



**CANYON CINEMA**  
**CATALOG 4**  
**SUPPLEMENT**  
**UPDATE**  
**1980**

# CANYON CINEMA

## CATALOG 4 SUPPLEMENT UPDATE 1980

This listing is an update to the Catalog 4 Supplement.  
Canyon Cinema will also keep a running list of new additions  
to the collection, available on request.  
Please see Catalog 4 or the Supplement for information on  
booking films and rental policies.

[open weekdays between 10 AM and 5 PM]

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Don Adams

- NO SMELL OF FIRE 16mm B&W/sound 14 min. \$15  
 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

Don Adams & Diana Cuitanovich

- RIPARIAN 16mm color/sound 30 min. \$35  
 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 & natural science professionals to preserve it as a wildlife habitat.

Dominic Angerame

- A FILM (18fps) 16mm color/silent 3 min. \$7  
 A film exploring the phenomenon of constant change of visual perception and the dynamic alteration of image perspective. Metaphors of the inner eye. Seemingly static shots open themselves to reveal that they are unique in movement, color and meaning. The frame as a window, whereby the viewer's consciousness is both inside and outside.
- DELAWARE PARK 16mm B&W/sound 4 min. \$10  
 Acid in the park, broken images, danger symbols of the fleeting moments. My first 16mm film, after shooting miles of 8mm in High School. I took the big plunge, dropped acid, threw away the light meter because I couldn't read the numbers, and saw my life take a change when the film turned out good...I thought. The next day I recovered the light meter. Soundtrack: Ed Sanders, Allen Ginsberg.
- 10 X 17 16mm B&W/sound 20 min. \$30  
 Documents my first days in Chicago, nearly living on the skids, a job 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 made this film, as if it were a necessity of life. Susan had first moved into my life and this is a film of our relationship at that time.
- PUTZO 16mm B&W/sound 9 min. \$18  
 Subconscious collage of images collected over a period of two years. The random editing surprisingly produced this personal look into my life. Soundtrack: A rare recording of John Cale's LOOP (electric bass guitar with feedback).
- SCRATCHES, INC. 16mm B&W/sound 4 min. \$10  
 A film that cost me less than \$75 to make, having processed the film myself, in the kitchen sink. A light comical film employing the technique of scratching emulsion off the film, creating illusions of texture and color.
- EL TRAIN FILM 16mm color/sound 4 min. \$10  
 We lived behind the El Tracks on the north side of Chicago and heard the trains all the time. You could say that it dominated our lives. I had to make this film, so that we could move and live by the lake. Which is what happened.

EL TRAIN FILM SECOND VERSION 16mm color/sound 4 min. \$10  
 This film is like the first except that the lab actually created this film by mistakenly laying out the A&B rolls improperly. I could not recreate their error if I tried. Luckily I was able to talk a sympathetic timer into giving me the print instead of throwing it away. Unfortunately this print is the one and only print of its kind.

FREEDOM'S SKYWAY (18fps) 16mm B&W/silent 6 min. \$12  
 July 5, 1980. Summertime in San Francisco, Chinatown. Explosions light the sky as gangs of Chinese fireworks dealers dispose their unsold goods to the glory of emulsified film. Negative explosions give way to the gateway of reversal images.

### Babeth

BERLIN GRAFFITI 16mm color/sound 22 min. \$25  
 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."

### Gordon Ball

FATHER MOVIE 8mm color/silent 10 min. \$15  
 Last glimpses of my father and his last homes.

SITTING 16mm color/silent 2 min. \$5  
 Sitting meditation study. First work after I laid down camera 7 years- thus newskin concentration on breath-body precise rhythm attention.

### Scott Bartlett

GREENFIELD 16mm color/sound 14 min. \$20  
 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 16mm color/sound 12 min. \$20  
 A graphic disintegration of violence in Chicago, 1929. Original pre-swing jazz recordings by Earl Hines and Tiny Parham.

MAKING SERPENT 16mm color/sound 32 min. \$50  
 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

IN TRANSIT; A CYCLE OF FILMS 16mm color/silent 13 min. \$25  
A curiously wrought work, but not in the sense '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. In these films, Forest has learned cinema for himself from the inside out, and not from the view of the avant-garde scene. Bell, a poet before coming to film, has made authentic art in "CYCLE", based on the marriage of visual symbols to kinetic forces possible only to cinema. An explosion of forces, and a winning of the struggle to confine chaos.-Larry Jordan.  
"Here is the nature and language of film: breathing space around the whirlwind."-Warren Sonbert.

Richard Beveridge

FAREWELL TO FLESH 16mm color/sound 40 min. \$50  
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 & thrilling physical sensations crush and hypnotize the spectator-participant, seizing one as if by a whirlwind of higher forces. Utilizes camerawork of high distinction.

SELF-PORTRAYAL 16mm color/sound 30 min. \$45  
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.

WHO'S WHO IN THE KOOK CAPITAL 16mm B&W/silent 30 min. \$40  
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. Part II available Spring, 1981.

Loren Bowie

A SHORT HISTORY OF THE WHEEL 16mm color/sound 2.5 min. \$20  
Revolves around a mythical fantasy of the origins of 'man's greatest invention'. It is essentially a visual statement intended to communicate in a manner unique to visual media. The film tests the Surrealists premise that communication may result from the random recombination of familiar elements, which are unified with visual links.

Stan Brakhage

- "@" (18fps) 16mm color/silent 6 min. \$13  
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.
- CENTRE (18fps) 16mm color/silent 11 min. \$21  
A series of narrative events, stories if you like, but so clustered visually as to have a center, so to speak, slightly off centre.
- CREATION 16mm color/silent 17 min. \$37  
"...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
- DUPLICITY II 16mm color/silent 20 min. \$32  
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.
- MADE MANIFEST 16mm color/silent \$20  
"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
- NIGHTMARE SERIES 16mm color/silent 20 min. \$35  
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 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..." & all previous representations of...dreaming.
- OTHER (18fps) 16mm color/silent 3 min. \$10  
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.
- PURITY, AND AFTER (18fps) 16mm color/silent 5 min. \$10  
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.
- SALOME (18fps) 16mm color/silent 3 min. \$10  
Portrait of the great chess master, aesthetician, human being, Eugene Salome.

SEXUAL MEDITATION #1: MOTEL (18fps) 16mm color/silent 6 min. \$10  
 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 16mm color/silent 40 min. \$78  
 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 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.

SONGS 1-7 (18fps) 16mm silent \$23

SONGS 8-14 (18fps) 16mm silent \$26

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.

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

23RD PSALM BRANCH: PART II (18fps) 16mm color/silent (inquire)

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

"The Roman Numeral Series is dedicated to Don Yannacito."

ROMAN NUMERAL SERIES

"I" 16mm color/silent 6 min. \$13

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"... Sanscrit= AIC="like", GNOSIS "knowledge", GNOSTIC=AGNOSCO="to recognize/to know" and the happier IMAGINOSUS "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" (18fps) 16mm color/silent 11 min. \$17  
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" (18fps) 16mm color/silent 2.5 min. \$10  
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" (18fps) 16mm color/silent \$10  
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" (18fps) 16mm color/silent \$12  
An imagery sharp as stars and hard as the thought-universe (turning back upon itself) absorbed in gentle patterns of contemplation.

"VI" (18fps) 16mm color/silent \$19  
What shall one say?

"VII" (18fps) 16mm color/silent \$17  
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.

\*\*\*Please note those films designated by 18fps may also be shown at "24 fps: I am in all cases designating a preference, not an absolute; and some of the SONGS (such as "23rd PSALM BRANCH: Parts 1 and 2) 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.

#### James Broughton

HERMES BIRD 16mm color/sound 17 min. \$25  
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.

#### Peter Bundy

COMPOSITION 16mm color/sound 4 min. \$7.50  
A series of close-ups and superimpositions of rich visual imagery gradually pull back to reveal that the compositions are those of a decayed billboard back commercial, photographed on Highway 321 in Tennessee. The soundtrack emphasizes this irony with low tones and ambient traffic.

LAUREL FORK 16mm color/sound 4 min. \$7.50  
"Laurel Fork might be called a haunting evocation of nature. Shot in



the Tennessee mountains it captures the crystalline beauty of winter. The exotic musical instrument is a xylophone on tape slowed down from 15 ips to 3 1/4 ips". Camille Cook.

Rudolph Burckhardt

SONATINA & FUGUE 16mm B&W/sound 22 min. \$40  
Piano by Ferruccio Busoni and keyboard by Bach. Images of city, country, people, buildings, moving and still, some repeated. A musical film.

Roberta Cantow

AUTOSTOP 16mm B&W/sound 15 min. \$20  
A dramatization of a female hitchhiker'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.

RITES OF PASSAGE 16mm color/sound 15 min. \$30  
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.

Roy Colmer

METAMORPHOSIS 16mm color/sound 15 min. \$35  
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.

Bruce Conner

MARILYN TIMES FIVE 16mm b&w/sound 14 min. \$20  
[the film] is an equation. It is not intended to be completed by the film alone. The viewer completes the equation...M x 5 uses pictures 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 consider an image to be a theft of the soul or spirit of a person. They will dwindle and die. The film attempts to reveal some of the powers hidden within itself and far removed from the original source.

SIX FILMS BY BRUCE CONNER 16mm b&w/sepia/sound 35 min. \$75  
[reel contains COSMIC RAY, PERMIAN STRATA, MONGOLOID, A MOVIE, TAKE THE 5:10 TO DREAMLAND, VALSE TRISTE]  
TAKE THE 5:10 TO DREAMLAND- "...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...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

[see Catalog 4 and Supplement for descriptions for other films.]

Bruce Conner/Tadashi Hirose

**FRICTION** 16mm color/sound 5 min. \$15  
**FRICTION** is the number one punk band of Tokyo, Japan. Hirose shot this footage of the band playing at a club with the sound from their song on the album "Tokyo Rockers" (collection of New Wave and Punk bands of Japan)..Bruce Conner brought this print back from a trip to Japan in 1979. This is the only print in the Western World!...B.C. asked Chiko [the drummer] about other Punk Rock bands in Japan: "We are Punk Rock in Japan," Chiko sez.

Michael Connor

**ZIT LIFE** 16mm b&w/sound 14 min. \$20  
 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** 16mm b&w/sound 8 min. \$15  
 Clay animation about a normal Joe who turns into dirt and finds pain and agony on his way to the gutter.

James DeVault

**KITTY KORNER/DOGGIE'S DAYDREAM** (18fps) 8mm color/silent 4 min. \$5  
 At long last, after much delay, the film no one has waited for, is here. KITTY KORNER is an interesting little film, albeit dull and stupid. DOGGIE'S DAYDREAM is a different type of film. Abstract. I only put it on the same reel with KITTY because it was too short for a reel of its own. Also interesting.

Mark Eastman

**BLOTTER** 8mm b&w/silent 4 min. \$4  
 Inspired ink spillage.

Craig Ellis

**TRAIN MOVIE** 16mm b&w/sound 6 min. \$6  
 Shows trains in motion.

Jay Evans

**HIGH AND DRY** 16mm b&w/sound 30 min \$50  
 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.

Jay Evans & Stephen Wiggins

THE LAST CANOE 16mm color/sound 26 min. \$30  
 A first hand look at the history of the Chehalis Indians, a river tribe still struggling for equal rights in Western Washington State.

Corwin Fergus

NOVEMBER SKETCHES 16mm color/sound 5 min. \$5  
 One day, the last and the first of another year, wandering along cliffs munching peyote. Just some images.

Henry Francia

ON THE WAY TO INDIA CONSCIOUSNESS I REACHED CHINA  
 PART I 16mm b&w/sound 30 min. \$30  
 PART II 16mm color/sound 60 min. \$60  
 "I would like to direct your attention to perhaps the most beautiful narrative film playing in town..It is a very sensitive, lyrical narrative with a touch of melancholy and sadness. It also could be looked at as a meditation on the author's childhood, his distant home, places he remembers, his friends. It was shot on the Lower East Side, but it's not one of those bleak, morbid New York films. There is something vibrant, there is a kind of light that shines through it..Although this is Francia's first film, it is amazingly perfect. To me this film is the most original cinematic event in town and shouldn't be missed by those who are ready for it. It is a quiet film, not noisy, not shouting, no splashing colors. It's another window, it's a window through which you look in, not out." -Jonas Mekas

Richard Gaikowski

DEAF/PUNK 16mm b&w/sound 7 min. \$15  
 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 in 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.

FESTIVAL OF BARDS 16mm color/sound 55 min. \$68  
 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.

MOODY TEENAGER 16mm color/sound 8 min. \$15  
 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.

Dick Gaikowski/Phil Hopper

DECADE 16mm b&w/sound 12 min. \$20  
 A day in the nightmare of life in the decaying industrial age is presented in this film by Phil Hopper, featuring Boston's hottest new wave band, Ground Zero. Shots of the band performing are intercut with newsreel footage of the 1970's and woven together by hard-edged primitive rock 'n roll in this vivid indictment of civilization running out of spiritual gas.

DICK GAIKOWSKI/SCOTT RYSER

UNITS' TRAINING FILM #1 16mm color/sound 13 min. \$25  
 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.

Judy Gartman

CHASING THE BOOGEYMAN 16mm b&w/sound 17 min. \$50  
 Women's self-defense.

David Gerstein

CONTINUITY IN AGGREGATES FOR SIGHT AND DREAMS 16mm color/silent 23 min. \$45  
 A multi-storied saga in the fight to derive meaning from image, to separate craft from story and to portray the interchange of combined images.

Vincent Grenier

INTERIEUR INTERIORS (TO A.K.) 16mm b&w/silent 15 min. \$25  
 Changes of spatial relationship, scales, locations & materiality are intimated with clues which nevertheless do not eliminate the possibility of other kinds of spaces as established by the formal ambiguity of the images. The photographic image's authority as a tenet of reality is constantly put in check by its being an illusion and an inherently inaccurate one. So we are back with magic...The intentions of the film and the transforming events accumulate at a very intimate level of the viewer, that is at the level of the mechanisms of his understanding.

Walter Gutman

IT HAPPENED IN SARASOTA 16mm color/sound 18 min. \$28  
 ...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.

SAPPHO 16mm color/sound 50 min. \$75  
 [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.

**THE STROLL** 16mm color/sound 55 min. \$80  
 Made 1969-70, THE STROLL was originally a short, humorous sketch showing two girls-one being a Ringling Bros. Barnum and Bailey acrobat, and the other a dancer making a motorized stroll in New York. Then it stretched out, I have forgotten the reasons, probably in part because the acrobat, from Denmark stayed in New York a few more days, during which we went to George Segals where she walked thru his studio, in costume, and also a day when we went to an estate in Connecticut where she walks around-a strange contrast between country and female magic. One of those who saw the film this year said, "I hope that when they dig up our civilization, this will be found to show them how we were."

Martha Haslanger

**CIRCUS RIDERS** 16mm color/sound 26 min. \$30  
 This is a story involving three characters: a deaf-mute, a ventriloquist, and a mime. Actually they are less "characters" than the characterizations, since each is in reality only a composite of distinguishing gestures, attributive objects, and typified ways of moving. As these three provide narration, it becomes clear that the story deals with the art of story telling itself, the needs that give rise to it, and the deceptions and mysteries it perpetuates. Its rules are those of a circus, and its inhabitants are riders of the three rings, the three stars of the big top.

**FOCUS** 16mm color/silent 3 min. \$ 5  
 A film about movement, looking at movement while moving, and of course, the inevitable reversed focus: getting looked at, getting held to be still.

**LIVED TIME** 16mm color/silent 15 min. \$20  
 Through a flow of silent 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 (or remember it), it may take on narrative level, or it may persist without supporting story, depending on your needs. On its narrative level, two characters flow in opposition to (or in parallel with) the flow of events. On its non-narrative level, it concerns foreground and background, proximity and pace.

Peter Hutton

**BOSTON FIRE** 16mm B&W/silent 8 min. \$15  
 This film finds grandeur in smoke rising eloquently from a city blaze. The camera lost in the immense dark clouds produces images of meditation removed from causes or consequences of the scene. The tiny firemen seen as distant silhouettes, gaze in awe, helpless before nature's power.

NEW YORK PORTRAIT: CHAPTER ONE (1978-79) 16mm B&W/silent 16 min. \$30  
 This is 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. Framed in the dark nights of lonely winter, the pulse of street life finds no role, and the dense metropolitan population and imposing urban locale disappear before Hutton's concern for the primal force of a universal presence. Nature continues its eternal cycles impervious to the presence of man, the aspirations of society, or the decay of the metropolis.

Charles L. Irvine

JUAREZ' MEXICO 16mm color/sound 25 min. \$25  
 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 La Raza Outreach programs.

Larry Jordan

ANCESTORS 16mm B&W/sound 5 min. \$10  
 The film refers to part 2 of DUO CONCERTANTES: the world of specifically altered cause and effect. The altered physics of this stable background evolve directly from an illusion of three dimensional solemnity. There are inherent in such scenes-by virtue of their own emotional essences-laws and principles hidden beneath the cover of the mind observing the scene. It is therefore an exploration of my own metaphysical make-up that is in evidence here.

VISIONS OF A CITY 16mm color/sound 8 min. \$15  
 Documents of how things really looked in a certain place in a certain year. I also liked the mirror imagery and the subtle increase in tempo of the film to its conclusion. All images were taken from the various reflective surfaces of the city, and the original intentions-the trapping of a man on this impersonal surface-seems relevant and at the same time unimportant to me in perspective. I am also pleased that there exists this filmic portrait of Michael McClure as he really looked in 1957, in San Francisco.

CARABOSSE 16mm color/sound 3 min. \$10  
 A composition on black. The film grew without any notion of its direction from moment to moment. It is timed to a very moody Eric Satie piano piece, and this makes it part three of a trilogy to Satie's music.

CORNELL, 1965 16mm color/sound 9 min. \$20  
 A biographical glimpse of the famous object-box maker, Joseph Cornell, depicting many boxes, his workshop, and the only known footage of Cornell.

CUT-OUT ANIMATION: LARRY JORDAN 16mm B&W/sound 28 min. \$30  
 The film shows Larry Jordan conducting a class in animation, discussing his emotional and philosophic ideas, with clips from various cut-out animation films he has made. Beginners in animation will see the basic principles demonstrated. Advanced students will find the discussion of complexities OF the greatest interest.

FINDS OF THE FORTENIGHT WITH QUALITY 16mm B&W/silent 9 min. \$12  
 In the early 1960's I experimented with alternating images every other frame. Here, I wanted to press that optical sensation to its limit.

I also worked complex, surreal titles by my painter-friend Jess into the alternation so that one is reading (or attempting to read) while seeing one or two images (cut-out animation) alternating with the titles.

MOONLIGHT SONATA 16mm color/sound 5 min. \$20  
I had long wanted to animate an entire film to the beats of a piece of music, and, since GYMNOPEDIES, I had also wanted to "illustrate" more Satie. So I combined these two desires in MOONLIGHT SONATA. The color is an important variation from the techniques used in OUR LADY OF THE SPHERE; red is used only for superimpositions, never for backgrounds, keeping the surface mood in blues and greens. The film makes no pretensions at any "content" and is meant to be entirely "evocative" of a world that exists only in the mind, both of the creator and the viewer.

Larry Jordan/Joseph Cornell

CORNELL, 1965 16mm color/sound 9 min. \$20  
A biographical glimpse of the famous object-box maker, Joseph Cornell, depicting many of the boxes, his workshop, and the only known film footage of Cornell.

3 FILMS BY CORNELL: (18fps) 16mm b&w/color/silent 21 min. \$100  
COTILLION, THE MIDNIGHT PARTY, CHILDREN'S PARTY  
In the 1940's Joseph Cornell made the first completely found-footage collage films. The rich imagery encompasses everything from the gods on Olympus to vaudeville knife-throwers. (Films completed by Larry Jordan according to Cornell's instructions, in 1968.)

George Kuchar

AQUEERIUS 16mm b&w/sound 8 min. \$10  
Young men and women awash with the vital forces that gush forth from flaccid hoses or dribble relentlessly from turned on nozzles.

THE ASPHALT RIBBON 16mm b&w/sound 17 min. \$20  
A joint production between me and my students at the San Francisco Art Institute. It brings to the screen a sentimental essay on truck drivers, their women, and their yearnings of the flesh in need of a lube-job.

BLIPS 16mm b&w/sound 30 min. \$30  
Eyes that behold UFO's lead to brains pounded into mush and that mush, when deposited on the doorsteps of science, make men of learning gag and reach for the mop soaked in lysol.

FOREVER AND ALWAYS 16mm color/sound 20 min. \$20  
"...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 16mm color/sound 10 min. \$10  
A man, his dog, and the regions they inhabited, each leaving his own distinctive mark on the landscape. Not even time can wash away the residue of what they left behind.

THE NOCTURNAL IMMACULATION 16mm b&w/sound 27 min. \$30  
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.

PRESCRIPTION IN BLUE 16mm b&w/sound 20 min. \$20  
Made in collaboration with my film students at the San Francisco Art Institute, this movie details the degradation of a sex therapist as the job gets under her skin and closer to her soul.

SYMPHONY FOR A SINNER 16mm color/sound 60 min. \$55  
"If Sam Fuller is credited with inventing 'shock dissolve', Kuchar here pioneers 'shock lighting'...But his latest piece may be the most delirious film he's ever made...This garish shocker (even for Kuchar) was far and away the most inventive color film of the year. Some people have objected to the callowness of Kuchar's student performers, but he's arranged the film in such a way that their posturing becomes an inescapable subtext....one of the ten best films of the year [1979]."

-Jim Hoberman, Village Voice

"SYMPHONY FOR A SINNER is not the best, but it is certainly the most disturbing, George Kuchar film." -Amy Taubin, Soho News

### Janis Lipzin

VISIBLE INVENTORY SIX: MOTEL DISSOLVE 16mm color/sound 15 min. \$30  
A space filled with moving...a series of panning shots of motel rooms in which the filmmaker stayed during semi-annual transcontinental auto trips--homogeneous accommodations lacking locational cues...The sound track consists of two Gertrude Stein texts: "America I Came and Here I Am" and "American Food and American Houses" both from 1935. The film counterpoints printed word, spoken text, and photographs giving the viewer the alternate options of reading, viewing, and listening.

### Karl Lohmann

TEXTURES OF THE GREAT LAKES 16mm color/sound 6 min. \$10  
An artistic interpretation of the textural qualities of the water, sand dunes, rocky shores and woods of the Great Lakes area. Visual images synchronized to a sensitive harp accompaniment.  
-CINE Golden Eagle Award

### Eva Lothar

STREET OF THE SARDINE 16mm color/sound 21 min. \$30  
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 micro-cosmic civilization rapidly risen and gone, decayed into a blend of colors, sounds, textures, motion and stillness.  
San Francisco International Film Festival, 1972; FILMEX 1972; German Television, 1973; CBS "60 Minutes", 1970.

### Al Mahler

EMANANT DOMAIN 16mm color/sound 2 min. \$5  
The borders of "Emanant Domain" are the edges of the projected image.



Inside are the powers of darkness, cataclysmic fires and the central sphere of white light. As an evocation and a symbolic rite, "Emanant Domain" is an ode to the magic of cinema.

Mark McGowan

DEFINITIONS OF A CIRCULAR NATURE (inquire)

HANGING SO CLOSE TO THE GROUND YOU CAN WALK RIGHT THROUGH IT (inquire)

Philip Perkins

TIME PASSES 16mm color/silent 18 min. \$30

"[the film] 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."

-Tom Cooke, KRON-TV, San Francisco

GILA 16mm b&w/sound 4 min. \$10

"In GILA cascades of pencil strokes alternate with delicately drawn labyrinths and mandalas that whirl, dilate and contract like spinning prayerwheels over the sound of a Balinese gamelon dancing song to which the motion is brilliantly synchronized. The spell is hypnotic..."

-Thomas Albright, SF Chronicle

Mike Quinn

EL KINKO 16mm b&w/sound 5 min. \$8

A cinematic reconstruction of a nightmare inspired by Max Fleischer's 1936 cartoon, "Popeye Meets Sinbad the Sailor".

GOIN' TO A PARTY 16mm b&w/sound 20 min. \$20

...not a film for everyone. It is a black and white "horror-fantasy" that could be described as a cross between CARRIE and ERASERHEAD.

"A rapid-fire black comedy that delves into the ridiculousness of certain human situations; PARTY puts the viewer behind the rubber mask as it is torn away." -Jose Enero

WORKING WITH GRAND CANYON LODGES 16mm color/sound 10 min. \$10

If you've ever wanted to work in a National Park, this film will give you an idea of the unusual living and working conditions you will encounter. Each year over two-and-a-half million people visit the Grand Canyon. The overcrowded summer conditions are shown along with the type of jobs available.

Ralph Records

HELLO SKINNY 16mm/35mm color/sound 3 min. \$10

--"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

In HELLO SKINNY, the eyes have it, as Brigit Terris stars in the live-action and animated saga of the eerie nightlife of a bizarre young man born in a bathtub.

THIRD REICH AND ROLL 16mm color/sound 5 min. \$10  
 --"Far beyond far out...from another dimension." -Oakland Tribune  
 See the only filmed performance by the mysterious Residents, featuring  
 Klansmen in newspaper suits and pixillated spaceship-shopping carts,  
 with a medley of the Residents' inimitably demented renditions of  
 "Land of a Thousand Dances" and "Wipeout".

Robert Rayher

ECLIPSE 16mm sound 2 min. \$8  
 Aesthetic by Hosea Hirata. the wording of things: the thinging of words;  
 emerging, together.

EUREKA 16mm sound 5 min. \$12  
 "Have you ever watched the top of a tall building as clouds passed over  
 it & felt it/you falling?" A 'dance/proprioceptive' film. The circular  
 path held (off/thru within).

LETTER TO A LONG LOST FRIEND 16mm sound 8 min. \$20  
 Sound by William S. New. Projection note: toss two coins, two heads:  
 project it silent, two tails: project it with the lamp off (sound only),  
 one head and one tail: project with both sound & picture (normal).  
 The processes of memory bringing forth, after. American Retreat. "An  
 image I can live with." The arc & shadow of time.

PALIMPSEST & PALIMPSEST II 16mm b&w/sound  
 (double projection piece) S8mm color/silent \$16  
 A pure celluloid sculpture: a re-prepared surface.

PALIMPSEST III 16mm b&w/sound 4 min. \$10  
 Calligraphy & the silver screen. Toss coin: heads, silent speed;  
 tails, sound speed.

PERSISTENCE S8mm color/silent 3 min. \$3  
 persistence of vision, stillness & motion and quality of blackness.  
 (These and other concerns are dealt with more completely in FALL WATER  
 which will be available soon)

STILL LIFE #1: CHERRIES 16mm color/silent 7 min. \$10  
 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.

Robert Rayher/Catherine Campbell

STILL MOTION S8mm 3 min. \$7  
 "I was just trying to catch the cold clean desolate things of March." -C.C.  
 "Wood becomes stone. Fenceposts house the forested winter sun." -R.R.

Stephen Shapiro

THE LADIES ROOM 16mm b&w/sound 6 min. \$35(flexible)  
 "It utilizes a 25mm lens with close-up attachment to focus abstractly on  
 a girl's body as we hear syrupy romance music. There is something very

lovely and sensual about this film as we follow curves and shadows of flesh not easily recognizable as anatomy... and there is a wonderfully satirical ending which jars the sensual lyric mood."

-Gene Youngblood, LA Free Press

USA DURING WAR 16mm b&w/sound 5 min. \$20  
 This was [the filmmaker's] very first entertainment film. It was made during the Vietnam War from the leftist filmmaker and had such rave reviews at the premiere at a John Birch Society meeting that they showed it for a week, and the filmmaker withdrew it from his catalogue. With a chagrinless grin the filmmaker is allowing it to be shown again.

Paul Sharits

EPILEPTIC SIEZURE COMPARISON 16mm color/sound 30 min. \$60  
 "Beauty shall be convulsive." -Andre Breton  
 The films are of two patients, extracted from a medical film study of brain wave activity during siezures. Of course, the patients volunteered for these tests. The black and white footage of each patient entering convulsive states 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.

EPISODIC GENERATION 16mm color/sound 30 min. \$60  
 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".

Jonathan Slon

BREATH 16mm b&w/silent 5 min. \$5  
 MY BROTHER 16mm b&w/silent 5 min. \$5  
 NEW YORK IS NOW, NY IS DACHAU 16mm b&w/silent 8 min. \$8  
 THE SHADOW 16mm b&w/silent 20 min. \$20  
 A SILENT ONE 16mm b&w/silent 10 min. \$10  
 STRUTOSPHERE 16mm color/silent 5 min. \$5  
 UNTITLED-ABORIGINE 16mm color/silent 15 min. \$15  
 WHITE NIGHT 16mm color/silent 10 min. \$10

Michael Snow

BREAKFAST 16mm color/sound 15 min. \$20  
 ONE SECOND IN MONTREAL (16fps) 16mm b&w/silent 26 min. \$25

Willie Varela

LA MISERIA (18fps) S8mm color/silent 10 min. \$12  
 This film was originally shot in 1971 and final edit completed in 1978. It is a film composed of three sections, each one becoming progressively more revelatory of the color and structure of poverty in Juarez, Mexico. It is a film that has finally surfaced after seven years of indecision on my part.

NOTES ON CONCORDIA CEMETERY (18fps) S8mm color/silent 4 min. \$5  
 This film springs directly from my background as a time-lapsed Catholic, with a brief stop-over in the land of flicker. Sites of sleeping death become pulsing shapes, with spirits making their presence felt.

THE RED CIRCLE (18fps) S8mm color/silent 8 min. \$10  
 Random images structured on beat of one second for each single frame revealed. Content ranges from trees, flowers, faces to electric power plants, pigeons, and solid yellow fields, with bars of blue light occasionally breaking the black leader field.

STREAKS (18fps) S8mm color/silent 7 min. \$10  
 Whip pans inspired by Snow's  $\longleftrightarrow$ , a film which I have not seen but have imaged in my eye/camera sight/site. Cast includes neighbors, friends, trees, parents, and my wife.

Michael Wallin

COOL RUNNINGS 16mm color/sound 8 min. \$12  
 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..."

FEARFUL SYMMETRY 16mm color/silent 15 min. \$20  
 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: dead-end railroad tracks, ice plant fields, Bethlehem smokestack, Canyon office, back porch clouds and sky, PG&E plant at Moss Landing...  
 "Long live dynamic geometry, the movement of points, lines, surfaces, volumes..." -Dziga Vertov

TALL GRASS 16mm color/silent 12 min. \$15  
 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".

Joyce Wieland

PIERRE VALLIERES 16mm color/sound 33 min. \$40  
 LA RAISON AVANT LA PASSION 16mm color/sound 80 min. \$90  
 SAILBOAT 16mm color/sound 3 min. \$6  
 1933 16mm color/sound 4 min. \$6

Doug Wendt

DUB FILM 16mm color/sound 4 min. \$8

"The Ann Arbor Festival provides a handsome & arresting catalogue. A short work such as Doug Wendt's DUB FILM, eschewing narrative line in favor of light, color and image, handles movement as texture."

-Calvin Ahlgren, SF Chronicle

"DUB FILM is 3 1/2 minutes of visual & aural percussive, 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 on the soundtrack, used for its alternating silences & sounds and a visual strobe-ing of colors & letters on the screen, the result of using color-check test strips of cheap film stock that Wendt found pictorially arresting in and of themselves."

-Robert Di Matteo, SF Bay Guardian

Music by Augustus Pablo; prizewinner: Ann Arbor Film Festival

Margaret White

DANCE FILM 16mm b&w/silent 4 min. \$8

"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 some things like shadows which change, and then it really does seem like a dance although no feet are seen dancing."

-Carmen Vigil, Cinemanews

PINK LADY 16mm color/silent 4 min. \$8

SUNREST CORNER 16mm color/silent 3 min. \$5

UNTITLED 1977 16mm color/sound 6 min. \$8

Al Wong

SCREEN, PROJECTOR, & FILM 16mm color/silent 14 min. \$28

This deals with filming (takeing) & (giving) projecting, into the same same space of present and past. (NEED) 3'by 3' free standing screen.

TWIN PEAKS 16mm color/sound 52 min. \$120

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.

TWO PROJECTORS PROJECTING ON ONE CORNER 16mm b&w/silent 12 min. (inquire)

The concerns are negative and positive space which the VIEWER'S SPACE with the PROJECTED SPACE. (NEED) Corner with white surface, at least 6 feet high by 7 feet wide.

24 F.P.S. 16mm color/sound 14 min. (inquire)

This film deals with the relationship of Film, Projecting its self, like the physical space of the film's sprocket holes creates the sound. Image was Filmed and Projected in the same movement of time which is 24 F.P.S.

Bruce Wood

BETWEEN GLANCES 16mm b&w/silent 14 min. \$25

"A beautiful abstract collage." -B.W.  
 "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

Charles Wright

SORTED DETAILS 16mm color/sound 12 min. \$25  
 Shared shape, color and/or movement link these fragments of urban landscape.

Jud Yalcut & Nam June Paik

WAITING FOR COMMERCIALS 16mm color/sound 7 min. \$12  
 "Samuel Beckett wrote 'Waiting for Godot' twenty years ago, but instead of Godot, TV commercial after TV commercial arrived." -Russell Connor

LATE ADDITIONS:

Walter Gutman

THE EROTIC SIGNAL 16mm color/sound 50 min. \$75  
 "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

Barbara Hammer

MENSES 16mm color/sound 4 min. \$15  
 A wry comedy on the disagreeable aspects of menstruation where women act out their own dramas on a Calif. hillside, in a supermarket, in a red filtered ritual of mutual bonding. Combines imagery and politics of menstruation in a mind blend of comedy and drama.

SAPPHO 16mm color/sound 7 min. \$20  
 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: Sappho Lives!

"X" 16mm color/sound 8 min. \$20  
 A profound and powerful experimental, personal film of one woman's despair, rage, and exhibitionism; a Baroque fugue of identity. Chanting growing from womens' pain to a holistic self-healing naming ritual.

