinities and the ramifications of the resulting deconstruction of the book's "language".

What led me to use a book was an original interest in involving the whole frame with something which could move sideways in imitation of panoramics and which could have imbedded characteristics carrying the structure of the film while at the same time multiplying possibilities of developments. The Atlas promised all this; plus it offered texts, pictures, numbers, maps, diagrams, and charts.

The uniform use of a close-up lens created often ambiguous or nearly unidentifiable images, emphasizing the rhythms, volumes, angles and movements obtained from the handling of the book and its pages as they interacted with and shaped the light source, the focus of the lens or the printed content of the book. The apparently continuous leafing and flipping of pages offers a structure which is partly linked to my rhythms, adding elements of performance and, by the same token, reconstituted time, grounding the otherwise removed context of the film. It also introduces the hovering incertitude between chance and planned operations.

Intimately linked with perceptual interpretation, this primarily sensorial, i.e., visual and rhythmical level of experiencing the film, parallels the other level, more involved with the language, representation, and dialectic surrounding the book's use and mis-use (juxtaposition of words, ambiguities, allusions such as the one to the flip book, etc.). This is so because each level represents two different ends which are pursued independently, in spite of the fact that each level is a consequence of the other's framework. Both needed to be pursued if the resulting complexities were to be fully present.

Also available from the Filmmakers' Cooperative, New York City.

WHILE REVOLVED (1976)

16mm 12 min. color/silent (18fps) \$25 rental

Made with a grant from the Canada Council.

A filmic event. The surface of the film, the grain, is remembered when a similar but illusionistic surface appears (just as magnified), crossing the frame. Other times the grain is left to itself. There are the idiosyncratic focusing qualities of shadows acting as diaphragms inside the image. The elusive background confounds itself with the foreground. The notions of appearances and disappearances transform themselves in notions of time.

X (1976)

16mm 9 min. b&w/silent (18fps) \$20 rental

Made with a grant from the Canada Council: filmed with the help of Ann Knutson.

In X, a black line can be perceived as delineation or as a shape in itself. It can also be a slit through which one can feel the background; or it sometimes becomes undifferentiated from one of the areas it delineates when, because of light changes, the areas become black as well. A shape which may seem to cross the frame horizontally can just as well suddenly appear to do so vertically or even go backward and forward in the film space. The rectangle of the screen itself metamorphoses into a trapezoid, temporarily stretching the black mass surrounding it.

Also available from the Filmmakers' Cooperative, New York City.

INTERIEUR INTERIORS (to A.K.) (1978)

16mm 15 min. b&w/silent \$30 rental

With special assistance of Ann Knutson.

"One of the great strengths of the medium (cinema) is the difficulty a viewer has in denying the illusionary space that seems to open out behind the screen. In some circumstances, it can be managed, however, and we can think of perceptual attitudes towards the film image as being limited by the two poles: on the one hand, there is the attitude that involves seeing only the 'pro-filmic' events (the events taking place in front of the camera); on the other the attitude that remains within the bare material facts of the medium.

"Vincent Grenier's film INTERIEUR INTERIORS (to A.K.), both addresses and makes explicit another possibility—it creates a cinematic space that remains separate from representation, severed from the pro-filmic but nevertheless presenting an illusion of space. It is a film that hovers between conceiving the interrupted projection beam as an image, i.e., an object that requires the viewer to construct of its elements an imagined depiction, and conceiving it as a non-image, a mere illumination of the surface on which it falls. The gap between these extremes is posed by Grenier's film as the raw data of cinema, the interval in which structural aspects of the medium's depiction of space are revealed.

"One striking aspect of INTERIEUR INTERIORS (to A.K.) is that each specification of a spatial reading has a short perceptual life. If it is not renewed and reinforced the viewer soon loses it and is confronted again by an indeterminate space which can be changed almost at will. Grenier relies on two kinds of factors to achieve these temporary specifications: motion, which is itself unambiguous if in a direction parallel to the screen and which automatically defines a recession; and the insertion of a recognizable element. When the two factors appear together, even for a moment, the cinematic space is transformed into one of representation.

"The impact and power of INTERIEUR INTERIORS, then, is its fluidity in raising these somewhat difficult issues connected with the phenomenology of film. Although they may sound dry, abstract, and wholly cerebral when described, in the film the different properties inherent to cinematic space are presented with an intensity and humor that make them seem natural, entirely suitable as the subject of an art-work. It is an achievement to include philosophical issues in a work in such a way that they are immediately revealed to the viewer, without all aesthetic qualities being washed away; and this is what Grenier

so elegantly accomplishes in this film, not only including such issues in a fine work, but giving them a central position.”
—Excerpts from “An Instant of Representation in a Film by Vincent Grenier” by Graham Weinbren and Christine Noll Brinckmann, *Millennium Film Journal*

CLOSER OUTSIDE (1979-1981) 16mm 10 min. color/sound \$25 rental

Made with a grant from the Canada Council and the Creative Artists Public Service Program (CAPS). With special assistance of Ann Knutson.

The precisions and idiosyncrasies of movements associated with domestic activities are closely stared at; or as it sometimes happens, watched carefully through the peripheral vision. This while rhyming, is done in alternance, thus creating sudden rushes in the mind while spaces collapse. Also, light burns wedges in this film, recalling. . . .

Also available from the Filmmakers' Cooperative, New York City.

Note: All films are also distributed by Cinéastes Indépendants Co-op (Canada).

GRONDONA, Joseph

EIDOLON 16mm 8 min. color/sound \$15 rental

A strange encounter with death on her job.

GUTMAN, Walter

Walter Gutman, the director, was a noted Wall Street financial commentator during the 1950's and early 1960's. *The New Yorker* magazine did a profile on him in 1959. The Something Else Press published 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".

THE GRAPE DEALER'S DAUGHTER (1968) 16mm 72 min. color/sound \$70 rental

Gutman wrote the story at the suggestion of the late Louis Brigante. Gutman and Brigante shared the filming; Brigante edited. Gutman narrated. Originally over 90 minutes, it was re-edited by Shirley Clarke. It's hard to put a tag on it—in a scholarly moment it might be called in the tradition of the Picaresque; maybe it's somewhat punk; Whitehall wrote "the only way I can convey something of the film's quality is to say that it is a 'Finnegans Wake' of the movies".

Also available from Filmmaker's Cooperative, New York City.

THE ADORATION OF SUZY (1969) 16mm 16 min. color/silent \$25 rental

Credits: Walter Gutman, Director and Photography; Howard Kanovitz, Photographer. Featuring Suzanne Perry (formerly of Ringling Bros. Barnum & Bailey Circus). Hawk Serpent Productions Ltd., Producer.

THE ADORATION OF SUZY 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.

This film can also be projected at silent speed.

Also available from Filmmakers' Cooperative, New York City.

MUSCLES AND FLOWERS (1969) 16mm 90 min. color/sound \$90 rental

Credits: Director, Walter Gutman. Producer: Hawk Serpent Productions Ltd.

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, 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 are 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.

BOLEX 16mm 11.5 min. color/sound \$20 rental

Bolex is about a simple experiment with a rented Bolex which resulted surprisingly in a somewhat magical apparition. What sort of magic? It is the magic that everyman in some degree experiences during his life at the sight of a young woman. The film talks about Achilles and the daughter of the Priest of Apollo but since then I read an 1841 account of how George Washington was smitten when unexpectedly he saw a young woman sitting under a tree in the wilds of what is now western Pennsylvania reading a poem. He was young too and if the story is true he must have forgotten Martha to whom he was then engaged. But the story of the magic is true—thru thousands of years it has been the same surprising story.

CIRCUS GIRLS (1970) 16mm 30 min. color/sound \$30 rental

Editing: Mike Kuchar. Musical advisor: John Duffy.

About his life-long love of Circus girls.

BENEDICT ARNOLD (1974) 16mm 105 min. color/sound \$100 rental

A documentary—from birth at Norwich, Conn. to death and burial in London. Shot on the scene of his victories and glorious delaying actions at Ticonderoga, Ridgefield, Compo Beach, Valcour Bay and Saratoga; his marriages, especially his long loving marriage to Peggy Shippen; the part she played because of her pre-marital friendship with the British Adjutant General John Andre in the negotiations for the surrender of West Point; the great party which Andre choreographed at Philadelphia before the British left, including a portrait he did of Peggy—perhaps the greatest party ever given in America; the life of the Arnold family in England after the discovery of the plot—their powerful friends, an authentic account of a duel.

Also available from the Filmmakers' Cooperative, New York City.

KAY ROSAIRE & HER LIONS (1977) 16mm 11 min. color/sound \$11 rental

Shows Ms. Rosaire rehearsing three male lions, in Sarasota, Florida 1976. Ms. Rosaire is the beautiful blond daughter of a 200 year Irish plus English circus family—pedigree of handsome lions goes back to 79 A.D. when their ancestors escaped from a circus being inundated with lava at Pompeii. 16mm color plus music and lions' roars.

THE EROTIC SIGNAL (1978) 16mm 50 min. color/sound \$75 rental

"The film opens with a small child romping alongside her mother, reminding us that we've all played with such powerful giantesses, and soon cuts to re-filmed footage of a 'zoftig' lady wrestler mopping up the ring with her hapless male opponent in super slow motion. Ingeniously, Gutman goes on flashing examples of his 'signal' while wheezing, coughing, and quoting Shakespeare (she 'governed him in strength if not in lust') on the soundtrack."—Jim Hoberman, *Village Voice*

SAPPHO (1979) 16mm 50 min. color/sound \$75 rental

[The film] is a simply told biography of Sappho, centered on her poetry but extending beyond her life to the legend which expanded for centuries, making her one of the most remembered names of Western Civilization. For those who are curious about Sappho, I think this will be a revealing film—also for those who are curious about history and can sense that history is our womb—certainly the history of the Greeks—or really the Hellenes—for their history was not exclusively or even mainly attached to the area we now call Greece—the film should prove worth while.

IT HAPPENED IN SARASOTA (1980) 16mm 18 min. color/sound \$28 rental

... Filmed about six or seven years ago but edited and given a narration and music in 1979. As the voice over explains it is a film showing friends of mine practicing some acts at their home in Sarasota. The Chapmans—Sarah and Danny were with the Ringling show when I met them—Danny's daughter by his first wife, also a circus acrobat—was a glowering sub-teenager but developed in that startling way that women do, from a rat to a gorgeous, mysterious female. I guess that's what happened in Sarasota.

CLOTHED IN MUSCLE—A DANCE OF THE BODY (1981) 16mm 37 min. color/sound \$50 rental

This is the most complete evocation of my *raison d'être*—at least my avowed *raison d'être* as a filmmaker. I woke this morning with a bright idea of explaining this another way, which is that George Sand enjoyed carrying Chopin piggy-back and so did Dylan Thomas' girlfriend like to transport him piggy-back in private Welsh pastures. In other words Nature loves variety

more than we do and that vaguely is what this film is about. The men in it are far from frail so it's not a complete illustration that a man can be frail but masculine while a woman can be feminine and alluring—tho maybe George Sand wasn't entirely the latter—but at any rate a woman can be all that tho powerful. The star of the film is Claudia Wilbourn who you may have seen on TV. She is one of the founding mothers and champions of Women's Body Building. She is a sculptor and writer and felt as I did that the effect of body building when filmed nude as I did makes it look in frequent sections as antique Greek sculpture. The effect of filming a body building performance repetitively is to create a dance of the body.

HAACK, Warren

INTRUSION 16mm 8 min. b&w/sound \$10 rental

INTRUSION attempts to deal, in an allegorical sense, with Man's inhumanity to his fellow-man. Achieving this through symbolism takes place in the re-telling of a very old story. Throughout time, man has had insensitive feelings toward his fellow human beings. I chose to represent this insensitivity by covering the people in the film with mud. I used music electronic in nature, and made loops of it, to further the machine-like movements of the clay people. They start out blind, and end blind; their only function in our world being that of getting rid of intruders so they can get back to their state of "internal harmony".

NEMESIS 16mm 9 min. b&w/color/sound \$15 rental

"Our intellect has created a new world that dominates nature, and has populated it with monstrous machines. The latter are so indubitably useful that we cannot see even a possibility of getting rid of them or our subservience to them. Man is bound to follow the adventurous promptings of his scientific and inventive mind and to admire himself for his splendid achievements. At the same time, his genius shows the uncanny tendency to invent things that become more and more dangerous, because they represent better and better means for wholesale suicide. In spite of our proud domination of nature, we are still her victims, for we have not even learned to control our own nature. Slowly but, it appears, inevitably, we are courting disaster." —Carl Jung

SELECTIVE SERVICE SYSTEM 16mm 13 min. color/sound \$20 rental

Since 1956, the United States has been involved in a ground war in Asia. The American commitment has led to an ever increasing involvement in that area of the world—despite growing dissatisfaction here at home. To implement this country's mobilization, the Draft System has been stepped up. It is a system which makes virtually no exemptions for those who feel this war is immoral and unjust. These young men must either serve in a war in which they do not believe, or face the bleak alternatives to service. Some have chosen prison. Some have sought refuge in other countries. This film documents another alternative. There was no attempt to alter the proceedings that took place.

1st Prize—Documentary, Fifth National Student Film Festival, N.Y.C., 1970; Premiere at Lincoln Center for the Performing Arts; 1st Prize—Documentary, Foothill Film Festival, 1970; 1st Prize—Documentary, Ann Arbor Film Festival, 1971.

Michael Getz, socially-conscious distributor of independent and student films in California, chose SELECTIVE SERVICE SYSTEM as "the most powerful and most important film" in the festival.

See photo page 144.

HAMMER, Barbara

A GAY DAY (1973) 16mm 3 min. color/sound \$6 rental

A satire on lesbian monogamy.

I WAS/I AM (1973) 16mm 7.5 min. b&w/sound \$20 rental

A first film, (said by some to contain all the seeds of all films that follow), about the filmmaker who faces her imaginary death after really being shot by a sniper. The sniper is bagged and rolled away.

"Most outstanding is the sequence after she is hit when sounds of a wolf howling are juxtaposed with the victim writhing on the ground and a young woman running through a field scooping out a pumpkin and typing in the middle of nowhere." —Ginny Aste, *Womanspeak*

SISTERS! (1973) 16mm 8 min. color/sound \$15 rental

A celebration and collage of lesbians, including footage of the Women's International Day march in S.F. and joyous dancing from the last night of the second Lesbian Conference where Family of Woman played; as well as images of women doing all types of traditional "men's" work.

DYKETACTICS (1974) 16mm 4 min. color/sound \$15 rental

A popular lesbian "commercial", 110 images of sensual touching montages in A, B, C, D rolls of "kinaesthetic" editing. "The images are varied and very quickly presented in the early part of the film, introducing the characters, if you will. The second half of the film slows down measurably and all of a sudden I found myself holding my breath as I watched the images of love-making sensually and artistically captured."—Elizabeth Lay, *Plexus*

JANE BRAKHAGE (1974) 16mm 10 min. b&w/sound \$20 rental

A documentary on the pioneer woman, her wisdom, philosophy and common sense: Jane Brakhage as herself is the viewpoint rather than Jane Brakhage, wife of the filmmaker, Stan Brakhage.

MENSES (1974) 16mm 4 min. color/sound \$15 rental

A wry comedy on the disagreeable aspects of menstruation where women act out their own dramas on a California hillside, in a supermarket, in a red-filtered ritual of mutual bonding. MENSES combines both the imagery and the politics of menstruation in a fine blend of comedy and drama.

WOMEN'S RITES OR TRUTH IS THE DAUGHTER OF TIME (1974) 16mm 8 min. color/sound \$15 rental

An autumnal celebration of colorful fall leaves, brooks and bathing, chanting circles and tree goddess rites. Shot on witch's land in Northern California, it is a woman celebrating woman and nature film with the poetry of Elsa Gidlow accompanying.

"X" (1974) 16mm 8 min. color/sound \$20 rental

A profound and powerful experimental, personal film of one woman's despair, rage and exhibitionism; a baroque fugue of identity chanting growing from women's pain to a holistic, self-healing naming ritual.

See photo page 145.

PSYCHOSYNTHESIS (1975) 16mm 8 min. color/sound \$15 rental

The sub-personalities of me, my baby, athlete, witch and artist are synthesized in this film of impositions, intensities, and color layers coming quietly together through the healing powers of natural touchstone.

"... I would gladly go out of my way to see it again and would travel some distance to see a retrospective of its author's work."—Tom Dowling, *Washington Star*.

"Ms. Hammer, a feminist artist in a male-dominated industry, is clearly someone who has ideas which go beyond male-female roles into the very nature of the film experience. Her awards and prizes include the Louise Riskin Prize and her short films are nationally distributed and have received praise at the New York Women's Experimental Film Festival, the Women's Media Festival and the Pasadena Film Forum, among others."—Ron Cowan, *The Oregon Statesman*

SUPERDYKE (1975) 16mm 20 min. color/sound \$40 rental

A comedy about a troop of shield-bearing Amazons who take over city institutions before relaxing in the country.

"SUPERDYKE took women into the streets when Barbara armed a platoon of vagina warriors with Amazon shields in an attempt to overthrow San Francisco. They marched through City Hall, usurped the bus lines, demythologized the consumer mentality at Macy's (to the recorded astonishment of casual shoppers), and wandered through the erotic art museum. Barbara's frenetic handheld lens caught the startled reactions and the glee of the participants. SUPERDYKE has a home-movie quality to it, but its committed and loose moments in the playground confirm its comic rationale."—P. Gregory Springer

See photo page 145.

MOON GODDESS (1976) 16mm 15 min. color/sound \$35 rental

Made with Gloria Churchwoman.

Two women search for the feminine creative spirit guided by moon power and mutual respect in a barren, desert land.

"*Moon Goddess* couples an American Indian woman (bare-breasted, ornamented, ageless) with a stark desert landscape—filmed so precisely that at times the blending elements take on aspects of a Dali Dreamworld, or a taut moment in a Japanese film"—Cecile Starr, *The Soho Weekly News*

WOMEN I LOVE (1976) 16mm 27 min. color/sound \$50 rental

WOMEN I LOVE is a series of cameo portraits of the filmmaker's friends and lovers intercut with a playful celebration of fruits and vegetables pixilated in nature. Culminating footage evokes a tantric painting of sexuality sustained.

"... I would gladly go out of my way to see it again and would travel some distance to see a retrospective of its author's work."—T. Dowling, *The Washington Star*

- THE GREAT GODDESS (1977)** 16mm 25 min. b&w/sound \$50 rental
 A child, two youths, a mother and three crones spin spirals, joining rituals of birth, death and rebirth. Filmed in Mendocino, California, where the water snake, a female symbol, appeared on each shooting day, where the river flooded the sand spiral, where earth, air, fire and water meet.
 "The power and magnitude of this film, imaging the growth and movement of girl child to full womanhood and finally to the stature of goddess, left me feeling deeply and most personally touched."—Elizabeth Lay, *Plexus*
 See photo page 145.
- MULTIPLE ORGASM (1977)** 16mm 10 min. b&w/silent \$20 rental
 A sensual, explicit film that says just what it is plus visual overlays of erotic rock and cave formations.
 "Profoundly satisfying."—Judy Whitaker, Chicago Filmmakers
- AVAILABLE SPACE (1978)** 16mm 20 min. color \$40 rental
 A film about pushing the frame, expanding the form; about the claustrophobia in a small apartment; about breaking through the box, the rectangle, the screen.
 See photo page 145.
- DOUBLE STRENGTH (1978)** 16mm 20 min. color/sound \$40 rental
 A poetic study of the stages of a lesbian relationship by two women performance artists from honeymoon, through struggle, to break-up, to enduring friendship. Starring Terry Sendgraff on trapeze.
 "The poetry of Barbara's images carries us through the duration of a relationship: its intensely erotic beginnings, its sense of serenity, its playfulness and comedy, and its closure—the alienation, pain, anger and loss of contact. The death of the body, a theme tenderly interwoven into the ageless strength and agility of Terry Sendgraff's body, becomes the death of a relationship, a closing out, a leaving of the body behind. The body becomes a source of life. Its movement, grace, pain and happiness are contrasted with the inertness of things and the stillness of photos that merely document the brief passage of light."
 —Jacquelyn Zita, *Jump Cut*
 Awards: Oberhausen Film Festival; San Francisco Film Festival.
 See photo page 145.
- EGGS (1978)** 16mm 10 min. color/sound \$20 rental
 Matriarchal symbols of wholeness appear everywhere in nature, evoked by a goddess figure.
 "EGGS, a very creative film, combined the striking imagery of everyday chicken eggs placed in the settings of everything from apple trees, to pumpkins, to a sandy beach accompanied by koto music."—Rollins Sandspur
- HAIRCUT (1978)** 16mm 6 min. color/silent \$15 rental
 On International Women's Day I got my hair cut and filmed it. Afterwards I remembered that for the past five years I have had my hair cut on the same date and that it symbolizes for me in some personal rite the freedom I feel as a woman, a lesbian, a filmmaker. The shortness of hair, the air blowing through to the scalp, the easy image entry, the increased vulnerability, the motion in the blurred image of the frozen frame—HAIRCUT.
- HOME (1978)** 16mm 12 min. color/sound \$25 rental
 Returning to the home, the grammar school, the high school, university and church where the filmmaker marries, the filmmaker asks her father and grandmother to spontaneously tell stories about who she was as a little girl. Shot with infra-red color stock and bi-packed to offset a graphic line illustrating the two dimensionality of a flat, middle class child's life in Los Angeles.
 See photo page 145.
- SAPPHO (1978)** 16mm 7 min. color/sound \$20 rental
 Using the 6th century B.C. lyricist's poetry, a group of women unwrap the papyrus gauze of the lesbian goddess and bring her to life. Made by Barbara and six students, together at the Women's Building in Los Angeles.
 See photo page 145.
- DREAM AGE (1979)** 16mm 12 min. color/sound \$25 rental
 A 70 year old lesbian feminist, seeing little change in the society after years of work, sends out her 40-year-old self on a journey which takes her around the perimeters of the San Francisco Bay. During her quest she encounters aspects of her personality: the guardian angel who has all that she needs; the seductress who leads her astray; the wise woman of goddess secrets

who she meets underground. The film culminates in a visual crescendo ascending the tower as the heroine's hair is painted white by her counterparts. A dream vision film telling that the quest must go on.

See photo page 145.

OUR TRIP (1980) 16mm 4 min. color/sound \$15 rental

"Feminist filmmaker and performance artist Barbara Hammer has celebrated her recent trip to Peru with her friend Corky Wick through a diaristic animation of photographs they took during their travels. Landscapes and portraits are given growing patterns of framing and texture with magic markers and tempera paint, expressing the richly evocative folk art of the Incan people they saw as we hear their native music resonate on the soundtrack."—Anthony Reveaux

Awards: 1981 Bay Area Filmmakers Showcase, San Francisco Film Festival.

See photo page 145.

AREQUIPA (1981) 16mm 10 min. color/silent \$20 rental

The convent in Peru, an all woman society of the inner life where windows looked into windows, passageways led to interior courtyards, and never the street was seen. What did the young woman who walked from Bolivia to the coast of Peru carrying a wooden cross see after she was admitted to the Arequipa Convent? Windows of the soul.

See photo page 145.

MACHU PICCU (1981) 16mm 15 min. color/sound \$30 rental

An inspired, constantly moving camera traces the rocks, the patterns, the layers, the structure of the Incan City and Temple in the Peruvian Andes.

PICTURE FOR BARBARA (1981) 16mm 10 min. color/sound \$20 rental

A new friend. A new film. Transcontinental: Oakland to Plainfield, Vermont. Transpersonal: my house to yours. The fall leaves turned as our spirits transformed. Won't you come visit me?

"Two Barbara's (one of whom is Hammer on the west coast, and a friend named Barbara on the east coast) exchange letters and Polaroid pictures.

About women's strength, spirituality and the violence of the external world."—Judy Whitaker, Chicago Filmmakers

SYNC TOUCH (1981) 16mm 15 min. color/sound \$30 rental

TOUCH is the neglected sense of our bodies. SYNC TOUCH explores in macro lens the corpuscles of the skin and connects the neglected tactile quality of the film medium itself through a variety of ways of "touching" and "seeing" film.

See photo page 145.

HANCOX, Rick

TALL DARK STRANGER (1970) 16mm 14.5 min. color/b&w/sound \$20 rental

A ridiculous drug encounter between a red-neck and a hippie posed as Christ.

"A short adventure into mutual knowledge, the dissolving of generation barriers . . . If we accept this film as peaceful revolution, the middle class has a key in hand toward liberation of self."—Hans Taeger, *Bericht Oberhausen*

Awards: Special Prize, 1971, West German Int'l. Short Film Festival; Grand Prize, 2nd Canadian Student Film Festival; Best Foreign Film, Filmothek der Jugend, Oberhausen. Part of the New Canadian Cinema Retrospective, 1971.

I, A DOG (1970-71) 16mm 7 min. b&w/sound \$10 rental

An autobiographical film ballad of a Prince Edward Islander lost in New York City.

"A hit with both audience and jury . . . an absurd, irreverent report on canine pets and their owners (or vice-versa) . . . Hancox's spikey sense of humor was well received."—Martin Malina, *Montreal Star*

Awards: Special Mention, Michael Snow, Ohio University Film Festival, 1972; Best Documentary, 3rd Canadian Student Film Festival.

NEXT TO ME (1970-71) 16mm 5 min. b&w/sound \$8 rental

Play sound loud!

An experiment into the nature of time and memory, film and still photography, using fragmented autobiographical images.

"Renaiss-like, Hancox discovers the plastic qualities of time, the involving power of fragmentation . . . The work is inventive and fresh with a spontaneous approach made meaningful by some remarkable fine-edged cutting. He uses visual images like words and sounds in poetry."—Natalie Edwards, *Cinema Canada*

Awards: Ohio Arts Council Award, Dayton Art Institute; Best Experimental Film, 3rd Canadian Student F.F.; Special Mention, Standish Lawder, Bellevue Independent F.F.; Canadian Filmmakers' Series, National Gallery of Canada.

ROOFTOPS (1970-71) 16mm 5 min. b&w/sound \$7 rental

Continuous camera movement over stationary structures on New York rooftops, edited closely with music.

"A meditative perusal of rooftops . . . interesting linear composition with the use of black leader between shots, and great afterimages."—*Canyon Cinema News*

HOUSE MOVIE (1971-72) 16mm 14.5 min. color/sound \$20 rental

A document of houses that are never homes, and the transient human emotions they absorb/retain as two people part from each other and move to separate apartments. The film is meticulously constructed with thematic and structural impetus from a Rachmaninoff symphonic movement, experimenting with music both as foreground and background.

"HOUSE MOVIE done in 1972 is probably Hancox's most significant film to date . . . achieves a remarkable warmth and intimacy."—Charles Lapp, *Cinema Canada*

"A beautifully made autobiographical film . . . sharing private lives. It achieves a unity of film and music rarely seen."—Joseph Anderson, co-author, *The Japanese Film*

" . . . a filmmaker's dissertation—sensitive, well-photographed, yet non-verbal panoply of the age."—Robert Manning, '72 Independent Film Competition

Awards: 1973 Baltimore F.F.; 1972 Independent Filmmakers Competition; Sweet Virginia F.F., 1973; Part of the Canadian Filmmakers Series, National Gallery of Canada.

SEPTEMBER 15 (1972) 16mm 5 min. color/sound \$7 rental

Stars: Rick Hancox and Barbara Holland. Filmed by Kent Martin. Edited by Rick Hancox.

"A documentary of my wedding. Filmed on Prince Edward Island, Canada."—R.H.

HARKNESS, Richard

DIRTY MOVIE 16mm 3 min. silent 99 cents

Two minutes, forty seven seconds of unedited filth. Pure cinema. Lots of movement. A cast of thousands. In the genre of minimal art. The simple vision of a purest. Cheapest film in the catalog.

THE ECLECTIC LIGHT 16mm 1 min. color/sound \$3 rental

"Light becomes color . . . shape becomes pattern . . . motion becomes dance," in this beautifully concise demonstration of special printing techniques. Images of a nude female dancer are shot and printed on ultra high contrast stock and then using the pastel colors generated by a color printer the images are re-combined using double exposures, bi-packing, optically flipped superimposed mirror images, and frame delay color mattes.

HAIRY KARI 16mm 10 min. color/sound \$15 rental

A Humorous Social Satire.

In order to procure employment, a hippie living in a country commune sacrifices his long hair and beard at a nude group ritual. Ironically the only job he is able to secure is one selling wigs. His failure at the task leads him to contemplate suicide.

Directed by Christine Pihl. Director of Photography: Richard Harkness.

PRELUDE 16mm 1 min. color/silent \$3 rental

A colorful montage . . . The stuff they never show on TV!

SQUARE: AN IMAGE DURATION TEST 16mm 2 min. color/sound \$5 rental

A most informative exercise in image retention and the illusion of movement. A must for film students, animated and experimental film-makers and audiences. This film has been shown at the San Francisco Museum of Art and on KPIX (the CBS/Westinghouse affiliate) Television. The senses are taken to the limits of perception by a gradually accelerated succession of images, creatively presented and clearly indicated. The audience is shown a new image every 24 frames, then every 12 frames,

then 6 frames, 4 frames, 2 frames and finally a new image every frame! The delightful sound track has nothing to do with the picture but it's apparent that the man and woman who created it, armed only with whipped cream and celery stalks, enjoyed the experience immensely.

S.F.—AN ABBREVIATED VERSION OF SAN FRANCISCO 16mm 1 min. color/sound \$3 rental

Perhaps S.F. stands for Super Fast? Time and space are drastically altered on a drive from Treasure Island across the Oakland Bay Bridge and through San Francisco which is so speeded up that it takes only 60 seconds for the entire trip.

THE VISITOR 16mm 8.5 min. b&w/sound \$15 rental

"Exceptional black and white photography in a haunting allegory of time, past and present."—Program, Marin County Fair, 1971.

"THE VISITOR, by Richard S. Harkness is in many ways a rather conventional film, a heavily symbolic psychodrama involving the visitation of death to an old woman in a hospital. A mixture of many elements all very skillfully compounded. Its general mood is Nordic black à la *Strindberg* or *Munch*. I admired the film-maker's utilization of fantastic found settings, equal to *Eisenstein* in *Strike*. Its symbolism seemed close to *Bergman*, and perhaps also the German Expressionist film. Also an element of *Maya Deren* in its surrealist fascination with creatures emerging from the sea. But the film is by no means a pastiche of these assorted ingredients, but a tightly knit and thoroughly engrossing Gothic tale."—Standish Lawder of Yale University, Judge of Bellevue Film Festival, 1971

Awards: THE VISITOR has been selected for screening and awards at more than 15 film festivals throughout the world, including: Chicago Int'l. F.F., 1972; Hawaii Int'l F.F. 1972; XI Festival Int'l. del Film di Fantascienza, Trieste, Italy, 1973; Bellevue F.F. (awarded Jury Prize, 1971); 11th Annual Independent Filmmakers' Festival, 1971; Washington National Student F.F. (Honorable Mention) 1971; Tennessee Arts Commission Special Award, National Short Film Competition; Cinestud Int'l F.F., Amsterdam 1973; Athens Int'l. F.F. (awarded runner up, Best Film) 1974.

HASLANGER, Martha

FOCUS (1972-74) 16mm 3 min. color/silent \$5 rental

A film about movement, looking at movement while moving, and of course, the inevitable reversed focus: getting looked at, getting held to be still.

SYNTAX (1974) 16mm 13 min. color/sound \$25 rental

As the word "syntax" implies, this film deals with the way in which images and sounds come together. However, its main concern goes deeper, and resides within a more personalized syntax: a process of retaining, recalling, and replaying. The film is a narration of the process of retaining a narration.

"This apparently simple film is in reality an elaborate exercise in movement, lighting and editing, which eventually creates the visual climaxes of the film—trying to approach our subconscious."—Mira Liehm, Director of Shorts, Mannheim

Awards: Knokke—Heist '75; Whitney Museum of American Art; London Filmmakers Co-op; Berlin Arsenal; Munich Stadtmuseum.

Other distribution: London Filmmakers Co-op, New York Filmmakers' Co-op.

FRAMES AND CAGES AND SPEECHES (1976) 16mm 13 min. color/sound \$25 rental

—About frames and framing, cages and caging, speeches and speaking—an experimental film (a seven-act "play") dealing with a medium's narration of us and our narration of it. FRAMES are developed according to the stories one believes in, CAGES re-form experience into expression, and SPEECHES translates what we know into narration. An extension of work begun in the film SYNTAX.

LIVED TIME (1978) 16mm 15 min. color/silent \$25 rental

Through a silent flow of images, this film describes the passage of experienced time—as much by its edited rhythms as by its pictorial subject matter. As you play the film back (remember it), it may take on narrative qualities, or it may persist without a supporting story, depending upon your needs. On its narrative level, two characters flow in opposition to the flow of events. On its non-narrative level, it concerns foreground and background, proximity and pace.

CIRCUS RIDERS (1979) 16mm 18 min. color/sound \$30 rental

There are at least three elements involved in story-telling: the sounds of the story (speech and music), the movements involved in the telling (gestures), and the person to whom the story is being told (the listener/watcher). In CIRCUS RIDERS, these three elements form the three characters: the ventriloquist, the mime, and the deaf-mute. They tell the story of story-

telling, riding the circus-go-round of show and tell, before finally concluding that the more actively involved with the present moment they become, the more impossible the act of depiction (of any other moment) becomes. The rules are those of a circus, and the inhabitants are riders of the three rings, the three stars of the big top.

See photo page 146.

HAUG, Kevin Tod

HYPOLYTA 16mm 10 min. color/sound \$20 rental

A portrait of a woman rugby player which utilizes the optical printer and other film techniques to depict the many facets of her personality.

HAYNES, Doug

CHOO CHOO (1975) 16mm 3 min. b&w/sound \$8 rental

The Choo Choo Fan is a toy I found resting atop the cabinet of my friend's toilet. On the Fan is a drawing of a man's head facing a woman's head, each furnished with a thin chain to serve as a flexible face. An animated film ensued, inspired by the whacky faces created by pixilating the chains.

Shown at the Los Angeles Filmex; and Athens International Film Festival.

BREAKING (1975) 16mm 8 min. b&w/sound \$15 rental

This film explores the process of "people-breaking", as seen through the violation of emulsion, the damning of neutral images, and the pain of assembling a nightmare.

"In the building up of image after image, and in the construction of the soundtrack's psychological impact, (Haynes) succeeds in presenting an amorphous, dream-like atmosphere."—David Gerstein, *Eye Music*

"We are given an expressionistic collage of faces and places . . . none of which draw the film out of its angst. But what emerges out of the chaos is a recognition—we are seeing a mind and memory reconstructing itself, trying to find a stasis, but being pushed ahead relentlessly with no points of reference except repetition of images . . . we have a visual and intense look into a particular type of semi-neurotic stream of consciousness. It's a moving film (by) what it opens up in ourselves, in our own confrontation with the past and present."—Michael Keating, *Santa Barbara News and Review*

Awards: Honorable Mention, Bellevue Film Festival; and shown at the Athens International Film Festival.

COMMON LOSS (1979) 16mm 15 min. color/sound \$25 rental

A film of animated cut-out photo collages, alternating between representational illusions and the contexts of their creation. I've tried to weave several narrative themes into an alluring tapestry; themes concerning the inhibiting of human qualities and functions such as imagination, play, self-expression, and wholeness. The film also deals with the quandary of an inhospitable womb.

"Haynes' richly imaged display of kinetic, cut-out illustrations follows well the tradition of collage animation established by . . . Larry Jordan. As in the static collages of Max Ernst and Jess Collins, surrealistic re-combinations of figures and backgrounds question new meanings of familiar forms. Here, a newborn survives through learning amid landscapes of butterflies and watches, the natural and the crafted."—Anthony Reveaux

"In COMMON LOSS, filmmaker Doug Haynes uses his incredible cut-out animation technique to create a delightful, yet alarming picture of the conditioning and repression faced by individuals in a world of conformists."—Mark Page, *Frameline*

Award: San Francisco Art Institute Film Festival, 1981; shown: Los Angeles Filmex; Mill Valley Film Festival; and Bay Area Filmmaker's Showcase.

See photo page 144.

HEINZ, John

THE DISCOVERY OF THE BODY (1968) 16mm 19 min. color/sound \$20 rental

An *Opera Buffa* mixing live action with animated Victorian artwork, shows the Old Order—the old imperialism, the old romanticism and the old prurience—being overthrown by robust modern nudists. The film begins with the accidental dis-

covery of the human body in East Prussia in 1784 by an unknown researcher and culminates in the body's perfection as an instrument of peace at the battle of Manila Bay.

HOTEL FOR MEN (1969) 16mm 20 min. color/sound \$20 rental

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.

Other distribution: Filmmakers' Co-op, N.Y.

HELLMAN, Kit

7/5 (1980) 16mm 7 min. color/sound \$11 rental

No actual movement was recorded by the camera. 35mm still slides were grouped and arranged according to their compositional values, and then re-photographed on the animation stand. The results, when projected, are imagined composite images: the viewer's sum of each presented part.

The sections are repeated in random duration and form, while the soundtrack repeats itself exactly. A tension is created by this, which forces the viewer to deal with the film as with a puzzle—the objective being to determine a structure within the juxtapositions.

RIGHT ANGLES (1981) 16mm 7 min. color/sound \$11 rental

Morning light travels across a wall. *The position of the light is recorded by a camera every five minutes for three hours. A man gets out of and into a bed. This happens at three isolated points while the camera is recording light on the wall.*

Time is inverted. Two men talk about whether there should be a comma, a colon, or a dash.

Words fade in and out against the continuous strobe.

HENNY, Leonard

BLACK POWER, WE'RE GOIN' SURVIVE AMERICA 16mm 15 min. color/sound \$25 rental

Portrait of the struggle for black liberation, the African heritage of American Blacks, the need to form a Black United Front in order to survive the threats of white racism in America and in the world today.

The speech by Stokely Carmichael was given at the occasion of the merger between the Student Non-Violent Coordinating Committee (SNCC) and the Black Panther Party in Oakland, California, February 1968. The merger took place on the birthday of Huey P. Newton, Minister of Defense of the Black Panther Party, who was jailed for allegedly having killed a policeman. The speech ends with the famous: "Huey Newton will be set free, or else. . ."

Produced by Leonard M. Henny in cooperation with the Black Panther Party and American Documentary Films. Camera: Steven Lighthill and Leonard Henny. Editing: Kees Hin. Speech by Stokely Carmichael. Dancing by Uzozi Aroho Dancers and Company, Birth of Soul Dancers.

BUT WHAT DO WE DO? 16mm 18 min. color/sound \$25 rental

Many scientists and engineers who work on military R&D projects became 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
talk and slice with bitter tongue

what
do we do?

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

do we
start here
with ourselves?

—patt dombroski

DEAD END STREET? (1970)

16mm 17 min. color/sound \$25 rental

Lonnie Ward, an ex-convict and Black Panther experiences college life in America. He helps founding a Black Student Union, which creates a political storm on campus. Later he goes back to the black community to help bring black consciousness to his friends who didn't go to college.

PEACE PICKETS ARRESTED FOR DISTURBING THE PEACE 16mm 6.5 min. color/sound \$10 rental

This documentary depicts the preparations for and the development of the October 1967 non-violent, anti-draft demonstration at the Oakland Induction Center that led to the arrest of Joan Baez and 20 pacifists.

Credits: A film by Leonard Henry. Singing, clapping, speak-out; Joan Baez. Songtext: Bob Dylan. Reporting: Colin Edwards. Editing: Kees Hin.

THE RESISTANCE 16mm 18 min. color/sound \$25 rental

This film was produced to be shown on the summer project of The Resistance, 1968. A truck with a projection screen and sound installation traveled across the U.S. to spread the word about The Resistance and to show the people in the country the alternatives before them. Over and above their non-cooperation with the draft, members of The Resistance searched for a new form of society, a new attitude towards fellow people in the world and new approach to what is worthwhile doing with our lives.

Produced by Leonard Henry in cooperation with the Peace and Liberation Commune and the Committee for Draft Resistance in the San Francisco Bay Area. Camera: Leonard Henry. Editing: Kees Hin. Speak-out by David Harris and members of The Resistance. Complicity statements by friends of The Resistance. Songs by the band of the Peace and Liberation Commune, Palo Alto. Rock music by The Charletans. Theatre by The San Francisco Mime Troupe.

SCHIZOPHRENIA OF WORKING FOR WAR 16mm 27 min. color/sound \$40 rental

This film portrays the dilemma of engineers who although opposed to the war in Vietnam, were weapon-makers, employed at some of the most prestigious Californian institutions, specializing in war-materials production. The film presents their stories. The men play themselves.

The analysis distinguishes three types of response to the dilemma: the rationalizer, the drop-out and the organizer. The rationalizer: "we don't make killing weapons; we make protective devices for the planes, to confuse the enemy radar. We don't kill people so to speak, our instruments are designed to save the lives of pilots. . . ."

The drop-out actually decides to quit his job (his story is shown in more detail in the film BUT WHAT DO WE DO?). The third person, the organizer, opposes the war openly, and asks his colleagues to sign anti-war petitions. He is subsequently fired, but later becomes one of the prime organizers of the Technology and Society Committee (TASC), a California non-profit organization which helped defense engineers to shift to peace-oriented employment.

This film is not just about weaponmakers. It is in fact a film about the dilemma of anyone who finds himself opposed to the system he lives in and works for. As such it is a discussion film for every group that grapples with the questions dealing with social change "from within", or "from outside" the system.

VIDEO EYES—VIDEO EARS 16mm 25 min. color/sound \$40 rental

Today the control over television and video is primarily in the hands of governmental agencies and large scale multinational corporations which tend to use the media as a one-way channel from the rulers to the ruled.

VIDEO EYES—VIDEO EARS is a film about the production, editing and distribution of sounds and images on video. It is also a film to make us think about a better use of modern video technology: to change our daily life. The film shows how,

the video-center, VIDEOGRAPHE, in Montreal, Canada, people from all walks of life learn to produce a video program. Production, editing, sound-facilities and distribution are concentrated in one building. There are some examples of a critical use of video technology, such as excerpts from a video program entitled: "In the Event Anyone Disappears", an investigative documentary about conditions in prisons in the United States.

The film has proved itself as an effective discussion tool.

Credits: Camera: Alfonso Beato. Sound: Barbara Margolis. Editing: Tom de Graaff and Leonard Henny. Director: Leonard Henny.

HENRY, Walter

ARK 16mm 8 sec. color/silent \$10 rental

THE BOOK OF THE ROSE AND THE LILY (SEFER HA SHOSHONAH)
16mm 3.5 min. color/silent \$10 rental

Text: Ani Hhebatselat Ha'sharawn Shoshonat Ha'aymeqem.

"I am a rose of Sharon, a lily of the valleys."—*The Song of Songs*

Commentary: "The root of *Sharawn* is *Sharah* . . . idiomatically to soak, to dwell, to struggle, to persist, to persevere. *Shoshonat* ending with Tav differs from the word rose, spelt *Shoshonah* with Hay."—Carlos Soares

"*L. rosa et lilium*, . . . which I hesitantly explain as *Rosalia*, 'the ceremony of hanging up the garlands,' at the *Rosales Escae*, 'the feast of the roses,' with which cf. the U.S. Decoration Day (May 30th), on which the tombs of those who fell in the Civil War are strewn, or garlanded, with flowers. . . ."—Eric Partridge

"The two names refer to the same flower, the first being its name in its early stages, the second when it is fully grown. (This is the opinion of the Midrash, which relates the first name to two words meaning 'hidden in the shade'). As for the flower itself, some take it to be a rose, others think it is a six-leaved lily. Both, however, grow *among thorns*."—R. Abraham b. Isaac haLevi TaMaKH

PALIMPSEST PERIPLUM 16mm 4.5 min. b&w/silent \$10 rental

A map of sorts, scratched on another.

"periplum, not as land looks on a map
but as sea bord seen by men sailing."—Pound, *Canto LIX*

"In the 'periplum', or voyage on which experience is encountered directly, the hero sees many cities and manners of men and knows their minds. He also enters the world of myth and encounters divinities."—Forrest Reid

HILL, Seth

SHADOWS AND REFLECTIONS 16mm 4 min. color/sound \$5 rental

Alas! When I thought myself most alone, my shadow was always there.

Sonata-form film of a simple theme: the cameraman impinging on his environment. Lots of moving camera and negative color, and an original 12-tone score.

"The old-fashioned virtues of slickness and superficiality in a world of anguished awkwardness . . . honesty and humility and the sense of a filmmaker coming to terms with his own obtrusive existence as a snooper. There is an idea here that is perhaps greater than the artist."—Andrew Sarris, *Village Voice*

HILLS, Henry

PORTER SPRINGS (1975) 16mm 12 min. color/sound \$15 rental

PORTER SPRINGS . . . named after the owner of the estate at the time the mineral waters were discovered (by white folks) . . . the water . . . invested with extraordinary powers by a beneficent Creator, adapted to ameliorate and heal nearly all the diseases incident to mankind (for example):

"A.M., of White County, was afflicted many years with dropsy . . . one of the most frightful cases ever seen by man. His legs, abdomen, breast, neck and face . . . must have measured at least ten feet in circumference around the waist. He came to Porter Springs and continued the use of the waters for four weeks . . . till at last every symptom of the disease disappeared.

His strength returned; he assumed as handsome a form, proportion, and appearance as any man in the county . . . He was transported with joy when he left the springs."—History of Lumpkin County

Filmed in Georgia, in August, 1975.

PORTER SPRINGS 2 (1976) 16mm 9 min. color/silent \$18 rental

Natural cutting (girls running) contrasted with metrical (boathouses), plus homage to Hollis cows and S.F. bop-like solo. 2nd in ongoing series of sketches shot in Georgia, in August.

PORTER SPRINGS 3 (1977) 16mm 7 min. color/silent \$18 rental

Rhythmic Rorschach and arboreal dialog, based on the hermetic maxim central to occult studies that the Above is (more or less) equal to the Below.

"elegant and serene experience."—Pat O'Neill

NORTH BEACH (1978) 16mm 12 min. color/silent \$25 rental

"Documentary of my neighborhood of three years. The Lamp at the end of the alley between Molinari Delicatessen & Rossi Market (view from Roma) as christological numen mediating between the Above & the Below. Above: the stairs behind my 'illegal' at 1735B Stockton. Moving out. Columbus Day Parade: serpent. Below: the Hills as Nestle's Crunch."—HH

"NORTH BEACH is a beautiful film. The human race should stick around to enjoy it. It's all cinema, all experience. No 'problems', art in-jokes, other fashionable bluffing. Hills composes, orchestrates. The film's a concentrate of rhythmic invention, solid work, shapely; gorgeous."—Ken Jacobs

NORTH BEACH 2 (1979) 16mm 12 min. color/silent \$25 rental

Note: B-wind print (refocus!).

"It is interesting to note that this tendency toward design, so prominent in 70's filmmakers like Hills, currently have connotations of hard-mindedness, rigorousness and even asceticism, whereas in other times such a preoccupation with pattern would more often than not be associated with mere decoration, hedonism, frivolousness and irrationalism."—Noel Carroll, *SOHO WEEKLY NEWS*

"The elements of NORTH BEACH taken another generation & restructured via composed score of 3000 scenes (hence a chance operation) to return to my original plan to intercut the elements. Influenced by SOME EXTERIOR PRESENCE and SLICED LIGHT. To illustrate the schizophrenic state induced by moving from San Francisco to New York. A transition. A transition to sync."—HH

KINO DA! (1981) 16mm 4 min. b&w/sound \$10 rental

Portrait of North Beach Communist cafe poet & gentle comrade, Jack Hirschman.

Shot in sync with wind-up Bolex. Sound recording: Mark McGowan.

"KINO DA! (ah,ke, ke) KINO DA!/The Dead die die dada low king quanto zong/MOVE! (ur, ur)/Grey today's it-a clear to the quick ear, quicker z'heels//The Poe (pay, po, pee, pick-pick), nuf of "D" yet//Call Vertov/(beep, beep)/Eisenstein even/& viterulably cheeness of a ram innerwear/(airs; hen)//Time, Time, Money/d-d-d-/junk rock did travel & falls/(spring)/Fall/Spring is the simplest inflationary dime./Be in everything Joy, in experimental & (thus) proletarian & wwea air of airs/at this school of po'try-painting//CUT! "To know/toe/no! no! no! MONTAGE (nadazha), in any instant (instant) of the writing of Stein & the facts of that (tle) kind./FEEL IT! (the steak)/yes, ache, in trends & whatever's./Mmmm-pah-ah Cops, man, in case (nnn), man/nnn/(KO) be-a mayu po pony; (KO) be-a (what?) o-long kind./GO! (be what) OM, prose, Pentacost; be what this there the (pause) & (serious pause) the neb with a gram of ire illia-it's still justs Jah./Viparko r-rrr re ad adici, yes!/YES!//ssssssssssane!//mmmm than a mon, zaum it-a pot tree; cot teas Eucious of a shipity vip./Viparko roma schoma schlav keybo z'Kruhchev."—HH

PLAGIARISM (1981) 16mm 10 min. color/sound \$25 rental

(PLAGIARISM) starring Bruce Andrews & Charles Bernstein, co-editors of L=A=N=G=U=A=G=E; James Sherry & clairvoyant Hannah Weiner. Texts employed: R+B by Andrews (Segue) & LITTLE BOOK/INDIANS (Roof) by Weiner. Filmed in Manhattan. Camera from Rafik. Part 1 of MARXISM & FORM.

HINDLE, Will

"The year's best short film. Hindle's CHINESE FIREDRILL is dazzling and sympathetic. By itself, the film demonstrates the importance of independent film-making and makes this a movie year to remember."—*National Review*

"Will Hindle's work is an experience, whatever else you want to call it, revealing a nearly perfect camera eye."—New Haven Register

"WATERSMITH is a mind movie. Hindle turns his film into a celebration of the freedom of bodies moving through water, the implacable grace of human forms freed from gravity. It ripples between reality and abstraction. There hasn't been a movie quite like this since Leni Reifenstahl's OLYMPIA."—*Entertainment World*

"Hindle's works prove that film is not just a picture of a story one can read but, rather, an experience which cannot be verbalized."—*Michigan Daily*

"Will Hindle's work is a technical and emotional tour de force."—*Christian Science Monitor*

"His work is seen through the eyes of one of the most accomplished American filmmakers."—Whitney Museum of Art

"Hindle's color and post process work are brilliant."—*San Francisco Chronicle*

"Hindle's works are especially notable for their ability to generate overwhelming emotional impact almost exclusively from cinematic technique, not thematic content. Hindle has an uncanny talent for transforming spontaneous unstylized reality into unearthly poetic visions; as in BILLABONG, a wordless impressionistic 'documentary' about a boys' camp, and WATER-SMITH, a spectacular visual fantasy created from footage of an Olympic swimming team at practice. FIREDRILL contains possibly one of the great scenes in the history of film."—*Expanded Cinema*, Gene Youngblood

"CHINESE FIREDRILL is an intellectually demanding film, but is essentially an overwhelming, disturbing unique emotional experience. I can't tell you how beautiful it is."—R. Corliss, *Film Quarterly*

Will Hindle's new film TREKKERIFF will be available in the near future.

PASTORAL D'ETE (1958) 16mm 9 min. color/sound \$15 rental

One of the nation's first works of the Personal Film movement.

Soundtrack by Honegger (composed also for Europe's *Pacific 231*.)

Hindle dovetails the lyrical images of a singular high summer's day heat. A poignant first work. Initially used camera settings and lens operations. Evidences the mastery of editing to come.

Premiere and Award: San Francisco International Film Festival.

NON CATHOLICAM (1957-1963) 16mm 10 min. b&w/sound \$15 rental

Another granddaddy of the American Personal Film movement. Set to the music of Hindemith, filmed entirely in a Gothic cathedral and edited to precision counter-point. An almost somber beginning that rises to brilliant exaltation. As with PASTORALE, extremely innovative for its day and even now. Entire film was an "optical print" to retain light nuances. Has never been placed in competition.

29: MERCI MERCI (1966) 16mm 30 min. b&w/sound \$40 rental

A rude and abrupt departure from Hindle's two early visual poems. Between those early works and MERCI, Hindle was sought to film the Winter Olympics, 150 short works for Westinghouse/CBS, and the South Sea voyages of Sterling Hayden's schooner, "Wanderer". The inability to get on with his own work produced MERCI. A poignant comment concerning the film artist's dilemma. Aftermaths of Western Civilization. Including never-seen-elsewhere Nazi footage insets.

Premiere: Intersection, San Francisco. Awards: Kenyon and Kent State festivals; Ann Arbor Tour.

FFFTCM (1967) 16mm 5 min. color/sound \$10 rental

Renewed income and the ability to work on one's own produced this feeling and work. A Promethian awakening, de-bonding of the human spirit . . . reaching for the un-filtered blaze of Light and Life. The driving sounds of heart beat, Fanfare for the Common Man and devotional chants. A time of sharing . . . a touch of vision in the night.

Premiere: Ann Arbor Film Festival and Tour.

CHINESE FIREDRILL (1968) 16mm 25 min. color/sound \$40 rental

National Review: "The best short film of 1968." Hindle's prize-laden work of cataclysmic visual and mental schisms stands as one-of-a-kind. Human universals crammed into a moment (infinity?) in one small enclosure (the universe?). The identifying viewer will judge.

Premiered: Chicago Museum of Modern Art.

First Prizes: Ann Arbor Festival, Barn Gallery (Maine), San Francisco Film Festival, Foothill Festival. A dozen other top-three awards include Yale, Ann Arbor Tour, etc.

Acquisitions: Over 30 major national and international museums, academies, library systems and private collectors. (Archives: Museum of Modern Art, NYC).

BILLABONG (1969) 16mm 9 min. color/sound \$18 rental

Winner of the Main Prize of Oberhausen (Germany) International Film Festival, BILLABONG has gone on to even greater

acclaim than its much-awarded predecessor. Now in collections and archives on three continents, BILLABONG . . . mating verite camera and violently creative and master editing . . . reveals the mood of youths contained by the government. On location in Oregon. Empathetic in the extreme.

Premiere: Flaherty International Film Seminar.

Acquisitions: 17 public and private collections including Museum of Modern Art; Australian National Archives.

WATERSMITH (1969) 16mm 32 min. color/sound \$45 rental

Perhaps Hindle's magnum opus to date. The *New York Times* critic Vincent Canby writing, calls WATERSMITH "beautiful abstract patterns of lines of energy. A kind of ode to physical grace." A deceptively "calm" film requiring an equally calm audience and a superior soundtrack reproduction system, WATERSMITH weaves its lone visual threads closer and closer until the screen is awash with multiple levels of artistic achievement, technical supremacy, physical and mental demands and rewards . . . for the relaxed and receptive viewer. Not a flash and funk work. A film to be seen again and again to even scratch appreciation of its mastery of the art. The Whitney Museum names it a film "seen through the eyes of one of the most accomplished American filmmakers."

Premiere: Chicago Museum of Modern Art.

Awards: First Prize American Film Festival, N.Y.; The Canadian National Film Festival, Montreal. Invitational tributes: Cannes Film Festival; the International Moscow Film Festival.

SAINT FLOURNOY LOBOS-LOGOS AND THE EASTERN EUROPE FETUS TAXING JAPAN BRIDES IN WEST COAST PLACES SUCKING ALABAMA AIR (1970) 16mm 12 min. color/sound \$25 rental

Presaging details and intent of the Charles Manson's cult and actions was not meant to be one of this films greater attributes. It was, however, filmed uncannily months before the facts were known. The resemblance is oblique. The film: the mysticism of a "calling", a journey to be made, a vision in mid-desert to behold and oneness with it all. Filmed in Death Valley.

LATER THAT SAME NIGHT (1971) 16mm 10 min. color/sound \$20 rental

Hindle's first all-southern-made work, filmed shortly after moving his studio from San Francisco to the lower Appalachians. Jackie Dicie sings the song in disruptive out-of-synchronization. It is Hindle's first-water attempt to express the southern country mode of existence . . . the alone woman and the lonesome land.

PASTEUR³ 16mm 22 min. color/sound \$35 rental

"What occurs to a bodily system following exposure to rabies and golden rod."—W.H.

"The film seemed to me the ultimate portrait of an immigrant, or the Displaced Person—displaced in nature, displaced on the continent. With this pun or metaphor that he makes, and despite all the artifice, it seems quite natural, it comes across as both funny and sad . . . How odd it is to walk through this world and find there are things that poison you."—Stan Brakhage

HOCK, Louis

SILENT REVERSAL (1972) 16mm 12 min. color/silent \$18 rental

The film does not end, is never rewound, and each frame is seen twice in a single viewing: a palindrome illustrating the Chicago 'elevated', the backbone of the city, shuttling its oblivious passengers to death.

Note: shown head to tail, then tail to head.

ZEBRA (1973) 16mm 18 min. b&w/silent \$35 rental

A visual keening for the exterminated quagga. A silent dirge for lost friends and compatriots, shadows up against the wall, light from the tombs.

LIGHT TRAPS (1975) 16mm 10 min. color/silent (18fps) \$20 rental

A dance metered between the tempo of 60 cycles per second of electrified gas and camera shutter, further wrought by manual, etched harmonics.

STILL LIVES (1975) 16mm 18 min. color/sound \$45 rental

September 23, 1973, a motion picture camera shooting through a portal in a church began accumulating images of an adjacent Arlington, Texas shopping plaza at the rate of 1 frame per hour, 24 hours a day. September 22, 1974 the camera was stopped. Meteorological fluctuations, this planet's revolutions (solar and axial), and the palpable presence of human cycles are

transposed from slow daily change into rapid visual rhythms. The act of metamorphosis during the year visually displaces the pictorial arena in which the year transpires. Space, the image frame, becomes a manifestation of time.

STUDIES IN CHRONOVISION (1975) 16mm 22 min. color/silent \$45 rental

Film sketches constructed over the past five years investigating temporal composition via single frame-time lapse techniques: light struck metronomes, 20th century dust from a Mayan dream, horology complete with coordinates, Kodak vs. Timex. —L.H.

"... resembles visual works of art. . . ."—Janet Kutner, *Dallas Morning News*

Note: all of the above films are available from the Filmmakers' Cooperative, New York City.

CINE-MURAL INSTALLATIONS

MISSISSIPPI ROLLS (1976) 16mm 26 min. color/silent (inquire)

SOUTHERN CALIFORNIA (1979) 16mm 70 min. color/silent (inquire)

OSO NEGRO (1981) 16mm 30 min. color/sound (inquire)

Note: above films are only available with the participation of the filmmaker. Contact Canyon Cinema for details.

The tri-projected cine-mural installations are constructed for display in public places: building walls, display windows, parked semi-trailers, airport windows and walls, etc. The works will not be shown in a theater situation. The number of times the mural is projected in a single evening and the total number of days of exhibition are particular to the location. Size: 7.5' x 30' to 6' x 24'.

"... time can become a natural part of the scenery."—Jonathan Rosenbaum, *OMNI*

"While it certainly succeeds in capturing the regional character of contemporary Southern California, the film also provides a lesson about the myths and how they obfuscate the realities of place and time."—Dan Collins, *ARTWEEK*

"Hock's eagerness to take film out of its accustomed shrines of worship is salutary. Audiences that automatically shudder at the mention of the word avant-garde can be disarmed on their own turf, casually while waiting for the light to turn on Wilshire Blvd. or while engaged in more intimate endeavors on darkened piers."—Ernie Larsen

"SOUTHERN CALIFORNIA is described by Hock as an 'evolving serial triptych'. It is a single strip of film running continuously through three projectors, casting side-by-side images on a large narrow (30 foot by 7½ foot) screen. What the first projector has shown, the second will be showing 22 seconds later, and the third, 22 seconds after that."—Mitch Tuchman, *LA TIMES Calendar*

"The phenomenon of film, as with other continuum arts, is usually limited to a single point in its temporal existence (the one frame in the projector gate, the point of touch of the phonograph needle). MISSISSIPPI ROLLS exposes three vantage points for perception."—Melinda Ward, *Design Quarterly*

HOFFMANN, Georg

VISIONS 16mm 9.5 min. color/sound \$10 rental

This film raises the question whether an artist should be politically involved or reflect political situations in his art, and if any artists ever involved in politics could help to change anything.

HOLMES, Karen

YOU, MOTHER (1970) 16mm 10 min. b&w/sound \$15 rental

Filmed in San Francisco, YOU, MOTHER offers a look at women, men and children shopping, playing in the park, waiting in lines, riding in cars. The voices heard are those of women telling why they have children. The juxtaposition of sound and image raises questions about the validity of some of the reasons people give for having children.

Shown in numerous film festivals and documentary presentations, YOU, MOTHER is especially useful in high school classrooms. The film stimulates discussion of topics such as what choices of lifestyle are open to young people and what effect one's personal choice has on other people.

YOU, MOTHER was shot in documentary style with hand-held camera. Careful attention was paid to framing and composition: figures were isolated to allow the viewer to contemplate simple images while young mothers described their personal

decisions. In other areas, long focal lengths and multiple sound tracks intensify crowded images of parents and children. The film uses original music in a complex weave of sound to underscore its message.

Third International Festival of Films By Women: Hirshhorn Museum; Marin Film Festival; Philadelphia Museum of Art; San Francisco Art Institute; Moore College of Art.

"... AND HAVING WRIT" (1971) 16mm 3 min. b&w/sound \$8 rental

The personal messages and political assertions that appear as graffiti on the walls of public buildings are woven into rich textures of new meaning in the layered imagery of "... AND HAVING WRIT". The endlessly searching camera reveals humor, pathos and poetry in the markings left by anonymous writers.

Third International Festival of Films By Women.

SAVING THE PROOF (1979) 16mm 11 min. color/sound \$20 rental

"SAVING THE PROOF is a complex transformation of an ordinary action: a woman walking. The rhythm of her gait and the pulsating, repetitive sounds counterpoint with alternating images of her traversing city streets, passing windows and fences, descending stairs. As the images repeat and vary with mathematical precision, one becomes more interested in the process itself than in her destination. What appears to have been simple breaks down into a complex system of dichotomies, both in form and in content: city/country, completeness/fragmentation, presence/absence, illusion/reality, light/shadow, negative/positive, fiction/documentation. The film climaxes in a spectacular burst, as one feels that the film is literally coming apart. It ends as it began, as one long chain that can be interrupted at any point, and yet curiously enough, can only be seen as a whole piece."—Margaret Ganahl, *Camera Obscura*

"A woman's image metamorphoses, becoming a silhouette, multiplying, forming a complex visual pattern which evokes a sense of personal fracture, disintegration, search and rediscovery. Karen Holmes has made use of the techniques of optical printing, multiple mattes, and electronic manipulation of sound to produce her poetic effects."—Margo Kasdan, Cinema Arts Forum, San Francisco

"It is a real film poem, one that couldn't possibly be translated into words, it works so beautifully by image."—Sandra Grilikhes, Director, International Festival of Films by Women, U. of Penna.

Judges Choice Award, Humboldt Film Festival; Award, Mason Gross Film Festival; San Francisco International Film Festival Bay Area Filmmakers Week; 1981 Berlin Exchange Show.

HUDINA, Chuck

GREASE (1974) 16mm 45 min. b&w/sound \$55 rental

"GREASE by Chuck Hudina is reminiscent of Cassavetes' SHADOWS, not in concept but in spirit. The film deals with greasers that seem to recall the 1950's. GREASE resonates between fiction and documentary, the result of which is compelling drama. The acting is superb as is the cinematography, which suggests, via strong lights and darks, an underworld peopled by characters in animalistic ambience."—Owen Shapiro, New York Film Exposition

Awards: FILMEX '74; Atlanta Film Festival 1974; Humboldt Film Festival 1974; New York Film Expo 1975. Screened at the Museum of Modern Art, NYC, 1975.

PARENTS' VISIT (1974) 16mm 12 min. color/sound \$22 rental

The interaction between my parents, the equipment and myself when they come for a week-end visit.

Awards: Documentary Award, Athens Film Festival, 1975; Ann Arbor Film Festival, 1975.

See photo page 144.

BICYCLE (1975) 16mm 7 min. color/sound \$15 rental

Evolving from a painting idea . . . spokes-eye view of a bicycle ride.

Awards: Athens Film Festival (sound award), 1975; Ann Arbor Film Festival, 1975.

RUBY RED (1975) 16mm 14 min. color/sound \$20 rental

Document of an amateur country-western talent search in Iowa City.

Award: Ann Arbor Film Festival, 1975.

HUTTON, Peter

IN MARIN COUNTY

16mm 10 min. color/sound \$15 rental

"IN MARIN COUNTY approaches the subject of America's ecological disaster as a comic yet bizarre vision. The tradition of Old Macdonald's farm has long since disappeared and in its place are bulldozer and insect sprays. Our fascination with these mechanized wonders of civilization may well prove to be more lethal than we would have imagined. Peter Hutton has succeeded in making an important statement on ecology and the strange delight Americans take in destroying things."—Whitney Museum of American Art

JULY '71 in San Francisco, Living at Beach Street, Working at Canyon Cinema, Swimming in the Valley of the Moon (1971)

16mm 35 min. b&w/silent \$35 rental

"Diary films have become a distinct genre of the independent film movement. Like a written diary, they forego the necessity of plot, character development and other attributes of well constructed story and concentrate simply but lovingly on the day to day or moment to moment events happening to the filmmakers. Like a written diary it is deeply personal and perhaps often obscure at points, but if done honestly it is intimate and revealing. Peter Hutton's film is, to my mind, one of the best of the genre—for it truly lets us get insides the filmmaker's mind and sensations through, and in conjunction with, his role as filmmaker. It is almost as if we see how carrying around the camera and focusing on different people, things and events actually changes and refines the filmmaker's normal perception of them. The camera becomes an instrument not to record reality but to expand it. And like any diary, it is both an exploration and crystalization of events and impressions in one's life."—David Bienstock

"A film by Peter Hutton is just what its long title says: a series of black and white images, silent, all about Hutton's life. Simple images: riding a bicycle, a clothes line, a woman making bread, sun in a dusty room, swimming, working in the fields, working at home. A series of silent shots. No camera movement, or very little. Nor unnecessary, superfluous, or 'delicate' sensibilities. Very down to earth, very clear, very good feeling. The clarity of the mind, the clarity of the camera, the clarity of thought—it all adds to a very clear film."—Jonas Mekas, *Village Voice*

First Prize, Yale Film Festival, 1972.

NEW YORK NEAR SLEEP FOR SASKIA (1972)

16mm 10 min. b&w/silent \$10 rental

"Using exciting juxtapositions of shade and movement, this silent and surreally poetic film examines subtle changes of light and landscape in New York. NEW YORK NEAR SLEEP exploits the basic potential of film for capturing light refractions. Hutton imposes on this film the aesthetics of still photography and uses as a structural device the duration of perception of the subtle reflection of movements and illuminations."—Bill Moritz, *Theatre Vanguard*

IMAGES OF ASIAN MUSIC (A DIARY FROM LIFE 1973-74)

16mm 29 min. b&w/silent \$40 rental

"IMAGES OF ASIAN MUSIC represents footage compiled during 1973-74 when Peter Hutton was living in Thailand and working at sea as a merchant seaman. While the film is silent, the title was intended to evoke a comparison to the movement of classical Asian music. IMAGES OF ASIAN MUSIC is a personal celebration of Asia formed by a sensitivity to filmic composition and to the perception of these images in a silent time created by the filmmaker."—Whitney Museum of American Art

"... The camera records a ship working out of Thailand, the faces of the seamen, the sea, a storm, fireworks, a big snake coiling exploratorily about a young girl, the huge Buddha in the lotus position, and landscapes and skyscapes reminiscent of the film work of Satyajit Ray. It is beautiful, mute, and meaningful in the silence."—Archer Winston, *N.Y. Post*

FLORENCE (1975)

16mm 7 min. b&w/silent \$15 rental

"Like Hutton's previous films, FLORENCE is a contemplative study of light and shadows, textures and planes, that makes beautiful use of the tonal qualities of black and white film. Throughout the film there is a motion of obscuring and revealing in clouds, reflections and mists, and in the behavior of light as it passes through various openings or substances. Frequently, the images are ambiguous details. One feels that Hutton is very at home in the world he sees, and that he looks at things a little more closely than most people. . . ."—Ken DeRoux, *S.F. Museum of Modern Art*

BOSTON FIRE (1979)

16mm 8 min. b&w/silent \$15 rental

"BOSTON FIRE finds grandeur in smoke rising eloquently from a city blaze. Billowing puffs of darkness blend with fountains of water streaming in from off screen to orchestrate a play of primal elements. The beautiful texture of the smoke coupled with the isolation from the source of the fire erases the destructive impact of the event. The camera, lost in the immense dark clouds, produces images for meditation removed from the causes or consequences of the scene. The tiny firemen, seen as distant silhouettes, gaze in awe, helpless before nature's power."—*Millennium Film Journal*

NEW YORK PORTRAIT: CHAPTER ONE (1978-79)

16mm 16 min. b&w/silent \$30 rental

"Hutton's most impressive work . . . the filmmaker's style takes on an assertive edge that marks his maturity. The landscape

has a majesty that serves to reflect the meditative interiority of the artist independent of any human presence . . . New York is framed in the dark nights of a lonely winter. The pulse of street life finds no role in *NEW YORK PORTRAIT*; the dense metropolitan population and imposing urban locale disappear before Hutton's concern for the primal force of a universal presence. With an eye for the ordinary, Hutton can point his camera toward the clouds finding flocks of birds, or turn back to the simple objects around his apartment struggling to elicit a personal intuition from their presence. One might expect the rainy winter landscape to evoke a nightmare of urban decay and human isolation . . . but Hutton finds a harmonious, if at times melancholy, rapport with the natural elements that retain their grace in spite of the city's artificial environment. The city becomes a ghost town that the filmmaker transforms into a vehicle reflecting his personal mood. The last shot looks across a Brooklyn beach toward the skyline of Coney Island's amusement park. A January wind shifts sand across the abandoned shore, and the roller coaster and ferris wheel sit deserted and still as if they will never move again. The quiet park evokes the once frantic city smothered by winter. Nature continues its eternal cycles impervious to the presence of man, the aspirations of society, or the decay of the metropolis."—*Millennium Film Journal*

IDEMITSU, Mako

DANCE 16mm 3 min. color/sound \$5 rental

East meets West up in the air.

WOMANHOUSE 16mm 18 min. color/sound \$18 rental

Womanhouse was done by a group of women in Los Angeles connected with California Institute of the Arts. This is not a documentary in the usual sense but more a personal comment of how I related to Womanhouse.

IIMURA, Takahiko

"Iimura, who is Japan's most important filmmaker, was involved in the New American Cinema developments in the early sixties. His work has continued to open up new ground in a way which few of his contemporaries from that period managed to sustain."—Malcolm LeGrice, *Time Out*

AI (LOVE) (1962-63) 16mm 13.5 min. b&w/silent (18fps) \$40 rental

"I have seen a number of Japanese avant-garde films at Brussels International Experimental Film Festival, at Cannes, and at other places. Of all those films, Iimura's *LOVE* stands out in its very beauty and originality, a film poem, with no usual pseudo-surrealist imagery. Closest comparison would be Brakhage's *LOVING* or Jack Smith's *FLAMING CREATURES* . . . a poetic and sensuous exploration of the body . . . fluid, direct, beautiful."—Jonas Mekas, *Film Culture*

N.B. The sound track should be disregarded—T.I.

Also available from the Filmmakers' Cooperative, New York City.

WHITE CALLIGRAPHY (1967) 16mm 15 min. b&w/silent (18fps) \$30 rental

"In my view the most interesting of Iimura's early films—at least those I've had a chance to see—is the one least characteristic of this period: *WHITE CALLIGRAPHY*. To make this abstract film, Iimura drew the Japanese characters for the *Kojiki*, 'the oldest story in Japan', directly onto dark leader. Since each frame contains a different character, the finished film creates a continually changing retinal collage, which is interrupted intermittently during the final minutes of the film by moments of dark leader. All in all, *WHITE CALLIGRAPHY* is a sort of filmic concrete poem. . . ."—Scott Macdonald, *Afterimage*

Also available from the Filmmaker's Cooperative, New York City.

ONE FRAME DURATION (1977) 16mm 12 min. b&w/color/sound \$40 rental

The achievements of Iimura's recent films, particularly when combined with his many videotapes (themselves an interesting topic for extended discussion) and his numerous film and video installation pieces, make him one of the most interesting and prolific artists around. Like Carl Andre and Richard Serra in sculpture, Emmett Williams and Richard Kotelanetz in poetry, and Frank Stella and Josef Albers in painting, Iimura is able to refresh our ability to perceive and understand all film by reducing the variables vying for our attention so fully that we can concentrate completely on crucial elements of the film experience we often ignore."—Scott Macdonald, *Afterimage*, April 1978

Also available from the Filmmakers' Cooperative, New York City.

IRVINE, Charles L.

JUAREZ' MEXICO (1972) 16mm 25 min. color/sound \$25 rental

Mexican history from Cortez 1510 to Juarez 1872. Highlights of struggle for independence showing events in the eye of Benito Juarez, and his role in the wars, French intervention, and eventual triumph of Mexicans. Shows current Mexican celebrations of various historical events. Valuable in LaRaza Outreach programs.

JACOBY, Roger

"Jacoby's films may be most properly described as dramatic narratives, since they contain images of human beings (however augmented or obscured by Jacoby's distinct photochemical treatment) who more or less speak lines of dialogue. In films such as *L'AMICO FRIED'S GLAMOROUS FRIENDS*, which is built around a pas de deux by Ondine and Sally Dixon, and *KUNST LIFE*, which could be described as a sexual comedy, the relationship to traditional dramatic narrative is rather obvious; the actors are in well-defined roles and are recognizable in them, and the films are as such accessible. More or less. And it is this more or less quality in which I am most interested; because the drama isn't the main object of his presentation, rather a component in Jacoby's total formal approach to film. There is the film grain. The sometimes lovely and sometimes not beautiful but nearly always exquisite collisions of light and shadow upon the screen which seduces us and takes us into a whole new world. And may as likely cause one to squirm in one's seat. With a quickness of breath and dryness of the throat one is apt to say 'What is that!' as if peering into some exotic fog, not sure if one may trust his own eyes. Because in ordinary narrative the viewer is necessarily focussed upon the progression of the drama, all other portions of the sound and image tracks functioning as mood and background accompaniments to plot or character development. However, with Jacoby's films, one is obliged to take in the whole screen, while there is constant tension between sound and image, between the verbal information and the ever-shifting and evolving grain patterns. With the preceding in mind, I think that the films of Jacoby are among the strongest in what might be called a post structuralist trend toward the revitalization of the dramatic narrative, as his formal approach involves the subjective camera eye as well as the photochemical (one might say alchemical) augmentation of the photographed image."—Carmen Vigil, Museum of Modern Art program notes, *Field of Vision*

FLORIA (1974) 16mm 15 min. color/sound \$35 rental

AGED IN WOOD (1975) 16mm 12 min. b&w/sound \$30 rental

KUNST LIFE (1975) 16mm 50 min. color/sound \$100 rental

Made with a grant from the National Endowment For The Arts.

"... Roger Jacoby's films are a breathtaking stream of seeming contradictions; humor and melodrama, the homemade crudity yet beauty of his images; abstraction and narrative, filmic illusion and the concrete presence of the film material, the operatic and the mundane. These diverse threads, however, are woven together into a cohesive personal vision... They are objects of exquisite and subtle beauty: they bathe the eye as they probe the psyche. They are not always easy films but for anyone willing to *look*, the rewards are great."—Bill Judson, *Field of Vision* No. 2

See photo page 144.

L'AMICO FRIED'S GLAMOROUS FRIENDS (1976) 16mm 12 min. color/silent \$30 rental

HOW TO BE A HOMOSEXUAL (1980) 16mm 60 min. color/sound \$100 rental

Made with grants from National Endowment for the Arts; Bush Foundation and Jerome Foundation.

"... the images could be informal documentary material; they are transformed because Jacoby has processed the footage himself. So instead of distinct images and picture-postcard, factory-processed color, the images are seen through a living, changing veil of color and light. Since Jacoby manipulates the dyeing process, one color and then another suffuses the whole screen with flare-ups and blotches. The organic color transmutations intrude on the film illusion and constantly remind the viewer of the nature of the medium."—V. Holbert, *Minnesota Daily*

"... Some of the best films I've seen in a long time..."—Jonas Mekas

JOHNSON, Karen

ORANGE (1970) 16mm 3 min. color/sound \$5 rental

The film is a sensual closeup study of the peeling and eating of an orange.

First Prize, 1st International Erotic Film Festival, San Francisco, 1970; Best Short (under 5 minutes), New York Erotic Film Festival, 1971.

JONES, Edward

CINE INSURGENTE (1971) 16mm 3 min. color/b&w/sound \$5 rental

A collocation of commercials found on the sidewalk in front of the Cine Insurgente in Mexico City. Colgate and Wildroot figure heavily in this Spanish language film.

KEEPING KINKY (1973) 16mm 3 min. color/sound \$5 rental

A portrait of the filmmaker as clotheshorse. "That streak of smart-aleck wit could be found in Edward Jones' two films, A TOUTE BETISE (a jerk memoire) and KEEPING KINKY."—Daryl Chin, *Soho Weekly News*, January 13, 1977

Award: Baltimore Film Festival, 1974.

AT EASE IN THE BOBOSPHERE (1974) 16mm 5 min. color/sound \$10 rental

A picaresque tale of the wages of desire. Synched dialogue with Spanish subtitles.

Award: Kenyon Film Festival, 1977.

HASTA LUMBAGO (1975) 16mm 10 min. b&w/sound \$15 rental

A dreamy, quirky tale of two cities. Dominated by multiple super-impositions and mattes, this film, despite its interestingly percussive soundtrack, has found little favor with critics or the public. If you are interested in staying a step ahead of the great vulgar mass of movie-goers, consider renting this picture.

A TOUTE BETISE (1976) 16mm 3 min. color/sound \$5 rental

Floating in the clouds is a ball of running down a forest trail and driving down Broadway containing three faces, two speaking, one mum, and a human body parts charade.

Award: Bellevue Film Festival, 1976. Print in the collection of the Queens Museum, New York.

SUBPOENA FOR SABINE (1976) 16mm 3 min. color/sound \$5 rental

A filmed love letter made public.

Awards: First Prize, San Francisco Art Institute Film Festival, 1977; Ann Arbor Film Festival, 1978.

ST. RUBE (1977) 16mm 16 min. color/b&w/sound \$25 rental

Romantic comedy, in form bathetic. Details a young saint's decline from mystic to saloon-keeper. With Babeth and Mark Wallner. Music by Dick Bright and His Sounds of Delight Orchestra.

"Another fascinating film . . . in one scene backgammon is played with the board facing the wrong way, but throughout the 15 minute running time there is a vibrant quality that transcends technical imperfections . . . it is an interesting mix of new and old techniques that could enliven many of the turkeys fluttering out of Hollywood these days."—Alex Ben Block, *Detroit News*, March 14, 1978

Award: Kenyon Film Festival, 1978.

RETURNS TO MEXICO (1978) 16mm 18 min. color/b&w/sound \$25 rental

Ironic travelogue that provides glimpses of a Mexico rarely seen: the temple of Mexico's Dionysus; a photograph obtained through bribery; inside a Mexican prison for women, and more. "With an art that conceals art almost too successfully, this film gives us, rather than its ostensible subject, a portrait of its kinky creator . . . the real documentary is a charmingly implied portrait of its perpetrator, who is probably the pride and despair of his purse-clutching mother."—Edgar Daniels, *Film-maker's Film and Video Monthly*, Vol. 12, No. 8, and *American Film*, 1979.

Awards: Ann Arbor Film Festival, 1979; San Francisco Art Institute Film Festival, 1979; Sinking Creek Film Celebration, 1979.

CEREMONY AND CELEBRATION (1979) 16mm 10 min. b&w/sound \$15 rental

Ethnograph of Northern California wedding; hipster couple takes a stab at matrimony; matrimony stabs back. Music by Robert Maize.

MEMORABILIA (1981) 16mm 60 min. b&w/sound \$75 rental

This hour-long movie is dedicated to my grandmother, Florence Volkman Mooney, and is about her family with an unabashed

emphasis on one member's interests and friends, mine. Filmed over a period of 6 years it includes scenes of Volkman family picnics, my grandmother at home, on the road and in the hospital, my parents, my sister's family (her daughter emerges as the film's real star), and the painting and sculpture of people I know, including Nancy Rubins, John Ford, Roger Herman, Valery Riker, William Wiley, Harold Gruber, Kathy Keller and Willy Dull. Like all films, this movie is mainly about the passage of time; old people grow older and eventually die, babies are born and age into childhood, boys and girls become men and women, etc., etc., and consolation and transcendence are sought through celebration and art.

JORDAN, Larry

Larry Jordan is an independent film-maker who has been working in the Bay Area in California since 1955, and making films since 1952. He has produced some 50 experimental and animation films, and three feature-length dramatic films. He is most widely known for his animated collage films. In 1970 he received a Guggenheim fellowship to make *THE SACRED ART OF TIBET* and an NEA grant in 1976 for *RIME OF THE ANCIENT MARINER*. His animation has been shown at the Cannes Film Festival, Carpenter Center—Harvard, Filmex—L.A., Oberhausen—Germany, Pompidou Center—Paris, Museum of Modern Art—N.Y., Swedish Film Institute—Stockholm, Austrian Film Museum—Vienna, New York Film Festival, Denver Film Festival and San Francisco Film Festival.

"Jordan is one of the most prolific and accomplished stalwarts of the Bay Area independent film community. He takes full advantage of the tendency of disparate objects to take on new meaning, and form new relationships when they are brought into close proximity or when their usual context is changed. While these film collages link together a myriad of symbolic forms in new combination, the smooth, lyrical progression of the work results in a powerful sense of wholeness and totality." —Hal Aigner, *San Francisco Chronicle*

"One thing: If I'd have to name one dozen really creative artists in the independent (avant-garde) film area, I'd name Larry Jordan as one. His animated (collage) films are among the most beautiful short films made today. They are surrounded with love and poetry. His content is subtle, his technique is perfect, his personal style unmistakable." —Jonas Mekas

Jordan is one of the founding directors of Canyon Cinema Cooperative. He has shown films and lectured throughout the country and Europe. He is presently teaching film and animation at the San Francisco Art Institute.

THE ONE ROMANTIC VENTURE OF EDWARD (1956) 16mm 8 min. b&w/sound \$15 rental

The young man, played by STAN BRAKHAGE, gets himself into a seriously comic mental mix-up by indulging in semi-sexual fantasies, and allowing the fantasies to take over. This is the best of my early films, and includes my first footage.

Award: Bronze medal—Brussels International Experimental Film Festival, 1958.

VISIONS OF A CITY (1957/1978) 16mm 8 min. sepia/sound \$18 rental

Originally shot in 1957 and edited in 1978.

The protagonist, poet MICHAEL McCLURE, emerges from the all-reflection imagery of glass shop and car windows, bottles, mirrors, etc. in scenes which are also accurate portraits of both McClure and the city of San Francisco in 1957. At the same time it is a lyric and mystical film, building to a crescendo of rhythmically intercut shots of McClure's face, seemingly trapped on the glazed surface of the city. Music by William Moraldo. I don't think of this as an "early film" anymore, since it never came together until '78. Now it's tight.

TRIPTYCH IN FOUR PARTS (1958) 16mm 12 min. color/sound \$25 rental

One of the few remaining authentically "Beat" films, made from the *inside* of that particular North Beach movement. Features artists Wallace Berman & family, poets Michael McClure and Phillip Lamantia, and artist John Reed, plus the growers of peyote in southern Texas. The film begins with a North Beach portrait of John Reed, proceeds to a grail-like search (and discovery) of the sacred peyote grounds, then returns to Berman's home in S.F. A spiritual drug odyssey seeking religious epiphany, a thing which many people believed in at that time.

DUO CONCERTANTES (1964) 16mm 9 min. b&w/sound \$20 rental

Animation. An established classic. Steel engravings form a surrealistic dream world. P. Adams Sitney has written at length on the film in his book *VISIONARY FILM*. It can be shown to any adventurous audience, young or old, and has never disappointed. The theme: resurrection, rebirth, flight into higher spheres was thought to be out-moded in this century's art. Evidently not, judging from the impact of the film on viewers.

"Jordan's imagery is exquisite and eloquent, concentrating on simple, repeated use of particularly poetic symbols and figures, a conglomerative effect of old Gustave Doré drawings, 19th century whatnot memorabilia, all fused to a totally aware perception." —Lita Eliseu, *The East Village Other*

Awards: 1st prize Ann Arbor; 1st prize Milwaukee Art Center Festival; 1st prize Kent Film Festival; 1st prize Art Institute of Chicago Festival; 2nd prize U. of Cincinnati Festival. Shown: Swedish Film Institute; Austrian Film Museum; Museum of

Modern Art—N.Y.; Pompidou Center—Paris; American TV; American Traveling Avant-garde exhibition. Permanent collection: Anthology Film Archives; Australian National Library.

GYMNOPIEDIES (1965)

16mm 6 min. color/sound

\$15 rental

Animation. The theme is Weightlessness. Objects and characters are cut loose from habitual meanings, also from tensions and gravitational limitations. A lyric Eric Satie track accompanies the film. Such a portrait seems necessary from time to time to remind us that equilibrium and harmony are possible, and that we will not dissolve into a jelly if we allow ourselves to relax into them: A horseman rides through the landscape, through the town, but never arrives anywhere in particular. An acrobat swings on a rope above a canal in Venice, and is content just to swing there. Nothing threatens to disturb him. This film is a total contrast to the Kafka-like oddities of Eastern European animation.

"It is impossible not to hallucinate on your own while watching it."—Lita Eliseu, *The East Village Other*

Awards: 4th prize Ann Arbor; Special Commendation Yale Film Festival. Shown: Museum of Modern Art—N.Y.; Austrian Film Museum; Carpenter Center—Harvard; S.F. Museum of Art; Pacific Film Archives. Permanent Collection Anthology Film Archives.

See photo page 147.

HAMFAT ASAR (1965)

16mm 15 min. b&w/sound

\$25 rental

"Jordan is one of the collagists and animators of film who can produce a significant vision. He is finding a way to work seriously with animation. Jordan is starting to significantly develop animation, in HAMFAT ASAR, as a fine arts mode."—Carl Linder, *San Francisco Observer*

Animation. The strangeness of this film is laced with carefully molded apocalypses as the film-maker explores a vision of life beyond death—the Elysian fields of Homer, Dante's Purgatorio, de Chirico's stitched plain. A moving single picture.

"Evolving the structure or script for the film involved a process of controlled hallucination, whereby I sat quietly without moving, looking at the background until the pieces began to move without my inventing things for them to do. I found that, given the chance, they really did have important business to attend to, and my job was to furnish them with the power of motion. I never deviated from this plan."—L.J.

Awards: 1st prize U. of Wisconsin Film Festival; Kokosing Award—Kenyon Film Festival. Shown: Museum of Modern Art—N.Y.; Pacific Film Archives; Carpenter Center—Harvard; American Avant-garde Film Exhibition—Tokyo; Filmex—L.A. Permanent collection: Anthology Film Archives, Australian National Library.

BIG SUR: THE LADIES (1966)

16mm 3 min. color/sound

\$10 rental

An "in-camera" document or journalistic *writing on film*, with no subsequent additions, deletions or re-ordering. Made in 1966, it is the first partly pixilated "diary film" I am aware of. In 1969 Jonas Mekas wrote the following about it:

"BIG SUR: THE LADIES, a three-minute film by Larry Jordan. Fast-moving impressions of the Big Sur, the water, the ocean, and the Ladies, as part of the landscape, swimming, or running nude, against the sun, or part of the sun. The movements of the camera are impregnated with such happiness that they pull you into a world of exuberance, of light, of joy of living. And here is where one could speak, if one wants, about the techniques of the Underground. For, much of this joy and exuberance is transmitted to us not through the images themselves, but through the rhythms, through the movements of the camera, that is, the movements of the film-maker as he shoots—one could say, through the rhythms of his heart. Exactly the same way as the feelings of joy or sadness are determined and transmitted to us in music: through the rhythms, through the pacing, through the timbre."—Jonas Mekas. From an article titled, "Why Do People Like Morbid Movies?", *The New York Times*.

"Thereafter, he (Mekas) and other film-makers began to make extensive pixilated diary films."—L.J.

Shown: S. F. Museum of Art; Anthology Film Archives.

THE OLD HOUSE, PASSING (1967)

16mm 45 min. b&w/sound

\$35 rental

"It is a ghost-film wherein the central mood revolves *around* a plot, rather than moving straight along a plot line. Mood predominates over plot, but plot is always there before the eye, as well as behind and to the side of it. Within the meshes of the fabric an older woman has lost a husband and a child through a mysterious accident or disappearance. Elements coming from the younger people release her from the past and the dark mysteries of the huge old house and the night-walking spirit of the departed soul."—L.J.

"My own favorite of Jordan's films is THE OLD HOUSE, PASSING. It is, says Jordan, a 'ghost-film' in which 'mood predominates over plot'; in fact it may be the best ghost film ever made. I should make clear that it is not a conventional narrative; on a first viewing, it is somewhat difficult to find any clear story-line. This, though, only adds to the film's sense of mystery. Rather than being given a clearly defined situation, we see character and locations recur mysteriously rather than for any verbally definable reason. By contrast, the clear narratives of conventional ghost films fix the situation to such an ex-

tent that if the mystery is finally explained away, the explanation seems not that inappropriate since the situation had been concretized from the beginning.

"Rather than make a film which expresses haunting only through its story, Jordan has made a work whose form and image *themselves* haunt. He has achieved an amazingly suggestive use of shape and light. Crisp blacks and whites define objects once again as shapes that have a flat as well as a deep aspect; the tension between these aspects, the tension between different planes of depth within the frames, the tension between different shots, all serve to open up the film, to create a work whose *form* is itself ghost-like: moving from one aspect to another, or at times having several aspects at once."—Fred Camper, *The Soho Weekly News*

"Larry Jordan's, *THE OLD HOUSE, PASSING* is, to me *more* than just a 'great film'/'a work of art', etcetera . . . it takes shape in my memory, from its life in the light once before me, as an act of magic making 'play' possible once again as a means of 'photo'—expression, as a meaningful cinematic experience. It is, as a matter of careful thought, the *only* motion picture drama I have *ever* seen which engenders vision rather than cutting it back to 'sights' of minded hieroglyphs in movement and/or shifts of symbol stasis. . . ."—Stan Brakhage

"It is pure cinematic poetry. The powerful evocations of the dark forces in our lives are unfolded and displayed with absolute surety and absolute artistry. And the word for that is 'Masterpiece'."—Robert Nelson

"In *THE OLD HOUSE, PASSING* Jordan resurrected a setting from the trance film, the mysterious house, to construct a radically elliptical narrative that attains a height of fragility comparable to the best of his animated films. In this film Jordan translated the strategies of his animated films into events in actual space and time. By using prolepsis, repetition, and shifting perspective he keeps the relatively simple narrative in an elusive state of development throughout the film, as if he were extending the conventional opening of a mystery film into a total structure . . . etc."—P. Adams Sitney, *Visionary Film*

Award: 3rd prize Bellevue Film Festival. Permanent collection: Anthology Film Archives—N.Y., Australian National Library. See photo page 147.

OUR LADY OF THE SPHERE (1969) 16mm 10 min. color/sound \$25 rental

Animation. The mystical Lady with the orbital head moves through the carnival of life in a Surreal adventure. A classic. Show it to anyone who likes movies.

"A beauty . . . a genuinely mystical exercise."—Howard Thompson, *New York Times*

"*OUR LADY OF THE SPHERE*—perhaps Jordan's most exquisitely perfect creation—is a color collage of roccoco imagery juxtaposed with symbols of the space age. The images metamorphosize, transmute, interpenetrate and otherwise change with the fluid effervescence of bubbles rising out of water, punctuated by sudden flashes of light, alarm buzzers and abrupt visual surprises. It is a mystical, jewel-like creation, like a Joseph Cornell box come to life."—Thomas Albright, *San Francisco Chronicle*

"*OUR LADY OF THE SPHERE* is one of the many unique animations Jordan creates from old steel engravings, some of which he uses for background, others he cuts up for characters and figures. He takes full advantage of the tendency of disparate objects to take on new meaning and form, new relationships when they are brought into close proximity or when their usual context is changed. While these film collages link together a myriad of symbolic forms in new combinations, the smooth, lyrical progression of the work results in a powerful sense of wholeness and totality."—Hal Aigner, *San Francisco Chronicle*

"A sense of mystery and adventure. Jordan is in his own distinct way a magician."—Donald Miller, *Pittsburgh Post-Gazette*

Awards: 1st prize U. of Cincinnati Film Festival; 1st prize U. of Wisconsin Festival; 2nd prize Kent Film Festival; 2nd prize Ann Arbor Film Festival; 3rd prize Xavier Festival; Diploma Oberhausen. Shown: Museum of Modern Art—N.Y.; Swedish Film Institute; N.Y. Film Festival; S.F. Museum of Art; American avant-garde exhibition—Tokyo; Austrian Film Museum; Pacific Film Archive; Pompidou Center—Paris. Permanent collection: Anthology Film Archives—N.Y.; Australian National Library.

See photo page 147.

HILDUR AND THE MAGICIAN (1969) 16mm 70 min. b&w/sound \$45 rental

A foolish magician concocts a potion which doesn't do the job it's supposed to do. A fairy queen turns into a mortal woman and must confront the dazzlement of the world of humans. A gnome steals a princess, and a wicked queen traps them all. Who can help them? Who can untangle the web?

"A group of California people, headed by Larry Jordan, the director-writer-photographer-editor, have emerged from a forest with a sensitive, lovely work. Exquisitely photographed (in good old black-and-white), threaded by a tactful narration and soothing music, the film gracefully pantomimes the tale of a kidnapped little princess, a wandering fairy queen and a bumbling magician.

"As an excursion into never-never land, the picture is never stiff, starchy or self-conscious. Nor are the players. Mr. Jordan has directed his cast well. Even the costumes show imagination and skill.

"Above all the picture moves simply, clearly and interestingly, projecting an ethereal spirit. At its best the film's texture and

tone suggest Cocteau's *Beauty and the Beast* and this is high praise indeed. Let's hope we can say soon that here comes Mr. Jordan again."—Howard Thompson, *New York Times*

"Jordan manages to create a fairy world without any fuzzy photography or syrupy music: everything is sharp, clear, yet magical—mostly, I think because of his exact sense of how little we need to be shown to start fantasies going in our own heads. He uses shadowed lighting adroitly; he cuts away lightly from things most would-be fantasy-makers would insist we stare at."—Ernest Callenbach, *Film Quarterly*

"As with all good fairy tales, *HILDUR AND THE MAGICIAN* satisfies certain primordial desires, primarily, to transcend the limitations of time and space—usually achieved by magic—and the need to interact with other intelligent, living beings."—Hal Aigner, *San Francisco Chronicle*

"*HILDUR AND THE MAGICIAN*—A unique and beautifully stylized tale in which arch magician Jordan concocts a gentle potion of remembered fantasy and ideal and moody wooded landscapes."—Larry Kardish, Museum of Modern Art, N.Y.

Shown: Presidio Theater—S.F.; Museum of Modern Art—N.Y.; Pacific Film Archives; Whitney Museum of American Art—N.Y.; Pompidou Center—Paris. Permanent Collection: Australian National Library.

See photo page 147.

THE SACRED ART OF TIBET (1972)

16mm 28 min. color/sound

\$25 rental

The advisor and co-producer of the film, Tarthang Tulku, is the founding lama of the Nyingma Center for Tibetan studies, Berkeley, California. Though the film moves fast and utilizes many experimental animation techniques and special effects, it is nonetheless an accurate depiction of the basic tenets of northern Mahayana Buddhism, cast into living or "experiential" form, consistent with the powerful mantras heard on the sound track of the film.

"Jordan uses a bagfull of camera and editing techniques—superimpositions, kaleidoscopic zooms, stroboscopic flickers, dissolves, fades, animated line drawings that bring multi-limbed deities into bone-rattling motion; the sacred art images are intercut with views of lotus blossoms, skies and other features of the natural landscape, which enhance the lush, sumptuous quality of the visual effects.

"The movement is fluid, varying in tempo and punctuated by periodic flashes or jolts that seem designed to catapult the consciousness to another plane of awareness; it is synchronized masterfully to a sound track of chanted mantras and ritual music."—Thomas Albright, *San Francisco Chronicle*

"A monumental effort that is laced with brilliant artistry, moments of deep impact."—*San Francisco Chronicle*

Shown: Museum of Modern Art—N.Y.; S.F. Museum of Art; Pacific Film Archives; Whitney Museum of American Art. Made possible by a Guggenheim grant to the film-maker.

ORB (1973)

16mm 5 min. color/sound

\$12 rental

Animation. A compact, full-color cut-out animation as ephemeral as the colors swimming on the surface of a soap bubble. The eternal round shape, the orb—sun, moon, symbol of the whole self—balloons its inimitable and joyous course through scene after scene of celestial delight, fixing itself at last as the mystical globe encasing the lovers whose course it has paralleled throughout the film. People who have seen *OUR LADY OF THE SPHERE* over and over have now decided it's OK to book this film.

"More complex than the art work in *The Yellow Submarine*."—Ed Blank, *The Pittsburgh Press*

Shown: Special children's program Metropolitan Museum of Art—N.Y.; Swedish Film Institute; Austrian Film Museum; Touring Program American Federation on Arts; Museum of Modern Art—N.Y.; Pacific Film Archives; Whitney Museum of American Art; Walker Art Center; Filmex—L.A.

See photo page 147.

ONCE UPON A TIME (1974)

16mm 12 min. color/sound

\$20 rental

Animation. In many ways a more searching, and certainly a more complex film than *OUR LADY OF THE SPHERE*. We are first presented a cobweb castle, filled with the haunting doubts of the young protagonist. Spirits appear on the screen and are heard on the sound track. Gradually a female guide emerges and escorts the young man into an ante-chamber to another (and possibly higher) world.

"Pulsating lights, undulating objects, combined with a rich and full color sense."—Donald Miller, *Pittsburgh Post-Gazette*

Shown: Cannes Film Festival; Museum of Modern Art—N.Y.; Whitney Museum of American Art—N.Y.; Swedish Film Institute; Austrian Film Museum; S.F. Museum of Art, Walker Art Center.

See photo page 147.

THE APPARITION (1976)

16mm 50 min. color/sound

\$45 rental

A full-production, sync sound drama with cast, crew, color neg., and 16mm wide screen cut-off (normal projector and lens).

My intention was to follow Agee's idea, and present an imaginary story against a background of reality. The imaginary story is of Paul and his past incarnation as a woman in classical Greek times. I collaborated with George Kuchar, who did special sets for the film.

"I think this film will become more valuable as time goes on."—George Kuchar

"In *THE APPARITION*, which is being shown at the Whitney Museum's New American Filmmakers Series, Mr. Jordan sets up a central figure to whom a dream belongs, and the figure simultaneously constructs it and dreams it. The figure is Paul, a maker of experimental films and commercials.

"Paul lives with Sue, a free spirit just beginning to age. The relationship is uncertain but deepening, a mixture of hope, guilt and rebellion. He has a casual affair with a younger woman, after their filmed roles as orgiasts. He visits a California hill family in one of those houses where everything, even the haircuts and eyeglass frames, is handcraft.

"Paul films everything, obsessively. He films his two women, a young son of the family, the son's drawing of a sacrifice in a Greek temple, a stuffed owl on the bureau. Gradually, jogged by Paul's tensions and depressions, these real things begin to move in and out of a dream state.

"An outdoor festival held by the family and friends begins with singing, wine drinking and a beautiful moment in which the children ride up on horses and lead the participants in a circle dance. Paul is in the middle of the circle, shooting frenziedly; and drifting away. He sees a figure in a toga and follows her into the woods.

"At another point he is driving alone in his car when a hand touches him on the neck. The figure in the toga reappears, dies, comes to life, tries to talk, dies again. There are columns, the owl, sacrifices.

"Hallucination and reality shift back and forth. We see Paul experiencing his visions, telling about them afterward, and—he is a film maker, after all—setting them up.

"There is a charming openness in the way Mr. Jordan blurs the lines between fantasy and reality, and between fantasy and fraud."—Richard Eder, *The New York Times*

Shown: Whitney Museum of American Art.

RIME OF THE ANCIENT MARINER (1977)

16mm 42 min. color/sound

\$40 rental

Original narration by ORSON WELLES; made possible by a National Endowment for the Arts grant to the film-maker.

Animation. Using the cut-out style of animation I tried to marry the classic engravings of Gustave Doré to the classic poem by Samuel Taylor Coleridge through a classic narrator: Orson Welles. Some people think it's a powerful spiritual experience (those who get into it). Some think I sort of scribbled on the Doré illustrations. But I never spent more money on a film or tried harder to get it right. It's a long opium dream of the old Mariner (Welles) who wantonly killed the albatross and suffered the pains of the damned for it. We had to put the whole thing through the optical printer to get the color changes.

"The film, far from being a mere visual accompaniment to the poem, has an integrity of its own. Throughout the film, serpents, butterflies and other creatures from Jordan's earlier works such as *DUO CONCERTANTES* and *GYMNOPIEDIES* appear, bearing the unmistakable signature of the artist, creating mysteries, subtleties and rich asides. These are the strokes of genius, the touch of the craftsman, which have turned old material into new, translating Nineteenth Century art into a totally new kind of masterpiece. The Mariner lives as he has never lived before."—Carmen Vigil, *The Cinematheque*

"Using a new process he developed, Jordan applies color subtly over the black Doré line drawings to evoke the myriad torments that visited the ship: the burning heat, the freezing cold, the fury of the winds. Mark Ellinger's original music on two synthesizers captures the sounds of the sea, the silences and provides a delicate, ghostly counterpoint."—Judy Stone, *The San Francisco Chronicle*

Shown: Museum of Modern Art—N.Y.; Swedish Film Institute; Austrian Film Museum; Walker Art Center; Carpenter Center—Harvard; Roxie Theater—S.F.; Filmex—L.A.

See photo page 147.

CUT-OUT ANIMATION: LARRY JORDAN (1977)

16mm 28 min. b&w/sound

\$25 rental

Directed by Terry Ketler, produced by Larry Jordan.

I wanted more a "how to do it film" and less a promotion-of-ideas; but there is enough concrete information about the way *THE RIME OF THE ANCIENT MARINER* was made for the film to be interesting and valuable to animation groups or anyone interested in my particular methods and ideas. I am shown talking, and working on *THE MARINER*. There are clips from *THE MARINER*, as well as earlier films included. The process is traced from conception to print.

ANCESTORS (1978)

16mm 5 min. b&w/sound

\$12 rental

Animation. *ANCESTORS* is a film about spiritual forefathers and mothers in a purely fanciful sense. These are classical figures, anatomical figures, fairy tale figures and romantic figures all thrown in together—all my creative root-sources, in a kind of playful tribute. Like part 2 of *DUO CONCERTANTES*, it's a moving single picture, now doubled.

Shown: The Hague Community Center; Milky Way—Amsterdam; Museum of Modern Art—N.Y.; Pompidou Center—Paris; Walker Art Center.

CORNELL, 1965 (1978) 16mm 9 min. color/sound \$20 rental

In 1965 I worked as Joseph Cornell's assistant on boxes and films. I filmed his work extensively, and as much as I could of him. (It is the only film footage that exists of Cornell.) Until 1978 I couldn't edit the film. When I finally learned it would be a kind of personal journalistic tribute to the man who taught me so much, it fell together. What you see are the close-up interiors of many Cornell boxes, some collages, and a few shots of Joseph. You hear the things he said to me (as I recall them) and the thoughts I think about it all. If you are a Cornell fan, there *isn't* any other film on him.

Award: Documentary 1st prize Marin County Film Festival.

Shown: Museum of Modern Art—N.Y. in conjunction with Cornell retrospective; Walker Art Center; Cornell University. Permanent collection: Australian National Library.

MOONLIGHT SONATA (1979) 16mm 5 min. color/sound \$13 rental

Probably my most popular film since *OUR LADY*. Animated to the rhythms of Eric Satie's *Gnossienne V*. The moon and moonlight are the "guiding lights" of this visual interpretation, and I have kept the backgrounds in soft greens and blues. Only the cosmic tumbler, whose enigma is emphasized by his red color, breaks this pattern. Satie's music simplified and refined the imagery, made it the celestial circus I have always dreamed of. *SONATA* begins a new phase in my animation. I am finally getting in touch with the real poetry possible here. All works of art seem to come ready-made with their own sets of rules. And in this film only very simple movements were permitted. No complex clutter of objects (as in *HAMFAT ASAR*) was even thinkable.

Shown: Zagreb International Animation Festival '80; San Francisco Film Festival 1980; New Animators Special—York Theatre—S.F.; Museum of Modern Art—N.Y.; Walker Art Center.

CARABOSSE (1980) 16mm 5 min. color/sound \$12 rental

Animation, also of a new order in the recent series of short works. Mostly on black space, the figures in blue perform a very compact and jewel-like opera in surreal form, again to Satie's piano music. Ideally, the film should be projected on a 30" wide white card sitting on a music stand, center stage of a large auditorium, with the sound on the big speaker system behind it. It is most effective this way, but can be shown normally also.

Shown: Walker Art Center.

FINDS OF THE FORTENIGHT (1980) 16mm 9 min. b&w/silent \$20 rental

This is a very different animation. A series of surreal titles are rapidly alternated with the cut-out animation movements. The titles are often simple and the words and images combine easily into an eerie flickering superimposition. But I also was interested in pressing this technique to the limit of *informational overload*. Sometimes the eye is lost in the flashing barrage of words and pictures. Sound would have been *too* much, so I left it silent. The titles are by collage artist and painter, Jess (Collins).

Shown: Museum of Modern Art—N.Y., Walker Art Center, Cornell University.

MASQUERADE (1981) 16mm 5 min. color/sound \$15 rental

For the first time I am animating hand-painted engraved cut-outs on a full-color background. The film is mood-filled: A duel scene in a snowy forest, obviously the morning after a Masquerade ball. Harlequin lies dying, while red Indian walks away. The woman between them appears, cat-masked. The mask dissolves away. Her spirit passes into the face of the sun upon the sun flower. But Harlequin cannot escape death. The blue world engulfs him.

SPECIAL JORDAN PROGRAM 16mm 45 min. color/sound \$50 rental

Visions of a City, Duo Concertantes, Big Sur: The Ladies, Our Lady of the Sphere, Orb, Moonlight Sonata, Masquerade.

JORDAN, Larry and Joseph CORNELL

3 BY CORNELL (COTILLION, THE MIDNIGHT PARTY, CHILDREN'S PARTY) (1940's)
16mm 22 min. b&w/color-tint \$100 rental

These are the first three of the six films Cornell gave me to finish before he died. I have not changed the editing structure. I have made the films printable. They are the first known fully collaged films, i.e. films made from found footage, and were done sometime in the 40's. Cornell combines Vaudeville jugglers, animal acts, circus performers, children eating and dancing, science demonstrations, mythical excerpts, and crucial freeze-frames of faces into a timeless structure, totally unconcerned

with our usual expectations of "montage" or cinematic progression. He *collects* images and preserves them in some kind of cinematic suspension that is hard—impossible—to describe. But it's a delight to anyone whose soul has not been squashed by the heavy dictates of Art.—L.J.

Permanent collection: Chicago Art Institute; Austrian Film Museum; Pompidou Center—Paris; Houston Art Center; Museum of Modern Art—N.Y.; Anthology Film Archives; Pacific Film Archives.

3 MORE BY CORNELL (CARROUSEL, JACK'S DREAM, THIMBLE THEATRE) (1940's)

16mm 24 min. b&w/color-tint \$100 rental

Cornell's editing has not been tampered with. It is sometimes minimal (the editing), sometimes extensive, always sensitive. Jack's dream, for instance, is a puppet animation into which Cornell has inserted a few shots—just enough to throw it into the sphere of artful fantasy. Whereas, Carrousel is a fully edited animal piece. There is no way now of determining the order in which the films were made, or even the exact years, but it was sometime in the '40s.

KAPLAN, Helene

AURICON TEST ROLLS (1970)

16mm 6.5 min. b&w/sound \$15 rental

AURICON TEST ROLLS was originally shot as the test of a single-system Auricon (optical sound). We shot the first roll pointing the camera out a window, then realized we couldn't sync the sound to anything. My childhood indoctrination; I volunteer; so here is this film of a nervous 19 year old who keeps talking at the camera. This scared chubby face trapped in time. But this is not nostalgia. The coincidental perfection of these two rolls of embarrassing film, naive and profound.

THE VESTAL THEATRE (1971)

16mm 11 min. color/sound \$20 rental

THE VESTAL THEATRE is a documentary shot in the lobby of a movie theatre from behind the candy counter. The camera was turned off only when it ran out of film. It was shot sync-sound fixed camera. The movie goers could see the camera clearly (no Allen-Funt-cute). Like Monet's cathedral, this same image would never have been the same again. The image is complex, multilayered planes of focus. And I love the way people ask for popcorn and tap their dollar bills. Film time and real time are the same.

CONVEYER BELT (1972)

16mm 20 min. color/sound \$30 rental

This is a film which I keep changing. It's a structural comedy starring people's garbage, shot in the Harpur College snack bar; indigestion yellow. The beginning of thinking and working in a particular way with image-sound/image-silence relationships.

PLUTO VERSION I (1974)

16mm 10 min. color/sound \$15 rental

The ultimate Walt Disney dog marking time. The bigger the screen the better. Dream machine and time machine.

ROSE AND SEYMOUR AT HOME IN QUEENS (1974)

16mm 3.5 min. color/sound \$15 rental

Portrait of a family I lived with. They represent a large chunk of the past, ambiguous. A film in which the image serves as punctuation for the sound; the image is a tease.

24 EGGS (1974)

16mm 3.5 min. color/sound \$10 rental

A comedy. I put all my eggs in one basket and I find that you can't make an omelet (or a film) without breaking some eggs. A counting film. A barnyard film.

MARCIA (1976)

16mm 8 min. color/sound \$15 rental

MARCIA started out as an attempt to create an homage to Tod Browning. I wanted to catch the particular ambiance of the thirties "horror" film which is frightening, frustrating and erotic, and at the same time remain faithful to my own seventies sensibility. The film is still new to me. Working with green and red and not getting christmas-lurid; ugly-beautiful image contrasts. Some of the sequences are ecstatic and lyrical to me. I also discovered a lot about my relationship to the star Marcia, a relationship which I had never really thought of as sexual until the footage began coming back from the lab. Images emerge from the light instead of emerging from the dark, but are as mysterious.

KESSLER, Chester

COLUMBARIUM (1973)

16mm 17 min. color/sound \$30 rental

An uncritical valentine to the San Francisco Columbarium, surely one of the most bizarre and beautiful buildings in the city.

GO (1976) 16mm 13 min. color/sound \$20 rental
 Hippies, authentic and otherwise, dancing to rock bands in Golden Gate Park . . . edited to recordings of rock bands and arranged in a reversed-time sequence, 1974-1969. For me, this material now has an elegiac quality.

RONDO (1976) 16mm 25 min. color/sound \$40 rental
 Another valentine, this one to Huntington Square, an oasis on Nob Hill . . . and a playground for pigeons, children and fountain statuary . . . The film was cut to Lou Harrison's Suite for Violin, Piano & Small Orchestra. A 12 minute version was shown at the San Francisco International Film Festival in 1976 and received an Honorable Mention.

KIRBY, Lynn

IT GETS BUMPY (1976) 16mm 6 min. b&w/sound \$10 rental
 I made this film when I rode the bus daily. Sometimes I miss watching and eavesdropping now that I have a car.
 Award: Honorary Mention UICA Film Festival.

C.C. BEAM GOES FOR A WALK (1978) 16mm 7.5 min. b&w/sound \$12 rental
 Made with Don Lloyd.

This film achieves a balance of three personalities by means of laying a shadow foreground. In the fables of La Fontaine we note the use of Christianity as a moral basis for cruelty; C.C. Beam as cat-heroine epiphanizes the early Celtic response to encroaching Romanism in the form of arched lights and grays. This modern metaphor is derived from the juxtaposition of dialectical recidivism and the vindication of self. Sexual and economic repression provide a background for the never ending struggle of time against the arrival of the household robot, as man continues to claw at her or his environment.

Awards: Judges Award Big Muddy Film Festival; Committee's Choice Palo Alto Film Festival.

See photo page 146.

SINCERELY (1980) 16mm 14 min. color/b&w/sound \$20 rental
 This is a film about abortion, specifically Medicaid funding of abortion. The government is in the process of cutting out funding of abortions except when the life of the mother is endangered. I feel it is every woman's choice, irregardless of economics, to choose whether or not to have children.

" . . . The film was scheduled to be shown at the Hearst Art Gallery, but it was cancelled by Brother Mel Anderson, President of the College, the week before the exhibit was scheduled to open. When asked if he had seen the film before he cancelled, Br. Mel said he had not. He went on to say that he had cancelled the movie because it had an element of pro-abortion in it."
 —Dorothy Carskadon, *St. Mary's Collegian*

Awards: First Prize SFAI National Film Festival.

See photo page 146.

KIRCH, John

MOVIE CAMERA MASK (1978) 16mm 3 min. b&w/silent \$4 rental
 Neighborhood kids in Halloween costumes form self-conscious tableaux as they "pose" for the camera. All that sugar makes it hard to stand still. Someone should have told them it was a movie camera.

See photo page 148.

THINGS WE USED TO DO (1979) 16mm 4 min. color/sound \$6 rental
 What awful secret keeps her a prisoner in this tacky suite of rooms? Is that truly boredom in her eyes—or is there something else behind that fetching gaze? Does she take it all off? Will she find her shoe? Answers: Rent is paid, don't know, no, yes. Using optical printing techniques, this film transforms an old girlie reel into a tale of romantic woe!

"One of my favorite films in the festival."—Deborah Ponder, Baltimore International Film Festival

"Lush and remorseful visit to a young woman's boudoir."—Western Front New Wave/Punk Art Festival, San Francisco

"Nostalgia for lost sexual relations."—American Film Institute *Preview* magazine, Washington D.C.

See photos page 148.

THE TARGETS (1980)

16mm 4.5 min. b&w/sound

\$8 rental

A fast-paced promo film spoof with one of Pittsburgh's original punk bands (filmed in 1978). "The Targets" perform their own version of the Odessa Steps all the while dodging police bullets.

Credits: Photographed by Stephanie Beroes and Stacy Weiss; edited by John Kirch; Joe Soap sings "Not Gonna Take it."

"A punk promo film in the tradition of the Monkees."—Western Front New Wave/Punk Art Festival, San Francisco

KISH, Anne**CAN ANYBODY HEAR THE BIRDS**

16mm 10 min. b&w/sound

\$10 rental

Sound on tape.

This film was made in three seasons adjacent to each other, in wonder at the extraordinary quality of sculpture in proximity to human beings and the rest of nature. The sound score, composed for harpsichord, must bear some relationship to the awe inspired by the film. The sound in this, as in all films, is not related to the images in a detailed way, but relates to areas of the film; there is no synchronization of frame to sound as this would falsify the visual image. Because the sound is not even on the film, but is played on an accompanying tape, it is probable that the same sound is never twice with any given frame, making each experience of the film a fresh one.

DUOS—COMBINATIONS FOR A PORTRAIT

16mm 11 min. b&w/sound

\$11 rental

Sound on tape. Run at 16fps, start tape and image simultaneously.

Anne Kish is a composer who makes films instead of writing operas. DUOS is a portrait of two college roommates, filmed spontaneously, with a sound collage organized as an aural mirror of the interplay which is seen on the screen.

UMATILLA '68

16mm 37 min. b&w/sound

\$30 rental

Credits: Narration and music by members of the Confederated Tribes of the Umatilla Indian Reservation. Research advisor for the film: Nancy Wagner. An anthropological film of the life and work of the Umatilla Indians, whose reservation is adjacent to the town of Pendleton, Oregon. The Umatilla Reservation is rich in wheat lands, but the farming is done almost exclusively by whites, and these white farmers receive the vast majority of their income from Umatilla lands. There are few agricultural jobs available, and the Umatillas by necessity seek work in town. UMATILLA '68 portrays the relationship of the Umatillas to their land, to the town of Pendleton, and to each other. It shows them at their jobs, at their festivities, in their leisure and their homes. The psychological flavor of their problems, concerns, and interests is carried in the narration, which is done by Umatillas.

KLEIN, Michael**MOONLIGHT SONATA (1963)**

16mm 8 min. b&w/sound

\$5 rental

Cast: Margaret Brennen Klein, Roy Royster.

A film about the self-destructiveness of innocence. There are two characters and their opposite selves. They take a car from Berkeley to Half Moon Bay and dance until they kill themselves. Like all my work thus far, it is a film about possibility. As a first film and a dance film it has its defects, but parts of the film have a simplicity and beauty that I doubt I will get again.

Chicago Film Festival.

AN AMERICAN DREAM (1965)

16mm 12 min. color/sound

\$10 rental

Sound on tape. Run film at 16fps.

Cast: David Bills, John Thompson, Francis Gladstone, Mario Savio, Chancellor Myerson, Chancellor Strong, University President Clark Kerr, students, bourgeois intellectuals and F.B.I. men at the University of California at Berkeley.

After I was suspended by the University of California I set out to do a film of revenge, to re-enact the so-called obscenity incident (John Thompson's Fuck sign) as the press reported it, to mock and defile certain symbols of bourgeois authority. Later I added a structured documentary of the University of California at Berkeley tinted institutional green. The first time it was shown, to raise money for our legal bills, there were rumors of trouble, but we packed in around the projector and nothing happened. In retrospect the film seems to look at contradictions in one sector of the movement. The film is in two parts. Part I: An Anatomy of the Multiversity. Part II: There is no construction without destruction; destruction means criticism and repudiation; 2b: Culdadesac.

Ann Arbor Film Festival.

SUMMERTIME (1965)

16mm 7 min. b&w/sound

\$7 rental

Cast: Glen Miles, a police impersonator.

Place: Berkeley Ghetto, Cody's Bookstore, San Francisco Hall of Justice. Based on a true story.

This film is based upon two true stories—a cop killing in San Francisco, the situation of a friend who worked in a bookstore in Berkeley. The main character is an Afro-American, an art school degree, reads DuBois and Fanon; works at a job that gives him a certain amount of status because he is permitted to handle books, but pays \$40 a week. The film is more nostalgic than I intended but in retrospect I think this is accurate and the way things are. The film has been fairly well received when shown in ghetto areas. The last sections for the film are not quite what I wanted due to the interference of the San Francisco police. San Francisco Film Festival.

SWEET LAND OF LIBERTY (1965-66)

16mm 10 min. color/sound

\$10 rental

Cast: Carol Moran, John Thompson, David Bills, Ronald Campisi, the voice of John F. Kennedy.

Place: America/Vietnam

After getting out of jail I set out cross-country exploring the great American mystifications, in a time of beauty and terror, in Frost's golden age of poetry and power, in the youth of fascism.

The film is in five parts: Los Angeles Life during the Watts uprising which is unseen; across the Frontier to an Indian Temple; Silver City, New Mexico where I was young; a graveyard in Brooklyn—look homeward angel; Vietnam—General Custer rides again.

Ann Arbor Film Festival; San Francisco Film Festival.

KLOCKSIEM, Steve**MUSA PARADISIACA SAPIENTUM (1973)**

16mm 5 min. bananacolor/sound

\$10 rental

The film's title is the botanical name for bananas. Filmed in live action and "Banananimation" (object animation). Musical score by Handel and Balinese natives.

"... one of the most original and humorous works I've seen in a long time."—Karen Cooper, director, Film Forum

"A five minute surrealistic run of golden bananas skittering like so many lemmings to the sea, overwhelming all as they go."—Norman K. Dorn, *San Francisco Chronicle*

"Klockslem's image of an invasion of lemminglike bananas is plain hilarious."—Charles Johnson, *The Sacramento Bee*

"Bananas is a real kookie one—I love it!"—Mary Jane Coleman, director, Sinking Creek Film Celebration

Awards: Honorable Mention—Society for Encouragement of Contemporary Art; Honorable Mention—Washington National Student Film Festival; 1st Place—Student Class, Harrisburg Film Festival; La Prix du Film de Fantasie—XXVII Festival International Du Film Amateur (Cannes, France); Ann Arbor Tour 1974; Silver Reel Finalist—Santa Clara Film Festival; Underground Cinema 12 Tour.

See photo page 148.

BANANA OLYMPICS (1980)

16mm 7 min. color/sound

\$10 rental

Documentary highlights of the First International Art Meet, an art performance piece (why must art hang on a gallery wall?) created by Anna Banana. Artists from far and near gather in downtown "Atlantis" (San Francisco) to compete in a very unusual series of track and field events including a Non-motorized Vehicles Race, Overhand Banana Throw, and Dizzy Artists Race. The idea behind the event is that "art is fun;" prizes are awarded on the basis of costume, style, and creativity in performing the races, not on the basis of who crosses the finish line first. Featuring Anna Banana, the Dada Brothers and with special guest artist Rama Lama as Master of Tropical Ceremonies. Music by Iron Butterfly. Filmed in Bananavision.

See photos page 148.

KNOOP, John**BELLYFULL**

16mm 1 min. color/sound

\$4 rental

FIVE O'CLOCK RUSH

16mm 4 min. color/sound

\$5 rental

This film centers on an event performed in San Francisco's financial district during Cambodia Week in 1970. One thousand real Yankee dollars were dipped in ten gallons of blood poured in Montgomery Street at five o'clock on a Wednesday. The

blood money was then offered to passing stockbrokers, shoppers, bankers and secretaries. Their reactions, and the actual redistribution of this fortune create the film's climax. The event was spearheaded by Rainbow's mysterious benefactress.

HERE BELOW 16mm 15 min. color/sound \$20 rental

"Who was there to know that God was not the greatest lover of them all."—Norman Mailer

A circle in three movements: man consumed in his own fire; a period of desolation yielding to gradual reawakening; and the life force triumphant.

Intricately worked footage to pump a seamless flow of images through the viewers' senses as dreams course through his sleep. The original score is by Roger Kent.

NORIEN TEN (1971) 16mm 10 min. color/sound \$12 rental

An erotic abstraction made to keep the camera warm during a cold spring. Must be seen to be appreciated. Clara has the last laugh. Original score by Mike Nock.

PENUMBRA 16mm 7 min. color/sound \$10 rental

A microscopically generated flow of color, light and abstract form.

"A hive humming with the sound of zeros; time knotted and compressed; deep circles and reverberations sounding as they would in spatial flight."—S.H.

The original soundtrack composed by Roger Kent on Moog and Buchla synthesizers, creates a complimentary space.

KNOWLAND, Bill

EXCERPT FROM UNDERTOW S8mm 3 min. color/sound \$7 rental

A collage of nature in abstract.

Awards: First Place, Texas Film Festival; Best Abstract Super-8, 1979; First Place, Nevada City Film Festival.

IMPLOSIONS 16mm 8 min. color/sound \$10 rental

The heated intensity of modern civilization is portrayed by abstract images, time lapse & time exposure. The first implosion occurs when a sellout crowd for one of the "Day on the Green" concerts fills the Oakland Coliseum in less than a minute. The second implosion consists of a variety of images assuming the role of kinetic energy. Originally shot in S8mm.

Awards: Grand Prize Super-8, 1978; Keith Clark Memorial Award at the 9th Ann Arbor Film Festival.

UNDERTOW 16mm 20 min. color/sound \$20 rental

The story of Mike and his impressionistic relationship with five different women.

KOBLAND, Ken

FRAME (1977) 16mm 10 min. color/sound \$25 rental

A seashore landscape, structured first by a moving car then re-constructed optically. A re-structured landscape.

Awards: Ann Arbor Film Festival; Sinking Creek Film Celebration; Bellevue Film Festival.

VESTIBULE (In 3 Episodes) (1977-78) 16mm 24 min. b&w/color/sound \$45 rental

Ruminations on a very familiar city place/space; one which for me is filled with histories, fantasies and the everyday.

Awards: International Film Festival, Hyeres, France; Athens International, Ohio; Ann Arbor Film Festival.

PICKING UP THE PIECES/3 MIS-TAKES (1978) 16mm 11 min. color/silent \$25 rental

A 17-image exercise using freeze frames of a tenement hallway, which interests me in its placements and displacements.

KOPPY, Michael

AIRPLANES 16mm 1.5 min. color/sound \$3 rental

A film on the thought and effort put into efforts designed to hurt humankind. Made with Miles Stryker.

THE BAR	16mm	8 min.	color/sound	\$12 rental
A contemporary allegory, populated by a kangaroo, a tired workingman, a pretty hitch-hiker, and an old blues singer.				
COLA	16mm	1 min.	color/sound	\$2 rental
A take off on one of the most stupid television commercials ever made.				
CONSTRUCTION	16mm	11.5 min.	color/sound	\$16 rental
A laconic account of a trip home and the dreams and passing thoughts encountered by the protagonist. Or is it all a fabrication?				
FUN WITH COLORS	16mm	6 min.	color/sound	\$10 rental
The title says it all.				
THE HURRICANES OF '78	16mm	9 min.	color/sound	\$15 rental
Everything you ever wanted to know about the hurricanes of 1978 in the Atlantic and Gulf. It may help to take notes during the film.				
I'M SO BORED WITH THE U.S.A.	16mm	3 min.	color/sound	\$6 rental
A thousand years from now America will only be remembered for Coca-Cola and the atom bomb. A collage of America today.				
ORANGE	16mm	2 min.	color/sound	\$4 rental
This film provides an answer to the eternal poetic question; what rhymes with "orange"?				
POLITICAL ONE	16mm	1 min.	color/sound	\$2.50 rental
A satirical commercial for a city commission race in Tallahassee, Florida. (It is suggested that POLITICAL ONE and POLITICAL TWO be screened in the same program, though <i>not</i> successively.)				
POLITICAL TWO	16mm	1 min.	color/sound	\$2.50 rental
Another "commercial" for a political contest in Tallahassee, Florida. (As stated above, it is suggested that POLITICAL ONE and POLITICAL TWO be screened in the same program, though <i>not</i> successively.)				
STREETS	16mm	2min.	color/sound	\$4 rental
A tribute to the "The Streets of San Francisco"; without Karl Malden.				
WYOMING	16mm	3 min.	color/sound	\$6 rental
A letter to home from far away.				

KORTZ, Dirk

ICE FISH (1968)	16mm	3 min.	color/sound	\$5 rental
My first film. Very visual and the color is painted directly on the celluloid with a brush. What I especially like about this film is that it goes 24 frames every second. Great with buttered truffles.				
A QUICKIE (1969)	16mm	3 min.	b&w/sound	\$5 rental
This film is a satire on the treatment of sex as a mechanical, loveless function. Awards: 5th National Student Film Festival; First International Erotic Film Festival; Third Monterey Independent Filmmaker's Festival; Special Jury Award—Atlanta International Film Festival, 1970; Booby Prize—Humboldt State Film Festival.				
APRES LE SOIREE (1976)	16mm	11 min.	b&w/sound	\$20 rental
An allegorical comedy of seduction and violence. An homage to early French comedies. Often used in sexual education programs as an example of exaggerated male/female role types. Award: First Prize Seattle Film Festival, 1977.				

- FACE DIARY (Born 1976—Died ____)** 16mm 7.5 min. b&w/silent \$10 rental
 For the last 6 years I have been taking one picture of my face every day. I intend to do this for the rest of my life. At the end of each year, I transfer the 35mm stills to 16mm film (making it about 2 minutes longer each year). The first three years are in b&w. The next three are in color and I will probably continue that way.
 Awards: Ann Arbor Film Festival.
- FINGERPRINT (1976)** 16mm 4 min. b&w/sound \$5 rental
 India ink on clear celluloid with a jazz soundtrack.
- GRASS (1976)** 16mm 4 min. color/sound \$5 rental
 Made without a camera on pre-developed film. Visual and aural bluegrass music.
- LONESOME COWBOY (1976)** 16mm 4 min. color/sound \$5 rental
 A visual illustration of Elvis Presley's song by the same name.
 Awards: "Director's Choice," Sinking Creek Film Celebration.
- ASBURY (1978)** 16mm 1.5 min. b&w/sound \$3 rental
 With a cast of thousands. This film began as a need for new faces on the boardwalk of Atlantic City, N.J., and with a Bolex. It ended with a pleasant afternoon beneath the stone porpoises of Steinhart Aquarium, but that's not what it's about. It's about faces.
- SHOWER** 16mm 5 min. color/sound \$7 rental
 An unromantic sexual fantasy. Used mostly in sex education.
- TEMPORARY ARRANGEMENTS** 16mm 7.5 min. b&w/sound \$10 rental
 Absurdist collage-film made from mostly found footage. Useful for starting arguments.
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- KRANING, Suzan Pitt (See PITT, Suzan)**
-
- KRASILOVSKY, Alexis Rafael**
- END OF THE ART WORLD (1971)** 16mm 35 min. color/sound \$60 rental
 "With a quality of humor possible only with depth of understanding, Alexis Krasilovsky presents a catalogue of interviews with modern artists in which the shooting style as well as the aural material's format rehearses the personal style, the aesthetics, and the assumption of each artist about the nature of his art."—Joan Braderman, *Artforum*
 "The interviews with the individual artists vary from a gala opening with Warhol's superstars at the Whitney Museum . . . to the creation of actual art work in the studios of Rauschenberg and Snow."—Howard Guttenplan, *Millenium*
 "With ferocious wit, Ms. Krasilovsky sends up New York's art scene in END OF THE ART WORLD. In essence, Ms. Krasilovsky uses the sounds and images of the usual art documentary to create her own work of art."—Kevin Thomas, *Los Angeles Times*
 END OF THE ART WORLD, a look at the contemporary art scene in a style characteristic of the artists whose aesthetics it explores, increases in significance in the changing perspective of our times.
 With Jo Baer, Jasper Johns, Joseph Kosuth, Roy Lichtenstein, Robert Rauschenberg and others.
 See photo page 148.
- COWS (1972)** 16mm 3 min. hand-painted color/sound \$10 rental
 Women's liberation on the McNulty Dairy Farm: ". . . a funny feminist bit about how women wanting to paint nudes were at one time restricted to drawing cows."—Kevin Thomas, *L.A. Times*
- CHARLIE'S DREAM (1972)** 16mm 3 min. color/sound \$10 rental
 For lovers unaware of love . . . "a kind of pastoral fantasy."

- CHARLIE DOZES OFF & THE DOG BOTHERS HIM (1973)** 16mm 3 min. color/b&w/silent \$10 rental
An erotic study in texture.
- LA BELLE DAME SANS MERCI (1973)** 16mm 4 min. color/sound \$10 rental
An homage to the haunting, elderly feminist poet who, going blind and deaf, struggles to remember lines from Keats, Stetson, and poems of her own. Starring May Gruening.
- GUERRILLA COMMERCIAL (1973)** 16mm 1 min. color/sound \$8 rental
A studio production employing an all-woman crew, GUERRILLA COMMERCIAL protests discrimination faced by women filmmakers. Starring Dianne Talan.
- BLOOD (1975)** 16mm 21 min. color/sound \$30 rental
A film about desperation in the New York streets. A funny, bitter look at white, middle-class youth trying to be tough in the trappings of pornography, drugs and quick money.
"In its stream-of-consciousness way, BLOOD (1975) evokes Manhattan street life even more powerfully than Martin Scorsese's TAXI DRIVER. Ms. Krasilovsky brings into camera an array of furtive, frustrated people—e.g., hookers and juvenile delinquents—and allows them to talk about themselves as we watch them in action. As a depiction of contemporary urban despair, BLOOD, more specifically, is an angry, outraged protest of the exploitation of women by men. Indeed, this 21-minute film is punctuated by shots of the covers of lurid paperbacks featuring bondage and framed by an embittered theme song, "Women in Chains."—Kevin Thomas, *L.A. Times*
Starring Larry Fine, Abbie Herrick, Evan McHale, Mark Lyon, Annie Sharkiss.
- COMMISERATION MOON (1976)** 16mm 6 min. color/sound \$12 rental
Shot in part with holographic lenses made by Alexis Krasilovsky, COMMISERATION MOON is a filmed poem for women driven to the ground by love. Starring Siew-Hwa Beh and Amy Gassner.

KRUMINS, Daina

- THE DIVINE MIRACLE (1973)** 16mm 5.5 min. color/sound \$12 rental
Christ: John Taylor, Angels: Scott Martin, Sound: Rhys Chatham, Camera: Alan Grabelsky and Jose Sedano.
"An intriguing composite of what looks like animation and pageant-like live action is THE DIVINE MIRACLE, which treads a delicate line between reverence and spoof as it briefly portrays the agony, death, and ascension of Christ in the vividly colored and heavily outlined style of Catholic devotional postcards, while tiny angels (consisting only of heads and wings) circle like slow mosquitoes about the central figure. Ms. Krumins tells me that no animation is involved, that the entire action was filmed in a studio, and that Christ, the angels, and the background were combined in the printing. She also says it took her two years to produce it."—Edgar Daniels, *Filmmakers' Newsletter*
Twelve awards including a share of 1st Place at Ann Arbor, 1973; Best Short Film, Bellevue; Silver Hugo at Chicago International Film Festival.

KUBELKA, Peter

Born March 23, 1934 in Vienna, Austria. Independent film-maker since 1952. A founder-member and a curator of the Oesterreichisches Filmmuseum since 1963.

"Peter Kubelka is the perfectionist of the film medium: and, as I honor that quality above all others at this time (finding such a lack of it now elsewhere), I would simply like to say: Peter Kubelka is the world's greatest film-maker—which is to say, simply: see his films! . . . by all means/above all else . . . etcetera.

"I mean: what sort of praise can I give that will really serve to distinguish these five films of his from all that only *passes* for the Art of Film in current affairs by means of some *football* tactic or other? His films exist *outside* the art-as-a-game scramble. Each of his films is what it IS—and TO perfection . . . and WITH, yes, feeling: but of such a nature as to render 'sentiment' a hard word or else a word hard to use in relationship. There is NO sentimentality in his works such as would divide the emotional and intellectual responses to them. Each WORKS, as he did work to make each one an expression of his whole being at the time of making and, thus, no two of his films are in any way alike—each film being as distinct from every other as any moment of a man's life may be if he lives it *fully* . . . which is to say: to *perfection!* His, thus, is opposite to that 'perfection' the academics lay claim to (and can have) thru formal imitation. His IS: 'I only can make what I like!—*not* what I might think *appropriate* or *ideal* or *perfect*, and so forth—but just what I like as I look at it again and again in the making: and I know

that film is made of 24 still pictures every second—so there must be *no frame* of it left in the film which is not absolutely necessary to the whole work, because that frame will detract from the total, will have its effect in weakening my experience of the moment' . . . and Peter Kubelka takes a very long time making each film a lasting experience of the moment of enjoyment—so that each can be seen again and again for increasing fulfillment of the initial experience.

"And his works are sound films. Here, at last, is a film-maker's ear that creates in contrapuntal accord with his eye in the making. He achieves this, too, thru his sense of the perfect—so much so that if, for instance, ADEBAR is projected even one frame out-of-sync the whole track becomes exceptional 'background music' *but in no sense* the experience of his making . . . and if the projectioning is perfectly sync-ed (the distance between gate and sound-reader exactly 26 frames) the experience is an indescribably new one for any with eyes and ears to see/hear it. He has even created a film (called ARNULF RAINER) whose images can no more be 'turned off' by the closing of eyes than can the soundtrack thereof it (for it is composed entirely of white frame rhythming thru black inter-spaces and of such an intensity as to create its pattern straight thru closed eyelids) so that the whole 'mix' of the audio-visual experience is clearly 'in the head', so to speak; and if one looks at it openly, one can see one's own eye cells as if projected onto the screen and can watch one's optic physiology activated by the sound track in what is, surely, the most basic Dance of Life of all (for the sounds of the film do resemble and, thus, prompt the inner-ear's hearing of its own pulse output at intake of sound).

"These films must, very truly, be seen and very truly seen and heard to be believed!"—Stan Brakhage

"Peter Kubelka's films move with the rhapsody of precision. Nowhere else in cinema have I been so stuck to a sense of everything being *just right*; a unique pleasure to say the least. There are at present a multiplying number of films which use techniques similar to Kubelka's, and which attempt similar effects; but for all the experiment rampant now, his visions of absolute time transcend and show up all that is merely modern."—Ken Kelman

"The world he gives us is comprehensive and lucid. . . ."—P.A. Sitney

"Kubelka's cinema is like a piece of crystal, or some other object of nature: it doesn't look like it was produced by man. . . ."—Jonas Mekas

"My films give the greatest pleasure to those who know them by heart. All my films may be projected several times, in a row, but I would request you to project ADEBAR, SCHWECHATER and UNSERE AFRIKAREISE at least twice. ADEBAR and SCHWECHATER are available in reels containing the films twice and in reels containing the films five times."—P.K.

(Reels containing the films five times available only from Filmmakers' Co-op, N.Y.)

(Bibliography: see Kubelka Concrete (Our Trip to Vienna)" by P. Adams Sitney, *Film Culture* no. 34; "The Films of Peter Kubelka" by Earl Bodien, *Film Quarterly* Vol. XX, no. 2).

(All films also available from Filmmakers' Co-op, N.Y.; London FMC).

MOSAIK IM VERTRAUEN (1954-55)	16mm	16.5 min.	color/b&w/sound	\$25 rental
ADEBAR (1956-57)	16mm	1.5 min.	b&w/sound	\$13 rental
A reel of two prints.				
SCHWECHATER (1957-58)	16mm	1 min.	color/sound	\$14 rental
A reel of two prints.				
ARNULF RAINER (1958-60)	16mm	6.5 min.	b&w/frames/sound	\$20 rental
UNSERE AFRIKAREISE (1961-66)	16mm	12.5 min.	color/sound	\$35 rental

Museum of Modern Art, 1967: "New Cinema—An International Selection."

"UNSERE AFRIKAREISE is about the richest, most articulate, and most compressed film I have ever seen. I have seen it four times and I am going to see it many, many times more, and the more I see it, the more I see in it. Kubelka's film is one of cinema's few masterpieces and a work of such great perfection that it forces one to re-evaluate everything that one knew about cinema. The incredible artistry of this man, his incredible patience. (He worked on UNSERE AFRIKAREISE for five years; the film is 12 and a half minutes long.) His methods of working (he learned by heart 14 hours of tapes and 3 hours of film, frame by frame), and the beauty of his accomplishment makes the rest of us look like amateurs."—Jonas Mekas

ONE-MAN SHOW (ALL ABOVE TITLES)	16mm	48 min.		\$90 rental
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"This special package price is to encourage the showing of all my films together, in one evening."—P.K.

PAUSE!	16mm	12 min.	color/sound	\$32 rental
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KUCHAR, George

CORRUPTION OF THE DAMNED (1965)	16mm	55 min.	b&w/sound	\$55 rental
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"Kuchar's films are overtly insane. Anyone who lived in such a world would be mad inside an hour. Perhaps the Marx Brothers might survive, but I doubt it. Godzilla, King of the Monsters, might have a better chance. But the utter insanity, the insanity of perverted cliché, is the genuine unwholesome appeal of Kuchar's outlook. CORRUPTION might seethe with violence and sex, the two most attractive things you can put on the screen, but beneath them a twisted outlook pervades. Something is very much wrong with the Kuchar world."—Leonard Lipton, *Berkeley Barb*

HOLD ME WHILE I'M NAKED (1966) 16mm 15 min. color/sound \$20 rental

"A very direct and subtle, very sad and funny look at nothing more or less than sexual frustration and aloneness. In its economy and cogency of imaging, HOLD ME surpasses any of Kuchar's previous work. The odd blend of Hollywood glamour and drama with all-too-real life creates and inspires counterpoint of unattainable desire against unbearable actuality."—Ken Kelman

"This film could cheer an arthritic gorilla, and audiences, apparently sensitized by its blithely accurate representation of feelings few among them can have escaped, rise from their general stupor to cheer it back."—James Stoller, *Village Voice*

LEISURE (1966) 16mm 10 min. b&w/sound \$10 rental

"A dramatized social commentary with the horrifying impact of a three-hundred ton chunk of margarine."—George Kuchar

"... a delicate and funny footnote."—James Stoller, *Village Voice*

MOSHOLU HOLIDAY (1966) 16mm 10 min. b&w/sound \$10 rental

"A special guest appearance by Canadian TV star Bill Ronald along with the massive presence of 'Mrs. Bronx' herself, Frances Leibowitz, and her girlfriend Iris, make this film a must-see for travel enthusiasts and horror fans."—George Kuchar

COLOR ME SHAMELESS (1967) 16mm 30 min. b&w/sound \$30 rental

Starring Bob Cowan, Gina Zuckerman, Donna Kerness.

"This movie was made when I was a bit depressed which is nothing new, but also the main actor, Bob Cowan, happened to be depressed also and so we had a wonderful time working together. One of the actresses was also separated from her husband at this time and the movie solidifies into concrete the repressed desires of everyone who works with me, or more realistically, instead of concrete, the production becomes a frozen, brittle enema bag that slowly thaws and can only be appreciated along channels previously blocked by organic reality."—George Kuchar

ECLIPSE OF THE SUN VIRGIN (1967) 16mm 15 min. color/sound \$20 rental

Starring Deborah-Ann and Edith Fischer.

"I dedicate this film poem to the behemoths of yesteryear that perished in Siberia along with the horned pachyderms of the pre-glacial epoch. This chilling montage of crimson repression must be seen. Painstakingly filmed and edited, it will be painful to watch, too."—George Kuchar

THE LADY FROM SANDS POINT (1967) 16mm 10 min. b&w/sound \$10 rental

"This film is a documentary showing artist, Betty Holliday, an attractive blonde who talks a lot, in her Long Island studio. Miss Holliday does not talk in this film, but her beautiful work talks for her. The movie is divided into three sections and her girlfriend, Hellen Yellin, is in the middle one, sitting on a big chair. This is my first all documentary movie and is the second one in a series that I'm going to do on American artists (I hardly ever leave this country)."—G.K.

ENCYCLOPEDIA OF THE BLESSED (1968) 16mm 42 min. color/b&w/sound \$40 rental

"ENCYCLOPEDIA OF THE BLESSED culminates my involvement with artist Red Grooms and Mimi Gross. It is a diary of our work as we head for the Pacific Ocean in a suicidal plunge for theatrical infamy. The film traces the construction of two craven images made in the likeness of myself by Grooms and Gross. Then it switches to the sandhills of Nebraska where fat cattle walk around. There the film explores Grooms' biggest construction, 'The Chicago Installation'. The film rolls relentlessly onward to the west coast showing, for the first time on any screen, of a theatrical production we three put in the University of California. It marks my directorial debut on the stage and Red Grooms' comeback after ten years of exile from live theatre."—G.K.

HOUSE OF THE WHITE PEOPLE (1968) 16mm 16.5 min. color/sound \$20 rental

Cast: Donna Kerness; artist George Segal, and his wife Helen; and Walter Gutman.

"Having nothing to do with racial tensions, HOUSE OF THE WHITE PEOPLE is actually a chunk of film removed from a bigger chunk called UNSTRAP ME. It is a documentation of George Segal creating the basic elements for one of his statues preceded by rare glimpses into his own private museum. Donna Kerness serves as his live model, Walter Gutman sits on a chair and walks around a bit, being that he produced the film.

"Helen Segal, personifying the ageless saying, 'behind every man there stands a woman', stands behind her man and also stands in front of him occasionally. The film is a unique invitation to view the hidden rituals of a famous artist and his infamous model, half naked, snowbound together on a lonely farm, with a silent wife and a notorious guest."—G.K.

KNOCTURNE (1968) 16mm 10 min. color/sound \$10 rental

With Joyce Wieland, Frank Meyer, and Bocko.

"The rising moon is the main theme in this short movie of three people and an animal going about their nocturnal rituals. This movie is evidently part 3 of my trilogy that started with HOLD ME WHILE I'M NAKED and ECLIPSE OF THE SUN VIRGIN. It evidently is, since part 3 never really came out this seems to look like it could be part 3."—George Kuchar.

UNSTRAP ME (1968) 16mm 77 min. color/sound \$80 rental

Produced by Walter Gutman.

Starring Walter Gutman and a lot of women with a few elephants.

"This film is my longest movie in color because someone else produced it. It has a lot of scenery and the soundtrack has a lot of sound. I went to Cape Cod, New Jersey and Florida and got drunk in most of those places because Walter drinks a lot and I had nothing else to do between shooting. The drunkenness did not affect my shooting but many people think that it did."—George Kuchar

THE MAMMAL PALACE (1969) 16mm 31 min. b&w/sound \$30 rental

Starring Frank Meyer, Zelda Keiser, Donna Kerness, Hopeton Morris and many more.

"The movie takes a rather negative look at things despite the fact that it was shot in reversal film. It depicts the turbulent relationships of disturbed individuals existing on various levels of an apartment house. Donna Kerness and her husband Hopeton Morris are lurid together and they are also pretty lurid when they're alone."—G.K.

PAGAN RHAPSODY (1970) 16mm 23.5 min. color/sound \$30 rental

Starring Jane Elford, Lloyd Williams, Bob Cowan. With Donna Kerness, Brad Bell, John Collyer, Dave Somerset, Janine Soderhjelm, Phillip Weiner.

"Since this was Jane and Lloyd's first big acting roles, I made the music very loud so it would sweep them to stardom. She once hurt Bob Cowan's back by sitting on it so this time I had her laying on his stomach.

"Donna Kerness was pregnant during her scenes but her stomach was kept pretty much in shadow and it's not noticeable.

"My stomach was the same as always except it contained more mocha cake than usual since that type of cake was usually around when I filmed in Brooklyn Heights.

"Being that the picture was made in the winter, there are no outdoor scenes because it's too cold and when the characters have to suddenly flee a tense situation, it's too time consuming to have them put on a coat and gloves.

"Originally not scheduled as a tragedy, things swiftly changed as the months made me more and more sour as I plummet down that incinerator shaft I call my life."—G.K.

PORTRAIT OF RAMONA (1971) 16mm 25 min. color/sound \$30 rental

"This movie was made mostly in Brooklyn during some very hot and empty evenings. Since the evenings were so empty, Jane Elford, the star, urged me to get started making another movie (we had completed PAGAN RHAPSODY the year before). I said, 'okay', and launched her in a photographed series of telephone calls, not really knowing who was going to be on the other end. I was interested at the time in irrational, neurotic responses and so the heroine was put into unstable situations that I dreamt up because I was making a movie with a plot and there should be some action. These sections were attempted to be cemented together by my brother who plays a still photographer. In a further attempt to make things hold up, sections of a television soap-opera were inserted at strategic points in order to cover-up my faulty direction and other inadequacies. Many of the stars appear nude and all I can say is that because of the heat and the general, overall feeling of the film which is one of the usual desperation and explosive emotions, I couldn't see any other way of them playing it. The general tone of everything was . . . 'why even bother to get dressed'.

"The end result is (to me) a rather happy blend of cramped, dark apartments, pumpkin orange people and a lot of music. I sing the vocal to the PORTRAIT OF RAMONA theme at the end and it's rather frightening but I only meant to sing it with some gusto . . . not in the way it turned out: like the final screams of a species doomed to extinction."—G.K.

THE SUNSHINE SISTERS (1972) 16mm 36 min. color/sound \$35 rental

"THE SUNSHINE SISTERS looks like a 1944 post card that was shot in black and white, but colored with garish grease pencil reds, yellows, and greens. Likewise, the film sounds like the scores of at least two dozen grade B melodramas mixed together with an egg beater. The results are hilarious, ludicrous, and incongruous—a love comic book of doomed women and

handsome, nefarious young men caught in a web of dramatic cliches, pushed ad absurdum. Elvira Cartwright, dying of movie star disease, is seen alternately clutching her waning heart and being taken unfair advantage of in some of the most bizarre places imaginable. Sarah Cartwright wears a phoney leopard skin jacket, pointy plastic sunglasses, and gold-toned sandals . . . The sisters are played by Jan Lash and Ainslie Pryor. Musical compilation is by Bob Cowan."—Film Forum, N.Y.C., program notes

DEVIL'S CLEAVAGE (1973)

16mm 122 min. b&w/sound

\$100 rental

" . . . George Kuchar's lovingly farcical re-creation of those (Forties and Fifties) melodramas, *THE DEVIL'S CLEAVAGE*, is a camp parody that sometimes directly steals from the genre, sometimes burlesques it, and often travesties it. As you might expect, it soon begins to mock all kinds of cinematic references, from Hitchcock to Preminger. But leave the exact details to pedants, laughter's the thing here. From the opening titles, with their swigging stars and booming Hollywood orchestra, to a wonderfully inconclusive and arbitrary ending almost two hours later, Kuchar manages terribly well in terms of imagination and inventiveness, and just plain terribly in terms of such humdrum details of filming, as using a light meter and tape recorder. Technical ineptness aside, we end up with a marvelous hybrid, as if Sam Fuller and Sternberg had collaborated in shooting a script by Tennessee Williams and Russ Meyer. Which is to say that excess is the most basic element of Kuchar's method, even when (almost paradoxically) it's an excess of cliché ("Such language! Bite your tongue!" "Bite it for me . . ."). Kuchar, like Arby's roast beef, piles it on: tacky apartments are peopled with sleazy characters whose conversations become confessions that, once begun, continue and continue and continue.

"The result is a kind of humor often dismissed as adolescent. And it is. But it's also a joking that calls scatology what it is—shit. That's the problem: to get at the truth, you have to put up with idiosyncrasies. Which is to say that Kuchar belongs to that vein of recent American comic imagination embodied in Frank Zappa and the Mothers of Invention, the Firesign Theater, and much of the Underground comix. It's excessive: it doesn't always work. But when it does, it says what no one else is saying.

. . . Douglas Sirk tells us, "cinema is blood, tears, violence, hate, death, and love." Kuchar reminds us that cinema, like life, is also bedpans, earwax, sleazy fantasy, ineptness, compromise, and laughter."—Chuck Kleinhans, *Film Center Program*

A REASON TO LIVE (1976)

16mm 30 min. b&w/sound

\$30 rental

This film is about depression, although it's not that depressing. I suppose it has a message of faith and hope in it . . . it does for me . . . But then again, my interest may not match yours. It was shot in San Francisco and in Central Oklahoma with a cast of one man and 4 women. Crushing emotions are indulged in against a massive meteorological background that brings inspiration and terror to the characters involved.

BACK TO NATURE (1976)

16mm 10 min. color/sound

\$10 rental

Scenes for this film were shot in Death Valley and Kings Canyon, Sequoia National Park. It's a love story of betrayal, a search for happiness, fulfillment and misery among nature's grandeur.

I, AN ACTRESS (1977)

16mm 10 min. b&w/sound

\$10 rental

This film was shot in 10 minutes with four or five students of mine at the San Francisco Art Institute. It was to be a screen-test for a girl in the class. She wanted something to show producers of theatrical productions, as the girl was interested in an acting career. By the time all the heavy equipment was set up the class was just about over; all we had was 10 minutes. Since 400 feet of film takes 10 minutes to run through the camera . . . that was the answer: Just start it and don't stop till it runs out. I had to get into the act to speed things up so, in a way, this film gives an insight into my directing techniques while under pressure.

KY KAPERS (1977)

16mm 20 min. b&w/sound

\$20 rental

KY stands for Kentucky . . . where this film was shot. As a visiting artist at the University in Lexington, I involved a group of students in this improvised project. We shot it in 5 morning sessions from 9 AM to 12:30 PM. I did the photography, directing and story line. The story isn't really in a line as it loops, bends and stops throughout the 20 minute running time.

WILD NIGHT IN EL RENO (1977)

16mm 6 min. color/sound

\$8 rental

This film documents a thunderstorm as it rages in full fury above a motel in May on the southern plains. There's sun, wind, clouds, rain and electrical pyrotechnics . . . with perhaps a glimpse of a fleeting human figure. But only a glimpse.

FOREVER AND ALWAYS (1978)

16mm 20 min. color/sound

\$20 rental

" . . . a full color portrait of a break-up that comes closer than any other to being an operetta."—B. Ruby Rich

A marriage on the rocks that hurts the heart almost as much as the colors hurt the eye.

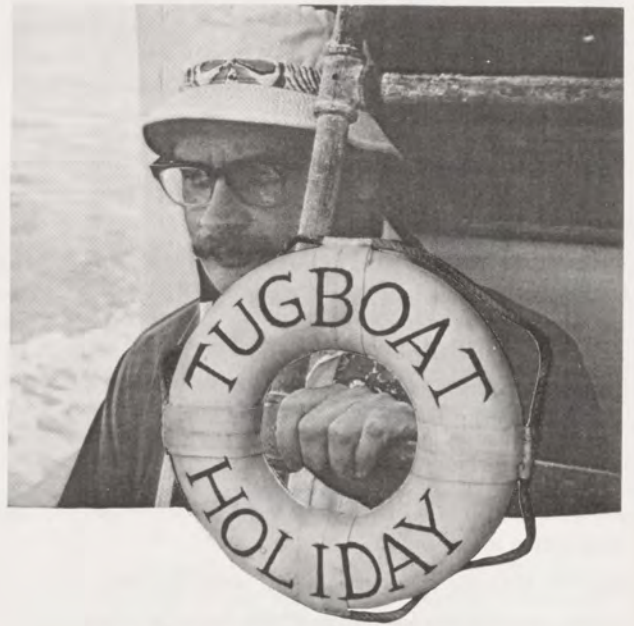
- THE MONGRELOID (1978)** 16mm 10 min. color/sound \$10 rental
A man, his dog, and the regions they inhabited, each leaving his own distinctive mark on the landscape. Not even time can wash the residue of what they left behind.
- BLIPS (1979)** 16mm 30 min. b&w/sound \$30 rental
An enigmatic movie that's like an enigmatic enema.
- AQUEERIUS (1980)** 16mm 8 min. b&w/sound \$10 rental
Young men and women awash with the vital forces that gush forth from flaccid hoses or dribble relentlessly from turned on nozzles.
- THE NOCTURNAL IMMACULATION (1980)** 16mm 27 min. b&w/sound \$30 rental
Two men, two women, one God and many devils. Add a pinch of vengeance and a dash of mental illness, let simmer with high ideals, then take a mouthful and hang over the railing.
- YOLANDA (1981)** 16mm 22 min. color/sound \$25 rental
A film about a housewife obsessed with the idea of a large hairy creature, 12 feet tall, with big feet. Chronicles her eventual breakdown in no uncertain terms.
Starring Michelle Joyce in her first color film with me.
All the above films are also available from the Filmmakers' Cooperative, New York City.

LANDOW, George

- DIPLATERATOLOGY (1967)** 16mm 7 min. color/silent \$15 rental
"His remarkable faculty is as maker of images . . . the images he photographs are among the most radical, super-real, and haunting images the cinema has ever given us."—P. Adams Sitney, *Film Culture*
Awards at 1968 Yale Film Festival, Berkeley Film Fest., Kenyon College Film Festival, 1968.
Other distribution: Filmmakers' Co-op, N.Y.
- INSTITUTIONAL QUALITY (1969)** 16mm 5 min. color/sound \$10 rental
Credits: With Meredith Monk. Editorial assistance by Masako Takahashi.
"An autobiography devoid of psychology, an extreme example of involuted illusionism which is at the core of many of the best films being made today."—P. Adams Sitney, *Changes*
Award winner at 1969 Yale Film Festival and UCSC, Santa Cruz.
Other distribution: Filmmakers' Co-op, N.Y.
- NO SIR, ORISON (1975)** 16mm 3 min. color/sound \$10 rental
Orison means prayer. The title of the film is a palindrome, that is, it reads the same backward or forward. The film grew out of the attempt to create a structure around my first original palindrome, "no sir, orison", written while working on **WIDE ANGLE SAXON**. "No sir, orison" is the answer to a question. The question soon revealed itself to be: "what's this, meditation?" The situation began to develop. Someone is praying in the aisle of a . . . church? No, a supermarket. (Not long before making the film, I saw a woman on an urban street corner in a very degenerate neighborhood on her knees in silent prayer; a powerful protest against sin.) The prayer, perhaps asking for God's mercy on those behind the evil practices of the "plastic" food industry—people who have substituted disease-producing non-nutritive products for the God-given plants that were intended for human food—is a silent protest against the supermarket and all that it represents: manipulation and exploitation of a gullible public to increase the wealth of a powerful elite. The next element to be added was the song, a reworking of an anonymous 17th century song "praising" tobacco. It is sung with the naive gusto of someone taking a shower. The film might have been entitled "Practical Solutions to the Problem of the Supermarket". The protagonist is played by an artist who calls himself Hermen Euticalcircle, with whom I have collaborated on several live performances. The film, in fact, was inspired by these performances, some of which were done on the street, completely unannounced and unseparated from "life".
- WIDE ANGLE SAXON (1975)** 16mm 22 min. color/sound \$35 rental
Earl Greaves is polishing the grille of his Cadillac Coupe de Ville. He used to work as an assistant cameraman for a television station. On one program there was an interview with "Lamb", a messianic Jewish folk duo comprised of Joel Chernoff and Rick "Levi" Coghill. Actually only Joel is Jewish. Rick is a gentile, and he used to play guitar with James Brown, be a junkie,



SUNSTONE by Ed Emshwiller



TUGBOAT HOLIDAY by Jay Evans



SELECTIVE SERVICE SYSTEM by Warren Haack



COMMON LOSS by Doug Haynes



PARENTS' VISIT by Chuck Hudina



KUNST LIFE by Roger Jacoby

BOAT
DAY

AY by Jay E...

ug Haynes

oger Jacoby



"DOUBLE STRENGTH"

I
M
A
G
E
S



"AVAILABLE SPACE"



"DOUBLE STRENGTH"



"ARE QUIPA"



"THE GREAT GODDESS"



"HOME"



"THE GREAT GODDESS"



"SUPER DYKE"



"OUR TRIP"



"SAPPHO"



"DREAM AGE"



"X"



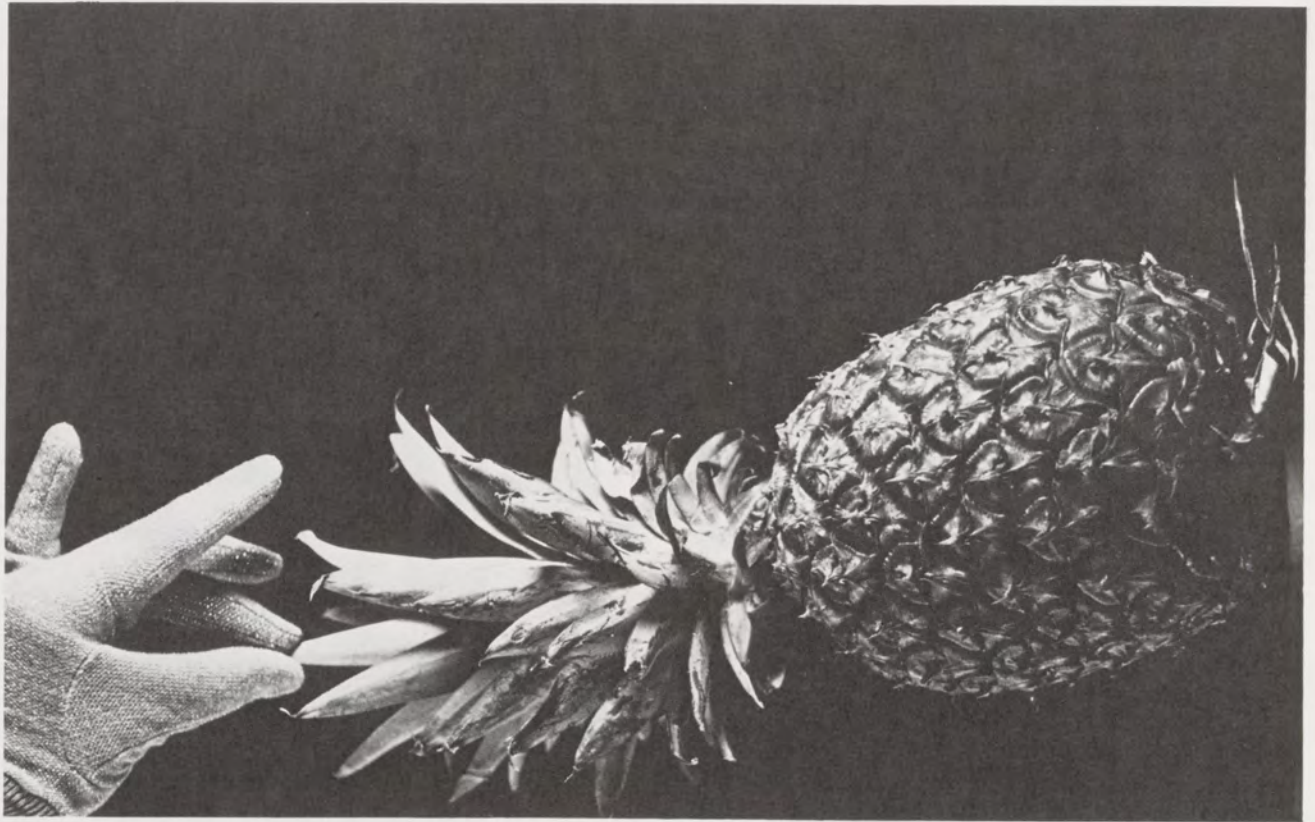
"SYNC TOUCH"



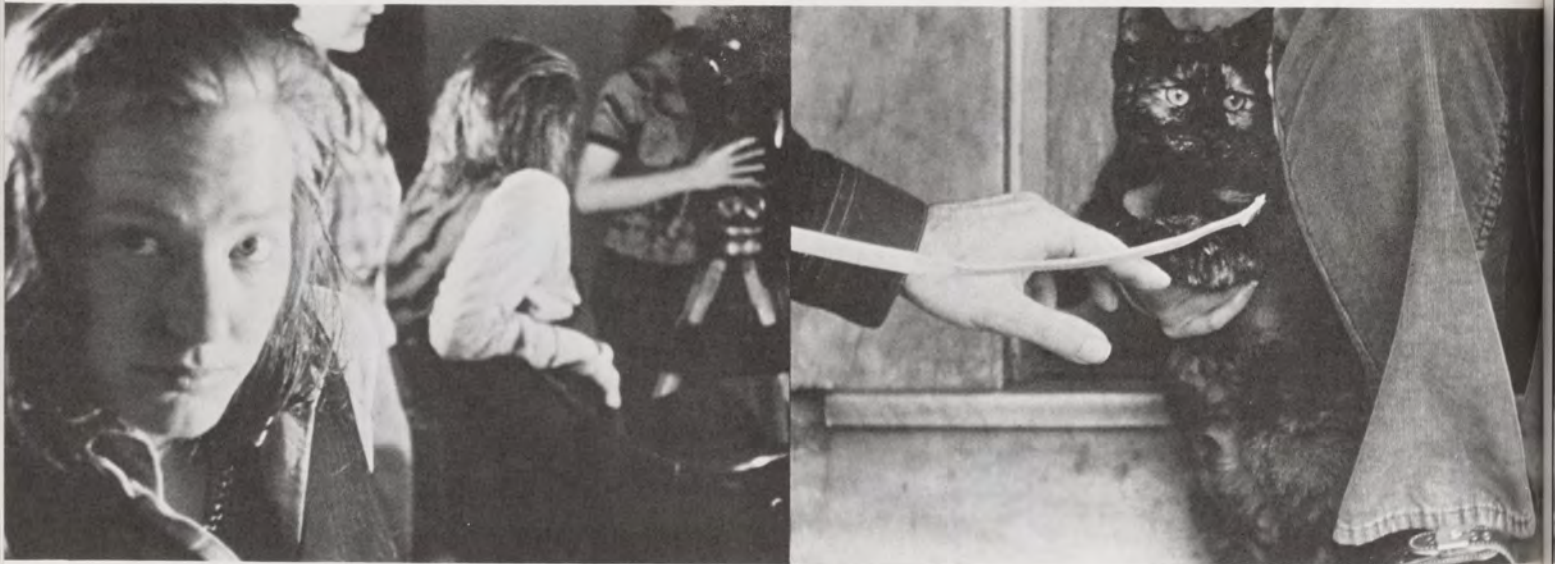
"X"



BARBARA HAMMER



CIRCUS RIDERS by Martha Haslanger



Sincerely,
Lynn Kirby

C.C. Beam Goes for a Walk,
Don Lloyd & Lynn Kirby



OUR LADY OF THE SPHERE by Larry Jordan



HILDUR AND THE MAGICIAN
by Larry Jordan



THE OLD HOUSE, PASSING
by Larry Jordan



ONCE UPON A TIME
by Larry Jordan



ORB by Larry Jordan



THE RIME OF THE ANCIENT
MARINER by Larry Jordan



GYMNOPIEDIES by Larry Jordan



THINGS WE USED TO DO by John Kirch



THINGS WE USED TO DO by John Kirch



END OF THE ART WORLD
by Alexis Krasilovsky



MOVIE CAMERA MASK by John Kirch



BANANA OLYMPICS
by Steve Klockseim



BANANA OLYMPICS
by Steve Klockseim



MUSA PARADISIACA
by Steve Klockseim

and drive a brand new Thunderbird. When he was converted he gave up his heroin habit—with no withdrawal symptoms. Lamb's main purpose is to minister to Jews, that's why they use Jewish terminology like calling Jesus by his Hebrew name Yeshua. Earl isn't Jewish, but hearing Joel and Rick made him decide to read the gospels—and he is convicted. Especially by the passage where Jesus tells the rich young man to sell his possessions, give the money to the poor, and come and follow Jesus. Earl is troubled by the possibility that his own possessions might be a barrier between him and God. One evening he goes to a film showing at the Walker Art Center in Minneapolis. The film is by someone named Al Rutcurts. It is long and boring, consisting of shots of red paint being poured on "a wide variety of objects", the last of which is a hotplate. Earl is so bored that his mind wanders all over the place. One of the places it wanders to is the realization that he is in fact too attached to his possessions, and he determines to do something about it. Will he? In the meantime, he applauds "out of common courtesy . . . But at the very moment that he is applauding, he is in the process of making one of the most profound and most difficult decisions of his life." On his way to the Walker from his home in Owatonna, Earl stops in a shoe repair shop. He passes a young woman who comes out of the shop. Even in this very brief encounter something about the woman touches Earl deeply, although she does not even notice Earl because she is trying to remember the melody of the song "Welcome Black Night" by John Dowland, which she will have to sing at her singing lesson. Perhaps they are kindred spirits. For Earl, too, loves Renaissance music. The melody he was humming while polishing his car was a seventeenth century song entitled "Care-Charming Sleep". Earl dreams that he sees a Renaissance singer performing the song surrounded by flames. Sometimes the singer looks sorry for himself and sometimes he is grinning mockingly. When he sings the word "rain", Earl imagines words instead of raindrops falling—just like in a scientific film he saw as a child. Earl also remembers one of the announcers on the television station who was fired because he couldn't remember the name of a South American dictator. Actually Earl's memory is so full of images that he confuses the face of the young woman from the shoe repair shop with the images in the experimental film that he saw at the Walker Art Center, and imagines red paint being poured on her face. Someone from the Malabar coast in southwestern India, speaking in Malayalam and English, tells the film-maker to include the concept of sin in the film because "it's too important a concept to be taken for granted" and without it there would be no necessity for salvation. She also tells the audience what the process of making the film is like. Other people say, "What I don't like about his films is they don't have any close-ups of flowers or shots of the moon." There are two palindromes.

NEW IMPROVED INSTITUTIONAL QUALITY: IN THE ENVIRONMENT OF LIQUIDS AND NASALS A PARASITIC VOWEL SOMETIMES DEVELOPS (1976) 16mm 10 min. color/sound \$20 rental

A reworking of an earlier film, INSTITUTIONAL QUALITY, in which the same test was given. In the earlier film the person taking the test was not seen, and the film viewer in effect became test taker. The newer version concerns itself with the effects of the test on the test taker. An attempt is made to escape from the oppressive environment of the test—a test containing meaningless, contradictory, and impossible-to-follow directions—by entering into the imagination. In this case it is specifically the imagination of the filmmaker, in which the test taker encounters images from previous Landow films: the blinking test pattern girl from FILM IN WHICH THERE APPEAR EDGE LETTERING, DIRT PARTICLES, SPROCKET HOLES, ETC., and the running alien from REMEDIAL READING COMPREHENSION (where the "alienated" filmmaker himself appeared). The test taker is "initiated" into this world by passing through a shoe (the shoe of "the woman who has dropped something") which has lost its normal spatial proportions, just as taking the test has caused the test taker to lose his sense of proportion. As he moves through the images in the filmmaker's mind, the test taker is in a trance like state, and is carried along by some unseen force. This is an allusion to the "trance film" and the "triumph of the imagination" described in P. Adams Sitney's *Visionary Film*. At the end of the film the test taker is back at his desk, still following directions. His "escape" was only temporary, and thus not a true escape at all.

LANE, Bradley

THE BIGALOW CASE 16mm 20 min. b&w/sound \$20 rental

Frank Bigalow gets screwed by the system when he hangs the severed lips of fifteen women from his window.
(Part talkie)

NIGHT OF TERROR 16mm 14 min. b&w/sound \$15 rental

Bradley Lane's lurid tale of violence and sexuality.
"A dismal spoof of horror pictures."—*L.A. Times*

LAWDER, Stan

CATFILM FOR KATY AND CYNNE 16mm 4 min. color/silent (18fps) \$12 rental

Made for Intercat '73, Pola Chapelle's Cat Film Festival in N.Y.

- COLORFILM (1972)** 16mm 3 min. color/sound \$5 rental
 "COLORFILM is the ultimate consummate self-referential film, in color yet!"—Henry Kissinger
- CONSTRUCTION JOB** 16mm 6 min. b&w/sound \$6 rental
 CONSTRUCTION JOB is a treasure chest of bizarre and amusing footage from the turn of the century to the present . . . a compendium of images of my affection.
- CORRIDOR (1968-70)** 16mm 20 min. b&w/sound \$25 rental
 Credits: Music by Terry Riley. Sound for prologue by Stan Lawder.
 Other distribution: Filmmakers' Co-op, N.Y.
 "CORRIDOR took two years to make. It is my best film."—S.D.L.
 "... an extraordinary exercise in visual polyphony . . . the pyrotechnic surface is exfoliated with Hegelian relentlessness from an elemental formal core . . . the many are no less the many for being inescapably the One."—Sheldon Nodelman
 "CORRIDOR is a marvelous meld of music and cinematic tension that maintains a visual excitement throughout with its constant exploration of horizontal and rectilinear patterns, chiaroscuros and deep grains, pulsating double and negative exposures, and constant tracking shots of a nude figure standing at the end of a long, close corridor. A first-rate piece of work that has to be seen to be appreciated. CORRIDOR is a film of which any filmmaker would be rightly proud."—James Childs, *New Haven Register*
- DANGLING PARTICIPLE (1970)** 16mm 18 min. b&w/sound \$20 rental
 Credits: Organ Music by Bruce Lieberman.
 Other distribution: Filmmakers' Co-op, N.Y.
 Honorable Mention, Bellevue Film Festival, 1970.
 Made entirely from old classroom instructional films, DANGLING PARTICIPLE offers a wealth of practical advice on contemporary sexual hang-ups and where they come from.
 "The funniest underground film I've ever seen."—Sheldon Renan
 "Dynamite!"—Gene Stavis
- ELEVEN DIFFERENT HORSES** 16mm 4 min. color/sound \$5 rental
 Other distribution: Filmmakers' Co-op, N.Y.
 Prize winner at Indiana State University Film Festival, 1970. Purchased by The Museum of Modern Art.
 "Made from some footage I shot on a family vacation way back in 1949. It features my brother Doug and a horse whose name I've forgotten. A circular cybernetic study film."—S.D.L.
 "A visual statement of compelling subtlety."—James Broughton
- INTOLERANCE (ABRIDGED)** 16mm 10 min. b&w/silent (16fps) \$15 rental
 The first in a series of instant classics, INTOLERANCE (ABRIDGED) is a precise reduction of D.W. Griffiths's famous film of 1916. Its regular screening time of over two hours is compressed here to ten minutes.
 The film was created on a home-made Optical Printer automatically programmed to double-print every 26th frame. The resulting condensation of the original is a blitz of images which, despite their velocity, still conveys the essence of Griffiths's narrative line, composition, editing, and even camerawork.
 Recommended for all students of filmmaking and film history.
 Other distribution: Filmmakers' Co-op, N.Y.
- NECROLOGY (1969-70)** 16mm 12 min. b&w/sound \$15 rental
 Prize-winner at: Eighth Ann Arbor Film Festival, 1970; Indiana State University Film Festival, 1970; University of Cincinnati Film Festival, 1970; Bowling Green State University Film Festival, 1970; St. Xavier F.F., 1970; University of Wisconsin F.F., 1970; Humboldt State F.F., 1970.
 Purchased by the Museum of Modern Art, NYC.
 Other distribution: Filmmakers' Co-op, N.Y.
 "In NECROLOGY, a 12-minute film, in one continuous shot he films the faces of a 5:00 p.m. crowd descending via the Pan Am building escalators. In old-fashioned black and white, these faces stare into the empty space, in the 5:00 p.m. tiredness and mechanical impersonality, like faces from the grave. It's hard to believe that these faces belong to people today. The film

is one of the strongest and grimmest comments upon the contemporary society that cinema has produced."—Jonas Mekas, *Village Voice*

"I was most fascinated by *NECROLOGY*, of Standish D. Lawder, with its use of a single take to make an almost apocalyptic statement: strange, witty and profound. This seemed to me an original filmic conception."—James Broughton

"Several short films (at the Ann Arbor Film Festival) seemed notably successful in the creation of special effects. Among these was *NECROLOGY*, by Standish Lawder, an eleven-minute panning of the camera down what seemed an endless stairway, upon which people stood motionless and glum. These circumstances, plus the constant idea of the title, gave a haunting suggestion of people on their eventless way to hell. I was told later that the film was made with a stationary camera trained on a down escalator, and then the film was run backwards. A long, humorous 'cast of characters' at the end . . . seemed to me to destroy a desirable mood, but it certainly pleased the crowd. . . ."—Edgar Daniels, *New Cinema Review*

"*NECROLOGY* is a dramatization of urban Americans caught unwittingly in their daily routine. The film is a continuous unedited study during which the camera was held steady in one position. Its reductive, essentialized form and technique link it to the minimalist tradition of modern painting and sculpture."—Mary Myers

"Without doubt, the sickest joke I've ever seen on film."—Hollis Frampton

RAINDANCE (1972) 16mm 16 min. color/sound \$20 rental

RAINDANCE plays directly on the mind through programmatic stimulation of the central nervous system. Individual frames of the film are imprinted on the retina of the eye in a rhythm, sequence, and intensity that corresponds to Alpha-Wave frequencies of the brain.

RAINDANCE becomes an experience of meditative liberation beyond the threshold of visual comprehension. Vision turns inward. The film directs our mental processes, controlling how we think as well as what we see. Images fuse with their after-images, colors arise from retinal release of exhausted nerve endings, forms dance across short-circuited synapses of the mind.

RAINDANCE was made entirely from a scrap of found footage taken from an old animated cartoon representing a sheet of falling rain. The cartoon was called, "The History of Cinema".

ROADFILM (1970) 16mm 2 min. color/sound \$4 rental

Credits: Music by the Beatles.

Other distribution: Filmmakers' Co-op, N.Y.

Prize winner at the Ninth Independent Film-Makers Festival, Foothill College, 1970.

"A spectacularly silly film of animated outrageousness. Why not do it in the road?"—S.D.L.

RUNAWAY (1969) 16mm 6 min. b&w/sound \$8 rental

Other distribution: Filmmakers' Co-op, N.Y.

Prize winner at: St. Xavier Film Festival, 1970; Indiana State University Film Festival, 1970; Mills College Film Festival, 1970; Broom Street Theatre Film Festival, Madison, Wisc., 1970.

Honorable Mention at: Fourth Annual Filmmakers' Competition, St. Lawrence University, 1970; Santa Cruz Film Festival, 1970.

Presented at the 16th International Short Film Festival, Oberhausen, Germany, 1970.

"Lawder achieves the perfection of all his techniques in a small six-minute film called *RUNAWAY*, in which he uses a few seconds of cartoon dogs chasing a fox. By stop motion, reverse printing, video scanning, and other techniques, by manipulating a few seconds of an old cartoon, he creates a totally new and different visual reality that is no longer a silly, funny cartoon. He elevates the cartoon imagery to the visual strength of an old Chinese charcoal drawing."—Jonas Mekas, *Village Voice*

"A classic of modern cinema. A penetrating examination of undercurrents in film visualization. In short, a terrible film based on a bad joke."—Tom DeWitt

"A kind of anti-film which illustrates the endless idea of a film being eternal—the loop, the cycle, the motorcycle, the motor mechanism of, in this case, running dogs. Running in such a loop that it becomes self-destructive. The anti-film, which is in a way to say, 'I am for film!' "—Stan Vanderbeek

"Five minute loop, medium into message into medium."—Scott Bartlett

" . . . a delightful piece of madness . . . a modern *Ballet Mecanique*."—Herman G. Weinburg

REGENERATION (1980) 16mm 3 min. b&w/sound \$10 rental

"*REGENERATION* came out of a five year incubation period of cogitating on the irreversibility of certain life events. A fine Piece."—S. Samuel Gooch

LAWRENCE, Peter

AD HOMINEM 16mm 3.5 min. b&w/sound \$5 rental

Credits: Tour-Ann Arbor Festival, Judges Award-Foothill Film Festival.

A look at the politician's mask-personality. Not necessarily a film about Nixon.

MERMAID BLUES (1977) 16mm 26 min. b&w/sound \$35 rental

Based on a short story by Charles Bukowski, the funky poet and author from Los Angeles, **MERMAID BLUES** is about two washout drunks who decide, just for laughs, to snatch a corpse from a hearse parked near their usual hangout. Bukowski's original story, published by City Lights Press, is darkly humorous, turning downright socially unacceptable and then tender and sad. The film follows the story closely, conjuring up in visual terms a wasted world that until now existed only in print. **MERMAID BLUES** is marked by contempt and suspicion of all but the lowest of human instincts, and in that way it reveals a subtle and poignant truth about man and his ways.

"It's well made, it's controversial; some will find it funny, others will find it sad, some will find it erotic, others offensive. We doubt that anyone who sees it will ever forget it."—Midnight Movies

"I cried twice."—Charles Bukowski

Award: "Best First Work"—7th International Short and Documentary Film Festival; Lille, France 1978.

See photo page 188.

LERMAN, Richard

SAGITTARIUS V (1967) 16mm 6 min. b&w/sound \$5 rental

This film has a science-fiction quality—it is a composition of electronic music that can be seen. The images of the film are created by the music—on an oscilloscope, and there is a close sync between the two. It should be viewed on a projector with a good sound system. Listen/look.

Ann Arbor Film Festival, 1968; Adelphi College Spring Arts Week, 1968; numerous concerts, 1968; Foothill Film Festival Award of Merit, 1968; Harvard Film Festival.

SPARKGAP (1968) 16mm 10 min. b&w/sound \$8 rental

SPARKGAP is a film that may or may not be performed with. It is about architecture, city planning, Black Power, Sound/Noise, Boston and electronic theatre music pieces.

If it is performed, loudspeakers should be connected to the projector with long cables. On one side of the audience, two White persons carry loudspeakers and move up and down the aisle acting very passive. On the other side of the audience, two Black persons carry loudspeakers and act very violent by jumping in and out at/of the audience. A fifth performer periodically shines a spotlight on the performers' faces so that their skin color is known and to remind us of other things.

The soundtrack is played very loud.

Shown at the I.C.A. Collaboration Art Show in Boston, 1969; the University of California of Santa Barbara, 1969; and at the A.I.A. Convention in the Flower Market in Boston, 1970. Performed at numerous concerts.

If you would like to perform this film, a performance kit consisting of four loudspeakers and wire is available for rental from the filmmaker—or you may write for information on how to wire the speakers in series/parallel; contact Canyon Cinema for details.

THE RING MASTERS (1969) 16mm 14 min. color/sound \$15 rental

THE RING MASTERS' images were produced on an oscilloscope, and were photographed through filters. The images were produced by electronic music. After editing, I composed a new electronic music soundtrack.

Open your eyes and ears, and when the images all flow, your eyes and ears will be open.

Cash award at Kenyon College, 1969. Shown at Ann-Arbor, Yale, Bellevue, Antioch, Santa Cruz, Brandeis and Intermedia Arts Film Festivals. Also shown at the N.Y. Film Fair, the I.C.A. Collaboration Art Show in Boston, May 1969; the M.I.T. Moonshow, 1969; excerpted on the Dave Garroway Show, 1969; and also used as an organic part of the production *Space Play: Phase II* in Boston, 1969. Plus numerous concerts.

THIRD BOOK OF EXERCISES (1971) 16mm 15 min. b&w/sound \$18 rental

Third Book may or may not be performed with. The film is an edited record of a performance of the piece by the same name that took place outdoors on a cold, windy day in December 1969.

A basket of one continuous strand of ¼" recording tape which has been pre-recorded with the piece is fed by hand onto and through a tape recorder. The performer, myself in the film, must keep it tangle free and sounding good.

A piano player does scales. I do this.

The film may be projected in back of a live performance of the piece. The sounds mix and blend, and time delays occur and silences, too.

The best music turns out to be that of the "spinnin' wheel, baby", a truly American sound with Lord Buckley in the driver's seat.

The piece itself dates from 1967 and it had its first film/with/performance showing at Millenium in 1971. I've performed it widely with widely differing reactions.

A stereo or mono tape wound off backwards and stored in a paper bag is available from me for those wishing to try a performance, should they wish to rent the film.

See photo page 188.

THINK TANK (1971)

16mm 22 min. color/b&w/sound \$20 rental

THINK TANK is a science fiction film that evolved from a soundtrack I did for a radio play in 1968. The basic plot is that of a person being brainwashed by a computer. The play is by Henry Timm, and the main actors are John Bizakis, Amy Cohen and Judith Roberts.

THINK TANK is deeper than a SF story, though. Certain ambiguities are present and the Process of the film is to describe such everyday things as deja vu (did that really happen to me? was that the way it was? how did i feel then?), and other wonders of the human mind and spirit.

The film contains much footage from a particularly beautiful Fall (1970) in 2 particularly beautiful settings: Lincoln, Mass. near Walden Pond, and a sunrise over a fog-covered Jamaica Pond in Boston. I used about ten different film stocks in shooting this film—to get the notion of seeing things that are the same event in a different way. I also used some in-camera color separations, infra-red film, and shot much film from slides.

The entire film is unified by my soundtrack which combines electronic music with modifications of the human voice. My general sense is that many film people do not pay enough attention to music and soundtracks, and this is certainly an important element here. THINK TANK was produced under a grant from the New Hampshire Network (NHN) and is my only "real" film.

"I would like to wax ecstatic over THINK TANK. It is beautifully done, and I can't wait to show it to the Corporation for Public Broadcasting. It'll knock their socks off."—Michael Gowell, NHN

SECTIONS FOR SCREEN, PERFORMERS AND AUDIENCE (1974)

16mm 7 min. color/b&w/silent \$15 rental

SECTIONS is an abstract film with music notation imagery superimposed over oscilloscope footage. The film is intended to be performed within a live musical setting and works well with an "avant-garde" music score or a jazz score.

SECTIONS is a score for performance. I have always been intrigued with reading scores, and this was my way of sharing this with an audience. Here, what the musicians play, the audience sees (and hears).

In performances I have done, the musicians play either traditional or non-traditional instruments, which are always modified by a synthesizer electronically during a performance. For those who wish to hear how a performance went, a copy of a ¼ track stereo tape, which has two different performances on it, is included with the film. When the tape is played with the film, the film should be run at 18fps, so that some approximation of sync will take place and thus recreate that particular performance.

This film represents a unique opportunity to expand both traditional notions of film and music. Anyone interested in performing this film may contact Canyon Cinema for details.

I will be happy to supply suggestions for patching in the necessary electronic music gear.

"The result is an interplay between screen and musicians which is often startling and consistently amusing."—D. Rosenbaum, *Boston Herald American*

"It is a fluid alloy of music and film"—R. Stewart, *Real Paper*

See photo page 188.

RITUAL RE-ENACTMENT OF CHILDHOOD MEMORIES/A TIME MACHINE (1976)

16mm 12 min. b&w/sound \$10 rental

A multiplex film:

1. Documentary from which the performance of the piece came
2. a metaphor for how our (my) memories function

3. What did this dream mean? (the piece performed was written (I dreamed this set-up) in a dream)
4. As a ritual celebrating human memories
5. a complicated video feedback network that is performed with and humanized.
6. a performance of a sound piece using music boxes as a sound source.

Four video decks were set in a line and one tape was threaded thru them. The decks were set on on Record/Play/Record/Play in such a way that the monitors (and camera on the monitors) and the cameras were able to record and geometrically expand the performance that took place.

The time delays and feedback from the video are embellished by the time delays and echo of the music. The film was shot with 4x under difficult lighting conditions and the print is of exceptional quality.

This is my most "conceptual" film. Anyone interested in the performance version of this film may contact Canyon Cinema for details.

Again here, the film may be projected while a live performance ensues.

GLASS SHOTS WITH FLOWER (1980) 16mm 26 min. color/sound \$35 rental

Glass Shots was made over a period of about four years. The initial footage of the film was shot on color infra-red and though I like it for its color, I was at a loss to put it to use in a film. After shooting a roll of Color print stock (7381) as camera original, I then made positives of both the infra-red and the 7381.

Successive footage was simply optically printed bi-packs and positives of bi-packs through a total of 6 generations. The film was structured around this process. Nearly all the imagery in the film was shot through glass: windows, filters, diffraction gratings and of course, lenses. By the middle to end of the film, the other-worldly look began to suggest to me a kind of special effect often used in films to create sets which are not really there.

Glass Shots is limited in the amount of original footage and I wanted the music to have a limited amount of material also. The music is highly processed, as is the imagery. Much of the sound is from amplified wire of varying lengths and shapes. In some cases, the sounds of wooden drums and a wooden flute was transduced through metal to give it a new character. These sounds were sometimes super-imposed over themselves. Each kind of music is with each section of the film.

The process of making this kind of a film was intriguing to me. I had never worked on an optical printer film before. I found the aspect of the performance at the printer a kind of very slow-motion performance when contrasted with the performance of creating the music and editing the film. In deciding on the music for the film, I thought of amplification of the optical printer itself as a possibility which I discarded as being too unlyrical.

LESTER, Howard

CHILDREN OF SYNANON (1968) 16mm 15 min. b&w/sound \$15 rental

A documentary about the life of the children of residents at Synanon (a community primarily of former drug addicts). The children all live together, have a large part in running their school and sub-community and play a version of the Synanon "game" (a type of group therapy). The film centers on the Game as played by the children, featuring a confrontation between an 11-year-old girl and her mother.

Winner at the Long Beach Autumnal Film Festival, 1969; and the National Student Film Festival, 1969. Selected for exhibition with the Genesis package of young filmmakers.

RANSOM NOTE (1969) 16mm 2 min. color/sound \$5 rental

An animated note to the audience. In a way an experiment on audience participation since it asks the audience to perform certain tasks.

AIRPLANE GLUE, I LOVE YOU (1970) 16mm 21 min. b&w/sound \$25 rental

Script, direction, editing: Howard Lester. Camera: Neil Reichline. Cast: Tedd King, Ben Brank, Marty Montgomery, Judy Coppage.

An absurd comedy about a 30-year-old ex-professional model airplane builder who by mistake gets put in the sixth grade.

"... In 20 minutes Lester presents more genuinely comic situations and characters than a great many of the touted Hollywood pros do in five times the length."—*Daily Variety*

"... This film has charmed audiences wherever I have seen it."—*Filmmakers Newsletter*

Winner of several awards including: CINE Gold Eagle, 1970; Bronze Knight of Malta (Best Fiction Film, 1970); Bronze Medal, Atlanta International Film Festival; 2nd Prize, Ann Arbor Film Festival, 1970.

THE NOSE (1972) 16mm 38 min. color/sound \$40 rental

Camera: Neil Reichline; Sound: Mike Hall; Script, direction, editing: Howard Lester; Cast: Tedd King, Ben Frank; Production Assistant: Virginia Chase.

An adult dream Fairy Tale about a man who loses his nose. Loosely inspired by the Gogol story "The Nose", the film deals with the adventures of the main character as he searches for his nose in modern Los Angeles, climaxing with The Nose's recovery in a night-club for monsters.

"Hilarious . . . silly . . . The kind of film which makes life meaningful and adds zest to anytime. . . ."—*Canyon Cinema News*

Other distribution: Howard Lester's films are also available from Filmmakers' Co-op, N.Y. and from Co-operative Cinéastes Independants (Canada).

SLIDE SHOW (1977) 16mm 19.5 min. color/sound \$25 rental

Credits: camera, John Sharaf; script, direction and editing, Howard Lester; sound, Ken King; cast, Roger Margolis, Theresa Marquez, Richard Sarradet, Maggie Browne, and the entire Focus Pocus Film Squad.

SLIDE SHOW is an experimental documentary film about a young California couple and their community, presented in the context of a dramatic event happening at a gathering of friends to view a slide show. It is an effort to provide an entertaining, honest, thought-provoking experience for the audience by experimenting with ideas of concept, structure, contrast, narrative technique, audience involvement, and the mixture of real and fictional events. It is intended for small, rather than large, audiences.

Winner at The Virgin Islands International Film Festival (1977); The Chicago International Film Festival (1977); FilmSouth (1978); Texas Film Festival (1978).

FACE 16mm 3 min. b&w/sound \$5 rental

Music: Susan Ain.

A cinematic mosaic experiment. A mosaic of a Face but instead of stationary title, the face is made up of from 15 to 27 moving images.

Shown at the 4th International Experimental Film Festival, Knokke-Le-Zeute. In the collections of the Royal Film Archive of Belgium and the Museum de Moderna de Espirito Santo, Brasil.

IMPROVISATION ON THE HOLLYWOOD RANCH MARKET 16mm 6 min. b&w/sound \$10 rental

An optical experiment with the idea of a visual drone, which builds from a study of a famous all-night grocery and snack bar on Vine Street in Hollywood.

LEVINE, Charles

PEACHES AND CREAM (1964) 16mm 5.5 min. color/sound \$20 rental

Assisted by Paul Morrissey. Music by Louis Niciagna.

"The collage paintings of Stanley Fisher: sin, sex, and gore blaring across the screen."—P.M.

"PEACHES AND CREAM which closes in on the paintings and gets rid of the spectators' distance, is a spectacular success. The camera supplies visual movement to these spatially static canvases. Something is happening—never mind if it's art. For five minutes or so one can tap one's foot to the music and look."—*Arts Magazine*

Other distribution: Filmmakers' Co-op, N.Y.

SHOOTING GUNS (1966) 16mm 8 min. b&w/silent (16fps) \$20 rental

In documentary style, an excerpt from an unfinished movie. This film shows Jonas Mekas directing a sequence from his feature, GUNS OF THE TREES.

Other distribution: Filmmakers' Co-op, N.Y.

SI SEE SUNNI (1967) 16mm 7 min. color/sound \$22 rental

Original music composed by Richard Felciano.

A portrait of Sunni, a modern mystic with a B.A. from Vassar and an M.A. from Harvard. Her past told with the Tarot cards. She is also publisher/editor of *Filmmakers' Newsletter*.

Other distribution: Filmmakers' Co-op, N.Y.; London Co-op; Australian Co-ops.

- SIVA (1967)** 16mm 2 min. color/sound \$8 rental
 A realization of the Hindu God, a cinematic tone poem.
 Prize winning film.
 Other distribution: Filmmakers' Co-op, N.Y.; Canada, London, Australian Co-ops.
- THE SOUND OF CHARTREUSE (1967)** 16mm 19 min. color/b&w/sound \$40 rental
 Surrealist dream with incorporating a sequence from a 1929 Paramount Musical.
 Other distribution: Filmmakers' Co-op, N.Y.
- APROPO OF SAN FRANCISCO (1968)** 16mm 4.5 min. color/b&w/sound \$20 rental
 Numerous prizes awarded.
 (After or for Jean Vigo) with Ben Van Meter.
 Sound recording by Bob Cowan.
 A study in visual rhythms and structure, using the same basic element repeated with variations.
 Other distribution: Filmmakers' Co-op, N.Y.; Canada and Rome Co-ops.
 APROPO OF SAN FRANCISCO has been shown at many film festivals, San Francisco International, Sorrento, Italy, and Tampere, Finland.
- BESSIE SMITH (1968)** 16mm 13.5 min. b&w/sound \$40 rental
 A cinematic tribute to the late blues singer Bessie Smith, with Bessie Smith as she appeared in the 1929 film "St. Louis Blues" and songs sung by her as well as a commentary read by Joseph Marzano.
 "It's the best film I've seen this year . . . A masterpiece."—Lenny Lipton, *Berkeley Barb*
 Other distribution: Filmmakers' Co-op, N.Y.; Canada, Rome, Co-ops.
 BESSIE SMITH has been shown at many film festivals including N.Y. and San Francisco International, Oberhausen, West Germany and Sorrento, Italy. Numerous prizes awarded.
- HORSEOPERA (1970)** 16mm 24 min. b&w/sound \$70 rental
 Prize at Kenyon College Film Festival, 1971.
 Sound recording and mixing by Bob Cowan, including the work of: Edwin S. Porter, Wm. S. Hart, John Ford and many others.
 "HORSEOPERA is an original and interesting film and provides the current show, which closes on Wednesday, with its focal point."—Vincent Canby, reviewing "Film on Film," show at Whitney Museum of American Art, *N.Y. Times*
 "Cerebrally engrossing—near perfect."—Aaron Hauptman, *Queens College News*
 "I have used individual shots as loops to achieve a visually harmonic form, in which a variation of particular actions is made to produce a rhythmic structure . . . The whole panorama of the winning of the West is at hand from horse and wagon to great railroad locomotives that charge across the plains and mountains relentlessly, always watched by the Indians.
 "Stereotyped characters and actions are transformed and become larger than life, building blocks for a plastic mosaic. Epic conflict is in motion between good and evil . . . the bad guys kill, rape and plunder both the land and the people, nothing is beneath them and they will not let anyone stand in their way. Their greed is unquenchable."—C.I.L.
 Other distribution: N.Y., and Montreal, Canada Co-ops.

LEVY, Lenny

- FORCE FIELD: SAND (1971)** 16mm 12 min. color/silent (18fps) \$5 rental
 Concentration on the forces in a vibrating field of beach sand. With patience it bursts into splendor. A study in centering energy.
 SILENT SPEED ONLY!
- PLAIN FREDA (1971)** 16mm 3 min. color/silent \$4 rental
 A real simple portrait of a lady I love. Freda Virshup's presence on the screen in all her energy.
 PROJECT AT SOUND SPEED ONLY!

WHITE BLISS ROAD (1971)

16mm 7 min. b&w/silent (18fps) \$5 rental

When you just look at something very carefully for awhile (and with your mind awake), the barriers between inside and outside disappear. That's ecstasy, and it's really just a matter of seeing things for what they are.

The moving surface of a road looked at by a movie camera. A subtle and beautiful eyebath of light and particles.

SILENT SPEED ONLY!

STRATUM LUCIDUM (1972)

16mm 18 min. color/silent \$10 rental

The "stratum lucidum" is the second layer of cells in the skin. (STRATUM—"to spread out", LUCIDUM—from "light" and "Lucifer"). This is a movie about movies and specifically about the mysterious forces (indeed living demons) that inhabit its worlds giving it the power to cast spells and heal.

A journey into the heart of a piece of film as it decays. Images of editing rephotographed in different ways to reveal diamonds, fires, conflicts, breath and life.

SOUND SPEED ONLY!

THIRST FOR FREEDOM (1976)

8mm 65 min. color/sound (18fps) \$75 rental

A super-8 feature made by students, inmates, teachers, and guards at James Lick Jr. High School in San Francisco. This is the story of life and death at James Lick Federal Prison, an hour long surreal fantasy which jumps back and forth between prison scenes and the daily school routine. On one level it is hilariously entertaining, with dance scenes, dream scenes, and an incredibly complex and violent escape sequence. At the same time it is a terribly sad portrait of the frustrated lives and fantasies of young teenagers and how they feel about school.

Chosen to open the 1977 National Conference on Child Made Films in New York; produced by the CETA Arts Program and the Alvarado Art Workshop.

Other student-made films available on request. Contact Canyon Cinema for details.

See photo page 188.

LEWIS, Laurie**THE MATCHSELLER (1968)**

16mm 12.5 min. color/sound \$20 rental

THE MATCHSELLER is a colour fairytale made in England.

Shown at film festivals in Europe and U.S.A.; Honourable Mention at Berkeley F.F.; Special Commendation at Ann Arbor F.F. Tour; included in GENESIS 1, Filmways package.

Set against a 1950's carnival rock 'n' roll background, a young bride uses a sorcerer's charm to procure a husband.

"Their passionate intensity was predictable, the excruciating beauty of so many of the images was not. The bride and her tattooed bachelor, hand-in-hand, flying high over the fairgrounds, a la Chagall."—Barbara Ritz, *Stanford Daily*

"There is a wistfulness and artistry which make it enjoyable, exemplifying the new demands being made upon the film audience."—Rex Weyler, *The Occidental*

See photo page 190.

REASONS TO BE CHEERFUL, PART THREE

16mm 5 min. color/sound \$10 rental

This is a rock 'n' roll performance film of Britain's most manic entertainer fronting the toughest rhythm section in the world.

REASONS TO BE CHEERFUL was shown in the London Film Festival 1980, and was awarded Outstanding Film of the Year.

See photo page 190.

LINDER, Carl**WOMANCOCK (1965)**

16mm 15 min. b&w/sound \$20 rental

"Carl Linder's WOMANCOCK has a rippling surreality to it, using montage-collage cinema, superimposing images within the frame and juxtaposing pieces of film and snips of music and talk to make statements about women. Which is? His women are pretty disgusting (albeit, erotic) creatures. But, more importantly, Linder has manipulated his pictures and our minds with so much unobtrusive artistry that we don't know until later how thoroughly he had done his job."—Michael Ross, *L.A. Free Press*

VAMPIRA: THE PASSION OF (1969) 16mm 22 min. color/sound \$30 rental

Second Prize winner, First International Film Festival, San Francisco, 1970.

"The film is far more lush than most of Carl Linder's films, photographed in heavy, muted colors that are extremely rich and with a variety of beautifully lighted and composed setups . . . I can think of no other film that so graphically transforms masturbation into a ritual and auto-eroticism into a religion."—Lloyd Steele, *L.A. Free Press*

" . . . a classic study of a sensuous woman enjoying her body."—John Bowers, *Playboy*

LINKEVITCH, Barbara

THOUGHT DREAMS (1972) 16mm 3 min. b&w/sound \$5 rental

Prize Winner: SFAI Film Festival, Mills College Festival, CCAC Festival.

This is a game of hide and seek.

CHINAMOON (1975) 16mm 15 min. color/sound \$25 rental

CHINAMOON takes place in a brothel; a timeless, nameless brothel. Experimental and impressionistic in technique, the movie centers around the formally ritualized world of a room inhabited by four prostitutes. They are depicted with tenderness and sensitivity; not as sex objects, but tragically, as tired, sexually depleted women. The finale of the film is a pagan chorus, in song and rite. Having shown the use of women's bodies which destroys their souls, a ritual murder of the men who have come into contact with them takes place.

"CHINAMOON conveys the sequined nightmare world inhabited by four prostitutes. The film focuses on the bed, men and experiences that women share and the room they never leave. The filmmaker utilizes bold colors and closeups, but her viewpoint is as feminine as the paintings of Marie Laurencin. The impression of female camaraderie, contempt for men and the sameness of their lives is expressed by symbols of dolls, rain, shattered glass and the cries of an alley cat."—Linda Gross, *Los Angeles Times*

LIPTON, Lenny

Lenny Lipton was born May 18, 1940, in Brooklyn, New York. He wrote the lyrics of the song PUFF, THE MAGIC DRAGON when he was nineteen years old. He is the author of INDEPENDENT FILMMAKING and THE SUPER 8 BOOK. He lives in California with his wife and daughter.

HAPPY BIRTHDAY LENNY (1965) 16mm 8 min. color/sound \$10 rental

Mother explains the nature of her love. (File under neurosis.)

Shown at the Flaherty Seminar and the New York Film Festival.

WE SHALL MARCH AGAIN (1965) 16mm 8 min. b&w/sound \$10 rental

The 1965 Vietnam Day Peace March, remembered for the Hell's Angels' attack. Vividly depicted. Provides a valuable historical perspective on the period, filmed by a partisan.

Shown at the San Francisco Film Festival, NET, Italian TV and Cinematheque Francaise. Part of the Pacific Film Archive collection.

INELUCTABLE MODALITY OF THE VISIBLE (1966) 16mm 9 min. color/b&w/silent \$10 rental

Extreme close-ups moving across a woman's body. Based on a harmonic theory of film montage, in which shots are likened to melody. Part of the American Federation of Arts series.

THE DUNES OF TRURO (1966) 16mm 7 min. color/sound \$10 rental

Cape Cod and the ghosts of city traffic. Positively ecodeilic.

MEMORIES OF AN UNBORN BABY (1966) 16mm 4 min. color/sound \$5 rental

Warm multiple imagery.

POWERMAN (1966) 16mm 5 min. color/sound \$5 rental

An homage to the superhero. Lipton's only animated film. The song POWERMAN is performed by Rogue Streib's East Bay Symphony, with the filmmaker singing lead.

- BELOW THE FRUITED PLAIN (1966)** 16mm 9 min. b&w/sound \$10 rental
 "... set in Mexico in the sandal shop of Ubaldo, a peasant craftsman. The camera enters the shop and moves in on Ubaldo as he makes a pair of sandals for some tourists. Meanwhile, the soundtrack gives a dialogue between an uptight American couple. The man in particular (George Kuchar's voice) is truly an American horror as he puts down Mexico, Ubaldo, and his own wife whom he obviously hates.
 "But Lipton gives us much more than a bitterly amusing view of a sick marriage. In a remarkably brief period of time he also shows us a view of Mexico as seen by American tourists, and he shows us a view of American tourists as seen by Mexicans and as seen by him, and he makes a statement about the nature of work, industrial society, and alienation. . . ."—Richard Milner, *Berkeley Barb*
- CORNUCOPIA (1968)** 16mm 8 min. color/sound \$10 rental
 TV's image raised to a fever pitch to help reveal the chaotic nature of the medium. A driven flux of electronic icons, building in intensity.
 "Best insult to American Civilization."—Bellevue Film Festival, 1968
- SHOW AND TELL (1968)** 16mm 24 min. color/sound \$25 rental
 "A rich neat film with funny stuff in it . . . full of humor that was neither self-conscious nor laughing at others, but full of pathos and feeling for humanity. Really funny things leave something deadly serious and beautiful that echo like afterimages in your mind."—Bob Nelson
 Bellevue Film Festival, Yale Film Festival, San Francisco Film Festival, St. Lawrence University Independent Filmmakers Competition, Cinematheque Francaise.
- LP (1969)** 16mm 33 min. color/silent (18fps) \$35 rental
 A collection of twelve short silent films, dealing with daily life and the mundane. Anticosmic cinema.
- DOGGIE DINER AND THE RETURN OF DOGGIE DINER (1969)** 16mm 7 min. color/sound \$10 rental
 The prospective renter needs no better recommendation than this: Peter Kubelka purchased a print for the Austrian Film Archive. Rent it while it's hot.
- LET A THOUSAND PARKS BLOOM (1969)** 16mm 27 min. color/sound \$30 rental
 A film about the building of People's Park, and its ultimate destruction, marking the end of an era.
- PEOPLE (1969)** 16mm 3 min. color/sound \$5 rental
 The Red Mountain Tribe hangs out in my backyard.
 "Lipton's lovely home movie PEOPLE, in its affection for valuable inconsequential gestures, indicates in the course of its three minutes why there has to be a continuing alternative to the commercial cinema."—Roger Greenspun, *The New York Times*
- THE LAST MARCH (1970)** 16mm 11 min. color/silent \$10 rental
 On Memorial Day 1969, 50,000 people defied law and order to pay homage to People's Park. Made up of footage originally shot for the BBC.
- MY LIFE, MY TIMES (1955-70)** 16mm 11 min. color/sound \$10 rental
 "MY LIFE, MY TIMES is an 11-minute slide show from a young lifetime of snapshots made by Lenny Lipton, featuring family, girlfriends, and various big-city scenic eyesores—all accompanied by music like 'Listen to the Mockingbird', 'There's a Tavern in the Town', and a Stephen Foster medley. The film must have taken equal parts of affection and chutzpah, and it is perhaps too private really to deserve (or require) a public."—Roger Greenspun, *The New York Times*
- FAR OUT, STAR ROUTE (1971)** 16mm 64 min. color/sound \$65 rental
 "I have seen many 'life-style' movies, and there are many I'll never see, but from those that I've seen, Lipton's strikes me as one of the most memorable. Something very real comes through, a way of life as expressed through a series of situations, scenes, and incidents . . . FAR OUT, STAR ROUTE is a very personal anthropological/ethnographic notebook that will remain a valuable document, and it will make some people feel good when they see it."—Jonas Mekas, *The Village Voice*
 "The essential appeal of the film is its warmth, for it is a personal glimpse of some very likeable young people. There are many extremely memorable scenes. . . ."—*After Dark*

"A home movie focuses on people, doing the simplest and most ordinary things, without undue stress on technique. FAR OUT, STAR ROUTE uses this as its aesthetic, consciously and wisely to create a new form of film experience."—David Bienstock

DOGS OF THE FOREST (1972) 16mm 5 min. color/silent \$5 rental

An apocalyptic vision of dogs in the dark forest and humans on the bright beach.

LIFE ON EARTH (1972) 16mm 58 min. color/silent \$60 rental

A year in the life of my family and friends centering on the birth and growth of my daughter Chloe.

CHILDREN OF THE GOLDEN WEST (1975) S8mm 59 min. color/sound (18fps) \$60 rental

"Space limitations prohibit me from even summarizing the melange of fascinating hippies that animate Lipton's world, but we are generally treated to a provocative documentary kaleidoscope of Berkeley wit, defiance, insight, mania, obsession, and delusion . . . a definite intimacy and spontaneity are maintained by the close, direct-eye-contact approach. The 'characters' stare unstintingly into the lens as they speak, and the effect is very much like standing toe-to-toe with someone during a conversation. This technique greatly increases emotional identification by the audience with the screen personalities, and invests the film with a sense of familiar honesty that is pleasantly and nakedly uncontrived.

"With CHILDREN, as with his previous film FAR OUT, STAR ROUTE, Lipton has set himself the task of documenting the New Culture, not by analyzing it or discussing its process of emergence, but simply by showing that it exists. The films have an after-the-revolution realism to them—injustice and rebellion are not invoked, and the characters are obviously already at home with their countercultural identities. This is a crucial kind of documentation to undertake, but limitations inhere either in the genre itself, or, more likely, in Lipton's approach to the genre (although he has helped to create the form, and these criticisms should be considered friendly.)"—Michael Shedlin, *Film Quarterly*

HILLTOP NURSERY (1975) S8mm 24 min. color/sound (18fps) \$25 rental

A dedicated team strives to maximize human potential. The film shows modern techniques for treating handicapped kids, concentrating on the British-developed Bobaths' technique applied to cerebral palsy.

REVELATION OF THE FOUNDATION (1975) S8mm 68 min. color/sound (18fps) \$70 rental

The Foundation of Revelation is a group of Shavites following the teachings of Cirengiva Roy, a man they call Father. Father, an amazingly dynamic person, is considered to be God by his followers, and his nine wives. There are thousands of followers across the United States, and in other parts of the world. This film takes a look at the central house, or headquarters of the Foundation. An intimate view of Father and those who live with him.

An AFI grant was awarded to the filmmaker for this project.

NADINE'S SONG (1975) S8mm 12 min. color/sound (18fps) \$10 rental

A trip to Oregon and the Brownings of Pleasant Hill, and Joe Valentine of the Mohawk River. A journey to the heartland, as Joe would call it.

ADIRONDACK HOLIDAY (1975) S8mm 17 min. color/sound \$20 rental

A group of middle class professionals who have been friends since college days rent an unused and once very posh rich boys' summer camp. The central action of the film is the filmmaker's attempt to make a movie with the friends' children.

THE STORY OF A MAN (GOING DOWN IN FLAMES) (1975) S8mm 11 min. color/sound \$10 rental

The true story of Kenneth Anthony Zadel, in his Canadian hideout. Zadel is shown in his daily routine on his farm deep in the rain forest. Finally apprehended for cracking a safe outside of Victoria, B.C., Zadel was extradited to the United States after his Canadian arrest, where he faced charges on three counts each of armed robbery and attempted murder. He is presently serving a twenty year sentence in New Jersey.

FATHER'S DAY (1975) S8mm 9 min. color/sound (18fps) \$10 rental

James Broughton receives a father's day gift at a Canyon Cinema Party.

Three-Dimensional Lecture-Screening:

For the past five years Lenny Lipton has been making stereoscopic films using a system of his own design. He has received several grants from the NEA and California Arts Council to help him with his work. A half hour documentary shot on the waterfront of Sausalito, plus a fifteen minute demonstration film will be screened. The late John L. Wasserman writing in the S.F. Chronicle said: "I saw UNCLE BILL AND THE DREDGE DWELLERS (the documentary) and THROUGH MY WINDOW (the then working title of the demo film) at Lipton's Pt. Richmond apartment on Tuesday night and found it entirely

fascinating. Over a viewing period of 45 minutes, there was no eye-fatigue whatsoever, and the three-dimensional effects were not at all gimmicky." Lipton will lecture about the art at the screening. He must be present to set up the projection. Special glasses and screen are required. The program needs to be handled like a special event. Contact Canyon Cinema for details.

LIPZIN, Janis Crystal

"Since 1973, Janis Crystal Lipzin has created a body of work in film that has secured for her a reputation as one of the outstanding west coast film artists to emerge in the seventies."—Thom Andersen

"Lipzin's films have been a positive and often pervasive influence on her contemporaries. Her research into advanced film processes and technical invention grew from a distinctive personal vision of film. In these films a powerful visual coherence is developed through organizational elements of factoring, categorization, resemblance, and structural repetitions. Those forces of organization and energy patterns which seem to exist at the threshold of ordinary perception are explored in her films, which are formally rich, conceptually coherent and unexpectedly revealing of woven layers of kinetic and emotive intensity."—Carolee Schneemann

BUFFALOFILM (1974) **S8mm & 16mm 11 min. color/silent (18fps) \$22 rental**

Sequential elements shot in Buffalo, New York and in Manitoba, Canada, on the buffalo reserve at Riding Mountain National Park.

"This work relates intelligently to the films of Bruce Baillie and Joyce Wieland but is in no sense 'derivative'."—William Judson, Film Curator, Carnegie Museum of Art

FLAPPING THINGS (1974) **S8mm & 16mm 10 min. color/silent (18fps) \$20 rental**

The first in the series of works in various media which I call **VISIBLE INVENTORIES**. Edited in the camera, an assemblage of subtle motions of objects in the wind (flags, ribbons, leaves) which speak delicately to the senses.

"This is as its title suggests. Things flap in the wind. But more happens: there are light and color changes which affect the way things are seen and photographed. Then there is a coolness in the editing which gives the film a sharp sense of the artist behind it."—Carmen Vigil

Collection: Carnegie Museum of Art

BASKETBALL PLAYERS IN THE PROCESS OF BECOMING BIRDS (1974-75) **S8mm 4.5 min. color/b&w/sound \$9 rental**

Credits: Music: "Higher and Higher" performed by Bette Midler. The players: Liz Baldewicz, Bill Baldewicz, Michael Chagnon, and Ginger.

A lyrical poem to four friends who exist in the same amusing relationship to basketball players as pigeons do to birds.

"What if i was a basketball
looping towards the hoop
higher than I have to be
missing, banging off the rim
against the board, plunging back
bouncing on the concrete, held and
thrown again, till at last or too soon
rolled off fingers into a dark closet
where I merely remain round for days
merely contain air and in a tiny way
get smaller through leakage, and in a
tinier way get big and small through temperature
asked someone.

PART 2

again and again his hot hand reached out
he caressed her rounded shapes, heating them
moaned with success and passion, jumped around
her, reached down to her opening."—Patrick Smith, University of San Francisco, 1974

L.A. CARWASH (1975) **16mm 8.5 min. color/sound \$17 rental**

A film evolving out of my experiments with dual screen projection and concerned with conjunctive and disjunctive couplings suggested by the qualities of light and sound at the Village Carwash in Los Angeles. The sound and picture exist as complete

and separate entities coinciding only for four seconds. This film is intentionally two-dimensional, exploiting the properties of the medium that prevent photography from true reproduction.

"A cinematogenic subject finally receives its due."—Thom Andersen

"*L.A. Carwash* takes an existing reality, an organic whole (the Village Carwash in Los Angeles) and submits it to a deconstructing and dissecting that renders the commercial establishment a footnote to the process—an emblem of the film's origination. The sound 're-recorded out of phase in a structure of 4' (a canon) assumes an imagistic life of its own. It calls forth space, objects, and emotions that exist in antagonism to any subjugation to its corresponding visuals. The formula arrangement or 'composition', like notes prior to signification in a melody, empties the interior—the noises—of any intentioned, outside-referential content. The visual, the other half of the medium's capacity to create 'illusion', is projected as the pictorial union of two different NOWS in filmic time and different (via the methods of printing and being filmed again) yet same (disconnected by linear time, joined by memory) photographed fractions."—Richard Kaplan

Made with the assistance of Louis B. Mayer Foundation. Sound track assistance: Don Lloyd. Collections: Carnegie Museum of Art, San Francisco Art Institute. Award: San Francisco Art Institute Film Festival Adolf Gasser Award, 1976.

PERIODIC VIBRATIONS IN AN ELASTIC MEDIUM (1973-1976) 16mm 16 min. color/silent \$32 rental

"'Seeing' is also essential to Janis Lipzin's PERIODIC VIBRATIONS IN AN ELASTIC MEDIUM. Its three sections experiment in different modes of perceiving light. The opening section is reminiscent of Monet's studies of the changes of light over time at Rouen Cathedral, with each canvas reflecting light and shadow for a different time of the day. Lipzin presents the changes of light over time by focusing on a portion of a house. The changes occur through cuts from one time period or light condition to another, rather than through the more traditional time-lapse method. Thus we witness the passage of time without time passing—light produces changes without movement as in the canvasses of Monet—an interesting concept in a medium that often synchronizes time and light.

"The second section works largely with movement within the frame, although again it is the light that is the primary subject. Rather than settling for the usual bombardment of light images without association, Lipzin overlays a pattern of connective tissue between her images. The images unfold through visual associations, such as the streamers blowing in the wind followed by a sheet blowing above the grass and then the shadow of the sheet. Another variation in the light-movement interaction is Lipzin's use of symmetrical images—images which balance and are the inverse of those preceding. Thus, she presents the shadow of a narrowly scalloped awning moving like waving fingers down the center of the frame. This is followed by water moving in and out along a rock, almost a mirrored reflection of the awning shadow on the other side of the screen. The images bear no association except for the remarkable duplication and reversal of form and motion.

"The last section of this work-in-progress relies largely on dark images and deals with pinpoint illuminations within the frame, such as the effect of abstracted and almost animated car lights moving through the dark. Although Lipzin's images, like the images of many filmmakers, are simply recordings of natural occurrences, PERIODIC VIBRATIONS IN AN ELASTIC MEDIUM is a testimony to the beauty and originality of Lipzin's eye . . . Overall, Lipzin displays a gift for assembling individual image fragments into 'visual units' that are among the strongest seen in the evening's program."—Linda Dackman, 1977. From "Five Films by Five Women", *Cinemanews*

"Discrete images are modelled into a filmic form which grows out of visual kinetic linkages rather than linguistic modes, musical notions, or anecdotal concerns. The elimination of narrative sequence suggests the concept of simultaneity which one associates with painting and which is demonstrated by the poetry of William Carlos Williams. Pale blue passages divide the film into three sections. The title of the film makes reference to Newton's corpuscular theory of light. A continuing work composed from several thousand feet of film exposed since 1973 in a variety of geographical sites."—J.C.L.

See photo page 189.

**THE FACTS IN THE CASE OF M. VALDEMAR (11.83 MIN. VERSION) (1976)
16mm 12 min. color/sound \$24 rental**

"A filmmaker for whom I have high praise is Janis Crystal Lipzin . . . she seems primarily involved with the single image or what might be more accurate, the single take. Her films are intelligent and she is a very distinct voice . . . THE FACTS IN THE CASE OF M. VALDEMAR takes its title from the story of the same name by Poe . . . A strange erratically moving light composed of several colors is seen in darkness. It moves this way and that making circles then reversing direction. The soundtrack is obviously sync sound of the motor of some kind of child's toy. This shot is held for perhaps 5 minutes or more. A few times the image goes out of the picture as if it had fallen off and each time the thing is set back into motion until the light comes on and we see that it is actually a toy car which has been moving around on a chessboard. A hand sets it into motion again. The film continues with the same shot, the beep of the slate being heard between takes, the only variation being the room light. Voices and laughter are often heard in the soundtrack. The film ends when the car just won't move any more. It is a simple and elegant film and one of those films which despite its simplicity continues to intrigue with each viewing."—Carmen Vigil, *Canyon Cinemanews*

Scientists always have called upon their imaginations to make sense of their experimental observations, and shortly before the French Revolution, science was not free of its fictions. Franz Anton Mesmer was then attempting serious explanations of the

sections are markedly distinct. For example, in Part II: SELECTIVE DISCLOSURES, I chose to rephotograph fragments of projected slides of my color photographic work. (This work was originally produced using the subtractive system of color light theory.) Similarly, the sound track of this portion was built from an impassioned conversation between an art historian and the filmmaker as we discussed how the notion of "painting with light" is a faulty descriptor of my color photographs. This exchange was dissected, condensed, and re-ordered according to a sound-text score. This score is available with the film by request.

See photo page 189.

GOVERNMENT PROPERTY (1981) 8mm 10 min. color/silent \$30 rental

An investigation of the parallels between a film's ability to represent the illusion of another time and space (a *secondary* experience) and a recognition of a more *primary* experience taking place while a viewer is actually watching a film. Here, I am interested in the tension which arises from juxtaposing the physical elements of the immediate film projection and the film medium's ease in representing what existed in front of the camera during the shooting. Material rephotographed from newspaper accounts of the Queen of England, t.v. coverage of the Reagan shooting, and original footage refilmed off a screen conformed the boundary between the "real" and what is "depicted". The footage was shot in England, Canada, and the U.S. West Coast between 1978 and 1981. The title originated from the words "government property" which are printed on each sheet of toilet paper in the British Museum.

*NOTE: This is a three-projector super-8mm film in which two images are projected one above the other. The third projector is "hand-held" and moves according to a simple score, a copy of which is included with the film upon rental. Contact Canyon Cinema for details.

LLOYD, Don

ODD (1969) 16mm 10.5 min. color/sound \$15 rental

This film is a loose portrait of a close friend and excellent musician.

Awards: Two awards at the 1970 Foothill Film Festival.

GOSPEL PLOW (1970) 16mm 3 min. b&w/sound \$6 rental

A dance film using footage from the San Francisco State Student Strike (courtesy S.F. Newsreel). Conception and execution was amazingly rapid (one month) considering my usual turtle approach.

Award: Honorable Mention, 1972 Humboldt Film Festival.

DIAL-AN-OM (1974-75) 16mm 19 min. color/sound \$21 rental

Science fiction and satire. The kind of film I've always wanted to do in response to things like *Forbidden Planet* and *The Fiend Without A Face*.

A young sound collector learns how to transport himself over the telephone and in the act of calling a friend to surprise her by arriving via phone, half of him gets recorded on tape by a neophyte CIA agent practicing wiretapping and the tape gets stolen by a people collector.

Mixed film stocks and mixed lighting, optically printed on Gevachrome, released on Gevachrome print stock, all make the visual contrast rather like a woodcut.

Award: Judge's Award, Big Muddy Film Festival, 1979.

A GRAHAM CRACKER (1974) 16mm 5.5 min. b&w/sound \$12 rental

Made with John Thomas.

Starring Barbara Linkevitch.

A compulsive phone caller turns a sleeping man's napping bliss into a "sleep time slowmotion" dash for the telephone. This is all recorded and filmed at 600 frames per second giving a breathlessly detailed account of every physical and mental adjustment . . . Everyone who has seen the film has wanted to see it one more time.

Prizes at Bowling Green St. Univ.; Ann Arbor Film Festival; N.Y. Univ.; Foothill Film Festival; Cannes Short Film Festival, 1975.

C.C. BEAM GOES FOR A WALK (1978) 16mm 7.5 min. b&w/sound \$12 rental

Made with Lynn Kirby.

Note: see entry under Lynn Kirby for description.

LOHMANN, Karl

IMAGES FROM NATURE (1959) 16mm 7 min. color/sound \$10 rental

Credits: Sounds from a scientific study by Thomas E. Moore and Richard D. Alexander.

Scenes of nature's beauty in the fall, winter, spring and summer are interspersed with moving visual abstractions to convey a theme of seasonal change. Sounds recorded from nature, presented both realistically and abstractly, reinforce the visual image.

This is the type of film that you look at as though you were viewing a painting. There is no story-line in the conventional sense. You sit back and enjoy it, or hate it. Both reactions are typical.

There are a number of "experiments" in this film. There is the concept of seasons: fall as a colorful time of falling swirling colors; winter as a bleak time; and spring as a time of growth. There are experiments in positive-negative images—white clouds on a blue sky, followed by a free form blue on white. There are some experiments with shape analogies, and metaphors such as "the last rose of summer".

Unusual cinematic effects were created through the use of colored lights, patterned glass, dye papers, dry ice, paint, ink and flowers.

American Film Festival, Ann Arbor Film Festival, International Suncoast F.F., Midwest F.F., San Francisco International Festival and others.

TEXTURES OF THE GREAT LAKES (1966) 16mm 6 min. color/sound \$10 rental

An artistic interpretation of the textural qualities of the water, sand dunes, rocky shores and woods of the Great Lakes area. Visual images are synchronized to a sensitive harp accompaniment.

Award: CINE Golden Eagle Award; shown at festivals in Milan, Italy; Vancouver International; Independent Filmmakers; American Film Festival; Ann Arbor and others.

HOPPY BIRTHDAY (1971) 16mm 3.5 min. b&w/sound \$5 rental

HOPPY BIRTHDAY, filmed with a "hoppy" time lapse camera technique, follows the activities at a party for a three-year old girl. Guests arrive, presents are unwrapped, refreshments are eaten, and party games are played. After the guests depart, the girl and her exhausted mother collapse on a sofa. The action is edited to a lively trumpet samba.

Independent Film Competition, Sinking Creek Film Celebration.

NORTHWEST MEDLEY (1972) 16mm 8 min. color/sound \$10 rental

An artistic interpretation of the American Northwest, from South Dakota westward to the Pacific Ocean. Striking scenes of the waters, woods, geysers, and mountains of the Northwest are coordinated with musical accompaniment to convey the moods of this region.

PUR\$UIT OF HAPPINESS THE MATERIALISTIC WAY 16mm 4 min. color/sound \$5 rental

A weird "haunted house" sound introduces images of green \$ signs floating in space. A hand grabs the dollars. Suddenly a kaleidoscopic array of colors, words and flashing symbols depicts the affluent society of the '60s to the jangle of honky-tonk piano. Sudden ending contrasts affluence and starvation as the weird sound returns to symbols of hunger and starvation around the world.

Other distribution: Filmmakers' Co-op, N.Y.

LOTHAR, Eva

STREET OF THE SARDINE 16mm 21 min. color/sound \$30 rental

Cannery Row in Monterey, California, once the thriving "sardine capital" of the world immortalized by John Steinbeck, stands as a lonely and desolate testimony of man's mismanagement of his natural resources, a microcosmic civilization rapidly risen and gone, decayed into a blend of colors, sounds, textures, motion and stillness.

Awards: San Francisco International Film Festival, 1972; Filmex, 1972; German Television, 1973 and Perth International Film Festival, 1976. Shown on CBS "60 Minutes", 1970.

LUTHER, John

DIE (1966)

16mm 5 min. color/silent

\$6 rental

"DIE is a silent meditation on consciousness past death. It is a continuous flow of image uninterrupted by cutting, a tactile and erotic film in which a man knows the earth as lover through a newly-awakened touch, a new multi-layered seeing. It is a mystical document of peak-experience in life, climaxing in ego-death.

"The actor in the film is Charles Mac Dermid, my mentor of that time, now my friend."—J.L.

University of Santa Clara Festival, 1968, First Prize.

FILMPIECE FOR SUNSHINE (1966-8)

16mm 23 min. color/sound

\$30 rental

Dedication: To Anger and Sunshine.

"FILMPIECE FOR SUNSHINE was begun as a portrait of Steven Sunshine, a young film student, at his invitation. Steven was then 18 to my 25 and living, as misfit as I had been at his age, in a college dormitory. My unexpected return to the environment of my adolescence brought forth a flood of memory strong enough to sustain my first real venture in filmmaking.

"Once begun, the film soon transformed itself from portrait to autobiography, and was shaped very much by my obsession with Anger's SCORPIO RISING (image montage and rock music)—and by a remark of the narrator in Vladimir Nabokov's novel, *Pale Fire*: that dormitories are 'bedlams of jungle music'. To be worthy of that inspiration, it took nine months of careful searching to select seven songs (and one fragment)—two years in all to complete the film."—J.L.

"FILMPIECE FOR SUNSHINE is about the isolation of the adolescent in an anti-life society, the pointlessness of his existence. He can't get sexual satisfaction, and he can't get any other kind either. He is always in prison and always will be. The woman he longs for is not just a woman of flesh but a higher spiritual freedom and beauty. He longs for beauty in an ugly world.

"Masturbation: his vital potentials being wasted, his life to be fruitless ('down the drain'), an empty pursuit of nothing. His studies (whatever they are, they aren't shown) are of nothing important, his end to be a tomb identical to the prison he has always lived in.

"But the woman: she is just as trapped as he is, lives in the same prison-like buildings, the same houses, her potential reduced to that of a sex object in a pornographic film . . . how could you make such a bleak statement, John?

"Yes, it is a bleak statement, but it is *not* a bleak film! You have *balanced* it by showing that beauty lies in art, in poetic and spiritual pursuit, and the way you have shown it is by the way you made this film. You have shown beauty in the incredible sensual *power* of these images of ugliness, and in the raw sensuality of this music."—Sarah Woodward

"FILMPIECE FOR SUNSHINE . . . is a film I would VERY much like to have made. This will surprise you, coming from me, but I also think the Sound Track has more authenticity in this film than in any others of yours I've seen—Sound is, throughout, a *deliberate* 'background'—NOT some 'background-taken-for-granted', as are most films using music thus. This music you used is precisely the music such a young man would have on in HIS background . . . he even nods in time to the music at one point to further establish this usage; and then of course the music does slur to some grotesque of itself at his moment of 'coming': it is a track authentically inspired by Kenneth Anger's use of music . . . I use that word 'inspired' in the sense that Kubelka defined by saying that when one artist inspires another, most people would never recognize ANY influence whatsoever unless told. The whole work is inspired by Anger in that sense; and it is an absolute *original*. Its strengths move along a line of development which is completely appropriate to the time-of-life in which it was created: thus one of its strengths IS its naivety (Huh! I can't even spell that word; but I DO mean that—in this film—perfected sense of innocence/ignorance which pushes every sensibility to some blunt wall . . . far short, of course, of where it *might* go; yet your perfection is exactly THIS/ that you didn't once go beyond your means. There is a kind of wondrous balance you've maintained throughout AND at every fragmented step of this work: for instance, when you show the young man brushing his teeth, you accomplish the ONLY example, known to me, in the history of film . . . the ONLY example of mouth-C.U. which isn't ugly—accomplishing this 'in the teeth of', if you'll pardon pun, a *ferocity* of action which IS an ugliness personified: thus your *balance* in this sequence . . . and as usual throughout the work. . . .

"Just take my word for it: FILMPIECE FOR SUNSHINE IS as fine a work as XFILM (tho' in a way, a painfully honest and grubby way, that's BOUND to embarrass you); but it is, all the same, a GREAT work—completely 'true' to itself at every wondrously embarrassing turn."—Stan Brakhage

"A man what makes a piece of work like that has got to be told about it . . . Really brilliant film! Kind of boring for awhile here & there but then those parts begin to be substantiated & you realize your nurtured critical facility is precipitate—it takes you on into a new excitement. The combo. of the carefully conceived & the found is a unique relationship of your own. The 'blossomed' 8mm reds are so thrilling. The work itself is such a tremendous achievement . . . Really taken with the masturbatory conclusion—really hard to breathe almost. . . .

"You sure got to be a good film-maker. Hope you don't get seduced by (outer) modern life & keep 'sending us' very personal, strange movies."—Bruce Baillie

" . . . scarily intense psychosexual imagery. . . ."—Pauline Kael

"FILMPIECE . . . a shining piece of budding authority and technical wisdom. With this for his 16mm opener Schofill's lifetime contribution to the experimental film should be genuine, deep, and rich."—Will Hindle

Second Prize, 1968 Ann Arbor Festival; Robert Nelson Award, 1968 Bellevue Festival; prizes at Kenyon, Kent State, Denison, St. Xavier, St. Lawrence, Baldwin-Wallace Festivals, 1968.

XFILM (1966-8)

16mm 14 min. color/sound

\$18 rental

Credits: Tape composition by William Maraldo.

Special Note: Please play sound as *loudly* as sound system will allow without distortion.

"XFILM is my very personal exploration of film as an abstract, kinetic medium. The film, after many months of experimentation with rhythm and form finally collected and crystallized when I heard Bill Maraldo's unusual electronic tape piece. The opening of XFILM grew from my hearing of that piece, and I still believe that the first five minutes of this film are the most inspired filmmaking I have yet done."—J.L.

"Through precise manipulation of individual frames and groups of frames, Schofill creates an overwhelming sense of momentum practically unequaled in synaesthetic cinema. There is almost a visceral, tactile impact to these images, which plunge across the field of vision like a dynamo. Yet they are punctuated with moments of restful quietude. It is a composition of point-counterpoint, the better to accentuate kinaesthetic content. . . .

"XFILM begins with quiet formal imagery: static shots of factories . . . seen in eight levels of superimposition of eight different zoom-lens positions. The sound track explodes with an extraordinary tape composition by . . . composer William Maraldo, a synthesis of East Indian and rock music that perfectly counterpoints the visuals with its own sense of dynamic thrust. We see a series of tableau statements in which a nude girl's cupped hand opens to reveal a flower, then a factory. Then begins an accelerating series of flash-frames, macro close-ups of electronic circuitry, tree bark, dirt, plants, human flesh. Each image is balanced in terms of scales, volumes, masses, directions, and textures of objects within it. Quite often a particularly smooth or static image is counterpointed with strobing flash-frames.

"The most powerful sequence, one which deals purely with the kinaesthetic experience, involves a time-lapse sunset that begins with a low horizon, bare-limbed trees, and a blue sky. Suddenly the action is speeded: clouds and squiggly jet contrails rush up and over. Maraldo's sound track takes a spiraling, droning dive and the sun appears, sinking like a comet from upper left to lower right. Just as it reaches the horizon the foreground and trees flash brilliant white . . . The effect is stunning. A train, approaching the camera, becomes visible as the sun fades, continuing the kinaesthetic sense of dynamic volumes and trajectories."—Gene Youngblood, *Expanded Cinema*

"We've been looking . . . at your FILMPIECE FOR SUNSHINE and XFILM . . . and these works BOTH do grow and extend their meanings each viewing and do ALSO intertwine means (in my comprehension) with each other. FILMPIECE is (now to me) the masterpiece of that workedover (usually-mauled) genre which might be termed 'Adolescent Sex Mov-i.e. SEX FIRST PLACE/FIRST PERSON; and XFILM seems then Genesis (in the beginning was The Light—lens contained, God-the-factory, etc. . . . a tortured Eden wherein only 'Eve' and the head of 'The Maker' seemed fleshed-out AND made-of-sunlight—all other ((i.e. T.V. creatures)) light-MAN-u-factured . . . this whole hand-play then finally played-out with the fist's opening (giving the light, in neg., forth) . . . hell of a lot of wit in all this John—I mean . . . I saw the knife-edge of your humor this week as never before . . . the factory a particularly terrifying example of this (equal to the best of surrealism)"—Stan Brakhage

"The possibility of form is that it can reflect the light of consciousness."—Charles Mac Dermid

" . . . XFILM is a prime example of acid-vision at its most intense and controlled. Every image is beautifully composed with definition and color quality way above the usual standards in experimental film. XFILM is a radiant, spiritual dream-synthesis of technological consciousness . . . a film that presents a thoroughly integrated and radically alternative vision with a technical mastery that gives the film artist a fresh model of visual sophistication from which to attack the stifling, mordant and redundant vocabulary of the past."—John Du Cane

Prizes at San Francisco International Film Festival, Bellevue Festival, Yale Film Festival, Ann Arbor, Kent State, Northern Illinois University Festivals, 1968-9.

PORTRAIT OF THE POET AS JAMES BROUGHTON, Part One (1974-80)

16mm 40 min. color/sound

\$60 rental

"Many years teaching (transplanted to Chicago), false starts, many unfinished films. At last a single Theme, that of the Poet and his Muse, emerged—a strong enough quest to engage the maker anywhere, one which once begun must be pursued as far as the Goddess will permit. Like FILMPIECE FOR SUNSHINE, this film was begun as a portrait of a friend, and was intended to be made quickly and simply, but grew under the inspiration of its true subject, the Muse, into a labor of many years.

"Part One, six years in the making, is now completed. It is a self-contained film, but will reveal deeper meanings when Part Two (an equal labor) is completed. It is too new a film for me to attempt to say more on it at this time, or even properly to thank my mentor, James Broughton, poet and filmmaker, for lending his image, voice, and poetry to this particularly haunted vision. I know only that this work is an homage to that begun in cinema by Jean Cocteau in his famous trilogy and that, through James, I have become his successor, however unworthy, to continue the work.

"This film is the first that I have completed which has a soundtrack wholly my own, composed of voices and natural sounds which I recorded, edited, and tape-altered myself. Besides that, my former use of lab-printed and in-camera superimposition to create complex images has been augmented by extensive optical printing. I was forced to build my own printer from surplus parts and to learn how to use it before I could make this film. Perhaps that is why it took so long."—J.L.

"(John Luther's) works are among the most precisely made, technically perfect and dazzling of current films. The craftsmanly exactness of every cut, superimposition, and sound/image relation, reminds one of the achievements of Kubelka and Anger: Kubelka's leanness and attention to detail of composition; Anger's use of hieroglyphic images . . . and the energy of magic."—Don Yannacito

"From San Francisco's mists rises the clear voice of James Broughton, who appears here (through metaphor and montage) as the archtypal Poet—trolling magic which is as quick as a rattlesnake and sure as a snail. We bask with James in the sunlight of poetry completed, and we are sealed with him in the plunge to the depths of poetry-in-progress. The voice of the Muse draws us down to deep fire, to the magical light-ness we call Poetry."—Edward Kuntzmann

"This is a phantasmagoric optical vision of the Poet as Magician, as Shaman, as Messenger of the Gods. I have merely played the part of the archtypal Poet going through the necessary and incessant hermetic transformations. The result is incandescent metamorphosis."—James Broughton

This film was begun in 1974 with the assistance of grants from the John Simon Guggenheim Memorial Foundation and the National Endowment for the Arts.

LYE, Len

Len Lye, pioneer kinetic artist, sculptor and experimental film maker, died in May 1980 in New York. For many people familiar with the name of Len Lye as an experimental film maker in England in the 1930's, the fact that he continued to pursue his serious interest in filmmaking until his death may come as a surprise. Len Lye emigrated to the United States in 1944. Between 1951 and his death, he worked on a number of films. Of the five films he made in the U.S.A., several are considered to be his finest. These powerful "American Films" develop the techniques of "direct" filmmaking in new directions; together they constitute a major body of "direct" filmmaking. Len Lye lost interest in gaining public screenings for his work, and went "underground". These films were therefore known only to a small group of filmmakers and a few audiences. The films gained a legendary reputation. . . . They have hitherto been largely inaccessible and are therefore virtually unknown.

COLOR CRY (1952) 16mm 3 min. color/sound (inquire)

Inspired by Man Ray's "shadowcast" experiments, Len Lye discovered a whole range of new applications for this process in **COLOR CRY** and created the best and most elaborate "shadowcast" film ever made.

For years he tracked down materials and experimented with new effects. The complex textures and shapes he creates reflect Len Lye's masterful sense of abstract movement. Its color is very pure. The dramatic music interacts with the visuals to create a very powerful film.

RHYTHM (1957) 16mm 1 min. b&w/sound (inquire)

RHYTHM shows Len Lye's remarkable sense of motion applied to the editing of live footage. The result is extraordinary—the footage becomes a kinetic composition, brilliantly synchronised to the rhythms of African drum music.

The film was commissioned as a commercial for the Chrysler Corporation. Len Lye was supplied with stock footage of the assembly of a car. By using hundreds of jumpcuts, he created a dramatically speeded version of the process of car assembly.

RHYTHM is one of the great displays of jump-cutting.

Jonas Mekas has praised it as a very pure example of filmmaking: "It's filled with some kind of secret action of cinema."

The film won first prize in the annual competition of the New York Art Directors Award, but was then disqualified because it had not been screened on television. At the worldwide experimental film festival in Brussels in 1958, **RHYTHM** was also awarded a medal.

FREE RADICALS (1979) 16mm 4 min. b&w/sound (inquire)

In **FREE RADICALS** Len Lye put aside his interest in color and concentrated on a stark, black-and-white use of the 'direct' method, by scratching on black leader. He has described the film as "white ziggle-zag-splutter scratches . . . in quite doodling fashion".

The film is a masterly poetic expression of Len Lye's lifelong concern with movement, as the celebration of energy.

The film's title is a reference to modern physics—"free radicals" are particles of energy—but the visual style is still reminiscent of tribal art.

When it was first produced in 1958, it was an award-winning film at the International Experimental Film Competition at the 1958 Brussels World Fair. Len Lye recomposed the film in 1979, producing a tighter four-minute version.

PARTICLES IN SPACE (1979) 16mm 4 min. b&w/sound (inquire)

PARTICLES IN SPACE grew out of the same calligraphic material as FREE RADICALS. As with its companion film, PARTICLES is concerned with the energy of movement—of shaping light in darkness, by scratching on the film surface. In this film, Len Lye focusses on "a smaller, more compact zizz of energy than I'd ever got before on film". The rhythms of African drums again provide the musical counterpoint.

"I thought FREE RADICALS as 'definitively revised' an almost unbelievably immense masterpiece (a brief epic) and that PARTICLES IN SPACE was its contemplative equivalent. COLOR CRY as great as I remembered it. . . ."—Stan Brakhage

TAL FARLOW (1980) 16mm 1.5 min. b&w/sound (inquire)

Before his death, Len Lye completed the drawings for TAL FARLOW, his last scratch film. Just before he died, he gave approval for his assistant, Steven Jones (an experimental film-maker) to complete the film. Jones edited it into its present shape, which also received the approval of Ann Lye, widow of the film maker.

Jazz guitar solo by Tal Farlow.

MAHLER, AI

EMANANT DOMAIN (1979) 16mm 2 min. color/sound \$5 rental

"A deceptively brief, yet very dense film that is strongly evocative cinema. EMANANT DOMAIN, in some respects, is so symmetrical as to verge upon being a palindrome."—Robert Haller, Anthology Film Archives

Shown at the Athens International Film Festival, and Ann Arbor Film Festival.

See photo page 191.

MARIN, Eric

EARWIG 16mm 6 min. color/sound \$15 rental

In a screening of new music films at the Pacific Film Archive, EARWIG was described as a "poetic documentary". Presenting the evocative sounds and imagery of unusual sculptural instruments in an expressionistic manner, the film serves as a subjective encounter with new music and modernist art. The film is of interest to a wide variety of people and of particular relevance to those interested in contemporary sculpture and music. The film is also of relevance to those who are yet to develop an appreciation of such art. San Francisco musicians Chris Brown and Tom Nunn perform on the innovative instruments which they have created.

MARIN, Lorne

RHAPSODY ON A THEME FROM A HOUSE MOVIE (1972) 16mm 7 min. b&w/sound \$10 rental

Images move through a fixed frame, movement being created by the lines of the images. The film maintains a constant visual pattern with the establishing line being drawn along MacPherson Avenue in Toronto. Everything that occurs in the film is contained in that basic line. The film reflects the pace, the people, and the physical appearance of my street, and shows the power of the film to create movement.—L.M.

" . . . time disappears as people . . . come and go. Only the houses are intransient. One of the best films at the 1973 Canadian Student Film Festival."—Kirwan Cox, *Cinema Canada*

"An eerie succession of shots along neighborhood streets . . . one of the most interesting new sights."—Edgar Daniels, *Film-makers' Newsletter*

Awards: Canadian Student Film Festival, 1973; Kenyon Film Festival.

MC CALL, Anthony

LINE DESCRIBING A CONE (1973)

16mm 30 min. b&w/silent

\$40 rental

Line describing a cone is what I term a solid light film. It is dealing with the projected light-beam itself, rather than treating the light-beam as a mere carrier of coded information, which is decoded when it strikes a flat surface (the screen).

It is the first in what is now, a series.

It is projected in the normal way, on a 16mm film projector.

Though inevitably there will be a wall that limits the length of the beam, a screen is not necessary.

The viewer watches the film, by standing with his, or her, back towards what would normally be the screen, and looking along the beam, towards the projector itself. The film begins as a coherent line of light, like a laser beam, and develops through the 30 minute duration, into a complete, hollow cone of light.

Line describing a cone deals with one of the irreducible, necessary conditions of film: projected light. It deals with this phenomenon directly, independent of any other consideration.

It is the first film to exist solely in real, three-dimensional, space.

This film exists only in the present: the moment of projection. It refers to nothing beyond this real time. (In contrast, most films allude to a past time).

It contains no illusion. It is a primary experience, not secondary: i.e., the space is real, not referential; the time is real, not referential.

The form of attention required on the part of the viewer, is unprecedented. No longer is one viewing position as good as any other. For this film every viewing position presents a different aspect. The viewer therefore, has a participatory role in apprehending the event: he or she can, indeed needs to, move around, relative to the emerging light-form. This is radically different from the traditional film situation, which has as its props, row upon row of seats, a giant screen and a hidden projection booth: here, the viewer sits passively in one position, whilst the images of the film are "brought" to the viewer; this viewer can only participate vicariously.

Statement by Anthony McCall from catalogue of 5th International Film Competition Knokke-Heist, Belgium, December 1974.

"One example of this association of sculptural concerns with film, and clearly one of the most interesting and impressive films of the festival, Anthony McCall's LINE DESCRIBING A CONE, a film which demanded to be looked at, not on the screen, but in the space of the auditorium. What was at issue was the establishment of a cone of light between the projector and the screen, out of what was initially one pencil-like beam of light. This kind of filmmaking has obvious allegiances to the various sculptural light structures of the '60s. I consider it the most brilliant case of an observation on the essentially sculptural quality of every cinematic situation.—P. Adams Sitney, *Artforum*

IMPORTANT CONDITIONS FOR PROJECTION WILL BE SENT WITH THE FILM.

MC DOWELL, Curt

A VISIT TO INDIANA (1970)

16mm 10 min. color/sound

\$15 rental

"... it is not only very funny, but perfectly designed to satirize the mid-western life style. The film may be no more than a sound track, but even if you listen with your eyes closed, you should enjoy it."—*Los Angeles Free Press*

"A powerful, controversial film for discussion in senior high school language arts and social studies classes and college courses in sociology and psychology. Also for public library film programs and loan to groups interested in films heavy with social comment. Ages 16 to adult."—*The Booklist*, American Library Association

PORNOGRAFOLLIES (1970)

16mm 30 min. b&w/sound

\$30 rental

Ted Davis is everyone's favorite Master of Ceremonies for the following performances:

- Peckernose Act
- The Cooking and the Washing Act
- Spin Your Little Clothes Off Act
- Tea Break
- The Spinning Nuns
- Balancing Prick Act
- The Dirty Hummers
- Spanish Dancer Act
- The Whora

Picking a Winner
 The Poop Chute Act
 Waiting and Worrying Nude Act
 The Tapping Tannies
 The Disappearing Milk and Sandwich Act
 The Flower Magician
 Fart Chorus
 The Whirlwinds
 The Paper Bags on the Heads Act
 The Belly Dance
 Cheek to Cheek
 Head Job Act
 Tweeting Prick Act
 Fanny Dancer
 Back Words Act
 Betsy the Cussing Doll
 And . . . The Singing Twat

"PORNOGRAFOLLIES is a musical of sorts, a bisexual scatological revue full of bad jokes, good humor, and a general content that I could not begin to describe here. PORNOGRAFOLLIES achieves a kind of slapdash surrealism."—*New York Times*

CONFESSIONS (1971) 16mm 16 min. b&w/sound \$20 rental

"Just as outrageous is Curt McDowell's CONFESSIONS. McDowell, a graduate student at San Francisco Art Institute, opens his film with a confession to his mother and father, listing in exhausting detail his sins of the flesh."

WIENERS AND BUNS MUSICAL (1971) 16mm 16 min. b&w/sound \$20 rental

"WIENERS AND BUNS MUSICAL really is a musical, a domestic musical, with songs, and with a housewife heroine named Trixie (Ainslie Pryor) who dresses like a Dorothy Lamour South-Sea islander and yearns for something better—specifically, her lover rather than her husband (George Kuchar) . . . It earns its grades—pretty good grades—as much for depth of impudence as for range of invention."—*New York Times*

NOZY TOZY (1972) 16mm 5 min. color/sound \$10 rental

Assisted by Mark Ellinger.

Her head's a nose—her legs are toes. She's a sexy stripper with an end that can't be beat.

RONNIE (1972) 16mm 7 min. b&w/sound \$15 rental

A naked hustler tells his story nonstop. A real wonder-hunk.

SIAMESE TWIN PINHEADS (1972) 16mm 6 min. b&w/sound \$10 rental

A little talent show. Starring Mark Ellinger, Curt McDowell, and Janey Sneed Ellinger as "the nun".

TASTELESS TRILOGY (1972) 16mm 16 min. b&w/sound \$16 rental

" . . . A wonderful example of his interest in Motion Picture plots that grip you, but go nowhere, and end seemingly at random."—George Kuchar

Starring the tasteless trio: Ainslie Pryor, John Thomas, and Curt McDowell.

Shown at One-Man-Show, Museum of Modern Art, New York.

A NIGHT WITH GILDA PECK (1973) 16mm 10 min. color/sound \$15 rental

A vehicle for the talented Mrs. Kathleen Hohalek, as the tenant of the Pyramid Penthouse, with George Kuchar and Bob Hohalek as the burglars, "Slug," and "Boom Boom," John Thomas as "the Copper," and Ainslie Pryor as "the maid".

"Mrs. Hohalek is obviously tone-deaf."—Anonymous

BEAVER FEVER (1974) 16mm 25 min. b&w/sound \$30 rental

Starring George Kuchar as "Hunk", Mrs. Ruby B. Davis as "Aunt Ruth", and introducing Melinda McDowell as the much-abused, sex bomb "Goldenrod".

" . . . FEVER at least attempted to tell a story. . . ."—*The Michigan Daily*

- BOGGY DEPOT (1974)** 16mm 17 min. b&w/sound \$20 rental
 (A Musical for the Whole Family) by McDowell and Ellinger.
 A rural operette starring Ainslie Pryor and George Kuchar, told through song and rhyme.
 "I was glad to see Curt McDowell's BOGGY DEPOT win an award, since it was the funniest film in the festival, an off-key musical parody of West Side Story. . . ."—*The Michigan Daily*
 ". . . In BOGGY DEPOT, Curt McDowell and Mark Ellinger, aided by lampooned ballads and broad, properly hammy acting, mercilessly rib the romantic musical genre."—*The New York Times*
- DORA MYRTLE (1974)** 16mm 13 min. b&w/sound \$15 rental
 By Curt McDowell and Mark Ellinger.
 Ainslie Pryor in two miniature dramas, utilizing wind sound effects, canned laughter, and "I Love Lucy" lighting.
- NAUGHTY WORDS (1974)** 16mm 3 min. b&w/sound \$10 rental
 ". . . WORDS was a Curt McDowell work covering the gamut of cinematic profanity."
- STINKYBUTT (1974)** 16mm 4 min. b&w/sound \$10 rental
 The film that caused Sheri Milbradt to lose 40 pounds.
 ". . . a psychological comedy—a bizarre satire on works like Polanski's REPULSION."—*The Michigan Daily*
- TRUE BLUE AND DREAMY (1974)** 16mm 17 min. b&w/sound \$20 rental
 A real and favorite dream of mine, preserved on film to be relived over and over.
 Third Place Winner at Ann Arbor Film Festival, 1974.
- FLY ME TO THE MOON (1975)** 16mm 7 min. b&w/sound \$15 rental
 Ainslie Pryor and Curt McDowell as Starlet and director.
 "The ubiquitous Curt McDowell was represented once again by a humorous little ditty called FLY ME TO THE MOON. McDowell satirizes just how far people will go to accommodate 'artistic inspiration'. A true comedic gem."—*The Michigan Daily*
- NUDES (A Sketchbook) (1975)** 16mm 30 min. b&w/sound \$45 rental
 "Curt McDowell's NUDES (A Sketchbook) is a paean to the filmmaker's closest friends: a series of portraits (beginning with one of George Kuchar) based on stylized, often graphically sexual interpretations of his or her personality. The portraits also, at times, represent Curt's own sexual interests as he projects them onto the lives of others. My favorites are 'Barbara', a Pre-Raphaelite vision of woman and 'Ainslie', a musical spoof on glamour. The filmmaker's point of view ranges from compulsively erotic to light-hearted and self-debunking. A broad reading of the term 'romantic' would probably best describe the spectrum of extreme, even outrageous, possibilities which Curt embraces in this sketchbook/film."—Karen Cooper, *Film Forum*
 "The dozen vignettes in Curt McDowell's NUDES, including one of Mr. Kuchar enjoying a sylvan retreat, are equally intimate and, mainly, sexual sketches. If these miniatures of his friends tend toward the homosexual, their over-all effect, especially in sensitive studies of an ethereal 'Barbara', a mother and child in 'Jaynie and Jessie', and in the erotic fantasy in 'Melinda', illustrate a determined drive for artistry evidenced by all the films in this interesting package."—A.H. Weiler, *New York Times*
 "What is interesting about the film is how each vignette constitutes a small, coherent narrative and thrusts a certain psychological characterization on the figure it examines. . . . McDowell's irony is submerged and gentle, and NUDES constitutes a highly ambiguous (and fundamentally male) catalogue of sexual probabilities.—Lucy Fischer, *The Soho Weekly News*
 "I was very proud of him—he's finally made a film—NUDES—it's the first film of his with any real feeling for his subject. That's the one—it's the most personal, the one I'd like to see again."—James Broughton
- LOADS (1980)** 16mm 22 min. b&w/sound \$50 rental
 "San Francisco based Curt McDowell has always been a pioneer in sexual frankness, but his new film, LOADS, goes far beyond his earlier all-out efforts and puts such big-time dabblers in eroticism as Bernardo Bertolucci and Nagisa Oshima decidedly in the shade."—David Ehrenstein, *Los Angeles Herald Examiner*

TABOO: THE SINGLE & THE LP (1981) feature length b&w/sound (inquire)
 "Abner L. Fuqua clears his throat and I get mad and stand close to trains or cut my eyebrow off. Dorothy is Abner's wife. Abner can slap hard, like blue magic."—graffiti
 "... I had fantasies about who wrote the graffiti, what it was about and what blue magic is. In the movie, Fahed wrote the graffiti about his family. Abner slaps hard like blue magic—So the main threads are the family, what is blue magic, and who wrote the graffiti. Then there are the threads of youth and love. It's about rules and games and patriarchal manipulation. It's everything my family brought me up with smashed into one movie... Yes, it's a cubistic narrative. Cubism is seeing something from all perspectives, and that's what's going on in TABOO."—Curt McDowell, from an interview with Jenny Shepherd in *Cheap & Nasty*

MC GOWAN, Mark

"... The most striking aspect of his work is that no two films resemble each other. Each film masters an entirely new subject as well as a different set of techniques. Animation, video, optical printing and straightforward editing as well as a sophisticated sound/image relationship all reveal a sense of struggle to create; create and move on..."—Carmen Vigil, *The Cinematheque*

RELATING RELATIVELY (1969) 16mm 3 min. b&w/sound \$15 rental
 An animated zoom through the microcosm to an ultimate burning illusion. "It's a projectionist's nightmare."—Bruce McLaren

THE JAZZ SANDWICH (1973) 16mm 3.5 min. color/sound \$15 rental
 THE JAZZ SANDWICH contains... assorted watercolors, a few hundred sheets of animation paper, a handful of ECO, one Bolex, one Bookla "synthi". To mix—throw together improvisationally.

FRIDAY THE 13TH (1975) 16mm 6.5 min. color/sound \$25 rental
 "... was a remarkably compact welding of animation and 'real' photography giving imaginative and mysterious dimensions to the simple basic plot of an artist going from his room, taking a journey and returning. McGowan seems to me an unusually promising filmmaker, blending a strong talent in graphics with solid cinematography and the ability to weave the two magically..."—Edgar Daniels, *Filmmakers Newsletter*

SCRATCH OFF/IN (1976) 16mm 15 min. b&w/sound \$25 rental
 "... The metaphoric effects of this uncut film are created through the interaction of three mirrors placed at angles unknown. McGowan's back is seen as he scrapes off the silver coating of the surface in front of him, and as he scrapes, this concrete image becomes confused. It is blurred by the change in depth of field and of focus distance which results from scraping away the mirror surface. Transmitted light appears in the form of his blurred facial image. Then suddenly he exists on two levels—his back as he works at scraping and his face floating ghostlike and ephemeral in multiple images across the screen. Through this simple action and the ingenious arrangement of mirrors, McGowan succeeds in expressing his notion of the false reality of self as an object fixed in time and space..."—Linda Dackman, *Artweek*

AFTER BECOMING BEFORE (1976) 16mm 13 min. b&w/sound \$25 rental
 "... was edited by chance in terms of its linear structure. The film is a painful, jagged experience of action and striving. Images of rest—of all black, all light—are interspersed with the camera-to-ground-level attainment of endless steps. The constant movement is heightened by the soundtrack, the forward propelling sound of cables and the eerie, repetitious lines of poetry, "I feel like I've always been here waiting" or "Perhaps it's the light, perhaps this is what binds me here", which are images of stasis, but which become as haunting and constant as the cables or the endless, forward-ascending motion of the camera."—Linda Dackman, *Artweek*

TRAFFIC IN RHYTHM LOGIC (1977) 16mm 7 min. color/silent \$20 rental
 "Levels of movement, forms in repetition, and brushstrokes of quicksilver color gracefully emerge as the only logic to grasp in such transformative time..."—M.M.

Ø(circle)² (1979) 16mm 20 min. color/silent \$25 rental
 Add to a 2-dimensional square figure the elements of color and time using the sun directly for light and 16mm film on a core to form the image. The projected result is a fiery pulsing light entering the screen from opposing sides. A rhythmic pattern composed by the unraveling chain of exposed frames quickens as it approaches the center of the core. This simple but intriguing composition is seen in the negative and finally the "photogramatic" effect the sprocket holes add is revealed.

DEFINITIONS OF A CIRCULAR NATURE (1979) 16mm 9 min. color/silent \$25 rental
 All the images within this film are the result of some activity related to circularity... the camera, tethered by a rope, is

thrown in a circle; the lens turret is rotated while filming, shadows of air bubbles form circles rotating with spiral trails. As the film progresses the detail of images becomes more resolved through color, texture, structure, light and life itself.

FOG (hanging so close to the ground you can walk right through it) (1979)

16mm 7 min. color/sound \$25 rental

Made with Jacquelyn McGowan.

A light fog description with two voice overlay.
the camera is stationary
a static X remains
seven minutes
light on screen
the film travels
fog flares from

frame edge

bird
on
diagonal
line

allows physical scale
and fog bends metal
through the eye piece

—Jacquelyn McGowan. Anthology Film Archives

The following three entries by Mark McGowan require that the filmmaker be present for their installation and/or showing. Please contact Canyon Cinema for details.

STEEL SCREEN PIECE (1979)

16mm 20 min. (inquire)

Consists of two 16mm films and projectors, sheet steel, and live sound.

MOVE (MOVING) MOVIE MEMORY (1980)

8mm & 16mm 60 min. (inquire)

Three Super-8mm projectors are required.

KÄNT-SER-TINA (1981)

16mm 60 min. b&w/color/sound (inquire)

Requires two 16mm projectors, and an 8 hour set-up time is necessary.

MC LAUGHLIN, Dan

CLAUDE

16mm 3 min. color/sound \$8 rental

Animated tale about a little boy named Claude and his parents.
Winner Chicago International Film Festival—Best Animation.

GOD IS DOG SPELLED BACKWARDS

16mm 4 min. color/sound \$5 rental

3000 years of art in 3½ minutes.

STAR SPANGLED BANNER AND NINE O'CLOCK NEWS

16mm 4 min. color/sound \$5 rental

BANNER is about the 1968 Democratic National Convention in Chicago. NINE O'CLOCK NEWS is about the murder of Dr. King.

MC LAUGHLIN, David

The films were made between the years 1968 and 1972 while a student at San Francisco State University Film Department. People are still trying to figure out how I did the special effects. It was all done at home with the use of a homemade contact printer and traveling mattes—absolutely no video or computer techniques were involved.

"McLaughlin's most proficient films (DEEP WATER, JANUARY 23rd, WHEN THE SHIP COMES IN) play with the senses in much the same manner as a pure hallucinogenic. Through a number of self-developed techniques, he alters time-space relationships, builds sensory overloads, redirects focus of attention, and confuses basic and familiar forms—all in a strangely

beautiful and mysterious manner that maintains a logic of its own. Under comfortable circumstances, some of these movies can get you high. . . .

"There's little or no intellectual content in McLaughlin's films but this doesn't mean they're empty. Through his intensive explorations of color, movement and shape, he's discovered how to connect with an audience on a level of simple intuition. The type of response is always an interaction between the personal psychology of the viewer and emotive suggestions McLaughlin makes through the images he presents on the screen."—Hal Aigner, *City Magazine*, San Francisco

CRANEFLY (1967) 16mm 3.5 min. color/sound \$7 rental

An insect tries to escape to the outside through a closed window. This film is underrated. And, you can't go wrong for \$7.

GETTING TOGETHER (1969) 16mm 8 min. b&w/sound \$10 rental

Sound by Terry Riley.

Still in the experimental-collage style. The film is sort of a record of a film class. We were shooting in the nude in different environments for a mixed media event that never materialized. This was the now famous nude film class taught by Scott Bartlett at San Francisco State.

Best Film Award at the Saint Leo College Film Festival, 1970.

MOTHER OF FIVE (1969) 16mm 7 min. color/sound \$15 rental

The film is a description of a day in the life of our American TV culture. It is a look at television commercials turned inside out. The film is like a junk sculpture in that it was made entirely from "junk" TV commercials. This seven minute film achieves a hypnotic mind engrossing effect on the audience which usually reacts with 7 minutes of laughter.

This film was shown at 15 film festivals and received awards at eight of them, including: Sinking Creek Film Celebration; Foothill College Film Festival; Yale University Film Festival; Univ. of Southern Florida F.F.; Southwest Creative F.F.; Indiana State Univ. F.F.

Prints of the film are owned by several colleges and library systems, including the New York Public Library System.

WHEN THE SHIP COMES IN (1969) 16mm 10 min. color/sound \$15 rental

The film is a barrage of magical images, visual metaphors and color done on my home-made optical printer, and a young guy who sees it all above the rooftops.

Awards: Selected for the Oberhausen Festival in West Germany by the Museum of Modern Art. Finalists in National Student Film Festival; Ann Arbor Festival, tour, and several awards on tour; Kenyon College Festival—award at Gambier, Ohio; Autumnal Festival at Long Beach State College—Award. Archives: Museum of Modern Art.

HIDEAWAY (1970) 16mm 4 min. color/sound \$10 rental

This is a condensed version of WHEN THE SHIP COMES IN and, put to a rock and roll sound track—tightly edited to the beat.

Awards: Film most appealing to mentally retarded children at the prestigious Sinking Creek Film Celebration—selected for the festival archives.

JANUARY 23rd (1970) 16mm 8 min. color/sound \$15 rental

An impression of a confrontation. If you want to see what the coming police state will be like—this will be the perfect film.

"This ominous, impressionistic work is about a confrontation between police and students on the campus of San Francisco State College 1969, images and sounds recorded that day; helicopters, bullhorns, etc., have been manipulated. At times the film breaks down into complete rather beautiful abstraction; but one never ceases to feel the tension and the undercurrent of violence."—Sheldon Renan.

JANUARY 23rd received awards at seven Film Festivals: National Student F.F.; Foothill College Film Festival; Sinking Creek Film Celebration; Monterey F.F.; Humboldt College F.F.; Southwest Creative F.F.; Indiana F.F.

STONED ADVENTURE (1970) 16mm 10 min. b&w/sound \$10 rental

Self portrait.

The film is a record of a trip in a car. That's me driving and filming at the same time.

DEEP WATER (1972) 16mm 15 min. color/sound \$20 rental

Foothill Film Festival, first place award (experimental category); Santa Cruz Film Festival award; Humboldt Film Festival award; United States Information Agency Tour.

DEEP WATER is a journey on an old sailing ship back to the primal conditions of the ocean. This film contains magical images and moments (complemented by a sensitive soundtrack) that creates the actual sense of sailing in primal conditions.

"DEEP WATER marks a synthesis of McLaughlin's technical and minimal modes. The record of reality begins and ends the film with a rowboat moving through the water and eventually beaching, while his skillful use of optics charts a spiritual passage over that stretch of water. It is the strong mystical content that gives this work its impact."—Hal Aigner, *Take One*

MEKAS, Adolfas

HALLELUJAH THE HILLS (1965) 16mm 82 min. b&w/sound \$125 rental

Written and directed by Adolfas Mekas. Photography by Ed Emshwiller. Music by Meyer Kupferman. With: Peter H. Beard, Sheila Finn, Marty Greenbaum, Peggy Steffans, Jerome Raphel, Jerome Hill and Taylor Mead.

Festivals: Cannes ('63), New Delhi ('64), Algiers ('64), Buenos Aires ('65), Cassis ('67), etc.

"The weirdest, wooziest, wackiest screen comedy . . . a slapstick poem, an intellectual hellzapoppin, a gloriously fresh experiment and experience in the cinema of the absurd, the first cubistic comedy of the new world cinema."—*Time Magazine*

"This is an independently produced way-out effort written and directed by Adolfas Mekas, one of the founders and editors of the magazine *Film Culture*. Imagine a combination of *Huckleberry Finn*, PULL MY DAISY, the Marx Brothers, and the complete works of Douglas Fairbanks, Mary Pickford, D.W. Griffith, and you've got it. What have you got? A film which is both deliriously funny and ravishingly lyrical. The story, or what one can make of it, concerns two men, Jack and Leo, who are in love with Vera. For seven winters they camp near her Vermont house: all in vain, the horrible Gideon finally wins Vera. Most of the film, however, is taken up with the highlights of the two boys in the snow-covered and beautifully photographed woods. As they are both film addicts we are treated to parodies of RASHOMON, American war films, the obligatory Thanksgiving Day scene in American Family type films, and, of course, the New Wave. The slapstick is as outrageous as the continuity is nonexistent."—Richard Roud, *The Guardian*

MEKAS, Jonas

THE BRIG (1964) 16mm 68 min. b&w/sound \$80 rental

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

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

"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 New York Times*

"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 the audience by the shirtfront and slams it around from wall to wall for one gruelling day in a Marine Corps lockup."—*Time Magazine*

"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 the 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 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

Other distribution: Filmmakers' Co-op, N.Y.

CASSIS (1966) 16mm 4.5 min. color/sound \$6 rental

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.

Other distribution: Filmmakers' Co-op, N.Y.

NOTES ON THE CIRCUS (1966) 16mm 13 min. color/sound \$15 rental

Ringling Bros., filmed in three sessions (three ring circus), with no post-editing of opticals, five rolls strung together as they came out of a camera. Jim Kweskin's Jug Band prepared the soundtrack. Film can also be watched with soundtrack turned off (if you're a 'purist' which I'm not)."—J.M.

Other distribution: Filmmakers' Co-op, N.Y.

REMINISCENCE OF A JOURNEY TO LITHUANIA (1971-72) 16mm 82 min. color/sound \$100 rental

The film consists of three parts. The first part is made up of footage I shot with my first Bolex, during my first years in America, mostly from 1950-53. It shows me and my brother Adolfas, how we looked in those days; miscellaneous footage of immigrants in Brooklyn, picnicing, dancing, singing; the streets of Williamsburg.

The second part was shot in August 1971, in Lithuania. Almost all of the footage comes from Semeniskiai, the village I was born in. You see the old house, my mother (born 1887), all the brothers, goofing, celebrating our home-coming; you see some of the places we used to know; you see some of the field work, and other insignificant details and memories. You don't really see how Lithuania is today: you see it only through the memories of a Displaced Person back home for the first time in twenty-five years.

The third part begins with a parenthesis in Elmshorn, a suburb of Manburg, where we spent a year in a forced labor camp during the war. After the parenthesis closes, we are in Vienna where we see some of my best friends—Peter Kubelka, Hermann Nitsch, Annette Michelson, Ken Jacobs. You also see the Monastery of Kremsmuenster, the Stammdorff caste of Nitsch, the house of Wittgenstein, etc. The film ends with the burning of the Vienna fruit market, August, 1971.

The sound: I talk during much of the film, reminiscing about this and that. Mostly it's about myself, as a Displaced Person, my relation to Home, Memory, Culture, Up-rootedness, Childhood. There are a few Lithuanian songs sung by all of the Mekas brothers (my brother Adolfas and his wife, Pola, were with me on the same trip, and eventually you'll see Adolfas' view of the same Journey, shot with his 16mm Bolex, and Pola's view shot with her 8mm Minolta). I use two songs sung by the Lithuanian Folk Ensemble conducted by P. Tamosaitis. The Preludes for piano, by K.M. Ciurlionis, played by Vytautas Lanasbergis, are also used. In the third part I use Anton Bruckner (Mass No. 3 in F Minor) and a madrigal by Gesualdo (Deller Consort).

The film is in Ektachrome color. The first screening took place on February 12th, 1972, on Norddeutscher Rundfunk.—J.M. July 28, 1972

Other distribution: Filmmakers' Co-op, N.Y.

MERCIEZ, Richard G.

THE MARTYR (1975) 8mm & 16mm 14 min. color/sound \$20 rental

A Xanadu Prod., 1975. Directed, written, photographed and edited by Richard Merciez. Associate producer, assistant director, gaffer, key grip and special effects supervisor: D.R. Hughes, Jr. Location grip: David Merciez. Music: Scherzo Tarantelle by Wieniawski. With: Don W. Estes, Sweetie, Lois Whiteside, Star, Don Hughes, Dave Merciez.

THE MARTYR is a cold, compassionless satire that smoothly weaves politics, religion and social position into an oddly poetic narrative. Don W. Estes skillfully portrays a bourgeois Christ figure who sacrifices all as he goes about his self-righteous crusade of demolishing the lower classes, while keeping their respect and admiration.

THE MARTYR is a symbolic tour de force that avoids the lumpy self-importance that mars many other surrealist films. Told with a sly sense of humor, THE MARTYR should prove to be a thoroughly enjoyable film.

"Anyone who would corrupt a passion play is sick."—Dennis Good, spiritual leader

THE MARTYR makes money and Christianity appear ludicrous, almost sinful.

"The bathroom scene is a classic."—Thomas Dow Martin, founding member of Detroit's East Side Intelligentsia

Other distribution: Filmmakers' Co-op, N.Y.

AMERICA SINGS (1976) 16mm 9 min. color/sound \$15 rental

Produced, directed, photographed, edited: Richard G. Merciez. Screenplay: Thomas Dow Martin and Richard G. Merciez. Music: Leviathan Music Laboratories. With: Mark Wendell, Ron Knightman, Paradox.

Hurriedly shot on a non-existent budget in a clandestine location deep within Detroit's infamous Cass Corridor, AMERICA SINGS might, at first glance, be dismissed as a silly, tasteless absurdity.

AMERICA SINGS is about the idiot level of an allegiance to a symbol and the exploitation of that neurosis. In this film the symbol is the American flag, but it could just as easily have been a St. Christopher medal or a rabbit's foot. We were taught, in connection with this symbol, nationalism, racism and competition. Brotherhood, love and sensitivity were ignored.

The nurse in AMERICA SINGS is a teacher, mother, god and masturbation fantasy. She is the object of both fear and desire—punishment and reward. The morons are crippled, both physically and emotionally. Looking at their stupid faces one sees the vacuity, pain and pride that is not unlike many of the people who lay drunk in neighborhood bars or who frequent the local VFW hall.

"When AMERICA SINGS was premiered on December 18, 1976, the audience was pretty well split between those who loved it and those who felt that I should be tarred, feathered and shot."—R.G.M.

THE LOVERS (1976) 16mm 14 min. color/sound \$20 rental

Directed, written, photographed, edited: Richard G. Merciez. Associate Producer, production assistant, special effects: D.R. Hughes, Jr., Music: Ralph Koziarski and Dominic Maceri. With: Lois Whiteside, Don W. Estes

True romantic affection can be the warmest, most rewarding feeling one can experience. But when such a relationship is phoney, selfish or one sided, the idyllic potential can quickly degenerate into a frustrated game of demented sado-masochism. THE LOVERS is about such games.

In making THE LOVERS, I tried to capture the fever and foolishness of love, hate, desire, lust, frustration, double standards, truth and untruth. Wish-dreams and impulses are given a straightforward presentation that collides with reality. Thus we see the girl attempting to seduce an armless mannequin, the boy cutting his heart out and several other physical manifestations of the psychology of a love gone sour. THE LOVERS is a film without love.

"The acting, costuming, settings and cinematic technique utilized on THE LOVERS combine to create the atmosphere of reading a comic book while sitting in a torture chamber. THE LOVERS is my favorite film to date."—R.G.M.

"A compelling bizarre bit of insanity . . . a sick joke."—Robin Blackwell, *Journal of the Independent Film Maker*

MERRITT, Toney

These few films are representative of my work, of which I wish to say only that they contain angst, irony and of course humour. Without the latter, it would be all bullshit. I dare not say more, or offer descriptive notes, as it would only reflect my feelings about these pieces at the moment. Most are short, and I mistrust films where the descriptions are longer than the films themselves.

See photo page 191.

A KISS OF DEATH (1974) 16mm 9 min. b&w/sound \$18 rental

FINE FRENCH PHRASES & OTHER FABLES (1976) 16mm 4 min. color/sound \$8 rental

FALL WORKS (1978) 16mm 4 min. b&w/color/silent \$8 rental

GREEN MOUNTAIN (1978) 16mm 3.5 min. color/sound \$7 rental

JUST A THOUGHT (1978) 16mm 1 min. b&w/sound \$5 rental

EF (1979) 16mm 4 min. color/silent \$8 rental

LONESOME COWBOY (1979) 16mm 27 sec. b&w/sound \$5 rental

MASKED INCIDENT (1979) 16mm 5.5 min. b&w/sound \$10 rental

SMALL EVENTS (1979) 16mm 3.5 min. color/sound \$7 rental

All films above available at package price of \$50.

MEYER, Andrew

AN EARLY CLUE TO THE NEW DIRECTION (1966) 16mm 28 min. b&w/sound \$30 rental

Credits: Featuring Joy Bang, Prescott Townsend, Rene Ricard; Music by the Unidentified Flying Objects.

First Prize, Ann Arbor Film Festival, 1967. Featuring in the International Festival of Short Films, London. Film Theatre, 1968. In the collection of the British Film Institute.

"The grand prize went, however, to Andrew Meyer's black-and-white AN EARLY CLUE TO THE NEW DIRECTION, whose virtues had nothing to do with technical polish. Mr. Meyer's film hung on dialogue, cast and plot (of a kind), clearly moving in a new direction. Its central virtue was nothing less than a superb performance by an old man, Prescott Townsend, playing a Boston rogue long past his time, who charms a young girl with his 'snowflake theory'."—Douglas M. Davis, *National Observer*

"Afterward, one felt that Andrew Meyer had opened a new world for 16mm cinema, one in which many kinds of excuses no

longer need to be made. AN EARLY CLUE TO THE NEW DIRECTION—apt title—his most recent film, is unexpected, glorious, and indescribably moving, and I can't forget it."—James Stoller, *Village Voice*

MATCH GIRL (1966) 16mm 25 min. color/sound \$32 rental

Credits: Featuring Vivian Kurz, Gerard Malanga, Andy Warhol; story by Hans Christian Anderson; songs by The Rolling Stones, Martha & the Vandellas.

First Prize, Dramatic Category, National Student Film Awards, 1966. Prizewinner, Ann Arbor Film Festival, 1966. Featured in Spoleto Festival of Two Worlds, 1966. Flaherty Film Seminar, 1967. Chicago Film Festival, 1967. In the collection of the British Film Institute.

"The winner as the best dramatic picture is MATCH GIRL, by Andrew Meyer. It is a complex and adroit visualization of the fantasy experiences of an aspiring young actress done in color and with dandy musical accompaniment by the Rolling Stones. This one, with some further story values, could be stretched into a fetching full-length film."—Bosley Crowther, *New York Times*

Other distribution: Filmmakers' Co-op, N.Y.; National Student Association-Contemporary Films.

FLOWER CHILD (1967) 16mm 18 min. color/sound \$25 rental

"... about a girl who photographs a young man in Central Park who sits in a tree and plays a pipe. He resents her photography and follows her home to get the film from her. They make love. Whilst he is asleep she develops the negative, but in the resulting print he is missing. Was he the god Pan?"—Ken Gay, *Films and Filming*

"... has much to do with nuance of the most ineffable kind: appearance as against behavior; oddities and crudities of expression, diction and composition in the service of a texture that's unpleasant or embarrassing one moment and elaborately touching the next, with the gap never bridged. The performers are Joy Bang... and Frank Meyer, a bored cherub who could become a key ambivalent figure for modern films."—James Stoller, *Village Voice*

Presented at the International Festival of Short Films, London, 1968.

THE SKY PIRATE (1969) 16mm 85 min. color/sound \$100 rental

"Another look at SKY PIRATE confirms that it may well be one of the most important of the recent American movies. Certainly it is one of the very few which works entirely within a compellingly modern sensibility and idiom without that sentimental overlay of new techniques on old ideas which I so question in the 'now' Hollywood movies. Sheerly beautiful... breathtakingly lyrical... It ought not to be missed. Meyer may prove to be one of the American Filmmakers of consequence through the '70s."—Whitehall, L.A. *Free Press*

"The sky pirate's Cuba, the New Left's revolutionary society, the wife's little-theatre Carmen, and the hooker from Spanish Harlem are all simply disguises of the same escapist Latin fantasy filmmaker Andrew Meyer subtly but memorably dramatizes. En route he demonstrates more creative feature filmmaking talent on a shoestring than many a director who would be insulted to operate with ten times the budget."—*Variety*

MIFSUD, Robert

A (1965) 16mm 11 min. b&w/sound \$10 rental

Devoted to the "third realm" as created by the fusion of sound and image.

COMING BECOMES CAME (1966) 16mm 2.5 min. b&w/sound \$5 rental

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

BIRDPEOPLE (1967) 16mm 11 min. color/sound \$10 rental

The ups and downs of breaking the breeze barrier. Getting there is all the fun.

ACAPULCO COME-ON (1968) 16mm 8 min. b&w/sound \$10 rental

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

SCRAMBLED ACE (1969) 16mm 16 min. b&w/sound \$15 rental

The anti, pro, christ, hero, seeker, in quest of destiny through the seven circles of limbo, in the archtypal cycle of birth, rebirth, death and metamorphosis. A mosmology.

"SCRAMBLED ACE is funny, fast, and artful in equal proportions... and those are the best kind!"—Robert Nelson

BIG CITY (1975) 16mm 26 min. color/sound \$30 rental

Co-directed by David Boatwright.

From holy hobos and shopping bag women to hotdogs and Indians; a roach's eye view of the sidewalks of New York by a city slick and a country hick. Dedicated to the poets, princes, pimps, paupers, princesses, paranoids and punks of the pavement.

MONTFAUCON RESEARCH CENTER

SUITE (1976) 16mm 20 min. b&w/sound \$40 rental

A sustained tune played on the single chord of a cello. On the edge of pits, trees of mufflers grow. Filmed on the crossgrain.

TABLEAUX DES INDES GALANTES (1976) 16mm 36 min. color/sound \$72 rental

18th century, an opera by J.P. Rameau "Les Indes Galantes" confronted with the realities of today's Amerinds. Filmed in Central Cine. Three tableaux enlighten the purpose: under the regard of the screen, the spectators and the actors. The sets are real, the forest ever green in the rhythm of the seasons.

LE PETIT TOURISTE 16mm 26 min. color/sound \$52 rental

Crossing over the Andes from lake Titicaca to the sacred valley of Urubamba, a young "gringo" seems to be on a bad trip. The clatter of the train and the music of a local band set the rhythm of an elliptical narrative.

Awards: Selected by "Festival International de Toulon", France, 1976.

Other distribution: Collectif Jeune Cinema, Paris, France.

ROSE DE LIMA 16mm 42 min. color/sound \$84 rental

"The purple dusk of Lima" occurs during the celebration of the third anniversary of the founding of the city, Villa El Salvador. In the damp and cold desert in the vicinity of Lima, Peru, this new city, "pueblo joven", now has 150,000 inhabitants. The people act and perform their daily scenes here in their normal length of time, which is punctuated by the bursts of loud-speakers and the black and white of a partisan line.

Awards: Selected by "Festival International de Grenoble", France, 1976.

Other distribution: Collectif Jeune Cinema, Paris, France.

MOORE, Andrew

See photo page 215.

ROOM LIST (1978) 16mm 20 min. b&w/sound \$30 rental

ROOM LIST is a "tour" of a room and the objects in it. With Muzak in the background, the narrator excessively tells you about his personal belongings, their origins and uses, and the systems of organization governing their placement. The camera surveys the room in a 360° motion, with freeze-frames bringing emphasis to selected views of the subject matter. The film draws attention to details, demonstrating how one person structures his living space on functional as well as sentimental grounds.

"... a short yet very good autobiographical film; its value extending beyond the academic domain. The revealing honesty achieved in the work is particularly striking. This self-examination is realized via a novel filmic structure, devised to survey the contents of his room on an item by item basis. The obsessive materialism is effectively shoved out of the room on the screen and into the laps of the audience, forcing a response. Unconsciously, yet inherently, the film is a more definitely American statement than APOCALYPSE NOW."—Louis Hock

"I didn't think it would turn out to be such a comedy."—A.M.

"Whose film was that?"—Francis Coppola

SHADES OF MEANING (1982) 16mm 10 min. color/sound \$20 rental

Like a patchwork quilt, SHADES OF MEANING is a collection of familiar images and sounds, disparate but bound together by patterns and themes, reflecting a subjective re-organization of "reality". An experimental, poetic film.

MOSEN, David

OF THEE I SING & SECRETS FROM ONE

16mm 8 min. color/sound

\$10 rental

My sound films are among the few free form experimental films produced at San Francisco State College and chosen for screening at Film Finals. No value judgment intended.—D.M.

MURPHY, J.J.

HIGHWAY LANDSCAPE (1971-72)

16mm 6.5 min. color/sound

\$15 rental

1972 Yale Film Festival; 1972 Bellevue Film Festival (Honorable Mention); 1972 Monterey Independent Film-Makers Festival (Judge's Award); 1972 Independent Film-Makers Competition (Judge's Awards); 1973 Visions Festival of Contemporary Film (American Dreams & Nightmares Program); Conference On Visual Anthropology, 1974; Public Television Program conference, 1974.

"The film-maker describes his work as 'a single take, fixed camera meditation on a dead rabbit on Highway No. 1, outside Iowa City'. As the viewer stares at the almost still-life, the elements of composition come together in sad juxtaposition; the silence of death is set off against the impersonal whizz of passing cars, their momentary appearance in the frame creating almost subliminal flashes of bright metallic color. Otherwise the only movement in the film is provided by the dead rabbit's fur, ruffling in the wind. In the background, blue sky and brown trees, blurred and leafless. In the foreground, hard white gravel. The rabbit's body, caught in the right center of the frame, lies on the side of the highway, which is reduced by the camera angle to an almost imperceptible gray line dividing the composition in horizontal halves.

"I think Murphy's description of HIGHWAY LANDSCAPE as a 'meditation' is quite accurate, since minimal cinema allows the viewer to examine in such radically increased attention the elements of the film he is watching. Although the reality on the screen may be static, the reality in the viewer's mind is not: under the right circumstances (seldom possible in film-viewing situations), the viewer can 'contemplate' what he sees, examines, let his eyes (and mind) wander, taste the possibilities of response."—Ron Epple

ICE (1972)

16mm 7.5 min. color/sound

\$15 rental

"ICE is a film of a film (Franklin Miller's *Whose Circumference is Nowhere* rephotographed through 50 pounds of ice. The soundtrack is a loop—sound equipment recording underwater."—J.J.M.

"The films of J.J. Murphy elicit a response based upon purely aesthetic experience; however, they grow from the artist's concern with particular concepts. ICE was created by rephotographing a film from the opposite side of a slab of ice. The new work explodes into rays of alternating color and intensity."—Karen Cooper

"ICE (1972): made in collaboration with another film-maker in Iowa, Murphy uses his friend's film projecting behind a 50 lb. block of ice. The ice, a frozen but ever-changing lens between the projector and Murphy's camera: a chilled aurora dialogue."—Mike Reynolds, *Berkeley Barb*

IN PROGRESS (1971-72)

16mm 18 min. color/sound

\$25 rental

Co-Maker: Ed Small.

Refocus, 1972; 1972 Independent Film-Makers Competition; 1973 Bellevue Film Festival (Judge's Award).

"All the short movies that opened yesterday at the Film Forum make some gesture toward elaborating concepts implicit in the nature of film, concepts having to do with its existence in time and the quality of its images. Some of the elaborations are ambitious indeed. It is therefore ironic that at least in this instance, simplest is best—not through any sacred esthetic against fooling around with film, but because J.J. Murphy's and Ed Small's IN PROGRESS is the loveliest, most idiomatic, most responsive work in the program.

"IN PROGRESS is a 20-minute time-lapse movie recording the passage of days and seasons from September through May on a bit of landscape photographed on an Iowa Farm. The camera doesn't move (though there are two or three slightly different locations) and it is so nearly passive that at one point frost is allowed to form on its lens, and at another the dew turns its image into a glamorous haze. IN PROGRESS really proves nothing except that it has a subject worth sustained contemplation. The film provides an access to such contemplation, and its beauty—including its ravishing variations of color within the natural blues and greens, grays, blacks, whites, and reddish browns—is in large part the beauty of the subject in view."—Roger Greenspun, *New York Times*

"IN PROGRESS is a minimal study of a landscape through the seasons, very engrossing in its subtle changes and its references to the history of the landscape in art."—James Broughton

SKY BLUE WATER LIGHT SIGN (1972)

16mm 9 min. color/sound

\$15 rental

"SKY BLUE WATER LIGHT SIGN is best seen in total innocence. My guess is that if one knows what he or she is looking at

before seeing this little film, half of its excitement and a good deal of its meaning disappear. Seen in total innocence, though (and maybe I'm exaggerating the importance of this) SKY BLUE WATER is a wonder. With Gottheim's BLUES and Frampton's LEMON (for Robert Hunt), it is one of the happiest, most uplifting short films I've ever seen."—Scott MacDonald, *Idiolects*

PRINT GENERATION (1973-74)

16mm 50 min. color/sound

\$75 rental

Centre Experimental du Cinema Prize of 25,000BF at Fifth International Experimental Film Competition, 1975, Knokke Heist, Belgium.

Fifth International Forum of Young Cinema, 1975, West Berlin, Germany; 1975 Edinburgh International Film Festival.

"This is a great film and Murphy's most accomplished work. Constructed with 24 frames per image, the images again diarist, taken from friends and situations surrounding Murphy's home, there are 60 images—one image per second. These are printed through 50 succeeding generations, the first beginning with nothing more than red dots dancing across the screen.

"As each print follows, more color results with image growing into its final or 'real' form. As this is taking place, the sound (ocean) begins in its recognizable shape and is successively re-recorded 50 times until it dissolutes into 'noise'.

"Structurally: Film as film-recorded (Emulsion), Sound as second-recorded (Magnetic Oxide).

"This film can be seen a number of times. It is viewer's discovery film. Mind/senses are forced to operate through the succeeding generations in mutual discovery manifestation. It is Mechanical memory-dream. Viewer's memory becomes involved and perceptual possibilities are multiplied in either direction, as 'B Wind' reverses the process. The result being engaged in possible information (present) and actual information (past).

"The subject is 'Home Movies', but in Murphy's hand this personal world mysteriously, elusively but surely assembles itself. PRINT GENERATION is a masterfully accomplished film. With PRINT GENERATION, Murphy sums up concerns that have marked independent film-making since the late Sixties: intrinsic film structure and personal diary. The act of seeing the 'actual' in the camera, on the emulsion, the mechanistic result of the camera's recording and the act of seeing the subject in its presence.

"In Murphy's film they become intertwined: They remain in the active, a way of finding things out, rather than an object to feed the senses. PRINT GENERATION, in its construction, is a musical film not dissimilar to some of Steve Reich's work in which a minimal, rhythmic phrase is layered on to itself, in and out of phase, until the ear is led into a complex situation of perception.

"J. J. Murphy's films are easily some of the most interesting I have seen in the last few years and the most beautiful."—Mike Reynolds, *Berkeley Barb*

"One of the major films of the seventies and, possibly, the most accessible of all longer 'structural works'."—Scott MacDonald, *Film Quarterly*

"J. J. Murphy makes simply structured films that raise both philosophical and formal questions on the nature of the photographic image. His well-known PRINT GENERATION (1973) searches for the ground zero of representation by printing and reprinting and reprinting a one-minute/60 shot piece of film until it's images are high-contrasted into oblivion."—J. Hoberman, *Village Voice*

The film begins with glimpses of a series of shimmering red points of light which, through succeeding generations, begin to reveal the definition of a figure or an object. The sparkling reds—actually the last vestige of light held by a tiny crystal of emulsion—transforms into whites, then the shock of blue-green is discovered, separating next into blue and green and combining for secondary colors in what by now is a recognizable representation.

It's the chemistry of film dissected; the phenomenon of seeing, of categorizing, recognizing and identifying what is seen.

Once the images are brought up to full color, the movie heads back toward abstraction. A viewer, having built a picture from an abstract pattern of dots, now must literally choose what is seen, whether to hold memory's trace of the representation or swim into the dancing crystalline waters of emulsion. It's a wonderful choice, a fine film."—Anthony Bannon, *Buffalo Evening News*

MOVIE STILLS (1977)

16mm 45 min. b&w/silent

\$50 rental

Original footage: Chuck Hudina. Assistance: Terry Williams.

MOVIE STILLS consists of 16 images taken from a frame-by-frame analysis of approximately 200 feet of recorded footage. The footage involves 3 persons—a woman and two men—whose spontaneous interaction, we may assume, is at least partially generated and affected by their being the subjects of their own home movie. Polaroids were shot from selected frames and then rephotographed with a movie camera, each photograph developing within 100 foot rolls of film. The rephotographed images are arranged in chronological order. An attempt was made to respect the visual structure of the original material.

MOVIE STILL explores the relationship between still photography and cinema. The film is a vidistic work. It deals with the cognitive aspects of images and their placement in sequence, as well as how meaning can change both within and between shots. The question of narrative is addressed in perceptual terms. **MOVIE STILL** presents the viewer with not so much a story as an awareness of the unfolding mental process by which the mind constructs narrative.—J.J.M.

"**MOVIE STILL** is made from 16 stills taken from a movie, printed before your eyes and sequenced into a frail narrative. The 30 year old New York artist calls it a threshold film, and there it works, indeed—at the thresholds of perception, at the boundary between motion and still pictures, at the borderline between sequential meaning and the autonomy of an individual image. 'It's those questions more than the answers which interest me . . . Maybe a narrative is constructed, but it's not made from a wealth of images,' he told me. 'Sixteen images give very little narrative information.'

"Three characters—a woman and two men—are introduced and established in a convivial relationship. The camera then selects first one man and then the other for closer view in smiling instances with the woman. One is kissed, the other hugged, and a still life plant is presented for a peaceful closure. As with the emergence of a photograph from its developer, each image here comes slowly out of whiteness, its blacks rising from greys and just passing the corner of a proper chiaroscuro.

"One is tempted to say that it is real rather than an illusionary movement that occurs as the images are revealed. For it actually is a movie of a developing polaroid picture of a frame of a movie. If you get the picture, you'll see that the temptation is a seduction—a gracefully simple one. Actually, the illusion is multiplied rather than made sublime. And that recognition is a major pleasure of this fragment film. A viewer is coaxed by the ellipsis, convinced of the liberty to join as full partner in an act of art, and almost seizes the event as his own."—Anthony Bannon, *Buffalo Evening News*

SCIENCE FICTION (1979) 16mm 5 min. color/sound \$15 rental

"A recycled film that playfully explores the space-time continuum as it applies to narrative structure."—J.J.M.

"J. J. Murphy's **SCIENCE FICTION**, a dazzling five minute experimental fantasy that at first appears to be a 1950's travelogue gone awry, features technical trickery that will impress and bewilder film-goers and filmmakers."—Max J. Alvarez, *The Milwaukee Journal*

"The second night's surprise was J. J. Murphy's wonderful **SCIENCE FICTION**. Made from a high school level film on the effects of relativity, it was Murphy's insight to manipulate the footage and to add a moment here, delete a moment there."—Raymond Foery, *Downtown Review*

Awards: The Great Lakes Film Festival, 1980 (1st prize—experimental category); New York Filmmakers Exposition, 1981 (tour); Ann Arbor Film Festival, 1981 (tour).

PREVIEW (1980) 16mm 3 min. color/sound \$10 rental

"Murphy combines several kinds of imagery (footage from old movies, passages of what appear to be auditions of some sort, apparently diaristic images. . .) and two kinds of sound (the track from a preview of a film called 'Dirty Pictures' and passages of canned laughter), in such a way as to reveal the ambiguity of personal and cultural significations once they are removed from their usual contexts."—Scott MacDonald, *Afterimage*

MYERS, Richard

FIRST TIME HERE (1964) 16mm 24 min. b&w/sound \$30 rental

FIRST TIME HERE is not realistic; neither is it purely illusory. It is a fantasy which alienates itself from the "real" world and takes us on a journey through the glitter-cardboard prop world of a carnival exhibit which shows "effects" of an atomic bomb on a mock city. Through particular details we see an organic and continuous chain of events which lead to an actual atomic blast. Through many generalized images the main theme of renewal is stated, and culminates in the sequence with the dancers in which earlier events are juxtaposed. **FIRST TIME HERE** is a celebration of the "mess" we have gotten ourselves into.

"Major discovery of the Ann Arbor Film Festival. . . ."—Pauline Kael, Author & Film Critic

"Richard Myers shows extraordinary talent as a creative filmmaker. **CORONATION** is brilliantly executed; a psychological fantasy worthy of the highest praise. **FIRST TIME HERE** is both fascinating and deeply disturbing. Perhaps it is a form of prophesy. I would gladly see it many times more."—Wm. S. Doan, Director, The Film Center, Hull House, Chicago

See photo page 192.

THE PATH (1964)

16mm 20 min. b&w/silent

\$20 rental

"THE PATH tells of a group of people on an outing. Just as we do in dreams, reveries, fantasies and day dreams, the film jumps around in time and space. The scenes are meant to be a complex interaction of slow and fast, light and dark, fluid and static, constantly building to a dramatic visual climax."—R.M.

"Light as the symbol of the ineffable. The 'plot' of this subjective recreation of a dream seems to concern a mysterious journey; the spectator, however, is visually directed toward forms and substances rather than to the protagonists by a filmmaker who is a master of visionary cinema."—Amos Vogel, *Film As a Subversive Art*

See photo page 192.

CORONATION (1965)

16mm 23 min. b&w/sound

\$30 rental

Music by Fred Coulter. Costumes by James M. Someroski.

"Richard Myers is one of the most talented and one of the most unknown filmmakers in the country. Personally and geographically isolated from the hysterical film propaganda machine, we seldom hear his name; aside from the Ann Arbor Film Festival and its related tour, we never see his films. In the same sense that Bruce Baillie's MASS is generally regarded to be the film masterpiece of 1964, Myers' CORONATION ranks with the two or three very best experimental films of 1965. No experimental film that I know of can compare with it from the standpoint of sheer (real) spectacle. In this respect it ranks with HOLLYWOOD, and in this respect I can pay CORONATION no greater compliment. If we ever wished for a film without a dull moment . . . no one . . . we can find it here. Its rapid fire narrative moves with the variety of news items found in a big city newspaper when on Monday morning it recounts the carnage of the weekend while the images in the film are vitally photojournalistic . . . carrying with them the impact and horror of a pictorial centerfold in wartime. CORONATION is a film to be picked up (and read) . . . after which we may wonder who is the victim when we read . . . 'Mother uses Son's Face for an Ashtray'."—George Manupelli, Director and Filmmaker, Ann Arbor Film Festival

See photo page 192.

AKRAN (1969)

16mm 118 min. b&w/sound

\$100 rental

Electronic music by Fred Coulter.

essay/memory/crie de coeur/anxious allegory and chilling album of nostalgia/aphoristic history and anthropology of Akran between war and war/elegy/the jail of our senses/pathos and confusion of social, sexual, sentimental needs./the restlessness of youth/landscapes of alienation/vietnam/consumer civilization/racism/our alibi-culture/ritual automobility/the neon lite of cities/hermetic icons, instruments of violence in penny arcades/our lady of the pinball machine/MYTH AS AN ATTEMPT AT THE UNIFICATION OF REALITY. . . .—Roman Tymchyshyn

" . . . a film of such wild originality that no amount of experience can provide the viewer with mental or emotional guidelines for viewing it. It is a new experience; a dreadful and an incredibly challenging one."—Lesner, *Chicago Daily News*

" . . . a work of ambition and great technical virtuosity . . . there is enough going on in AKRAN to command anyone's attention. And much of that is lovely and wonderfully difficult with regard for strange nuances that is one of the pleasures of the movies."—Greenspun, *New York Times*

"AKRAN by Richard Myers, was unquestionably the discovery of the year . . . It captures in rapid brilliant flashes the fears, the frustrations, the hang-ups, the hopes—the emotional texture of young people today.

"AKRAN, in just two hours of tense and poetic imagery, attempts nothing less than a microcosm of youth today, living in the shadows of a world that has known no peace since they were born. It is a fascinating, penetrating film, and introduces Myers as one of the most original and creative independent talents around today."—Arthur Knight

"Richard Myers is unquestionably a major talent of the American avant-garde and AKRAN one of his most important films. A feature-length deluge of incessant, brilliant bursts of images (short takes and jump cuts, single frames in series, freeze-frames slightly altered between takes) it creates a Joyce-like, dense and somber mosaic of memory and sensory impressions, a texture instead of a plot, a dream-like flow of visually-induced associations often flashing by faster than they can be absorbed . . . realized to be a statement about America today; the alienation and atomization of technological consumer society is reflected in the very style of the film."—Amos Vogel, *Film As A Subversive Art*

See photo page 192.

AKBAR (1970)

16mm 16 min. color/sound

\$15 rental

A conversation with a friend of mine—Ahmed Akbar. A short interview-type film portrait with Akbar, a black filmmaker and former student of mine at Kent State. AKBAR expresses an unusual and exciting view of himself/blacks in America/and such varied subjects as "This moon race Shit!"

A friendly, lively, exciting portrait of a very extraordinary person from Akron, Ohio.

Award Winner at the 1971 Ann Arbor Film Festival.

ALLISON

16mm 7 min. b&w/sound

\$10 rental

ALLISON is a short simple film about Allison Krause, one of the four students murdered at Kent State in May 1970 by the Ohio National Guard. It is a memorial film put together out of footage I and other students had shot of Allison Krause (unknowingly) during student demonstrations . . . and later freeze-framed.

The sound track is Allison's father . . . Arthur Krause reading a poem about Allison written by Peter Davies . . . and reading a letter he wrote to Nixon . . . and one that was never answered. . . .

"BILL AND RUBY" (1970)

16mm 34 min. color/sound

\$20 rental

Bill & Ruby own a novelty store in Akron, Ohio. This film explores their world/their relationships to the objects in the store/and to each other. Bill talks about the depression, baby ruth candy bars, LBJ's "stomach," Milton Berle's "Chatter Teeth," and one of his best customers, a mental hospital in the mid-west. Ruby models Jackie Kennedy masks, wigs, oriental hats, the phenomenal MAD MONSTER.

"From the first time I met Bill & Ruby I loved them and the strange, quiet simplicity of their world."—R.M.

DEATHSTYLES (1971)

16mm 60 min. color/sound

\$70 rental

Principle performers: Robert Ohlrich, Jake Leed, Mary Leed, Pat Myers. Music by Fred Coulter.

Produced with a grant from the American Film Institute.

"Deathstyles/or, NO, NO, NO ENTHUSIASTICALLY/1, 2, 3, 4, 5, 6, click/Ohlrich pogo's to the past/Pat throws up in a sparkle turpentine basement-duck pond/Jake runs ahead of me with a screen showing AKRAN/Mary tries to cross a busy street with an Egyptian mask from Bill and Ruby's/I don't often get to make a film like this/Carnivals/traffic jams/televised heart transplants/think of an empty room/I am/is it empty?/No! There's a movie in the corner/shock treatments/'cyrus'/river bodies are noahs arc and the moon/funerals/anti-riot foam/dying astronauts/a girl in a hot dog bun is being devoured/super-imposed freaks/naked bodies make love in passing cars/on a snowy roof I fight a cat-like creature/which is cut from final film/a woman scratches her leg/an aerialist falls/plastic faces/the TV on the dashboard of my car/yellow giant slides/A John Kennedy murder/Blue viewers see FIRST TIME HERE/blue viewers become day-glo red viewers/cut to the bible of sexual Intercourses meat red, Ivory and black/Quick-lift panties/It's about my trip to the moon/president Nixon assures little Jimmy that his brother who died in Viet Nam/went directly to heaven/the result of Cosmic forces/filth, capitalistic decadence/I passes my play called pain/the live-in copraphasiac/I passes my play called pleasure/dig holes and put your penis in/someday the whole world will be just like Los Angeles/tortured 9 years by two corns and a wart/this is only a test/may have detected the edge of the universe/in a plastic bag/cessation/Zapruder frame 258-359/did mother give frequent enemas?/'florida girls' and 'devil Baby' still not in it/"—R.M.

" . . . Myers blends the shortening of space and time further, making, as did primitive tribes, all things present, here and now. . . ."—Anthony Bannon, *Buffalo Evening News*

" . . . It is a modern equivalent of Dante's *Inferno* . . . a journey by car through the landscape of today. The various horrors are fashioned out of everyday scenes, and people from typical plastic towns and cities . . . a baroque death chant. At various times the tone of the film reminds me of Godard's highway crash scene in WEEKEND with its surreal nightmare mood.

"I do not hesitate to state that I consider it one of the really great 'personal' films, and certainly the most important film, to come from the experimental cinema in the last few years. It is the kind of film that grows in complexity with every viewing. . . ."—Bob Cowan, *Take One*

Major award winner: Ann Arbor Film Festival, 1972; Kenyon Film Festival, 1973.

See photo page 192.

ZOCALO (1972)

16mm 15 min. color/sound

\$15 rental

ZOCALO is a color optically printed experiment which uses as its base the Zocalo Square in Mexico City. Unlike my other films . . . it began as a class experiment . . . and because of my feelings towards the square itself . . . pursued it in all its variations . . . finished in December 1972.

DA (1973)

16mm 40 min. b&w/sound

\$25 rental

"Nora Belle West Croft . . . or better known as 'DA' is my 90-year-old grandmother who has appeared in my other films (FIRST TIME HERE, AKRAN, & 37-73). This film is in the form of conversation-interview . . . with her early recollections of Massilon Ohio where I was born and where she has spent the last 65 years of her life. The film also has many early photographs of Massilon, Ohio (courtesy of the Massilon Museum) . . . and many early photos of Da's personal album . . . She is an extraordinary person . . . at 90, vital and alive . . . I have loved her all my life and I hope the film reveals some of her warmth and humor. . . ."—R.M.

37-73 (1974)

16 mm 60 min. b&w/sound

\$80 rental

With Jake Leed, Kelly Myers, Mary Leed, Marjory Myers, 'Da' Croft.

"Richard Myers' 37-73 was far and away the most noteworthy film in the Exposition (9th Annual Independent Filmmakers Exposition). In fact, Richard Myers is, in my opinion, one of the few innovative, conceptually oriented filmmakers in the country. By conceptual I am not referring to film ideas characterized by such labels as structuralism, but rather, Myers' work is an expression of a commitment to a very personal view of life as made manifest in 'worlds of possibility' through film language. As powerful and complex as is AKRAN (an earlier Myers' film that utilizes a similar film form and structured mode as 37-73), 37-73 is more taut, richer in associative meaning. Myers possesses an uncanny ability, he is able to tell a coherent 'story' through the collusion of sound and image that can best be understood as 'stream of consciousness' . . . 37-73 is a film about dreams, about memory and its associations with nightmare and magic. Myers' characters exist within a deluge of impressions that evoke a world of terror. 37-73 utilizes a complex interrelationship of image, sound and subtitles, each speaking to a differing reality . . . a 'tour de force' conceptually and technically. 37-73 is great filmmaking."—Owen Shapiro

"As at Ann Arbor, the most interesting film at this festival (Kenyon) was Richard Myers' 37-73."—Ed Daniels, *Filmmakers Newsletter*

"I think 37-73 is an extraordinary work, and the best of [Myers'] long films. I am astonished by [his] skill in image making, and his power to evoke the crazy pain of being an artist. It is a haunting work, with unforgettable scenes. . . ."—James Broughton

Award Winner at: Ann Arbor Film Festival; Athens Film Festival; Kenyon Film Festival; Virginia Commonwealth (Richmond, Va); Gold Hugo award at the Chicago International Film Festival, 1974).

See photo page 192.

FLOORSHOW (1978)

16mm 90 min. b&w/sound

\$125 rental

With: Jake Leed, Mary Leed, Pat Myers, Dick Myers, Kelly Myers, Marjory Myers, and Da Croft.

"There's probably no filmmaker more successful in transmitting his imagination to the screen than Ohio experimentalist Richard Myers . . . The maker of DEATHSTYLES, AKRAN, and 37-73 becomes more ambitious with each film. In FLOORSHOW he presents a rich stream-of-consciousness flow of images that encompass past, present, and fantasy, a contemplation of the film-making process, and film aesthetics as well as life and Art. Myers makes a bolder than ever attempt to break down the barriers between the conscious and subconscious, the making of a film and the film itself, and in turn, the filmmaker and his audience. What Myers projects is an acutely personal vision of life so beautifully shaped and paced that we're able to connect with it even if we cannot expect to decipher it's private meanings. To watch FLOORSHOW is to be caught up in a dream dealing first of all with a filmmaker obsessed with film and with his struggle to make his own film. In this, Myers' friend Jake Leed serves as his alter ego. Much of the appeal of Myers' films is their evocation of small town (or city) middle America. There's always a sense of domesticity and family in Myers' work, but he's no mere nostalgist. There are recurring images of the evacuation of Da Nang, and also a joyous homage to Hollywood and the great international filmmakers. Much seems nightmarish and Freudian in Myers' intricate collages: repeated images of hurdle jumpers, of Leed walking a tightrope and of Leed fearing drowning—this last is complemented by similar images from 'Sunset Boulevard' and 'Blood of a Poet'. Myers tells

us that he needs to make films to justify himself, but he does more than that. He makes highly surreal works of art that invite participation. FLOORSHOW reveals a filmmaker who seemingly can express any state of mind with impact and eloquence."—Kevin Thomas, *Los Angeles Times*

"Richard Myers has, thru his films, given us the ONLY consistently creative variable to dream-thinking in our time. All else, in film, slides toward surrealism and/or props itself with misplaced Freudian symbols, at best, or else gets lost in the Jung-le, at the versus. Myers' work is rooted in what he doesn't know about just exactly what he knows—his own home grounds mid-America; and, like D.W. Girffith he takes the great risk of being native to his art, attending it on its home-grown-grounds/his-UNowned-dreams."—Stan Brakhage

"Richard Myers is a midwesterner who has built in the last ten or fifteen years a film body of astonishing size and uncompromising artistic integrity. He has also stayed where his roots are, and his films have in common a deep sense of place, history, and family. In a broad sense they are autobiographical, because their images seem like efforts to represent Myers' own memories and emotions, showing the forces that have stimulated his personal and creative life. The same gradually aging faces reappear, for they are the faces of his family and friends. The quiet, deep-shadowed Victorian interiors of his houses seem out of another century, but beyond the home the world is jangling, roaring with automobiles, cluttered, and menacing.

"Myers' films, FLOORSHOW, begins with a small boy playing with toy acrobats in a room halated by light from a window. The film cuts from this dreamlike scene to a child's drawing of a house and then sharply to the bleak reality of an exterior view of a frame house and the adult Myers inside the front window puzzling over his editing machine. 'How would Dziga Vertov have done this sequence?' he muses by way of printed words at the bottom of the screen. Thus, we are launched into a movie about the making of a movie about the making of a movie. What follows is multitudinous and seemingly jumbled, but the essence has already been established: the lifelong obsession with film, the deliberation over the process, and a hint of the anguish.

"Myers' camera is distinguished from the tinsel-covered camera of his protagonist-director. The innermost movie bears a resemblance to the old Hollywood excerpts which appear with lightning suddenness throughout . . . The 'middle film', in which Myers is playing the role of director, is overwhelmed by reality if not realism: dreams, memories, philosophic speculations, self-doubts, criticism from well-wishers, accidents, the details of filming, possible domestic tension, a guilt-ridden pre-occupation with the Da Nang evacuation, and a litany of the filmmakers who have influenced Myers. The outermost film, which is to say FLOORSHOW itself, was by far the outstanding achievement of the Ann Arbor Film Festival."—Edgar Daniels, *American Film*

See photo page 192.

NAMETH, Ron

THE ALPHABET

16mm 10 min. color/sound \$15 rental

'A' to 'Z' not dull and dead, but found in the living everyday landscape. A kinetic alphabet, so that kids could have fun with it.
A b C d e F g H i J k L m N o P q R s T u V w X Y Z

11:22

16mm 11:22 min. color/sound \$18 rental

Sound by Mike Lytle.

O, the last trumpet, loud with strangely strident brass.

The Silences through which the Worlds and Angels pass: O stands for OMEGA.

His eyes' deep velvet glow.

We have found it again.

What?

Time without end. Tis the Ocean gone for a walk with the Sun.

Most of the images for 11:22 were electronically constructed from mixed pure sound sources, generated into images. The sound track is cyclic rhythms of pure sound which increase in intensity till they become one.

Award from Chicago International Film Festival, 1970.

GRIND

16mm 6 min. b&w/sound \$9 rental

Made with Bill Wegman. Sound by Mike Lytle.

Actions and textures: an operation.

Equipment: garbage disposal.



SECTIONS FOR SCREEN, PERFORMERS AND AUDIENCE
by Richard Lerman



INCIDENT AT 3 MILE ISLAND by Richard Lerman



Richard Lerman performing with his film,
THIRD BOOK OF EXERCISES



THIRST FOR FREEDOM

A feature film made by students, inmates, teachers, and guards at James Lick Jr. High School in San Francisco. PRODUCED and DIRECTED by LENNY LEVY
ASSISTANT DIRECTORS Cocoa McCoy and Fred Wharton
a project of the C.E.T.A. Arts Program and the Alvarado Art Project of

Photo: Deb Friedman

THIRST FOR FREEDOM by Lenny Levy



MERMAID BLUES by Peter Lawrence

Photo: David Stock



SUBTRACTIVE DIPTYCH PART 2:
SELECTIVE DISCLOSURES

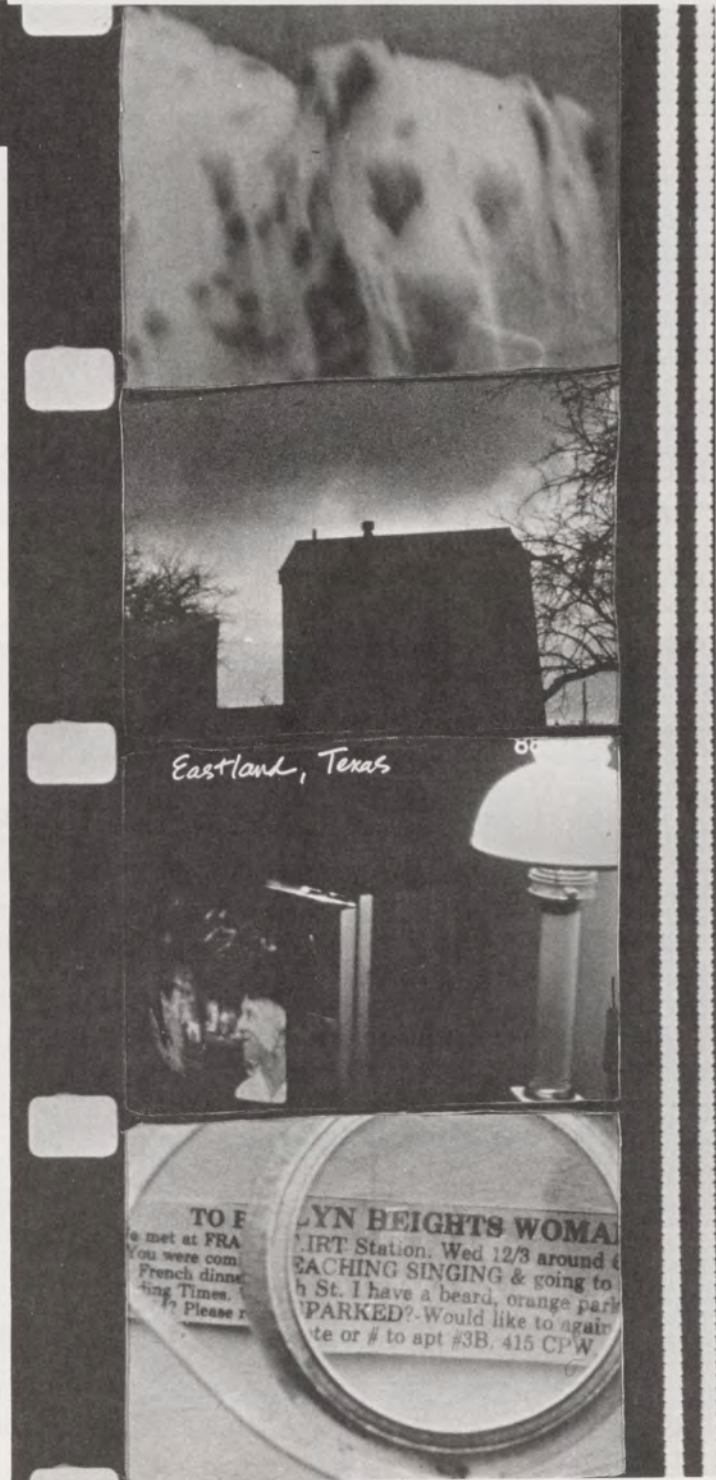
PERIODIC VIBRATIONS IN AN
ELASTIC MEDIUM

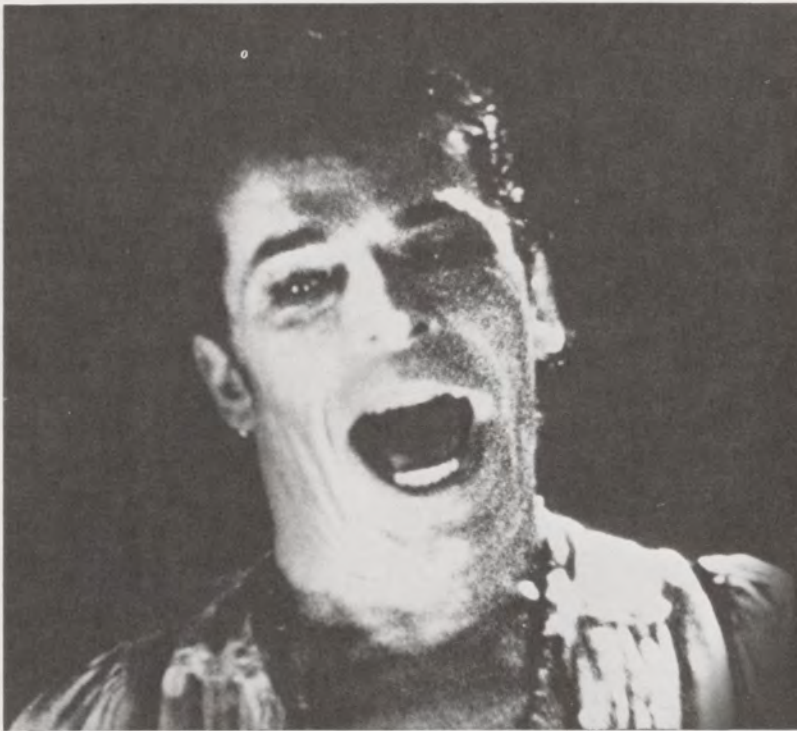
THE BLADDERWORT DOCUMENT

VISIBLE INVENTORY SIX:
MOTEL DISSOLVE

VISIBLE INVENTORY NINE:
PATTERN OF EVENTS

Films by Janis Crystal Lipzin





REASONS TO BE CHEERFUL by Laurie Lewis,
featuring Ian Dury & the Blockheads



THE MATCHSELLER by Laurie Lewis



I WAS A CONTESTANT AT MOTHER'S WET
T-SHIRT CONTEST by Tom Palazzolo



NICARAGUA: FROM THE MOUNTAINS TO THE
BUNKER by Christine Piotter and Germán Telléz



LONESOME COWBOY by Toney Merritt



EMANANT DOMAIN by Al Mahler



THE FILMS OF RICHARD MYERS

FLOORSHOW / 37-73 / AKRAN / DEATHSTYLES / FIRST TIME HERE / CORONATION / THE PATH

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...LEGAL Film
...PHI, Berner
...GAMAR (1967)
...with Sam Brock
...restaurant
...the man
...of time a

Material for disposal: timex watch, Love letters, metal lids, feathers, marbles, onion, Vaginal diaphragm and ointment, athletes foot powder, Birds from a McDonald's bag.

William Wegman's mind, 1967.

THE GUNA REELS, Part 1 16mm 45 min. color/b&w/sound \$60 rental

The "GUNAS" are the 3 qualities of life expressed in eastern Indian philosophy.

The film is an attempt to encompass and convey as pure experience where "we" have been, where "we" are now, and where "we" might be.

Part 1—Begins at the beginning and proceeds to the middle of "where we are now".

The YIN SIDE OF YIN/YANG. The "DARK" SIDE.

The film was not constructed from preconceived ideas but "grew" out of experiences and conjunctions which occurred spontaneously during its making. Only after its completion was there an understanding of what it was.

MUSICIRCUS 16mm 12 min. color/sound \$18 rental

Recorded sound by Jaap Speck.

An event brought together by John Cage.

Music-sound, life in the round.

With creative contributions from Ben Johnston, Lejaren Hiller, Sal Martirano, Mike Holloway, Herbert Brun, Gordon Mumma, David Tudor, Josie de Olivera, Tony Zamora, Toshi Ichiyangi, Claude Kipnis, Norma Marder, Bernard Rands, George Newton, Ken Gaburo, Childs, Maderna, Santoro, and "others present in spirit".

Mr. Cage notes: "You'll hear all the music at once. You won't be able to hear a thing, you'll be able to hear everything. It will be a stand-up, eat-in, music-out, freak-down."

UPPER U.S. 16mm 20 min. b&w/sound \$30 rental

A look at and into sculptor Steve Auslender as himself, El Gonad; Momser Von Sheisskopf. Made before DR. STRANGE-LOVE, but very much the same feelings and black humor, yet not without compassion.

During its run at the Black Gate Theater, NYC, it was described as "war games between the master builder and his dolls".

Winner of an award for Outstanding Film, Kent Film Festival, 1965.

Richard Myers said, "I felt the film to be the warmest and most intimate personality at the festival, and am happy to have seen it."

NATHANSON, Linda

19 A-T-E-Z 16mm 11 min. color/sound \$15 rental

19 A-T-E-Z has two distinct sections. Section one deals with a woman's domestic life and includes frying babydoll heads and rubber flies. Section two is collage footage which features giant walking penises ejaculating missiles. The world political situation is seen as an integral component of domestic kitchen work.

Awards: San Francisco State University 1980 Film Finals, 2nd Place; Ann Arbor Film Festival, 1981, Judges Choice.

ONE MORE STEP 8mm 5 min. color/sound \$7.50 rental

ONE MORE STEP contains the parallel movement of a woman's image running on the precipice of urban structures and through a series of formal processes, leading towards mutation.

Awards: S.F.A.I. Film Festival, Judges Choice, 1980; Ann Arbor 8mm Film Festival.

NEKES, Werner

DAS SEMINAR (1967) 16mm 31 min. b&w/sound \$31 rental

Made with Bazon Brock.

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.

Other distribution: London Co-op; Hamburg Co-op; Cinemaindependente Italia.

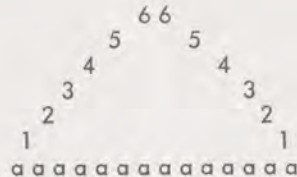
GURTRUG NR. 1 (1967)

16mm 12 min. color/sound

\$20 rental

(organized for continuous projection)

- I. demonstration of divergent movements of 26 people and two horses.
 - II. periodical interruption by a second filmic plane
 - III. a segment of music repeated in a row
- model of the actions in the field of tension:



Stan Brakhage: "Since the films of Peter Kubelka, this is the first European film I really like."

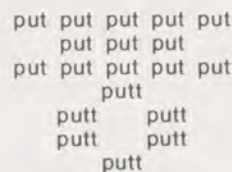
SCHWARZHUHNBRAUNHUHNSCHARTZHUHNWEISSHUHNROTHHUHNWEISS ODER PUT-PUTT (1967)

16mm 10 min. color/sound

\$15 rental

Title: blackchickenbrownchickenblackchickenwhitechickenredchickenwhite or put-putt (put-pick, putt-dead).

Model for the development of the action of the light:



- 11. being used as the expression of movement: a chicken.
- 111. 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/Hamberger Filmschau. . . .

Copies are owned by: Cinematheque Royale de Belgique; Interantiones; Osterreichisches Film-museum; Institut fur Jugendbildung Dornberg.

Screenings: Paris, Hamburg, London, Brussel, Wien, New York, Koln, Florenz, Rom, Odense, Mailand Munchen, 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 fur Bildende Kunste on film.

Other distribution: London Co-op, Hamburg Co-op, Cinemaindependente Italia.

SPACECUT (1971)

16mm 42 min. color/sound

\$60 rental

Sound by Anthony Moore.

"Of the rather few European independent film artists whose work seems significant and challenging, Werner Nekes is clearly one of the best. His works have a clarity which arises from an intelligent intent that many 'underground' films appear to lack. This clarity of the overall form of his films is generated from the fabric of the works' internal connections of parts; even when the microstructures of Nekes' films are complex, the films have a quality of wholeness and purpose—they have a 'presence' which one usually associates with painting and sculpture. I think this is particularly true of SPACECUT, one of my favorite of Nekes's works."—Paul Sharits

SPACECUT makes the frame a very strong culminating structure. Every frame is different, yet the almost half-hour assembly of images results in a picture of one place being filmed. SPACECUT has two sections, the second being the frame composite, whereas the first consists of long takes. Within the swirling, fleeting frames the eye receives picture after picture like an enor-

mous, exciting puzzle. Strangely enough, it receives it only by absorption—of the sky, trees, valley, rocks, shadows. The automatic retention of these flashes gives you a sense of being in this bowl of land made by the goldiggers in 1871. You might think that this use of single frames would hurt the eye, but in fact it does not. Rather the experience is one of total relaxation."—Stephen Dwoskin in *Film Is*

MAKIMONO (1974)

16mm 38 min. color/sound

\$50 rental

Sound by Anthony Moore.

Unfolding of a continuously varying impression of the representation of a landscape.

MAKIMONO reflects the horizontal and vertical legibility of film. The progression of filmic language.

"One can see again the very beautiful MAKIMONO of Werner Nekes already presented at the Cinematheque Francaise . . . is beyond the experimental. It's a work which gives itself as—and gives us—the joy and excitement of fullness."—Helmuth Fenster, *L'Art Vivant*

NEKES, Werner and Dore O.

JUM-JUM

16mm 10 min. color/sound

\$15 rental

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 organization:

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

Other distribution: See above films.

NELSON, Gunvor

SCHMEERGUNTZ (1966)

16mm 15 min. b&w/sound

\$20 rental

By Gunvor Nelson and Dorothy Wiley.

First Prize, Ann Arbor Film Festival: prize, Kent University Film Festival: prize, Chicago Art Institute Film Festival.

"SCHMEERGUNTZ is one long raucous belch in the face of the American Home. A society which hides its animal functions beneath a shiny public surface deserves to have such films as SCHMEERGUNTZ shown everywhere—in every PTA, every Rotary Club, every club in the land. For it is brash enough, brazen enough and funny enough to purge the soul of every harried American married woman."—Ernest Callenbach, *Film Quarterly*

FOG PUMAS (1967)

16mm 25 min. color/sound

\$30 rental

By Gunvor Nelson and Dorothy Wiley.

Awards: Prize at Belgian International Film Festival, Knokke Le Zute, 1968. Shown at International Short Film Week, 1968 (British Film Institute). Shown at Oberhausen International Film Festival.

Collections: Museum of Modern Art, N.Y.; Belgian Film Archives, Brussels.

"FOG PUMAS is an updating of surrealism. It really teases the viewer because you *know* something is happening, but you don't know what it is. Some of the carefully composed shots are just long enough to allow involvement, and others just quick enough to be concerned with abstract graphics. The sound track has the admirable quality of being an integral part of the film"—Don Lloyd

- MY NAME IS OONA (1969)** 16mm 10 min. b&w/sound \$20 rental
 Shown at the Oberhausen Festival; BBC TV, England; CBS TV, U.S.; Cannes Film Festival. Sold to French TV.
 "The film does not slip, lose its grip, falter or preach. It is magic, totally, it is deep and powerful. It strikes chords in the human Hall of Memories. In essence it is one of the first filmic masterpieces of the new wave films."—Larry Jordan
 "But the revelation of the program is Gunvor Nelson, true poetess of the visual cinema. MY NAME IS OONA captures in haunting, intensely lyrical images, fragments of the coming to consciousness of a child girl. A series of extremely brief flashes of her moving through night-lit space or woods in sensuous negative, separated by rapid fades into blackness, burst upon us like a fairy-tale princess, with a late sun only partially outlining her and the animal in silvery filigree against the encroaching darkness; one of the most perfect recent examples of poetic cinema. Throughout the entire film, the girl, compulsively and as if in awe, repeats her name, until it becomes a magic incantation of self-realization."—Amos Vogel, *The Village Voice*
- FIVE ARTISTS BILLBOBBILLBILLBOB (1971)** 16mm 70 min. color/sound \$60 rental
 Bill Wiley
 Bob Nelson
 Bill Allan
 Bill Geis
 Bob Hudson
 By Dorothy Wiley and Gunvor Nelson.
 This film of five (Marin County, Calif.) painters, sculptors, and filmmakers is a personal look at the lives of these close friends at home with their families, at work in the studio, teaching, fishing, drawing together, at parties, openings, etc. The sound track is a collage of comments and music by the artists mixed with personal impressions by friends and acquaintances.
 "FIVE ARTISTS is the most beautiful and moving film on artists that I have ever seen."—Joseph Raffael
 "Disturbing."—Bob Nelson
 "I just love looking at my friends on film."—Dorothy Wiley
 "I hate the idea of the film and I never want to see it."
 "Our part was the best."—Cornelia Hudson
 "Have you ever thought about perambulators? Well, I always thought people shouldn't push other people around."—Bill Geis
 "I had to be 35 years old before I realized I was leaving my childhood."—Bill Allan
- ONE & THE SAME (1972)** 16mm 4 min. color/sound \$6 rental
 Co-maker: Freude.
 A self-portrait by 2 women filmmakers in celebration of their friendship and filmmaking.
- TAKE OFF (1972)** 16mm 10 min. b&w/sound \$20 rental
 Starring Ellion Ness.
 First Prize, Berkeley Film Festival; prize, Ann Arbor Film Festival; prize, Humboldt State Film Festival.
 A dance, a documentary, a metaphysical striptease.
 "Ellion Ness, a thoroughly professional stripper, goes through her paces, bares her body, and then, astonishingly and literally transcends it. While the film makes a forceful political statement on the image of woman and the true meaning of stripping, the intergalactic transcendence of its ending locates it firmly within the mainstream of joyous humanism and stubborn optimism."—B. Ruby Rich, Chicago Art Institute
- MOONS POOL (1973)** 16mm 15 min. color/sound \$25 rental
 First Prize Bellevue Film Festival; prize, Bijou Film Festival; prize, American Film Festival, N.Y.; BBC TV, London; National Film Theatre, London.
 "A masterful and lyrical use of the film medium to portray the search for identity and resolution of self. Photographed under water, live bodies are intercut with natural landscapes creating powerful mood changes and images surfaced from the unconscious."—Freude Bartlett
- TROLLSTENEN (1973-76)** 16mm 2 hrs. color/sound \$120 rental
 TROLLSTENEN, laced with memories and dreams from the past, is a multi-layered personal documentary of the life of my parents and family in Sweden.
 See photo page 215.
- BEFORE NEED (1979)** 16mm 75 min. color/sound \$85 rental
 By Gunvor Nelson and Dorothy Wiley.

Because it had been so many years since we had worked together on a film, we were wondering if it was still possible to collaborate. We started with some dream images, a few actors, friends, and relatives. Slowly the film evolved into sequences or images that expressed the emotional discoveries of an aging woman. The snow had melted and it was impossible to repeat. Standards of Perfection applied to all the selves, the relationships, the layers of memory. Where are the tables for one?

Starring:

Cleta Wiley and John Nesci
Silver Spangled Hamburg and White Faced Black Spanish
Saun Ellis and Marcus Mislin
The Bog People and Queen Elizabeth
Oona Nelson and Ethan Wiley
Niagra Falls and Thou Shalt Bible
Experts and Jungle Sounds
Games, Puzzles Surprises
Sea and Scab
Ray Rodrique and Vacuum Cleaner.

"Suddenly unfolds before one's eyes a pictorial work, as taut, complexly rich and beyond verbal logic, working as a music piece of Penderecki or Cage. I think the picture web about time and death language belongs to the most complete that the experimental film has reached."—a translation from Carl Henrik Svenstedt's article, *Expressen* (daily Swedish National newspaper), January 1980

See photo page 296.

NELSON, Robert

"Private and populist homespun and flashy nostalgic and ironical . . . if there is a San Francisco film style Nelson's films embody it."—J. Hoberman.

What exactly is the S.F. film style, we asked Nelson: "A way of evoking the image on paper, canvas, film, tape, it doesn't matter . . . a way of conceiving the adventure of a blank piece of paper, canvas, etc. It is basically a non-intellectual practice with roots in the Historical Art Tradition. The unique cultural situation in California, the influx of Near and Far Eastern thought and a strong sense of community among artists have all nourished this tradition. This art-way or tradition (not a 'style') is practiced by many artists, especially painters, sculptors and filmmakers but also includes musicians, writers, and performers. It has no goal.

I was lucky, lived in S.F. during an exciting time . . . met some inspirational artists . . . had lots of help . . . was able to crank-out a couple of films that I'm very proud of."

Beautiful day here at life and death beach
Where a fools eye dear can movie muse.

See photo page 216.

OH DEM WATERMELONS (1965) 16mm 12 min. color/sound \$25 rental

Directed and edited by Robert Nelson. Written by Nelson, Ron Davis, and Saul Landau. Sountrack by Steve Reich. Originally shown as part of the San Francisco Mime Troupe production, *A Minstrel Show*, or *Civil Rights in a Cracker Barrel*.

"Robert Nelson's marvelously effective short movie literally bursts from the screen in blazing color to lampoon the most derisive negro stereotype in the book—the watermelon."—*San Francisco Examiner*

—Big festival winner in the 60's.
—U.G. Classic

THE GREAT BLONDINO (1967) 16mm 42 min. color/sound \$90 rental

Directed by Robert Nelson and William T. Wiley. Edited by Nelson. Soundtrack by Nelson with Moving Van Walters and his Truck.

—Mythic or archetypic figure (tight-rope walker) encounters world of wonders . . . terrifying, beguiling, enchanting, humorous, etc.
—Many scenes of singular and distinctive beauty.
—Winner of several international awards.
—U.G. Classic

HOT LEATHERETTE (1967) 16mm 5.5 min. b&w/sound \$15 rental

Directed and edited by Robert Nelson.

- Car races along dangerous road . . . Blowout! Spectacular crash, car hurtles off cliff into the ocean.
- Comic
- Short fast audience pleaser

THE OFF-HANDED JAPE (1967) 16mm 9 min. color/sound \$20 rental

Directed by Robert Nelson and William T. Wiley. Edited by Nelson. Soundtrack by Nelson and Wiley.

"While working on *THE GREAT BLONDINO*, Nelson and Wiley produced and appeared in the *OFF-HANDED JAPE* (and *HOW TO PULL IT OFF*). Like the films of Andy Warhol's *Kiss/Eat/Haircut* period (1963-64), *THE OFF-HANDED JAPE* is a primitive, near-direct recording and, as the title suggests, a study in everyday behavior. Impeccably realized, *THE OFF-HANDED JAPE* suggests a vaudeville of daily life (by very different means than *BLONDINO* does), anticipating that aspect of Performance Art by nearly a decade. Like the early Warhol films, *THE OFF-HANDED JAPE* is designed to confound normal aesthetic criteria."—J. Hoberman

BLEU SHUT (1970) 16mm 33 min. color/sound \$75 rental

Directed and edited by Robert Nelson. Soundtrack by Nelson, with William T. Wiley.

"Nelson's extraordinary new film *BLEU SHUT* is a comic statement on the absurdities of the bourgeois pursuit of pleasure. The film's impressive prismatic style has remarkable depth and is engaging on all levels."—*San Francisco Examiner*

- Gameshow format
- Audience participation (frequently)
- Winner of several festivals
- U.G. Classic
- Some X-rated footage (short sequence)

DEEPWESTURN (1974) 16mm 6 min. color/sound \$15 rental

Directed by Robert Nelson, William T. Wiley, and Mike Henderson. Edited by Nelson. Soundtrack by Nelson, Wiley, and Henderson.

"*DEEP WESTURN*'s cracker-barrel slapstick is reminiscent of *THE OFF-HANDED JAPE*, while its spectacle of balance is a link to *BLONDINO*. The film's ambiance recalls *Art News*'s 1967 description of Wiley and Geis' world as 'classic western in its nonchalance—un-urban, relaxed, with big drinking and slow talk'. But the underlying feeling is elegiac. ('Depressed'—pronounced as Elmer Fudd would—is one of the puns built into the title.) Nelson calls *DEEP WESTURN* a 'death film'. Dr. Samuel West, an Oakland dentist who was an early supporter and collector of Wiley, Geis, Hudson, et al, had died shortly before the film was made. 'Nothing was spelled out,' Nelson says, 'but it was in all our minds at the time'. *DEEP WESTURN* is a memorial gesture and a meditation on mortality. At the same time, it pays tribute to the enduring ties and personal affection that have characterized the work of Nelson, Wiley, and their friends. And this friendship is, in great measure, the subject of their work."—J. Hoberman

SUITE CALIFORNIA: STOPS AND PASSES PART I (1976) 16mm 46 min. color/sound \$100 rental

Directed and edited by Robert Nelson. Soundtrack by Nelson.

- Tijuana—Death Valley—Hollywood
- Ranges over geography and time with some early Edison footage
- Hollywood rendered in complex blend of irony and nostalgia
- Style ranges from scripted dramatic narrative to free-wheeling funk

SUITE CALIFORNIA: STOPS AND PASSES PART II (1978) 16mm 48 min. color/sound \$100 rental

Directed and edited by Robert Nelson. Soundtrack by Nelson.

- San Francisco—Sierra Nevada Mountains—Marin County
- Ranges over geography and time with some early Edison footage
- Personal autobiographical material rendered as travelogue
- Flavorful ambiguity

HAMLET ACT (1982) 16mm 20 min. b&w/sound \$50 rental

Directed by Robert Nelson. Screenplay by Joe Chang.

"Nelson's extraordinary new film *HAMLET* manages at the same time to be humorous, provocative and good Shakespeare . . . a brilliant achievement, highly recommended."—*Gyrfaloners*

- Docu-Drama style (Hamlet as a video camera-person)
- A classic from the U.G.

NOLAN, Roy

G.I. JOE MEETS BARBIE DOLL 16mm 6 min. color/sound \$10 rental

A pornographic comedy satire using the two dolls as symbols of American standards. Their love encounter is set to early rock 'n roll music. G.I. Joe represents American male virility and Barbie Doll, Miss America, the American ideal of womanhood. An animated pixilation technique is used to bring the dolls to life.

Shown on Mike Getz's Midnight Circuit.

NOREN, Andrew

THE WIND VARIATIONS 16mm 3 min. color/silent (16fps) \$20 rental

OBERN, Vaughn

AN AESTHETIC QUALITY 16mm 4 min. color/sound \$5 rental

"...the camera wanders around an apartment filled with an incredible amount of Nazi memorabilia while the owner describes its beauty...the effect is almost as sickening as a piece of authentic concentration camp footage."—*L.A. Times*

EIGHT 16mm 7 min. b&w/sound \$5 rental

A suspiciously lecherous looking man is seen driving around in his car, checking out various groups of young boys at play. Finally, he comes upon two boys playing soldier. As he slowly drives past them, they shoot him with their toy rifles. The man suddenly slumps motionless over his steering wheel, and his car slows to a stop. Terrified, the boys drop their rifles and run for home. At that point, the man sits up, checks off number eight on his scratch pad, and happily drives away, revealing the sticker on the rear bumper of his car: NO MORE WAR TOYS!

FRIDAY 16mm 8 min. color/sound \$10 rental

A lyrical film which studies the early mood of the June 23, 1967 peace march in Los Angeles. Dealing with the march before the police riot, it includes a view of the crowds, the marching, the waiting police, Dr. Spock, Rap Brown, and Cassius Clay. Sound track by Country Joe and the Fish.

HEY, MAMA 16mm 18 min. b&w/sound \$20 rental

A candid, completely uninhibited look at the negro urban sub-culture in Venice, California; considered by many critics to be the best film produced to date on the black ghetto. Winner of innumerable awards. Suggested for mature audiences.

PURPLE HEART 16mm 1 min. color/sound \$3 rental

A powerful anti-war film made as a television spot-announcement. Its controversial nature frightened network executives from actually showing it on the air. Meanwhile, it has won numerous awards at major film festivals.

SNATCHES 16mm 10 min. color/sound \$10 rental

Produced on assignment for 20th Century-Fox Studios this film was to serve as a promotional documentary for Noel Black's feature: COVER ME, BABE. Instead Obern produced a biting documentary insight into the creatively sterile conditions under which major studio features are made. Ironically, the feature was shelved after only a one-week release while this short went on to win critical acclaim at several major film festivals.

OHYAYASHI, Nobuhiko

CONFESSION 16mm 75 min. color/sound \$85 rental

"CONFESSION is a romantic film. It centers around a group of young people, including several filmmakers, at a town on Japan's Inland Sea. The technique is crisp (Ohbayashi makes television commercials for a living) and the structure is nonlinear, and for the most part, non-narrative. We watch developments in the relationships of the people in the film, and a sense of past and future. There is a depth but there is no plot structure.

"A wide variety of influences and references are evident. The romantic quality of the film has a strong French flavor, in fact the introduction mentions Alain Resnais. There are obvious references to American western and silent film characters, and to

Japanese sources such as Kabuki theater. Portions of Ohbayashi's TV commercials also appear in the film. CONFESSION remains unmistakably Japanese however, especially in so much as this wide variety (a bombardment) of different influences is reflective of the situation in Japan today.

"The film is on two reels, which the filmmaker regards as being similar to the two sides of an LP record. The audience may flip a coin or otherwise choose which side they will see first."—Ken DeRoux

OKUN, Jenny

STILL LIFE (1976) 16mm 6 min. color/silent \$10 rental

STILL LIFE explores the transformation of an image from colour negative to colour positive on one film stock. A still life was filmed being painted its colour negative. The final film was printed on colour negative stock.

Awards: Arts Council of Great Britain, Greater London Arts Association Fellowship.

Other distribution: London Filmmakers' Co-operative.

O'NEILL, Pat

See photo page 217.

7362 (1965-67) 16mm 10 min. color/sound \$15 rental

Sound: Joseph Byrd, Michael Moore. Picture: P. O'Neill.

A bilaterally symmetrical (west to east) fusion of human, biomorphic, and mechanical shapes in motion. Has to do with the spontaneous generation of electrical energy. A fairly rare (ten years ago) demonstration of the Sabattier effect in motion. Numbered after the film stock of the same name.

"Fetishistic."—Isabella Beeton

Other distribution: London Co-op; AFA package.

RUNS GOOD (1971) 16mm 15 min. color/sound \$20 rental

Sound: Cisco Curtis.

A darkish journey down memory lane, to visit some news events, folkways and thought patterns associated with the late forties and early fifties. The film is also concerned with such perceptual phenomena as color-space, "false tones" caused by varying black-white alternations simultaneously seen rhythms set up by multiple repetitive actions, and the use of image outlines as "containers" for other imagery. Sort of a working notebook, which is continued in EASYOUT and DOWN WIND.

First Prize, Ann Arbor Film Festival, 1971.

Other distribution: AFA package.

EASYOUT (1972) 16mm 9 min. color/sound \$15 rental

Sound Stan Levine. Mix: Don Worthen.

Has to do with a consideration of one possible conceptual model for human existence: That of a primitive form of yardchair, upon which sits The Creator, impassively observing the inexorable flow of His mountains. The name "Easyout" is derived from a commercially available bolt and stud-extracting tool, whose function seemed strangely parallel to that of the film.

First Prize, Kurzfilmtage Oberhausen, 1972. First Prize, Yale Film Festival, 1972. Shown at Cannes, 1974.

Other distribution: AFA package.

THE LAST OF THE PERSIMMONS (1972) 16mm 6 min. color/sound \$10 rental

Credits: "Is It Love" by Tyrannosaurus Rex.

To some extent an educational film in Persimmon Eating, invaluable to those encountering this delicious fruit for the first time. Also contains some background material on persimmon culture and some interesting animated "wallpaper".

(Universally renounced by film festivals.)

DOWN WIND (1973) 16mm 15 min. color/sound \$20 rental

Sound: Stan Levine. Mix: Don Worthen.

A thoughtful treatment of some of the problems we (mankind) have been having in dealing with our fellow species, animal

and vegetable. Actually an undercover "structural" film, this one seems at first to be some sort of berserk travelogue. I spent years going to travelogues as a child, and still have a great fondness for visiting Natural History museums in strange cities. First Prize, Ann Arbor Film Festival, 1973.

SAUGUS SERIES (1974) 16mm 18 min. color/sound \$25 rental

Credits: Saw: Chris Casady. Key: Mort Subotnick. Blue Paint: 7-K Color Co. Mix: Don Worthen.

Actually, seven short films, one and half to six minutes long, united by a common sound track. Each is an evolving "still life", made up of meticulously assembled but spacially contradictory elements. For example, in one part the sun can be seen, by its shadows, to be traveling in one direction in the upper half of the screen, and in the opposite in the lower half.

Commentary on Part 5

P. Now you might say this is an interesting sort of design. . . .

B. But after a while you'd grow tired of looking at it. It would lack interest.

P. And so the artist must always temper his repetition of movements of forms with what might be called a certain amount of variety.

B. Suppose I enlarged some of them, Changed their direction, Make some smaller, add dark values and lighter values. . . .

P. Or perhaps a tree, sharply contrasting in value from the surrounding shapes.

B. There is sharp contrast, at this point, between the fan and the surrounding objects In a Great Triangle someplace perhaps a mile or a mile and a half above the surface of the Earth.

P. And here we see Order; Order which includes Omission and Alternation from nature.

Tom Berman Award, Ann Arbor Film Festival, 1975.

SIDEWINDER'S DELTA (1976) 16mm 20 min. color/sound \$30 rental

"When a giant trowel is plunged into the floor of Monument Valley, it's as though John Ford had hired Claes Oldenburg to dress his set. Another landscape features a lurid, video-green cactus and a monumental lightbulb towering over an adobe house, set against a sumptuous NATIONAL GEOGRAPHIC sunset. The film, O'Neill's most reflexive and ambitious to date, with a dreamy, narrative subtext underlying its sensuous surface, is framed by abstract animations which denote scratches or scraped-off emulsion in much the same way that Roy Lichtenstein offered a benday-dot brushstroke as a painterly gesture."—J. Hoberman, *Village Voice*

"Almost every sequence in *SIDEWINDER'S DELTA* concludes with a rough end—punches, flares, white flashes, etc. But unlike the academy leaders of *RUNS GOOD* with their rhythmic, emblematic and referential functions, as well as their purely reflexive alienation effect, these glimpses of film technology in *SIDEWINDER'S DELTA* serve primarily to delineate and verify the conceptual unit of O'Neill's filmmaking, for we can see directly at what stage his idea was completely formulated, and in the case of some early scenes with synch-punch mattes, exactly what elements were compounded in what way to compose this particular idea structure of ideograph."—William Moritz (from an unpublished article)

FOREGROUNDS (1978) 16mm 14 min. color/sound \$20 rental

"*FOREGROUNDS*, like *SAUGUS SERIES*, is devoted amost entirely to carefully constructed spatial ambiguities. The most visceral of these prints a rotating boulder, occupying half of the screen, over a slow lateral pan across the desert (painted by Neon Park). A faint superimposition of leaves on top of the landscape has the effect of pushing its vista farther back in space. Correspondingly, the boulder bulges out of the picture-plane like a Cezanne apple. The effect is so strong that even when O'Neill begins to animate 'scratches' over the image, one's eye refuses to surrender the illusion of volume."—J. Hoberman, *Village Voice*

SLEEPING DOGS (NEVER LIE) 16mm 9 min. color/sound \$15 rental

The day they filled all that gravel in front of Jack and Jerry's old studio on Venice Blvd.

A yellow bird fascinated by reflection.

Several views from the San Francisco Marine Museum on a gray day in December.

Three views of Mercer Street, N.Y. after the second big snowstorm of January, '78.

Several fogs, a strange puddle, and a female Husky induced to howl by humans.

(this film is perhaps best seen after one of the others, like a "chaser.")

OSBORN, Steve

SLIPSTREAM (1973) 16mm 5 min. color/silent (18fps) \$10 rental

A passage through a forest, propelled by a camera.

POLYPHEMUS (1974)	16mm 6 min. color/silent	\$10 rental
A camera engages the mirror that reflects it, and the resultant film becomes a meditation on its own substance.		
PERSEPHONE (1975)	16mm 5 min. color/silent (18fps)	\$10 rental
A girl, a dog, and other animals; an evocation of the myth those characters suggest.		
THE FATES (1978)	16mm 9 min. color/sound	\$15 rental
A single photograph, of a young child, is animated by all the things that it contains: the mechanics of the film strip that surrounds it; the texture of its grain; the range of its color; its implicit sound.		
FOUR FLUSH (1979)	16mm 14 min. color/silent	\$25 rental
A film in the form of a poker hand: a succession of rolls, each of which sustains the illusion of a powerful hand, until the last roll calls its own bluff.		
DOBBS (1980)	16mm 5 min. color/sound	\$10 rental
A requiem for a dear friend.		
ANTHEM (1981)	16mm 2 min. color/sound	\$5 rental
The true meaning of the Star-Spangled Banner emerges from the base paths.		

OVERLAND VEGETABLE STAGECOACH

FASTEN SEAT BELTS	16mm 3.5 min. color/sound	\$12 rental
The Audience is taped to a hood of a Chevy and sped across the San Rafael Bridge to Richmond to the tune of "The William Tell Overture".		
<i>"YES."—Pacific Sun</i>		
<i>"A phased rush."—Baltimore Sun</i>		
<i>"When FASTEN SEAT BELTS came on, our sales dropped 100%."—I. Magnin, S.F.</i>		
Awards: Baltimore 6 Film Festival; Marin County Film Festival; S.F. Art Institute F.F.		
MRS. FRANKLIN WANTS TO SEE YOU	16mm 5 min. color/sound	\$12 rental
Don Novello takes off his Father Sarducci robes and becomes "Mr. Rossi", a less than ambitious employee, who YOU (via subtitles) get to fire.		
Awards: Francis Scott Key Award, Baltimore Film Festival; Baltimore 6 Film Festival; S.E.C.A. Festival, San Francisco; Sinking Creek Film Celebration.		

PADULA, Fred

EPHESUS (1965)	16mm 24 min. b&w/sound	\$25 rental
Sunday night service at the Ephesian Church of God in Christ, Berkeley, California where Elder Cleveland unwinds a roof-shaking soul-quaking "Praise-God" sermon and Brother Hawkins and the choir (before they were the EDWIN HAWKINS SINGERS) lay down their non-stop gospel-rock holy-soul sound, with twin Hammond organs and a lot of help from everyone else, dancing, clapping, testifying and talking in tongues in one last Sunday-night delirium of black America we may never see again. The church has since been torn down.		
Harold Zellerbach Award, San Francisco International Film Festival; First Prize, Foothill College International Independent Film Makers' Festival (Documentary Films). Invited to be shown: Flaherty Film Seminar, Popoli Ethnological Film Festival, Chicago, Tours, Melbourne, and New York Film Festivals.		
ARTIST SPEAKS (1966)	16mm 7 min. b&w/sound	\$8 rental
Interview with local artist William Kaiserling Jr. (filmmaker Jerry Mueller) who speaks of his philosophy and shows his work. A satire on both the typical television interview and that contemporary artist whose creations, methods and philosophy may or may not be nonsense. A serio/comic expression of the trouble many of us have in deciding whether much current art is serious or only a "put-on".		

TWO PHOTOGRAPHERS: WYNN BULLOCK & IMOGEN CUNNINGHAM (1967)

16mm 29 min. b&w/sound \$25 rental

This film is a dialogue between these two internationally known photographers. We see their work and hear them discuss their backgrounds, their feelings about today, their personal philosophies, and their work. Above all, we get to know them personally in their own environments.

ANTHOLOGY OF BOATS (1968)

16mm 5 min. b&w/sound \$6 rental

A comic document of a San Francisco State College Art Department design class which takes its homemade cardboard boats and attempts to float them in the campus swimming pool in the presence of some bewildered United States Navy Officials.

LITTLE JESUS (HIPPIY HILL) (1969)

16mm 15 min. b&w/sound \$20 rental

Beautiful people making vibrations with super-contemporary musical artifacts blended with aromatic-anaesthetizing gas masks dispensing Cannabis sativa producing arrogance of moral grandeur submerged within herds of small children and pet dogs.

PALAZZOLO, Tom

Tom Palazzolo's rapid-fire, seemingly spontaneous documentary style captures Chicago with pizzazz. For more than ten years, Palazzolo has been delivering to us his captured visions—body builders, senior citizens, erotic parlours, weddings, deli owners, and the like—as if he had harnessed them in a cinematic butterfly net.

"The love of events that bring people together, revealing at once the absurdities and tenderness of the human comedy, plus a sharp eye for Americana, characterize and permeate the Palazzolo films."—Kevin Thomas, *L.A. Times*

AMERICA'S IN REAL TROUBLE

16mm 15 min. color/sound \$20 rental

A patriotic film with music and sound by some of the great unknowns of the past. Lots of overtones, undercurrents, inuendoes, visual similes, counterpoint, puns and contrapuntal movement. Filmed in Chicago, it covers several years of parades and civic events. If you're not moved by this film there's no hope for you.

"A stirring slice of raw Americana. I haven't been so moved since Leni Riefenstahl retired from showbiz."—John Heinz
Collection: Museum of Modern Art. Invited to Commie Film Festival, Leipzig, East Germany.

THE BRIDE STRIPPED BARE (1967)

16mm 12 min. color/sound \$15 rental

The unveiling of Chicago's 5-story Picasso by Mayor Daley and the city fathers (and mothers). Symbolically the event was a marriage of the virgin Art to Politics. His honor winds up the event by publicly raping the statue. The film includes a beautiful 6'8" blonde, Mayor Daley caught with his finger stuck in his ear, and the filmmaker treed by the police, and finally a breathtaking coda, Chicago's final tribute to Picasso and his statue.

Prizes: Ann Arbor and tour.

CAMPAIGN

16mm 12 min. color/sound \$15 rental

CAMPAIGN uses the neo-Roman architecture of Chicago (Coliseum, Amphitheater and Elks Temple) to build an atmosphere of institutional calm, beauty and strength. The benevolent despot, played by Mayor Daley, seen in the film crowned with a green hard hat, staves off the attempted coup of his regime by militant anarchists mistakenly publicized by the press and TV as a protest against the war and the Democratic Convention. Filmed in the streets of Chicago during the '68 Convention under actual combat conditions.

"The macing scene will take your breath away."—Hubert Humphrey

HE (1967)

16mm 8 min. color/sound \$10 rental

Some of the myth-heroes, folk personalities and super-stars who have appeared in some of my past films pulsate to the rhythms of Jerry Lee Lewis, Sam the Sham, and Bee Bumble and the Stingers.

The nude beach scene done in 5 below weather was the first film in Chicago to exploit the beauties of the male body (and was for a time censored here). The hand-stand on an iceberg usually brings the house down. Audiences should decide for themselves if the nudity in the film justifies itself.

"Lots of fun with all kinds of people."—Scott Bartlett

Sheldon Renan liked it.

O

16mm 12 min. color/sound \$15 rental

"O" refers to the center point in the picture frame around which people and objects revolve. There are no static images in the

film. The film divides into two parts; figure dominates ground; second half, ground dominates figure. Other theories normally associated with painting are used such as theories of unity within variety (images repeated with variations in size and color). Much of the film is improvised and double exposed in the camera and structured in the editing stage. The mood develops from comic eroticism to one of disorientation, fear and anxiety.

"... makes the most surprising beauties of movement."—Ernest Callenbach

1st Prize, Bellevue Film Festival.

LOVE IT/LEAVE IT (1972-73)

16mm 15 min. color/sound

\$20 rental

With original theme song by Ray Whilding White.

1st Prize Kenyon Film Festival. A highlight of the Whitney Museum Program where it received rave reviews from the usually hostile NY press.

A mid-west fantasy reality play in one act with 173 scenes.

All the hopes, fears and dreams of average white people rolled into one reel.

SEE: An actual Naked Beauty Contest with contestants of both sexes representing our 50 states (a final blow to repression).

SEE: *National leaders* from the Left and Right whip their followers into submission.

SEE: The latest top-secret police maneuvers realistically simulated by Chicago's finest.

SEE: The STRANGE outcast people of the city. Bizarre misfits who prowl the back street.

SEE: Our Homes and Highways . . . How we live, love and Manufacture. Our Wives, Children and pets and the values we hold up to them, namely, strength, speed, dependability and life-time lubrication.

ENJOY YOURSELF—IT'S LATER THAN YOU THINK

16mm 20 min. color/sound

\$25 rental

Made with Bernie Caputo and Jeff Kreines.

"Palazzolo, Caputo and Kreines are able to look beyond the silliness of the contests the oldsters are asked to enter and the opportunism of the speeches of various politicians to discover that these old people, some of whom perform in a joyous amateur musical revue, are clearly having a pretty good time on what is possibly an all too rare outing."—Kevin Thomas, *L.A. Times*

"With a title taken from the corny hit song of the 40's, ENJOY YOURSELF follows the antics of old folks as they participate in a variety of song, fun and games. There's an energetic rendition of "Hello Dolly", a paperplate throwing contest, and a Hula Dance by six women in their 70's who introduce their act by explaining that they're 'young of heart and got a lot of nerve'. In addition to the good times, ENJOY YOURSELF also manages a wry comment on the plight of old people."—Gene Siskel, *Chicago Tribune*

"ENJOY YOURSELF is a lovely funny documentary about an old folks day in the park, the senior citizens are rounded up for games of paper-plate throwing, show kicking and a particularly gaudy and very large red pillow is awarded by an embarrassed Lt. Governor to a man who says he's never won anything in his life and does not seem especially happy to have won such a pillow—the movie smiles about human nature."—Roger Ebert, *Chicago Sun Times*

1st Prize, Kenyon Film Festival; Robert Flaherty Film Seminar, 1974.

HOT NASTY

16mm 15 min. color/sound

\$20 rental

A day at your local massage parlor (BIG BERTHA'S) in Chicago. While talking about the hangups of their customers some of the girls act out their own. They also tell their feelings about this sort of work (one of the few "non-skilled" jobs that pay women a "decent" wage); although like waitresses their salaries are almost all in tips. Through all the strange tales (about their customers) we come to feel a genuine affection for the girls, and begin to realize that perhaps they are in some way sexual social workers who perform a necessary (?) service for people . . . (not as well adjusted as myself).—T.P.

RICKY AND ROCKY

16mm 15 min. color/sound

\$20 rental

Made with Jeff Kreines.

Ricky (Italian) and Roxann (Polish) arrive at a "surprise" wedding shower given by Ricky's side of the family. The gifts they receive are held up for the approval of the *relatives* (who along with the gifts steal the show from the young couple.)

"Palazzolo and Kreines bring compassion and wit to their film on a lower middle class back yard wedding shower; cinema verite can be a treacherous form, lending itself to facile and often cruel distortion. . . .

"They respect the well meaning spirit of the occasion and the genuine gratitude of the honored young couple yet let us see the rich humor in social gatherings."—Kevin Thomas, *L.A. Times*

Prize at Ann Arbor Film Festival, and Bellevue from James Broughton. Robert Flaherty Film Seminar.

MR. TRI-STATE

16mm 12 min. color/sound

\$15 rental

Made with Jeff Kreines.

A record (and more) of a body building contest held in Chicago, and featuring "some of the best bodies in the mid-west." George, one of the contestants, and owner of a health club explains the why and what for, while Chuck his friend walks away with first place.

See what they go through and share the excitement and fulfillment of winning. "Makes all those work-outs worth while." A look at some people and a way of life you might otherwise never experience.

Ann Arbor, Flaherty Film Festivals.

JERRY'S

16mm 9 min. color/sound

\$15 rental

For 29 years Jerry Meyers has screamed and yelled at the customers who came into his Deli—the Film attempts to explain why people keep coming back for more.

"A top award for the Fastest Camera in the Mid-West. To have captured the essence of Jerry and his deli-in-action proves this filmmaker one of the few who can make the documentary a high art form, comparable to the best portraiture painting; and taking it, possibly, one step farther."—Larry Jordan, Judge

Awards: Prizes at Ann Arbor and Tour; 1st Prize Short Film Category, Bellevue Film Festival.

MARQUETTE PARK (1976)

16mm 25 min. color/sound

\$30 rental

"MARQUETTE PARK is a steamroller of raw *cinema verite*, an unsettling look at the reaction of white residents to a black march into their neighborhood, and the role played in generating hostility by local Nazi organizers. Palazzolo, a veteran Chicago filmmaker whose earlier works come as close as any to embodying a 'Chicago-style' of personal documentary, and Mark Rance, a student at MIT, have shot the events of a single afternoon from behind the 'white lines' in a straight and even-handed looking fashion, without a trace of moralizing or manipulation."—Ron Epple, *Filmmakers' Newsletter*

Frank Collin, the leader of the Nazi organization, has since become a name in the headlines with his attempts to march into Skokie, a predominantly Jewish suburb of Chicago. Their right to march is being tested in the Supreme Court.—T.P.

Award: Prize at Kenyon; shown at '77 Cannes Fest; Ann Arbor F.F.; Independent Expo; Bellevue; and others.

SNEAKIN' AND PEAKIN' (1976)

16mm 15 min. color/sound

\$25 rental

Made with Mark Rance.

We traveled to Indiana back roads to see and shoot the annual Miss Nude Universe Contest held at a 'notorious' nudist camp. They wanted \$15 a head at the gate so we parked down the road and crawled through the brush. Once in, we encountered truckers and hundreds of Sunday photographers straining for a shot at the contestants. Afterwards we joined the quest for stray women willing to pose. After a quick success we headed home with our catch in the can. (This film also contains shots of the Mr. Nude Trucker Contest.)

I WAS A CONTESTANT AT MOTHER'S WET T-SHIRT CONTEST (1977)

16mm 25 min. color/sound

\$35 rental

I used high speed 7250—sometimes pushed to 3200 ASA—to record three nights at *Mother's*, a Chicago lounge. The film is a record both of the events there and of my own presence and gradual gaining of access. The last two thirds of the film deals with what was termed the "World's Series" and consisted of winners from previous contests. The second place "loser" (there was only one prize) turns out to be the most interesting person on camera—she speaks philosophically about life as the management fondles money.

See photo page 190.

MARQUETTE PARK II (1980)

16mm 35 min. color/sound

\$55 rental

"MARQUETTE PARK II trains its central gaze on the official onlooker: the media [covering the event of a march by the Chicago based Nazi Party].

"The film's opening structure gracefully orders its priorities, giving us a flag-waving antifascist crazy, followed by Nazi clubhouse antics, displaced in turn by an emblematic tv screen in the center of the frame—a sly comment on the media identity of this event. Later there's a silent shot picturing the arrival of the press corps on the scene, a shot that rivals the entrance of the beggars' parade in Pabst's *THREEPENNY OPERA*. At Marquette Park, Palazzolo and Rance provide us with priceless scenes of the on-the-spot reporters in the very act of recording their stream-of-consciousness impressions. The process reeks with such schizophrenia that the credibility of on-location truth-telling will never be the same.

"The reporters seem to suspect as much; they react to the filmmakers with all the outraged shame of a little boy caught masturbating. The Nazis don't fare much better, recorded forever in all the glory of losing their bull horn, forgetting an extension cord, and winding up on the wrong side of the trees after all. The intercutting of the media's presence, the Nazis's

activities, and the media reporting of the day unmistakably points up how seriously the press treated an eminently ludicrous display. The earnest, deadpan tone of the reporters and television newsmen granted an aura of historical importance to the Nazis' buffoonery. Perhaps the aura was inevitable, given the court rulings and national attention trained on the issue; still, by conjoining that solemnity with the counter-evidence of their subjects' behavior, Palazzolo and Rance supply a more probing portrait that does not abase its own making. Its high points (which are many) show the real value of documentary."

—Ruby Rich, *Chicago Reader*

Note: MARQUETTE PARK I and MARQUETTE PARK II may be rented together for \$50.

ANDERSON/LOOSELY (1981) 16mm 15 min. color/sound \$20 rental

We followed John Anderson and his running mate Pat Lucy as they kicked off their 1980 presidential campaign with an appearance in the Calumet City (a suburb of Chicago) Parade, where they encounter clowns, children, adults who don't know who they are and a drunken lady who has more charm than any of the candidates.

PACKAGE No. 1: SEXUAL CHICAGO 16mm 63 min. color/sound \$50 rental

A special package of films containing: SNEAKIN' AND PEAKIN', HE, HOT NASTY, and WET T-SHIRT.

PACKAGE No. 2: POLITICAL CHICAGO 16mm 82 min. color/sound \$65 rental

A special package of films containing: AMERICA'S IN REAL TROUBLE, LOVE IT/LEAVE IT, CAMPAIGN, ANDERSON/LOOSELY and MARQUETTE PARK I.

PARENT, Bob

EXSEMABFI: Festa No. 1 16mm 27 min. b&w/sound \$30 rental

Yale Film Fest 1972. One of several films receiving a second prize from Robert Nelson, and a Special Mention from Hollis Frampton.

This film is essentially an audio-visual experience. The basic footage was shot on Mulberry Street in the heart of New York's "Little Italy" neighborhood during the annual street festival (festa, in Italian) in honor of San Genero. Special camera and laboratory techniques are used to express a trip through the maze of people, food, and gambling booths. Starting with a seeming reality, the pomp and flash of the street band modulates to the frenzy and artificiality of the so-called "charitable benefit" through the use of prisms, accelerated motion, and motion blurring with the camera and a recurring drift from the positive image through a solarized transition into a negative and back by experimental processing. Sound for this basic theme of about 4½ minutes was recorded "wild" on location using medium quality cassette equipment so as to add a slight tinny-ness to its otherwise reality.

Several generations of the basic theme were printed on high-contrast stock until an almost pure black and white rendition resulted. In addition, an early stage negative and the final positive were printed in combination to achieve an even "farther out" effect. From these, 2 negatives, 1 positive, 1 negative combination, and 1 positive combination were selected to comprise the five re-statements of the original theme, each being a further departure from the reality of the preceding statement by a progressive modulation from continuous tone to pure blacks and whites. The audio for each succeeding restatement was obtained by doubling or reversing each preceding tape speed and culminates with the strange sound quality of an 8X increase in pitch and speed.

The sequences for these six parts are in the following order:

VISUAL: positive, negative, negative combination, positive, positive combination, & negative.

AUDIO: normal, 2X, 2X reversed, 4X, 4X reversed, & 8X.

EXSEMABFI: Experimental Semi-Abstract Film.

TRANSFORMATIONS ON A SOHO STREET 16mm 20 min. b&w/sound \$20 rental

TRANSFORMATIONS ON A SOHO STREET is an attempt at extending the documentary film away from traditional institutional mentality and into a candid, intimate experience and commentary of the event. While one of the basic precepts of still photo-journalism is to let the subject dictate, or inspire, the treatment and result, most documentary films still originate from a pre-determined structure and script which is *occasionally* re-adapted during the filming.

The film breaks away from tradition by letting the subject inspire and determine both the form (or structure) and the visual approach (camera) during the filming. Scant information was available prior to the happening beyond what could be obtained from the poster (later used for the title). Therefore, the only advance evaluation possible was that the event was to be a street dance and 5½ minute (200') camera loads might be desired. The structure, *essentially* chronological rather than *inter-cut and tightly edited*—became evident as long-running, fluid takes (*sometimes with the camera becoming part of the happening*) evolved. The result of this intimacy with the subject is a dance film (in addition to being also a documentary) in that improvisational choreography occurs within the camera and editing as well as on the street.

This film is titled after an improvisational, environmental dance event, conceived and organized by Ruth Heller Coron and Company, that was celebrated on Prince Street (So-Ho) in New York, October, 1973.

PEARSON, Lyle

AHEAD IN PARIS 16mm 3 min. color/sound \$7 rental

In France, Louis Lumiere invented the motion picture and he did, at least, develop that first motion picture projector. **AHEAD IN PARIS** attempts to combine the subject matter of Lumiere—city streets and everyday reality—with the technique of George Melies. Other people have attempted the same sort of thing—Emile Cohl, Feuillade, etc.—but not, I think for some-time. This is Paris, 1970. It includes footage shot at Nanterre, home of much student rebellion, and begins and ends in an area rebuilt from the hospital in which Jean Cocteau wrote *Opium*.

FLASH 16mm 3 min. b&w/sound \$5 rental

The difference between black and white.

THE GRAND CANARY 16mm 3 min. color/sound \$5 rental

I keep wanting to call this **THE BIG CANARY**, but that would be facetious: the title is the English translation of "Grande Canaria," the island south of Spain on which the film takes place. It's just a little travel movie with a difference: speed. It may not be "Land Without Bread," but it moves.

LACKLUSTER 16mm 3 min. color/sound \$6 rental

Credits: Lyle Pearson and Noel Clayton.

The fourth dimension on the movie screen. Abstract animation of everyday objects, in lots of color. "Like a trip," says Bad Kathy.

Foothill Film Festival, 1968. Paris en Film Festival, Louvre, Paris, 1974.

MEANWHILE 16mm 3 min. b&w/sound \$5 rental

Two parts:

One: An intense survey, in stop motion, of my room, with emphasis on speed.

Two: This section deals with a more ethereal semi-encounter between a cat, a girl, and a plant, in the garden next door. Who is which, and what is the plant? Is it legal?

Breathing enhances the mood of both sections.

Berkeley Experimental Film Festival, 1968.

PTERODACTYL 16mm 12.5 min. b&w/sound \$15 rental

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

SECRET OF QUETZALCOTAL 16mm 3 min. color/sound \$5 rental

The history of civilization as seen through the eyes of the Aztec Indians. Aztec legend, the coming of Western culture and its effect upon Mexico. Mushroom ceremonies form a background to the imagery.

TERROR TRAIL 16mm 20 min. b&w/sound \$20 rental

Edited, constructed, conceived by Lyle Pearson. Music by Beethoven, "Fantasia in C for Piano, Orchestra and Chorus".

Bob Steele, Gary Cooper, William Boyd, Johnny Mack Brown, Tom Mix, and Syd Saylor in an ode to the old Western. Footage from the old films, put together under the influence of **MARIENBAD**, or something stronger.

Rebeldad Vorden, 1968.

FUNK (1980) 16mm 10 min. b&w/color/sound \$10 rental

In 1979 Andy Young claimed the King of Morocco, Hassen II, would soon be deposed. He wasn't but this may be your last chance to see him, along with the Queen of England, Charles De Gaulle, J.F.K. and Kurt Waldheim. A Moroccan newsreel bought in the casbah of Fez and re-edited for ten years, also featuring a genuinely painted desert, a desert wedding, the United Nation's General Assembly and an Olympics. Soundtrack is Hindi and Arabic. Contains no Beatle Music.

PEIL, Jerrold

AS I SAW IT 16mm 11 min. b&w/sound \$11 rental

A satire on Kurosawa's RASHOMON. Four people see a funny incident at the beach (a lady photographer, a drunk, a ballerina, a blind man), and report it to a confused, meek policeman who does nothing.

DEATHGAME 16mm 13.5 min. b&w/sound \$14 rental

A satire on death and the moon landings. Works on several levels. It's about the closeted life of a recluse who identifies with an encapsulated astronaut. Later as he prepares for death, he thinks he's out of this world; he goes to the cemetery and digs the moon. Pretty funny. Audience reaction good.

DIANA 16mm 7 min. b&w/food coloring/silent \$7 rental

Cinema of the absurd. A woman's relationship with her car, her clothes, her image.

London "Movie Maker" Award. Photographic Society of America Award.

THE FLICKS 16mm 9.5 min. b&w/sound \$10 rental

Cinema of the absurd. A rapid (2-8 frames per picture) of American film-making from the beginning, containing the fleeting passage of the film scenes and the merging of once famous film faces.

Bellevue Film Festival.

GROWTH 16mm 8 min. b&w/sound \$10 rental

Poetic Cinema. An abstract interpretation of a woman pregnant, how she envisions the baby's development and the changes in her own body.

Ann Arbor Film Festival, San Francisco Film Festival, National Educational Television, Photographic Society of America Award, London Movie Maker Award.

HOW TO MAKE A (PORNOGRAPHIC) MOVIE 16mm 2.5 min. b&w/sound \$5 rental

Quoting *Evergreen Magazine*, April, 1971, "A satiric guide to the making of pornographic movies . . . a deserving film."

Ann Arbor Film Festival, San Francisco Film Festival.

IMAGE 16mm 9.5 min. b&w/sound \$10 rental

Cinema of the absurd. The weird nuttiness of a man taking pictures of himself, and trying to cope with the futility of his life.

Ann Arbor Festival, San Francisco Film Festival.

NEXT 16mm 3 min. b&w/sound \$5 rental

THE PHANTASY 16mm 7 min. b&w/sound \$8 rental

Poetic Cinema. A young woman too shy to communicate with the men at a party has fantasies concerning them.

Best black and white photography, Cannes; Amateur International; British Film Institute Cup and Award for Best Experimental Film; Glasgow Amateur International.

THE RETURN 16mm 6 min. b&w/sound \$6 rental

Poetic cinema. A young, distraught widow at her husband's gravesite sees her husband return to her for a brief interlude of love; after which he returns to the grave and she returns to reality.

San Francisco Film Festival, Foothill Film Festival, London Movie Maker Award.

THEY WHO TOUCH 16mm 8 min. b&w/sound \$10 rental

Poetic cinema. Shows symbolically the beauty and furtiveness of teenage love-making by showing the emotions reflected in the movement of the hands and the facial expressions of a teen-age boy and girl.

1964 San Francisco Film Festival, Stauffacher Memorial Award, 1st Place Zellerbach Award.

THREE COMEDIES BY JERROLD PEIL 16mm 23 min. b&w/sound \$23 rental

IT HAPPENED ONE SUNDAY (6 min.)

Young, exuberant male tries to help distraught female recover her stolen purse. Pretty funny. Jacques Tati would be proud.

London Movie Maker Award. New York Amateur Festival Award.

THE WASHERETTE (9 min.)

Vignettes of the nutty antics of people in a coin-operated laundromat.

Fine Work Prize, Tokyo Amateur Festival; Bronze Medal, Cine Circle, N.Y.; CINE Eagle, Washington, D.C.

EDUCATIONAL TELEVISION (8 min.)

A young couple watches an educational television discussion about birth control. The girl is absorbed in the program, the boy in the girl. Then for awhile they ignore the program. They return to watching it and fall asleep.

San Francisco Film Festival.

PERKINS, Philip

A WINDOW (1975) 16mm 1.5 min. b&w/sound \$8 rental

A WINDOW is an animated haiku about feeling the rain splashing onto one's face.

Other distribution: Northwest Film Study Center, Portland, Or.

BRIGHT (1976) 16mm 3 min. color/sound \$5 rental

An animated film setting forth a way of viewing the universe.

"A cosmic abstraction."—Pacific Film Archive

Pacific Film Archive "International New Trends in Animation" show, 1976; Portland International Film Festival, 1978; Northwest Animators Collection/Touring Package, Northwest Film Study Center, 1978.

Other distribution: Northwest Film Study Center, Portland, Or.

PATCHWORK (1977) \$8 or 16mm 4 min. color/sound \$12 rental

An animated film.

PATCHWORK is a film pieced together out of geometric shapes of various patterns, color and textures. These shapes are used as screens within the screen to present several moving textures simultaneously or to sectionalize a single texture in front of a contrasting background. The visual effect is that of a patchwork quilt in which the patterns continuously move and change shape. A complex mix of processed natural sound is used to reinforce these visual events.

". . . well realized, nice sense of framing. . . ."—D. Kitses, Palo Alto Film Festival

"Philip Perkins' PATCHWORK totally integrates an original soundtrack and abstract visual imagery producing an almost trance-like feeling in the viewer."—G. Fialka, *Super-8 Filmmaker Magazine*

"PATCHWORK molded its audio-visual technique into a film that worked and was well-received by the audience."—W. Campbell, *Michigan Daily*

Awards: Winner, Ann Arbor 8mm Festival, 1978; 2nd Prize, Palo Alto Film Festival, 1978; Bellevue, '78.

Other distribution: Northwest Film Study Center, Portland, Or.

WORKS ON PAPER (1978) 16mm 4 min. b&w/silent \$10 rental

An animated film.

WORKS ON PAPER is an abstract brush drawing in motion. It consists of variations on a basic theme of black ink on white paper which present a series of subtle changes and transformations, achieving very complex effects with the simplest of means.

Other distribution: Northwest Film Study Center, Portland, Or.

TIME PASSES (1978) 16mm 18 min. color/silent \$30 rental

"TIME PASSES is Philip Perkins' realization of everyone's penchant for people and places. In it, personal recollections intertwine with cinematic symbols that arouse universal empathy. The scenes are by turns moody and witty, the mood not quite melancholy, the wit warm and simple. Some settings are familiar while others are mysterious and unique. Very powerful graphic land and seascapes are contained by the essence of a thousand home movies. But unlike home movies, which tend to look alike, TIME PASSES is very much Perkins' own visual thanksgiving. By skillfully tapping our memory reflex, he gives us a tour of his own recent years which we can readily understand and appreciate."—Tom Cooke, KRON-TV, San Francisco

GILA (1979) 16mm 4 min. b&w/sound \$10 rental

"In GILA cascades of pencil strokes alternate with delicately drawn labyrinths and mandalas that whirl, dilate and contract like spinning prayer-wheels over the sound of a Balinese gamelan dancing song to which the motion is brilliantly synchronized. The spell is hypnotic, but Perkins maintains a tension and flow coupled with an appropriateness of proportion and scale, that prevent it from falling into the comatose state that commonly passes for trance-like."—Thomas Albright, *San Francisco Chronicle*

Other distribution: American Federation of Arts, New York.

Award: Ann Arbor Film Festival, 1980.

VIEW MOVIE (1982) 16mm 30 min. b&w/color/sound \$35 rental

Originally conceived as a sequel to *TIME PASSES*, *VIEW MOVIE* has gone off into areas untouched in the previous film. Here a single composition, complex yet open, contains the entire film as light, wind, rain, dust, people, animals, structures, clouds, cars, ships, buses, days, nights and the seasons come and go in interesting patterns. Sync sound scenes intersperse with silence and music, color intersperses with black and white, and subtle changes in timing and motion contribute to the feeling of movement and life within the film's strictly proscribed world.

PERKINS, Steve

VIRGIL WILSON 16mm 6 min. color/sound \$15 rental

Accompanied by the driving sounds of the Science Patrol, Virgil blends into the crowd, immersed in his daily routine. As a reflection of contemporary American values, Virgil stands witness to the decay of individualism. His embryonic life is a surreal journey through traffic, fast food, and television.

PERZ, Dan

PULL FOCUS (1974) 16mm 11 min. color/sound \$15 rental

"A single-take telephoto shot in which focus is gradually brought from infinity to extreme closeup. It is difficult to write about in a short space because so many rich and rewarding developments occur. Its most obvious position is Eastern and within its monomorphic form, a subtle synthesis of image/sound is created. I have seen the film many times and each time I am amazed at its capacity for revelation; simple natural occurrences, e.g. the shifting of leaves by changing wind, the appearance of a motor boat, a siren, take on a strange metaphysical monumentality. I am most of all impressed by the evocation of the counterpoint in nature and its resultant definition of a world that seems so concrete."—James Cagle

TREE FALL (1974) 16mm 6 min. color/silent \$8 rental

"About the taking of a single perception and expansion of that perception into experience. Dan continues his exploration of natural order with an impressionistic film alive with the flow of rapidly changing light and form. The viewer is met at the outset with entangled greens, blues and whites that gradually evolve into explosive streaks of pure light shifting in different directions, the frame becomes a pulsating field."—James Cagle

WATER COURSE (1975) 16mm 14 min. color/silent (18fps) \$16 rental

"A gentle, but otherworldly, image of nature, color, and motion evoking a sense of the infinite flow of the universe."—Steven Mansee

ECHO (1976) 16mm 15 min. color/sound \$30 rental

ZEITGIEST (1976) 16mm 8.5 min. color/silent \$11 rental

"A collection of stationary camera shots which makes use of a 'lensor', a convex, platter-shaped distortion lens. The screen is split to reveal simultaneous events in non-simultaneous time; hence, a medium shot of a man walking from left to right is followed, in the other segment of the total image, by a blurred and flattened version of the same picture."—Ron Epple

Awards: 1977 Ann Arbor Festival.

CAMPESTRAL SUITE (1977) 16mm 14 min. b&w/silent \$16 rental

"*CAMPESTRAL SUITE* is a mature, non-ordinary film of his recent honeymoon in northern Wisconsin."—Allen Ross

PIGORSCH, Phyllis

MRS. SLATTERY'S STEW 16mm 9 min. color/sound \$10 rental

This is a first film; no awards in this field of filmmaking. 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 fact of a single life, but abstractions, sacred, profane, biological, antithetical, played against the production of a stew.

PITT, Suzan

CROCUS (1971) 16mm 7 min. color/sound \$12 rental

"Figures and objects in [Suzan Pitt] Kraning's drawings for her animated films are meticulously detailed and set into illusionistic spaces that evoke the surreal world of Magritte's paintings—but it is clearly Kraning's world. Her film CROCUS is about the artist's family life—giving the baby a glass of water, going to bed and making love. The CROCUS drawings poetically interpret an act of love during which a wild assortment of moths, birds, flowers, and vegetables—including a huge cabbage—float through the room and out the window."—Philip Larson, Curator, Walker Art Center, Minneapolis, Minn.

"... the quality of imagination suggested by the images is individual and very lovely."—Roger Greenspun, *New York Times*

"A charming seven-minute animated fantasy about sex and marriage and motherhood."—*Saturday Review*

"CROCUS is a sophisticated fantasy, which provides a parade of images as a man and woman make love—her style is amusing and very much her own, with many surprising and delicious touches."—P.K., *San Francisco Chronicle*

"A Baroque saga of marital sex."—*The Real Paper*, Boston, Mass.

1971: Ann Arbor Film Festival; Bellevue Film Festival; "Cinema Underground 12" Tour; "New American Filmmakers Series", Whitney Museum, N.Y. 1972: New York Festival of Women's Films, N.Y.; Prize: New York Erotic Film Festival, N.Y. 1973: "Highlights of the New American Filmmakers Series", Whitney Museum, N.Y.; La Femme & Le Film—International Festival, Ontario, Canada; International Festival of Animated Films (hors-competition), Annecy, France. 1974: Cinewomen Animation Festival, Los Angeles, Calif.; International Festival of Films by Women (MUSIDORA), Paris. 1975: "Femmes/Films"—Cinema Gaumont Rive-Gauche, Paris.

CELS (1972) 16mm 6 min. color/sound \$10 rental

"Suzan Pitt [Kraning], whose childlike visions of winged creatures flitting through a bedroom was seen here two years ago in CROCUS, has in CELS (6 min.) offered her own answer to the Yellow Ball anthologies: as a typewriter clacks on the soundtrack, the camera seems to be tracking along a row of garage doors, each of which rolls up to reveal a different world—diced paper rain falling, paper grass, real children interacting, strange flying objects, wiggling worms, a cityscape."—Edgar Daniels, *Filmmakers Newsletter*, Ann Arbor F.F.

"One of the truly imaginative short animated films."—Bruce Rubin, Film Curator, Whitney Museum, N.Y.

"CELS is a six-minute series of vignettes made with students at Minneapolis College of Art & Design... drawings of room-like spaces with heavy doors that trundle up and down to the sound of a typewriter. As each door opens, it reveals a partial thought in a series of film experiences: a spool unwinding, a guitar playing itself, a chase into infinity..."—*Minneapolis Tribune*

1972: "New American Filmmakers Series", Whitney Museum, N.Y.; Prize: International Association of Film Animation (ASIFA-EAST), N.Y. 1973: Ann Arbor Film Festival; International Festival of Animated Films, Annecy, France; Midwest Film Festival; Cinestude International Festival, Amsterdam; 1974: "MUSIDORA" International Festival of Films by Women, Paris.

A CITY TRIP (1972) 16mm 3 min. color/sound \$5 rental

"Ms. Kraning taught children film animation in Minneapolis—one of the films she shows was made by her young students. In its naivete lies its charm. The children provide the sound effects for racing automobiles, comments on a house on fire and dialogue for the scene of a bank robbery. It is a gem, three minutes long, called A CITY TRIP."—P.K., *San Francisco Chronicle*

1973: International Short Film Festival, Oberhausen, Germany. 1974: "New American Filmmakers Series", Whitney Museum, N.Y.; International Festival of Films by Women (MUSIDORA), Paris.

JEFFERSON CIRCUS SONGS (1973) 16mm 20 min. color/sound \$30 rental

"JEFFERSON CIRCUS SONGS alternates and sometimes combines life-size cardboard animations with live performances by children and the effect is entirely unified and delightful."—Edgar Daniels, *Filmmakers Newsletter*

"Suzan Pitt [Kraning]'s films possess an absolutely cosmic sense of patience, of things happening at their own speed and with their own logic. Made with children, JEFFERSON CIRCUS SONGS is a string of puzzling little episodes, some using cut-out animation, some featuring a pixilated cast clad in moppet wigs with stockings stretched over their faces. After its screening at the 1973 New York Filmmaker's Expo, critic Rex Reed noted that 'most of it is quite sophisticated and brilliant. It's likable because it's perfect for what it is—a fantasy—and such things, if done well and with talent and vision, need no outside logic... like looking into a Faberge egg.'"—Ron Epple, *Media and Methods*

1973: Prize: New York International Independent Filmmakers Exposition. 1974: "Inside Women", Film Forum, N.Y.; Festival de Films Americains, Centre Culturel Americain, Paris; International Festival of Films by Women (MUSIDORA), Paris; Prize: Sinking Creek Film Celebration, Nashville; Prize: (Mention Speciale du Jury): Festival International de Jeune Cinema

de Toulon: "For its originality and masterful technique, creating a poetic universe." Films by Women/Chicago '74, Chicago Art Institute. 1975: Prize: 13th Ann Arbor Film Festival; New Directors—New Films", Museum of Modern Art, N.Y.; "Femmes/Films" Cinema Gaumont Rive-Gauche, Paris.

WHITNEY COMMERCIAL (1973) 16mm 2.5 min. color/sound \$5 rental

An animated film commissioned by the Whitney Museum, New York, to gain support for their film program the "New American Filmmakers Series".

"WHITNEY COMMERCIAL and the erotic CROCUS were, with FRANK FILM, the surprises from the U.S.A. Suzan Pitt [Kraning] does very colorful, naive-looking drawings with heavy outlines. Her movements have a touch of hesitancy that makes for atmosphere and suspense."—Nino Winstock, *Graphis*, Annecy International Festival of Animated Films

1973: International Short Film Festival, Oberhausen, Germany; International Festival of Animated Films (hors-competition), Annecy, France; Midwest Film Festival. 1974: International Festival of Animated Films, Zagreb, Yugoslavia; International Festival of Films by Women (MUSIDORA), Paris, "Lucca 10"—International Exhibition of animated films, Rome.

BOWL, THEATRE, GARDEN, MARBLE GAME (1975) 16mm 7 min. color/sound \$12 rental

"Four animated anecdotes and a squeaky violin—a selection of visual surprises."—S.P.

"—A line drawing of a wooden board with 30 holes. A pink hand comes into the frame and deposits marbles, slowly, one by one, in the first row of five holes, then withdraws. A moment later it returns, deposits more marbles in the next five holes, and so on. You wait for the 'catch', the exception that will break the spell and make it all humorous in some way, but it never comes. The hand deposits the last marble and 'exits' frame right, like some profoundly unknowable god, having performed a miracle too simple to grasp.

"—A patch of ground. Suddenly asparagus-like stalks emerge and begin to wave in the wind, slowly they metamorphose into penises, still waving in the wind—A 'garden of delights'.

"The animator is Suzan Pitt [Kraning], one of the best new American filmmakers in the medium. Kraning puts the hand-made quality back into animation, accepting and then exploiting all the rudeness and primitivism such an approach brings. She plays jubilantly within that primitivism, stretching narrative rules in favor of visual experimentation and variety, studying a motion or a color or an object longer than 'good' comic timing would dictate, and flying in the face of animating rules of thumb—by drawing with chiaroscuro and letting the soft edges fall where they may from frame to frame. The result is a phantasmagoria that grows directly out of the medium, rather than being imposed literally upon the medium from other forms, as Disney imposed fantasy from literature."—Chuck Kraemer, *The Real Paper*, Boston, Mass.

1972: Baltimore Film Festival; Ann Arbor Film Festival; "Cinema Underground 12" Tour. 1974: International Festival of Films by Women (MUSIDORA), Paris.

POETRY FILM WORKSHOP

A DAY IN THE LIFE OF THE STREET VENDOR 8mm 22 min. color/sound

Made by Herman Berlandt, Director of the Poetry Film Festival.

A poetry documentary on the Beach St. craftvending and entertainment scene in San Francisco.

BUTTERFLYMAN AND THE WOMAN 16mm 12 min. color/sound

An animated and collage film by Ray Rice.

Epic poem by Wm. Pitt Root based on a classic American Indian legend. Award winner at the first PFF.

COLD COWS 16mm 2 min. color/sound \$5 rental

A film by Franklin Miller.

Sentimental reveries of snow-bound cows. Award winner at the 2nd PFF.

HASSENPEFFER 16mm 4.5 min. color/sound

A film by Roger Dandridge.

A chimeric chase by the rabbit who is a candidate for a choice German dish.

I AM A WIND 16mm 4.5 min. color/sound

A film by Herman Berlandt.

S.F. skidrow scene with a poem expressing resignation and defiance.

I WILL ADORN YOUR LIFE and GROWING UP

16mm 5.5 min. color/sound

A film by Herman Berlandt.

Two short poetry films on the same reel. Rainbow the Mime performs in the first, and Smilo the Juggler-Clown in the second.

MIRE

16mm 3 min. color/sound

A film by Roger Dandridge.

Cloning the horizon with driftwood sculptures. Poem by Herman Berlandt.

OLD

16mm 4 min. color/sound

A film by Jamil Simon.

Age and childhood memories based on a poem by Anne Sexton and narrated by the late poet.

SCREW

16mm 3 min. color/sound

An animated film by Margaret Doogan.

Expansive dictionary definition shaped into a poem by Diane Wakowski. Prizewinner at Second Poetry Film Festival.

SEVEN FOR A MAGICIAN

16mm 10 min. color/sound

An animated and collage film by Ray Rice.

The dual life of the Magician based on a poem by Wm. Pitt Root with the poet narrating.

YANTEE

16mm 7 min. color/sound

A film by Michael Lemle.

Black painter Yantee Bell provides music, poem and spectacular mural for Boston's inner city. Prizewinner at the 1st P-F Festival.

All of the above films are available as a group show of 78 minutes for the special package price of \$75.

COLD COWS by Franklin Miller is available also as a single film, for the price listed.

PORTILLO, Lourdes**DESPUES DEL TERREMOTO/AFTER THE EARTHQUAKE (1979)**

16mm 23 min. b&w/sound

\$40 rental

Bilingual in Spanish and English with subtitles. Directed by Lourdes Portillo and Nina Serrano.

DESPUES DEL TERREMOTO/AFTER THE EARTHQUAKE is a dramatic piece set in the Latino neighborhood of San Francisco, and acted by non-professionals from that community. The film gives a rare glimpse into the Latino Community of the USA and the impact of the Nicaraguan insurrection upon immigrants and exiles.

The story takes place in twelve hours, one day in the life of a young woman. The film focuses on her adjustment to life in the USA, her new economic independence and the sudden appearance of her fiance. The young man has just been released from the Nicaraguan dictatorship's prison.

As they reunite at a family celebration, he attempts to raise the political consciousness of the guests, to the surprise of everyone . . . a conflict of interest arises and the question of marriage is their final sparring point.

"Lourdes Portillo's *DESPUES DEL TERREMOTO/AFTER THE EARTHQUAKE* is an engaging story of a Nicaraguense couple unexpectedly meeting in San Francisco three years after the Managua earthquake. Portillo questions the pursuit of self-serving interests in face of larger issues—in this case the Somoza regime—in a subtly directed and written, effectively paced and photographed film that skillfully integrates political concerns with a captivating narrative line."—*Nuestro*"In this unpretentious film there is an elusive charm of authenticity, even though from beginning till end the film is staged, and (nobody conceals the fact) by amateurs. Yet the authors are frank and matter-of-fact about the problems that are encountered by every immigrant. In this half-hour miniature there is more content than in some full-length feature films."—*Cracow Film Festival Review*

Awards: Diploma of Honor, Cracow Short Film Festival, Poland. Shown at Oberhausen, Lille, Filmex, Leipzig, Valladolid, Huelva.

PRISADSKY, Marjorie (see FRANKLIN, Marjorie)

QUINN, Mike

EL KINKO (1977) 16mm 5 min. b&w/sound \$8 rental

A cinematic reconstruction of a nightmare inspired by Max Fleischer's 1936 cartoon: "Popeye Meets Sinbad the Sailor." With Richard Blakely.

See photo page 218.

SHIRLEY HALL STUDIO (1975-1980) 16mm 6 min. b&w/sound \$8 rental

Flashes from the past. A make-shift film studio in a condemned building. Outtakes from forgotten films, Scanlon and Clark perform at the 1978 party, the building being torn down in 1980.

POPCORN TRAILERS (1977-1980) 16mm 6 min. b&w/color/sound \$8 rental

If you sell popcorn at your screenings, here's a reel for you. Short generic film spoofs involving Gangsters, Phillip Marlow, a Red Neck Bar, and the Popcorn Eating Championship of the World.

GRAND CANYON MULE RIDES (1980) 16mm 7.5 min. color/sound \$8 rental

What you need to know to take a mule ride in Grand Canyon National Park. Shows Grand Canyon through the seasons. A film made with Nancy Rose. Music: *The Grand Canyon Breakdown* by Geoffrey Webster and performed by John Hickman, Geoffrey Webster, Steve Vance and Catfish Bates.

GOIN' TO A PARTY (1980) 16mm 17 min. b&w/sound \$20 rental

A black and white Horror-Fantasy that takes place at an inner-city costume ball. Have you ever been to a party where you felt completely lost in the crowd? A "Punk" film with garage band rock n' roll.

With Stanley Edwards, Larry Evans.

See photo page 218.

BETTER (1980) 16mm 4.5 min. b&w/sound \$8 rental

Phoenix, Arizona Rock and Roll band: Blue Shoes perform their hit single *Better*. "When they came on stage with those skinny black ties we decided to film this thing so that it looked like 1963."—M.Q.

See photo page 218.

WORKING WITH GRAND CANYON LODGES (1981) 16mm 10 min. color/sound \$10 rental

If you ever wanted to work in a National Park, this film will give you an idea of the unusual living conditions. Every year 2.5 million people visit the Grand Canyon. The over-crowded conditions (along with ecological implications) are shown.

DANGEROUS AMUSEMENTS (1981) 16mm 20 min. b&w/sound \$25 rental

A 60's "filmmaker", now a derelict projectionist in a small town theatre; has hidden from reality since 1974. Financial problems force the theatre to close and the projectionist loses his job. DANGEROUS AMUSEMENTS chronicles his last day at the theatre and the realizations that come from forced change.

See photo page 218.

SATYA (1981) 16mm/35mm 4.5 min. b&w/sound \$10 rental

Connor Sauer's contemporary study of veil dancing filmed at Hance Rapid at the bottom of the Grand Canyon. Music: "Song of the Dove" by DOA. 35mm prints of this film have stereo optical sound.

See photo page 218.

PREVIEW REEL 16mm 6 min. b&w/sound No Charge

Excerpts from films by Mike Quinn including: EL KINKO; POPCORN TRAILERS; GOIN' TO A PARTY; and SATYA. Renter must pay preview, shipping and handling charges.

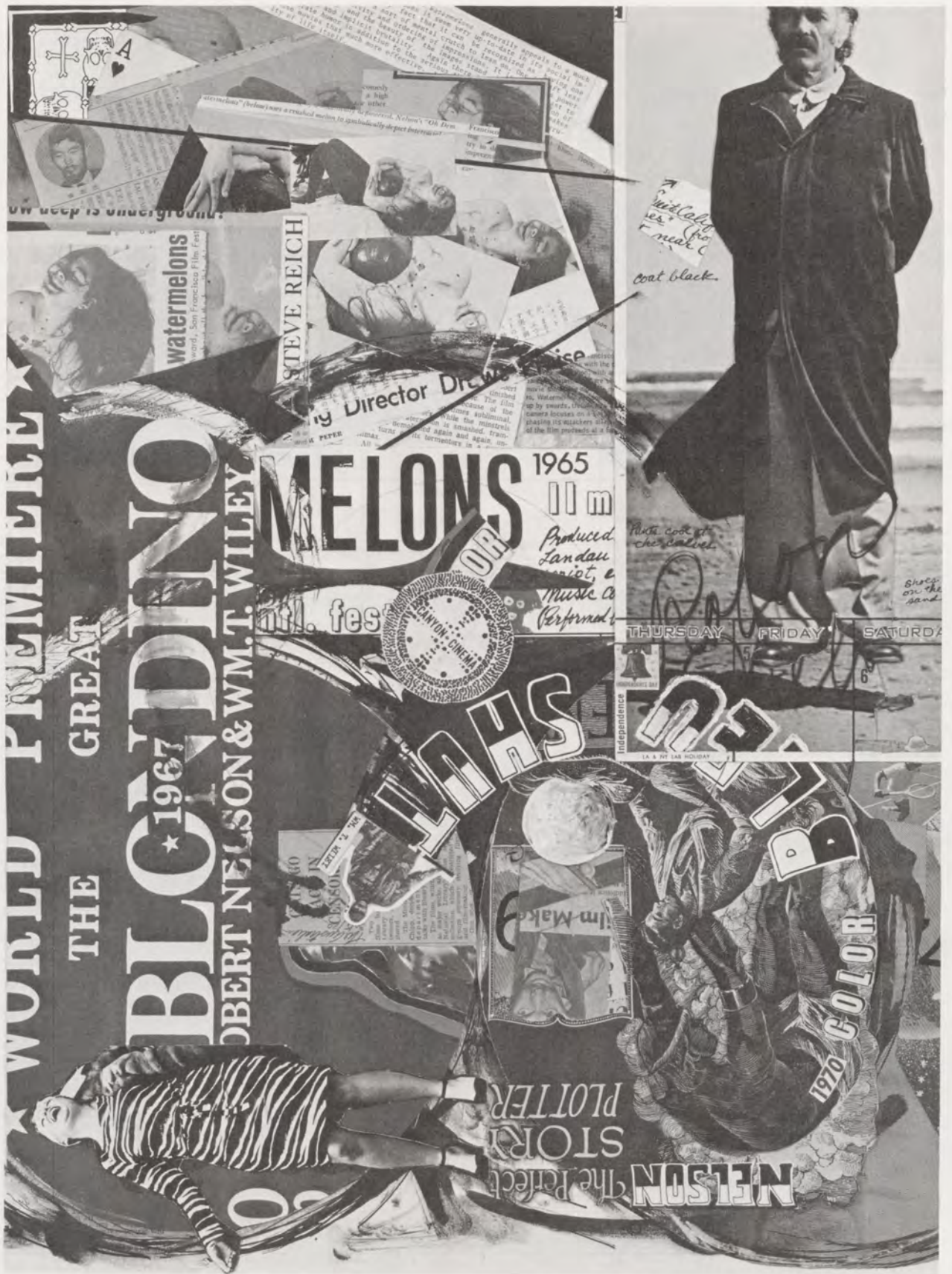


Andy Moore

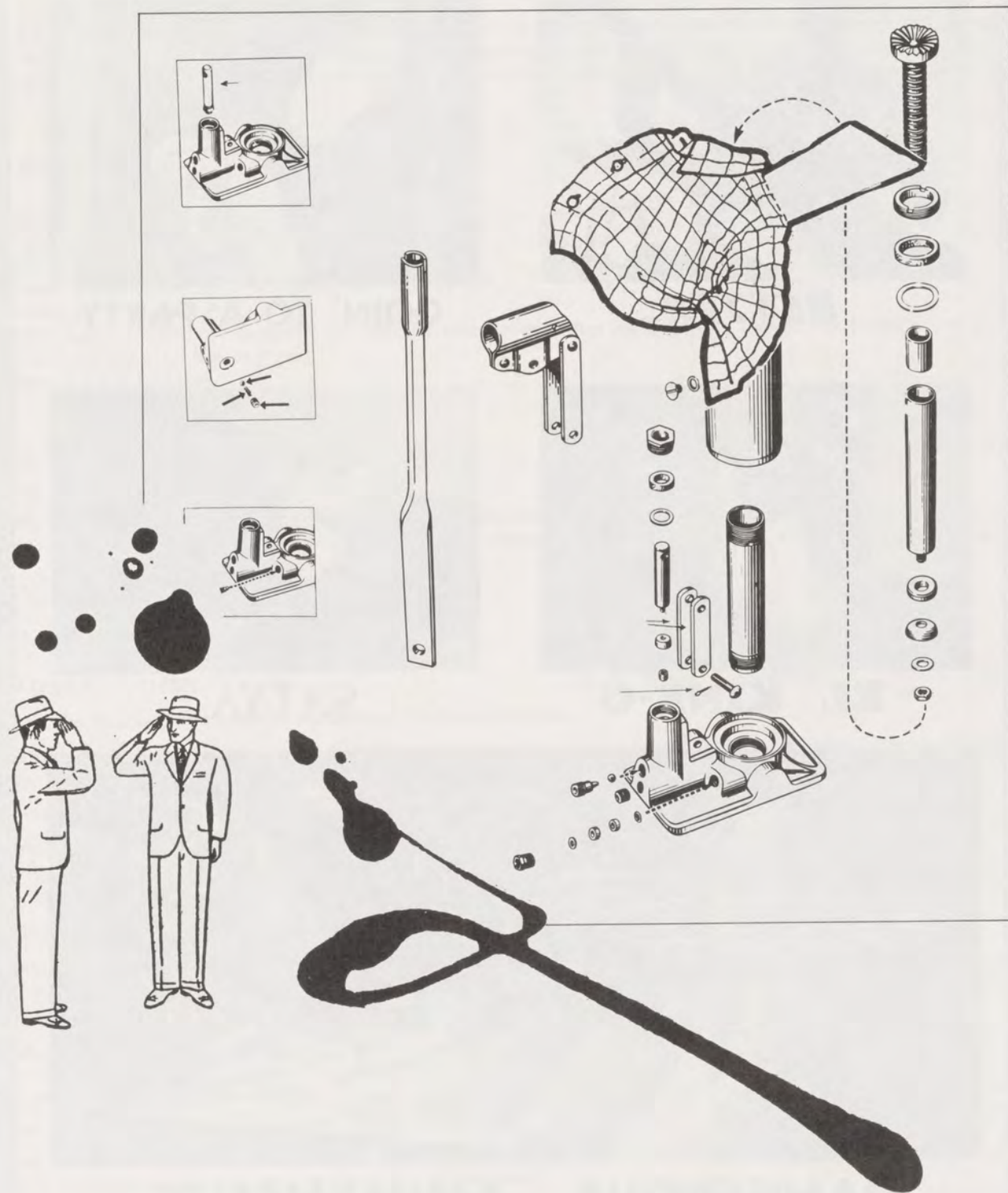
Photo: Jack Walsh



TROLLSTENEN by Gunvor Nelson



Robert Nelson



MIKE QUINN



BETTER



GOIN' TO A PARTY



EL KINK-O



SATYA



DANGEROUS AMUSEMENTS

RAFFERTY, Kevin

PRESIDENT NIXON'S INAUGURAL ADDRESS 16mm 10 min. color/sound \$10 rental

If you like skin, but you don't like Nixon, but you like to laugh then you will definitely like this patriotic movie.

WHAT REALLY HAPPENED AT THE EAST LOS ANGELES CHICANO RIOT
16mm 15 min. b&w/sound \$20 rental

A very unusual "documentary" film dealing with the events of January 31, 1971 when 15 people were shot and one man was killed by the L.A.P.D. Includes graphic footage of the young man being shot in the neck and killed while running *away* from the police. The narration is designed to give some insight into the quality of "objective" coverage of an event by the media.

RALPH RECORDS

Q. What is a Ralph Records?

A. They make those awful weird records.

Q. Why are they weird?

A. Those stupid Residents started Ralph, they're really sick.

Q. What are the Residents?

A. "The Residents not only exemplify the so-called underground, they are it. Period. There is much more to the Residents than meets the ear." (Heavy Metal)

Q. What is a RALPHFILM?

A. I don't like them either, they make me feel weird.

THIRD REICH AND ROLL (1977) 16mm 5 min. color/sound \$10 rental

Starring The Residents. Directed by The Residents.

See the first filmed performance by the mysterious Residents, featuring Klansmen in newspaper suits and pixilated spaceship-shopping carts, with a medley of the Residents inimitably demented renditions of "Land of a Thousand Dances" and "Wipe-out".

"... far beyond far out..."—*Oakland Tribune*

See photo page 258.

HELLO SKINNY (1980) 16mm 5 min. color/sound \$10 rental

Starring The Residents and Brigit Terris. Directed by Graeme Whifler.

The Residents perform the title song while anthropomorphic Skinny explores the nightscape of some future or parallel world of deserted industrial zones in collages of black and white photos and color live action shots.

"... a film that I want to see 10 or 20 times and you will too if you love The Residents."—*Damage Magazine*

See photo page 260.

ONE MINUTE MOVIES (1980) 16mm 5 min. color/sound \$10 rental

Starring the Residents. Directed by Graeme Whifler and The Residents.

Something for everybody! Four individual one minute movies canvas the Residential spectrum.

"The Residents specialize in cultural sabotage, sonic rearrangement, cryptic capers. They are (at the same time) very funny and very scary."—*London's Sounds* magazine

See photo page 259.

MAN IN THE DARK SEDAN (1980) 16mm 5 min. color/sound \$10 rental

Starring Snakefinger. Directed by Graeme Whifler.

Rolling down a deserted road in a battered old sedan pulled by minions, Snakefinger performs "Man in the Dark Sedan". Lush rural landscapes combine with startling nature photography.

"The highlight was the film MAN IN THE DARK SEDAN, best described as a mix of Bosch and Castro fed through Fellini."—*Sounds* magazine

See photo page 260.

WHY ARE WE HERE (1981) 16mm 3 min. color/sound \$10 rental

Starring MX-80 Sound. Directed by Graeme Whifler.

Dream sequence of a garage band working hard, an endless processional through a wet steamy bunker. Poetic soft impressionistic imagery collide with the savage musical pleading, "Why are we here?"

See photo page 259.

JINX (1981) 16mm 4 min. color/sound \$10 rental

Starring Tuxedomoon. Directed by Graeme Whifler.

Delivered in operatic style, this film deals with hard day to day issues affecting us all; from personal hygiene to fire safety.

"A provocative statement on moral decay (and tooth decay) and general insanity in our society. Tuxedomoon's rather ribald sense of humor nicely leavens the seriousness of the theme. Asks the musical question, "How is it we live dying to die?"
—*Record World*

See photo page 259.

SIX FILMS BY RALPH RECORDS 16mm 24 min. color/sound \$50 rental

All of the above films are contained in this specially priced package. Please note that all the films are contained on one reel.

RANBERG, Robert

WILLIAM B. IDE 16mm 15 min. color/b&w/sound \$14 rental

Narrated by Lee Craig, music by William Burk, Ide Adobe dedication address by Joseph R. Knowland Sr. Introduced by the Honorable Curtiss E. Wetter, Judge Superior Court CA. Written, photographed, and edited by Robert Ranberg.

A brief account of events leading to the bear flag revolt and the story of "William B. Ide", first and only president of the Bear Flag Republic of California, 1846.

"A well made film, it would be of interest to anybody concerned with the story of California."—1973 Christ Church International Film Festival, New Zealand

RAYHER, Robert

"Tracing his artistic roots to three significant influences (Brakhage, Snow and Cage), Robert Rayher has developed a style which is both sensual and minimalistic, rigorous and aleatory, abstract and concrete."—Bruce Jenkins, Film Programmer, Media Study/Buffalo Sept. 1980

A MAN IN THE BOX (1977-8) 16mm 8 min. color/silent \$10 rental

Rather than looking outward, and creating a spherical universe around itself, (e.g. Michael Snow's *La Region Centrale*), the camera is introspective, defining itself by how it "sees the world"; it never sees anything but itself. A MAN IN THE BOX is a camera's photographic memory, trying to focus in upon its own image.

Dedicated to Bill Wees, my eyes' mentor.

See Projection instructions in film can.

Filmmakers' Co-op, N.Y.C.; La Cooperative des Cineastes Independent, Montreal.

ONE 1978 (1978) Reg. 8mm 12 min. color/silent \$10 rental

An abstract film centering on color and form - - - colorfield.

PERSISTENCE (1978) S8mm 3 min. color/silent \$3 rental

Persistence of vision, stillness and motion and quality of blackness.

STILL LIFE No. 1: CHERRIES (1978) 16mm 6.5 min. color/silent \$10 rental

On first screening it should be seen at sound speed, thereafter at either sound or silent, to be determined by tossing a coin: heads is silent, tails sound speed. A meditation piece. Close-up of bing cherries being pitted. Action seen again. Itself seen. Seen twice or more/Ha!/Each/Round/Red/Is/yet/Solid.

PALIMPSEST & PALIMPSEST II (1979) 16mm & S8mm 4 min. color/b&w/sound \$16 rental

A pure celluloid sculpture: a re-prepared surface.

Note: This is a double projection piece. Contact Canyon Cinema for details.

STILL MOTION (1979) S8mm 3 min. color/silent \$3 rental

Produced by Robert Rayher, conceived and realized by Catherine Campbell.

"... I was just trying to get the cold clean desolate things of March."—C.C.

"Wood into stone before my very eyes."—R.R.

ECLIPSE: STILL LIFE No. 3 (1980) 16mm 2 min. color/sound \$8 rental

Aesthetic by Hosea Hirata. The wording of things; the thinging of words; emerging, together.

EUREKA (1980) 16mm 5 min. color/sound \$12 rental

"Have you ever watched the top of a tall building as clouds passed over it and felt it/you falling?" A 'dance/proprioceptive' film. The circular path held (off/thru within).

LETTER TO A LONG LOST FRIEND (1980) 16mm 8 min. color/sound \$20 rental

Sound by William S. New.

The processes of memory bringing forth, after. American retreat. 'An image I can live with.' The arc and shadow of time.

Projection note: toss two coins. Two heads: project silent. Two tails; project with lamp off (sound only). One head and one tail: project with both sound and picture.

PALIMPSEST III (1980) 16mm 3 min. b&w/sound \$10 rental

Calligraphy and the silver screen. Toss coin: heads, silent speed; tails, sound speed.

YELLING FIRE (1980) 16mm 5 min. color/sound \$12 rental

Thanks to William S. New, Brad New, Shiube Shiube and Leah Chow for appearing on the sound track.

All existence as displacement, as displacement: violence. The rhythming of simple existence.

Screened in the Third Annual San Francisco Art Institute Film Festival, 1981.

ASPIRATION (1981) 16mm 10 min. color/silent \$20 rental

Precision movement. Closed systems, within. . . .

NYC 1 (1981) 16mm 3 min. color/silent \$8 rental

Madison Ave. An architectural film. The space up-to (:walls). "With Stonehenge one has the choice to look through it, around it, at it or in it."

READ, Aggy

BOOBS A LOT 16mm 3 min. b&w/sound \$5 rental

3000 tits in 3 minutes to music by the FUGS—a truly one track film.

"My favorite film"—Aggy Read

Screened Sydney Film Festival, 1968.

REAMER, Keith L.

EXPLORATION ON THE CHEAP 16mm 13.5 min. color/sound \$12.50 rental

An interesting and entertaining portrait of the three members of a decidedly small-small time punk band. Why they play the music. What it means to them. The culture that they create and, in turn, are surrounded by. Interviews. Glimpses of the punk sub-culture's occupants. Concluded with live concert footage at a well known NY punk club.

TYLER 16mm 6 min. b&w/sound \$4 rental

Nihilistic Camp! The tale of a mentally unstable "boy" and his gruesome revenge upon his sappy social worker and her beau. Proof that a boy's best friend is always his doll. Strange, black, and occasionally god-awful fun. For those adventurous few.

RECKORD, Lloyd

DREAM A40 16mm 19 min. b&w/sound \$19 rental

Written and directed by Lloyd Reckord. Photographed by Ian McMillan and Jon R. Noble. Associate producer and film editor, Barrie Pattison. Sound by Ian Duff and Cyril Brown. Art direction, Gordon Rowley. Production assistants, Georgina Shaw, Patrick Toomey, Ken C. Locke, Francis Harvey, John Ponsford and Sean McCarthy. With Michael Billington, Nicholas Wright, Peter Seward, Beverley Green, Yolanda Fermin, Neville Evans, Clio Whittaker. Reckord Productions, London.

As two young homosexuals drive along one of Britain's new highways a trivial incident triggers a disturbing guilt fantasy in the older.

TEN BOB IN WINTER 16mm 12 min. b&w/sound \$12 rental

Script and direction by Lloyd Reckord. Camera, G. Losey and Jon Noble. Editor, Barrie Pattison.

REED, Larry

AWARE AMERICA 16mm 18 min. color/sound \$20 rental

Yellow Cab thriller featuring San Francisco's finest in their best.

TRIPOD FILM 16mm 3 min. color/silent \$5 rental

Myself as seen from a whirling tripod.

REVEAUX, Anthony

PEACE MARCH 16mm 13 min. color/sound \$15 rental

An historical documentary and cinetaph of the American Peace Movement, torn from the great march on New York in 1967 where positive, desperate idealism surged side-by-side with the angry black flags of anarchy and despair. A symbolic evocation of all struggles for peace and self-determination beyond a certain day in a specific city.

Shown: The Oakland Museum; Short Film Festival-Cracow, Poland.

Prize: Douglass College Film Festival, Rutgers.

"... Anthony Reveaux in his PEACE MARCH has created a new category of historic documentary in working with fast-action 8mm footage (shot in 1967), blown up to 16mm, and masterfully edited and scored."—Prof. Standish D. Lawder, Yale

RIMMER, David

SQUARE INCH FIELD (1968) 16mm 12 min. color/sound \$15 rental

Credits: David Rimmer, film. Sound: "My Indole Ring".

Other distribution: Canadian Film Co-op.

Awards: Yale Film Festival 1969; St. Lawrence Film Festival, 1969.

"In thirteen closely-packed minutes SQUARE INCH FIELD surveys the micro-macro universe as contained in the mind of man. In that square inch field between the eyes known in Kundalini Yoga as the "Ajna Chakra", Rimmer projects a vision of the great mandala of humanity's all-time experience in space/time. A collection of archetypal faces accelerates to 24 per second and we're thrust into a cosmos of the elements—earth, air, fire, water—metamorphosing with icons, molecular structures, constellations, spider webs, snow crystals and a time-lapse sunset over English Bay. All this is viewed through a kind of telescoped iris aperture—peering outward from the mind's eye. The final image is the smiling face of an innocent child. This description does not begin to communicate the powerful aesthetic integrity with which Rimmer has compounded and orchestrated his universe of harmonic opposites: a revelation of cosmic unity."—Gene Youngblood, *Arts Canada Magazine*

MIGRATION (1969)

16mm 12 min. color/sound

\$15 rental

Credits: Film: D. Rimmer. Sound: Phil Werren.

Other distribution: Canadian Film Co-op.

Awards: Vancouver International Film Festival: Best Editing, Best British Columbia Film.

Whereas *SQUARE INCH FIELD* was composed largely in the camera, Rimmer's next film, *MIGRATION*, made full use of rear-projection rephotography, stop-framing, multiple-framing, and slow motion. The migration of the title is interpreted as the flight of a ghost bird through aeons of space/time, through the micro-macro universe, through a myriad of complex realities. A seagull is seen flying gracefully in slow motion against a grainy green sky; suddenly the frame stops, warps and burns, as though caught in the gate of the projector. Now begins an alternation of fast and slow sequences in which the bird flies through time-lapse clouds and fog and, in a stroboscopic crescendo, hurtles into the sun's corona. Successive movements of the film develop rhythmic, organic counterpoints in which cosmic transformations send jelly fish into the sky and ocean waves into the sun. It concludes with stop-frame slow-motion of the bird, transformed once again into flesh."—Gene Youngblood, *Arts Canada Magazine*

BLUE MOVIE (1970)

16mm 6 min. color/silent (16fps)

\$10 rental

"Clouds & waves passing
over & under
hypnotic
reductions of elements washing
yr eyeballs
the rainbow edges are all in yr mind
recommended for seeing"—Freude

"*BLUE MOVIE* was made for the Intermedia Dome Show where it was projected down onto the muslin surface of Dave Rimmer's geodesic dome. The audience lay on the floor looking up at it, the inside back of each eye finishing the globe."—Gerry Gilbert, *B.C. Monthly Magazine*

THE DANCE (1970)

16mm 5 min. b&w/sound

\$7 rental

Original sound by "My Indole Ring".

"Outrageous."—Standish Lawder

SURFACING ON THE THAMES (1970)

16mm 8 min. color/silent (16fps)

\$12 rental

Credits: David Rimmer.

Other distribution: Canadian Film Co-op; Museum of Modern Art, NYC.

"*SURFACING* is a brilliant film which, in its way, belongs in the same class as Snow's *WAVELENGTH*. I've never seen anything like it. Rimmer rear-projected a 10-second sequence of old World War II footage showing two ships passing on the Thames. He rear-projected each frame, filmed it for several seconds, then lap-dissolved to the next frame, filmed it for several seconds, etc. The result is a mind-blowing film of invisible motion. The ships pass one another like the hands of a clock, without apparent motion.

"*SURFACING ON THE THAMES* is the ultimate metaphysical movie, the ultimate post-minimal movie, one of the really great constructivist films since *WAVELENGTH*. It confronts empirically the illusions of space and time in the cinema and, in my estimation, is at least as important as *WAVELENGTH* as a statement on the illusionistic nature of cinematic motion."—Gene Youngblood, *Arts Canada Magazine*

Collection: Museum of Modern Art, N.Y.C.

VARIATIONS ON A CELLOPHANE WRAPPER (1970)

16mm 8 min. color/sound

\$13 rental

Sound: Don Druick.

"*VARIATIONS ON A CELLOPHANE WRAPPER (1970)* is Rimmer's most popular film, and I consider it to be the most exciting non-narrative film I've ever seen. The basic image is a female factory worker unrolling a large sheet of cellophane. The woman waves it out in front of her a few times. The cellophane grows darker each time it is shaken, and as it passes between her face and the camera, it veils her features momentarily. Rimmer begins the film by introducing the eight-second shot as he originally found it; then he starts his variations. First he increases the light-dark contrast, reducing the three-dimensional forms to simpler black and white patterns. Then he introduces negative images, a further abstraction away from the original design. Mechanically repetitive, factory-like sounds increase in tempo, building up to a machine-gun like effect. As the sound intensifies, he introduces a flicker to heighten the visual excitement. Then he gradually adds color—blue and green at first, building up to a climax with bright flashes of yellow and red. The sound changes to crashing ocean waves with a choral interlude. Gongs ring to announce the final sequence in which the images become polarized into grainy outlines, like drawings

in white or colored chalk which gradually disintegrate and disappear. The film resembles a painting floating through time, its subject disappearing and re-emerging in various degrees of abstraction."—Kristina Nordstrom, *Village Voice*

REAL ITALIAN PIZZA (1971) 16mm 12 min. color/sound \$18 rental

"Dave Rimmer has quietly placed the camera in the blind spot everyone walks past. A fire engine, lights flashing, stops for the firemen to dash in to get some pizza to take to the fire . . . You haven't been to New York till you've seen REAL ITALIAN PIZZA."—Gerry Gilbert, *B.C. Monthly Magazine*

"Taken between September 1970 and May 1971, with the unmoving camera apparently bolted to the window ledge, this film, a ten minute eternity, chronicles what takes place within view of the lens. The backdrop is a typical New York pizza stand, the actors are selected New Yorkers who happened to be there during the half year, the plot is the somewhat sinister aimlessness of life itself."—Donald Ritchie, Museum of Modern Art, N.Y.C.

Collection: Museum of Modern Art, N.Y.C.

SEASHORE (1971) 16mm 11 min. b&w/silent \$15 rental

"In SEASHORE, Rimmer also repeats actions to set up a series of rhythmical patterns. The basic image derives from a shot from an old movie depicting women in long dresses standing along the edge of the ocean. Within this eight-second loop, he cut shorter ones, so that the film actually contains loops within loops. For example, the activity of a central group of three women is cut so that the figures repeat certain motions over and over again: one woman keeps kicking out her foot, the person in front of her continues touching her hand to her leg, while at the edge of the frame another woman keeps tidying her hair. Rimmer also chose to use the forms of surface imperfections, the scratches and dirt patterns, as bases for his loops. Other ways of stylizing the images include: freezing the frame in which a distinct pattern of dirt appears, contrasting positive and negative images, and reversing the entire picture. At one point the original scene is confronted with its mirror image to create a bilaterally symmetrical pattern."—Kristina Nordstrom, *Village Voice*

"I didn't 'watch' SEASHORE so much as read it. I'd trade Seurat's 'La Grande Jatte' for it. We aren't watching films now, we are seeing people, we are wonderful."—Gerry Gilbert, *B.C. Monthly Magazine*

CANADIAN PACIFIC (1974) 16mm 11 min. color/silent \$18 rental

"Went to the Single Frame Dance program at Film Forum. I liked two films. One was James Herbert's APALACHEE . . . the other film I liked was David Rimmer's CANADIAN PACIFIC.

"CANADIAN PACIFIC is a one-shot film, or rather one-shot that is made up of a series of slowly dissolved shots done from the same camera angle, same framing, during a period of several weeks. Camera frames a window with a railway yard in the foreground, a bay in the space behind it, and misty mountains in the extreme distance (top part of picture). Trains occasionally pass by in the foreground. Huge ships move across the bay. Blue mists hover over the mountain heads. Very impeccably executed, very formal film. But its formalism is very unimposing, like in a Hudson School painting. I'm looking forward to seeing it again."—Jonas Mekas, *Village Voice*

RINGO, David

BALCONES ONE 16mm 6 min. b&w/sound \$6 rental

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 Edgar Varese.)

An intense and disturbing dialogue between a decayed factory building and the mind and eye behind the camera.

Shot in 8mm, completely edited in the camera. Maybe the grainiest, blackest, and whitest film ever made.

MARCH ON THE PENTAGON 16mm 21 min. b&w/sound \$20 rental

On October 21, 1967 over 100,000 people came to Washington, D.C. to oppose the war in Vietnam. The rally assembled in front of the 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 demonstrations, 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, courage and convictions of your generation."

MINDSCAPE No. 1 16mm 2.5 min. b&w/sound \$3 rental

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

MINDSCAPE No. 2 16mm 3 min. color/sound \$3 rental

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 No. 1 succeeds (almost too well) in communicating a mood, and No. 2 does also, but in an evocative way, like a short poem, which must be looked at again and again.

2616 16mm 2.5 min. b&w/sound (16fps) \$3 rental

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 nor sound would function properly.

ZEN GUTS 16mm 3 min. color/sound \$3 rental

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 folkdance freaks will especially like it.

RODRIGUEZ, Reymon

EL CORDON (1970) 16mm 5.5 min. color/sound \$10 rental

Credits: Sound effects synthesized by Bud Hassink with a Moog synthesizer. Liquid projections by Thomas Edison Lights of Los Angeles. Camera and direction by Reymon Rodriguez.

EL CORDON translated means The Rope. The various individuals in the film are compelled by an unknown force to go on a meaningless journey assembling on a bridge where one by one they are summoned by the appearance of an unconquerable goddess pulling a rope. They are subjected by the goddess to labor on the rope if they are to continue their present life. The rope eventually breaks and the goddess transcends their existence to another dimension, left open to any interpretation. Effects achieved through various combinations of filters and contact printing.

ROLL, Henry

CHESSMATCH 16mm 10 min. color/sound \$10 rental

A mind's eye view of a chess game intertwining four different dimensions: a Medieval tournament, a modern party, the chess board and the two warring egos. Multi-image printing allows three films at once with simultaneous moves, action and impact.

Made with assistance of members of SCA and Mensa.

IT'S NO JOKE 16mm 10 min. color/sound \$10 rental

Purpose: To entertain.

Content: Classic art animated into its modern counterparts—some of the dubious benefits of progress.

Audience: Groups interested in Art, Ecology, Progress and Humor.

Made on a PBS grant.

NUDE, LEWD AND NAKED 16mm 9 min. b&w/sound \$9 rental

Naturally a put-on . . . Use the title to blow up-tight minds . . . Straight enough to be shown on TV. Presumably humorous. Animated titles broken by parody commercials.

Example: FOUND: wallet with 500 dollars. Will the owner please form a double line outside the main door.

PHYLOGENY 16mm 6 min. b&w/sound \$5 rental

The evolutionary history of man in three dimensional animation.

Purpose is to show in an understandable form how the minor changes from era to era (frame to frame) produced the various forms that led to us.

Audience: groups interested in biology, anthropology, nexialism—anyone interested in who we are and where we came from.

WARNING 16mm 2.5 min. color/sound \$3 rental

"WARNING: experimental films may be hazardous to your health."

A "straight" message that uses tricks of perception to make viewers think they're losing their minds. . . .

A practical study of the psychology of visual hallucination.

A satire designed to break the tension set up in audiences by some avant-garde films.

A welcome laugh break in any program.

ROSEN, Hesh

BROKEN MASKS (1972) 16mm 4 min. b&w/silent \$6 rental

BROKEN MASKS is a fragment of a dream, a collage that moves. It is an early performance film.

See photo page 261.

FRAGMENT FROM THE ILLUSION (1977) 16mm 2 min. b&w/silent \$5 rental

The illusion exists at the moment within the dream where the lovers exchange faces.

DESIRE (1981) 16mm 7.5 min. b&w/silent \$10 rental

"This is a dark and mysterious film, it has elements of lyric surprise, it turns unexpected corners and it surprised me."—Larry Jordan

See photo page 261.

ROSS, Rock

ALSO 16mm 5.5 min. color/sound \$10 rental

Basically a therapeutic film . . . a pulsating release.

Award: San Francisco Art Institute Film Festival, 1973.

DR. HAWAII 16mm 45 min. color/sound \$65 rental

A film made in collaboration with Michael Rudnick who is responsible for all of the cinematography.

A multifaceted film illustrating one person's increasing insanity and demise as a result of watching television too seriously.

FACE THE FACTS 16mm 7.5 min. b&w/sound \$15 rental

Made in Spring of '75 with a beginning film class at the San Francisco Art Institute using various cheap production techniques. Featuring the person and narration of Ed Jones.

INSIDE DOUBT 16mm 6.5 min. color/sound \$15 rental

Made with Michael Rudnick.

" . . . Satiric invention . . . as animated vegetables take their revenge on an unsuspecting young homemaker."—*New York Times*

Awards: Ann Arbor Festival Tour, 1973; Univ. Georgia Film Festival; Univ. of Michigan Cinema Guild; Henry Ford College; Marin County Film Festival, 1973; San Francisco Art Institute Film Festival, 1973.

INTERMISSION 16mm 1.5 min. color/sound \$10 rental

Made with Michael Rudnick.

Bagels pixilated into a tasty Swan Lake—designed for use as an intermission.

ROUDA, Saul

WALDO POINT

16mm 26 min. color/sound

\$35 rental

A folk movie featuring Adam and Ale.
Music by "Live Snakes and Crocodiles".

WALDO POINT involves the audience on an adventure-filled day with a Sausalito houseboat commune. In dropping out of the passive lives that modern technology offers and exposing themselves to the sea and elements, there emerges a creative spirit and joy as their work becomes directly related to survival and well being. In actively living out romantic dreams they appear to don the masks of ancient sailors, resurrecting the best of the good old days, blah, blah, blah.

Awards: Monterey Film Festival, Ann Arbor Festival Tour.

"Our favorite and the most conventional is WALDO POINT. Put simply, as is the picture, it's fun. Easily and informally, the color camera scours the water-borne and shanty artists' colony of Sausalito Bay. They seem a happy contented lot, these hippies. Their serenity is contagious and so is this 26 minute work by Saul Rouda."—Howard Thompson, *New York Times*

"I liked . . . Saul Rouda's WALDO POINT. WALDO POINT reminded me again of my theory, that some of the best anthropological and ethnographic cinema today is being made by the Underground filmmakers."—Jonas Mekas, *Village Voice*

RUBIN, Jon

CALVES' EARS (1976)

16mm 24 min. color/silent

\$35 rental

The title is a reference to the material from which film emulsion is made. This film takes a simple motif and transforms it through color photochemistry and optical printing. A meditative piece about the borders between representational and abstract film imagery.

"CALVES' EARS is a strong and beautiful work. Two images . . . a subtle link between them . . . the two images alternate back and forth, with the more complex and provocative of the two occupying perhaps 4 or 5 times as much screen time as the other, more restful image. The first image is an American flag, flapping and furling in the wind . . . the camera is mostly in fairly tight on the stripes, which instead of being red and white are actually an uncanny salmon and golden.

"The repetitive flapping motion is intensified by the optical printer which repeatedly stops, stutters and then frees these bands of color which apparently describe some object in space. Their curiosity is enhanced by an organic quality as the swollen film grain participates sometimes with the stripes and sometimes against them in their hesitant exuberant rolling.

"The second image in CALVES' EARS is introduced perhaps five times during the film, always briefly. It was shot from the back of a speed boat, it is water being moved over swiftly. The shadow of the boat on the water which has a flag on its aft, is visible but not necessarily recognized immediately. Primary instead is the blue grain moving along at a pleasant brisk pace.

"This film is silent and extremely engrossing. It is not dry but extraordinarily sensuous, a little melancholy, a thing to be moved through almost unawares."—Gail Vachon, *Cinemanews*

Award: 2nd Prize, Bellevue Film Festival, 1977; Judge—John Hanhardt.

AT HOME AND AWAY . . . IN THE LATE SEVENTIES

16mm 40 min. color/sound

\$60 rental

AT HOME AND AWAY . . . is a change from my work of the last few years. The images are literal and diaristic—they try to organize themselves inductively by pivoting, and sometimes balancing, on the transitional moment between contemplation and action. The film is episodic and may be a bit embarrassing. Most of it was shot in super 8 and then blown-up and edited in 16mm. The sound comes and goes. Its meaning may depend on your feelings about baseball and being a spectator. I appear in the film so that the audience can see me during the film rather than before or after.

"This is a very curious film which has as one of its greatest strengths an acute sense of comedy. One of the things about this film is that it is constantly shifting its approach, style, attitude. There is no time to build up any assumptions because as soon as you think you've figured out the way the film is put together, or why, the next cut will undercut all your ideas . . . although the response to the film is personal—that is the film is very much about the filmmaker—we aren't given any information or facts about him with which to identify or empathize. That identification must come from something more subtle.

"The film's length gives us the chance to find its emotional handle. It builds up slowly; it is punctuated with surprises; audiences tend to giggle. The film opens with a romantic and beautiful set of images and an even more romantic melody but then rapidly catapults our expectations with the insertion of a performance by Jon, with no pants on, dancing a peculiar dance with a pumpkin. The melancholy hilarity cannot be adequately conveyed by words.

"As a filmmaker 'in the late 70's, I struggle and suffer with questions like, who is my audience, why make art, what questions are valuable to address? The only answer that I can accept has to do with revealing myself, trusting my audience, introducing them to my particular quirky worldview. In AT HOME AND AWAY, Jon is clearly having the same struggles. As a result, a

lot of the film feels very disjointed—and this is what ultimately gives it its strength. Unexpected connections are made. It's not afraid to be funny, sad, angry, scary, offensive, maddening, stupid."—Gail Vachon, *Cinemanews*

Award: First Prize, San Francisco Art Institute Film Festival, 1979—Judges: P. Adams Sitney, Peter Hutton, and Barbara Linkevitch.

RUDÉ, Anthony

CYCLES AND CHANGES 16mm 3.5 min. b&w/sound \$4 rental

Credits: Drawing, animation and music by A.M. Rudé.

"The uttermost parts of shadows seem ever to tremble. The cause is, that the little moats, which we see in the Sun, do ever stirre, though there be no winde; and therefore those moving, in the meeting of the light and the shadow, from the light to the shadow, and from the shadow to the light, do shew the shadow to move, because the medium moveth."—Francis Bacon, *Sylva Sylvarum*, 1651

RUDNICK, Michael

INSIDE DOUBT (1972) 16mm 7 min. color/sound \$15 rental

Made with Rock Ross.

A satiric film in which the vegetable kingdom gets its revenge on an unsuspecting vegetarian.

AMERICAN CATALYST (1974) 16mm 15 min. color/sound \$25 rental

Starring Stanley Adams.

A definitive film on America's favorite dish, the hamburger.

DR. HAWAII (1976) 16mm 35 min. color/sound \$65 rental

Made with Rock Ross.

"DR. HAWAII . . . has a television addict who visualizes himself in more than sixty different roles, ranging from old Hollywood movies to commercials, and it is both hilarious and somehow nostalgically faithful to the spirit of old movie plots."—Edgar Daniels, *American Film*

CLEO (1977) 16mm 4.5 min. b&w/sound \$12 rental

A portrait of my family's 17 year old dog.

AN OLD COAT FLAPPING (1977) 16mm 3 min. color/sound \$10 rental

Music by Alan Abrams.

PUP Y PUP (1977) 16mm 3 min. color/sound \$10 rental

YOU ARE CHRISTINE DIETRICH (1977) 16mm 4 min. color/sound \$12 rental

The above three films are a series of one-shot films, and may be rented together in a package for the price of \$25.

MICROSERIES 1-5 (1977-78) 16mm 11 min. color/silent \$20 rental

A collection of films, each using a different color stock, shot on a 100 ft. roll of film.

COLUMBUS DAY ON BROADWAY (1978) 16mm 3 min. color/sound \$10 rental

Columbus Day 1977, San Francisco. Intersection of Broadway and Columbus Ave. Ordered chaos.

4:59 AM (1980) 16mm 6.5 min. b&w/sound \$15 rental

"A waking dream."

INTERMISSION (1980) 16mm 1.5 min. color/sound \$10 rental

Made with Rock Ross.

A clever animated version of "Swan Lake", using bagels as ballerinas. To be used as a program intermission.

MOLD FX (1980) 16mm 2 min. color/sound \$10 rental

A movie that literally made itself. Processed film was exposed to moisture for over ten years. The results are remarkable.

ONDEO (1980) 16mm 6 min. color/sound \$18 rental

Music by Steve Savage.

Translated from Spanish, the title means "waving, rippling, flickering, swaying."

THE COMPOUND (1981) 16mm 5 min. b&w/sound \$15 rental

Music by Mike Henderson.

"A look back through the cobwebs of time to a mythical place."—M.R.

WEB OF FIRE (1981) 16mm 17 min. color/sound \$40 rental

Starring George Kuchar and Sandra Sisack; music by James Nadel.

An intriguing dramatic piece about a filmmaker who becomes entangled in his work.

RYAN, Paul

THE HUMAN BODY MACHINE 16mm 4 min. b&w/sound \$6 rental

A film of the San Francisco Dancers Workshop interpreting the Kama Sutra material. An exploration of sensuality and sexuality. Norma is torn between a physical attraction and an intellectual repulsion. The film also confronts our own voyeurism.

"I found it very disturbing. . . ."

"I wish I was there and that body was coming to me."

"He came across the room like a giant Hippopotamus."

". . . it took me from a strong gut feeling to something much higher. . . ."

"I CAN'T GET NO. . . ." 16mm 4.5 min. b&w/sound \$10 rental

Directed and photographed by Paul Ryan and Bob Chamberlain. Music by the Rolling Stones.

Second prize, Foothill College Film Festival, 1966.

The San Francisco Cow Palace Beatles Concert audience juxtaposed with the elders of the city.

NEITHER MORE NOR LESS 16mm 12 min. color/sound \$18 rental

Directed and photographed by Paul Ryan. Music by Gene Turitz.

A color fantasy of a little girl's day in San Francisco. For her, people are amusements and a strange friendship develops, and ends.

WENDY 16mm 2.5 min. b&w/sound \$5 rental

Credits: Music by Dylan.

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

SADAN, Mark

LAUGHING BEAR 16mm 5.5 min. b&w/sound \$15 rental

Credits: Guitar music by Steve Sahlien.

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, Univ. of California, 1968. Arthur Barron Award, Ann Arbor Film Festival, at New York City, 1968. Ed Emshwiller Award, Yale Film Festival, Stamford, Conn., 1968.

ROSEBUD

16mm 5.5 min. b&w/silent

\$15 rental

"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

16mm 12 min. b&w/silent

\$24 rental

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.

SADLER, Sim**SUICIDE**

16mm 3.5 min. color/sound

\$10 rental

A satiric insight into the perverse reality of institutional communications, SUICIDE traces the tragedy of a young factory worker through her despair, her dreams of escape, and the eloquent banalities of an employee handbook.

"SUICIDE packs a large message into its three grim minutes. We see a super-modern, super-sterile factory; an unctuous voice intones totalitarian messages from the management . . . It's interesting to see despair couched in something other than Freudian terms. A terrifying little film."—Nancy Scott, *San Francisco Examiner*

Awards: Chicago International Film Festival, Merit Award, 1979; Atlanta International Film Festival, 1980; Baltimore International Film Festival, 1980; Humboldt Film Festival, 1980; Honorable Mention, Nevada City Film Festival, 1980; Athens International Film Festival, 1980; Ann Arbor Film Festival, Cash Award, 1981; screened at Filmex, 1981; Bay Area Filmmakers Program of the San Francisco International Film Festival, 1981; Gold Medal Award at the Twelfth Annual Festival of the Americas, Houston, 1981.

See photo page 262.

SAFRAN, Fred

Fred Safran is a filmmaker, he is a member of the Board of Directors of Millenium Film Workshop and teaches film there. His writing on film has appeared in *Filmmakers' Newsletter*, *Canyon Cinemanews* and other publications.

All films also available from Filmmakers' Co-op, N.Y.; Center Cinema; Canadian Film Co-op, Montreal, Quebec.

EASY RIDER

16mm 32 min. b&w/sound

\$50 rental

1st Prize, Intermedia Arts Festival, 1969. 4th International Experimental Film Festival, Belgium, 1968. Film Prize, Harvard Film Festival, 1968. San Francisco International Film Festival, 1968.

"A love story that very effectively sustains its easy romantic theme."—Robert Nelson

" . . . boudoir scenes. . . ."

" . . . refreshing images. . . ."

" . . . the favorite film of . . . the young filmmakers attending the Festival."—*Films in Review*

" . . . wins an Award of Merit, for sustaining the message of Love."—St. Lawrence Film Festival Jury

" . . . the hit of the show. . . ."

" . . . camera work is GREAT, as is the editing, just great."—Gus Wiedl, Director, Intermedia Arts Festival

"EASY RIDER, in the opinion of the judges, was by far the best . . . for technique and style."

"Watching the reaction of the audience, the scenes with the cat, and the use of the doorknob, can only be described as superb."—Festival Director, Leverett House, Harvard University

Delicately photographed, precisely edited. Tender, sincere, love story of today's generation of American youth. Filmed on location in Lower Manhattan, the East Village, Chinatown, and a very groovy loft.

No dialogue. The Story reveals itself through visual images and modern folk music. Starring Lois Howlett, Wally Goldfrank, and Love (the cat).

KILL FOR PEACE

16mm 2 min. b&w/sound

\$5 rental

Antioch Film Festival, 1969. Harvard Film Festival, 1968. Lewis & Clark Film Festival, 1968.

Hardhitting, bizarre vision of the world situation today. The struggle of the forces of Life and Death in the Monkey Jungle.

LOVE POTION NUMBER NINE

16mm 6 min. b&w/sound

\$10 rental

Certificate of Merit, Foothill Festival, 1969. Monterey and Intermedia Festivals, 1969. Shown at The Electric Circus, N.Y.C.

"... a fitfully amusing sight-gag venture. . . ."—*Films in Review*

"Fred Safran, the pre-screen committee loves you. . . ."

"... a laff riot. . . ."—Eldon Dedini, cartoonist

A very funny version of the classic legend of a love sick young man who visits a gypsy fortune teller for relief. Hilarious, fastpaced, psychedelic? The film that asks . . . "but when I kissed a cop down at 34th and Vine . . ." and dares to give the answer.

PARADISE NOW

16mm 10 min. b&w/sound

\$15 rental

Certificate of Merit, Foothill Film Festival, 1968. Lewis & Clark Film Festival, 1968. Harvard Film Festival, 1968. Intermedia Arts Festival, 1969.

A magical trip which considers the possibility of seeing New York City in a new and different light. You are taken in and out of the Spirit World and brought back alive. Come with us on a guided tour through Fun City.

STAIRWAY TO THE STARS

16mm 6 min. b&w/sound

\$10 rental

Certificate of Merit, Foothill Festival, 1968. Ann Arbor Film Festival, 1968. San Joaquin Film Festival, 1968. Harvard Film Festival, 1968. Monterey Film Festival, 1969.

"... truly a battle for men's minds."

"... a Brechtian-thrust with a von Stroheim insouciance. . . ."

"... redeeming social importance. Press on! We're behind you!"—Eldon Dedini, cartoonist

"... it certainly was among the finest presented."—Leonard Corren, Festival Coordinator, San Joaquin Film Festival

In this film version of the Myth of Sisyphus, A Columbus Avenue tenement's stairway replaces the mountain Sisyphus was fated to climb. The movie that proves that film can deal with the questions raised by the Theatre of the Absurd.

TRANS-IT

16mm 7 min. b&w/sound

\$10 rental

Certificate of Merit, Foothill Festival, 1968. Harvard Film Festival, 1968. St. Lawrence Film Festival, 1968. Ann Arbor Film Festival, 1969. Shown at the Electric Circus, N.Y.C.

Turn off your mind, relax, and float downstream, while day is turned to night as the river of Columbus Avenue traffic flows to the hypnotic sound of the magic Indian Flute.

SALMORE, Charles**FROGS**

16mm 27 min. color/sound

\$30 rental

"The persecution, exploitation, and adoration of the jumping frog, as performed by the residents of Calaveras County, California, under the direction—generally—of greed. Mark Twain first 'celebrated' this subject in print; Charles Salmore's funny, sharply edited, pointedly ironic documentary examines the impact of what can only be called the 'frog business' in Calaveras County today; raised for sale to school science departments; killed for food or 'fun'; trained rigorously for the yearly jumping contest. One man specializes in hypnotizing them, another in manufacturing ceramic frogs. The film's last sequence, when in slow-motion, human 'masters' urge their frogs on with some amphibian body english—echoes the end of Orwell's *Animal Farm*: 'The creatures outside looked from pig to man and from man to pig, and pig to man again, but already it was impossible to say which was which.'"

First Prize, Ann Arbor Film Festival; CINE Golden Eagle; Winner at American, Baltimore, Hawaiian, Kent State, Film Festivals; screened at Cannes Film Festival.

SAN FRANCISCO DANCERS WORKSHOP**THE BUST**

16mm 10 min. b&w/silent

\$12.50 rental

Filmed by KQED-TV, San Francisco.

This film records a performance that grew out of a Community Workshop project in which workshop members went out into the neighborhood. During the course of the performance, several members of the Workshop were arrested—for allegedly bizarre behavior on the street.

HOW SWEET IT IS

16mm 12 min. color/sound

\$20 rental

A film documenting the way in which multi-racial participants in the San Francisco Dancers' Workshop summer session collectively created a ritual around the sharing of food as a way of acknowledging their sense of the communal aspects of their life. The ritual takes place in a wooded grove at the foot of Mt. Tamalpais, about 20 mi. north of San Francisco. The first part of the film shows the creation of the ritual and the second part, the performance. Filmed by Roundhouse.

PARADES AND CHANGES

16mm 40 min. b&w/sound

\$45 rental

Filmed by Arne Arneborn.

Part 1: An environmental dance in which the dancers relate to space and objects in it, including trapdoors in the floor and ceiling, scaffolding, and a weather balloon.

Part 2: "Paper Dance" performed by dancers in the nude. Dancers tear large rolls of paper creating a rhythmic, sculptured image of naked bodies and forms of the paper.

Performed in 1965 in Sweden and at Hunter College in 1967.

RIGHT ON (CEREMONY OF US)

16mm 30 min. b&w/sound

\$35 rental

Filmed by KQED-TV, San Francisco.

The film documents the intense encounter of an all black group from Watts and the all white Dancers' Workshop community in a ten day workshop conducted by Anna Halprin. The film records the group's experience of one another through movement encounter situations, discussions of their reactions to one another. It includes some sections of the theater piece eventually presented at the Mark Taper Forum in Los Angeles.

SAVAGE, Rob**MEJI**

16mm 3.5 min. b&w/silent (16fps)

\$5 rental

A children's Festival Day in Tokyo. Lots of Nikons with mothers and children in traditional dress.

Recommended for Japan freaks only.

PEKING DATES

16mm 14 min. b&w/silent (16fps)

\$10 rental

A unique film expressing relationships between camera and subjects, in which the balance between those watching and those being watched shifts frequently and with unusual power. Filmed in Canton, Peking, and Shanghai, 1978.

THREE BITS OF COMIC RELIEF WITHOUT HUMANS

16mm 3 min. b&w/silent (16fps)

\$5 rental

A PENGUIN COMES TO CALL

42 seconds

Time: hot summer afternoon. Place: a Cape Cod house. Cast: two penguins. Result:

See photo page 261.

BABIES

17 seconds

Sequel to the famous PENGUIN COMES TO CALL.

FROM THE LEFT SIDE

2 min.

A study for an animated political satire involving the right and left sides of place settings. This study, which deals mostly with the romantic frolics of forks, is titillating.

SAVAGE-LEE, Caroline**CALIFORNIA STREET STEPS (1976)**

16mm 3.5 min. b&w/silent

\$7 rental

This is a lyrical exploration of a space filled with physical oppositions. The horizontal stone staircase, scanned vertically, is juxtaposed to the dark masses of tree trunks and foliage with the camera actively participating in the exploration.

CHANNELS (1976)

16mm 5 min. b&w/silent

\$10 rental

This is an explanation of channel changing on a radio with signals interfering with other signals, creating a system of interference patterns that re-assemble the inner impulses of vision.

VOYEUR (1977) 16mm 7 min. color/silent \$15 rental

A film that toys with the illusionistic space and time from a window perspective, allowing events to occur naturally in combination with events, juxtaposed for contrast and comparison.

Produced with assistance from the Louis B. Mayer Foundation.

Award: Ann Arbor Film Festival, 1978.

LIGHT FOLLOWING, PART I (1978) 16mm 6 min. b&w/silent \$12 rental

A procedural exploration of a room using a flash to illuminate a space in fragments of light. It forces the viewer to reconstruct the space by connecting the image-events in time.

Produced with assistance from the Louis B. Mayer Foundation.

PRISM (1979) 8mm 8 min. color/silent \$10 rental

A sketch of prism light moving over surfaces in a room.

BABYFACE (1979) 8mm 6 min. color/silent \$8 rental

A portrait of my daughter with gestures as the main motif.

TWO FUNCTION SWING (1981) 8mm/16mm 7 min. b&w/color/silent \$15 rental

A two projector work, contact Canyon Cinema for detailed instructions.

A score was given to several film artists who interpreted the visual instructions and shot their versions of the score. Two variables to be controlled were camera on and off, and camera direction with duration determined by walking speed.

GESTURE (1981) 16mm 10 min. color/silent \$20 rental

A work exploring the repetition of a module of edited film which is altered or modified so that each repetition is different from the original segment. Recognizable gestures i.e., drinking coffee, smoking a cigarette, playing backgammon, etc., alternate with bursts of moving light and shadow. These gestures of image are then contrasted with the manipulative gestures of the physical medium by the filmmaker, i.e., hand coloring, scraping the surface, black & white printing of color material, flipping sequences.

SCHIAPPACASSE, Robert

PERSPECTIVES: A DANCE PORTRAIT (1980) 16mm 5 min. color/sound \$15 rental

PERSPECTIVES is a visual exploration of a dancer in motion, seen from fifteen perspectives simultaneously. The fifteen partial views of the dancer are combined into a grid format to reveal a harmonious and dynamic composite image. Katie Nelson, of the Oberlin Dance Collective in San Francisco, choreographs and dances for this unusual and striking filmic experiment. For general audiences.

Awards: Ann Arbor Film Festival, 1981; Athens International Film Festival, 1981.

See photo page 262.

SCHIFFNER, Gregg

BAPTISM 16mm 17 min. color/b&w/sound \$22 rental

This is a dramatic, experimental film that utilizes flashback techniques to explore and re-define some elements of masculinity. It was conceived while coming to terms with the draft board concerning status as a conscientious objector to the Vietnam war.

Cash Award—Sweet Briar Film Festival.

DEW DROP 16mm 16 min. color/sound \$24 rental

A sensitive work that explores the death of the filmmaker's father and a vision of the last fifteen minutes in a human life. A subjective camera plays the eyes and mind of the dying man as his consciousness flows back and forth between three realms: his death-bed present; his remembrance of things past; and a philosophical vision of the future. Using a myriad of film and video techniques, this cathartic work builds to an emotional climax that allows the audience to experience the filmmaker's love and sense of loss as he comes to terms with this event in his life. An excellent film for discussion of death, dying, the mourning process and film as artistic catharsis. A very moving, technically exquisite piece of film art.

Awards: Judges Award—Humboldt Film Festival; Regional Finalist—Student Academy Awards; Selected for roadshow tour—Athens International Film Festival.

INNER CITY 16mm 9 min. color/sound \$15 rental

This experimental film deals symbolically with an emotional crisis and its resolution. Utilizing time-lapse exposure techniques in an original, fascinating manner, a city-scape is transformed into a metaphysical location where a voice that speaks in Morse code relates the following experience:

IT HAPPENED JUST NOW ON MY ROOF
AS I SAT THINKING ABOUT LIFE AND DEATH
VOICES FROM THE INNER CITY CALLED OUT IN A LANGUAGE
I HAVE STRUGGLED TO LEARN

THE MADNESS OF REALITY
WITH DARKNESS CAME THE CLEAR VISION OF MY HEART
AS ALWAYS IMAGES OF BEAUTY CLASHED WITH IMAGES OF PAIN
THE MUSIC OF LOVE WAS ACCOMPANIED BY SCREAMS OF INJUSTICE
INSIDE WILL BE OUTSIDE INSIDE WILL BE OUTSIDE

AND WITH THE COMING OF THE MOON, THE CLEANSING LUNA,
I BATHED MY SOUL IN A DREAM OF RESURRECTION.

Awards: 1st Prize (experimental division)—Santa Cruz Film Festival; Cash Award—Ann Arbor Film Festival; 3rd Prize (independent division)—Humboldt Film Festival; Selected for roadshow tour—Athens International Film Festival; 2nd Prize (independent division)—Marin National Film Competition.

SAWMILL 16mm 14 min. color/sound \$20 rental

A fascinating, tightly structured documentary that examines the men and machines in a California sawmill. The film is shot almost entirely in reverse, so we watch boards become logs as the soundtrack focuses on the men behind the operation. They talk about their work and their lives with an attitude of humor, concern, and optimism common to many working men. Bluegrass music serves as yet another unifying thread in this Vertovian exploration of a modern day work place.

Awards: Cash Award—Ann Arbor Film Festival; 3rd Place—University So. Florida Film Festival; Screened—Moscow International Film Festival.

SHORT ENDS 16mm 11 min. color/sound \$15 rental

This work is a filmmaker's sketch-book composed of eleven mini-films: animation experiments, meditations and celebrations on the magic of cinema. The diverse visuals are neatly unified with help from a dancing alphabet, the music of J.S. Bach, and a group of singing crickets. A joyful, exciting film.

SCHMIDT, Richard

THE MASSEUSE (1972) 16mm 14 min. b&w/sound \$30 rental

Filmed on video and transferred to 16mm, this is a story about a 58 year old (Ed Nylund) whose first massage (by Gail Fisher) brings on startling revelations concerning marriage, kids, and life after death.

Shown on the Mike Getz Tour, 1975.

WHAT FLIRTING COST ME (1972) 16mm 30 min. color/sound \$60 rental

A 1933 *True Confessions* magazine article comes to life as the fantasies of a beautiful girl (Linda Egar) lead to seduction (by Willie Boy Walker) and almost death of the value system of American Courtship. Cast includes Ed Nylund as the ever dotting father.

Award: 5th place in the Marin Film Festival; Mike Getz Tour, 1973.

1944 (1973) 16mm 14 min. b&w/sound \$30 rental

A film by Richard Schmidt and Wayne Wang.

Interpretation of a cultural search for honesty in loving, set against the shifting set of history (1944) with important clues from John Wayne, Television, and Godard. Bruce Parry, Marion Holbrook, and Alex Prisadsky are featured.

Award: 1st Place Ann Arbor Film Festival, 1973; and part of the UICA Film Library Collection.

A MAN, A WOMAN, AND A KILLER (1975)

16mm 75 min. b&w/color/sound \$150 rental

Directed by Richard Schmidt and Wayne Wang. Script by Dick Richardson, Rick Schmidt, and Wayne Wang. Sound by Neelon Crawford and Lee Serie. Continuity by Terrel Seltzer. Gaffer, Jim Mayer. Starring Ed Nylund, Carolyn Zaremba, and Dick Richardson.

Narrative documentary of the situation of a gangster film being made and the three performers who were trapped and examined as they acted out their own lives.

"One of the most absorbing of the independent film movement."—Jerry Oster, *New York Daily News*

Awards: 1st Place, Kent State AAFF; Tour International Film Festival, Rotterdam; Directors Choice, Ann Arbor Film Festival.

1988—THE REMAKE (1978)

16mm 97 min. b&w/color/sound \$200 rental

Starring Ed Nylund, Carolyn Zaremba, Dick Richardson, Skip Covington, Willie Boy Walker, Bruce Parry, Constance Penely, Kelly Boen; Marian Lewis, F. Paul Hocking, Sara Rosin, and Dickie Marcus. Also featuring Sylvester, Ral-Pheno, Jesus Christ Satan, J.C. Burris, Debbie Krant, Lowell Darling, others. Script by Henry Bean, William Farley, Nick Kazan and Richard Schmidt.

A huge series of Vaudeville-type auditions for the remake of the classical American musical comedy SHOWBOAT (in 1988) set against a dying man's (Ed Nylund) vision that everyone can be a star.

"In whose image are stars made? What is the effect of enforcing a rigid distance between ordinary life and the glamor it feeds upon? What is the relationship between a person's inner fantasy life and stark extreme reality? To deal with such questions, (SHOWBOAT) 1988 poses its own. What can happen if that distance is conflated, the image-making reversed and the ordinary held up as its own model?"—B. Ruby Rich, *The Chicago Reader*

"Rather than fight a lengthy and costly court battle after an encounter with MGM's battery of lawyers, Richard Schmidt decided to take the battle onto a new front by adding a prologue to the film explaining why sections of the soundtrack are missing and the presence of an 'X' over certain shots. The film loses nothing as a result of his self-censorship, in fact it gains by the addition of a political dimension, thereby dramatizing the predicament of the independent filmmaker in the industry dominated film world. This black satire has all of a sudden acquired a biting edge."—Carmen Vigil, *Cinematheque*

"A complex and original film about filmmaking and the entertainer in us all."—Whitney Museum of American Art

"An outstanding film of the year."—London Film Festival, 1980

Awards: 1st Place, Ann Arbor Film Festival, 1978; Florence Film Festival, 1979; Adelaide Film Festival (Australia), 1979; US Film Festival, London Film Festival, 1980.

See photo page 261.

EMERALD CITIES (1981)

16mm 85 min. color/sound \$200 rental

Directed, filmed, edited and produced by Richard Schmidt. A Living Legend Production. Starring Ed Nylund (as Santa), Carolyn Zaremba, Dick Richardson, Willie Boy Walker, Ted Falconi, Kelly Boen, The Mutants, and Flipper. Sound by Nick Bertoni.

The low-budget feature film director (Schmidt) seeks past-life therapy after the star (Carolyn Zaremba) of his epic runs off to New York to make herself a *real* star before he is able to complete principal photography. Schmidt's visions (under hypnosis) follow his star from Death Valley through future trends (Christmas 1983) of media manipulation to the "Bing Crosbying" of the Mutants and Flipper, with political promises by Lowell Darling (for President!).

SCHNEEMANN, Carolee**FUSES (1964-67)**

16mm 22 min. color/silent \$44 rental

Yale Film Festival; Cannes Special Jury Selection; Refocus: Univ. of Iowa Woman's Film Festival; Johns Hopkins University Human Sexuality Film Festival; Films by Women, Chicago '74; Festival of Avignon; Zagreb Erotic Film Festival; London International Film Festival; Frankfort Film Festival; Wesleyan Film Festival; Buffalo Women's Film Festival Conference. Filmed, edited by Schneemann; with herself, James Tenney and Kitch.

"The notorious masterpiece . . . a silent celebration in color of heterosexual lovemaking. The film unifies human elements with the natural environment through cutting, superimposition and layering on abstract impressions by scratching the celluloid itself . . . The film succeeds perhaps more than any other in objectifying the sexual streamings of the body's mind."—*The Guardian*, London

The first love-fuck film by a woman: her partner and herself, filmed by herself. "A fluid, oceanic quality that merges the physical act with its metaphysical connotation, very Joycean and very erotic."—Gene Youngblood, *Expanded Cinema*

"Pornography is an anti-emotional medium, in content and intent, and its lack of emotion renders it wholly ineffective for

women. This absence of sensuality is so contrary to female eroticism that pornography becomes, in fact, anti-sexual. Schneemann's film, by contrast, is devastatingly erotic, transcending the surfaces of sex to communicate its true spirit, its meanings as an activity for herself and quite accurately, women in general. Significantly, Schneemann conceives the film as shot through the eyes of her cat—the impassive observer whose view of human sexuality is free of voyeurism and ignorant of morality.

"In her attempt to reproduce the whole visual and tactile experience of lovemaking as a subjective phenomenon, Schneemann spent some three years marking on the film, baking it in the oven, even hanging it out the window during rainstorms on the off chance it might be struck by lightning. Much as human beings carry the physical traces of their experiences, so this film testifies to what it has been through and communicates the spirit of its maker. The red heat baked into the emulsion suffuses the film, a concrete emblem of erotic power."—B. Ruby Rich, Chicago Art Institute

Other distribution: Filmmakers' Co-op, N.Y.

PLUMB LINE (1968-72) 16mm 18 min. color/sound \$36 rental

London International Film Festival; Buffalo Women's Film Festival, Whitney Museum of American Art.

By, with Schneemann; sound by Schneemann.

Breaking down, splitting apart, burning up: a relationship and the film itself. Edited from scrap diary footage shot in 8mm, hand printed as 16mm. PLUMB LINE is a moving and powerful subjective chronicle of the breaking up of a love relationship. The film is a devastating exorcism, as the viewer sees and hears the film approximate the interior memory of the experience.

"PLUMB LINE was beautiful, laying everything open even more than FUSES—a very public private film—and as clear as crystal."—David Curtis

SCHNEEMANN, Carolee and Bob GIORGIO

(see GIORGIO, Bob and Carolee SCHNEEMANN)

SCHOENFELD, Claire and Mark FREEMAN

CRIP-TRIPS (1976) 16mm 16 min. b&w/sound \$25 rental

This is a film confronting preconceived ideas about people with physical disabilities. It challenges common notions that disabled people cannot live by themselves, cannot work, are not sexually attractive, cannot make decisions for themselves. Such stereotypes are themselves a handicap and discourage disabled people from pursuing independent life-styles. The film presents three vignettes of individuals who have recognized and learned to deal with this problem.

Broadcast on KQED-TV as part of a program entitled "On Our Own".

Other distribution: Center for Independent Living, Berkeley, Calif.

PEOPLES WALL (1978) 16mm 25 min. color/sound \$25 rental

PEOPLES WALL is a documentary about a mural in San Francisco called "Our History is No Mystery". The film shows the process of painting a large 200' wall. The muralists discuss how murals differ from other forms of Art and why they have chosen to work collectively. Both the mural and the film chronicle the struggles of everyday people. Highlights include footage of the 1906 Earthquake, the San Francisco General Strike, and the internment of Japanese Americans during World War II.

NUDE/ETUDE (1979) 16mm 6 min. color/sound \$10 rental

An abstract cycle of light and shadow which combines pixilation and optical printing with limericks and poetry.

Soundtrack is English-Spanish.

MAD RIVER (1981) 16mm 58 min. color/sound \$95 rental

Shot in rural Humboldt County in Northern California, the film is an examination of the complex issues of economic development as they affect the lives of three individuals in one community. The film focuses on cooperatives and suggests that working together, environmentalists and organized labor can protect both jobs and natural resources.

Selected by the Corporation for Public Broadcasting's Crisis-to-Crisis series.

SCHOFILL, John (see LUTHER, John)

SCORPIO FILMS—PIM DE LA PARRA

HEART BEAT FRESCO 16mm 10 min. b&w/sound \$10 rental

A painter develops a neurotic illness, which makes it impossible for him to get hold of things in his hands. He discovers that his illness disappears when he is in physical contact with some (any) woman.

SEE, Richard

BARGAIN BASEMENT 16mm 7.5 min. b&w/sound \$10 rental

PAPER GOAT 16mm 17 min. color/sound \$20 rental

Credits: Doug Wendt, Tom Heinz, Harry See.

A satirical documentary on the teaching of grammar school children, followed by an airplane ride to Hawaii and ending with our frustrated school teacher in the woods of Northern California being pursued by a ten foot long, pink neon phallic monster.

SO LONG STUDE 16mm 7.5 min. b&w/sound \$10 rental

Sound: Wilson Burrows. Optics: Doug Wendt.

An educational film about selling an old car. SO LONG STUDE is not only factual, but emotional, comical, and other things too.

SEMSEL, George

* 16mm 6 min. b&w/sound \$5 rental

Rosemary Semsel, awaiting the birth of Thaddeus Daniel on Aug. 27, 1969, is seen by her husband in a series of romantic visuals. In response to his photographic document, she records a letter revealing her thoughts of him and her situation. The result is a strong personal documentary. Music is by Jeff Briggs.

Other distribution: Canadian Filmmakers Distribution Center.

FILM ONE 16mm 4 min. b&w/sound \$10 rental

A hand-painted graphic film relating abstract images with found sounds.

Awards: All-Ohio Graphic Arts Exhibition; Ohio Arts Council Award, 1973.

Other distribution: Canadian Filmmakers Distribution Center.

FILM TWO 16mm 7 min. b&w/sound \$10 rental

Hand-painted abstract images generated on a spatial journey to Prince Edward Island.

FILM X 16mm 3 min. b&w/sound \$5 rental

A narrative film, made without camera, in which occurs a rape, a subsequent chase and a blinding display of courage.

LANDSCAPE 16mm 3 min. color/sound \$6 rental

The earliest of a series of experiments with the non-camera, abstract film, these films may be viewed without using a projector.

NONE FILM 1 16mm 6 min. b&w/silent (16fps) \$10 rental

Hand-painted images by architect Larry Perron are matched with hand-drawn sound by George Semsel.

NONE FILM 2 16mm 7 min. b&w/silent (16fps) \$10 rental

ROSEMARY WAITING 16mm 15 min. b&w/sound \$15 rental

A landscape-portrait of the filmmaker paints itself into its own destruction, an autumnal act of love.

SERVAIS, Jim

3 X 2 16mm 6 min. b&w/sound \$5 rental
(3 by 2) skin tension-contact line minimal body film.

EAT COKE 16mm 2 min. color/sound \$5 rental
A cocaine commercial. Very hard. Very yellow. Very obscene. A good rush.

SEVERSON, Anne

I CHANGE I AM THE SAME (1969) 16mm 40 sec. b&w/sound \$5 rental

A short, hilarious film of a woman and a man in various stages of undress—in their own and each other's clothing.

You in your clothes, Me in my clothes. You in my clothes. Me in your underpants. You in nothing. Me in your clothes. You in my underwear. Me in nothing. You in your underpants. Me in my underwear. You in nothing. Me in nothing. You in your clothes. Me in my clothes.

New York Film Festival; Cannes Film Festival; Toronto International Women and Film Festival; American Cultural Center Women's Film Festival (Paris); Femmes et Films Paris, 1975.

RIVERBODY (1970) 16mm 7 min. b&w/sound \$10 rental

A continuous dissolve of 87 male and female nudes.

"The film's fascination lies with the suspense of that magic moment, halfway between two persons, when the dissolve technique produces composite figures, oftentimes hermaphroditic, that inspires awe for the mystery of the human form."
—B. Ruby Rich, Chicago Art Institute

Ann Arbor Film Festival; Toronto International Film Festival; Edinburgh International Film Festival; Johns Hopkins University Human Sexuality Film Festival.

INTRODUCTION TO HUMANITIES (1972) 16mm 5 min. b&w/sound \$5 rental

My first year Humanities class at the San Francisco Art Institute steps before the camera and introduces itself one by one. This film is an appropriate complement to NEAR THE BIG CHAKRA and should be shown immediately after.

American Cultural Center Women's Film Festival; Buffalo Women and Film Conference.

NEAR THE BIG CHAKRA (1972) 16mm 17 min. color/silent \$30 rental

An unhurried view of 37 human female vaginas—ranging in age from 3 months to 56 years.

"Neither clinical nor leering, its strange neutrality makes it possible for the viewer to be simultaneously fascinated, repulsed, awestruck at the diversity of women's genitals, and finally, at their universality."—*Ms. Magazine*

"The impression made by this film, its impact—has been enormous . . . This film is a new approach to our femininity."—Agnes Varda, *Image And Sound*

ANIMALS RUNNING (1974) 16mm 23 min. b&w/sound \$25 rental

A continuous stream of animals from bison to splinters of fishes.

" . . . a serenely beautiful . . . study of animal life in continual movement—bees swarming, birds in flight, deer running. Photographed in high contrast black and white, ANIMALS RUNNING is like a series of engravings come to life and its sense of delicacy is heightened by what sounds like rippling xylophone sounds."—Kevin Thomas, *Los Angeles Times*

National Film Theater, London; Venice Biennale, 1974; Films by Women/Chicago 1974; Buffalo Women and Film Conference

THE STRUGGLE OF THE MEAT (1974) 16mm 4 min. color/sound \$5 rental

When I was editing my last film, ANIMALS RUNNING, a collection of images grouped themselves together but refused to be included in the film. I spliced them together and put them aside. At the same time I was experimenting with sound loops, inspired by John Lilly's work with dolphin language. Briefly, he discovered that when exposed to a repeating loop in a relaxed atmosphere, a subject would begin to hear sounds or words other than those recorded. I made some loops and found that the phrase, "the struggle of the meat" was a particularly evocative one.

THE STRUGGLE OF THE MEAT is a collection of accumulating images in sync with this phrase—

Produced with the assistance of the Royal Belgian Film Museum and Agfa-Gevaert.

SHARITS, Greg

- CIPHER** S8mm 10 min. color/silent \$5 rental
- UNTITLED No. 5** Reg. 8mm 17 min. color/silent \$10 rental
Four movement, double-exposure, lyrical imagistic cinepoem in staccato, single-frame/200M polyrhythms.
- UNTITLED No. 6** Reg. 8mm 12 min. color/silent (18fps) \$12 rental
- UNTITLED No. 8** S8mm 15 min. color/silent \$10 rental
Single exposure lyrical imagistic cinepoem in single-frame rhythms inspired by Domenico Scarlatti harpsichord sonatas.
- UNTITLED No. 9** S8mm 10 min. color/silent (18fps) \$5 rental
A lyrical-imagistic cinepoem dedicated to my own psychosomatic myopia and the epiphanies of everyday vision.
- UNTITLED No. 10** S8mm 13 min. color/silent (18fps) \$10 rental
My last untitled film &, perhaps, my last film altogether. A summing up of my earlier Super-8 films. A beginningless-endingless slice of abstract life via the camera as brush.

SHARITS, Paul

- PIECE MANDALA/END WAR (1966)** 16mm 5 min. b&w/color/sound \$11 rental
Sound track by Bob Grimes.
Blank color frequencies space out and optically feed into black and white images of one love-making act which is seen simultaneously from both sides of its space and both ends of its time.
"Thanks for the strip . . . it IS that/cut to the bone of some matter that does really concern me: how a man and a woman meet nakedly head-on among the colors . . . lovely: I can hardly wait to see the entirety of that vision. . . ."—Stan Brakhage
"PIECE MANDALA/END WAR reminds me very much of the back light (GoKo) which illuminates the spirit of Buddha—yet no image of Buddha appears; rather, a couple of naked bodies. I have never imagined that GoKo could really happen and illuminate as in this film"—Takahiko Imura, *Film Art*
- RAY GUN VIRUS (1966)** 16mm 14 min. color/sound \$32 rental
Although affirming projector, projection beam, screen, emulsion, film frame structure, etc., this is not an "abstract film"/projector as pistol/time-colored pills/yes=no/mental suicide and then, rebirth as self-projection.
"I really do think you have a very fine film there of magnificent subtlety in its by-play with the texture of film and eye's grain. . . ."—Stan Brakhage
"The retinal retention of afterimages is remarkable!"—Ed Emshwiller
"With films like RAY GUN VIRUS, LSD may become obsolete."—Museum of Modern Art, N.Y.C.
". . . just colors and strobe . . . 'light-color energy patterns (analogues of neural transmission systems) generate internal color-time shape and allow the viewer to become aware of the electrical-chemical functionings of his own nervous system' . . . It's true."—David Curtis, *International Times*
"RAY GUN VIRUS is a work in which no images appear yet one can get pure identity on film . . . projected film itself makes the viewer aware of where he stands. RAY GUN VIRUS is not so-called 'Psychedelic Cinema' but even more and goes beyond it through Sharits' bright clarification of the media."—Takahiko Imura, *Film Art*
Shown at the 4th International Experimental Film Competition, Knokke-Le Zute and included in the "20 Years of American Personal Film" anthology, National Museum of Modern Art, Tokyo, Fall, 1966.
Collections: Museum of Modern Art, N.Y.C.; Royal Archive of Belgium.
- WORD MOVIE (FLUXFILM 29) (1966)** 16mm 4 min. color/sound \$9 rental
Approximately 50 words visually "repeated" in varying sequential and positioned relationships/spoken word sound track/structured, each frame being a different word or word fragment, so that the individual words optically-conceptually fuse into one 3¾ minute long word.
- N:O:T:H:I:N:G (1968)** 16mm 36 min. color/sound \$82 rental
Based, in part, on the Tibetan Mandala of the Five Dhyani Buddhas/a journey toward the center of pure consciousness

(Dharma-Dhatu Wisdom)/space and motion generated rather than illustrated /time-color energy create virtual shape/in negative time, growth is inverse decay.

"The screen, illuminated by Paul Sharits' N:O:T:H:I:N:G seems to assume a spherical shape, at times—due, I think, to a pearl-like quality of light his flash-frames create . . . a baroque pearl, one might say—wondrous! . . . One of the most beautiful films I've seen."—Stan Brakhage

"You are pulled into the world of color, your color senses are expanded, enriched. You become aware of changes, of tones around your own daily reality. Your vision is changed. You begin to see light around you, light on objects around you. You begin to think about light. Your experience range is expanded. You have gained a new insight. You have become a richer human being."—Jonas Mekas

"In essence there are only three flicker films of importance, ARNULF RAINER, THE FLICKER, and N:O:T:H:I:N:G . . . In terms of the subjects we have discussed here, it is Sharits' N:O:T:H:I:N:G that opens the field for the structural film with a flicker base."—P. Adams Sitney

T,O,U,C,H,I,N,G (1968)

16mm 12 min. color/sound

\$29 rental

Starring poet David Franks whose voice appears on soundtrack/an uncutting and unscratching mandala.

"Merges violence with purity."—P. Adams Sitney

"Surrealist tour de force."—Parker Tyler

On "10 Best Films of 1969" lists of Soren Agenoux and Jonas Mekas.

INFERENTIAL CURRENT (1971)

16mm 8 min. color/sound

\$18 rental

A mapping of an image of the linear passage of "16mm film frames" & "emulsion scratches" onto an actual 16mm film strip (the unperceived film "print")/the aural word "miscellaneous" is extended to a length of 8 minutes by serial fragmentation, looping, staggering & overlaying/a variational but non-developmental strand thru time./Dedicated to Lynda Benglis.

"Like S:S:S:S:S, INFERENTIAL CURRENT is concerned with the movement of film through the projector and with the distinction between the film strip itself and its image, as it appears on the screen. In this film, the image is that of a whole film strip, with sprocket holes. The movement of the sprocket holes shift speeds and creates illusions of motions (reversals of direction, etc.) but also alludes to the motion of the actual movement of the actual film going through the projector. There is an interplay of two generations of vertical scratches, which provides an ironic effect."—David James, *Art & Cinema*

S:TREAM:S:S:ECTION:S:ECTION:S:S:ECTIONED (1968-71)

16mm 42 min. color/sound

\$95 rental

A conceptual lap dissolve from "water currents" to "film strip current"/Dedicated to my son, Christopher.

"Yes. S:S:S:S:S is beautiful. The successive scratchings of the stream-image film is very powerful vandalism. The film is a very complete organism with all the possible levels really recognized."—Michael Snow

"I really liked the film—the idea is very good and the film has a very strong physical presence. The wholeness of the film really impressed me—a lot of film and video I have seen seem to be just a series of fragments strung together without any organic unity . . . it is one of the very few things I experienced on the art scene last season that had the power to challenge and impress."—Klaus Kertess (Bykert Gallery)

"A scratch is generally considered a negative factor which distracts from and eliminates the illusion by cutting away at the emulsion base of the film itself. But in S:S:S:S:S, Sharits makes a scratch a positive factor in its additive and subtractive relationship to the recorded film illusion. And, at the same time, he uses the scratch to emphasize the linearity of the film material and its passage through the projector . . . Here as in Sharits' flicker works, there is a conscious concern with space. . . As RAY GUN VIRUS creates the space and illusions out of the film materials, in a very different way, S:S:S:S:S modulates and transmutes its space through the illusions carved out of the strip of film itself."—Regina Cornwell, *Artforum*

"Christ, what an exquisite thing! I am honored, sir, to have your acquaintance."—Hollis Frampton

"In his earlier flicker films, Sharits explored the mechanisms of perception and projection, and now he takes his investigations to their logical extreme—to the nature of the film-strip itself. His analysis is constructed on close-up footage of water currents in a stream bed. In each of the three, fourteen minute loops, he progressively decreases the number of superimposed current directions from six to one. On this film he adds continuous straight scratch lines in multiples of three, so that by the end of the work the screen is a grill of twenty-four lines, behind which we see the coursing water. The sound track, operating on entirely different rhythms, is a series of word-loops. Superimposed are electronic 'beeps' that phase into sync with their splice-dam referents. The fascination and energy of the film derive from its multi-dimensional dialectics, in which all available systems of experience are contrasted with their logical opposites/complements: sound against vision, film as representation against film as object, circular against linear structure, progression against regression, past against whole, meaning against abstraction. What makes this work especially compelling is that its succinct formal analysis is accommodated in the purely sensual experience offered by the free-form motion and colors of the stream, and the antiphonal approach and retreat of the voices. Sharits creates both lyricism and drama from celluloid itself."—David James, *Art & Cinema*

"I am very clear that I receive instructions from the outside . . . it's something so simply wonderful as being granted responsibility for what's been given you to do . . . as distinct from being charged continually with forces you have absolutely no control over. I've seen many artists begin to make this transition. I'm watching Paul Sharits begin to make it, for instance. Actually in S:TREAM:S:S:SECTION:S:SECTION:S:SECTIONED, Sharits presented us with the voices of the Muses, literally on the soundtrack. Having done that, he had certainly a more comfortable relationship with them . . . Do you know the story about Paul, and how he came to that soundtrack? That was the sound he heard while working on some film—not I believe, this one*—when he was sitting late in his little room in Baltimore. And he couldn't stop the sound, it kept coming back. There are infuriating aspects to the voices of the muses which were captured beautifully for us by Rameau in that piece called 'The Conversation of the Muses.'" In fact, people should really listen both to the (Sharits') sound track—and that piece by Rameau. There can be no question, while we may not know what is being talked about—'Muse' may be only a very inferior term—that there is *something* that artists share. Some refer to them as whisperings, some as outright visions, some as sounds, or ways in which sounds in the surrounding atmosphere gang up and produce effects on their nervous system."—Stan Brakhage, interviewed by Hollis Frampton, *Artforum* (Jan. 1973)

*In fact, I was editing S:S:S:S:S when I heard the voices; a description of this rather frightening occasion is included in my journals regarding that film, published in *Film Culture*.

Collection: Anthology Film Archives; Centre National D'Art et de Culture Georges-Pompidou, Paris.

AXIOMATIC GRANULARITY (1972-3)

16mm 20 min. color/sound

\$46 rental

Dedicated to Jonas Mekas.

"There is a paradox in such artistically special (and significant) films as Sharits' very real and reflexively beautiful AXIOMATIC GRANULARITY. It is that in becoming so accessible and authentic through its refusal to be anything but itself—emulsion grain seen in color and movement—the film for most viewers is likely to be impenetrable . . . the film begins to evoke a quiet flow of thought. That thought, however, is repeatedly returned to the light perceived on the screen as the film calls attention to itself through the random appearances of scratches, becoming simply and pleasantly what it is, refreshingly nothing more."—Anthony Bannon, *Buffalo Evening News*, August 9, 1973

Collections: Centre National D'Art et de Culture Georges-Pompidou, Paris.

COLOR SOUND FRAMES (1974)

16mm 26.5 min. color/sound

\$61 rental

"Paul Sharits' new film COLOR SOUND FRAMES ran for a week at the Whitney Museum. It is a film in which Sharits sums up his researches in the area of film strip (in opposition to the individual frames). The film strips move horizontally and vertically; two strips move simultaneously in opposite directions; variations in color; action of sprocket-holes. Very methodically and scientifically he covers the area, presents the results of his findings, covers all relevant possibilities . . . COLOR SOUND FRAMES advances one area of cinema or one area of researches in cinema (call it art if you wish) to a new climax, to a new peak: his exploration is so total, so perfect."—Jonas Mekas, "Film Journal", *Village Voice*

"COLOR SOUND FRAMES by Sharits bears a title that's a fairly good explanation of the film. Sharits has been exploring new ways of seeing for about ten years, and to say that his work is fascinating and unusual is to put it mildly . . . Occasionally one becomes aware of the film's emulsion as a tactile feeling. There is an interplay between flashing and flickering frames, most of which have a translucent look. These films allude to what happens in your head as much as to what sits up on the flat plane of the screen. Obviously, Sharits has created a need for a vocabulary of operational light terms, that is, how we experience light in overlapping planes in time, the patterns that arise out of repeating light shapes and sounds, the magic of incantation and reification known to every Shaman and ritualistic artist before there was a word 'Esthetics' or even a written language. Sharits employs modern technology to say something very deep, very profound and very beautiful."—Leonard Horowitz, "Independent Films: Light/Environment," *Soho Weekly News*

Collection: Anthology Film Archives

APPARENT MOTION (1975)

16mm 30 min. color/silent (18fps)

\$63 rental

Production assistance: Creative Artists Public Service Program (CAPS).

The images for this project were first obtained by enlarging, with an optical printer, frames of evenly distributed grain particles from a black and white strip of underexposed 8mm Tri-X film. The resulting 16mm black and white Plus-X copy was again blown up with an optical printer to make a negative on high contrast stock. In the final stage, using an optical printer, color gels were employed to code each of the up-to-six layers of superimposed images of grain fields; this was recorded on fine grain Ektachrome Commercial color stock. What began as dark grain particles in relatively clear (light toned) emulsion, in the 8mm specimen, at the last stage, have become colored images of grain particles in a dark field.

The first half of the film strictly documents the original 8mm footage's frame to frame discontinuities of particle distribution, allowing the various interactions of superimposed image layers to generate what appear to be patterns of "movements." In the second half of the film, individual frames are extended in time ("frozen") in various proportions so as to: (1) closely observe-analyze the bases of the illusions of "movement" subjectively experienced in the first half of the film; and, (2) gener-

ate further, more complex illusions of "movement" through forms of stratification of the image levels. The "phi" phenomenon, described first by the gestalt psychologist Max Wertheimer (1912), begins to explain the subjective factors involved in viewing what appears to be continuous/directional motion where, as in this film, there is no such actual movement. There have been some claims made, in the last sixty years, that there is no essential difference between actual movement and apparent movement perception; however, even today the issue remains highly problematic and non-conclusive. An intelligent survey of the research done in the perception of movement is found in Lloyd Kaufman's *Sight and Mind* (N.Y., Oxford Univ. Press, 1974).

In photography and film the light sensitive silver halide particles which form images are distributed evenly and randomly in gelatin across the image support plane so that the images recorded attain high legibility while the granular infrastructure of the image itself is relatively unnoticeable. In film, with its succession of frames of such so-called "grain", it is important that each frame's particle structure be totally different than—discontinuous with—the particle structures of the other frames so that no infrastructural "movement" patterns occur, which would create for the viewer a conflict of perceptual attention as the viewer follows the illusions of movement of the recorded images. The random distribution of "grain" in the filmic temporal sequence should be expected to produce no more than an effect of non-directional "motion", somewhat related to the auditory effect of "white noise". However, what is ironic is that the human observer will perceive what appears to be definite forms of continuous-directional motions in experiencing "grain", when the "grain" is blown up enough to be observed as a field of discrete particles. By coding these fields, numerous forms of apparent movement may occur. What I am proposing in this project is that even at the infrastructural level—and contrary to its intended purposes—the bases of film's illusionistic movement can be discerned. One might hypothesize that film, is, in this respect, thoroughly illusionistic, on all levels from its most obvious recorded-image plateaus to its most primary image-forming depths.

ANALYTICAL STUDIES I: THE FILM FRAME (1971-76) 16mm 25 min. color/silent \$57 rental

A set of short pure color studies, usually exploring one dominant hue. Most of these works were studies for longer projects. The last four "migraine" studies are rhythmically based around the 5 cycle per second oscillation pulse of the typical fortification illusions preceding a migraine attack; this onset period, with its visually dynamic effects, is reported to be a quite vibrant and enjoyable state.

1. Modular Blue; 2. Green Matrix; 3. White Field; 4. Orange Field; 5. Pink Modulation A; 6. Pink Modulation B; 7. Temporal Frame A; 8. Migraine Onset A; 9. Migraine Onset B; 10. Migraine Onset C; 11. Migraine Onset D. (After titles, focus should be shifted to sharpen the edges of the screen.)

Collections: Centre National D'Art et de Culture Georges-Pompidou, Paris.

ANALYTICAL STUDIES II: UN-FRAME-LINES (1971-76) 16mm 30 min. color/silent \$69 rental

A highly varied and playful series of short sketches involving induced camera "mistakes", printing "errors" and various "assaults" upon film (some rephotographed) which in one way or another reveal the process/materiality of cinema. The "un-framing" called for in this film (bringing the top frame line down into the viewing area as is possible, by adjusting the projector framer) is a way of heightening the intended unmasking of the usually hidden vulnerability/fragility of the film strip.

ANALYTICAL STUDIES III: COLOR FRAME PASSAGES (1973-4) 16mm 22 min. color/silent \$50 rental

The film consists of 7 sections; the first section, "Specimen I", a "flicker" film, is the subject for the other sections of ANALYTICAL STUDIES III and is the subject of several other rephotographed works: COLOR SOUND FRAMES, VERTICAL CONTIGUITY, and SYNCHRONOUSOUNDTRACKS (these studies are, in fact, studies for those works—and are studies for EPISODIC GENERATION). "Specimen I", as with most of my other works, also exists as a "Frozen Film Frame", wherein the entire footage of the film is cut into strips and aligned serially between sheets of clear plexiglas; "Specimen I" was shown in this form along with 3-screen film installation SYNCHRONOUSOUNDTRACKS at the Bykert Gallery, N.Y. and the Walker Art Center, Minneapolis, 1974. The studies of "Specimen I" are rephotographed analyses of it moving at various speeds; then these analyses are similarly analysed, generating images of strips within strips.

Section I: "Specimen"

Three spectral cycles intersecting into a "flicker" work which is the basis of the above listed works and all that follows in this film.

Section II: "Divergent Strip Vectors"

Film of the first film. Two strips shot in real time are superimposed, one moving upward, the other downward. Other colors are created. Changes in speed cause various kinds of illusions.

Section III: "Document"

A documentation of how the films were shot. Shows Sharits and two assistants at work on SYNCHRONOUSOUNDTRACKS. The film strip which they are shooting is superimposed over their images.

Section IV: "Strip in Strip"

A superimposition of one strip image over and a bit inside another strip image.

Section V: "Strip of Strip, A"

Not a superimposition of two strips but rather a document of an actual strip, moving upward, containing the image of another film strip, also moving upward, blurring at various speeds in rephotography.

Section VI: "Strip of Strip, B"

Same as Section V but the inner strip image is moving downward while the actual strip containing it is moving upward.

Section VII: "Strip of Strip of Strip B"

A document of Section VI; three film strip images and sprocket sets, one within another.

ANALYTICAL STUDIES IV: BLANK COLOR FRAMES (1975-76) 15 min. color/silent \$44 rental

Contains: 1. Specimen II; 2. Specimen III; 3. Specimen IV; 4. Diagonal Temporality B; 5. Diagonal Temporality C; 6. Temporal Frame B.

Like ANALYTICAL STUDIES I, these short works each develop a different rhythmic and/or melodic idea using only rapid successions of color frames. The "Specimens" are called such because they are the "subjects" of (rephotography) analysis: "Specimen II" was intended to be the subject for the film EPISODIC GENERATION—although the footage, in itself, was successful, I did not find it adequate for its intended purpose; therefore, "Specimen IV" was created and was used (rephotographed) for EPISODIC GENERATION. The other works were studies for sections of the film DECLARATIVE MODE. (After titles, focus should be shifted to sharpen the edges of the screen)

Please note that all of the above films in the ANALYTICAL STUDIES SERIES may be projected at silent speed as well as sound speed.

EPILEPTIC SEIZURE COMPARISON (1976) 16mm 30 min. color/sound \$69 rental

"Beauty shall be convulsive."—Andre Breton

Produced with the aid of a CAPS Award (1978). Sound portion made possible by the facilities of the Computer Science Center at Carnegie Mellon University and ZBS Foundation (through funding by the New York State Council on the Arts and the National Endowment to the Arts).

The films are of two patients, extracted from a medical film study of brain wave activity during seizures. Of course, the patients volunteered for these tests. The black and white footage of each patient entering convulsive stages was temporally and tonally articulated on an optical printer and rhythmic pure color frames were added to these images. Everything was done to allow the viewer to move beyond mere voyeurism and actually enter into the convulsive state, to allow a deeper empathy for the condition and to also, hopefully, experience the ecstatic aspect of such paroxysm.

TAILS (1976) 16mm 3 min. color/silent \$7 rental

A series of tail ends of varied strips of film, with sometimes recognizable images dissolving into light flares, appear to run through and off of a projector. A romantic "narrative", suggesting an "ending", is inferred.

Please note that this film may either be projected at silent or sound speed.

EPISODIC GENERATION (1978) 16mm 30 min. color/sound \$69 rental

The visual "degeneration" of the image . . . through successive rephotography, is paralleled by the compression of verbal information to the point of its loss of legibility; yet, both the "degenerated" sound and image are perceptually engaging, even in the most advanced stages of "degeneration". It is obvious why the film has its title, because of the strategies of its coming into being, but, paradoxically, at the level of effect, its dynamics arise from its "Episodic Degeneration".

The following films are double projection films and require that the filmmaker be present for their installation and/or showing. Contact Canyon Cinema for details.

RAZOR BLADES (1965-68) 16mm 25 min. b&w/color/sound

SYNCHRONOUSOUNDTRACKS (1973-74) 16mm 35 min. color/sound

SHUTTER INTERFACE (1975) 16mm 26 min. color/sound

DREAM DISPLACEMENT (1976) 16mm 24 min. color/sound

DECLARATIVE MODE (1976-77) 16mm 39 min. color/silent

3-D MOVIE 16mm 10 min. color/silent

ELEMENT SKETCHES 16mm 15 min.

TIRG U JIU 16mm 10 min.

All of Paul Sharits' films are also available through the Filmmakers' Cooperative, New York.

SHEPARD, Tim

CHINA DOG 14 min. color/sound \$25 rental

Credits: Music by Sam Cooke, Mike Auldridge, Flaco Jimenez; generosity and coffee, Pat 'n' Bev.

"Born and bred to make art."—Diana Wilson

The fabulous dogalopes of North America are the rarest animals in North America. A cross between a now extinct small deer and a species of dog, they are extremely shy and wild. They possess the ability to mimic and their cries often sound human and tuneful—probably from hearing cowboy songs on lonely nite watch.

MOVING TARGETS 16mm 14 min. color/sound \$20 rental

An exercise in special effects, using conventional travelling matte techniques on a contact printer. A small box (whose classic dimensions animators using an Oxberry field guide will recognize) moves across the screen revealing certain objets d'interest, hiding others and performing other tricks. The last event features Patrick O'Neill in his first screen role along with a docile Siamese, busy ants and a palsied hand.

ODESSA STEPS 16mm 6 min. b&w/sound \$8 rental

An annotated version of POTEMKIN (reel 4), made for veterans of glib lectures on the rhythm of Eisenstein's montage. Short, sweet and to the point.

"I think He would have approved."—Stan Lawder

SHER, Elizabeth

BEAT IT 16mm 4 min. color/sound \$10 rental

"What, rubber moles? . . . Elizabeth Sher's exercise in fixation introduces us to the carnival game of 'Whackamole'. Players are granted the privilege of bashing the bejeseesus out of randomly controlled rubber moles' heads as they dart out of their holes, and you will too just watching this weird action. But, will it ever replace Space Invaders?"—Tony Reveaux, Bay Area Filmmakers Showcase

TOO YOUNG 16mm 3 min. color/sound \$10 rental

Taking off where Brooke Shields left us in her Calvins, this film takes a hard, humorous look at the pressures and frustrations young people (women) (girls) feel as they rush out to explore their sexuality.

Music: from "Too Young to Date" written and performed by D-Day from Austin, Texas.

THE TRAINING 16mm 8 min. b&w/sound \$10 rental

A satirical re-enactment of the behavior modification approach to toilet training filmed in the style of a 1940's Marine training film. The instruction is loosely based on a popular book on the subject which I came across in my search to understand and solve this universal problem.

SIMONS, John

EXCERPTS 16mm 10 min. color/sound \$11 rental

EXCERPTS is a film for filmmakers. Against a constantly changing yet always unchanged visual background it raises questions of the deepest significance for those concerned with the nature of film as our most contemporary art form as well as our most powerful vehicle for social comment.

IT'S PLEASURE TIME FOR YOU 16mm 4 min. b&w/sound \$6 rental

In tune with our favorite cigarette jingles we see why the dinosaur is extinct—the dimwitted beasts would not read the fine print on the packs! It's IT'S PLEASURE TIME FOR YOU for a sobering view of history.

SINGER, Joel

"Joel Singer appears to be one of the important film-makers who began their work in the seventies."—P. Adams Sitney, *Visionary Film*

BREAKDOWN (1974)	16mm	3.5 min.	b&w/sound	\$10 rental
Circular pans in a living room, broken down by mathematical elimination of frames. Narrator's memory undergoes similar disintegration.				
JUDY (1974)	16mm	2.5 min.	b&w/sound	\$10 rental
Repeated accelerating pans of a room intercut with rolling TV screen with the haunting sound of a word electronically stretched out to 15 seconds in the opening shot decreasing to one second as the film ends.				
ADIEU BEAUSEJOUR (1975)	16mm	3 min.	b&w/silent (18fps)	\$10 rental
A farewell to my family home in the Laurentian Mountains near Montreal.				
PERISPHERE (1975)	16mm	14 min.	b&w/silent (18fps)	\$25 rental
The region about a body . . . the force fields around the center . . . sweep in harmonic orbits.				
"In PERISPHERE, the film-maker sweeps the camera horizontally in varying arcs of a circle within a suburban setting and intensifies the optical tension by intercutting fast, close-up, telephoto swishes with more placid and comprehensive pans." —P. Adams Sitney				
"The film begins to resolve itself through an overexposed introduction, then leaps into a horizontal orbiting of the perimeter punctuated by the jacked-up speed of autos, details of landscape firing into the foreground, retreating. The camera rushes in one direction only to stop, fix momentarily then sweep in the opposite direction. It is a stunning, rhythmically overwhelming film. Though the film is silent, soon into its viewing a music is heard, internally along the neural lines fed by the eyes through the strokes of light."—Michael Reynolds, <i>Berkeley Barb</i>				
SLICED LIGHT (1976)	16mm	15 min.	b&w/sound	\$25 rental
"The electric, erotic force that propels the axis which spins PERISPHERE, in SLICED LIGHT sets the landscape atremble and alight and aleap, as filmed life seems on the verge of combusting into light alone."—Robert Lipman				
BEHEMOTH (1977)	16mm	5 min.	b&w/silent	\$10 rental
"Yes and No singing together"—from James Broughton's poem, <i>I Heard In the Shell</i>				
life/death, negative/positive, day/night, dry/wet. The film attempts to bring together these opposites.				
"Marvelously mysterious."—Helen Adam				
POET IN ORBIT (1978)	16mm	3 min.	b&w/silent	\$10 rental
A dazzling virtuosic single-frame portrait of James Broughton.				
6X5X4X3X2XJAMES (1980)	16mm	6 min.	b&w/silent	\$12 rental
The poet as shaman.				
6 frames in all their possible combinations.				
GLYPHS (1981)	16mm	28 min.	color/silent	\$50 rental
"Singer's GLYPHS are a series of transient, frangible signs, the moments when light splits through the commonplace to become supernal. They are, the title suggests, fragments from buried civilizations and past lives, whose language and wisdom is mute but visible. The signs are (have always been) written in the hip of a cloud, in the stall of a bird, in the skull of the full moon, in the tongue of the ocean lapping the salty crevices of rock."—Robert Lipman.				
FRACTIVE CLUSTERS (1981)	16mm	15 min.	b&w/silent	\$30 rental
"Singer's technique has become increasingly subtle and sophisticated, his method of filming reveals other levels of energy and action than the external reality alone. This new work communicates in a totally new way, specifically its rhythms and patterns result in an effect utterly different from western, linear perceptions. It works more like tribal dancing, or watching dance, or listening to rhythmic music—all at the same time."—Will Roscoe				
See Broughton/Singer for additional listings.				

SINGLE SPARK FILMS

The following films were made by revolutionary filmmakers in the 1960's and they are presented here by Single Spark Films because they are a window to that period. These films were an attempt by artists to contribute to the revolutionary upsurges

of the 60's and are part of the many films influenced by the rebellions of those times. But, certainly, they do not exhaust the possibilities of revolutionary cinema.

MAY 1968 (1968) 16mm 10 min. b&w/sound \$10 rental

Flaming barricades and strains of the worker's anthem, "The Internationale", convey the depth of this eruption in France 1968. Not only was the bourgeois order shaken but also hit was the revisionist Communist Party of France that tried to hold the rebelling workers and students within prison cells of bourgeois respectability.

OFF THE PIG (1968) 16mm 20 min. b&w/sound \$20 rental

Leaders of the Black Panther Party talk on the then revolutionary views of the Panthers. About Vietnam and unity of different nationalities, about armed struggle and their unswerving opposition to the system's oppression. Captures a sense of what they were about then, their strengths as well as shortcomings.

PIG POWER (late 60's) 16mm 6 min. b&w/sound \$10 rental

Impressionistic piece on riots and marches. More art than documentary. Brief remarks by participants. A flavor of the skirmishes of the times.

MAYDAY! (1969) 16mm 15 min. b&w/sound \$15 rental

A historic rally by the then revolutionary Black Panther Party to free their leader, Huey P. Newton. Held on May 1st. Panther leaders promote Mao's "Redbook"; Bob Avakian, who also spoke that day, expresses some foretelling views on internationalism. There is a flashback to a police raid on Panther headquarters. The crowd on the Federal Building steps indicates that the revolutionary views of the Panthers were drawing forward many people.

ON STRIKE (1969) 16mm 25 min. b&w/sound \$20 rental

Teachers and students mobilize themselves and literally fight the police and administration at San Francisco State to set up programs for ethnic studies.

PEOPLE'S PARK (1969) 16mm 25 min. b&w/sound \$20 rental

A bloody and protracted battle over a mere city block of land. The students and radical youth of Berkeley declare in manifesto and deed that the corporation's and the university's "property rights" cannot be held above the interests of the people. This vision holds up against vicious maimings by government troops and the only airstrike, yet, against U.S. civilians.

THE MURDER OF FRED HAMPTON (1971) 16mm 88 min. b&w/sound \$50 rental

Produced by Michael Gray, the scriptwriter for the *China Syndrome*.

In 1968 Michael Gray had begun a film about the Illinois Chapter of the Black Panther Party and their articulate leader Fred Hampton. And at the same time—we know this from recently released documents—the government was cranking up its COINTELPRO operations aimed at suppressing domestic rebellion and especially aimed at the Black Panther Party. One particular memo states a government necessity clearly: "prevent the rise of a 'messiah' who could unify and electrify the militant black nationalist movement". While these memos were being "implemented" across the country, Michael Gray was painting a portrait of charismatic Fred Hampton: a leader who persuaded that the highest aspirations of the Black people were interwoven with the same aspirations and desires of people all over the world to be free of oppression.

Pre-dawn, December 4, 1969, COINTELPRO struck. Fred Hampton was killed by the Chicago police. Blood was still flowing in the wreckage when Gray arrived with his camera to begin a meticulous examination of what had happened. The police arrogantly explain self-defense, "Our men were spared by the grace of God." Gray pieces together with passion and clear investigation that in fact Fred Hampton was murdered, as he slept, in a barrage of shotgun and machine gun fire, in a cold and precisely orchestrated execution. The film's inquiry relentlessly pursues the official spokesmen and traps them in their own lies and coverup. It is a striking revelation of the workings of the state.

WINTER SOLDIER (1971) 16mm 20 min. b&w/sound \$20 rental

Vietnam vets give testimony at the Winter Soldier tribunals. Vet after vet talks about what he personally experienced in Vietnam, what he was made to do as a soldier in an imperialist army. Revealed by nightmarish first hand account are the atrocities committed against the Vietnamese people.

WE ARE THE PALESTINIAN PEOPLE (1973) 16mm 55 min. b&w/sound \$30 rental

From the refugee camps they have lived in for over 30 years, the Palestinian People build a movement to regain their homeland from the Zionists. This film chronicles the history of the Palestinian's cause and reveals the symbiotic relationship between the Zionist movement and larger imperialist powers, first the British empire and now U.S. imperialism.

The following films hold special meaning in the decade of the 1980's:

ONLY THE BEGINNING (1971) 16mm 20 min. color/sound \$20 rental

An account of rebellion in the troops against the war in Vietnam. "We don't want to fight anymore, but if we do it will be to take these steps!", a vet proclaims in front of the White House as he and others tear off the medals and decorations pinned to their fatigues and return them to a trash heap on the White House lawn. The gruesome genetic effects of agent orange on the land and on Vietnamese babies is shown and U.S. soldiers talk about how G.I.s are killing their own officers.

The editing—use of counterpoint, the pacing, the use of music, and the diverse footage—is exceptional.

BREAKING WITH OLD IDEAS (1975) 16mm 2 hours color/sound \$65 rental

This film has English subtitles.

This film is feared and hated—by those who now rule China. Chiang Ching gave political and artistic guidance to this work, produced at the height of the battle against Deng Xiaoping who is now "top leader" in China and who personifies all that Mao opposed. It is an example of "revolutionary romanticism", an approach to the creation of art upheld by Chiang Ching and opposed by revisionists.

The story revolves around the setting up of a new college. The bourgeoisie of China—that is, party authorities who favored and promoted capitalist methods and social relationships—insist that naturally, in accordance with modern views, the college should be built near the city to better educate experts, especially the sons and daughters of party officials and intellectuals, doors closed to those not qualified. Revolutionaries oppose this. Fierce social struggle erupts not only about who should be admitted to this college but over the methods and philosophy that should guide education. The revolutionaries fight and develop an understanding that the oppressed's interest in emancipating all of mankind coincides with the necessity to "break with all traditional ideas and property relations".

MAO TSE-TUNG, THE GREATEST REVOLUTIONARY OF OUR TIME (1978) 16mm 17 min. color/sound \$20 rental

An impressionistic reflection of Mao's immortal contributions and a sweeping view of the proletariat's ascendancy for power, a struggle alive with twists and turns. From the Paris Commune, to the Russian Revolution, to the Cultural Revolution, the proletariat's cause advances and is led to great heights by Mao Tse-tung.

SKOLLER, Jeffrey

SEVEN ROLLS/END TO END (1978) 16mm 30 min. color/silent \$30 rental

By trying to use different aspects of the motion picture system in ways in which they were not intended to be used, SEVEN ROLLS/END TO END begins to explore whether or not it is possible to make films that by their very nature are not reinforcing the ideology that created the system. What results from this starting point is a meditative film that is both visually striking and thought provoking.

IMAGE-SOUND FILM PT. No. 3 (1979) 16mm 11 min. color/sound \$15 rental

I.S. PT. No. 3 is a suspense film in which the spectator becomes the protagonist. By pulling apart the conventionally fixed relationship between sound and image, the spectator is given the opportunity to create his or her own relationships between what is seen and heard in the film.

"... Skoller's approach to film is rigorously investigative and responsible, but there is also an innate "non-rational" poetry at the center."—Dana Gordon

Shown: London Film Festival 1979

HISTORICAL FILM STUDY: CENTERING (1979) 16mm 6 min. color/silent \$10 rental

A simple film in which the following are some of its elements. . . .

A movement to specific meaning.

A movement from the space in which the film is being projected, to a view of what the camera and lens system is reproducing when pointed at a subject.

A recording of a part of the filmmaker's environment at the time the film was shot.

HISTORICAL FILM STUDY: BRINGING THE BLUES TO JAZZ (1981) 16mm 6 min. b&w/sound \$10 rental

Music by Archie Shepp; Horace Parlan.

The series Historical Film Study attempts to problematize certain conventions, uses, and ways of looking at and thinking about film. Historically, these conventions for the most part have been looked upon as inherent to film, when in fact they

may not be. In its own poetic way, H.F.S. BRINGING THE BLUES TO JAZZ explores how the meaning of a piece of music is changed when used with a film image and vice versa. When different forms are combined they create new meaning.

SLON, Jonathan

BREATH	16mm	5 min.	b&w/silent	\$5 rental
MY BROTHER	16mm	5 min.	b&w/silent	\$5 rental
NEW YORK IS NOW, NY IS DACHAU	16mm	8 min.	b&w/silent	\$8 rental
THE SHADOW	16mm	20 min.	b&w/silent	\$20 rental
A SILENT ONE	16mm	10 min.	b&w/silent	\$10 rental
STRUTOSPHERE	16mm	5 min.	color/silent	\$5 rental
UNTITLED-ABORIGINE	16mm	15 min.	color/silent	\$15 rental
WHITE NIGHT	16mm	10 min.	color/silent	\$10 rental

SNIDER, Dean

TIN CANS ARE MY FAVORITE TREAT (1976-79) My version of "Love Story".	16mm	22 min.	b&w/sound	\$22 rental
LITTLE FEET (1980) Ambi-pedestrian.	16mm	1 min.	b&w/sound	\$3 rental
ERT . . . ERRRRRT (1980) A disappearing San Francisco sound.	16mm	8 min.	b&w/sound	\$6 rental
EAT . . . SHIT (1980) All else being accessory.	16mm	2 min.	b&w/sound	\$9 rental
WAUWATOSA (1980) Hometown, strong coffee, late hours.	16mm	2 min.	b&w/silent	\$3 rental
WITHOUT YOU (1980) An old friend's return address.	16mm	3 min.	b&w/sound	\$3 rental
DESTROY ALL INTELLECTUALS/THE INTELLECTUALS STRIKE BACK (1980) "Non Parlare, Baciarmi!"	16mm	4 min.	b&w/sound	\$4 rental
INVISIBLE COUNTER-PUNCHING (1980) Taking it on the chin and bouncing back.	16mm	3 min.	color/sound	\$3 rental
POULTER-GUYS (1980) Not for chickens.	16mm	1.5 min.	color/sound	\$3 rental
WE SEE (1981) Flat-foot Facism.	16mm	2 min.	color/sound	\$3 rental
YES-TA-DAY (1981) A case of 'Paris-stalls-us'.	16mm	2 min.	color/sound	\$3 rental
MOTEL L (1981) Carnival Knowledge.	16mm	5 min.	color/sound	\$9 rental

THE FAMOUS HE (1981) Overlooking those, with Merritt.	16mm	1 min.	b&w/sound	\$3 rental
HEY! (1981) A film of record proportions.	16mm	1 min.	color/sound	\$3 rental
DESIRING MEN (1981) Goes beyond pornography.	16mm	6 min.	b&w/color/sound	\$6 rental
ENOUGH, MAYBE (1981) Capitalism, and other unnatural acts.	16mm	3 min.	b&w/sound	\$3 rental
A FIELD GUIDE TO WESTERN BIRDS (1981) Out of obligation to untold stories.	16mm	25 min.	b&w/color/sound	\$25 rental
OWH! THAT WAS MY PENIS YOU STEPPED ON (1979-82) Beneath the valley of TIN CANS ARE MY FAVORITE TREAT. See photo by Phoenix page 262.	16mm	35 min.	b&w/color/sound	\$35 rental

SNOW, Michael

WAVELENGTH (1966-67) 16mm 45 min. color/sound \$55 rental

"WAVELENGTH was shot in one week, December 1966, preceded by a year of notes, thots, mutterings. It was edited and first print seen in May, 1967. I wanted to make a summation of my nervous system, religious inklings, and aesthetic ideas. I was thinking of, planning for a time monument in which the beauty and sadness of equivalence would be celebrated, thinking of trying to make a definitive statement of pure Film space and time, a balancing of 'illusion' and 'fact', all about seeing. The space starts at the camera's (spectator's) eye, is in the air, then is on the screen, then is within the screen (the mind)."—Michael Snow

"The film is a continuous zoom which takes 45 minutes to go from its widest field to its smallest and final field. It was shot with a fixed camera from one end of an 80 foot loft, shooting the other end, a row of windows and the street. This, the setting, and the action which takes place there are cosmically equivalent. The room (and the Zoom) are interrupted by 4 human events including a death. The sound on these occasions is sync sound, music and speech, occurring simultaneously with an electronic sound, a sine-wave, which goes from its lowest (50 cycles per second) note to its highest (12,000 c.p.s.) in 40 minutes. It is a total glissando while the film is a crescendo and a dispersed spectrum which attempts to utilize the gifts of both prophecy and memory which only film and music have to offer."—M.S.

"WAVELENGTH became the sine generator and redirector of the Belgium festivals energy flow, a zeroing in on the essential interplay of sound and light vibrations, a trip thru and out the focal center of the spectators eye-brain. WAVELENGTH emerges as a passage thru concepts of reality, lucidly arriving at a new and different plane."—Jud Yalkut

"... WAVELENGTH changes your life. It was the Grand Prize winner at Brussels and for once I agree with the jury."—Robert Nelson

"It was a great experience to see this film. For me it numbers amongst the very best productions of the American avant-garde. It is the first time a great film has received the honor of the Grand Prize at Brussels."—P. Adams Sitney

"It's the great acid copulation-coitus prolongatus-in extremis-and on and in and on and in and..."—Richard Preston.

"WAVELENGTH was not only by far the best film at the Brussels Festival but opened a whole new area and dimension for the avant-garde cinema."—Shirley Clarke

"One of the few truly original works of the current avant-garde. A perfect example of the cinema of stillness and poetic contemplation waving its hypnotic charms so deviously that many who came to scoff remain to be transfixed. WAVELENGTH is one of those few films that compel the viewer regardless of his personal reactions to speculate on the very essence of the medium and, inevitably, of reality."—Amos Vogel

"The outstanding film of 1968... a very beautiful and important film."—Jonas Mekas, *Village Voice*

"Michael Snow's WAVELENGTH, a pure, tough, 45 minutes that may become the BIRTH OF A NATION in Underground films, is a straightforward document of a room in which a dozen businesses have lived and gone bankrupt. For all of the film's sophistication (and it is overpowering for its time-space-sound inventions) it is a singularly unpadding, uncomplicated, deadly realistic way to film three walls, a ceiling, and a floor... It is probably the most rigorously composed movie in existence."—Manny Farber, *Art Forum*

"WAVELENGTH is without precedent in the purity of its confrontation with the essence of cinema: the relationships between illusion and fact, space and time, subject and object. It is the first post-Warhol, post-Minimal movie: one of the few films to engage those higher conceptual orders which occupy modern painting and sculpture. It has rightly been described as a 'triumph of contemplative cinema'."—Gene Youngblood, *LA Free Press*

"The dominating rhythm of WAVELENGTH is such that, after a few minutes, the viewer has something of a clear impression of exactly where he stands with reference to the beginning and end of the film; a profoundly disturbing experience. That 'personal inertia' is gone, but in its absence the defenseless sensitivity, at the mercy of the eye, finds itself in the presence of a work whose PROCESS is so profoundly simple, tragic and inevitable that it offers no human consolation, no compromise. Within this major rhythm which is the overriding formal principle of the film (and in a sense which possibly no other film HAS a formal principle) there are at least two minor rhythms. . . ."—Bob Lamberton, *Film Culture*

ONE SECOND IN MONTREAL (1969 (1963, 1932?)) 16mm 26 min. b&w/silent (16fps) \$25 rental

Preferably screened at 16 fps but may be screened at 24 fps.

"In Snow's most recent films, ONE SECOND IN MONTREAL and DRIPPING WATER (made with Joyce Wieland), we are brought to consider the force of time stripped of spatial interest. A collection of snow scenes, all still photographs of potential sites for a monument in Montreal (thus distinctly not 'artistic' photographs) follow one another for twenty-two minutes. The film is aggressive, yet haunting. It too is at the edge, at the point where an image of an actuality provides a firmer ground for meditation than an abstract image or no image at all. This particular film proves the subtlety of Snow's genius, in his ability to locate a precise *image of time* without resorting to nostalgia or any iconic representation of the past or futurity.

"The shots are held longer and longer as we enter the middle of the film, and they shorten towards the end. After several viewings, ONE SECOND IN MONTREAL offers a subtle reading of times, distinctions in the duration of one very long hold and one just slightly shorter. The absence of internal movement denies the sense of temporal *scale* I have referred to in discussing ↔; that absence magnifies the presence of time as a pure element in the film."—P. Adams Sitney (from "Michael Snow/ A Survey")

"From the ceaseless motion of the previous works Snow went to total stasis in his most recent film ONE SECOND IN MONTREAL. This is a film without any motion or sound at all. It's about actual time and metaphorical time, and it happens to be one of my personal favourites among Snow's work. It has purely to do with durations, rhythms which become lost in their own length. . . .

"This serial procession of pictures is utterly fascinating and hypnotic in spite of the fact that the images themselves are quite ordinary. An overwhelming sense of mystery and *deja vu* is generated as the parade of odd bleak photographs moves by. One attempts to figure Snow's logic in selecting which pictures would be held longest, which the briefest, and thus one is made to analyze and concentrate on the images far more attentively than one normally would. It becomes clear that Snow has forced an extremely intense subject-object relationship, not simply by the fact that he has held certain pictures longer than others, but because these durations are structured mathematically, are given a pattern and logic which seems purposive, that is, seems to move teleologically toward some 'meaning'. The only meaning, however, is one's relation to this temporal structure. Thus ONE SECOND IN MONTREAL becomes a sculpture which exists in time without motion. It is typical of Snow's genius, a gift best described by John Cage when he said: 'Where beauty ends is where the artist begins.'"—Gene Youngblood, *artscanada*

BREAKFAST (1972-76) 16mm 15 min. color/sound \$20 rental

Shot in 1972 and shelved until 1976 when sound and editing problems were solved. All the varied and unusual motions visible on the screen are the result of a single camera movement.

"WAVELENGTH before breakfast. A continuous zoom traverses the space of a breakfast table, serving as a grand metaphor for indigestion."—Deke Dusinberre

SPINELLO, Barry

OPUS I (1967) 16mm 3.5 min. color/silent (16fps) \$5 rental

A colorful and exuberant film which explores the primary techniques of film painting.

SONATA FOR PEN, BRUSH AND RULER (1968) 16mm 11 min. hand-painted color/
hand-painted sound \$14 rental

SONATA was made without camera or tape recorder by handpainting thousands of images on to 16mm clear leader. I had been a painter and musician up to this time. I found the size of my paintings becoming smaller and smaller. I would make long series of paintings 1 inch by 2 inches changing only small details in each painting. It was a logical and natural step for me to proceed to drawing images directly on to 16mm clear leader. My original idea was to dub sounds of my own playing (wooden recorder and tuba) to the images. It wasn't long before I learned McLaren's method of painting sounds directly on

the soundtrack, and this led to the structure of SONATA. I worked on SONATA like a man possessed, determined to make a film, and a sound film, with no funds to do so. SONATA was made for 3 dollars worth of clear movie film and five bottles of ink, for a total production cost of \$9, plus seven months of my life: fifty hours per week for seven months—sixteen thousand individual frames, each one painted with love and care. I wanted to make a film that was intense, joyous and audiovisual, with sound and image functioning as a unit on a frame by frame basis. My over all esthetic purpose was to shape and compress the tremendous kinetic energy of the handpainted image into a harmonious unit, which could be enjoyed on many levels and with many screenings.—Barry Spinello

"Carrying the early McLaren/Breer/Harry Smith rhythmic soft geometric color-pattern movie to its possible ultimate. No succession of mere pretty doodling effects; developed with extraordinary control and feel for screen plasticity."—Ken Jacobs

"He is kind of twentieth century Rembrandt, I think—a person who is utterly committed to his art and is interested in and capable of pushing out the boundaries to a new sense of perception and visualization in human experience."—Dr. Roger Ortmyer, Ex. Dir. Dept. of Church and Culture, National Council of Churches

"SONATA has got to be some sort of a classic. It was the day it was made. It is a joy, witty and moving. A good name for what Spinello does, since it reminds me of a monk-like pursuit, would be 'illuminated filmmaking'."—Lenny Lipton, *Berkeley Barb*

"All here (National Film Board of Canada) thought SONATA great."—Bob Verrall

Top award Lewis and Clark Film Festival, 1969; 2nd award Ann Arbor Film Festival at Berkeley, 1968; award, St. Lawrence Independent Filmmakers' Comp., 1968; Honorable Mention Yale Film Festival, 1968.

SOUNDTRACK (1969)

16mm 10 min. b&w/color/sound

\$13 rental

Black & white with some color hand applied to each print, hand painted image, hand painted sound.

Two prizes, Monterey Film Festival, 1969. Two prizes, Fourth Annual Independent Filmmaker's Competition, 1969.

I think every student of film should early in his studies make a film such as SOUNDTRACK; namely, a film in which sound and image are conceived together as a unit and painted out frame at a time. The advantages for students of handpainting sound and image are threefold: 1. the expense involved is minimal. 2. there is no time lag between the conception of an idea and its realization and screening (no lab wait, etc.) 3. ideas can be expanded, modified and changed immediately and directly after viewing. A basic feel for audio-visual space-timing and the grammar of the frame can be learned in this way. Space-time, sound-image can be studied much the way a classical musician might study harmony and scales. Virtually all of the problems of filmmaking with camera and tape recording equipment, especially timing and editing can be dealt with through audio-visual filmpainting. Articles and illustrations which describe the tools and techniques used in making SOUNDTRACK can be found in *Source Magazine* (issue no. 7); and *Film Culture Magazine* (issue no. 48-49). Or, if requested, this material will be sent to renters of the film.—Barry Spinello

"Spinello's new film SOUNDTRACK is a tour de force of brilliant technique and the most amazing synthetic optical soundtrack ever constructed. Somehow he has learned the secret of hand generating very complex and rich wave forms. The patterns on the screen are frequently those that created the sound we hear. I think this has been done before, but never so richly or vividly."—Lenny Lipton, *Berkeley Barb*

"Marvelous."—John Cage

"A good example of film-painting is the recent SOUNDTRACK (1969) by Barry Spinello of Oakland, a black and white film in which the images seen on the screen have also been drawn (26 frames ahead) on the soundtrack, so that one is simultaneously seeing and hearing the images. Spinello's images are usually abstractions, or simple geometrical forms undergoing complex changes. Spinello, unlike Lye and Harry Smith, works in 16mm."—from *Notes On Film* by John Schofill, U.C. Extension

"I enjoyed this film immensely. A delight to the eye and as one got caught up with the images and sounds I found myself smiling, then grinning, then giggling and by the time Spinello was adding quick words and sly bits of nonsense, I was laughing out loud. All of me had a great time."—Eldon Dedini, cartoonist, *Playboy Magazine*

COLORED RELATIONS (1970)

16mm 4.5 min. color/sound

\$8 rental

Hand made sound and image; light, colorful, humorous.

SIX LOOP-PAINTINGS (1970)

16mm 11 min. color/sound

\$14 rental

Screened: KING-TV, Seattle.

On tour with the American Institute of the Arts' New American Filmmakers Series.

In SIX LOOP-PAINTINGS, as in SOUNDTRACK, sound and image are hand applied directly on to 16mm clear leader. The image at a given instant is repeated both on the image track and soundtrack, so that the viewer is visualizing the image he is hearing. However, unlike SOUNDTRACK, the images and sounds in SIX LOOP-PAINTINGS are not painted; they are made by cutting to size and pasting acetate self-adhesive patterns (Micotape and Zipatone) directly on to the clear film. Each

pattern yields a distinct and different sound. Patterns of lines yield square wave sounds; patterns of dots yield sine wave sounds; patterns of diamonds yield sawtooth wave sounds, etc. The finer the pattern, the higher pitched the tone. The further spaced the pattern the deeper the tone. Acetate adhesive screening is truly an amazing filmic building and study material. Instant sound! I especially recommend SIX LOOP-PAINTINGS to those interested in the texture of sound and image, and in the ways sound and image can relate to each other.

VARIATIONS ON A 7 SECOND LOOP-PAINTING (1970) 16mm 6 min. b&w/silent \$8 rental

The "theme", a seven second loop-painting (actually closer to eight), is repeated seven times in succession before the title appears. Then, using an optical printer, the variations start. After each variation the original theme is repeated once. The variations involve step-printing, repetitions and optical manipulations. They very closely follow the original theme.

The films of Barry Spinello may be booked as a package for the reduced rate of \$60 (a savings of \$13).

STATLER, Chuck

BIG ROASTING EARS (1972) 16mm 7 min. b&w/sound \$10 rental

A collage of food, sex, and games.

7th Annual Kenyon Film Festival, 1973; Underground Cinema 12, 1973; Baltimore Human Sexuality Film Festival, 1974; 12th Annual Ann Arbor Film Festival, 1974.

EAT (1972) 16mm 3 min. b&w/sound \$5 rental

A motion study.

Underground Cinema 12, 1973.

REST EASY (1973) 16mm 10 min. b&w/sound \$10 rental

Life and death with the night desk clerk at the Portage Hotel, Akron, Ohio. The gymnast and his cerebral gymnastics.

Underground Cinema 12, 1973-74.

FOOTPRINTS IN DREAMLAND (1974) 16mm 11 min. b&w/sound \$10 rental

Foot fetish film. Truly Cinema Devo.

GEOMETRIC MOUSE (1974) 16mm 8 min. color/silent \$10 rental

Installation of Claes Oldenburg's "Geometric Mouse" at the Walker Art Center.

STECKER, Alan

AMERICA, HOME OF THE FREE, LAND OF THE BRAVE 16mm 6.5 min. color/sound \$10 rental

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 16mm 6.5 min. b&w/sound \$10 rental

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

SLICE OF BREAD 16mm 8 min. b&w/sound \$12 rental

A film of 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. . . ."—Chauncy Howell, *Women's Wear Daily*

All of the above films are also available from the Filmmakers' Cooperative, New York City.

STERNE, Mark

OUT IN THE STREET (1980) 16mm 4 min. color/sound \$5 rental

"I always wanted to be a car when I grew up."

BENEATH THE PLANET OF THE ROLLER-SKATING BEES (1981)

16mm 5 min. color/sound \$10 rental

DEFECTIVE STORIES (1981)

16mm 10 min. color/sound \$10 rental

A dramatic narrative shot in single-system and edited in the camera. A misanthropic detective blunders into a misshapen miasma of modern nausea, compounded by and compounding his apathy.

YOUNG AT HEART (1981)

16mm 1.5 min. color/sound \$3 rental

Soundtrack by Wild Man Fischer.

Filmed in Kodachrome!

"Fairytales can come true, it can happen to you, if you're young at heart."

STONE, David**BALLOON (1969)**

16mm 5 min. b&w/sound \$5 rental

BALLOON displays in its short 5 minutes, a very funny observation of a balloon being inflated. But before this presentation takes place we're swept up by a snappy counting song whose revolving rhythm is matched only by hilarious countdown leaders. Certainly an easy going but ambitious film laden with amusing anticipation and smooth but rich release mechanisms.

"This one will keep you on the edge of your seats. The essence of all films is brought to you and hold you captive for 5 minutes. Great for an introduction to the 'meaning of film'. Extremely well received by audiences . . . a laugh a minute."

—Debra Sehnert

DIARY (1970)

16mm 15 min. b&w/sound \$15 rental

This film attempts to evaluate the meaning of diaries. The concept being successive entries of information about events that have taken place. DIARY takes place on one day and is a document of what happened. It's method of revealing said information is two-fold. The first portion of the film is silent and portrays a woman interviewing/recording the artist as he speaks. The last half of DIARY has no image but has the artist speaking in a diary sense, about making this film and the environment that surrounds his activity.

It is somewhat hard to enjoy from an entertainment standpoint. There is a tediousness about the structure that makes viewing difficult for certain audiences.

DIARY was included in the Museum of Modern Art's "Diary Film" program in 1972.

SELF PORTRAIT (1971)

16mm 8 min. b&w/sound \$10 rental

This is SELF PORTRAIT, an examination of Dave Stone by himself. Nothing what-so-ever has been withheld from this revealing documentary of fictionalized truth. This film does not focus upon the literal aspects of his life, but reveals the intimate details of Dave's relationship with Nature and Nature's with him. SELF PORTRAIT is an essay in black and white about the essence of light and the absence of it.

The soundtrack begins with "anything you say will be greatly appreciated" and by the end, audiences are always saying "there's nothing I can say!"

Prepared with care and good taste; this is it, the real story . . . this is SELF PORTRAIT.

"It's tough, but it works."

FOUR SHORT FILMS (1970-72)

16mm 12 min. b&w/sound \$15 rental

Four short films is a package of four black and white sound movies that are small in length, but rich in result. The films are tied together by some entertaining as well as informative introductions. The 4 movies are described as follows:

1) IN SPRINGTIME (1970)

16mm 1 min. b&w/silent separate rental \$5

This film, almost an antimovie, was done as a memorial for movies that never worked out or were never completed.

Original soundtrack by Debbie Sehnert.

2) DOG (1972) A little poem about my dog, short but sweet. She's like a movie starlet.

3) QUICK MOVIE (1972) "Quick Movie" simplifies the essence of what movies are really about.

4) A TALKING PICTURE (1972) A short "lecture" on Marcel Duchamp, futurism and movement in art.

" . . . From a literary story telling standpoint, this movie had little coherence. But as an attempt to turn art back upon itself, a matter of some importance to many young artists, it has definite importance."—excerpt from *Sacramento Bee* review of a showing at the Crocker Art Gallery

INTRODUCTION REEL (1973)

16mm 5 min. b&w/sound

\$5 rental

Co-maker: Debra Sehnert.

"A sensitive encounter, peering delightfully into the lives of David Stone and Debra Sehnert. Most certainly a warm and yet humorous meeting with these two artists, as they introduce themselves and their work. Easy viewing and good listening too."

"Charming."—Robert Nelson

"Delightful . . . charming."—Freude

ONE EXAMINATION OF THIS MOVIE (1973)

16mm 13 min. color/b&w/sound

\$15 rental

Preciseness counts in this movie presentation of motion picture nomenclature explained. Three physical components of film are discussed and delivered with just the right hint of humor. The trio of elements making up this "work of movie science" are a fade-in and fade-out back to back, a cueing hole shamelessly displayed and a splice which appears right at the time it occurs.

Then as though that is not enough, immediately following is a witty recap of the highlights of the previous cinematic display, all well under control by a mystical woman host.

Very funny film on any level for audiences of any caliber.

REGENERATION (1973)

16mm 5 min. color/sound

\$5 rental

A very amusing look at scientific textbook films. REGENERATION is presented as though a science film were being shown on television with introductions by the show's host. All presented with a surprise twist.

OR

One possible means of reproduction in flatworms is by chopping one in half. I wanted a movie of that, so I went ahead and did it. The worms are positive that the film is twice as much fun. I am positive the film captured the true spirit of flatworm regeneration, scientifically, of course.

A real crowd pleaser . . . funny . . . cute . . . perfect as a short before a feature presentation.

STUDY FOR PARADISE (1974)

16mm 30 min. color/b&w/sound

\$30 rental

This is a motion picture that is elaborately involved on many levels. It was conceived as "a study" about the concept of "a paradise" presented with a pseudo-commercial movie feel.

STUDY FOR PARADISE captures the essence of the Hollywood Hawaiian movies in all of their drama, romanticism and especially cliched comedy. It has a stylized humor that is both subtle and obvious, visual and suggestive. The story, which more resembles a collage than a narrative, is the saga of two typical tourists on a spree in the islands and their encounters. The images, in this epic, are both plentiful and colorful, which includes those of desert islands equipped with dancing girls, tourists with cameras in hand, sunny beaches and passionate romance. A thoroughly delightful experience for all.

"David Stone is the master of the cliché. . . ."—Victor Faccinto

(THE) FEMALE BATHER (1975)

16mm 10 min. color/silent

\$10 rental

(THE) FEMALE BATHER is yet another theme favored by artists throughout history and, as in ODALISQUE No. 2, is a movie that updates this classical subject.

It is simply a woman in her bath. However, this is where the simplicity ends. The bathing woman becomes a vehicle for a visually poetic exploration of sensual beauty. We invade her privacy ever so slightly, not as a voyeur, but to bring partly into sight, a vision that speaks of purity without sentiment. This clarity of sensuousness is not restrained and yet does not invite voluptuous sensationalism.

(THE) FEMALE BATHER is exhibited in two portions. The first being the bath, the beginning of the act. Secondly, the film concentrates on drying off, the conclusion of the act.

Most certainly, (THE) FEMALE BATHER should prove to be a visually rewarding experience.

ODALISQUE No. 2 (1975)

16mm 5 min. b&w/sound

\$5 rental

ODALISQUE No. 2 is an enchanting but unorthodox view of the classic theme of the harem girl. Artists, for centuries, have been fascinated by the sheer eroticism of her presence. This movie is a revealing scene of a woman who is driven compulsively to sensual slavery and whose desires must be satisfied. ODALISQUE No. 2 presents the modern version of this concubine and her activities. The odalisque is the temptress and she is tempting.

Note: this movie contains explicit scenes that would not be considered in good taste for many audiences. This warning is not meant to be additional enticement.

SUMMER (1975)

16mm 12 min. color/silent (16fps)

\$15 rental

First in a series of films interpreting the four seasons.

SUMMER is a visually poetic film that presents the various elements of this season, in a pleasing fashion that does not cater to the vocabulary of traditional clichés. Takes place on the beach in Santa Cruz, California and captures the look and feel, the brightness and activity that is indeed Summer.

"It is timeless. . . ."—Debra Sehnert

STRAND, Chick

ANGEL BLUE SWEET WINGS (1966) 16mm 3 min. color/sound \$5 rental

An experimental film poem in celebration of life and visions. Techniques include live action, animation, montage and found images. Intended for all audiences, the film fits into programs of Women Filmmakers, experimental and personal films.

New York Film Festival; Arles, France Film Festival; Canadian Womens' Film Festival.

ANSELMO (1967) 16mm 4 min. color/sound \$5 rental

With Anselmo Aguascalientes and Balsamo the Magician. Music by La Banda Aguascalientes.

An experimental documentary in the sense that it is a symbolic reenactment of a real event. I asked a Mexican Indian friend what he would like most in the world. His answer was, 'A double E flat tuba.' I thought it would be easy to find one at the Goodwill very cheap. This wasn't so, but a sympathetic man in a music store found a cheap, but beautiful brass wrap-around tuba. With a student loan I bought it, smuggled it into Mexico and gave it to my friend in the desert. The film is a poetic interpretation of this event in celebration of wishes and tubas. The film is for all audiences, and especially good for programs of women filmmakers, experimental and personal films.

Women in Film, Whitney Museum; Filmex: Hollywood Film Festival; Cannes International Film Festival.

WATERFALL (1967) 16mm 3 min. color/sound \$5 rental

A film poem using found film and stock footage altered by printing, home development and solarization. It is a film using visual relationships to invoke a feeling of flow and movement. Japanese Koto music. Good for Woman as Filmmaker programs and experimental shows.

Smithsonian Institute: Women in Film, SUNY Buffalo; American Film Institute.

MOSORI MONIKA (1970) 16mm 20 min. color/sound \$25 rental

An expressive documentary about women in the Third World. This is an ethnographic film about two cultures that have encountered one another. The Spanish Franciscan Missionaries went to Venezuela in 1945 to "civilize" the Warao Indians who live in the swamps on the Orinoco River Delta. Before the missionaries came, the Waraos lived in relative isolation and were little affected by the outside world. The relationship between the Indians and the missionaries is simple on the surface, but it is manifested in a complex change of techniques, values and life style which have indelibly altered the Warao vision of life.

The acculturation is presented from two viewpoints. A nun tells how the Indians lived when the missionaries arrived and what the nuns have done to "improve" conditions, both spiritually and materially. An old Warao Indian woman tells what she feels has been the important experiences in her life. The two viewpoints are structured in counterpoint so that the deeper aspects of the juxtaposition of the modern culture over the old becomes apparent through the revelations of the two women.

"One of the best anthropology films I know. It successfully uses sound in a way in which Godard talks about and seldom makes work. It expresses the ambiguous attitudes of the subjects with grace and good faith. The film makes me sad for the passage of the old ways that had taken centuries to develop and which can be destroyed in a generation."—Ernest Callenbach, *Film Quarterly*

San Francisco International Film Festival; Flaherty Film Seminars; American Anthropology Meetings, New York; Womens' Film Festival, New York.

COSAS DE MI VIDA (1976) 16mm 25 min. color/sound \$35 rental

Expressive documentary in an ethnographic approach about Anselmo, a Mexican Indian who lives on the central plateau. It is a film about his struggle for survival in the Third World. He was born in a remote Otomi speaking Indian village. Orphaned at age 7 in a small, but modern town where his parents had gone, he was the sole support of himself and his baby sister who eventually starved and died in his arms. The film continues with Anselmo's struggle to live and to do something with his life other than a docile acceptance of poverty. Totally uneducated in a formal way, he taught himself how to play a horn and when he became a man he started his own street band. The film was started in 1965 and finished in 1975. During the 10 years, I saw the physical change in Anselmo's life in terms of things he could buy to make his family at first able to survive, and during the last years, to make them more comfortable. I felt a change in his spirit from a proud, individualistic and graceful man into one obsessed with possessions and role playing in order to get ahead and stay on top, but one cannot help but admire his energy and determination to succeed, to drag himself and his family out of the hopelessness and sameness of poverty to give them a future.

Anselmo tells his own story in English although he does not speak the language. After he told me of his life in Spanish, I translated it into English and taught him how to say it.

ELASTICITY (1976) 16mm 25 min. color/sound \$30 rental

Impressionistic surrealism in three acts. The approach is literary experimental with optical effects. There are three mental states which are interesting: amnesia, euphoria, and ecstasy. Amnesia is not knowing who you are and wanting desperately to know. I call this the White Night. Euphoria is not knowing who you are and not caring. This is the Dream of Meditation. Ecstasy is knowing exactly who you are and still not caring. I call this the Memory of the Future.

This is an autobiographical film funded by the American Film Institute.

GUACAMOLE (1976) 16mm 10 min. color/sound \$18 rental

Poetic surrealism. Approach is experimental in relationship of image and sound. A film about the loss of innocence and the search for the essence of the human spirit. Funded by a Guggenheim Fellowship.

MUJER DE MILFUEGOS (WOMAN OF A THOUSAND FIRES) (1976) 16mm 15 min. color/sound \$25 rental

A kind of heretic fantasy film. An expressionistic, surrealistic portrait of a Latin American woman. Not a personal portrait so much as an evocation of the consciousness of women in rural parts of such countries as Spain, Greece and Mexico; women who wear black from the age 15 and spend their entire lives giving birth, preparing food and tending to household and farm responsibilities. MUJER DE MILFUEGOS depicts in poetic, almost abstract terms, their daily repetitive tasks as a form of obsessive ritual.

The film uses dramatic action to express the thoughts and feelings of a woman living within this culture. As she becomes transformed, her isolation and desire, conveyed in symbolic activities, endows her with a universal quality. Through experiences of ecstasy and madness we are shown different aspects of the human personality. The final sequence presents her awareness of another level of knowledge.

Shown at: Museum of Modern Art, N.Y.; New York Women's Film Festival; Filmex; Ann Arbor (Prize); Sinking Creek (Prize).

CARTOON LE MOUSSE (1979) 16mm 15 min. b&w/sound \$25 rental

"Chick Strand is a prolific and prodigiously gifted film artist who seems to break new ground with each new work. Her recent "found footage" works such as CARTOON LE MOUSSE, are extraordinarily beautiful, moving, visionary pieces that push this genre into previously unexplored territory. If poetry is the art of making evocative connections between otherwise dissimilar phenomena, then Chick Strand is a great poet, for these films transcend their material to create a surreal and sublime universe beyond reason."—Gene Youngblood

FEVER DREAM (1979) 16mm 7 min. b&w/sound \$15 rental

A wet hot dream about sensuality.

KRISTALLNACHT (1979) 16mm 7 min. b&w/sound \$15 rental

Dedicated to the memory of Anne Frank, and the tenacity of the human spirit.

LOOSE ENDS (1979) 16mm 25 min. b&w/sound \$40 rental

LOOSE ENDS is a collage film about the process of internalizing the information which bombards us through a combination of personal experience and media in all forms. Speeding through our senses in ever increasing numbers and complicated mixtures of fantasy, dream and reality from both outside and in, these fragmented images of life, sometimes shared by all, sometimes isolated and obscure, but with common threads, lead us to a state of psychological entropy tending toward a uniform inertness . . . an insensitive uninvolvedness in the human condition and our own humanity.

See photo page 257.

SOFT FICTION (1979) 16mm 54 min. b&w/sound \$80 rental

"Chick Strand's SOFT FICTION is a personal documentary that brilliantly portrays the survival power of female sensuality. It combines the documentary approach with a sensuous lyrical expressionism. Strand focuses her camera on people talking about their own experience, capturing subtle nuances in facial expressions and gestures that are rarely seen in cinema. The title SOFT FICTION works on several levels. It evokes the soft line between truth and fiction that characterizes Strand's own approach to documentary, and suggests the idea of softcore fiction, which is appropriate to the film's erotic content and style. It's rare to find an erotic film with a female perspective dominating both the narrative discourse and the visual and audio rhythms with which the film is structured. Strand continues to celebrate in her brilliant, innovative personal documentaries her theme, the reaffirmation of the tough resilience of the human spirit."—Marsha Kinder, *Film Quarterly*

See photos page 257.



SOFT FICTION by Chick Strand



LOOSE ENDS by Chick Strand



The Residents/THIRD REICH AND ROLL

***RALPH RECORDS presents the films featuring
the best of the weird sights and sounds***

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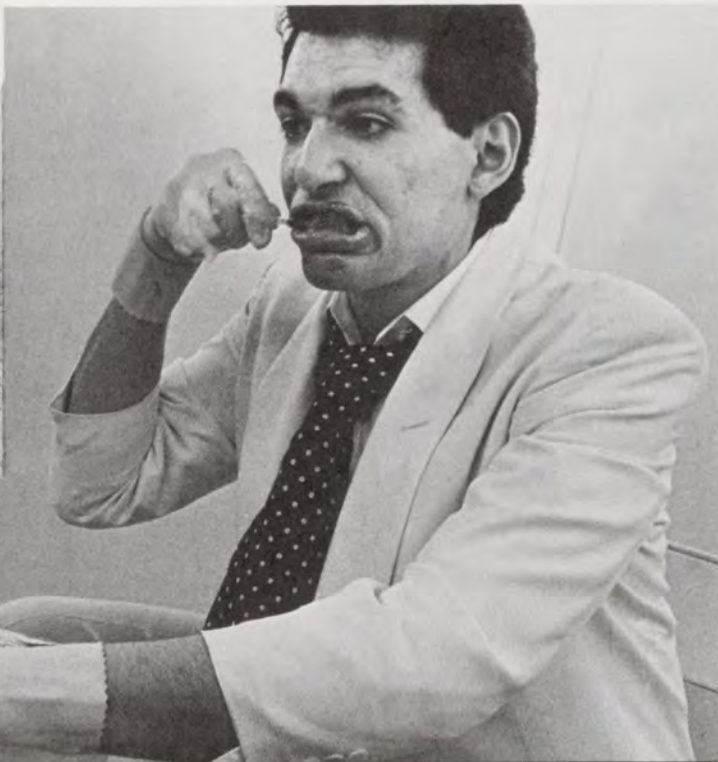
RALPH RECORDS



Above: The Residents/THE RESIDENTS' ONE MINUTE MOVIES

Left: MX-80 Sound/WHY ARE WE HERE

Below: Tuxedomoon/JINX



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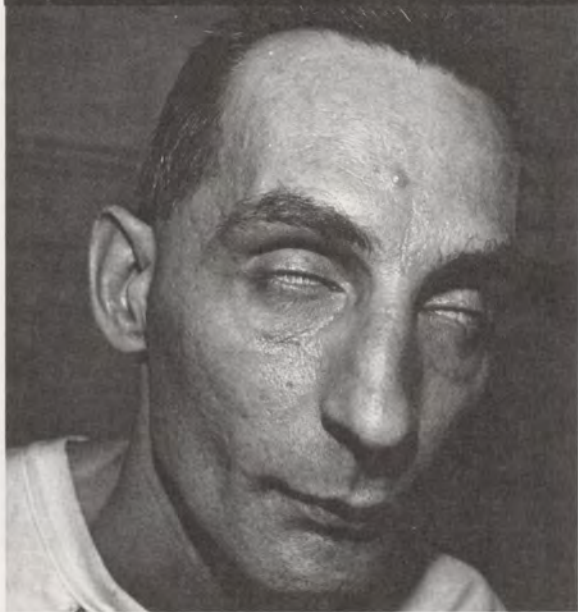
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*Above: The Residents/
HELLO SKINNY*



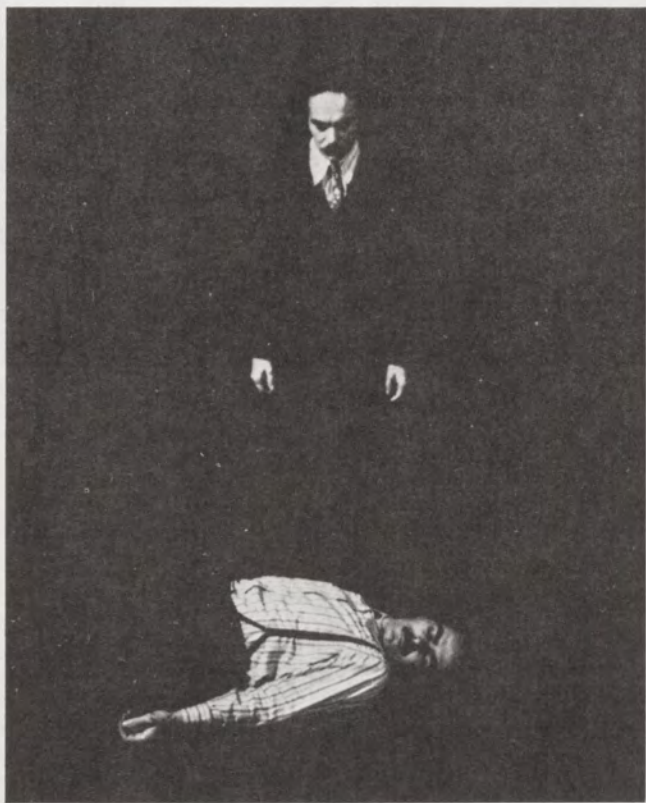
*Right, Below: Snakefinger/
THE MAN IN THE DARK SEDAN*



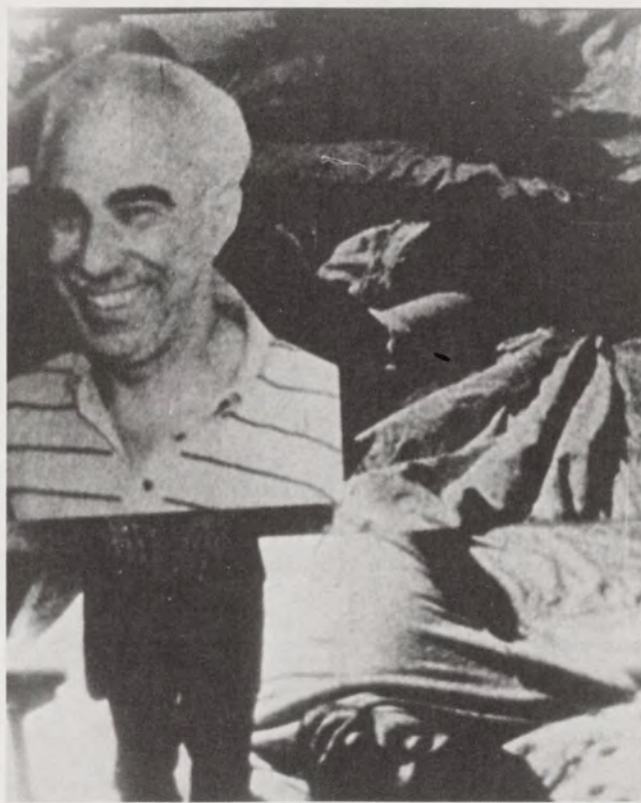
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BROKEN MASKS by Hesh Rosen



DESIRE by Hesh Rosen



1988—THE REMAKE by Richard Schmidt



A PENGUIN COMES TO CALL by Rob Savage



Laurie Longiaru in SUICIDE by Sim Sadler



OWH! THAT WAS MY PENIS YOU STEPPED ON
by Dean Snider



Photographic study for PERSPECTIVES: A DANCE PORTRAIT by Robert Schiappacasse

TATANO, Alfonso R.

THE PCP STORY

16mm 26 min. color/sound

\$40 rental

THE PCP STORY examines the problem of PCP (phencyclidine) abuse, the facts about its effects, the people who use it, those who are trying to help and the life threatening emergencies caused by the drug.

"Anyone wanting to know about this new drug problem should see THE PCP STORY."—David E. Smith, M.D., Founder and Medical Director, Haight-Ashbury Free Medical Clinic

TALK TO ME

16mm 8 min. color/sound

\$12 rental

TALK TO ME is a sensitive sepia portrait of an 85 year old ex-vaudevillian as he moves through his daily routines. The use of cine and stills blends the past with the present as he reflects on the days gone by as well as his concern for the present and future. TALK TO ME is a tribute to the spirit of man and the independent attitude of the pioneer which is prevalent in this native born Californian. TALK TO ME is a reminder that we are all a part of the family of man, and an optimistic statement about growing old. The style of the film carries the sensitivity of Flaherty's films and the feel of neo-realism.

Awards: First Place, Valley Film Fair, Santa Clara County, Calif., 1974; Second Place, Student Division, 5th Annual Marin County National Film Competition, 1975.

TAYLOR, Ron

SONG (1966)

16mm 3 min. b&w/sound

\$15 rental

SONG is a film made to fit a song about a lonely young lady spending an evening with her dubious brand of cigarettes and record player. Negative, abstract sequences suggest the sensuality of her dreaming. Her lover is present in fine black lines which reveal the two making love. An excellent use of high contrast positive and negative images blended in simple film poetry. For students of film, cigarette smokers, and lonely folks late at night.

See photo page 290.

MOTH (1967)

16mm 10 min. color/sound

\$30 rental

The killing of a moth in the bathroom becomes an allegory of killing in war. Hitler, LBJ, and Cardinal Spellman are cited for their irrational fear of enemies. Enemies are always seen as weird insects that threaten to infest our native countryside. Moth is a symbolic film about the irrationality of fearing any creature which is strange or unknown. For political action groups, peaceniks, moth haters, and cinema buffs.

See photo page 290.

MATTE (1968)

16mm 14 min. color/sound

\$40 rental

In my Master Degree Thesis Film, I use traveling mattes to mate the fantasies of a young black man on probation with the realities of an interracially married couple. I explore the use of traveling mattes as a compositional and aesthetic tool. For art of cinema and racism study groups.

WREN'S NEST (1975)

16mm 22 min. color/sound

\$50 rental

In this bawdy but realistic personal documentary about the enlightened sex life of a young male university professor and his photography-film students (I show the cold academic indifference of insensitive old men in smileless greys), one sees an actual confrontation with the Art Department Executive Committee of a major midwestern university, accompanied by the varied and often times contradictory rumors held in the hearts and minds of friends, lovers, colleagues and bitterest enemies. Issues of student-teacher fraternizing, tenure, art survival in an academic environment, and radical teaching methods are all fully illuminated. For erotic, political, university, and cinema of art groups.

See photo page 290.

SUCKALO (1968-76)

16mm 4 hours color/sound

\$250 rental

SUCKALO is an allegorical and poetic impression on film of the various stages of growing up in America in the 60's, presented in a series of vignettes from birth to manhood. It encompasses themes and attitudes common to many young people growing up in that era: anti-war revolution, racism, drug use, sexuality, family relationships, awakening individuality, and higher consciousness.

SUCKALO premiered at the Chicago International Film Festival in 1976 and at the Museum of Modern Art in New York City in March of 1977. It showed in 1976 and 1977 at the following places: Edinburgh International Film Festival, Scotland; Theatre Vanguard, Los Angeles; Portland Art Museum, Oregon; Pacific Cinematheque, Vancouver, B.C.; Roxie Theatre, San Francisco; Name Gallery, Chicago; and the Deauville Film Festival, France. The film was selected for showings at the Virgin

Islands and Milan Film Festivals and at the George Pompidou Centre of Modern Art, Paris.

SUCKALO won a major cash prize at the Atlanta Independent Film Festival in 1978, and won third prize documentary division at the Baltimore Film Festival in 1977.

Robert Sitton, Northwest Film Study Center, Portland, Oregon: "SUCKALO is a monumental piece of work."

Roger Ebert, Chicago Sun-Times: "... a tremendously complex work ... SUCKALO ultimately has a hypnotic effect."

Kevin Thomas, Los Angeles Times: "SUCKALO is a collage of monumental proportions ... What holds our attention is Taylor's extraordinary sensibility that is revealed in his inspired, free-flowing juxtapositions and through his dynamic pacing."

Variety News Magazine: "Museums and experimental film groups should take note of Ron Taylor's autobiographical film, SUCKALO ... Taylor keeps the screen so active visually and aurally that it remains engrossing despite its running time."

Please note that this film is available in a 136 minute version for the rental fee of \$150, and a 90 minute version for \$100.

See photo page 290.

SINGLE FATHERING (1977) 16mm 8 min. color/sound \$30 rental

A single man adopts a baby girl. He explains his reasons as we see him bottle feed her, carry her around his home, and take her for a dip in the local hot springs. He receives a murky massage from his friends there. He sings to her: "We are one in the Spirit".

"Dear Ron: I finally got to see the film and I'm overwhelmed. It's very beautiful. Very nice. And to me a warm, rich act of your love."—Irwin Noparstak, October 11, 1977—the single father.

"I'm so glad that your films were in Filmex (Gypsy Yodeler and Single Fathering) ... I sat on the selection committee ... everyone loved them"—Chick Strand

SINGLE FATHERING was selected for the 1977 New York Film Festival, won a prize at the 1978 Ann Arbor Film Festival, won an honorary mention at the Northwest Filmmaker's Festival in 1977, Special Merit Award at the Athens Ohio Film Festival in 1977, and was selected for both the Los Angeles Film Exposition and Denver Film Festivals in 1978. "Best Short Film" at the Bellevue, Washington Film Festival in 1978.

See photo page 290.

BUNEATA (1978) 16mm 3 min. color/sound \$15 rental

A spoof on Anita Bryant's orange juice commercials, Buneata (in drag) sings about banana juice in three short TV commercial spots—all within a church and in the presence of young children! A tasteful farce. For gay and political/social issue-oriented audiences.

See photo page 290.

GYPSY YODELER (1978) 16mm 9 min. color/sound \$30 rental

Winner of the 1980 International Hollerin' Contest in Spivey's Corner, North Carolina, Treetop is a yodeling man from the hills of Tennessee who explains in this film why and how he yodels. He gives several examples of different kinds of yodels, from field to love yodels. He claims he learned to yodel from birds and dogs, and like the birds, he prefers to yodel in the tops of trees. We see his family and visit his mountain shack, and end with an expressive, cinematic dog yodel!

Filmmakers Newsletter, June 1978: "Along with his splendid SINGLE FATHERING, Ron Taylor was represented by GYPSY YODELER, an equally fluid and lyric portrait that beautifully adapts form to subject."

GYPSY YODELER was selected for the 1978 Los Angeles Film Exposition (Filmex) and received honorary mentions at the Rochester, New York and North Carolina Film Festivals. It was also selected for showing at the 20th American Film Festival sponsored by the Educational Film Library Association.

See photo page 290.

ROSIE RADIATOR (1979) 16mm 8.5 min. color/sound \$30 rental

ROSIE RADIATOR is one of San Francisco's most famous street artists: she and the Pushrods promote "Guerrilla" tap dancing on the sidewalks of the city. Now, they are popular in the cafes and show places. In this short film portrait, Rosie demonstrates her unique style of tap dancing: the super-shuffle. We see Rosie and the Pushrods dancing in the patterned interiors of the Bay Area Rapid Transit, in her studio, and on her Bicentennial long distance tap across the Golden Gate Bridge. Rosie gives us her philosophy, social comment, humor, music, and the sound of one foot tapping.

Premiered at Telluride Film Festival, selected by Home Box Office, and received an honorable mention at the Denver Film Festival, 1981.

See photo page 290.

FOR OLD AND YOUNG ALIKE (1981)**16mm 30 min. color/sound****\$60 rental**

A portrait of Boulder, Colorado's poet laureat, Florence Becker Lennon in her 86th year as political activist, author and writer, children's poetry workshop organizer, and humanitarian. She is a member of the Authors Guild, the Poetry Society of America, the New England Poetry Club, is listed in Who's Who in American Education, and the International Poetry Who's Who. She has published three books of poetry and is best known for an in-depth study of Lewis Carroll. She conducted the program "Enjoyment of Poetry" on radio station WEVD, New York City. Over 50 tapes of her programs were copied by the Library of Congress. She also conducts poetry workshops and contests in the public schools and a weekly workshop for adults in her home.

We see Florence in her living room conducting an adults class in poetry and in the Lincoln Elementary School conducting a poetry workshop, speaking at the University of Colorado during international Woman's Week, at public radio station KGNU broadcasting a local poet's work and interview, voting, being pronounced the "Poet Laureat of Boulder" by mayor Ruth Correll, and her scrapbooks of 85 years.

Florence is an inspiration to all of us—revitalizing the child within us in her quips and anecdotes, spurring the consciousness of our responsible selves in her caring about the environment and soul of every one of us—old and young alike. For feminists, political and social issue groups, death and dying study groups, the elderly, poets, and children.

See photo page 290.

JONAH FROM THE BELLY (1981)**16mm 15 min. color/sound****\$40 rental**

My son Jonah was born 3 months premature, weighing 3 pounds, and suffering from weak lungs. Yet, through the miracle of the intensive care nursery and the strength of our changes in faith, he has progressed to become a bright, healthy, one year old. This film celebrates his conception with images and thoughts of his mother during pregnancy, of the hospital nursery where he lived his first three months, and of his growth the first year of his life. For parents, would-be parents, medical film buffs, and art of cinema audiences.

See photo page 290.

JUST SWIMMIN' (1981)**16mm 10 min. color/sound****\$35 rental**

Brakhage, Bartlett, Baillie, and Hindle were all in Alabama in the summer of '78, talking about film, chewing tobacco, teaching yoga, and avoiding mad dogs and ragweed. The students at this two week conclave were just swimming—not only in the nearby river—but also in the thick southern air now filled with the visions of the masters of independent cinema. And I, a wayward traveler, come home to my native south to witness this invasion of vision, was enlightened to at least one truth—film is a liquid medium, constantly moving images of life and perception, and sometimes it's plain enjoyable to just go swimming. For independent filmmakers, students of cinema, parks and recreations groups, fishermen, and independent filmmaker buffs.

See photos page 290.

RUDI (1981)**16mm 9 min. color/sound****\$30 rental**

Within one room and three windows, Rudolf Fendler at age 62 tells us about his life in pre-Nazi Germany, art school, and his feelings about love, art, sex, beauty, and death. A most sensitive portrait of a man whose undaunted idealism and enthusiasm for life and self-expression stands as an inspiration to all of us. For art classes, the elderly, and death and dying study groups, as well as the art of cinema audience.

See photo page 290.

TÉLLEZ, German, and Christine PIOTTER**NICARAGUA: FROM THE MOUNTAINS TO THE BUNKER****16mm 40 min. color/sound****\$50 rental**

A documentary concerning the struggle of the Sandinistas in Nicaragua. The filmmaker accompanies a group of peasants, workers and students organized in the FSLN (Sandinist Liberation Front) towards a camp in the north of Nicaragua, portrays the life in the camp, their battle and liberation of various cities, the participation of the population and the victorious takeover of the "Bunker" of Somoza in Managua, on July 19th, 1979. Filmed under the extremely difficult conditions of underground and war, it is an outstanding, comprehensive and unique document of the struggle in Nicaragua. Since it is focused mainly on the life of the guerilla and the essence of their struggle, it carries elements that are common in guerilla warfare against military dictatorships and imperialism in Latin America.

This film has been shown widely in the United States and Europe.

See photo page 190.

TORBET, Bruce

SUPER-ARTIST, ANDY WARHOL (1967) 16mm 22 min. color/sound \$30 rental

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 plasticman. 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 and sculpture of New York's Metropolitan Museum of Art discusses Andy's work. Andy makes a film, children play with his plastic, floating pillows.

Other distribution: Filmmakers' Co-op, N.Y.

VANDERBEEK, Stan

Born in N.Y.C. . . . studied painting and graphics at Cooper Union Art School in NYC in 1952, Black Mtn. College 1953, Ford Foundation Grant for experimental films 1963-64, Rockefeller Grant for experimental films and studies in non-verbal communication 1967-68. Associate Professor at Columbia University 1963-65 animation and film production. Associate Professor at New York State University at Stony Brook, film project 1967-68. M.I.T. Center for Advanced Visual Studies 1969-70 Fellowship. Associate Professor of Filmmaking University of St. Thomas Media Center, Summer 1968. Associate Professor of Filmmaking University of Washington, Seattle 1968.

Various projects include the construction of the "Movie-Drome" in Stony Point, N.Y. an audio-visual laboratory for simultaneous projection of dance, magic theatre, sound, and film. Computer-Graphics: The development of images and graphics designed by man-machine dialogue. Animation and new graphics, projection systems, multi-media: integrated information concerts, movie-murals experiments with motion/light/stills/film/magic theatre.

MANKINDA (1959) 16mm 10 min. b&w/sound \$15 rental

An experimental combination of verse and hand-painted images creating graphic as well as verbal excitement. The letters themselves assume an almost ideographic significance. Vanderbeek describes this film as "a visual tunnel, with a poem carved in light upon walls."

BLACKS AND WHITES, DAYS AND NIGHTS (1960) 16mm 5 min. b&w/sound \$10 rental

"A 'drawn' film, with images that are constantly changing, drawings of landscapes that keep escaping, traces of faces, everything is almost what it is but never stays that way. The soundtrack punches out wild monotone of dirty, nonsense limericks to the accompaniment of hand-drawn images related only in their complementary rhythm."—David Holmstrom

SKULLDUGGERY (1960) 16mm 5 min. b&w/sound \$10 rental

"Double exposure and other methods are used to include animated collage 'live' newsreel footage, mixing the eye with live scenes and unlive scenes, to jibe at world so-called leaders."—S.V.

SPHERICAL SPACE No. 1 (1961) 16mm 5 min. color/sound \$10 rental

Man does not move in or reach for vanishing one point perspective, he lives on a sphere spinning in orbit. This film is a metaphor of the change of perspective from the 19th century railroad man to 21st century space-man. The nude dancer extends herself and moves through a bending landscape, sky, trees, earth seem to circumnavigate about her. The piece is danced by Elaine Summers.

PANELS FOR THE WALLS OF THE WORLD (1962) 16mm 8 min. b&w/sound \$15 rental

"An experiment in video tape control, an electric collage that mixes the images by way of electronic mattes, superimpositions, and other electronic means of integrating as many as eight separate images onto one screen. A film commissioned by CBS for TV, it is the first such attempt to examine the almost unlimited graphic and visual possibilities of video tape intermix."—S.V.

BREATHDEATH (1964) 16mm 15 min. b&w/sound \$25 rental

Bell Telephone Prize, Third International Experimental Film Competition, Knokki-LeZoute, Belgium, 1964. Prizes at Midwest and Ann Arbor Film Festivals, 1964. Dedicated to Charlie Chaplin and Buster Keaton. A surrealistic fantasy based on the 15th century woodcuts of the dance of the dead.

" . . . a film experiment that deals with the photo reality and the surrealism of life. It is a collage-animation that cuts up photos and newsreel film and reassembles them, producing an image that is a mixture of unexplainable fact (Why is Harpo Marx playing a harp in the middle of a battlefield?) with the inexplicable act (Why is there a battlefield?). It is a black comedy, a fantasy that mocks at death . . . a parabolic parable."—S.V.

FORM FILM No. 1 (1964) 16mm 10 min. color/sound \$15 rental

A hypnotic dance film of colors, dancers, forms and music all sweeping through the TV tube eye, mixed together into a flow of female bodies and colors, a brilliant study of color printing from black and white. Collaboration on the project by Brown and Olvey.

NEWSREEL OF DREAMS (Part 1) (1963-64) 16mm 8 min. color/sound \$15 rental

Dream matrix, history written in lightening image, memory and the TV syntax, images flowing and fused together to other images and electronic tapestry of images half seen, sought for, seeking man's dreams, movies as dreams, history as media.

"The artist will tell you it is as much a process he is interested in . . . as a result. Art is a process—life is a process—are they the same process? So many of the artists became unhappy about this eternal, unyielding quality in their art, and they began to wish their work were more like shoes, more temporary, more human, more able to admit of the possibility of change. The fixed, finished work began to be supplemented by the idea of a work as a process, constantly becoming something else, tentative, allowing more than one interpretation."—Dick Higgins

DANCE OF THE LOONY SPOONS (1965) 16mm 5 min. b&w/sound \$10 rental

"An animated and live action fantasy, the loop de loops of ten spoons, forks and tableware . . . a parable in the shape of a soup spoon . . . conceived as a children's film."—S.V.

SUPER-IMPOSITION (1965) 16mm 15 min. b&w/sound \$15 rental

Similies of a slippery TV tube jesticulate break and supply—a long view of multiple images (Mr. Johnson's war, is it Howard Johnson's or President Johnson's war?)—a long curving view, breakfast with asperin, good grief—or Goodbye—. (Superimposition is a video-tape experiment with multiple images, made with film artist-in-residence at Colgate Univ.)

life and art . . . interacting . . . it is interesting to note that movies and psychoanalysis—are approximately the same age . . . there are now more TV sets in America than bathtubs. There are more radios in America than people. Although 75 percent of Japanese households have television sets, statistics show only 35 percent have running water and fewer than 10 percent have flush sanitation. Some 40 percent of American children have one or more.

COMPUTER ART SERIES:

Computer Art Series are animated computer/graphic films. The series is called POEMFIELD. All of these films explore variations of poems, computer graphics, and in some cases combine live action images and animation collage; all are geometric and fast moving and in color.

There are 8 films in the computer animated art series. As samples of the art of the future all the films explore variations of abstract geometric forms and words. In effect these works could be compared to the illuminated manuscripts of an earlier age. Now typography and design are created at speeds of 100,000 decisions per second, set in motion a step away from "mental movies". POEMFIELD No. 2 and 5 are all colorized by Brown and Olvey.

POEMFIELD No. 2 (1966) 16mm 6 min. color/sound \$15 rental

POEMFIELD No. 5 (1967) 16mm 7 min. color/sound \$15 rental

OH (1967) 16mm 12 min. color/sound \$20 rental

Assassination, falling down, animated drawings from the landscape of memory, mankind falling down, faces within faces, a haunting view of man drawn in brilliant animation graphics.

WHEEEELS No. 1 (1968) 16mm 5 min. b&w/sound \$10 rental

A companion piece to WHEEEELS No. 2, exploring more of the highways and by-ways of 'American on Wheels' with the filmmaker's gentle surgery on the American pop-consciousness very much in evidence.

WILL (1968) 16mm 5 min. color/sound \$10 rental

Man dance—hand glance on-off video electromagnetic circumnavigation—man in space man's foot to the ground—a color collage of graphics by electronic mixing—(A video tape electronic collage. All the color has been added to black and white film by electronic means.)

SYMMETRICKS (1972) 16mm 7 min. b&w/sound \$15 rental

Computer-animated drawing that works at the speed of light, developed as an experiment at M.I.T. while at the Center for Advanced Visual Studies, this film explores the rapid tracking of drawn line images compounded by the symmetry of multiple images; one result of the experiment is the phenomenon of color that comes from the black and white images, a blend of music and images that mystifies and delights the eye.

CURIOUS PHENOMENA (1980)

16mm 5 min. color/sound

\$25 rental

A computer-animated film, made at NASA in Houston with the brilliant programming of Richard Weinberg, this film poses the mystery of many everyday objects, a cup that transforms into a magical geometric flower, the illusions of space and meta-realism, the computer used to create an optical illusion, the music by Max VanDerBeek adds an assuring rhythm and mood, an excellent example of the use of digital video imagery and the animation of the future.

DREAMING (1980)

16mm 15 min. color/sound

\$25 rental

A work in progress, the use of film to parody dreams and induce a dream state. A nonverbal work that examines the surrealistic landscape of dreams and dream events, compound images that overlap and disguise the real meaning of the image, actors as characters lost in the web of being there and not there. The theory behind DREAMING is to make a series of long film/video images that induce the viewer into a calm state of mind and allow the viewer to make free associations with the images he is watching . . . similar to watching late night television, the viewer slips off to sleep and the viewer can question the edge of his own dreams with those on the screen. . . .

EUCLIDEAN ILLUSIONS (1980)

16mm 10 min. color/sound

\$25 rental

A fantasy film of illusive geometry, changing and rebuilding itself by computer animation, unique visual magic done while artist-in-residence at NASA in Houston in conjunction with Richard Weinberg. Music by Max VanDerBeek.

MIRRORED REASON (1980)

16mm 10 min. color/sound

\$25 rental

A self-focused woman loses herself in the mysteries of herself. Is it a study of distorted reason, paranoia, or is she really insane? A film work derived from a Kafka short story, the actress Deniese Koch gives a stunning performance of a woman lost in the resemblance of herself; as a parable about life's dangers, it points to the risk of society taking away the body and spirit of our individuality.

Awards: Baltimore International Film Festival, 1981.

Selected for the New York Film Festival, Lincoln Center, 1981.

VERSTAPPEN, Harrie**COSMIC COMICS**

16mm 10.5 min. color/sound

\$20 rental

Made with Victor Moscoso. Produced by Olaf Stoop.

Based upon Victor Moscoso's first full-color underground comic strip, COSMIC COMICS swoops through several dimensions. Lots of sex and violence with electronic music by Arras. A shattering experience! Guaranteed to blow your mind. . . .

VIERA, Dave

See photo page 291.

THE FISH (1975)

16mm 13 min. color/sound

\$15 rental

A descent into the archetype of Fish in the form of a dream. A sleeping man encounters his own inner images mixed with memories of his "outside reality".

This film was inspired by Carl Jung's remark that "conscious constellations appear in the unconscious like gold fish suddenly shimmering in the gloom of the deep."

KONIEC (1975)

16mm 10 min. color/sound

\$10 rental

Made with Maria Litecky.

An emaciated priest. A motley crowd. A meaningless ritual on a desolate slagheap. Absurd. Enigmatic. A metaphor, but for what?

THE POSSUM (1975)

16mm 12.5 min. color/sound

\$15 rental

An attempt to capture the *feeling* of a segment of time.

A meditation on life, on death.

Awards: Second Place, 1975 SECA Award, San Francisco Museum of Art; Sinking Creek Film Celebration, 1976.

REHERSAL (1976) 16mm 17 min. b&w/sound \$20 rental

Made with Maria Litecky.

A 33-year-old woman is directing a play. Actuality, memory and fantasy all intertwine, forming a mood where one feeling leads to another, one image to the next: the logic of feelings, not intellect.

Award: Refocus, 1978.

DEATH IMAGES FOR AN OLD MAN (1977) 16mm 9 min. color/sound \$10 rental

Nothing lives long. Only the earth and the mountains.

Awards: First Place, Atlanta Independent Film Festival; Hirschorn Tour; Baltimore Film Festival; Paris Cinematheque.

THE INVASION (1979) 16mm 13 min. color/sound \$20 rental

... the peril of consciousness—water. . . .

CAVAFY FRAGMENT (1980) 16mm 5.5 min. b&w/color/sound \$10 rental

... aspects of "The City" by the poet Cavafy.

Award: Second Place, Poetry Film Festival, 1979.

LA PREMIERE SOIRÉE (1981) 16mm 5.5 min. color/sound \$10 rental

Made with Maria Litecky.

Rimbaud remembered.

VON PRAUNHEIM, Rosa

ARMY OF LOVERS (1980) 16mm 90 min. color/sound \$100 rental

A history of gay liberation in the United States with interviews & scenes of: the Stonewall (New York), Harry Hay (Matachine Society), Magnus Hirschfeld (Gay Sweatshop), Del Martin & Phyllis Lyon (Daughters of Bilitis 1955), Bruce Voeller & Jean O'Leary (National Gay Task Force), Seth Lawrence (GAA), Pink Satin Bomber, Anita Bryant, Sarah Montgomery (Parents of Gays), Michael (Gay & Lesbian Blind), Tri-Base Collective (3rd World Gays), Rose Jordan (Lesbian Organization), Grace Jones ("I Need a Man"), Fred Halstead (Pornostar), Russel Vey (Gay Nazis), Troy Perry (Gay Church), 1978 San Francisco Demo, John Rechy (writer), New Orleans Mardi Gras, Los Angeles (Briggs Initiative), and much more.

Also available from the Filmmakers' Cooperative, New York City.

VOSU, Vivian

DREAMLIGHT 16mm 16 min. color/sound \$25 rental

Dreamlight will take you on a nightmarish journey into the subconscious world of Myra. Myra is a suicidal young woman who escapes reality via her dreamworld, which too often presents her with the very truths she would prefer to deny. This is a stimulating film for everyone interested in the personal benefits of dream analysis.

WALLACE, Marian

EPHEMERALITY (1979) 16mm 4 min. color/sound \$8 rental

Torn paper animation and live action, abstract cinema with a multi-layered sound track. The project started out to be a film of a painting painting itself, but eventually came off the stand. "A time lapse animation of earth by a filmmaker on another planet."—M.S.

Awards: Student Academy Awards regional winner in experimental category, 1980; screened at the Ann Arbor Film Festival, 1980.

© 1980 (1980) 16mm 3 min. color/sound \$5 rental

A cartoon depiction of the term of a recent U.S. president. (Otherwise known as the peanut movie). Paper cells drawn in time to a pre-constructed sound track.

RUBIK'S CUBE (1981) 16mm 3 min. color/silent \$5 rental

One filmmaker's solution to the wonderful puzzler.

WALLIN, Michael

MENDOCINO (1968) 16mm 14 min. color/sound \$20 rental

A personal documentary filmed during a summer spent in Mendocino, California, featuring portraits of a painter and a unicyclist; images that consistently resonated in my mind, music that always played on the phonograph; a meditation and a recollection.

PHOEBE AND JAN (1968) 16mm 5 min. color/silent \$8 rental

Two women who shared my house in Mendocino; afternoons spent in the rocking chair looking out at the field and ocean. Interplay of the moving camera and the moving subject through layered imagery.

KALI'S REVUE (1972) 16mm 8 min. color/sound \$12 rental

Kali is the goddess of physical form and transformation in Hindu mythology—thus, the varied textures, colors, and shapes of our transitory existence; the many from the one . . . A de-attachment from conventional seeing, with its naming, values, and judgements. Weight lifters, drill teams, skyscrapers, majorettes, forests, locomotives, the Pacific, military schoolboys, conveyor belts, fog . . . A structural use of dissolves, fades, and layered sound to carry the momentum of the film. Music: Felicity Facility.

AS THE WHEEL TURNS (1973) 16mm 24 min. b&w/sound \$30 rental

A "spiritual" soap opera, dealing with blackmail and bisexuality. The camera refuses to manipulate, but is rather an interested spectator. The plot unfolds organically (rather than mechanically) as the actors (through the vehicle of skeletal story-line and spirited, and inspired, improvisation) begin to absorb the feelings and traits of the characters they are portraying. An experiment within the narrative tradition, and a critique and extension of the possibilities within that form.

SLEEPWALK (1973) 16mm 12 min. color/sound \$18 rental

Personality as expressed in movement and gesture, which may become habitual and unconscious, leading to a state of "self-identification" (identity as cultural abstraction) or waking sleep. A breakdown of narrative expectation (set up by personality portraits of three friends) using optical printing techniques and the manipulation of sound. Music: Westland Steel Band.

"It was the funniest film in the festival . . . the images stayed with me and heightened my visual world . . . a beautiful dialectical relationship on the structural use of sound. . . ."—Ray Kril, festival judge

"One of the few films from which I actually learned something about people."—Don Lloyd, filmmaker and festival judge

"Almost a linguistic analysis of the structure of motion . . . orchestrates the 'meaningless babble' of life."—Carel Rowe, filmmaker and film critic

Best of Festival Award, Humboldt State University Film Festival, 1975; award, Marin County National Film Competition, 1975.

THE PLACE BETWEEN OUR BODIES (1975) 16mm 33 min. color/sound \$45 rental

A totally personal, totally explicit, and hopefully honest exploration of gay male sexuality. Deals with the issues of fantasy, sexual obsession, masturbation, "cruising", relating to a lover. The film treats the joys and mysteries of gay sexuality matter-of-factly, without contrivance and non-exploitatively. An open and very positive film for both gay people and straight people, men and women.

Screened: Getz' Midnight Movie circuit 1978-1979; Museum of Modern Art, New York City.

GREED, OR BUFFALO BABA (1972/1980) 16mm 8 min. color/sound \$12 rental

Made with Lenny Levy.

East meets West(ern) in a unique confrontation of values. Acquisitive man versus Contemplative man. A fierce tale of Cowboys and Sufis. Despite gunfights and square dances, Evil is unmasked and vanquished, while Truth prevails. Throughout all, the benign countenance and good humor of Meher Baba remains undaunted. "Don't worry. Be happy."

Music: Alice Coltrane; Huston Person.

TALL GRASS (1968/80) 16mm 12 min. color/silent \$15 rental

Reminiscences of an idyllic summer spent in Mendocino, California in 1968 . . . with many close friends and friend/mentor

Bruce Baillie . . . first tentative, naive filmic explorations . . . alternate title: "Portrait of the artist as a young romantic".

See photo page 292.

COOL RUNNINGS (1980) 16mm 15 min. color/sound \$25 rental
7 min. (short version) \$12 rental

A brief glimpse into the lives of some of Jamaica's Rastafarians, a fascinating sect known for its political and religious beliefs (repatriation to Africa/Haillie Selassie as God), its lifestyle (natural foods and marijuana smoking), its appearance (long "dreadlocks"), and its music (reggae), which makes up the soundtrack. "Cool runnings, mon. . . ."

Music: Gregory Isaacs, Trinity, and Al Ranglin & the GG All-Stars.

"COOL RUNNINGS . . . is noteworthy as an ethnographic effort."—Linda Gross, *Los Angeles Times*

See photo page 292.

MONITORING THE UNSTABLE EARTH (1980) 16mm 20 min. color/sound \$30 rental

A (re)collection, a (re)ordering of the elements of our external world, filmed during travels in the western states. Fantastic landscapes transmuted into their distinctive aesthetic qualities. Patterns of symmetry, of pure forms, emerge. Here shape and texture, color and light overcome meaning to affect perception on a primary, visceral level. Feelings and sensations evoked by certain (sometimes archetypal) images (at times distorted and enhanced through such means as holographic and polarizing filters). Music: Jon Gibson.

"Michael Wallin's MONITORING THE UNSTABLE EARTH, which won a prize in the 1981 San Francisco Art Institute Film Festival, proceeds from the filmmaker's intention of modeling a piece whose terms elude narrative fixations . . . The eye of the camera embraces the essential surprise of the familiar—in landscapes, recurring human figures, art objects in natural and museum settings—paring away dross and fixing together a moving panorama of perceptual dares. The visuals are bonded together with an intriguing soundtrack."—Calvin Ahlgren, *San Francisco Chronicle* (SFAI Film Festival Judge)

"Since his studies at San Francisco State University in the early seventies, Michael Wallin has thoughtfully pursued different cinematic directions for his personal expression. In MONITORING THE UNSTABLE EARTH, he explores a deeply structural response to his sensings of temporal and spatial aspects of the environmental sphere around him. We see 'vast expanses of sky, of desert; rich green forests, meadows; billowing silvery fabric of Christo's Running Fence, rolling fog; parading majorettes, cloud forms, falling snow, flash of slot machines; mountain peaks, Duane Hanson's clone-like people sculptures, the Great Salt Lake . . .'"—Anthony Reveaux, from "1981 Bay Area Filmmakers Showcase" program notes

"MONITORING THE UNSTABLE EARTH is a truly engaging work. It seems to me to mark out an important area within an evolving genre of independent film which (for lack of a better term) I call 'The Topological Cinema'. Other makers involved in this form would include Peter Rose, Ken Kobland, and Barry Gerson."—Bruce Jenkins, Film Programmer, Media Study/ Buffalo

Award: SFAI Film Festival, 1980; screened at the 1981 San Francisco International Film Festival's "Bay Area Filmmakers Showcase."

See photo page 292.

FEARFUL SYMMETRY (1981) 16mm 15 min. color/silent \$25 rental

"Long live *dynamic geometry*, the movement of points, lines, surfaces, volumes. . . ."—Dziga Vertov

Uses precisely (mathematically) determined single-framing, to give movement to static space, to give life and energy to solid objects, to duplicate/mimic the eye's true movements, to forcefully bring to consciousness an inherent symmetry and balance in the visual field. Images: deadend railroad tracks, ice plant fields, Bethlehem smokestack, Canyon office, back porch clouds and sky, PG&E plant at Moss Landing. . . .

" . . . FEARFUL SYMMETRY arrives at very nearly the identical sensibility by the reverse process—I feel Michael Wallin experienced a transcendent state first, then after translating that into intellectual terms, began to film a construct. The resulting imagery degenerates the primordial impulse—yet even in the scattered loss of the original, Wallin hones and refines the tools to the point of release from their precise focus—to a quality evident in *between* the cuts, the voidness of a non-existent presence beyond the subject. Wallin imputes the foundation of an imagistic world through discontinuous static displacement pans, flash framing the blindness *persistent in vision*, emptying out the subject-as-limit into the *subjectlessness* of seeing. Yet there remains the sense that Wallin's experience is retroactive and hence bound up in *technique*. This approach is simultaneously the wall and the way through the wall; both the eye and the needle . . . Michael Wallin has a great and delicate potential as emerging Filmmaker."—Robert Fulton, filmmaker (SFAI Film Festival Judge)

Award: San Francisco Art Institute Film Festival, 1981.

See photo page 292.

WARDWELL, Judith

CALFETERIA or HOW ARE YOU GOING TO KEEP HER DOWN ON THE FARM AFTER SHE'S SEEN PARIS TWICE?
16mm 1 min. color/b&w/sound \$1 rental

By Moshe Duan Productions.

Diana feeds calves imagination and granola to see life's possibilities from many view points while tap dancing with a marble bear.

Review: "How do you keep them down on the farm after they've seen Paris twice twice?"—Freude Valentine

Everybody needs sex. Fuck milk.—Bill Board

FLIMFLY 16mm 1 min. color/sound \$2 rental

Music by David Wardwell.

Fire Earth Air Water dreamy fragment of fragmented dream.

"A cool movie."—Congressional Candidate

"A religious movie."—Moshe Duan

PASTEL PUSSIES 16mm 3 min. color/sound \$3 rental

The cat's meow.

Award, Berkeley Film Festival.

PLASTIC BLAG 16mm 7 min. b&w/sound \$7 rental

"PLASTIC BLAG takes a poke at consumer packages."—film magazine

Awards: Foothill Film Festival, 1968. Special Award, San Francisco International Film Festival, 1968.

WEINBREN, Grahame, and Roberta FRIEDMAN

AMUSEMENT PARK: COMPOSITION AND DECAY (1973) 16mm 12 min. b&w/sound \$12 rental

Amusement parks are fast-moving and colorful.

In an attempt to capture their shape and composition, this film employs a tripod-mounted camera and black and white film stock. The structural device used throughout is cinematic tempo: areas of the film are differentiated by the length of time between cuts, which also establishes the tone of each area. The film is made up of three parts: the first tries to show the essence of amusement parks by visual simile; the second alternates the human and mechanical elements; and in the third, the park is empty, decaying, and finally demolished.

An electronic music track was composed for the film by Carl Stone.

THE MAKING OF AMERICANS (1974) 16mm 15 min. b&w/sound \$20 rental

THE MAKING OF AMERICANS is based on the idea that the essential nature of a thing or person can be revealed in an appropriate presentation of surface features. The film is composed of three movements: a pan through a landscape of objects which outline a woman's lifetime, an accelerating chorus of six women reading from Gertrude Stein's novel, and finally, candid snatches of each woman in her own environment. A major concern of the film is with the fragility of language which loses and gains sense as the middle section progresses. Through repetition and overlapping, the words spoken sometimes lose their usual meanings and the voices of the women serve to betray their individuality rather than to impart linguistic messages.

BERTHA'S CHILDREN (1976) 16mm 8 min. sepia/sound \$12 rental

My great aunt Bertha had seven children who are now between fifty and sixty-five years old. They all grew up in New York City and, even after they became adults and had their own families, lived close to each other. When I visited New York one winter, I asked each of them to be in the film, and all of them agreed. When I returned the following winter, however, only David, Marty, Aaron, Bernie and Thelma would do it. Frieda refused, concerned about the people who might see the film and write her nasty anonymous letters, and Sylvia was in Florida.

The film is constructed out of a set of contrasts and similarities: between the five siblings, between each one and the environment in which he is photographed, between "real" and "filmic" motion, and between the visual and verbal presentation of information.

Camera: Anthony Forma.

MURRAY AND MAX TALK ABOUT MONEY (1977-78) 16mm 16 min. color/sound \$25 rental

The film began with a script—a series of verbal acts designed to evoke responses connected with the concepts of work, money, time, ambition. First Max Kamelhar was filmed as he responded to Roberta Friedman's reading of her script, then, in the same place, at a later time, his brother Murray. Always in the background David Wilson painted the wall . . . one color, then another, then another. In the editing room, the voice of the filmmaker was removed, and the remaining material was reorganized so that both sound-pattern and meaning were equally emphasized in the two brothers' words. As a result of the editing, the process of wall-painting became randomly ordered, so that it seems endless and without direction. Questions about purpose and purposefulness come up.

We are always interested in constructing ways of evoking the pleasures of cinema without implicitly accepting an ideology—of passivity, manipulation, and repressed violence—that we would explicitly reject. Can there be films that remain cinematic without indulging in one form of pornography or another? MURRAY AND MAX . . . is, in part, a proposal, a blueprint, for such a form of cinema.

MARGARET AND MARION TALKING ABOUT WORKING (1979-80) 16mm 22 min. color/sound \$25 rental

This is the cinematic sister of MURRAY AND MAX . . . as many types of masculine signification as possible being replaced by female counterparts. Margaret and Marion are sisters—one has worked for thirty years and is in the process of retiring, the other is returning to work after the same thirty years. Their words are fragmented into self-questioning texts, while all the time Joan Strasbaugh, choreographer, marks time by building a room around them out of the classified pages of newspapers. The walls gradually close in on them and also on the camera crew, squeezing everyone together. As the atmosphere gets denser, the words becoming more spaced, thinner, and suggestive in their implications. But whose words are these?

WEISBURD, Harry

ERANA 16mm 10 min. color/sound \$10 rental

The movements of a nude woman are superimposed over a surreal landscape. An erotic mood piece.

THE PARTY 16mm 4 min. color/sound \$5 rental

An animated collage film. Photographs are collaged and animated to produce a unique party conversation of the Pepsi Generation.

THE PARTY was shown in 1971 at the 9th Ann Arbor Film Festival and selected for tour with Mike Getz's Underground Cinema 12 Series. It has also been officially screened at the 1972 Midwest Film Festival.

PENTAGON PROTEST 16mm 15 min. b&w/sound \$10 rental

Another excellent film for Social Studies and History classes. A documentary film of the protest at the Pentagon in 1967. The film is dominated in its coverage of the Pentagon by Dick Gregory, comedian and lecturer. A speech that should be heard not only by the marchers at the Pentagon in 1967, but by all of America!

SATURDAY: 4/15/67 16mm 27 min. b&w/sound \$15 rental

SATURDAY: 4/15/67 is an excellent film for showing to Social Studies and History classes. SATURDAY: 4/15/67 is the only documentary film available on a rental basis to show the FIRST massive peace rally against the war in Vietnam to occur in New York City. The film was made at a time when all major media was still pro U.S. involvement in Vietnam. No major coverage was made at that time to cover this important and historic event.

WELLINGTON, Fred

THE THREE SAGES OF BALLY BUNION (1963) 16mm 5 min. color/sound \$7.50 rental

Made with Robert Mitchell.

Credits: Story, graphics and narration: Robert Mitchell. Production, animation planning and photography: Fred Wellington. Piano: Gabriella Mitchell. Slide whistle and sound: Sam Weiss.

International Animation Show: Museum of Modern Art, New York City, 1967.

An Irish Fable that is for both children and adults (us).

Other distribution: Filmmakers' Co-op, N.Y.

JUDY LEHTIMEN—NEW YORK CITY (1967) 16mm 6 min. color/sound \$9 rental

Credits: Film: Fred Wellington. Music: Mel Edwards. Facilities: Movie Subscription Group.

Trieste Film Festival, 1968.

A portrait set in the desolation desert of Manhattan.

WHAT ARE YOU THINKING, DADDY? (1967) 16mm 1 min. color/silent \$4 rental

Credits: Film: Fred Wellington. Still photography: Fred Wellington, Margot Wellington, Terres des Hommes.

A protest against the Vietnamese War. Made for and part of the Filmmakers' College, Protest by Artists and Writers, New York City, 1967.

ANDY WARHOL 16mm 18 min. b&w/silent \$15 rental

Credits: Still photograph: Gretchen Berg.

A documentary.

BLOWING 16mm 10.5 min. color/sound \$15 rental

Credits: Film: Fred Wellington. Tenor Sax: Ronald Bladen. Drums: David Weinrib. Alto Sax and trumpet: Phillip Wofford.

Three artist-musicians play extended form hard jazz in a New York City loft session. The film expresses some of my feelings about jazz, New York and myself at that time.

WELSBY, Chris

SEVEN DAYS (1974) 16mm 20 min. color/sound \$30 rental

The location for this film is by a small stream on the northern slopes of Mount Carningly in south west Wales. The seven days were shot consecutively and appear in that same order. Each day starts at the time of local sunrise and ends at the time of local sunset. One frame was taken every ten seconds throughout the hours of the day. The camera was mounted on an Equatorial Stand which is a piece of equipment used by astronomers to track the stars. In order to remain stationary in relation to the star field the mounting is aligned with the Earth's axis and rotates about its own axis approximately once every 24 hours. Rotating at the same speed as the earth, the camera is always pointing at either its own shadow or the sun. Selection of image—sky or earth, sun or shadow—was controlled by the extent of cloud coverage. That is, by whether the sun is in or out. If the sun was out the camera was turned towards its own shadow. If it was in the camera was turned towards the sun. A rifle microphone was used to sample sound every 2 hrs. These samples were later cut to correspond, both in space and time, to the image on the screen.

"The Romantic cult of nature, which made it possible for landscape painting to flourish in the nineteenth century more than ever before, grew up alongside and in reaction against the technological destruction of nature which accompanied the industrial revolution. The danger, of course, was that our culture would simply become increasingly split, as art set itself up against science, and science was applied and developed divorced from any concern over value. Welsby's work makes it possible to envisage a different kind of relationship between science and art, in which observation is separated from surveillance and technology from domination. The late development of landscape art means that its particular history may only now be really beginning, as it enters a new post-painterly phase."—Peter Wollen

Awards: Two Arts Council Film Awards: one Bursary, one British Film Institute Film Award.

Other distribution: London Filmmakers Co-op, Arts Council of Great Britain and British Council.

See photo page 291.

WENDT, Doug

UP AND ATOM (1970) 16mm 3 min. color/sound \$8 rental

Part of the Trildogy. Music by Fletcher Henderson.

"A short, quick, neat and amusing opener (for 'underground' film programs) that will start the audience off in a good mood and clear you immediately of the suspicion of being arty. You won't go wrong with this one."—*Journal of Popular Film*

An hilarious and somewhat erotic illustration of staying power starring Gypsy Rose (the Wire-haired Pointing Griffon), "That poor mutt with the peanut butter in her teeth."—*Filmmakers Newsletter*

"... amiable spoof of the current California (art) scene."—*New York Times*

Winner of "The Kenyon Cosmo Award". "Begun in 1972 with the 6th Annual Kenyon (Ohio) Film Festival, awarded for merit, and an understanding of the basic rudiments and essential mystery required for artistic expression in the medium of film. This award goes to the winner with the understanding that it not only appeals to the sophisticate; but also to the plebian and the vulgar, 'this is the ultimate fact which we so quickly reach on this, as on every topic, the resolution of all into the ever-blessed One. Self-existence is the attribute of the Supreme Cause, and it constitutes the measure of good by the degree in which it enters into all lower forms.'—Ralph Waldo Emerson on SELF-RELIANCE."—Brian Mark and Gregory Andorfer, Director of the Film Festival

Selected for the 9th Annual Ann Arbor Film Festival. Winner at University of California-Davis 15 Minute Film Festival, 1975. "New American Filmmakers Series" showing Whitney Museum, New York. Invited to Festival International du Cinema en 16mm de Montreal 1973. Honorable Mentions: Berkeley 1971, Yale 1972, Monterey 1972, Hawaii 1972, Sinking Creek 1972, Marin County 1972, Bellevue 1973, Sweet Virginia 1973, ULTRAFILM showing Oakland Museum, 1975.

Included in 1980 feature film ULTRA HIGH FREQUENTLY.

TIME OFFED (1971)

16mm 13 min. b&w/sound \$20 rental

A strange and haunting vision of the catharsis involved in the work and leisure expenditure of an apparently nondistinct punch clock commoner, a human with its face masked in bandages. The cold urban landscape is pocked with such sinister everyday events that even the contents of the commoner's briefcase can only reinforce the veils within. Chock full of very special effects.

"I viewed many films while in San Francisco and was impressed with the creative excellence of a great many of them. Doug Wendt's most successful film, TIME OFFED refers to the classic Claude Rains version of THE INVISIBLE MAN while abstractly pursuing the isolation of man in surroundings of overwhelming indifference."—Bob Cowan, *Take One Magazine*

"Excellent and fantastic special effects!"—Arthur Knight

Selected for the 10th Ann Arbor Film Festival. 1st Place Winner (Experimental Division) 1973 Humboldt Film Festival. Museum of Modern Art showing San Francisco, 1971. Winner at the San Francisco Art Institute Film Festival, 1971. Selected for the 1st Sweet Virginia Film Festival. "Creature Features" showing KTVU-TV and KEMO-TV, San Francisco.

METALODEON TRAILER (1972)

16mm 3 min. color/sound \$8 rental

An apocalyptic preview from I AM THE BARBECUE originally done for the short-lived METALODEON film series in San Francisco with help and inspiration from Tom Heinz, Niney Stein, Binky Stancich and Les Nickettes.

Selected for the 12th Ann Arbor Film Festival.

PLANNED OBSOLESSONS (1972)

16mm 6 min. color/sound \$10 rental

A crowd of champagne-riddled art patrons witness and react to the unveiling of a fountain sculpted by Richard See and the filmmaker. The fountain collapsed the night this film premiered.

"A delightful film of adults seeming to be thrilled by a new 'toy'. Their praise was well spoken and their jovial mood seems prompted more by the drinks than the objective spectacle."—Pat McGraw

"The fountain and the hills behind were really beautiful. If the sound was supposed to be garbled, that's a cheap way to get a laugh off people. I don't know."—Leonard Joyce

"Unless your projector's sound flutters this film is *not* garbled."—Doug Wendt

Winner at the San Francisco Art Institute Film Festival, 1972. Honorable Mentions at the 4th Baltimore and the 2nd Marin County Fair Film Festivals.

SASQUATCH AMONGST US (1973)

16mm 48 min. b&w/sound \$50 rental

With Lou and Joel Wendt.

"This is an in-depth film about our friend, the Bigfoot. Is he a myth or really a halfman-halfape link to our distant past? Reach your own conclusions with this film."—*City of San Francisco Magazine*

A close and intensive look at the strange phenomenon of the Bigfoot/Sasquatch "monsters", those large hair-covered nocturnal man-like beings that have been continually sighted throughout the vast wilderness areas of the Pacific Northwest from California to Alaska. Included are interviews with alleged eye-witnesses, detailed analysis of the evidence by scientific experts and heretofore unseen "actual footage of a Sasquatch". Though this film is not without a sense of humor, SASQUATCH AMONGST US attempts to raise several serious questions concerning mankind's often elitist and threatening relationship with these amazing living legends.

"I am convinced that the Sasquatch do exist. I have a hunch that they are an advanced form of primate related to Homo Sapien which somehow managed to avoid a huge storm of cosmic radiation centuries ago, a torment so intense that it seared the fur off of mankind's direct ancestors. Thus we developed a dire need for clothing which mushroomed over time into a full-scale preoccupation with the physical plane. Our naked ancestors' materialistic obsession led down an evolutionary trail of

god-complexes and competition gone berserk while the Sasquatch developed mental powers in ways we've only recently begun to explore."—Doug Wendt

Honorhairia: Selected for the 11th Ann Arbor Film Festival. ULTRAFILM showing, Oakland Museum, 1975. Winner of the Excremental Vision Award for Best Achievement in Eschatology at Northern Illinois University, 1973. Selected for the 1974 Kenyon (Ohio) Film Festival. "Creature Features" showing, KTVU TV, San Francisco. Honorable Mention at University of Georgia on 11th Ann Arbor tour.

MIDNIGHT TRAILER (1974) 16mm 3 min. color/sound \$10 rental

A masterpiece of collage and kinestasis commissioned by Mike Getz for his Midnight Movie circuit that works wonders whether it's used to publicize Saturday Midnight shows or not. Contains clips from REEFER MADNESS, EVERREADY HARDON, POPCORN (with Jimi, Otis & Mick) and countless others.

Included in 1980 feature—ULTRA HIGH FREQUENTLY.

Additional animation by Deeling Gregory.

TRANSCRIBED TOXICOSIS (1974) 16mm 6 min. b&w/sound \$10 rental

A result of my experience with a psychological test that became a futuristic self-portrait tapped from the confidential memory bank bowels of a Montana native now residing in San Francisco as a dancing shadow.

Selected for the 12th Ann Arbor Film Festival. ULTRAFILM showing, Oakland Museum, 1975.

STAID POOT (1975) 16mm 3 min. color/sound \$8 rental

Part of the Trildogy. Music by Clyde McCoy.

The essence of the law against inertia featuring the command performance of Gypsy Rose. A companion piece to be shown with UP AND ATOM.

EVEL AND THE SNAKE (1976) 16mm 3 min. color/silent \$8 rental

The day that Dick was pardoned by Jerry, Evel attempted his great leap across the Snake River and You Are There.

RON AMOK (DOG PARTY) (1977) 16mm 4 min. color/sound \$8 rental

Part of the Trildogy. Music by Clyde McCoy.

An overview of 6 pooches interacting at an all-dog birthday party. A prizewinner at the 1977 Ann Arbor Film Festival that documents the lack of discipline possible when dogs establish a pecking order (shot in time-lapse so that the basic rhythms & patterns of the dogs' movements are more apparent).

TRILDOGY: UP & ATOM, STAID POOT, & RON AMOK (DOG PARTY) (1978)
16mm 10 min. color/sound \$20 rental

All 3 of Doug's dog films may now be rented as one unit called TRILDOGY for a cheaper price than when rented individually. On this reel they are in chronological order though conceptually the 3 works could be shown separately or in any combination. UP & ATOM shows how to distract a dog and keep it virtually motionless, STAID POOT shows the same dog's resistance to inertia while RON AMOK documents the rampant lack of discipline possible when 6 dogs establish a pecking order at an all-dog party shot in time lapse so that the basic rhythms and patterns of the dogs' movements are more apparent.

DUB FILM (1980) 16mm 3 min. color/sound \$8 rental

Eye-sential images; latent, lingering, and off-screen. Prizewinner at the Ann Arbor Film Festival and at the Infinite Forum Festival.

"3½ minutes of visual & aural percussion, with the out-of-left-field comic coda of a spaceship that flies in a window and shaves a patch of hair off a man's face. The percussive style is achieved by reggae 'dub' music used for its alternating silences & sounds and a visual strobe-ing of colors & letters on the screen."—Robert Di Matteo, *SF Bay Guardian*

"The Ann Arbor Festival provides a handsome & arresting catalogue. Doug Wendt's DUB FILM eschews narrative line in favor of light, color and image: handling movement as texture."—Calvin Ahlgren, *SF Chronicle*

WHITE, David

See photo page 293.

MEET ME TONIGHT IN DREAMLAND (1975) 16mm 6.5 min. color/sound \$15 rental

American pop heaven; lust, bountiful breasts, carnival screams and military invasion.

ELM STREET (1976)	16mm 8 min.	color/sound	\$20 rental
The premiere of the president's assassination ballet, observed through the lenses of various scopes.			
LAUGHS (1977)	16mm 8 min.	color/sound	\$15 rental
Cathode ray tubes conjuring the ghost energies of the best non-infectious, non-revolutionary, non-funny humor.			
"8" (1980)	16mm 6 min.	b&w/sound	\$13 rental
A detective drama starring eternity and various government agents.			
BLONDE PIANO (1981)	16mm 5 min.	color/sound	\$10 rental
A man in a radiation suit discovers objects of the end of the world on one last spring day. . . .			
FUN AT THE CLOWN SCHOOL (1978-81)	16mm 12 min.	color/sound	\$20 rental
Comedy assassins break into the clown school on Easter Sunday and act out their funniest and most pathetic fantasies.			
SNOW DANCE (1976-81)	16mm 20 min.	color/sound	\$30 rental
Light, time and the sun's melancholy observations.			
VENUS OF THE APOCALYPSE (1982)	16mm 15 min.	color/sound	\$25 rental
Someone's knocking at Venus' door but she can't answer; she's asleep dreaming the apocalypse.			

WHITE, Jacalyn L.

CETOLOGY (1977)	16mm 12 min.	b&w/sound	\$18 rental
Made with Doug Dunderdale.			

"CETOLOGY is a strange and beautiful exploration of a psychic space—an interior world. The title refers to the study of whales, the sound track uses the haunting calls of the Right Whale. The film itself was shot in the Chicago subway and elevated systems. The editing generates shifting spaces and overlapping times, evoking the mythic realms of Jonah and the Whale, Orpheus and Hades, and Ahab's obsessive search."—Bill Judson, Carnegie Museum of Art

Awards: First Prize, Lakeside Film Festival, 1977; Best Cinematography, Palo Alto Film Festival, 1979; Second Prize, Union of Independent Colleges of Art Film Festival, 1978; Prize Winner, Humboldt Film Festival, 1979; DeAnza Film Festival, 1979; and Carnegie Museum of Art, Pittsburgh, 1978.

J.A.C.L.W. & S. PART II (1979)	16mm 11 min.	color/sound	\$16 rental
J.A.C.L.W. & S. PART I (1979)	16mm 12 min.	b&w/silent	\$18 rental
J.A.C.L.W. & S. PART III (1979)	16mm 3 min.	b&w/silent	\$4 rental

The G's & I seemed destined to meet. Their long, purple tongues, sensual grace and meditative pace still captivates me. Even their first names, Jezebel, Amy, Cleo, Laura, Willie and Spook, the first initial of each form my name, connect us and they dance for my camera. These films work better when shown as a series, and should be rented together, and shown in the sequence listed above.

WHITE, Larry

HAMBROSIA	16mm 7 min.	color/sound	\$7 rental
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"Watch out MacDonalds."

"Very oral, very anal, very gross."—Judge, San Francisco Art Institute Film Festival

"This movie is lots of fun."—L.W.

WHITE, Margaret

DANCE FILM (1976)	16mm 4 min.	b&w/silent	\$8 rental
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"She builds up a rhythm slowly, alternating the gesturing hands with blackness until a face of a woman appears, then the face

of a bearded man and something like shadows which change, and then it really does seem like a dance although no feet are seen dancing."—Carmen Vigil, Cinemanews

UNTITLED (1977)	16mm	6 min.	color/sound	\$8 rental
PINK LADY (1979)	16mm	4 min.	color/sound	\$8 rental
SUNREST CORNER (1979)	16mm	3 min.	color/silent	\$5 rental

WHITE, Neal

EGGTIMER	16mm	5 min.	b&w/sound	\$20 rental
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Credits: Man: Eric Ross. 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. Prizewinner at Monterey Film Festival, etc.

LITTLE WHITE LIES MY MOTHER CALLED THEM WHEN WE PULLED THE WOOL OVER MY FATHER'S EYES	16mm	5.5 min.	b&w/sound	\$20 rental
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Credits: Director: Neal White. Cast: Rush White. Camera: Neil Reichline. Sound: Andy Reichline.

An ethnographic musical-comedy.

Prizewinner, Monterey Film Festival, etc.

PUTTING THE BABIES BACK (Part II)	16mm	6.5 min.	b&w/sound	\$20 rental
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Credits: Written, directed and photographed by Neal White. Character: Walter Scheibel. Sync Sound recordist: Susan Felter. Winner First Place, 5th National Student Film Festival, Ann Arbor Film Festival, Cannes, Filmex, and a dozen other major festivals.

WHITESIDE, Tom

WARDOUR STREET (1980)	16mm	8 min.	color/silent	\$12 rental
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Named for the center of London's film district, from whose sidewalks most of these images were plucked. Other footage, found and sought, includes tails from a double eight transcontinental journey. This film may also be shown at 18 fps if desired.

"Tom Whiteside's WARDOUR STREET breathes with a rhythm of its own, at times (only) reminiscent of Hollis Frampton's 'Palindrome' in some of its images and their regularity; other times, almost arrhythmical & entirely unpredictable; one senses a great conscious mind behind as mysterious & unknown and deliberate as life itself."—Gordon Ball

Award: Juror's Award, North Carolina Film Festival, 1981.

Also available from the Filmmakers' Cooperative, New York

WIEDMANN, Dawn

AESTHETIC REVOLUTION (1979)	16mm	4 min.	b&w/silent	\$10 rental
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Made with Keith Miller. A quick paced, comical film which rhythmically aggresses 19th and 20th century bourgeois art.

HARVEST (1980)	16mm	8 min.	color/sound	\$20 rental
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Made with Keith Miller.

Bi-packed sepia toned and black & white images spontaneously glide across, around and between each other revealing a unique perception of an autumnal harvest ritual.

DANCES (1981)	16mm	8 min.	color/sound	\$20 rental
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The employment of various techniques—hand processing, optical printing and sound manipulation—creates a sensuous trance inducing experience.

NO DOGS ALLOWED (1981)

16mm 8 min. color/sound

\$20 rental

Made with Keith Miller.

Tri-generation optically printed Kodachrome stock yields a color saturated illusional outdoor performance. The manipulated African musical soundtrack weaves an atmosphere of call and response magic.

SEVOM CIGAM (1981)

16mm 20 min. b&w/sound

\$25 rental

An awesome magical force penetrates the situations and relationships of a powerful woman as she interacts with her lover, friends and animals in an untamed, rawly emotional experimental environment.

WIELAND, Joyce**SAILBOAT (1967)**

16mm 3 min. color/sound

\$6 rental

"SAILBOAT has the simplicity of a child's drawing. A toy-like image of a sailboat sails, without interruption on the water, to the sound of roaring waves, which seem to underline the image to the point of exaggeration, somewhat in the way a child might draw a picture of water and write word-sounds on it to make it as emphatic as possible. The little image is interrupted at one point by a huge shoulder appearing briefly in the left hand corner. . . . Joyce Wieland makes a very special kind of film. The same sense of humor, tenderness and feeling for the more humble details of life that is present in her paintings and plastic constructions are given further dimensions in her films. There is somewhat of a sense of sadness and nostalgia in all her work . . . a sense of lost innocence."—Robert Cowan, *Take One*

"This little Sailboat film will sail right through your gate and into your heart."—J.W.

"The word SAILBOAT is supered over the entire film. It's an innocent static referent for the artist's assisting of passing sailboats. 1933 used naming in another way. This led to her discovery of new possibilities for sub-titles, used extraordinarily in RAT LIFE and extended to an even more uncompromising use in the supered meter-like permutations of REASON OVER PASSION. A day at the Beach, at the Sea, at the Sky and at the Sailboats."—Michael Snow.

1933 (1967)

16mm 4 min. color/sound

\$6 rental

"The repeated images are such that they appear to be different every time; to be expanding. 1933 has a machine-mechanical-doll-rhythmic-like structure."—Robert Cowan, *Take One*

"1933. The year? The number? The title? Was it (the film) made then? It's a memory! (i.e. a Film). No, it's many memories. It's so sad and funny: the departed, departing people, cars, street! It hurries, it's gone, it's back! It's the only glimpse we have but we can have it again. The film (of 1933?) was made in 1967. You find out, if you didn't already know, how naming tints pure vision."—Michael Snow.

LA RAISON AVANT LA PASSION (1968-69)

16mm 80 min. color/sound

\$90 rental

"Joyce Wieland's films are among the most endearing ever seen, making her point and sealing the issue in a womanly way without any concern for ragged edges. LA RAISON AVANT LA PASSION is a whirlwind view of Canada with an anti-dialectical premise."—Douglas Pringle, *Artscanada*

"Joyce Wieland's film LA RAISON AVANT LA PASSION is pure passion over reason."—Ross Mendes, *Canadian Forum*

"LA RAISON AVANT LA PASSION is one of the most emotional and exuberant journeys I have ever taken."—Robert Cowan, *Take One*

"One of the ten best films of 1969. . . ."—Manney Farber, *Art Forum*

"Trudeau is the only human being treated closely by the film; after him, there is only more and more of the numbing wonder of the extent of the land, but he is all you need. Joyce Wieland's movie, like Canada, is as pure and simple as a public monument—too simple and direct to ignore, too complex in its approach to simplicity for anyone to forget for long."—Barry Hale, *Toronto Star*

"REASON OVER PASSION then, is Joyce Wieland's major film so far. With its many eccentricities, it is a glyph of her artistic personality; a lyric vision tempered by an aggressive form and a visionary patriotism mixed with ironic self parody. It is a film to be seen many times."—P.A. Sitney, *Film Culture*

"This film is about the pain and joy of living in a very large space: in fact, in a continent. It is painful, because such an experience distends the mind, it seems too large for passionate reason to contain. It is joyous, because "true patriot love", a reasonable passion, can contain it, after all. But what is remarkable, for me, is that all its urgency is lucidly caught, bound as it were chemically, in the substance of film itself, requiring no exterior argument."—Hollis Frampton

PIERRE VALLIERES (1972)

16mm 32.5 min. color/sound

\$40 rental

With subtitles in English.

"A film about a Quebec revolutionary who spent three years in jail without trial. The film was made in April, 1972, when Pierre was working with workers, raising consciousness, in Mount Laurier, Quebec. He was then writing a book about Quebec, and he has written the book *White Niggers of America* about French Canadians."—J.W.

"Saw a new film by Joyce Wieland, PIERRE VALIERS, 35 minutes long. We do not actually see Pierre Valiers, we see only his lips, his teeth, as he talks in French. English subtitles translate what he says. He speaks slowly, and clearly, and tells about the Quebec people. I do not know who Pierre Valiers is, I never heard of him, but I understood, from the film, he's a political writer, among other things. Whoever he is, his mind seems to be very clear, his grasp of the political facts and history very lucid. Listening to him I understood, for the first time, why Quebec is fighting for its liberation. PIERRE VALIERS is one of the most effective political films I've seen. I was helped, when looking at the film, by Joyce's concentration on the words, on the voice. She eliminated all visual distraction, including the speaker's face. It's the voice, the tone of the voice, and the meaning of what is said, that comes through. The sincerity and the truth of the voice comes through. Ms. Wieland displays in this film the maximum respect for what's being said in it. The purity of her approach, her formal choice only increases the sharpness of the truth presented in the film.

"I look at this film also as a critique of most of the so-called political documentaries. Their makers seem to think their point will be improved by collecting and collaging all kinds of documentary footage, usually showing the cruelties, or the miseries, or the blood, to show how bad the capitalists, or the enemy, are. Such footage never really adds much to the truth. One never really knows where it comes from, and we have learned enough about how such footage can be faked and manipulated. Joyce Wieland doesn't do any of such things. She concentrates on the speaker's voice, she presents Pierre Valiers' voice in close-up, so that nothing is hidden. And the truth of the voice, the sound of the voice, the nuances of the voice, its vibrations, its colors merge so totally with what is being said that no other images are needed to make the point."—Jonas Mekas, *Village Voice*

WIESE, Michael**EXTRAORDINARY POWERS**

16mm 19 min. color/sound

\$35 rental

"We limit ourselves because we *believe* we are limited."—Will Schutz

Professional track athletes Ben Jipcho (Kenya), Lee Evans, Brian Oldfield and many others exchange notions of mind-body relationships with sports humanists George Leonard, Michael Murphy and Will Schutz. Filmed during an international Track Association meet in Eugene, Oregon.

Ideal for physical education departments, coaches, recreation centers, humanistic and psychology groups interested in new ideas in sports.

SHINTAIDO (New Body Ways)

8mm 18 min. color/silent

\$25 rental

A new martial art in Japan which caught the attention of the 1972 International Conference on Psychology. "Shintaido perfectly succeeds in heightening the mind and developing the body quite harmoniously." Aoki Hiroyuki, a master of Karate, Kendo and Aikido developed Shintaido when the budo arts were "narrow-minded and could not accept newness."

Shintaido has received international attention recently and more than 100,000 people in Japan have had Shintaido experience. There are Shintaido centers in Italy, Netherlands, Belgium, England, Canada and America.

With an introductory cassette tape by Hiroyuki Oaki, translated into English by Michael Thompson.

SILVER BOX

16mm 56 min. color/sound

\$90 rental

An autobiographical movie spanning the filmmaker's life, childhood in Illinois, filmmaking in San Francisco with Steven Arnold making surrealist psychoic and Egyptian science-fiction films, rock shows, zen temples and martial arts in Japan, shadow plays and temple rituals in Bali and Java, moonlight balloon ascensions in the Himalayas, tomb explorations in Egypt and extraordinary dolphin experience in Greece and America.

"... a sharing of consciousness as intimate as an embrace."—Michael Goodwin, *City Magazine*

"... engrossing! The young filmmaker's experiences, doubts, fears, hopes and aspirations are filtered through an extraordinarily vivid imagination and the eye of a gifted visual artist."—Jeanne Miller, *San Francisco Examiner*

WIESE, Michael and Steve Arnold

(see ARNOLD, Steve and Michael WIESE)

WILCHUSKY, Le Ann Bartok

SKYWORKS, THE RED MILE (1973)

16mm 9.5 min. color/sound

\$15 rental

Credits: Editor, director of film: Dody Cross. Photography: Air to air, Ron Boff; Free fall, Bud Bell; Ground, Dody Cross. Skydivers: Bob Brown, Ed Luby, Bud Bell, and Chirp Navrotski. Sound: Carol Spitzer, Jeff White and Ron Boff.

Documentary of conceptual artist Le Ann Bartok Wilchusky's "Skyworks, The Red Mile," dropped from 7,500 ft. altitude with skydivers, kinetically danced over the Pennsylvania countryside. This "Dropped Object" unrolled in free fall creating a line one mile long which altered the sky space dramatically. Shorter red pieces, held by the skydivers in free fall, spiral in and out as the skydiver as performer is held in G Force. A visual symphony of falling lines.

SKYWORKS, WIND & FIRE (1975)

16mm 8 min. color/silent

\$15 rental

Credits: Film edited by Le Ann Bartok Wilchusky. Photography: free fall: Bud Bell and Bernie Wilchusky, & Le Ann Bartok Wilchusky. Skydiver, Bob Hall. Film of "Dropped Objects" falling from 8,000 ft. altitudes with skydivers as performers. This film of a conceptual artist's work is a document of Skyworks but also meant to be expressive as an art film. A film of meditation revealing the cosmic breath as Skyworks pieces fall at the rate of 120 to 135 miles per hour. A breathing language of light and knowledge. Performance-controlled flight. Gyres cycling in and out—the mystic spiral. A perception of light and space as energy lines alter the environment temporarily.

WILEY, Dorothy

SCHMEERGUNTZ (1966)

16mm 15 min. b&w/sound

\$20 rental

Made by Dorothy Wiley and Gunvor Nelson.

First Prize Ann Arbor Film Festival; prize, Kent University Film Festival; prize, Chicago Art Institute Film Festival.

"SCHMEERGUNTZ is one long raucous belch in the face of the American Home. A society which hides its animal functions beneath a shiny public surface deserves to have such films as SCHMEERGUNTZ shown everywhere—in every PTA, every Rotary Club, every club in the land. For it is brash enough, brazen enough and funny enough to purge the soul of every harried American woman."—Ernest Callenbach, *Film Quarterly*

FOG PUMAS (1967)

16mm 25 min. color/sound

\$30 rental

By Dorothy Wiley and Gunvor Nelson.

Awards: Prize at Belgian International Film Festival, Knokke-LeZute, 1968. Shown at International Short Film Week, 1968 (British Film Institute). Shown at Oberhausen International Film Festival.

Collections: Museum of Modern Art, New York; Belgian Film Archives, Brussels.

"FOG PUMAS is an updating of surrealism. It really teases the viewer because you *know* something is happening, but you don't know what it is. Some of the carefully composed shots are just long enough to allow involvement, and others just quick enough to be concerned with abstract graphics. The sound track has the admirable quality of being an integral part of the film."—Don Lloyd

FIVE ARTISTS BILLBOBBILLBILLBOB (1971)

16mm 70 min. color/sound

\$60 rental

Bill Wiley
Bob Nelson
Bill Allan
Bill Geis
Bob Hudson

By Dorothy Wiley and Gunvor Nelson.

This film of five (Marin County, Calif.) painters, sculptors, and filmmakers is a personal look at the lives of these close friends at home with their families, at work in the studio, teaching, fishing, drawing together, at parties, openings, etc. The sound track is a collage of comments and music by the artists mixed with personal impressions by friends and acquaintances.

"FIVE ARTISTS is the most beautiful and moving film on artists that I have ever seen."—Joseph Raffael

"Disturbing."—Bob Nelson

"I just love looking at my friends on film."—Dorothy Wiley

"I hate the idea of the film and I never want to see it."

"Our part was the best."—Cornelia Hudson

"Have you ever thought about perambulators? Well, I always thought people shouldn't push other people around."—Bill Geis

"I had to be 35 years old before I realized I was leaving my childhood."—Bill Allan

CABBAGE (1972) 16mm 9 min. color/sound \$15 rental

I like to film ordinary things I do and see everyday because film makes it so easy to see the immense cosmic fearsomeness and beauty of everything. While watching film, I can abandon myself to the event. I don't find that so easy to do in the kitchen in the morning. I still don't understand that part.

LETTERS (1972) 16mm 11 min. color/sound \$15 rental

One day I was watching my son write a letter—making marks on a paper, folding it, slipping it into another folded paper, putting a name on it, a little picture in the corner, sending it flying through the air. Every movement seemed so packed with love energy that I began to think of all letters as Valentines. I thought of all the incredible letters Wiley and I had received over the years so I filmed four of them—a letter from Judy, a letter from worms, a letter from bugs, and a letter from Ethan. Wiley and Bob and Diane Nelson whistled popular favorite classics for the sound track.

THE WEENIE WORM OR THE FAT INNKEEPER (1972) 16mm 11 min. color/sound \$15 rental

I first saw these creatures at the Bodega Bay Marine Biology Lab. I was amazed—I lived on this planet so long not knowing I was sharing it with weenie worms. They only live a few places in the world. Victor had been working with them for several years doing DNA experiments.

ZANE FORBIDDEN (1972) 16mm 10 min. b&w/color/sound \$15 rental

I love home movies.

MISS JESUS FRIES ON GRILL (1973) 16mm 12 min. color/sound \$15 rental

"MISS JESUS FRIES ON GRILL is a mysterious striking evocation of pain and the short-circuiting sensations of living in this predicament of death. It is a short film and again the color is fine and sharp as a good paring knife.

"Beginning with a newspaper clipping, written in a remarkably detailed manner of a bizarre accident in which a Miss Jesus was killed when a car smashed into the cafe where she was eating. The impact threw her on the grill, heated to 500 degrees.

"Cut to close up of baby being bathed in sink, screaming in silence. Then music box tinkles, but it is being wound too fast and the melody careens about in an insane manner and loudly. A voice recounts the old parochial school chestnut about St. Laurence, the martyr who was killed by roasting, and his rejoinder to his killer, 'Turn me over. I think I'm done on this side.' The voice wonders if Miss Jesus knew the story. The image of the baby continues, bathing, nursing, falling asleep.

"It is impossible to convey the combination of counterpointing feelings this film arouses. Like all great art, it is mysterious in its working. Dorothy Wiley has such a clear, but tender eye for life. Tender, not sentimental. Miss Jesus is a simply constructed, highly poetical film."—Mike Reynolds, *Berkeley Barb*

THE BIRTH OF SETH ANDREW KINMONT (1977) 16mm 27 min. color/sound \$30 rental

"The soundtrack was recorded separately and then put into position with the image. It covers the last hours before Seth was born. For the most part the camera remains on Vicki in her bed surrounded by her husband, sculptor Bob Kinmont, her children, the midwife, the doctor, and Bob's mother who holds the mirror so Vicki can see. Occasionally the camera looks out the window to the mountains and yard outside with a horse and neighbor children moving about.

"The vision is straight-forward, no lyrical asides excepting the nature outside the window. The beauty and wonder arise from the situation and the people themselves going about this timeless procedure. As Seth's head begins crowning the telephone rings, Vicki's daughter answers it and says it's for Vicki. Vicki says, 'Ask her to call back later.'

"There are a lot of birth films, but just a few reach the essence of the matter and manage to get it down on the emulsion. Wiley's vision is such that she never interferes with the inherent power of the situation. She is content to See."—Michael Reynolds, *The Berkeley Barb*

BEFORE NEED (1979) 16mm 75 min. color/sound \$85 rental

By Gunvor Nelson and Dorothy Wiley.

Because it had been so many years since we had worked together on a film, we were wondering if it was still possible to collaborate. We started with some dream images, a few actors, friends, and relatives. Slowly the film evolved into sequences or images that expressed the emotional discoveries of an aging woman. The snow had melted and it was impossible to repeat. Standards of Perfection applied to all the selves, the relationships, the layers of memory. Where are the tables for one?

Starring:

Cleta Wiley and John Nesci

Silver Spangled Hamburg and White Faced Black Spanish

Saun Ellis and Marcus Mislin

The Bog People and Queen Elizabeth

Oona Nelson and Ethan Wiley

Niagra Falls and Thou Shalt Bible
Experts and Jungle Sounds
Games, Puzzles Surprises
Sea and Scab
Ray Rodrique and Vacuum Cleaner.

"Suddenly unfolds before one's eyes a pictorial work, as taut, complexly rich and beyond verbal logic, working as a music piece of Penderecki or Cage. I think the picture web about time and death and language belongs to the most complete that the experimental film has reached."—a translation from Carl Henrik Svenstedt's article, *Expressen* (daily Swedish National newspaper)

See photo page 296.

WILEY, William T.

MAN'S NATURE 16mm 30 min. color/sound \$40 rental

WILLIAMS, Lloyd

CREATION 16mm 1.5 min. color/sound \$12.50 rental

Designed by Lloyd Williams and Phillip Weiner.

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.

Special Commendation, Foothill College Filmmakers' Festival.

LINE OF APOGEE 16mm 46 min. color/b&w/sound \$88 rental

"... This is an extremely surrealistic abstract film about the psychological influences which shaped the life of a young man with latent (or possibly overt) homosexual tendencies, who in later life becomes an astronomer. It is visualized as if through the old astronomer's telescope, seeing his past while peering into the cosmos.

"A blue Buddha dissolves into a large grey Teddy Bear which begins crying. A little girl stabs a pig and pulls out a baby doll. A little boy buries some Cheerios and then urinates on the grave. Sixty white gloves run across a floor, and later appear floating in a pond around a large glass bowl in which a nude boy is curled in a foetal position. Bits of broken plaster assemble themselves into a bust of Dante. An egg cracks and dozens of gobular marbles pour out, spewing and dissolving. At a wedding, the bridegroom steps on an egg and hundreds of spiders crawl from beneath his shoe. In bed with his wife, he kisses her and she becomes a succession of men with whom he apparently has had affairs. He prowls nude through a cave like a prehistoric man."

This skeletal description does not begin to communicate the weird spell that LINE OF APOGEE weaves on an audience. It is 45 of the most compact minutes you'll ever spend using your eyes and ears. And this surrealistic spell is no less powerful for the sound than the sight. The incredible soundtrack was composed by Vladimir Ussachevsky, founder of the Columbia-Princeton Electronic Music Laboratory, a pioneer in electronic and synthesizer composition.

Ussachevsky's score for LINE OF APOGEE consists of whirring-electronic drones dissolving into windstorms; Gregorian chants which phase into eerie tweetering pitches; women's laughter which becomes sobbing which fades into a collage of fantastic electronic sounds.

There is something open and suggestive, something compatible, familiar—about pure electronic sound. We live in it and with it, and we are pleasantly surprised to discover that our environment can become music.

"LINE OF APOGEE is a film of psychological imagery; that is, images and sounds assembled in such manner that the juxtapositions between them create their own sort of intangible 'continuity', carrying the viewer forward on a narrative line of pure emotion rather than dramatic ideas. There is no 'story' in LINE OF APOGEE, yet it hypnotizes and enchants as few traditional films can. And a great many of the images are so powerful in themselves that they remain indelibly in the mind's eye long after."—Gene Youngblood, *Los Angeles Free Press*

Credits: Source, production, direction, script, editing: Lloyd Michael Williams. Photography: Joseph Marzano, Harold Naiderman, Lloyd Williams. Music: Vladimir Ussachevsky. Leading Players: Charles Braun, Richard Denby, Beverly Baum, Anthony Coll, Anne Linden, Harold Naiderman, Lloyd Williams.

RAINBOW'S CHILDREN 16mm 24 min. color/sound \$48 rental

Electronic score by Suzanne Ciani.

Awarded Best Featurette, New York Erotic Film Festival.
"Genuine Rapture, erotic, sensual and stimulating gay film."

RAPUNZEL 16mm 13 min. b&w/sound \$22 rental

Illustrations by Phillip Weiner.

Animated original adaptation of the story by Grimm of a girl held prisoner in a tower by an evil witch with strange tendencies. UB Iwerks award for limited animation and special effects.

Other distribution: Filmmakers' Co-op, N.Y.

TWO IMAGES FOR A COMPUTER PIECE (WITH AN INTERLUDE) 16mm 10 min. color/sound \$23 rental

Created for the Whitney Museum Composers' Showcase.

Misty, watery stages of human embryonic growth, from fertilization to delivery of the human child.

Interlude of destruction.

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

TWO TOGETHER: JABBERWOCK & OPUS No. 5 16mm 10 min. color/sound \$23 rental

Jabberwock from the poem by Carroll Silver. Medallion, Cannes, '58. Combined live action and animation.

Opus No. 5 . . . Images project a mood of nightmare terrors at once indefinable and affecting. Hallucinations creating a totality of effect which won the film the Judges' Prize, Midwest Film Festival, 1962.

URSULA 16mm 13 min. color/sound \$23 rental

Gold Medallion, Best-Scripted Film, Cannes, Best Special Effects for Sustained Horror, 1961.

A Child's decay into total insanity caused by tortures of an unloving mother. Not to be seen before bed-time.

WIPES 16mm 2 min. color/sound \$12.50 rental

First Prize, Canyon Cinema Festival, 1964.

"A jigger of pure visual tonic; a program de-lightener. Bright colors and lively music, it's fast-fast-fast."

WOLFF, Peggy

108 MOVEMENTS 16mm 6.5 min. color/sound \$13 rental

The martial art of T'ai Chi Chuan is performed on a black limbo stage by one dancer. By combining and recombining the original footage through the use of animation and optical printer techniques, I feel I have succeeded in stating a very simple theme on body language.

The dancer's movements are abstracted into patterns similar to those Norman McClaren used in PAS DE DEUX. And at one point in the film, the very subtle yet colorful visuals resemble Rorschach tests. In 108 MOVEMENTS, the original jazz flute track has been over-dubbed at a specific time delay to produce repetitive sounds that correspond to the carefully planned layering of images.

108 MOVEMENTS could be an excellent instructional film for physical education and dance classes, a motivational film for primary and secondary art, or could be included in a program of experimental short films for high schools and colleges.

Awards: Selected for 1974 FILMEX screening. Television screening on Channel 28, Los Angeles, for instructional T'ai Chi Chuan show. 3rd Place Atlanta Film Festival. 2nd Place Columbus Film Festival. American International Film Festival: Film of the Year Award, Best Experimental Film, One of the Ten Best Films Award.

WONG, AI

I LOVED HER (1966) 16mm 13 min. b&w/sound \$25 rental

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.

- ENVIRONMENT (1968)** 16mm 12 min. color/b&w/sound \$12 rental
 Shown: Ann Arbor; Los Altos; Expo 67. Canada.
 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.
- PORTRAIT OF IVAN MAJDRAKOFF (1968)** 16mm 9 min. b&w/color/sound \$10 rental
 PORTRAIT OF IVAN is a film of a friend, artist and teacher at the San Francisco Art Institute whom I have known for five years. It shows nine minutes of personal madness in Ivan's daily life.
 "Really inventive, turned-on study of the Artist in his studio."—John Schofill
- U.S. CHOICE (1968)** 16mm 10.5 min. color/sound \$12 rental
 U.S. CHOICE is about calling your mother on the phone and instead it turns out to be your ex-wife, Jesus Christ, Lolita, Yourself, Bull Dike, Bowling Queen, Two Georgia Red Worms on their Wedding Night, Dancing With . . . Something in the Way She Moves.
- 69¢ A LB. (1969)** 16mm 12 min. b&w/sound \$15 rental
 The objective of 69 CENTS A LB. is to show man's fantasy on how he sees the ideal woman of his dream turn into a nightmare of reality and through realization he falls into a fantasy again and again.
 Shown: 1970 Ann Arbor and Mike Getz Tour. 1970 Foothill College and 1970 Monterey Film Festivals.
- TEA FOR TWO (1970)** 16mm 5 min. b&w/sound \$10 rental
 The objective is to show myself visiting myself, and then showing the frustration of loneliness, by trying to be with myself.
 Credits: Ursula Schneider.
 Collection of Yale University. Shown: F&F Schule Fur Experimentelle, Zurich, Switzerland; Art/Tape/22 Maria Gloria Biccocchi, Firenze Italy.
- DISCOUNT HOUSE (1971)** 16mm 21 min. color/sound \$25 rental
 DISCOUNT HOUSE is about the different levels of space flesh, caught within the Hallways of one's mind . . . When they enter the Discount House World of 18th and Vermont St., they will never be the same . . . if they can come back out.
- YO YO PARADISE (1972)** 16mm 17 min. color/sound \$20 rental
 A film I made under the overdose of all the AM radio noise and TV commercials which were flooding my mind from what I really wanted to film; which was my pet rat, Homer.
 Second Prize, Stanislaus College Experimental Film Festival, 1974.
- MOVING STILL (1974)** 16mm 14 min. b&w/sound \$28 rental
 The film took one and a half years to complete. It deals in space of many levels within a single movement, a movement which has a circular form which involves each viewer within the film itself.
 "I was very moved by your films."—Terry Kemper, Whitney Museum of American Art
 "Play with the malleability of time, impressive level of visual intelligence and control, beautiful and magical, memorable experiences. . . ."—Standish D. Lawder
 First Prize, Foothill Film Festival; Ann Arbor Tour, 1974; St. Xavier College, Chicago, Prize; First Prize, 1975 Rutgers University, New Jersey. Shown: ART/TAPE/22 Firenze, Italy; F&F Schule Fur Experimentelle, Zurich, Switzerland.
- SAME DIFFERENCE (1975)** 16mm 17.5 min. color/sound \$25 rental
 First Prize: Rutgers University State University of New Jersey. Shown: ART/APE/22 Maria Gloria Biccocchi, Firenze, Italy; F&F Schule Fur Experimentelle, Zurich, Switzerland.
 "A film structured around two windows overlooking the changing San Francisco skyline, involves different kinds of time lapses and sophisticated juxtapositions of movements such as the uninterrupted action of drinking a glass of water over dramatically changing skies. At times the time lapses occur in separate windows or even in different areas inside the windows."
 —Vincent Grenier
- 24 F.P.S. (1977)** 16mm 14 min. color/sound \$28 rental
 This film deals with the relationship of Film, Projecting its self, like the physical space of the film's sprocket holes that creates the sound. Image was filmed and projected in the same movement of time which is 24 F.P.S.

TWIN PEAKS (1977) 16mm 52 min. color/sound \$120 rental
Two years in the making, a work which uses the image of a road through the window of a car driving in the form of a figure 8 (infinity) to examine change within the same form.
Funded by a grant from the American Film Institute in association with the National Endowment for the Arts.

TWO PROJECTORS PROJECTING ON ONE CORNER (1977) 16mm 12 min. b&w/silent \$25 rental
The concerns are negative and positive space which interrelates the *Viewer's Space* with the *Projected Space*. This film should be projected in a corner that has a white surface with at least 6 feet in height and 7 feet in width.

SCREEN, PROJECTOR & FILM (1978) 16mm 14 min. color/silent \$28 rental
This film deals with filming (taking) & (giving) projecting into the same space of present and past. To project it is necessary to have a free standing screen 3 feet by 3 feet.

WOOD, Bruce

See photo page 294.

LATEX SKY (1974) 16mm 8 min. b&w/silent \$10 rental
First Prize: Douglass College (Rutgers) Film Festival, 1975. Ann Arbor Film Festival, 1975. Kenyon Film Festival, 1975. Athens International Film Festival, 1975.

An expressionistic film using qualities of light and mass to create personal rhythms. LATEX SKY is a reaction to the depths of dreaming.

"... personal visual insistence, characterized by a concentrated exploration of the film medium itself... formalized spatial definitions of black and white; its effect as texture, velocity, massing, grain, tonality... set off a unique aspect of temporal duration and image-persistence."—Carolee Schneemann, Douglass College Film Festival

Other distribution: Cooperative des Cineastes Independants (Montreal).

RIVER OF STARS (1975) 16mm 10 min. b&w/silent \$15 rental
RIVER OF STARS presents the viewer with an enormous amount of high energy input. As in the fleeting glimpses of a dream, it surges forward with intense VISUALNESS, pausing only to give brief significance to punctuating images. The resulting visual flow is precise and dynamic, ending in a struggle of visionary diffuseness and literal identification.

ARCTIC DESIRE (1976) 16mm 8 min. b&w/silent \$15 rental
Abstract geometric forms yield to lavish undulating surfaces. The illusion of depth becomes reversed as the images seem to move into the viewer's space as though touchable.

EDGE FORCES (1977) 16mm 11 min. b&w/silent \$20 rental
EDGE FORCES is an abstract collage of rapid nebulous forms and calligraphic lines. The frame is used as a "canvas" for thousands of fleeting images which try to expand beyond its confines. Viewers are compelled either to comprehend the dynamic flow of the images, or to make free subjective associations with them.

Other distribution: London Filmmakers' Co-op; Paris Films Co-op.

See photo page 295.

BETWEEN GLANCES (1979) 16mm 14 min. b&w/silent \$25 rental
A beautiful abstract collage.
"BETWEEN GLANCES... plays with the illusion of depth, with interactions between apparent upper and lower planes. Strong blacks and whites bound the range of grays they encompass, while, periodically, black and white stills devoid of gray tones and of motion demarcate the film's progress."—B. Ruby Rich
First shown at the Third International Avant-Garde Film Festival in London, 1979.

WRIGHT, Charles

LA-DEE-DA (1973) 16mm 4.5 min. color/sound \$6.50 rental
An abstract hand-drawn cartoon set to original music. Change-ups surprise the eyes: no shape, line, edge, surface or back-

ground can be taken for granted for very long before turning out to be something else.

C.I.N.E. Golden Eagle; Silver Medal for Best Animation in the 14th World Festival of Amateur and Independent Cinema, at Huy, Belgium; ASIFA Tour.

SORTED DETAILS (1980) 16mm 12 min. color/sound \$25 rental

Shared shapes, color or movement link these fragments of urban landscape.

WUYTS, Herman

DE OVERKANT 16mm 10 min. b&w/sound \$10 rental

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

Benelusc Film Festival: Special Prize of the jury. Awarded in Bergamo Film Festival. Awarded in the Chicago Film Festival.

YALKUT, Jud

DIFFRACTION FILM (1965) 16mm 10 min. color/silent \$15 rental

A light "trip", and evocation of the sun as kaleidoscopic father of all vision. Originally premiered as an integral section of USCO's "Hubbub" and "We Are All One" multichannel media-mix shows at Canyon Cinema, S.F.L.S.D. Conference, M.I.T., R.I.S.D., Filmmakers' Cinematheque, numerous other universities.

Featured also at the Bridge Theatre and in one-man-shows (Bard, City College, University of California, Canyon Cinema).

"... this sensuous sea of color, motion, and light that seems to surround us completely and we swim in it almost bodily and it is like going through the most fantastic dream."—Jonas Mekas, *Village Voice*, writing about USCO performance featuring DIFFRACTION FILM.

"D.M.T." (1966) 16mm 3 min. color/sound \$7 rental

Credits: Slides by Jackie Cassen. Choreography by Mary McKay and danced by her. With the voice of Ralph Metzner reading a "Psychedelic Prayer" of Timothy Leary's.

Filmic translation of the first multi-media presentation of Jackie Cassen and Rudi Stern, originally presented at the Bridge Theater in New York in the spring of 1966.

TURN TURN TURN (1965-66) 16mm 10 min. color/sound \$20 rental

Sound by USCO.

A kinetic alchemy of the light and electronic works of Nicholas Schoffer, Julio Le Parc, USCO, and Nam June Paik. An experiment in McLuhan's "the medium is the message" and inter-media translation.

US DOWN BY THE RIVERSIDE (1966) 16mm 3 min. color/sound \$6 rental

USCO lights, Beatles' sound.

A visionary translation of the USCO environmental exhibition at the Riverside Museum, New York, in May/June 1968.

Shown at the Filmmakers' Cinematheque, the Bridge Theater, the 2nd Tokyo Underground Film Festival, the Ann Arbor festival and NET TV.

"... the Finch College Projected Art Show was historically comprehensive—from the early surrealist and abstract films to the most contemporary film environments... Particularly noteworthy are the USCO films from USCO's multi-media show at the Riverside Museum, summer, 1966. US DOWN BY THE RIVERSIDE and TURN TURN TURN, a film of the eye-shattering, flashing, rotating light sculpture programmed by USCO to turn turn turn the popular song into a rich electronic fugue on the word NOW. Let's take the OW out of Now; Let's take the No out of Now."—Judith Shatnoff, *Film Quarterly*

CLARENCE (1965-68) 16mm 10 min. color/sound \$18 rental

Credits: with Clarence Schmidt/music by Mel Lyman, the song "Simple Boy" performed by the Lyman family with Jim Kewskin, and the voice of Clarence Schmidt.

A homage to the forty-five year devotion to the transmutation of "junk" into an environment of beauty and love by Clarence Schmidt, folk artist-builder, in Woodstock, New York. His sculpture-garden-house has been called by Henry Geldzahler (the Metropolitan Museum) and Lawrence Alloway (former director of the Guggenheim Museum) "a masterpiece of American folk art." The film included some of the only footage taken of Clarence living within the seven-story interior of his creation,

which was tragically gutted by an electrical fire in the winter of 1967-68.
 Selected for the "Personal Cinema" series, the 1968 New York Film Festival.

BEATLES ELECTRONIQUES 16mm 2.5 min. b&w/sound \$6 rental

Credits: Sound track "Four Loops" Electronic synthesis by Ken Werner.
BEATLES ELECTRONIQUES by Jud Yalkut and Nam June Paik.

One of a series of collaborations between an independent filmmaker and an electronic artist and composer in the realm of experimental television and videotape films, in which cathode-ray tube generated images of popular figures are transmuted into the metaphysical and the abstract. Presented on several concert tours throughout the United States and at the Nam June Paik-Charlotte Moorman Concert at Town Hall, New York, in 1968.

All films also available from Filmmakers' Co-op, New York.

WAITING FOR COMMERCIALS 16mm 7 min. color/sound \$12 rental

Made with Nam June Paik.

"Samuel Beckett wrote 'Waiting for Godot' twenty years ago, but instead of Godot, TV commercial after TV commercial arrived."—Russell Connor

YEO, Rob

COD GAM (1977)	16mm	12 min.	color/silent	\$20 rental
OGYGIA (1977)	16mm	6 min.	color/silent	\$10 rental
FIVE ISLAND BOAT TOTEM	16mm	35 min.	color/silent	\$65 rental
IN ABSENTIA (1980)	16mm	11 min.	color/sound	\$20 rental

ZDRAVIČ, Andre

"Zdravic has lived in the US since the early 70's where he has been ever more in the forefront of a new generation of personal & poetic filmmakers developing in the American avant garde. Along with his lyricism Zdravic brings to cinema a high professional quality which along with a well-developed sound sense breathes a fresh and vigorous breath across the landscape of American Cinema."—Carmen Vigil, the Cinematheque

"I consider (Zdravic) one of the most talented film-makers that has appeared on the film scene. Besides his filmmaking talents, he's working clearly in the regrettably neglected Humanistic Tradition."—Jonas Mekas, Anthology Film Archives

WATERBED (1974) 16mm 5 min. color/sound \$15 rental

"... it has sensuous, richly interpreted images of water rhythmically integrated."—*Buffalo Eve News*

One of my earliest films, *Waterbed*, shot on the Niagra Rapids, still holds the basic premise of all my endeavour: to infuse the viewer with a life force, a shot of energy that would enter the bones and spirit and whirl it up.

PHENIX (1975) 16mm 14 min. color/sound \$40 rental

"... PHENIX, a documentary of the filmmaker's father performing plastic surgery on burn patients. This subject he handles with such sensitivity that the difficulty of the imagery is seen rather monumentally."—C. Vigil

"I have never seen any of Zdravic's work before, but what I saw last Wednesday left me so intrigued that I am anxiously looking forward to seeing more of his work. I saw part of his surgery room film, shot in Yugoslavia. It has an extraordinary visual and emotional power."—Jonas Mekas, *Soho News*

I do not know whether I should simply say that *Phenix* is dedicated to my father, Dr. Franjo Zdravic, because through him a new world of beauty and meaning opened up for me. For some 20 days he led my way through rooms of special climate (Ljubjana Burns Center, Yu.) where threads of breath, of nightmarish dreams, of misery, of compassion, of joy, are weaved with hands of calm determination: to inflict wounds to the living being in order to give him/her a new form and function.

CARBON ARC (1976) 16mm 9 min. b&w/sound \$20 rental

Based on Planetary Earth Projection by Joe Panone, a light sculpture performed in Buffalo, NY, June 1975.

BREATH (1976) 16mm 8 min. b&w/sound \$20 rental

"BREATH consists of nothing more than shots of a newspaper blowing in the wind of empty New York streets. But Zdravic

doesn't treat this subject with the wispy lyricism of Brakhage or Marie Menken. The newspaper is *just* a newspaper—a 'found object' à la Duchamp. The soundtrack, as in all Zdravic's films, was recorded on the spot—its on/off click as each shot is taken making for *musique concrete* accompaniment."—David Ehrenstein, *LA Herald Tribune*

"What is most striking about Zdravic's work right now is a vivid sense of how the frame of the screen traps—and thus compresses and heightens—the energy of movement."—A. Taubin, *Soho News*

See photo page 296.

SUNHOPSOON (1976) 16mm 8 min. color/sound \$20 rental

Originates from having seen one fine afternoon light magically flickering on trees and bushes, realizing only later that this dance was being created by a passing train. I spent five months waiting and searching for it to happen again. Persistence and activity generated the form of the film.

ANASTOMOSIS (1981) 16mm 40 min. color/sound \$90 rental

Anastomosis is the concluding link of a number of films made with Dr. Harry Buncke ("the father of micro-surgery") at the R. K. Davies Medical Center in San Francisco.

"This film is a deeply personal account of the filmmaker's relationship to what is the most avant-garde area of reconstructive surgery restoring bodily function and quality of life through microsurgical transplantation (notably transplantation of bone, muscle, and toes). Not a mere medical film, it is directed toward all who wish to have an understanding of providence and existence—it is definitely in the tradition of Rembrandt's Anatomy Lesson and Michaelangelo's anatomical studies."—C. Vigil, *The Cinematheque*

VENEZIA (1981) 16mm 7 min. color/sound \$20 rental

I sailed into Venezia on a rainy day of October '76. It is not until four years later that I found the sounds which completed the wonder this city inspired. The sound was recorded from "Wave Organ", an accoustical sculpture by Peter Richards—San Francisco Marina 81.

Featuring my sister Nina.

"An unsettling portrait of this dying, but not yet dead dream city."—C. Vigil

VESUVIO (1981) 16mm 10 min. color/silent \$20 rental

"... quietly steaming, one feels the awesome underground forces within this slumbering giant."—C. Vigil

WHERE THE COAST MEETS THE SEA (CHAPTER I, OCEAN) (1981) 16mm 20 min. color/sound \$50 rental

"The world is large, but in us it is deep as the sea."—R. M. Rilke

My lifetime fascination with water energy and its spiritual powers flows here again in this first chapter of a work dedicated to the Oceans of the Earth.

Largely inspired by Theodor Schwenk's *Sensitive Chaos* and Willard Bascom's *Waves and Beaches*, the film is a study in dynamics of the Ocean surface at the meeting point with its antagonist—the coast.

Filmed from Pelican Beach to Point Arena, northern California.

ZIEBELL, Robert

SMILE & RELAX (1979) 16mm 12 min. b&w/sound \$15 rental

Assistance by Kevin Smith and Paul Tassie.

Filmed inside a drug store photo booth machine, SMILE & RELAX focuses on a woman of a thousand moods with faces to match. Utilizing slow motion, freeze frames and over 100 film 'strips' in pixilation (taken by the photo machine during filming). The visuals are interwoven in lip sync told tales and anecdotes of her saint vs. sinner childhood days. An entertaining film to watch as it draws parallels of moving film with still photographic images that show the many differences in emotion at any given moment.

Awards: Ann Arbor Tour; Athens Film Festival; Kenyon Film Festival; Great Lakes Festival.



FOR OLD AND YOUNG ALIKE

Films by Ron Taylor



JONAH



FOR YOUNG AND OLD ALIKE



ROSIE RADIATOR



SINGLE FATHERING



GYPSY YODELER



SUCKALO



BUNEATA



SONG



WREN'S NEST/RUDI



SUCKALO



JUST SWIMMIN': Bartlett



JUST SWIMMIN': Brakhage



JONAH



JUST SWIMMIN': Hindle



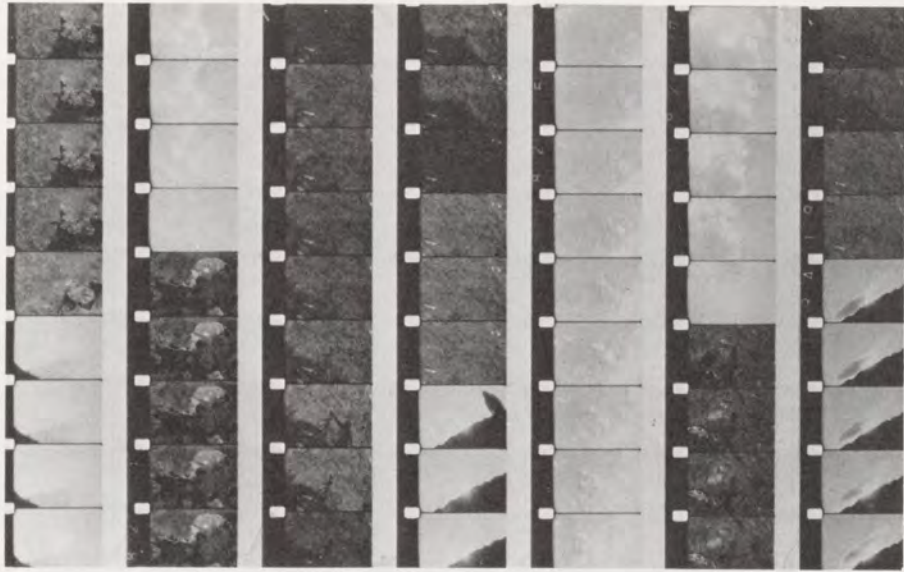
JUST SWIMMIN': Baillie



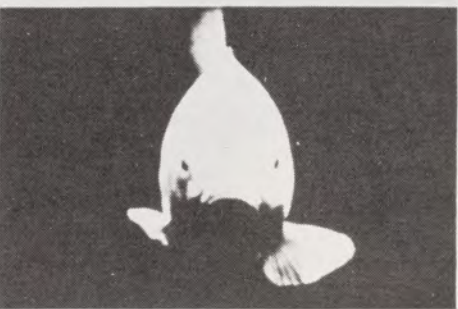
MOTH



SUCKALO



SEVEN DAYS by Chris Welsby



by Dave Viera and Maria Litecky



FEARFUL SYMMETRY



Bruce Baillie in TALL GRASS



Films by Michael Wallin



MONITORING THE UNSTABLE EARTH



COOL RUNNINGS



VENUS OF THE APOCALYPSE '82

BLONDE PIANO '81

"8" '80

FUN AT THE CLOWN SCHOOL '78-'81

SNOW DANCE '76-'81

LAUGHS '77

ELM STREET '76

MEET ME TONIGHT IN DREAMLAND '75

THE FILMS OF DAVID WHITE

ARTFORUM

Volume XVI No. 4

ICHA CINEMA CLUB

SEPT 12-22

TAKE ONE

Volume 6 Number 4

PARIS-BEAUBOURG

BRUCE WOOD

Du 28 septembre au 1er Octobre :

19h. : BRUCE WOOD

Peintre et cinéaste américain, né en 1951 à Boston. A réalisé près de 30 films.

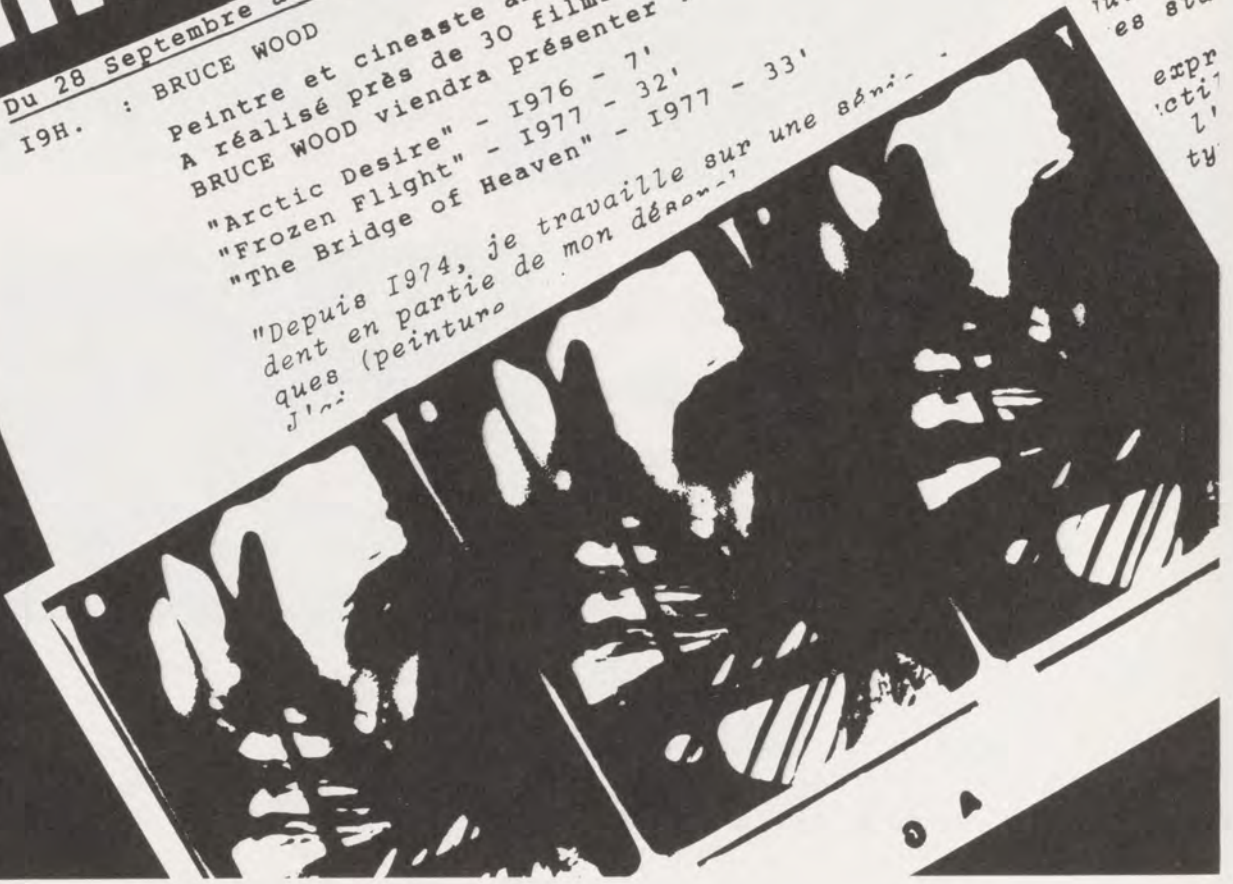
BRUCE WOOD viendra présenter :

"Arctic Desire" - 1976 - 7'

"Frozen Flight" - 1977 - 32'

"The Bridge of Heaven" - 1977 - 33'

"Depuis 1974, je travaille sur une série de peintures qui traitent en partie de mon désenchantement (peintures)



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INSTITUT
SWI. CINEMA L.
YORK STEPS, NEAR
TRAFALGAR SQUARE, BOX
PHONE 01-930-0493 (PAUL TA.)



ORIGINAL STILL FROM "EDGE FORCES"

Bruce Wood's photographic paintings are on exhibit at the Gilbert Gallery through next Saturday.

Images larger than strife

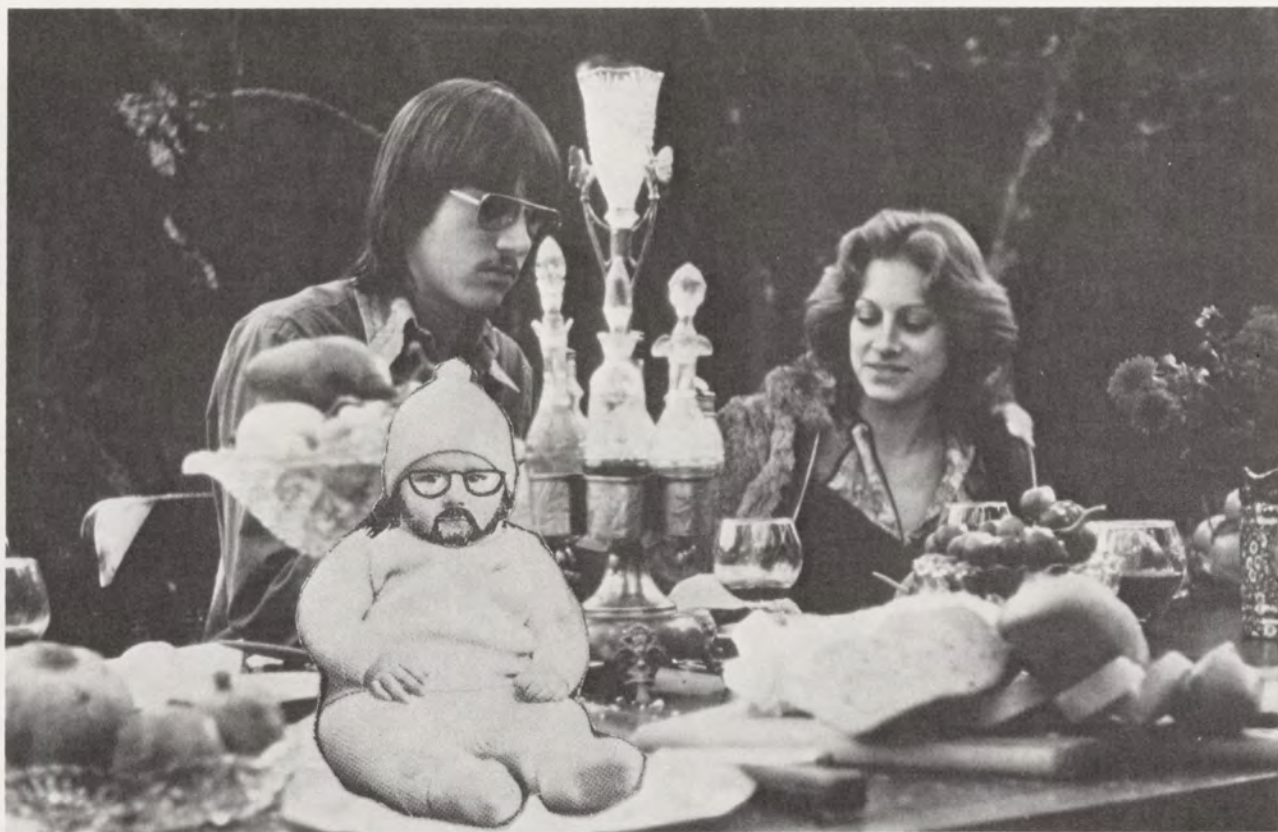
Photography/David Elliott

THE "EVOLVING IMAGES" of Bruce Wood are ... what? Film. Photography. Painting. A collusion of all, in fact. The end result is like Japanese calligraphy, crossed with electron microscopics of dashed and dancing atomic particles.

Wood's beauty and stimulation. They seem energetic after-images, shadow traces of a world—whether microcosmic or cosmic hardly matters—which speeds by so quickly that human technique can barely keep track of its effects. In toto they are as violent as "action painting" at its most furious, but in detail as elegant as Oriental calligraphy.

16MM FILMS AVAILABLE AT CANYON CINEMA COOP:
 BETWEEN GLANCES - EDGE FORCES - ARCTIC DESIRE -
 RIVER OF STARS - AND OTHERS ...

BRUCE WOOD



BEFORE NEED by Gunvor Nelson and Dorothy Wiley



BREATH by Andre Zdravič

Photo: Katherine McGuire

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TAKE OFF . . . Nelson, G.
-

DOCUMENTARY

- ADIRONDAK HOLIDAY . . . Lipton
 AIRPLANES . . . Koppy
 AMERICA'S WONDERFUL . . . Giorgio
 AMERICARTUNE . . . Blaskovich
 ANATOMY OF A FILM . . . Forney
 AND HAVING WRIT . . . Holmes
 ANDERSON/LOOSELY . . . Palazzolo
 BAL-ANAT . . . Carney
 BANJO PIE . . . Forney
 BARBED WIRE STORY . . . Forney
 BERKELEY 12 TO 1 . . . Deitch
 BICYCLE RACER . . . Anderson
 BIG CITY . . . Mifsud
 BIG SUR: THE LADIES . . . Jordan
 BILL & RUBY . . . Myers
 BIRDPEOPLE . . . Mifsud
 BLACK JACKETS AND CHOPPERS . . . Carney
 BLACK POWER WE'RE GOIN'
 SURVIVE AMERICA . . . Henny
 BLOW GLASS . . . Cohen
 BLUES ACCORDIN' TO
 LIGHTNIN' HOPKINS, THE . . . Blank
 BREAKING WITH OLD IDEAS . . . Single Spark Films
 BUST, THE . . . S.F. Dancers Workshop
 BUT WHAT CAN WE DO? . . . Henny
 CANADIAN PACIFIC . . . Rimmer
 CENTERS OF INFLUENCE . . . Arlyck
 CHILDREN OF SYNANON . . . Lester
 CHURCH . . . Forney
 CLEO . . . Rudnick
 COCKFIGHTING . . . Barrish
 COLUMBO & SONS . . . Frishman
 COLUMBUS DAY ON BROADWAY . . . Rudnick
 CORNELL, 1965 . . . Jordan
 CORNUCOPIA . . . Lipton
 COSAS DE MI VIDA . . . Strand
 CRIP-TRIPS . . . Schoenfeld/Freeman
 CUT-OUT ANIMATION . . . Jordan
 DA . . . Myers
 DEAD END STREET? . . . Henny
 DEBT BEGINS AT TWENTY . . . Beroes
 DEMONSTRATION . . . Angerame
 DESIGNS IN GLASS . . . Bass
 DIZZY GILLESPIE . . . Blank
 DUTCH . . . B.Y.M. Productions
 EGG TIDE . . . Forney
 EKLIPSE . . . Forney
 EVEL AND THE SNAKE . . . Wendt
 EXPLORATION ON THE CHEAP . . . Reamer
 EXTRAORDINARY POWERS . . . Wiese
 FESTIVAL OF BARDS . . . Gaikowski
 FISHSCALE . . . Forney
 FIVE ARTISTS:
 BILLBOBBILLBOB . . . Nelson, G./Wiley, D.
 FOCUS POCUS SCHOLASTIC
 TEASER REEL . . . Focus Pocus Film Squad
 4TH OF JULY BARBEQUE . . . Barbieri
 GOD RESPECTS US WHEN WE WORK
 BUT LOVES US WHEN WE DANCE . . . Blank
 GOLDEN POSITIONS, THE . . . Broughton
 GOSPEL PLOW . . . Lloyd
 GREASE . . . Hudina
 HAPPY BIRTHDAY LENNY . . . Lipton
 HAT SHOP . . . Frishman
 HEALTH ON WHEELS . . . Beeson
 HEY MAMA . . . Obern
 HILLTOP NURSERY . . . Lipton
 HOLEY CATS . . . Forney
 HOME ON THE RANGE . . . Forney
 INSIDE DOPE . . . Burckhardt
 INTRO . . . Blaskovich
 JERRY'S . . . Palazzolo
 JOSEPH HIRSCHHORN PORTRAIT . . . Bass
 KEEP BRIGHT THE
 DEVIL'S DOORKNOB . . . Beveridge
 LAST CANOE, THE . . . Evans
 LAST MARCH, THE . . . Lipton
 LAST STAND FARMER . . . Brick
 LAUGHING BEAR . . . Sadan
 LONG DISTANCE SOFT SHOE, THE . . . Carson
 LOVE HAPPENS . . . Giorgio
 MACHU PICCU . . . Hammer
 MAD RIVER . . . Schoenfeld/Freeman
 MAO TSETUNG, THE GREATEST REVOLUTIONARY
 OF OUR TIMES . . . Single Spark Films
 MARCH ON THE PENTAGON . . . Ringo
 MARQUETTE PARK I & II . . . Palazzolo
 MAY 1968 . . . Single Spark Films
 MAYDAY . . . Single Spark Films
 MEDINA . . . Bartlett
 MEJI . . . Savage
 MEMORABILIA . . . Deitch
 MENDOCINO . . . Wallin
 MICRO SERIES 1-5 . . . Rudnick
 MONITORING THE UNSTABLE EARTH . . . Wallin
 MOVIE CAMERA MASK . . . Kirch
 MOVING PICTURES
 OPERATORS UNION . . . Blaskovich
 MURDER OF FRED
 HAMPTON, THE . . . Single Spark Films
 NADINE'S SONG . . . Lipton
 NICARAGUA: FROM THE MOUNTAINS
 TO THE BUNKER . . . Tellez/Piotter
 NO SMELL OF FIRE . . . Adams
 NOT YET . . . Forney
 OFF THE PIG . . . Single Spark Films
 OLIVES . . . Forney
 OMAHA NEBRASKA . . . Forney
 ON CASTRO STREET . . . Barbieri
 ON STRIKE . . . Single Spark Films
 108 MOVEMENTS . . . Wolff
 PALESTINIAN PEOPLE, THE . . . Single Spark Films
 PARADE . . . Forney
 PARENTS' VISIT . . . Hudina
 PEACE MARCH . . . Reveaux
 PEACE PICKETS ARRESTED
 FOR DISTURBING THE PEACE . . . Henny
 PEKING DATES . . . Savage
 PEOPLE'S PARK . . . Single Spark Films
 PEOPLE'S WALL . . . Schoenfeld/Freeman

DOCUMENTARY (continued)

PHILL AND JEAN . . . Barbieri
 PIG POWER . . . Single Spark Films
 PLANNED OBSOLESSONS . . . Wendt
 PORTRAIT . . . Deitch
 P.P. 1 . . . Deitch
 REAL ITALIAN PIZZA . . . Rimmer
 REJOURNEY: TO THE
 LAND OF TARAHUMARA . . . Beveridge
 RENO HOTEL . . . Beeler
 RESISTANCE . . . Henny
 REVELATION OF THE FOUNDATION . . . Lipton
 RIGHT ON
 (A CEREMONY OF US) . . . S.F. Dancers Workshop
 RIPARIAN . . . Adams
 ROCK SPRINGS . . . Beveridge
 RONNIE . . . McDowell
 ROSEMARY WAITING . . . Semsel
 SACRED ART OF TIBET . . . Jordan
 SATURDAY 4/15/67 . . . Weisburd
 SAWMILL . . . Schiffner
 SCHIZOPHRENIA OF WORKING FOR WAR . . . Henny
 SELECTIVE SERVICE SYSTEM . . . Haack
 S.F.—AN ABBREVIATED VERSION
 OF SAN FRANCISCO . . . Harkness
 S.F. TO L.A. . . . Beveridge
 SHE WAS A VISITOR . . . Deitch
 SHINTAIDO (NEW BODY WAYS) . . . Wiese
 SILVERBOX . . . Wiese
 SINGLE FATHERING . . . Taylor

SKYWORKS, THE RED MILE . . . Wilchusky
 SKYWORKS, WIND & FIRE . . . Wilchusky
 SLIDE SHOW . . . Lester
 SNATCHES . . . Obern
 SNOW DANCE . . . White, D.
 STONED ADVENTURE . . . McLaughlin, David
 STORY OF A MAN GOING
 DOWN IN FLAMES, THE . . . Lipton
 SUMMER . . . Stone
 SUNDAY ON YOUR KNEES, A . . . Darbonne
 SUPER-ARTIST, ANDY WARHOL . . . Torbet
 SWING LOW SWEET CHARIOT . . . Giorgio
 TARGETS, THE . . . Kirch
 TENINO—BOOM TOWN OF
 THE OLD NORTHWEST . . . Evans
 TOMPKIN'S PARK . . . Cohen
 TOWER . . . Forney
 TROLLSTENEN . . . Nelson, G.
 TRIPTYCH IN FOUR PARTS . . . Jordan
 TURN TO YOUR GODS DOGS . . . Beveridge
 UNDELIVERED: NO SUCH COUNTRY . . . Arlyck
 WE SHALL MARCH AGAIN . . . Lipton
 WHO'S WHO IN THE
 KOOK CAPITAL PARTS 1 & 2 . . . Beveridge
 WILLIAM B. IDE . . . Ranberg
 WINDOW WIND CHIMES PART ONE . . . Grenier
 WINGS . . . Blaskovich
 WINTER SOLDIER . . . Single Spark Films

DRAMATIC

AIRPLANE GLUE, I LOVE YOU . . . Lester
 ALBINO . . . Darbonne
 APPARITION, THE . . . Jordan
 AS THE WHEEL TURNS . . . Wallin
 AT EASE IN THE BOBOSPHERE . . . Jones
 AUTOBIOIMAGERY 2 . . . Darbonne
 BAPTISM . . . Schiffner
 BAR, THE . . . Kopyy
 BEAVER FEVER . . . McDowell
 BELOW THE FRUITED PLAIN . . . Lipton
 BRIG, THE . . . Mekas, J.
 CHESSMATCH . . . Roll
 CHRONICLES OF THE DEAD . . . deGrasse
 COCKFIGHTING . . . Barrish
 COLOR ME SHAMELESS . . . Kuchar, G.
 CONSTRUCTION . . . Kopyy
 DEATH OF ALEX LITSKY . . . deGrasse
 DORA MYRTLE . . . McDowell
 DR. HAWAII . . . Ross/Rudnick
 EARLY CLUE TO A NEW DIRECTION, AN . . . Meyer
 EASY RIDER . . . Safran
 "8" . . . White, D.
 FLOWER CHILD . . . Meyer
 GRAHAM CRACKER, A . . . Lloyd/Thomas
 HIGH AND DRY . . . Evans
 HILDUR AND THE MAGICIAN . . . Jordan

I, AN ACTRESS . . . Kuchar, G.
 IF ONLY . . . Ford
 IN QUEST OF MEAT JOY . . . Giorgio/Schneemann
 INTRUSION . . . Haack
 KNOCK KNOCK . . . Darbonne
 KONIEC . . . Viera/Litecky
 LURK . . . Burckhardt
 MATCH GIRL . . . Meyer
 MONEY . . . Burckhardt
 OLD HOUSE PASSING, THE . . . Jordan
 PARADES AND CHANGES . . . S.F. Dancers Workshop
 PORTRAIT OF THE POET
 AS JAMES BROUGHTON . . . Luther
 RECOMMENDATION . . . Forney
 SKY PIRATE, THE . . . Meyer
 STINKYBUTT . . . McDowell
 TASTELESS TRILOGY . . . McDowell
 10 X 17 . . . Angerame
 TESTAMENT . . . Broughton
 TESTAMENT . . . deGrasse
 TYLER . . . Reamer
 URSULA . . . Williams
 VISIT TO INDIANA, A . . . McDowell
 WEB OF FIRE . . . Rudnick
 WHAT DO TWO RIGHTS MAKE? . . . Arledge
 WOELEGUF . . . Darbonne

ECOLOGY/ENVIRONMENT

ANIMALS RUNNING . . . Severson
CAMPESTRAL SUITE . . . Perz
CRANEFLY . . . McLaughlin, David
DOGS OF THE FOREST . . . Lipton
DUNES OF TRURO, THE . . . Lipton
EASY OUT . . . O'Neill
HOUSE CONSTRUCTION HOME MOVIE, THE . . . Brick
HURRICANES OF '78, THE . . . Kopyy
HYDE PARK . . . Arlyck
IMAGES FROM NATURE . . . Lohmann
LET A THOUSAND PARKS BLOOM . . . Lipton
MAD RIVER . . . Schoenfeld/Freeman

MADE IN MAINE . . . Burckhardt
MICRO SERIES 1-5 . . . Rudnick
NADINE'S SONG . . . Lipton
NATURAL HABITAT . . . Arlyck
NEMESIS . . . Haack
RIPARIAN . . . Adams
STREET OF THE SARDINE . . . Lothar
STRUGGLE OF THE MEAT, THE . . . Severson
SUNDAY ON YOUR KNEES . . . Darbonne
TEXTURES OF THE GREAT LAKES . . . Lohmann
TIME OFFED . . . Wendt

EDUCATIONAL

AMERICAN CATALYST . . . Rudnick
BARBED WIRE STORY . . . Forney
CRIP-TRIPS . . . Schoenfeld/Freeman
JUAREZ' MEXICO . . . Irvine
JUST SWIMMIN' . . . Taylor
LAST OF THE PERSIMMONS, THE . . . O'Neill
NAUGHTY WORDS . . . McDowell
ODESSA STEPS . . . Shepard

REGITEL TRAINING AT BULLOCK'S . . . Darbonne
SASQUATCH AMONGST US . . . Wendt
SQUARE: AN IMAGE DURATION TEST . . . Harkness
STREET OF THE SARDINE . . . Lothar
VISIONS . . . Hoffman
YEVGENY YEVTUSHENKO
AT PROJECT ARTAUD . . . Abrams

EROTIC

ACAPULCO COME-ON . . . Mifsud
AI (LOVE) . . . Ilmura
APRES LE SOIREE . . . Kortz
AUTOBIOIMAGERY 2 . . . Darbonne
BED, THE . . . Broughton
BIRTH OF APHRODITE, THE . . . Auslander
BOOBS A LOT . . . Read
CROCUS . . . Pitt
CUMULUS NIMBUS . . . Giritlian
DEMISE OF DOCTOR PETRONIUS, THE . . . deGrasse
DOCTOR PETRONIUS,
SEDUCER OF WOMEN . . . deGrasse
DON'T COME IN ME . . . Barbieri
DREAMWOOD . . . Broughton
ECLECTIC LIGHT . . . Harkness
EGGTIMER . . . White, N.
ERANA . . . Weisburd
EROGENY . . . Broughton
EYETOON . . . Abrams
FEMALE BATHER, (THE) . . . Stone
FILMPIECE FOR SUNSHINE . . . Luther
FLASH . . . Pearson
FUSES . . . Schneemann
GOLDEN POSITIONS . . . Broughton
HERMES BIRD . . . Broughton
HOLDING . . . Beeson
HOME ON THE RANGE . . . Forney
HOT NASTY . . . Palazzolo
HOTEL FOR MEN . . . Heinz
HUMAN BODY MACHINE, THE . . . Ryan
HUNGRY EYE . . . Cohen
I WAS A CONTESTANT AT MOTHER'S
WET T-SHIRT CONTEST . . . Palazzolo
KEEP BRIGHT
THE DEVIL'S DOORKNOB . . . Beveridge

LOADS . . . McDowell
LOVE LETTERS . . . Cohen
LOVEMAKING . . . Bartlett
MAINSTREAM . . . Abrams
MATTE . . . Taylor
METAMORPHOSIS . . . Colmer
MOON'S POOL . . . Nelson, G.
NUDES (A SKETCHBOOK) . . . McDowell
ODALISQUE #2 . . . Stone
ORANGE . . . Johnson
PLACE BETWEEN OUR BODIES, THE . . . Wallin
PUTZO . . . Angerame
RAINBOW'S CHILDREN . . . Williams
ROBERT HAVING HIS NIPPLE PIERCED . . . Daley
SAPPHO . . . Hammer
SCULPTURE OF RON BOISE, THE . . . Auslander
SECRETE OF LIFE, THE . . . Faccinto
SHOWER . . . Kortz
SNEAKIN' AND PEAKIN' . . . Palazzolo
SONG . . . Taylor
SONG OF THE GODBODY . . . Broughton
STREETWALKER &
THE GENTLEMAN, THE . . . Cohen
SWEET LOVE REMEMBERED . . . Elder
SYNC TOUCH . . . Hammer
THINGS WE USED TO DO . . . Kirch
UNFOLDING . . . Beeson
VAMPIRA: THE PASSION OF . . . Linder
VENUS . . . deGrasse
WATERCRESS . . . Beeson
WEENY WORM OR THE FAT INKEEPER . . . Wiley, D.
WHITE SUSAN . . . Franklin
WOMANCOCK . . . Linder
WREN'S NEST . . . Taylor

ETHNOGRAPHIC

AHEAD IN PARIS . . . Pearson
CEREMONY AND CELEBRATION . . . Jones
COOL RUNNINGS . . . Wallin
COSAS DE MI VIDA . . . Strand
FAR OUT, STAR ROUTE . . . Lipton
GRAND CANARY, THE . . . Pearson
JUST SWIMMIN' . . . Taylor
MACHU PICCU . . . Hammer

MEDINA . . . Bartlett
MEJI . . . Savage
MOSORI MONIKA . . . Strand
PATH OF CESSATION . . . Fulton
PEKING DATES . . . Savage
WHO'S WHO IN THE
KOOK CAPITAL PARTS 1 & 2 . . . Beveridge

FANTASY

AEROPLANE . . . Barbieri
APPARITION, THE . . . Jordan
AT EASE IN THE BOBOSPHERE . . . Jones
BAR, THE . . . Kopyy
BED, THE . . . Broughton
BIRTH OF APHRODITE, THE . . . Auslander
BOWL, THEATRE, GARDEN,
MARBLE GAME . . . Pitt
CAVAFY FRAGMENT . . . Viera
CELS . . . Pitt
COMMON LOSS . . . Haynes
CONSTRUCTION . . . Kopyy
CORONATION . . . Myers
DANCE OF THE LOONEY SPOONS . . . Vanderbeek
DEEP WATER . . . McLaughlin, David
DIPLATERATOLOGY . . . Landow
DISCOVERY OF THE BODY . . . Heinz
DIVINE MIRACLE . . . Krumins
DOGGIE'S DAYDREAM . . . DeVault
DREAMLIGHT . . . Vosu
DREAMWOOD . . . Broughton
EARLY CLUE TO A NEW DIRECTION, AN . . . Meyer
EIGHT . . . Obern
EROGENY . . . Broughton
EYETOON . . . Abrams
FILET OF SOUL . . . Faccinto
FIRST TIME HERE . . . Meyers
FISH, THE . . . Viera
FLOWER CHILD . . . Meyer
FOG PUMAS . . . Nelson, G./Wiley, D.
FOUR IN THE AFTERNOON . . . Broughton
FRIDAY THE 13TH . . . McGowan
GARDENER OF EDEN, THE . . . Broughton
GYMNOPIEDIES . . . Jordan
HAMFAT ASAR . . . Jordan
HERMES BIRD . . . Broughton
HILDUR AND THE MAGICIAN . . . Jordan

HOTEL FOR MEN . . . Heinz
INSTITUTIONAL QUALITY . . . Landow
INTERIOR GARDEN I & II . . . Arledge
INVASION, THE . . . Viera
IRIDUM SINUS . . . Arledge
JABBERWOCK . . . Williams
LA PREMIERE SOIREE . . . Viera
MAINSTREAM . . . Abrams
MASQUERADE . . . Jordan
MATCHSELLER, THE . . . Lewis
MEET ME TONIGHT IN DREAMLAND . . . White, D.
MEMORIES OF AN UNBORN BABY . . . Lipton
MOONLIGHT SONATA . . . Jordan
MOON'S POOL . . . Nelson, G.
MOTHER'S DAY . . . Broughton
MR. SANDMAN . . . Faccinto
MULTIPLE ORGASM . . . Hammer
MY NAME IS OONA . . . Nelson, G.
NEITHER MORE NOR LESS . . . Ryan
NOSE, THE . . . Lester
ORB . . . Jordan
ORGANIC VAMPIRE, THE . . . deGrasse
PATH, THE . . . Myers
PLEASURE GARDEN, THE . . . Broughton
PRE-HISTORIC MISH-MASH . . . Gregory
RALPH'S BUSY DAY . . . Cohen
SALIVATION OF PROFESSOR BIZARROV . . . deGrasse
SCISSORS . . . Dewdney
SUMMERDREAM . . . Sadan
TENDER IMAGES . . . Arledge
THIS IS IT . . . Broughton
VENUS . . . deGrasse
VENUS OF THE APOCALYPSE . . . White, D.
WAITING . . . Sadan
WENDY . . . Ryan
WHERE DID IT ALL COME FROM?
WHERE IS IT ALL GOING? . . . Faccinto

MUSIC

AMERICA'S WONDERFUL . . . Giorgio
BE-IN . . . Abrams
BEDROOM, THE . . . Cohen
BERLIN GRAFFITI . . . Babeth
BESSIE SMITH . . . Levine
BOGGY DEPOT . . . McDowell

BOOBS A LOT . . . Ellis, L.
COOL RUNNINGS . . . Wallin
DEAF/PUNK . . . Gaikowski
DIRT . . . Connor
DIZZY GILLESPIE . . . Blank
DUB FILM . . . Wendt

MUSIC (continued)

EAT . . . Statler
EXPLORATION ON THE CHEAP . . . Reamer
HAMBROSIA . . . White, N.
HELLO SKINNY . . . Ralph Records
HOUSE MOVIE . . . Hancox
I CAN'T GET NO . . . Ryan
IT'S PLEASURE TIME FOR YOU . . . Simons
JINX . . . Ralph Records
LITTLE WHITE LIES . . . White, N.
LONESOME COWBOY . . . Kortz
MAN IN THE DARK SEDAN . . . Ralph Records
MATCHSELLER, THE . . . Lewis
MOODY TEENAGER . . . Gaikowski
NIGHT WITH GILDA PECK, A . . . McDowell
ONE MINUTE MOVIES . . . Ralph Records
PARADISE NOW . . . Safran
PEERAMID . . . Bowles
PLEASURE GARDEN, THE . . . Broughton
POWERMAN . . . Lipton
REASONS TO BE CHEERFUL, PART THREE . . . Lewis
RELAX YOUR MIND . . . Giorgio
ROOFTOPS . . . Hancox
SONATINA & FUGUE . . . Burckhardt
STAIRWAY TO THE STARS . . . Safran
SWING LOW SWEET CHARIOT . . . Giorgio
TARGETS, THE . . . Kirch
THIRD REICH AND ROLL . . . Ralph Records
TOMPKIN'S PARK . . . Cohen
TRANS-IT . . . Safran
UNDERPANTS SONG, THE . . . The Flying Haystacks
UNITS TRAINING FILM . . . Gaikowski
WATER CIRCLE, THE . . . Broughton
WHY ARE WE HERE? . . . Ralph Records
WIENERS AND BUNS MUSICAL . . . McDowell

PERSONAL

A TOUTE BETISE . . . Jones
AEROPLANE . . . Barbieri
AKRAN . . . Myers
ALTERNATIONS OF PERSPECTION . . . Gerstein
ANASTOMOSIS . . . Zdravic
ANGEL BLUE SWEET WINGS . . . Strand
ANSELMO . . . Strand
ANTHEM . . . Osborn
APPLE SUMMER . . . Fisher
ART OF WORLDLY WISDOM, THE . . . Elder
AS THE SUN GOES DOWN,
 A HOLE APPEARS IN THE SKY . . . Gerstein
AUTOSTOP . . . Cantow
BEDROOM, THE . . . Cohen
BREAKING . . . Haynes
BURNT OFFERING . . . Gerstein
CASSIS . . . Mekas, J.
CATCH . . . Grenier
CHICKENSTEW . . . Fisher
CIRCUS RIDERS . . . Haslanger
CITY IMPROVISATION . . . Bass
CITY VIEW . . . Bass
CONFESSIONS . . . McDowell
CONTINUITY IN AGGREGATES
 FOR SIGHT AND DREAMS . . . Gerstein
CUMULUS NIMBUS . . . Giritlian
DEAR LITTLE LIGHTBIRD . . . Auslender
DEATHSTYLES . . . Myers
DIE . . . Luther
DOBBS . . . Osborn
DOWNWIND . . . O'Neill
ELECTRONIC MAN . . . Bass
ENTHUSIASM . . . Ball
EVEL AND THE SNAKE . . . Wendt
FACE POEM . . . Cohen
FATES, THE . . . Osborn
FATHER MOVIE . . . Ball
FIRST TIME HERE . . . Myers
FOCUS . . . Haslanger
4:59 AM . . . Rudnick
FOUR FLUSH . . . Osborn
FRAMES AND CAGES AND SPEECHES . . . Haslanger
FROM THE LADIES . . . Fisher
HAIRCUT . . . Hammer
HASTA LUMBAGO . . . Jones
HEPPY, HEPPY KETS . . . DeVault
I WAS/I AM . . . Hammer
IN TRANSIT: A CYCLE OF FILMS . . . Bell
INTRODUCTION REEL . . . Stone
KEEPING KINKY . . . Jones
LIGHT SHAFT . . . Grenier
LIVED TIME . . . Haslanger
MADE IN MAINE . . . Burckhardt
MEMORABILIA . . . Deitch
MINDSCAPE # 1 & # 2 . . . Ringo
MOTHER'S DAY . . . Broughton
MOVING SPACE (3⁴) . . . Gerstein
NEXT TO ME . . . Hancox
NOTES ON THE CIRCUS . . . Mekas, J.
NUPTIAE . . . Broughton
ONDEO . . . Rudnick
OUT IN THE STREET . . . Sterne
PERSEPHONE . . . Singer
PHENIX . . . Zdravic
PHILL AND JEAN . . . Barbieri
POLYPHEMUS . . . Osborn
PORTRAIT . . . Deitch
P.P.1 . . . Deitch
PUTZO . . . Angerame
RHAPSODY OF A THEME
 FROM A HOUSE MOVIE . . . Marin, L.
RITES OF PASSAGE . . . Cantow
ROSEBUD . . . Sadan
ROSEMARY WAITING . . . Semsel
RUNS GOOD . . . O'Neill
SAUGUS SERIES . . . O'Neill
SAVING THE PROOF . . . Holmes
SEPTEMBER 15 . . . Hancox
SEVEN DAYS . . . Welsby
7362 . . . O'Neill
SHADE . . . Grenier
SLIPSTREAM . . . Osborn

PERSONAL (continued)

SOMA . . . Davis
 SONG OF THE GOBODY . . . Broughton/Singer
 SUNHOPSOON . . . Zdravic
 SYNTAX . . . Haslanger
 37-73 . . . Myers
 2616 . . . Ringo
 VENEZIA . . . Zdravic
 VESUVIO . . . Zdravic

VISIT TO INDIANA, A . . . McDowell
 WATERBED . . . Zdravic
 WATERFALL . . . Strand
 WHERE THE COAST MEETS THE SEA . . . Zdravic
 WINDOW WIND CHIMES, PART I . . . Grenier
 WINDOWMOBILE . . . Broughton/Singer
 "X" . . . Hammer
 ZOOLOGICAL ABSTRACTS . . . Gerstein

POLITICAL & SOCIAL COMMENTARY

AD HOMINEM . . . Lawrence
 AESTHETIC QUALITY, AN . . . Obern
 AHEAD IN PARIS . . . Pearson
 AIRPLANES . . . Kopyy
 AKBAR . . . Myers
 AMERICA CAN CAMERA . . . Darbonne
 AMERICAN DREAM, AN . . . Klein
 AMERICA'S IN REAL TROUBLE . . . Palazzolo
 ANATOMY OF A BOMBING . . . deGrasse
 . . . AND HAVING WRIT . . . Holmes
 ANGRY GOD, THE, and
 TRAILER FOR THE . . . deGrasse
 ARMY OF LOVERS . . . Von Praunheim
 BE-IN . . . Abrams
 BEING . . . Farley
 BLACK POWER, WE'RE GOIN'
 SURVIVE AMERICA . . . Henny
 BREAKING WITH OLD IDEAS . . . Single Spark Films
 BRIDE STRIPPED BARE, THE . . . Palazzolo
 BRIG, THE . . . Mekas, J.
 BUNEATA . . . Taylor
 BUT WHAT CAN WE DO? . . . Henny
 CAMPAIGN . . . Palazzolo
 CENTERS OF INFLUENCE . . . Arlyck
 CHRIST OF THE ROOFTOPS . . . deGrasse
 CONSPIRACY AND THE DYBBUK, THE . . . Brick
 CONTINUITY IN AGGREGATES
 FOR SIGHT AND DREAMS . . . Gerstein
 COP, THE . . . deGrasse
 © 1980 . . . Wallace
 CREATION . . . Williams
 CRUCIFIXION TRINITY, THE . . . deGrasse
 DEAD END STREET? . . . Henny
 DEFECTIVE STORIES . . . Sterne
 DEMONSTRATION . . . Angerame
 DON'T COME IN ME . . . Barbieri
 DUNES OF TRURO, THE . . . Lipton
 DYKETACTICS . . . Hammer
 EGGTIMER . . . White, N.
 EIGHT . . . Obern
 ENJOY YOURSELF—
 IT'S LATER THAN YOU THINK . . . Palazzolo
 EVERYBODY NEEDS SOMEBODY . . . Giorgio
 EXCERPTS . . . Simons
 FILMPIECE FOR SUNSHINE . . . Luther
 FRIDAY . . . Obern
 FROGS . . . Salmore
 FUCK YOU . . . Barbieri
 GAY DAY, A . . . Hammer
 GOSPEL PLOW . . . Lloyd

GREASE . . . Hudina
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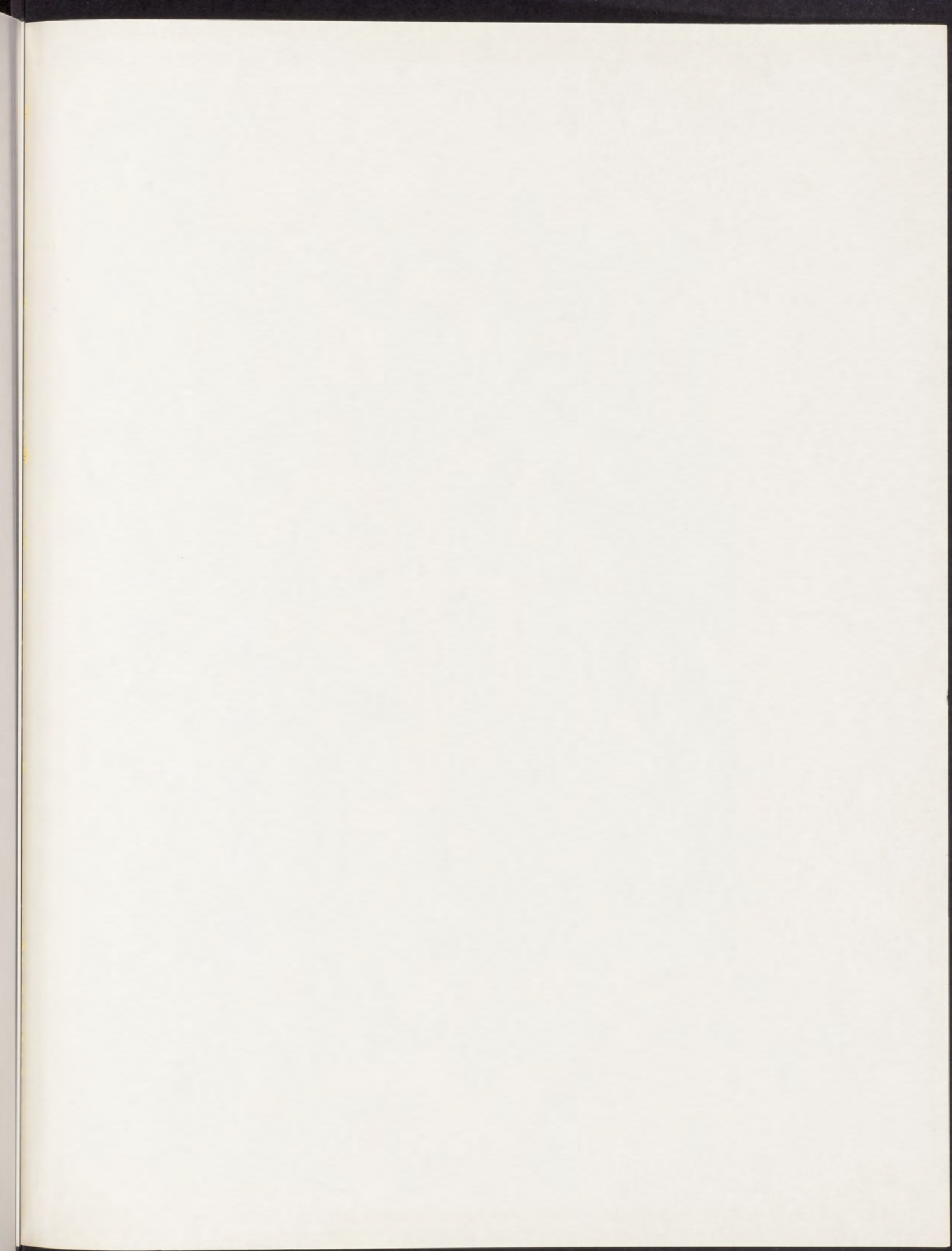
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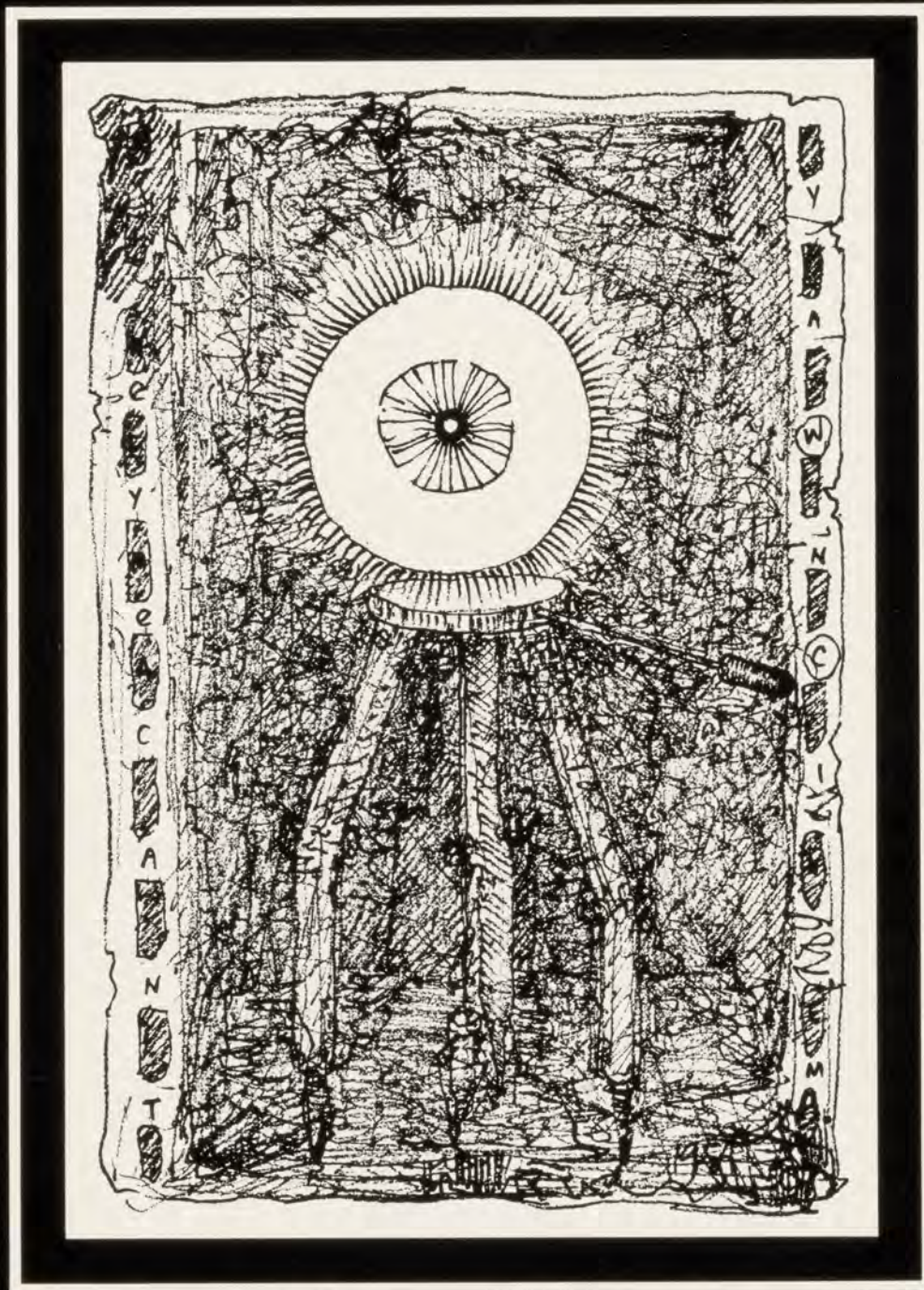
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