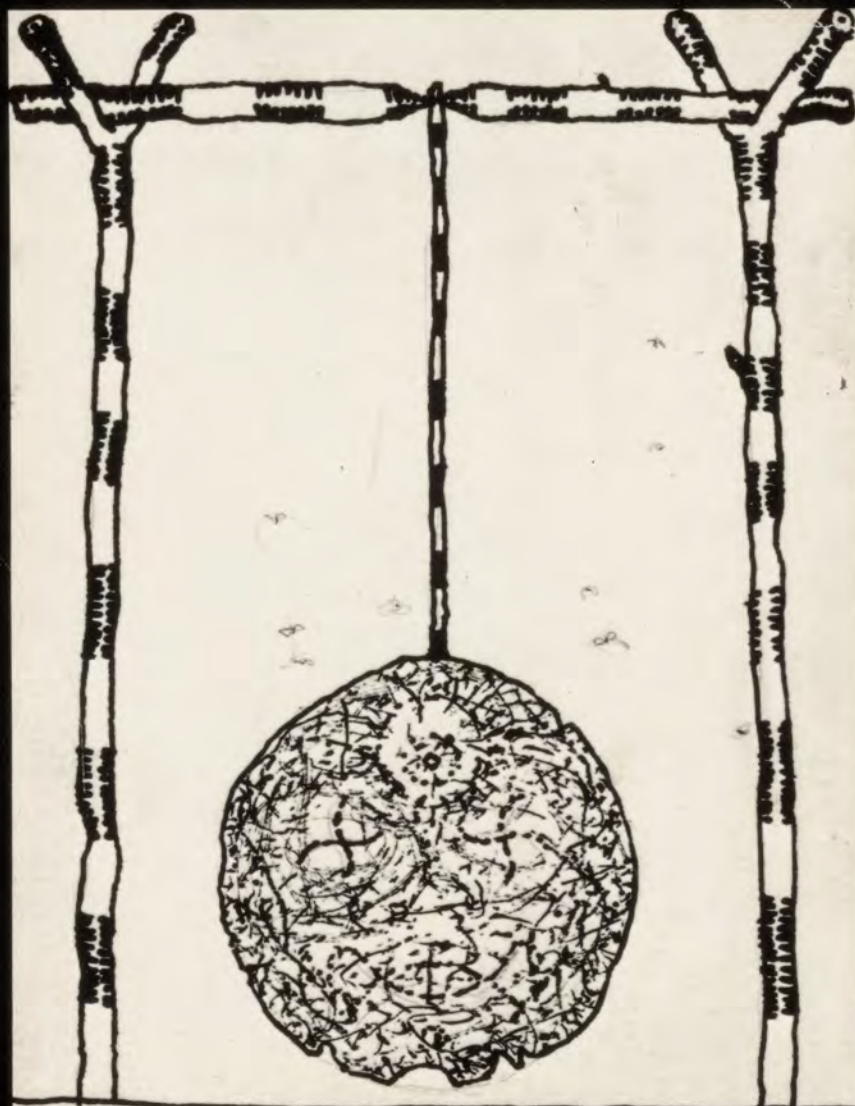


CANYON CINEMA



"END OF THE WORLD?" HMM. I WONDER. WHO'D BE THERE TO FILM IT?
IF CONSCIOUSNESS WANTS TO SAVE ITSELF IT WILL, AND IF IT
DONT IT WONT ANOTHERS SOMETHING YOU CAN DO ABOUT
IT. JUST DONT SAY WHAT. (W) © J# *19084 ?



CANYON CINEMA

UPDATE 1984

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MONDAY-FRIDAY 10-5

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BUCC CONNET

All film descriptions and commentaries, unless otherwise noted, are direct quotes from the filmmakers concerning their work. The filmmakers are listed alphabetically; all descriptions and graphics were provided by the filmmakers. Please see Canyon Cinema Catalog 5 and the Supplement to the Catalog for Terms of Rental and other titles available.

ANGERAME, Dominic

|| HIT THE TURNPIKE (1984) 16mm 2 min. b&w/sound \$10 rental

The ultimate "rejection" film. A compilation of many of the rejection notices and letters that I have received during my fifteen years of making films.

Special appearances by Franklin D. Roosevelt, Adolph Hitler, Howard Hughes, Joe Ferguson (of the Buffalo Bills) and many dignitaries from the filmmaking scene.

Music: Ray Charles' "Hit the Road Jack".

"Well at least it has a happy ending."--George Kuchar

Award: Honorable Mention, Experimental Film Coalition Film Festival, 1984.

Also available through the Film-Makers' Cooperative, New York City.

See photo page 8.

ARLYCK, Ralph

GODZILLA MEETS MONA LISA 16mm 56 min. color/sound \$95 rental

A deadly confrontation between the Pompidou Center and the enigmatic-smile lady down the street.

Ralph Arlyck visits France's zany, "democratic" cultural complex on the plateau Beaubourg ("Godzilla"), and later the Louvre, in an attempt to find out something about how we feel in museums.

Heated exchanges involving French intellectuals, critics, David Hockney, Pierre Boulez, American and British tourists and a Paris cop--a rekindling of the debate over "high" art and popular culture.

Awards: Big Muddy, Grand Prize; Humboldt, First Prize, Documentary; Houston, Silver Award, Arts; Ann Arbor; Sinking Creek; Seattle.

See photo page 7.

BRAKHAGE, Stan

SONGS 16-22 (1966-84) 16mm 49 min. color/silent \$66 rental

SONG 16--a flowering of sex as in the mind's eye, a joy; SONGS 17&18--the movie house cathedral and a singular room; SONGS 19&20--women dancing and a light; SONGS 21&22--two views of closed-eye vision.

The SONGS are intended for 18fps, but ALSO are okay for 24fps...as they were intended for variable-speed 8mm projectors; and therefore these new "blowups" can certainly run at either of those 16mm projector speeds.

TORTURED DUST (1984) 16mm 90 min. color/silent \$135 rental

"Why should she give birth, though she had worked in a pottery, to an urn, to a stone angel, to the face of a cracked sundial? Why should she be, she screamed, this common clay, this tortured dust?"--from "Miss MacIntosh, My Darling" by Marguerite Young...to whom this film is gratefully dedicated.

BRAND, Bill

COALFIELDS (1984) 16mm 39 min. color/sound \$80 rental

West Virginia industrial landscapes are imaged through a collage of mattes that transform the photographed scenes into a kinetic field of shapes and spaces. While the technique and the emotional tone are reminiscent of the earlier and more purely personal CHUCK'S WILL'S WIDOW (1982), the new film extends the already complex visual idiom by inlaying social, personal and political subjects.

Woven into the fabric of the film is the story of Fred Carter, a retired coal miner and black lung activist who was framed by the Federal Government in order to undercut the black lung movement and to stop his bid for president of the UMWA. His story is told through fragments of documentary interviews and by a poet whose own subjective text is a dominant theme in the film. The thematic elements and formal approaches sit in precarious balance.

COALFIELDS has an original poetic text by Kimiko Hahn and sound composition by composer Earl Howard.

See photo page 8.

TRACY'S FAMILY FOLK FESTIVAL (1983) 16mm 10 min. color/sound \$20 rental

The film is an impression of the 1982 folk festival at the Tracy and Eloise Schwarz farm in Central Pennsylvania. The festival, which was dedicated to Elizabeth Cotton (author of "Freight Train"), includes Bluegrass, Old Timey, Cajun, Country, and Gospel music.

In contrast to the casual atmosphere of the festival, the film is an elaborately collaged image which breaks up into a swarm of shapes derived from traditional Pennsylvania Dutch designs. While sometimes the music seems to animate the image, at other times, the image itself becomes a kind of visual music eliciting ephemeral sensuousness. The film is a unique meeting of the folk tradition and the avantgarde, implying a fundamental connection between the two.

BROMBERG, Betzy

AZ IZ (1983) 16mm 33 min. color/sound \$70 rental

A descent into a desert underworld. A macabre tale of life and lifelessness.

"This movie, it's like fucking hell."--T.L.

See photo page 8.

CARIATI, Edwin

| diary of an autistic child/part two/the ragged edges of the hollow
16mm 6 min. color/silent \$15 rental

master and slave lose sight of roles and embrace in copulative ecstasy. the edges of the hollow yearn to become the matter from which they have been released. feeble memory prohibits recollection of nothingness dooming anti-image to envy the apparent stability of the photoworld. photorealms, possessing the power of gravity, bend reality to the son while eschewing the holy ghost. the anti-image struggles to achieve escape velocity but fails. unresolved tensions triumph and lead to a netherworld search for the irretrievable where will o' the wisp veils delude the focused seeker. the autistic child views multiple realities, as interchange is manifested in the hollow where light and darkness unfold.

COHEN, Karl

ADIOS AMERICA (1977) 16mm 23 min. color/sound \$17.50 rental

A study of retired Americans living in Oaxaca, Mexico (my parents and their circle of friends). It studies their joys, fears, paranoias, and daily life in a series of fast-paced segments. Among the ironical aspects of the film are a gardener who turns out to be the former mayor of his village, close friendships that are formed among people who admittedly would have nothing in common in the U.S.; expressions of isolation and alienation mingle with determined enthusiasm for life in Mexico. Healthcare, socialization, shopping, domestic help and other issues are also discussed.

Segments shown on S.F.'s KRON-TV several times in 1977 on "Alma de Bronce", plus showings at small theatres in S.F. and Oaxaca.

SIDEREAL PASSAGE (1977) 16mm 6 min. color/sound \$10 rental

Journey into the beyond in this simple reel of the music and effects used in FLIGHT TO THE FUTURE, a live show performed with George Mundy on his 21 string electric guitar in '77 and '78. The journey takes you through a black hole in space, into a fiery world, through a cosmic void, into stellar seas, and finally to a crystal city.

Shown: Oakland Museum; San Francisco Museum of Art; Larkin Theatre; Mills College; Noe Valley Cinema; The Exploratorium and at other locations in the Bay Area.

SPEAK UP, UNCLE SAM IS HARD OF HEARING (1984)
16mm 5 min. color/sound \$10 rental

Motivate your audience to become more active in the anti-nuke movement with these short messages. The 3 messages tell people what they can do to help end the arms race. The images include demonstration footage from the Livermore Blockade, Peace Walk, Rock Against Reagan, Jobs, Peace & Freedom, and other events plus unusual licence tags, bumper stickers, a store with a banner asking people to write their elected representatives, etc. These are the kinds of Public Service Announcements we can hope TV will have the guts to run someday, ones that encourage everyone to actually work towards ending the arms race.

Music includes "Old Man Atom" sung by Sons of the Pioneers about 1947, and a short excerpt of John Lennon's "Give Peace a Chance". Photography, script, editing, special effects (Newsbreak has UFOs coming to tell us to end nuclear madness), etc. by Karl Cohen.

Shown: Red Victorian Theatre, San Francisco (alternating sections from week to week); anti-nuke benefits; S.F. State with DR. STRANGELOVE; York Theatre, San Francisco; Intersection, S.F.

Film is in 3 parts: "Speak Up", 3 min.; "Newsbreak", 30 sec.; and "Get Involved", 1 min.

See photo page 15.

CONNER, Bruce

A LOOK AT THE 1960'S AND THE LADIES (1964-68)
16mm 28 min. color/sound \$60 rental

This particular reel contains the following titles: BREAKAWAY; VIVIAN; THE WHITE ROSE; MARILYN TIMES FIVE. See Canyon Cinema Catalog 5 for individual descriptions of films.

CUTAIA, Jon

SEXORCIST (1975) 16mm 4 min. color/sound \$10 rental

An X-rated EXORCIST. Release title ANGEL ABOVE, DEVIL BELOW. Narrated by a "Talking Vagina".

J.D. (1977) 16mm 3 min. color/sound \$ 9 rental

Shot in San Francisco, a hardcore version of HEAVEN CAN WAIT. Stars John Leslie.

SENATOR'S DAUGHTER (1978) 16mm 3.5 min. color/sound \$10 rental

An apolitical John Holmes equipped with a Bionic penis, dabbles in covert (pervert?) activities to "rescue" Leslie Bovee. Should have been titled: \$EX MILLION DOLLAR SPY.

THE BIG QUIZ (THE MALTESE DINGUS?) (1979)
16mm 3 min. b&w/sound \$10 rental

Credits: Script: Steve Sideman. Cast: John Cutaia, Jean Karp.

Genre spoof, fun with film noir...Sam Spayed, Hammett, Bogey, Doll Face and McGirk..."Sam, what's a dingus?"

X-RATED REEL (3 TRAILERS) (1975-1978)
16mm 10 min. color/sound \$22 rental

Horny and Humorous Hardcore! Sex Spoofs! Erotic Laffs!?! These "short films", from a selection of three 35mm porno features, represent a condensing compilation of my efforts as writer, director, editor from 1975-1978.

A titillating trio of trailers. Concise erotic package with all the best Stuff!

Consists of the three films: SEXORCIST; J.D.; and SENATOR'S DAUGHTER. Please see individual listings for descriptions.

DE GRASSE, Herbert Jean

IMAGES OF AFGHANISTAN (1984) 16mm 5 min. color/silent \$10 rental

I made this film since current politics prohibits travel to the places shown. Footage was shot in May 1971. Herat (western Afghanistan near the Persian border), Kandahar (southern Afghanistan) and finally a fascinating truck stop between Herat and Kandahar.

DOBSON, Jane

AUTUMNAL (1984) 16mm 6.5 min. color/silent \$10 rental

A film for my father. Impressionist images of trees, water, apples, an old man walking in New England woods. Filmed in Fujichrome with in-camera superimpositions, then optically printed, the variety of film stocks and generations creates an unusually rich and vibrant palette.

FOSS, Janet

THE ELEVATOR (1982) 8mm 4.5 min. b&w/sound \$10 rental

A vertical narrative from an elevator's point of view.

Filmed in St. Paul, MN.

"Though omnisciently limited as a narrator, the elevator manages to give us a detailed ride. These details, e.g., a dancing couple's feet, a mysterious woman, concern us not so much with narrative structure as visual form. The elevator's slatted gates (prison?) control what, where, when and how much we see. This subtle metaphoric oppression explodes, transforming the slats into bars, the elevator into a cage, and human life into a parakeet. We seem to float and hover just above danger on this eerie ride."--Roger Nieboer

FRAZIER, Harry

PAN: A DOCUMENTARY (1978) 16mm 4 min. color/sound \$10 rental

A documentation of an incident in which a man impersonating the God Pan at a fair momentarily became an incarnation.

Screened in "Masterpieces of the American Experimental Film" retrospective, Stedelijk Museum, Amsterdam.

CALL IT "MAYA" FOR NOW (1979) 16mm 17 min. color/sound \$30 rental

The dance of the Goddess observed in daily life and in the performance of ancient ritual dances. A Dance of Time--the only dance there is...

See photo page 24.



GODZILLA MEETS MONA LISA by Ralph Arlyck



COALFIELDS by Bill Brand



AZ IZ by Betzy Bromberg



HIT THE TURNPIKE! by Dominic Angerame

GERSTEIN, David

WITHOUT TITLES (1983) 8mm 14 min. color/silent \$30 rental

Art is a direct manifestation of life. Some things are more interesting than others. Note: while I recommend a projection speed of 24fps, the film may be shown at 18fps if preferred by the renter.

GRIFFIN, George

TRICKFILM 3 (1973) 16mm 3 min. color/sound \$15 rental

"A brilliant parody on animation, fast moving...breaking down the edges and definition of illusion. I loved this film, so funny and shot almost out of the corner of the mind's eye."--Stan Vanderbeek

"A self-referential animation, allowing the viewer to see the animator's hand and coffee cup, as well as pads of animated drawings. Amusing and educational for all ages, combining animation and live action in a manner reminiscent of the early Fleischer 'out of the inkwell' cartoons."--Ron Epple

THE CLUB (1975) 16mm 4 min. color/sound \$15 rental

"In THE CLUB we voyeuristically observe pompous, privileged penises, ponderously padding about posh private premises; a jocular take-off (pun intended) on male bonding and sexual discrimination."--John Canemaker, Funnyworld

"...a wickedy funny bit of animation...done in a kind of coloring book style that takes us inside an upper crust men's club, a bastion so male that after a few seconds we realize that everyone inside resembles that most distinctly masculine portion of a man's anatomy."--Kevin Thomas, Los Angeles Times

HEAD (1975) 16mm 10 min. color/sound \$25 rental

"The most elaborate of his 'anti-cartoons', as he calls them, is HEAD (1975), an ingenious, witty essay on making filmed, photographed, drawn, painted, and Xeroxed images move. Reverberating between multi-media versions of the same events, playing with disjunctions between figure and ground, HEAD is a 'trickfilm meditation on portraiture; the animator, as actor, lives through his drawings, which in turn become actors who influence his own self-image.' An insider's diary on the process of creation, HEAD is a brilliant encyclopedia exploration of the circular relationship between the animator and his creation, of the nature of animated illusion itself."--Thelma Schenkel, Millimeter

VIEWMASTER (1976) 16mm 3 min. color/sound \$15 rental

VIEWMASTER is Griffin's homage to Eadweard Muybridge's pre-cinema studies of humans and animals in motion. A cycle of eight drawings, rendered in a variety of styles

and media from watercolors to soft pencil to hard line, pan a line-up of animated runners past the camera--happy ink blobs, nude cartoon couples, an army of stick-figure waiters, a Fleischer-esque fatty chased by spear carriers, disembodied legs, etc." --John Canemaker, Funnyworld

Music: Harold Anderson.

BLOCK PRINT (1977) 16mm 17 min. color/silent \$30 rental

"As a silent film, it forces one into an analysis of the pure image, broken wide open for theoretical scrutiny and technical analysis. It is the oddity of the images which makes one look deeper into the materiality and sequential elements of film--the oddity of viewing an image forced into vertical trajectory, sliced up on a paper cutter, optically printed and then viewed again, this one city block in New York City and every poster, window, door, vacant lot and brass railing there is to see in that block. A truly sequential documentary." --Richard Stanford, Canadian Filmmakers Distribution Center

"George Griffin's BLOCK PRINT is a classic audience turn-around film. Beginning innocuously with a slow shot around a dreary New York City block, the raw film is Xeroxed, cut into separate frames, and reordered onto a home-made wheel, complete with crank-handle. The end result is a simultaneous Xerox animation and real-life rendering of the original. As an exercise in structured filmmaking and disciplined film-viewing, BLOCK PRINT rewards patience. When it was screened in Ann Arbor, the crowds initially booed the film, only to reverse into an overwhelming ovation at the finish."--Fred Marx, Daily Illini

THUMBNAIL SKETCHES (1977) 16mm 7 min. color/sound \$20 rental

Like many of my films, THUMBNAIL SKETCHES began as a flipbook. However, this particular book didn't really flip. Each page, instead of being just one page in a series (like a frame of film), contained a complete cycle of 8 drawings arranged in a rectangular ring. The reader had to construct the information conceptually not just optically, as if it were a mosaic of abstract comic strip panels.

The film begins with a "live" prologue documenting the book's original form; then follows its destruction by scissors, a brief autopsy illustrating the mechanics of movement, and its eventual animated rebirth. The animation is accomplished by displacing the panels in virtual space so that all 8 phases are visible simultaneously, a technique in opposition to image replacement which tricks the viewer into assuming that movement is a continuous flow. This scheme suggests that each unit of time construction need not be subordinate to the total hypnotic river of illusion, that in fact a "moving" line is not as simple as it may seem.

LINEAGE (1979) 16mm 29 min. color/sound \$60 rental

"This seminal work brilliantly proves that animation--far from being cinema's step-child as some would have it--is actually one of it's glories. Griffin offers the most explicit philosophical confrontation on film--though dressed in ambiguity and irony--of basic issues of contemporary art: illusionism, formalism, reflexivity, the narrative, the time-space continuum, causality, contradiction. This heavy agenda, however, is triumphantly overcome by playfulness; anti-didactic at it's core, deli-

cately balancing reason and emotion, the work exudes anti-authoritarianism by its very refusal to provide neat solutions, dazzling us instead with delicious, infinite contradictions involving voice and image, self and other, drawing and photography, reality and illusion, past and present, space and time. To top it all, while purporting to 'reveal' the processes and secrets of animation, its nature and aesthetics, this jesting philosopher/magician actually entangles us more firmly into the web of its mysterious powers. 'I trace my line to find out who I am.' It's good to be along on the journey."--Amos Vogel

LINEAGE traces a circuitous thread through synthetic times and spaces to recover a lost age of innocence, when photography and magic tricks merged into "movies". The agent in this investigation is a square man who appears as a line drawing on an artist's table, as a paper-thin puppet in a vaguely deco set, and as a "real" man in the street, though not, as logic would seem to dictate, in that particular order. In fact, logic is constructed in LINEAGE only to be parodied.

As an antidote to the accepted avant-garde practice of artistic patricide the film searches for and ultimately confirms its own heritage. The traditions established by Melies, Cohl, Fleischer, Richter, and Fischinger are invoked through a series of visual and verbal essays, self-mocking introspections, and fictional oral histories.

IT'S AN O.K. LIFE (1980) 16mm 4 min. color/sound \$15 rental

Voice: Marshall Efron.

"Griffin's cube head returns in a sci-fi animation snippet. Born of an unwed mother in year 2000, raised in a world of technology, schooled in pleasure, he gives birth to a clone, visits the moon colonies, has affair with clone (which doesn't work out), jogs while sleeping, becomes senile and can't decide whether to terminate or live on. Griffin has a grip on contemporary standards which could develop into futuristic realities, and his movie moves at the right speed to catch the humor while making multiple viewings still enjoyable. A variety of nifty animation styles all fit within an initial boxed structure--his signature style. Nice all around."--P. Gregory Springer, Variety

FLYING FUR (1981) 16mm 7 min. color/sound \$20 rental

FLYING FUR is a cartoon in search of itself: silly animals are on strike, a square man is doing a jazz dance, an angry house is chasing a wolf who turns into a carrot. These and other micro-episodes are woven together in synchronization with a "Tom and Jerry" soundtrack (itself a frenzied pastiche of Basie and Bartok). While taking a firm position on violence, racism, and excessive coffee-drinking, FLYING FUR is essentially a love song to animation.

"George Griffin's FLYING FUR...is state-of-the-art funny-animal cartoonery; it manages to lambast the genre in absurdist fashion while remaining utterly faithful to it in spirit. As a starting block, Griffin took the soundtrack from a mid-century MGM cartoon entitled 'Puttin on the Dog'. Superimposed on this cornball amalgam of homogenized swing music and whimsical woof-woofs is a hilarious fantasy executed by Griffin in water-color pencil and featuring robotized doggies and Mickey Mice (exactly the sort that Saul Steinberg draws for the New Yorker) being chased away by angry duck monsters and a wolf in Nike running shoes. Thank God there are still a few cartoonists left among the animators."--Anne Sharp, Boston Phoenix

IRWIN, James

FARM (1979) 8mm 9 min. color/sound \$10 rental

Rhythmic depiction of the pastoral beauty of the farms nestled in the rolling Pennsylvania mountains. An unusual combination of romanticism with almost scientific observation.

See photo page 16.

THE AUCTION FILM (1980) 16mm 24 min. color/sound \$30 rental

Made in collaboration with Dinty Moore.

An experiential document of the thriving economic culture of rural auctions in south-central Pennsylvania. It captures the feeling of being there: the confusion, the humor, the profusion of all manner of expensive and virtually worthless merchandise, the social interaction, and the personalities of the auctioneers and the auction goers.

"Whether it's a cattle auction or a sale on the courthouse steps, there's something of a social event behind it all."--Robert Vucic, Morning Herald, Maryland

"Shows an interesting kaleidoscope of the people, the ones doing the selling, the ones doing the buying, and those who just watch."--Dave Dunkle, Public Opinion, Pennsylvania

Broadcast on public television in Pennsylvania and California.

See photo page 16.

I.D.N.O. (1982) 16mm 9 min. color/sound \$15 rental

An experimental animation work. Concerned with the assimilation of information, it is disguised as a game of puzzle blocks which unfolds by steps as the fun increases. A film which converses directly with the viewer.

"In cameraless, direct-marking technique, I.D.N.O. poses a series of sequential, additive queries and re-sponses to the audience."--Anthony Reveaux, Artweek

"I.D.N.O. is challenging both visually and intellectually with the residual impact of a self-analysis as we consider how much we 'see' and 'comprehend' when we look at words and images."--Catherine Sullivan, SECA Catalog, San Francisco Museum of Modern Art

Awards: Society for the Encouragement of Contemporary Art (SECA)--Film as Art Award, San Francisco Museum of Modern Art; Humboldt Film Festival; Ann Arbor Film Festival and Tour; Kent State Film Festival.

Shown: San Francisco Cinematheque; Art Gallery of Greater Victoria, British

Columbia, Canada; "Good Humor", Nevada City, CA.

See photo page 16.

THE ROLE OF THE OBSERVER (1982) 16mm 57 min. color/sound \$75 rental

Credits: Film and music by James Irwin. Additional photography by Thomas Marcyes and Martin Schaer. Additional music by Robert Dizenzo. Cast: J.R. Passidomo; James Irwin; Marian Galczenski; Jasper; David White; John DeTommaso.

"A fragmented narrative which pretends to be autobiographical, THE ROLE OF THE OBSERVER asks audiences ('observers') to examine themselves, who they have been and their 'roles' in the process of change, including sexual and social roles now and in childhood."--Mary Guzzy, The Independent

"Formally it reminded me of the collage work of Bruce Conner while its narrative structure seemed a cross between Stan Brakhage and Sam Fuller. There is indeed a menacing quality to the work at times explicit (the homage to THE CAT PEOPLE) at other times simply 'overtonal' (as Eisenstein might say). The film, in any case, is very engaging."--Bruce Jenkins, Media Study/Buffalo

"The form was adventurous and daring..."--Don Yannacito, Rocky Mountain Film Center

"What struck me the most, I guess, was its tendency to use a great deal of what's been happening in independent film and film criticism in recent years: the mixture of forms and modes, the use of found footage, home movies, dream...and of course the idea of history as construction. It seems a well-made film, put together with care, easy to look at."--from a letter from Scott MacDonald, Utica College

"A friend thought it appeared [in this film] that I was gathering the players before I had written the piece. Exactly. This is the way life works. This is what we know as history. Given the 'facts', we create the thread of continuity. There is no continuity, however, other than what we contrive to suit our needs."--James Irwin, Anima

Shown: Ann Arbor Film Festival.

See photo page 16.

NO FAMILY PICTURES (1983) S8mm 22 min. color/sound \$30 rental

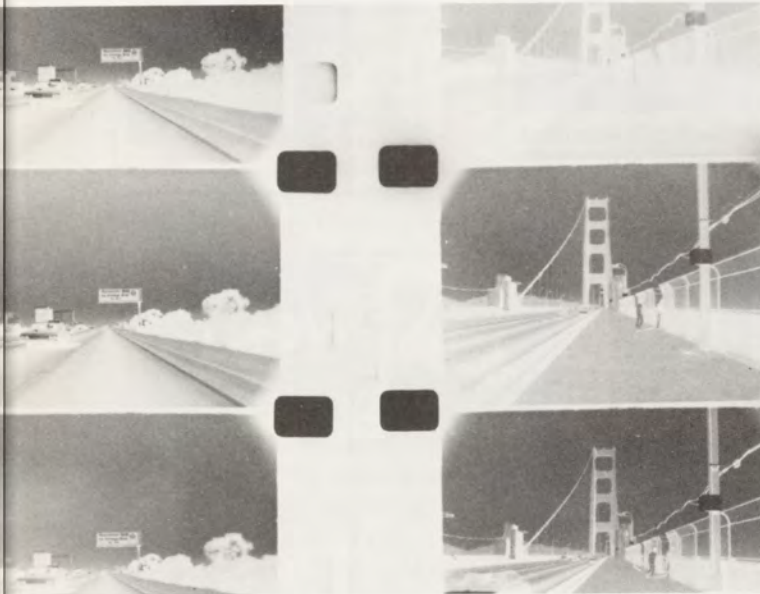
A personal, at times an expressive film concerned with film education and its effect on the relationship between women and media.

"That the filmmaker is male is never disguised and has much to do with the meaning of the film. When not actually on screen, the artist's presence is made clear by a variety of image manipulations which remind the viewer that film is a physical, pliable medium. NO FAMILY PICTURES is itself an example of what it advocates--low-cost media available to everyone. It questions why small format media is not taken up more often as a tool in education, and particularly as a weapon for women to forge their own identities in the media landscape."--Cinezine, San Francisco

"Cameras are boxes for transporting experiences...The photographer chooses the event



SPEAK UP, UNCLE SAM IS HARD OF HEARING by Carl Cohen



Frames from BENT TIME by Barbara Hammer



RED SHIFT by Gunvor Nelson

Film Flow Chart



he photographs. This choice can be thought of as a cultural construction."--John Berger

What do the appearances in this film mean to you?

Shown: San Francisco Cinematheque; San Francisco Cable Channel 25.

See photo page 16.

AN EVENING OF FALSE STARTS (1984) 16mm 8 min. color/silent \$15 rental

A dimly lighted soiree. An evolving structure. Visual stories are begun but not completed.

On dark evenings filled with nothing but time, surrounded by friends, Mary Shelley initiated FRANKENSTEIN in this way.

"And here I am at 2:30 a.m. writing about technique, in spite of a strong conviction that the moment a man begins to talk about technique that's proof he is fresh out of ideas."--Raymond Chandler

See photo page 16.

THE BIG RED AUK (1984) 16mm 3 min. color/silent \$10 rental

Experimental non-camera animation. Frenetic colors and restless images form a backdrop for a child's cautionary fable.

Words written directly on the emulsion "speak" silently to the viewer metaphorically about power, manipulation and the complicity of all of us.

Award: Humboldt Film Festival.

See photo page 16.

JENKINS, Patrick

SHADOWPLAY (1981) 16mm 13 min. b&w/sound \$25 rental

SHADOWPLAY is a black and white film made up entirely of shadow and high contrast images. The aim was to explore representation via a play of shadows. Throughout the film there is a play on black and white, two dimension and three dimension, and on a human being and the shadow of a human being. The film is constructed in a playful manner with an actor manipulating various shadow images behind a screen. One shadow image is, in fact, a life-size silhouette of himself that he encounters. Throughout SHADOWPLAY the action borders on becoming a narrative but never totally succeeds in becoming one.

Awards: Director's Chair Award, 1982 Toronto Super-8 Film Festival; selected for (Canada in Berlin) film section, 1982/83.

SIGN LANGUAGE (1982) 16mm 10 min. b&w/sound \$25 rental

When I made preliminary notes for SIGN LANGUAGE in August of 1981 I wanted to explore the way symbols are used to represent activities in life. I became particularly interested in the rather abstract stick figures found on signs at highways and airports. It seemed to me that these graphic stick figures suggested overtones of political control.

Using this basic imagery I constructed SIGN LANGUAGE to be both a funny and horrifying film. The film runs rampant through a world of sinister sign symbols (bombs, ski masks, faceless stick figures). These symbols are combined with actors performing highly stylized activities (rioting, making phone calls, arguing and eating). Nothing in the film is realistic. Everything in the film has a feeling of being contrived and set up. Even the actors appear behind a translucent screen as flat shadowy cameos. The sense of story is totally contrived by a juxtaposition of sound effects, actors, and symbol signs.

SIGN LANGUAGE is designed as a visceral response to symbol signs rather than an analysis of symbol signs. It takes the idea of portraying life as a series of symbols to the extreme: to a world where everything exists only as a sign or representation.

Awards: Selected for inclusion in O Kanada (Canada in Berlin), film section, 1982/83; screened in The Frontier, PBS Buffalo.

Films also available from the Canadian Filmmaker's Distribution Centre, Toronto, Canada.

See photos page 23.

JORDAN, Larry

ADAGIO (1983) 16mm 8 min. color/sound \$18 rental

The music of Albinoni, one of my favorite baroque composers. Compelling and mysterious. Reminiscences, an odor of the old world swelling up into the new. What was there, finally, was a glimpse of Psyche, then of Eros, and then a joining and a separation. Purely a romantic fantasy, a portrait, a journey.

IN A SUMMER GARDEN (1983) 16mm 15 min. color/sound \$35 rental

The music of Delius, color tones rising and falling, swelling and receding. A portrait of the annual bursting forth of riotous natural color, the plants collected together to form an unnatural picture; the cat, the woman (or spirit) who tend it. I find nowhere no purer mystery than this. Mystery and essence, allegory and pure document of how it was that year in the place.

WINTER LIGHT (1983) 16mm 9 min. color/sound \$25 rental

Vivaldi's winter concerto. Powerful, cold, a zinging of frost. Pale fog of violet hue rolling in masses over the hills of Sonoma. All early in the dawn hours, the colors, the animals and the long, lingering, deceptive rising of the divine son (sun) through beige and purple reflections of the mist-covered pond. Impressionistic, palletted. Opaques and translucencies responding. The veil of the ancient goddess; the land of Pluto, from whence the life arises from that once-a-year underworld. Winter, Sonoma, California, 1982-83. That's how it was.

KIRBY, Lynn

THREE VOICES (1983) 16mm 4.5 min. color/sound \$15 rental

Part of a series of films shot from my apartment windows. As the windows are washed and people return from work, three facets of the same personality explore daily life and the threat of war.

Award: SFAI Film Festival, 1984.

KLUTINIS, Barbara

TRUMPET GARDEN (1983) 16mm 10.5 min. color/sound \$17 rental

An environmental portrait--a magic garden in which a woman in black performs rituals with nature and with death.

KNOWLAND, Bill

FREEFORM (1983) 16mm 16 min. color/sound \$16 rental

Four genres of dance are visually explored. Time exposure and step printing provide a motion study of the exotic dance of the Magana Baptiste Dance Center; modern dance by Dansfrancisco is enhanced by the graphics of Paul Ackerman; Barbara Peterson's Dance Coalition is seen from overhead through time exposure as an accelerating, spinning entity, blending into a colorful mass of spirals; Devi Baptiste performs her yoga dance in conjunction with the mandala images of video synthesis.

Awards: 2nd Place, National Educational Film Festival; Honorable Mention at the Chicago International Film Festival.

KUCHAR, Mike

SEASCAPE (1984) 16mm 10 min. color/sound \$15 rental

The sculptured, splashed borderland of rock and ocean is given a poetic treatment that works on many levels. The rhythm is soothing. The forms meditative--even symbolic. And throughout it all is weaved an unmistakable sensuality.

LEVINE, Saul

THE BIG STICK/AN OLD REEL (1967-73) 16mm 17 min b&w/silent (18fps) \$30 rental

"THE BIG STICK/AN OLD REEL... intercut[s] two Charlie Chaplin shorts centering on policemen with newsreel footage of police crowd control and street fighting. Levine questioned the social implications of media, not only by making temporal, esthetic and contextual comparisons of his sources, but by presenting this discomforting ragout in a film gauge whose cost, availability and mobility make simply working in it an intrinsically political gesture. Levine also understood how to use very fast cutting in old-style 8mm, a difficult task in that the splice is in the middle of the frame. A cut is therefore void of illusion, and in fact threatens to obliterate a weak image...

"...Levine's adroit use of graphic action from the newsreels and close-ups from the shorts changed the rapid cuts from awkward stumbles to almost profound superimpositions."--James Irwin, Artweek

CHARLATAN (1976-77) S8mm 20 min. color/silent (18fps) \$35 rental

Lying behind the Seer's Dance.

TIME TO GO TO WORK (1978) S8mm 11 min. color/sound (18fps) \$20 rental

Rap with conductor enlightens a Conrail trip, New Haven to New York.

RAPS AND CHANTS Part I (1981) S8mm 12 min. color/sound (18fps) \$24 rental

RAPS AND CHANTS Part II (1981) S8mm 14.5 min color/sound (18fps) \$30 rental

"RAPS AND CHANTS is also without the typical cataract of cuts. The first part is a man's monologue about a grueling LSD adventure (even the image is a washout), and the second is the portrait of a woman, gleefully milking cacophony from a tape recorder by rapidly playing with the buttons. It is an essay in the filmmaker's twofold aesthetic: the roughness and punch of experience remains without cosmetics, unsentimentalized, uninterpreted; instead, the material of its transmission, image, and sound, becomes the field of cathartic, nervous play, a wild Hasidic dance."--P. Adams Sitney, The Village Voice

"The filmmaker and collagist John Broderick tells (and sings) a story of a remarkable acid trip and the filmmaker, painter and collagist Caroline Avery laughingly plays jazz tape recorder."--Marjorie Keller

Special Note: Both parts of RAPS AND CHANTS may be rented together for the special

price of \$50.

NEW LEFT NOTE (1968-82) 16mm 26 min. color/silent (18fps) \$52 rental

"Levine's rapid fire cutting has never found a more appropriate subject than in NEW LEFT NOTE, his film on the anti-war, anti-racist, and women's liberation movements of the early 1970's in America. NEW LEFT NOTE represents a synthesis of ideas that Levine sought to inject into a much-divided movement. By cutting between diverse images he draws parallels, makes 'editorial' comments, and otherwise analyzes and personalizes a political event of national importance. The 'Free Bobby Seale' demonstrations in New Haven (Levine's home town) in 1970 is thus put into context through the editing. He grounds the energy of the demonstration in the kinds of work that served to build it (writing and distributing leaflets and posters, travel, meetings), the aftermath (more travel, more meetings), and the personal consequence in exhaustion and exhilaration both. At the time of shooting, Levine was the editor of New Left Notes, the national newspaper of SDS (Students for a Democratic Society). He was unilaterally committed to the movements he filmed but beleaguered by the leadership of the organization for his non-sectarian views. It was only after the dissolution of the paper and ultimately SDS itself that he took the time to thoroughly formulate his ideas and completed the film. It is a study of radical politics in radical film form."--Marjorie Keller

"He was also filming the political events he took part in. The life he records is a jumble of demonstrations, fused with the kaleidoscopic fury of memory; its brief reprises include a catnap in the back of a car and a glimpse of a zoo. His incessant, chaotic outpouring of political energy seems less geared to a naive notion of bettering the world than to a perpetual pressure to keep it from getting worse."--P. Adams Sitney, The Village Voice

NOTE TO POLI (1982-83) 8mm 4 min. color/silent (18fps) \$12 rental

"A note to the filmmaker Poli Marechal 'about' penetration: matter and light, substance and smoke. Images of drinking coffee and having sex evaporate as smoke is blown into a shaft of light on a refrigerator."--Marjorie Keller

"NOTE TO POLI, part of a series of intimate 'notes', represents a burst of sexual energy as the prelude to a cigarette in the sunlit kitchen, as if the balancing of eros and narcosis precluded the intervention of splicing."--P. Adam Sitney, The Village Voice

DEPARTURE (1976-84) 8mm 30 min. color/sound (18fps) \$60 rental

Film tangents departures. The Susquehanna river, Marilyn Aigen, Dan Barnett, Elaine Johnson, Lee Brown, bridges, Marjorie Keller, Zack Bowen, Cliff Clark, David Marck, flying horses, Saul Levine, and many others appear in this film.

SHMATEH II 8mm 1.5 min. color/sound (18fps) \$10 rental

With Randal Wells and Anita Zlobro.

SHMATEH III S8mm 3.5 min. color/sound (18fps) \$10 rental

A breeze.

Special Note: Both SHMATEH II and SHMATEH III can be rented together for the special price of \$15.

LIPZIN, Janis Crystal

RIGHT EYE/LEFT EYE (1983-84) S8mm/16mm 6 min. color/sound \$20 rental

RIGHT EYE/LEFT EYE may be viewed as a film by itself or a part of a three-projector locational film installation. The installation reproduced the interior of a photographic darkroom which was viewed by spectators through a series of eye holes in a blackened window. Viewers activated the installation at will using a push-button switch mounted outside the window.

This film component of the installation consists of World War II Navy training film describing an early three-dimensional photo system called Vectographs. This film was re-edited and altered in printing by superimposing hand-processed color motion picture film over the original found footage. The original Navy film underwent such severe sabotage that its function changes from that of an instructional film to that of an anti-educational film.

RIGHT EYE/LEFT EYE explores the narrow and often confounding boundary between the real and the depicted--two dimensional and three dimensional components of all photographic processes.

Exhibited: LIGHT/SITE/PROJECTION, San Francisco Art Commission Gallery, 1983-84.

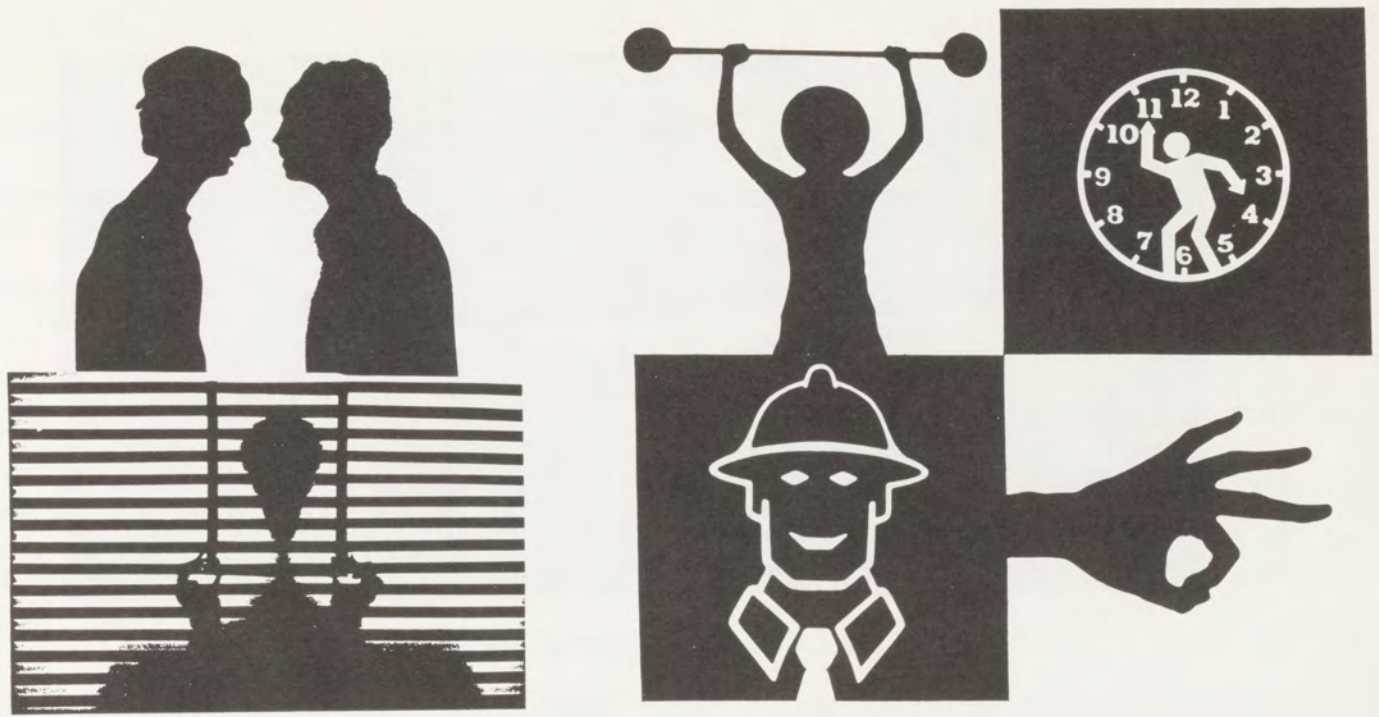
See photo page 23.

LYE, Len

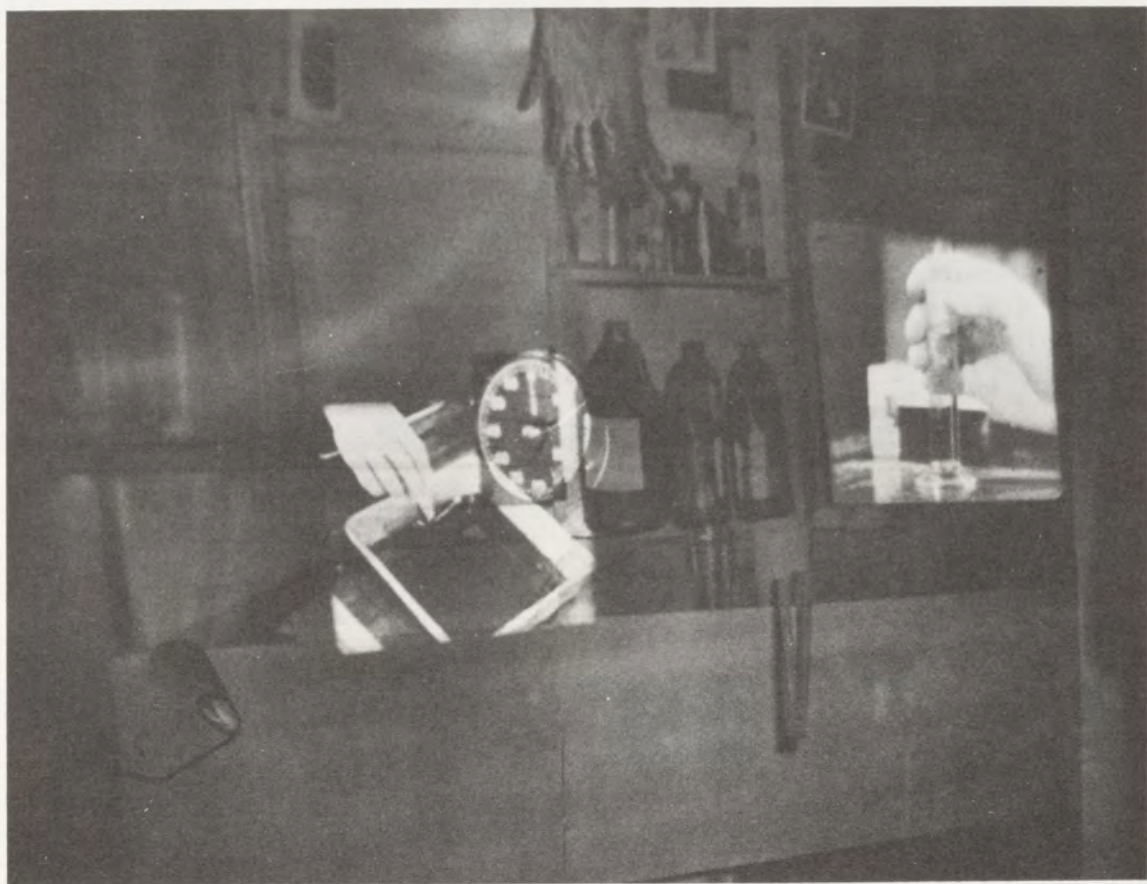
KALEIDOSCOPE (1935) and COLOUR FLIGHT (1938)
16mm 8 min. color/sound \$22 rental

These are "direct" films--that is, films made without a camera. Lye painted colorful designs onto celluloid, matching them to dance music.

Music: "Biguine d'Amour"--Don Baretto and his Cuban Orchestra [KALEIDOSCOPE];
"Honolulu Blues"--Red Nichols and his Five Pennies [COLOUR FLIGHT].



SIGN LANGUAGE by Patrick Jenkins



RIGHT EYE/LEFT EYE by Janis Crystal Lipzin



CALL IT "MAYA" FOR NOW by Harry Frazier



SLOW MORNING RAIN by Harry Frazier



BRAIDING
by William Moritz

STAR TRICK
by William Moritz

CLAP BORED
by William Moritz

METZGAR, Eric

ABRAXAS (1969) 16mm 9 min. b&w/color/sound \$10 rental

A film for Hermann Hesse "Demian" fans. Evil and good cannot exist alone, for how would we know one without knowing the other?

"The bird fights its way out of the egg. The egg is the world. He who would be born must first destroy a world."--Demian

TIME RIVER (1971) 16mm 9 min. b&w/sound \$10 rental

Dedicated to Thomas Wolfe of "Look Homeward Angel". The film leaps across conscious reality and delves into the mind of a Scandinavian seaman, capturing his loneliness, insecurity, unbridled joy, indecision and conflict. This spell, this waking dream of life takes him deep within his subconscious; but it is a dream that can never be wholly regained.

AUNT ROSE'S HOUSE (1984) 16mm 5 min. b&w/color/sound \$10 rental

A surrealistic film about the passage of time. How can Aunt Rose ever make sense of it?

MOORE, Andrew

SOUND AND VISION, STATION TO STATION (1978)
16mm 10 min. color/sound \$10 rental

SOUND AND VISION, STATION TO STATION is a two-part film about consuming and producing music. Part one is an aerial view of someone sitting at a table, consuming food, drugs and listening to music while making color drawings on white paper. Part two shows a man's first encounter with a saxophone, live and authentic. Both sections have very bright, dense colors.

MORITZ, William

GRAINS (1973) 16mm 6 min. color/sound (18fps) \$10 rental

Shot in Shofukuji cemetery, Fukuoka, Japan, Spring 1982. A study in grain patterns: step-printed images of static tombstones with only the grain pattern moving, at different speeds; dissolves at regular intervals, even in the middle of the same take, so that superimposed grain patterns momentarily "rush". Edited according to the principles of Haiku poetry.

The critics say: "...rich in texture..."--Kevin Thomas, L.A. Times

Award: Shown in "Masterpieces of American Independent Film" Retrospective, Stedlijk Museum, Amsterdam.

CLAP/BORED (1974) 16mm 8 min. color/sound \$15 rental

The true story of how the media shapes our minds, feelings, and dreams.

See photo page 24.

STAR TRICK (1975) 16mm 7 min. color/sound (18fps) \$15 rental

This film was produced by Robert Opel, who had wanted to interview Divine, the star of HEARTBREAK OF PSORIASIS, which was opening at the Kabuki Theatre in San Francisco. When we saw the audience--that included Goldie Glitters, Charlie Airwaves, Blaze Lust, Lux Zircon, Tom O'Horgan, Pristine Condition, Dimitrie Kabbaz, Lee Mentley and many more wonderful people of San Francisco--we decided to document them instead. Two intermissions were filmed, with the camera and flaming lights static in the lobby.

What the critics say: "...Amusing and exceedingly well-edited...A flowing, good-humored and campy evening on the town."--Linda Gross, L.A. Times

Award: Shown in the "Masterpieces of American Experimental Film" Retrospective, Stedlijk Museum, Amsterdam.

See photo page 24.

SLOW MORNING RAIN (1978) 16mm 30 min. color/sound \$45 rental

A ceremonial healing film, constructed as a neo-platonic or alchemical dream: freeing the mind of daily garbage; invocation of the Three Graces; invocation of the spirits of Fire, Water, Earth and Air; and finally the extension of peace in the Aethereal garden. Camera work by William Moritz, Harry Frazier, and Robert Curtis. Music by Robert Curtis and Tony Selvage. Featuring Roy Barge, James Brownfield, Cisko Curtis, Ken Emerald, Harry Frazier, Will Geer, Kent Gordon, Gregg Heacock, Arlyn Helmka, K. Kawakita, Dave Krecke, Howard Lester, Richard Mattsson, William Moritz, Beverly O'Neill, Pat O'Neill, Kosei Ono, Robert Opel, Buddah-Jon Parker, Margaret Porter, Aggy Read, Jos Schoffeln, Tony Selvage, Rathin Sikdar, Phil Stuart, Sadao Tsukioka, Pat Turnbull, Cal Valadez, Jasper Vance, and holy people everywhere.

What the critics say: "...a joyous, richly woven tapestry of life's experiences, the stunning imagery synthesizes a myriad of cultures, traditions and hypnagogic symbols, which all evoke a sensual yet holy celebration of life...Superb music!..."--Linda Gross, L.A. Times

Awards: Shown at the "Masterpieces of American Experimental Film" Retrospective, Stedlijk Museum, Amsterdam.

See photo page 24.

BRAIDING (1980) 16mm 4 min. color/sound (18 fps) \$10 rental

drawings, paintings and cut-outs. It is a film with an eerie flow between the ugly and the beautiful about returning, about roots, and also about reshaping.

"...Distilled bits of psyche break from the assemblage to skitter across struggling places seeking niches and forming patterns with careening desperation...FRAME LINE takes advantage to radically ignore any limits of emotional expression. Without excuses, or so much as even a token glance back, FRAME LINE at once sets standards that put to rest that silly notion 'the tradition of the Avant-Garde'..."--Rock Ross, Reversal

RED SHIFT (1984) 16mm 50 min. b&w/sound \$65 rental

Starring: Carin Grundel, Oona Nelson, Gunvor Nelson, Regine Grundel, Ulla Moberg, Gunnar Grundel.

Assistant: Diane Kitchen.

RED SHIFT is a film in black and white about relationships, generations and time. The subtitle is ALL EXPECTATION. The movement of a luminous body toward and away from us can be found in its spectral lines. A shift toward red occurs with anybody that is self-luminous and receding. There is uncertainty about how much observable material exists.

See photo page 15.

NIGRIN, Albert Gabriel

STRIPE TEASE (1983) 8mm 15 min. b&w/color/silent ³⁵ \$2 rental

"Stripes intrigue since they conceal and reveal, allowing as well as preventing perception and comprehension. What they overlay, they shred into even pieces, establishing, at the same time, an orderly fissured image. (The glass shards, which appear later in the film, perform similarly: multiplying and thereby breaking up an image, which although uniformly reflected, is not readily intelligible.) The camera plays upon its own theme with its rapid cuts on a static object, moving too quickly for the eye to put the image together at once. In this way, the camera teases: by leading the viewer on/in and then denying total apprehension. The title's allusion is made clear: a strip tease, a gradual public derobing, titillates by prolonging the moment of complete disclosure; by perpetuating an in-between state, it excites the spectator. Images are revealed in the film, made public, but the spectator will wait in vain for a full disclosure of meaning, for the wholly nude body. A cohesive narrative does not emerge; the images mean only to intimate--to tantalize.

"What the viewer desires, therefore, is a fulfillment, an ability to see everything and state conclusively what the film was about. The film desires much the same: it is a reaching for fulfillment, a movement toward an object it wishes to envelop, know. (The salmon fighting the upstream current in order to mate, the mouth awaiting the candy.) But the problem remains the same: how much of that object can be obtained? The camera, involved in enclosing, catching, imprisoning* an image, can never achieve a total capture. The revealed images, like a stripped/striped body on a stage, always remain (partially) concealed, out of reach.

"*The stripes can be suggestive of prison bars, or of a cage, while the fishing net is another kind of collection of stripes--orderly lines made to encircle a prey. The net has openings which uncover the face, but it is also a shroud."--Irene Fizer

Award: 1984 Ann Arbor 8mm Film Festival--Visionary Super-8 Award.

See photo page 32.

GRID/LOCK/WED/LOCK (1983) S8mm 17 min. b&w/color/silent \$³⁰ rental

Co-Maker: Irene Fizer.

GRID/LOCK/WED/LOCK is a visual odyssey which transports viewers inside the grey matter of shadows and leaves them spinning there. Using a technique called "the carefully controlled accident", the camera records concrete realities, spontaneously and instinctually manipulated. By employing an array of camera tricks (including filters, anamorphic lenses, pixilation, slow motion and others), these ordinary locales and objects become the molding clay for allegorical representations. G/L/W/L is a claustrophobic film, where the camera forces the viewer into bent-over, upside down and twisted positions. The gaze is led into a cramped kaleidoscopic world of moving shadows and reflections. Yet the closed world of G/L/W/L/ reveals a drama--the union, separation and subsequent reunion of two figures lost in a labyrinth of fragments and cages.

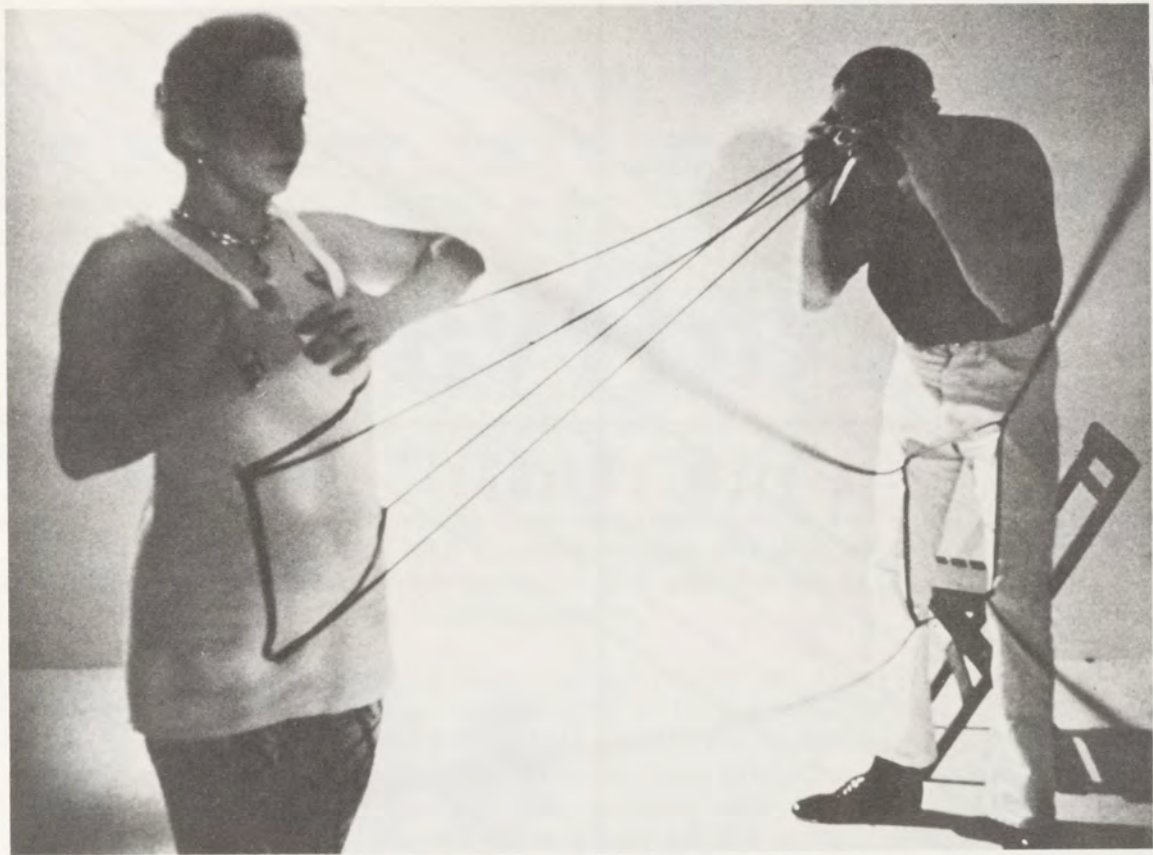
"That urban phenom known as 'gridlock' occurs when routine traffic flow totally stagnates. Ensnarled by others, the unwilling participants have no means of transporting themselves elsewhere. Sandwiched, then, between STRIPE TEASE (1983) and GRADIVA (1984) in Al Nigrin's media trilogy, GRID/LOCK/WED/LOCK/ (1983) remains ironically trapped as a film entity. It has no alternative but to turn toward itself in a search for meaning, dimension and freedom.

"Whereas STRIPE TEASE playfully flirts with a theme of Desire, this film seeks to more completely outline its limits and consequences. In a spinning pinwheel, the viewer may spy two shadow characters who come to share an illusory world of form without dimension. These figures find themselves imprisoned, however, as they attempt to transform their shadows into substance. Electric fan blades, which flutter on the screen like an old silent movie, prevent the spectres from stepping off the 'stage' of their film arena and passing into the audience's reality. The mythical unity between spectator and spectacle shatters as the characters appear cast out of an allegorical Paradise...

"To watch something often changes its nature by rendering it suddenly self-conscious. Alternately, an observer gets tangled in the fishnet of his own anticipation. Commonplace objects within this film lose their conventional significance and take on new meanings, always in relation to one another. A gambling toss of the dice, which comes up 'two', engages the partners in this network of mutual creativity. GRID/LOCK/WED/LOCK ends abruptly, reassured in knowing that one film precedes it, and that another always follows it."--Paul Young

Awards: 1984 National Woman's Studies Conference Film Festival; Rutgers University, Graduate Student Association Film Co-op Visionary Festival, 1983.

See photo page 32.



ULISSES by Werner Nekes

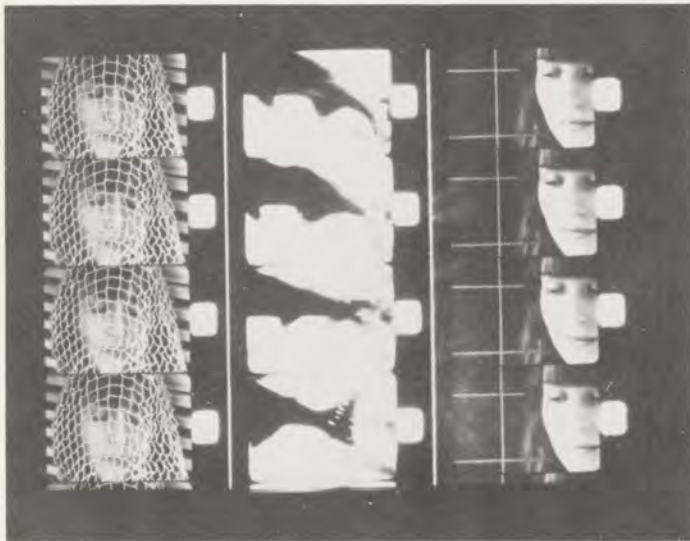


ALBERT GABRIEL NIGRIN

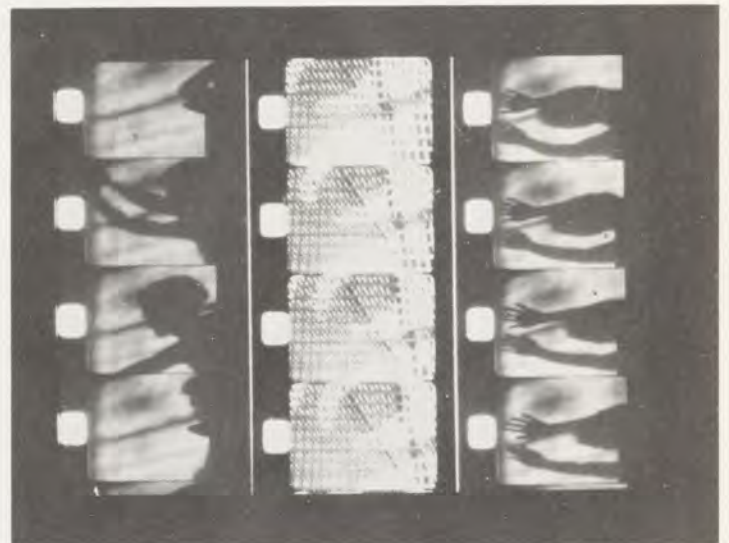
gradiva

A FILM TRILOGY 1982-1984

ALBERT GABRIEL NIGRIN



Photogram from STRIPE TEASE by Albert Gabriel Nigrin



Photogram from GRID/LOCK/WED/LOCK by Albert Gabriel Nigrin

GRADIVA—A FILM TRILOGY= STRIPE TEASE+ GRID/LOCK/WED/LOCK/+ GRADIVA

GRADIVA (1984)

S8mm 16 min. b&w/sound

30
\$2 rental

"The idea for GRADIVA* began with a short scenario by Antonin Artaud called '18 Seconds'. In '18 Seconds' a man who is an actor stands on a street corner and what happens in his mind over 18 seconds is described over a much longer film time. The actor has almost achieved greatness, success in career and love, but, realizing he has missed a step, he suddenly loses the ability to express himself. Although mentally lucid, he ceases to communicate. He is at a loss; images are all he sees. He can no longer narrate them and through narration control them. He disconnects. The images become shadow boxes in which he imagines himself in control again, but objectively he is beyond that point. The imaginative threshold of the actor/artist through which he once passed easily, back and forth, has closed to him, leaving him on the wrong side. Artaud's hero seeks a way back but things end badly.

"As shooting progressed, Artaud's hero was transformed into the character in GRADIVA, another person who has lost his way in the world. Nigrin had been reading 'A Lover's Discourse' by Roland Barthes and the section on Gradiva led him to Freud, who had gotten the story from Wilhelm Jensen.

"GRADIVA deals with a man who constructs/creates an idealized image of a woman, seductive but false. However, there also exists a real Gradiva, a person, who, seeking to slowly wean the hero from his obsession, consents to play at the ideal for a time so as 'not to awaken the dreamer too abruptly; gradually to unite myth and reality.' For Freud and Barthes the amorous experience stimulates the analytic cure. In Nigrin's film, Gradiva soon tires of the game. The film deals with the point of loss. Gradiva is intangible, fading in and out, always a step away, no matter the speed of approach. Gradiva is ambiguous, a mirror image, kind and gentle, false and deadly. The hero is caught in a web and is not as sympathetic as he may at first appear. He has consented to spin the web; he creates the scenario in which he is forced to act.

*In Jensen's work, Gradiva derived from the Latin means 'the woman who steps along'.--Dennis Benson

See photo page 32.

OSBORN, Steve

THE MORROW PLOTS (1983) 16mm 3 min. b&w/silent \$ 5 rental

The nation's oldest experimental farm.

THE MUNICIPAL GARDEN (1984) 16mm 3 min. color/silent \$ 5 rental

A love story in living color.

THE BATTER'S BOX (1984) 16mm 7 min. b&w/sound \$15 rental

Three batters box themselves into a corner, unable to hit one out of the park.

PALAZZOLO, Tom

AT MAXWELL STREET (1984) 16mm 45 min. color/sound \$40 rental

"Maxwell Street since the late 1800's has been the city's best site for free enterprise, flea market, black market, blues bands on the corner, watch bands up to the elbow, fresh fruit and greasy sausage, hawking and gawking. There is a steady parade of picture-takers passing stands, booths, stalls, and heaps of merchandise. They wear Nikons as jewelry. They seek icons of poverty.

"What Palazzolo especially likes about AT MAXWELL STREET is the group effort that went into making it. With his small crowd wending its way through the Sunday morning crowd, his filmmaking process is entirely public. Interaction between teacher and students, and between class and the street makes for an appealing atmosphere of open participation...

"The stories and stores, faces and facades, raps and deals are documented in a style suggesting equal footing between Palazzolo and Maxwell Street. He pretends no moral authority, historical erudition, sociological insight, or voyeur's hubris. From some of the dumb questions he and his students ask, there is not even much of a semblance of insider-status. The filmmakers surely are sympathetic. Their subjects are hardly undone by the crew's attention...

"AT MAXWELL STREET demonstrates a remarkable mode of filmmaking. To let a handful of beginning students aim camera and microphones might invite a primer of errors. But Palazzolo instead achieves, with grace, an honest essay. On camera and on soundtrack, he occasionally attempts to instruct his student crew. He keeps in a segment in which we discover that no one knew the camera was still running. A quality of awkwardness and improvisation comes about which fits the action indigenous to the street. Though his pedagogy may appear scattershot, Palazzolo's film is stamped with his characteristic humanism, relish of oddballs, and instinct for mysterious detail. His editing harmonizes a phenomenological grab-bag of disparate footage without homogenizing its true roughness. The music Paul Gartski created for the film is entrancing, and is an essential ingredient. The discipline Palazzolo exercises over his many sources is subtle and winning."--Bill Stamitz

Award: Ann Arbor Film Festival, 1984.

See photo page 39.

ROSE, Peter

SPIRITMATTERS (1984) 16mm 6 min. color/silent \$15 rental

A silent dialectical monologue on the simultaneous perception of both space and time; a film which functions as both object and process.

Awards: Baltimore Film Festival--First Prize, Experimental, 1984; Ann Arbor Film Festival, 1984.

SINDEN, Tony

ACTOR (1972-73) 16mm 11 min. b&w/sound \$20 rental

Co-Maker: David Hall.

A scripted/filmed monologue that attempts to draw the audience across the time barrier between the time when the film was shot (1972) and when it is seen, gradually revealing that the monologue is a hypothetical conversation with the audience.

VIEW (1972-73) 16mm 11 min. color/sound \$20 rental

Co-maker: David Hall.

A fixed camera, single take film, which explores a shift in perception from the screen surface as a physical area, to the illusion of three dimensions in a filmed image; a partial view of a room that is being re-decorated.

SUCCESSIVE WIPES (1973-76) 16mm 5 min. b&w/sound \$10 rental

A repeated movement/a conscious frameline/a synchronous sound--that attempts to accompany the negative image of a windscreen wiper.

MECHANICAL MOMENTS (1975-76) 16mm 15 min. color/sound \$25 rental

Location: Brighton/England 1975. Scene 1/2/3/4: People relaxing in deck chairs/People moving deck chairs/People sipping tea/People moving in all directions--'snatched and blurred' by a continuous looping and panning camera action, that is being sprayed by water from a garden sprinkler...A few mechanical moments, extended and loop printed to the impression of flatness and temporal arrest.

TIME & MOTION (1975-76) 16mm 15 min. b&w/sound \$25 rental

A documentary study of a woman working in a small clothing factory in Brighton/England 1975. A film that attempts to develop a "dual" temporal concern, that reflects both the repetitious activity of working on a production-line, and the impressions of "real" time passing--extending from the filmed events to the viewer's "own time".

Although the film is only 15 minutes, I tried to develop a perceptual sense of something involving time--second by second/year in and year out.

WIPERS & WHIPPERSNAPPERS (1975-76) 16mm 24 min. color/sound \$40 rental

Kids playing around a spinning garden sprinkler become victims of a material concern

with the medium of film. Developing a film that evolves a sense of fabrication: a process of gradual image degeneration, a print off a print off a print off a print, etc. a history of its own making--that shifts from illusion to material abstraction, and back again...Redirected towards a narrative conclusion.

Special Note: SUCCESSIVE WIPES, MECHANICAL MOMENTS and WIPERS & WIPPERSNAPPERS may be rented as a package for the special rental rate of \$60.

UNGERER, Walter

MEET ME, JESUS (1966) 16mm 15 min. color/sound ³⁰ \$ rental

MEET ME, JESUS is apparently cyclical: a vision of genesis; the growth of civilization; its ultimate destruction and rebirth. However, the film is actually about loss: the loss of dignity implicit in high-rise apartments or fish beheaded on an assembly line; the loss of hope implicit in soldiers marching into a cathedral; or the loss of innocence implicit in a face held by a mirror. The film's final irony is our usual compensation: "If these wings should fail me Lord, meet me with another pair."

Awards: Ann Arbor Film Festival, 1967.

Shown: The Gate Theatre, New York, 1967; Encounter Cinema, Los Angeles, 1981.

A LION'S TALE (1968) 16mm 13 min. color/sound ²⁵ \$ rental

A film about the medium itself, it allows the dreamer free movement in the world of his dreams; it allows him endless pursuit of an elusive young woman. However, the dreamer is not provided access to the dark interior of the camera and its dangerous landscape; instead he is continually thwarted by the intrusion of the filmmaker's fine Nabokovian hand.

Awards: Ann Arbor Film Festival, 1968; San Francisco International Film Festival, 1968.

SOLSTICE (PART THREE OF OOBIELAND) (1971) 16mm 33 min. color/sound ⁵⁵ \$ rental

Someone attempts to find Oobieland. The realm of artificial sound encountered in Part One is left behind; there is a terrible silence. The television studio of Part Two is left behind; big trees and snow populate the visible world. Somewhere a boundary is crossed; the viewer is caught up in a cycle of meetings with the strange inhabitants of that short space of time we call winter solstice. He is continually rejected; he does not possess the proper magic to aid him in his search.

Awards: Midwest Film Festival, First Prize, 1971; Monterey Experimental Film Festival, Second Prize, 1971; Hawaiian International Film Festival, Fourth Prize, 1972; Athens, Greece Film Society, 1973; Filmmuseum, Amsterdam, 1974.

THE ANIMAL (1976)

16mm 75 min. color/sound

\$125 rental

A man meets a woman at a deserted railroad station somewhere in northern New England. It is the middle of winter; snow is falling. The two drive to a remote farmhouse. Two strange children, who never speak, appear at the window; an old woman calls them away. First isolation, then alienation, overcome the couple. The woman has a dream, then disappears. Nothing is explained. Only footprints remain in the snow that covers the supernatural landscape. THE ANIMAL is a film about unutterable loss, fate, and the unknowable.

Awards: Athens International Film Festival, Best Feature Film, 1977; Tours Film Festival, Tours, France, 1978; Museum of Modern Art, 1978; Florence International Film Festival, Florence, Italy, 1979; Hong Kong Film Culture Center--Retrospective of American Independent Films, 1982; Atlantic International Film Festival, Halifax, Nova Scotia, 1983.

See photo page 39.

VIGIL, Carmen

LEAVES OF ABSENCE, PART 2 (1983)

16mm 25 min. color/silent

\$50 rental

WALSH, Jack

BEACHWALK (1983)

16mm 8 min. color/sound

\$15 rental

Several formal ideas influenced me in this film--originally a 15 foot shot of a nude figure crossing beach. The first was an attempt to flatten out the film plane and make a medium conventionally viewed in the illusion of 3 dimensions (vanishing point perspective), into the flat, 2 dimensional plane it actually is. Next, I was interested in exploring the variations in re-presentation--how this figure enters/exits the frame, multiple exposures, variations of the close-up/long shot, anchors (what viewers hook onto in graphic space). Lastly, I was interested in allusion, primarily homage to Muybridge and motion study, how a human walks through space. Original music composed by Heikki Koskinen is used in opposition to the figure's movement.

BASIC TRAINING (1984)

16mm 7.5 min. b&w/sound

\$15 rental

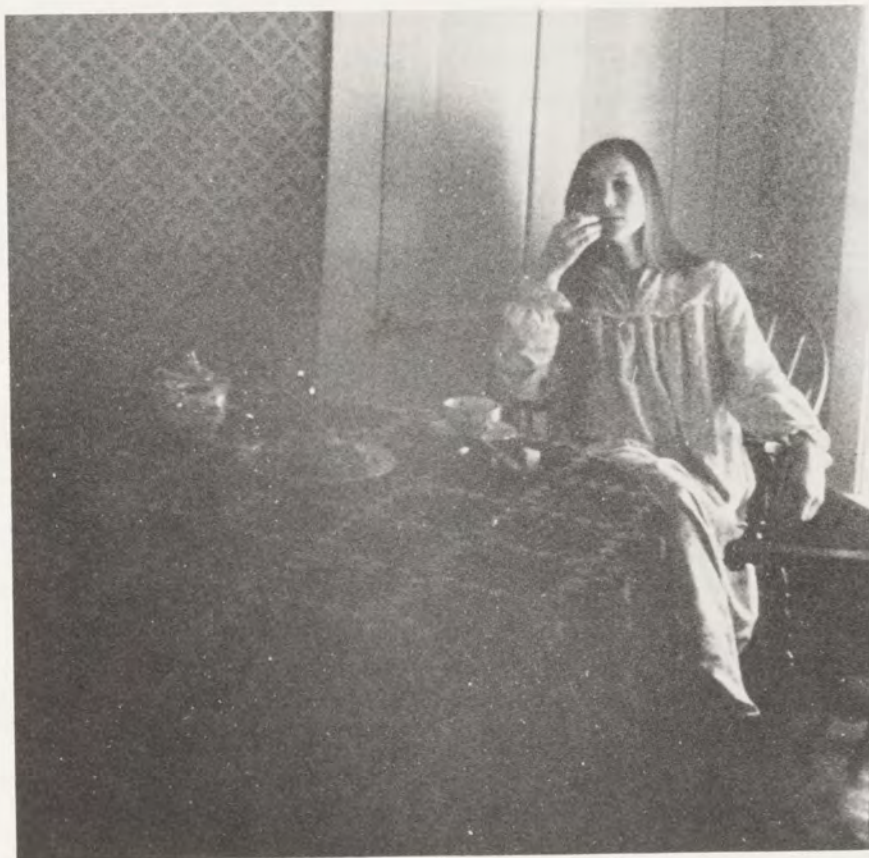
This film plays off propagandistic Army footage glorifying war games, induction and war. The footage is turned around and used against itself to expose the lies that young males in America are raised on concerning honor, country and bravery.

DOCUMENT UNEARTHED IN THE NORTHEAST TERRITORY (1984)

16mm 8 min. b&w/color/sound

\$15 rental

How do alien cultures make sense of discovered "primitive" cultures? This was the



THE ANIMAL by Walter Ungerer



AT MAXWELL STREET by Tom Palazzolo

"MAKE YOUR MOVIES
LOOK LIKE YOUR DREAMS
DON'T LET YOUR DREAMS
LOOK LIKE YOUR MOVIES"

—Tom Whiteside

PRICE CHANGES

The titles listed below are films described in either Canyon Cinema Catalog 5 or the Supplement to Catalog 5 whose prices have since been changed by the filmmakers.

ANGERAME, Dominic

VOYEURISTIC TENDENCIES (1984)	16mm	17 min.	b&w/sound	\$35 rental
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ARLEDGE, Sara Kathryn

WHAT DO TWO RIGHTS MAKE? (1982)	16mm	17 min.	color/sound	\$35 rental
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ARLYCK, Ralph

CENTERS OF INFLUENCE	16mm	29 min.	color/sound	\$45 rental
HYDE PARK	16mm	42 min.	color/sound	\$55 rental
NATURAL HABITAT	16mm	18 min.	b&w/sound	\$35 rental
SEAN	16mm	15 min.	b&w/sound	\$35 rental
UNDELIVERED: NO SUCH COUNTRY	16mm	10 min.	color/sound	\$25 rental

BAILLIE, Bruce

MR. HAYASHI (1961)	16mm	3 min.	b&w/sound	\$10 rental
THE GYMNASTS (1961)	16mm	8 min.	b&w/sound	\$13 rental
A HURRAH FOR SOLDIERS (1962-63)	16mm	4 min.	color/sound	\$10 rental
TO PARSIFAL (1963)	16mm	16 min.	color/sound	\$30 rental
MASS FOR THE DAKOTA SIOUX (1963-64)	16mm	20 min.	b&w/sound	\$35 rental
QUIXOTE (1964-65)	16mm	45 min.	b&w/color/sound	\$75 rental
YELLOW HORSE (1965)	16mm	9 min.	color/sound	\$15 rental
TERMINATION (1966)	16mm	5 min.	b&w/sound	\$10 rental
CASTRO STREET (1966)	16mm	10 min.	b&w/color/sound	\$20 rental
ALL MY LIFE (1966)	16mm	3 min.	color/sound	\$12 rental
VALENTIN DE LAS SIERRAS	16mm	10 min.	color/sound	\$20 rental
QUICK BILLY (1967-70)	16mm	60 min.	b&w/color/sound	\$80 rental
ROSLYN ROMANCE (IS IT REALLY TRUE?) (1974)	16mm	17 min.	color/sound	\$30 rental

BRAKHAGE, Stan

23RD PSALM BRANCH: PART I (1966/78)	16mm	30 min.	color/silent (18fps)	\$88 rental
23RD PSALM BRANCH: PART II (1966/78)	16mm	30 min.	color/silent (18fps)	\$81 rental
SONGS 1-7 (1966/80)	16mm	28 min.	color/silent (18fps)	\$49 rental
SONGS 8-14 (1966/80)	16mm	30 min.	color/silent (18fps)	\$56 rental

BRAND, Bill

MOMENT (1972)	16mm	25 min.	b&w/sound	\$50 rental
TOUCH TONE PHONE FILM (1973)	16mm	8 min.	b&w/sound	\$16 rental

BREER, Robert

RECREATION (1956)	16mm	1.5 min.	color/sound	\$10 rental
JAMESTOWN BALOOS (1957)	16mm	6 min.	color/sound	\$20 rental
BLAZES (1961)	16mm	3 min.	color/sound	\$20 rental
FIST FIGHT (1964)	16mm	11 min.	color/sound	\$20 rental
69 (1968)	16mm	5 min.	color/sound	\$20 rental
GULLS & BUOYS (1972)	16mm	7.5 min.	color/sound	\$20 rental

CAMERON, Donna

NEW MOON (1983)	16mm	11 min.	color/silent	\$20 rental
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CONNER, Bruce

CROSSROADS (1976)	16mm	36 min.	b&w/sound	\$80 rental
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COUZIN, Sharon

ROSEBLOOD (1974)	16mm	7.5 min.	color/sound	\$15 rental
DEUTSCHLAND SPIEGEL (1980)	16mm	12 min.	color/sound	\$30 rental

FREUDE

STANDUP & BE COUNTED (1969)	16mm	3 min.	color/sound	\$15 rental
FOLLY (1972)	16mm	3 min.	color/sound	\$15 rental
WOMEN AND CHILDREN AT LARGE (1973)	16mm	7 min.	color/sound	\$20 rental

GIRITLIAN, Virginia

BARBARA, A FABLE	16mm	6 min.	b&w/sound	\$12 rental
CUMULUS NIMBUS	16mm	5 min.	b&w/sound	\$10 rental
81 BACON	16mm	6 min.	b&w/sound	\$12 rental
FOOTLIGHTS	16mm	11 min.	color/sound	\$22 rental
NEW YORK--MIAMI BEACH	16mm	6 min.	b&w/sound	\$12 rental
UNDERTOW	16mm	12 min.	color/sound	\$24 rental

HAMMER, Barbara

AREQUIPA (1981)	16mm	10 min.	color/silent	\$25 rental
SYNC TOUCH (1981)	16mm	15 min.	color/sound	\$25 rental

JORDAN, Larry and Joseph CORNELL

3 BY CORNELL (COTILLION, THE MIDNIGHT PARTY, CHILDREN'S PARTY) (1940'S)	16mm	22 min.	b&w/color-tint	\$75 rental
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3 MORE BY CORNELL (CARROUSEL, JACK'S DREAM, THIMBLE THEATRE) (1940'S)	16mm	24 min.	b&w/color-tint	\$75 rental
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Both packages may be rented together for a special rate of \$125.

KNOWLAND, Bill

UNDERTOW	16mm	15 min.	color/sound	\$15 rental
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LAND, Owen [a.k.a. George LANDOW]

WIDE ANGLE SAXON (1975)	16mm	22 min.	color/sound	\$45 rental
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LYE, Len

COLOUR CRY (1952)	16mm	3 min.	color/sound	\$22 rental
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RHYTHM (1957) and FREE RADICALS (1979)	16mm	5 min.	b&w/sound	\$22 rental
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PARTICLES IN SPACE (1979) and TAL FARLOW (1980)	16mm	5.5 min.	b&w/sound	\$22 rental
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RIMMER, David

SQUARE INCH FIELD (1968)	16mm	12 min.	color/sound	\$20 rental
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MIGRATION (1969)	16mm	12 min.	color/sound	\$20 rental
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BLUE MOVIE (1970)	16mm	6 min.	color/silent	\$15 rental
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THE DANCE (1970)	16mm	5 min.	b&w/sound	\$15 rental
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SURFACING ON THE THAMES (1970)	16mm	8 min.	color/silent (18fps)	\$20 rental
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VARIATIONS ON A CELLOPHANE WRAPPER (1970)	16mm	8 min.	color/sound	\$20 rental
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REAL ITALIAN PIZZA (1971)	16mm	12 min.	color/sound	\$22 rental
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SEASHORE (1971)	16mm	11 min.	b&w/silent	\$20 rental
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CANADIAN PACIFIC (1974)	16mm	11 min.	color/silent	\$22 rental
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AL NEIL: A PORTRAIT (1981)	16mm	40 min.	color/sound	\$85 rental
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SPINELLO, Barry

SONATA FOR PEN, BRUSH, AND RULER (1968)

	16mm	11 min.	color/sound	\$20 rental
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SOUNDTRACK (1969)	16mm	10 min.	b&w/color/sound	\$20 rental
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TITLES FOR SALE

The following titles are currently available for sale through Canyon Cinema. Formats are either 16mm, 8mm, or VTR (video tape recording), as indicated. Please see either Canyon Cinema Catalog 5, the Supplement to the Catalog or this Update for complete descriptions for these titles.

BARTLETT, Scott

METANOMEN (1966)	16mm	8 min.	b&w/sound	\$200 sale
OFFON (1968)	16mm	10 min.	color/sound	\$250 sale
MOON 69 (1969)	16mm	15 min.	color/sound	\$300 sale
LOVEMAKING (1970)	16mm	13 min.	color/sound	\$300 sale
SERPENT (1971)	16mm	15 min.	color/sound	\$350 sale
MEDINA (1972)	16mm	15 min.	color/sound	\$300 sale
1970 (1972)	16mm	30 min.	color/sound	\$500 sale
SOUND OF ONE (1976)	16mm	12 min.	color/sound	\$250 sale
GREENFIELD (1977)	16mm	13 min.	color/sound	\$250 sale
HEAVY METAL (1979)	16mm	13 min.	color/sound	\$250 sale
MAKING SERPENT (1980)	16mm	32 min.	color/sound	\$500 sale
JOE'S JAZZ (1981)	16mm	16 min.	b&w/sound	\$250 sale
MAKING OFFON (1981)	16mm	12 min.	color/sound	\$250 sale

Package Prices: 1970 and MOON 1969, \$650; OFFON and MAKING OFFON, \$400; SERPENT and MAKING SERPENT, \$650.

BEESON, Coni

UNFOLDING	VTR	16 min.	b&w/sound	\$125 sale
WOMEN	VTR	13 min.	color/sound	\$125 sale

CONNER, Bruce

A MOVIE (1958)	16mm	12 min.	b&w/sound	\$300 sale
COSMIC RAY (1961)	16mm	4 min.	b&w/sound	\$175 sale
REPORT (1963-1967)	16mm	13 min.	b&w/sound	\$300 sale
PERMIAN STRATA (1969)	16mm	4 min.	b&w/sound	\$150 sale
CROSSROADS (1976)	16mm	36 min.	b&w/sound	(inquire)
TAKE THE 5:10 TO DREAMLAND (1976)	16mm	5 min.	sepia/sound	\$175 sale
VALSE TRISTE (1977)	16mm	5.5 min.	sepia/sound	\$175 sale
MONGOLOID (1978)	16mm	4 min.	b&w/sound	\$150 sale
AMERICA IS WAITING (1982)	16mm	3.5 min.	b&w/sound	\$150 sale

KNOWLAND, Bill

EXCERPT FROM UNDERTOW	S8mm	3 min.	color/sound	\$ 50 sale
FREEFORM	16mm	16 min.	color/sound	\$240 sale
FREEFORM	VTR	16 min.	color/sound	\$100 sale
IMPLOSIONS	16mm	8 min.	color/sound	\$150 sale

IMPLOSIONS	VTR	8 min.	color/sound	\$ 75 sale
UNDERTOW	16mm	15 min.	color/sound	\$225 sale
UNDERTOW	VTR	15 min.	color/sound	\$100 sale

METZGAR, Eric

ABRAXAS (1969)	VTR	9 min.	b&w/color/sound	\$ 50 sale
TIME RIVER (1971)	VTR	9 min.	b&w/sound	\$ 50 sale
GYPSIES, THE OTHER AMERICANS (1975)	VTR	50 min.	b&w/color/sound	\$300 sale
AUNT ROSE'S HOUSE (1984)	VTR	5 min.	b&w/color/sound	\$ 50 sale

NIGRIN, Albert Gabriel

GRADIVA--A FILM TRILOGY	VTR	48 min.	b&w/color/sound	\$ 50 sale
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Special Note: This tape contains STRIPE TEASE, GRID/LOCK/WED/LOCK, and GRADIVA. This tape is VHS; however, other formats are available; inquire about prices.

PALAZZOLO, Tom

CALIGARI'S CURE (1982)	VTR	70 min.	color/sound	\$100 sale
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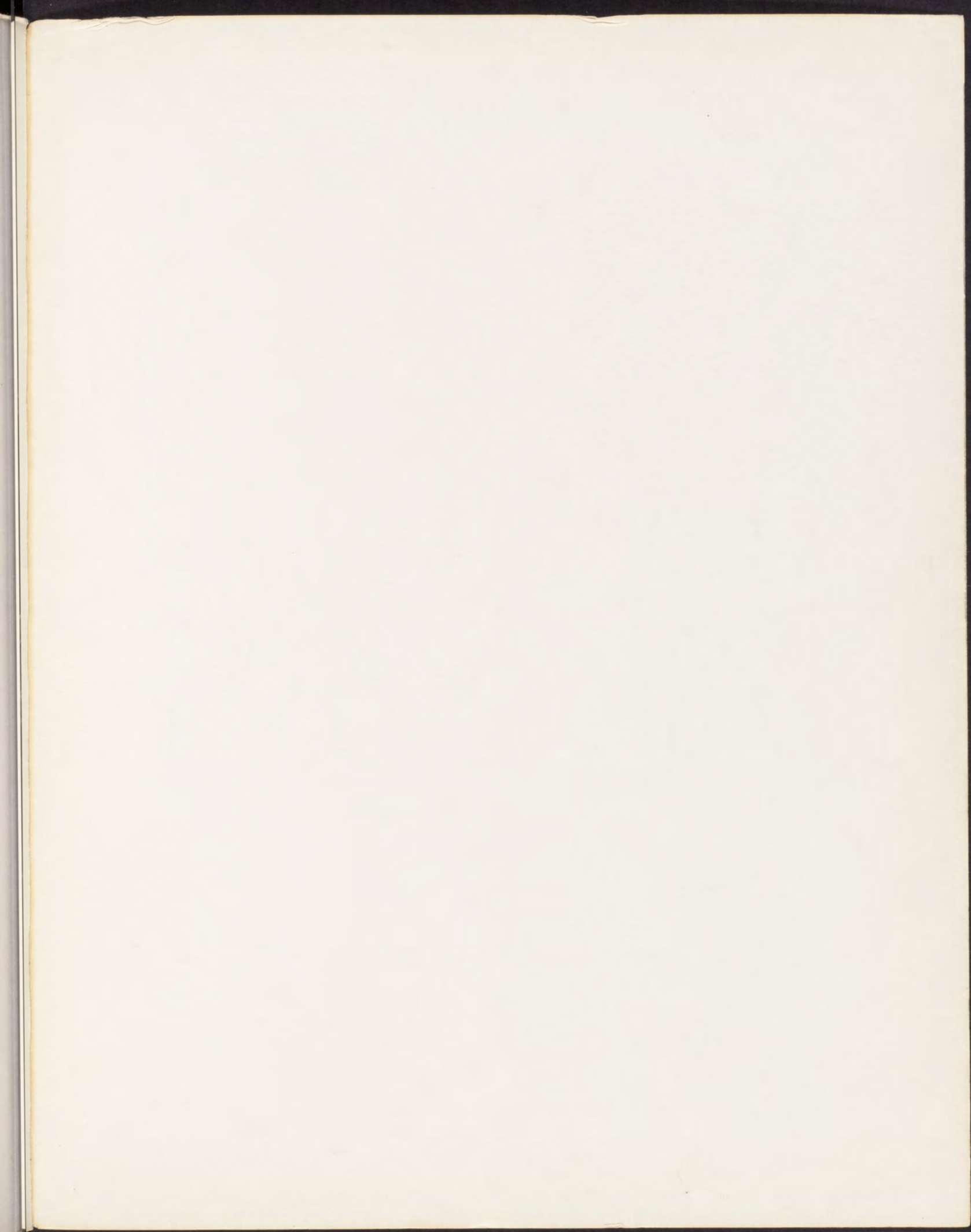
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