canyon CINEMA

Film/Video Supplement 1990

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Canyon Cinema • 2325 Third Street, Suite 338 • San Francisco, CA 94107 • (415) 626-2255

Monday—Friday, 9am—5pm

Canyon Cinema operates as a "no-profit" cooperative distribution center for independent filmmakers.

A $5 charge is requested to help defray the publishing costs of this volume.

Canyon Cinema
Film/Video Supplement 1990
compiled and edited by:
Melanie Curry
Amy Stewart

Type
Daniel Pike
Allan Perry

Design
Mark McGowan

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Alfonso Alvarez
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and member filmmakers of
Canyon Cinema

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Still Frisco
by Robert Nelson
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canyon cinema policy statement

Canyon Cinema was formed in 1966 by a small number of filmmakers who felt the need for an alternative to the existing film distribution structure. An organization begun and run by and for independent filmmakers was envisioned which would be responsive to the needs of these filmmakers rather than any exigencies of the commercial marketplace. That is precisely what Canyon Cinema became and continues, very successfully, to be. Canyon is a democratic, non-discriminatory outlet for the distribution of independent film, works which would otherwise have difficulty being screened. It is a membership organization which any filmmaker may join by paying a yearly membership fee and depositing work. The members write their own catalog descriptions and establish their own rental fees. Members collect the majority of the rental fee and the prints remain the property of the filmmaker.

It is Canyon's policy not to promote, through advertising or phone queries, any one film over another but only to promote the entire organization. Additionally, and concordant with its overall philosophy, Canyon will not act as a "sub-distributor" for films brought in by its members and not made by them. These may be films that are by deceased filmmakers and are already in distribution with other companies. The policy of Canyon Cinema requires that all films be deposited by their makers, or, if the filmmaker is deceased, that the works be authorized for distribution by the relatives or estate of the deceased filmmaker.

Canyon Cinema remains committed to adapting itself to the needs of a continually evolving media marketplace. To this end, Canyon has expanded to incorporate videotape sales and advertising, and is now fully computerized. Members are encouraged to develop new means of expanding distribution or to promote their own work and develop thematic packages of films that can be advertised and rented together.

We as Board Members and Staff feel that adherence to these basic principles has kept Canyon Cinema healthy and growing through often lean and uncertain times. We remain committed to the fundamental policy outlined in this statement for the future.

filmmaker's agreement

1. Canyon Cinema distributes both Super 8mm and 16mm films, with no restrictions as to form, content, length, etc. The only qualification we stress is that the films submitted must be prints, free of splices.

2. Prints on deposit at Canyon Cinema remain the property of the filmmaker, available for his or her own use and recall, subject only to prior commitments. Canyon Cinema does not assume any financial responsibility for damage which may occur in storage.

3. No exclusive contracts are signed between Canyon Cinema and member filmmakers.

4. Rentals paid to Canyon Cinema are credited to the filmmaker's account. The percentage is currently split 65% to the filmmakers, 35% to Canyon.* Canyon Cinema will contact the filmmaker in case of special rental requests or purchase inquiries.

5. Filmmakers are accounted to only upon request.

6. Filmmaker must state specifically the rental rate desired.

7. In order to list a film in the catalog or supplements, we ask filmmakers to supply us with credits, a description (concise) or synopsis of the film, and selected reviews. Filmmakers should state the category in the subject index which pertains. Canyon Cinema's catalog is kept up to date by means of printed supplements published regularly.

8. Dues are $25 per year.* These are payable on March 1st of each year. A portion of the dues are used to publish the catalogs and updates. Members who are arrears in dues payments risk not having their films published in the catalogs.

9. To aid projectionists in focusing, please equip your print with SMPTE or other focusing leader.

10. Filmmakers must provide a suitable reel and can for their film when depositing a print for distribution, along with a suitable shipping case.

11. When more than one individual has a controlling interest in the film, accounting will be made in the name of one individual, who will carry responsibility for any reporting to others.

12. A service charge for handling is made for all prints sent out for preview as requested by the filmmaker.

13. Canyon Cinema has a policy, for those filmmakers who wish to participate, of selling new prints of films that are listed in the catalog. Canyon requires that a new (never projected) film be deposited for sale purposes only. Prints deposited remain the sole property of the filmmaker until sold, and each filmmaker is to set his/her sale price. Royalties paid are currently set at 85% of the sale price to the filmmaker and 15% to Canyon Cinema.* Listings of titles for sale will be printed in our publications.

14. Canyon Cinema is currently accepting videotapes for sale purposes only from our filmmaker members. We are only accepting VHS. If the purchaser requests a tape in a format other than the one deposited, the maker will be notified. All tapes must be for sale only; no rentals will be accepted. Videotapes of any length are accepted and tapes may have originated on video, or be transferred from film originals, but must be duplicates of a master tape. Master tapes will not be accepted. Tapes must of sale quality, unused, fully labled with title, credits, etc., and ready for direct shipment to purchaser. All tapes deposited remain the sole property of the maker until sold. Total sale price for both home use and others must be determined by the maker. The maker of the tape is to receive 75% of the sale price as a royalty and 25% is retained by Canyon Cinema.*

15. Canyon is also accepting for rental installation pieces which include film or video as a major component under the following terms: Items, including instructions, must fit into a reusable standard shipping case supplied by the artist. The dimensions are not to exceed a 4-reel 2000 ft. 16mm size and when packed must weigh no more than 25 pounds. Contents of the piece must be listed on the inside lid of the container, including condition of items, for inspection purposes. Fragile items must be double-boxed using styrofoam. Canyon Cinema may not be able to distribute any piece which is too unwieldy to inspect.

*Please note: these rates are subject to change.

ordering information: film rentals

Terms of Rental

The rental rates cited apply to a SINGLE PROJECTION OF EACH FILM, ALLOW NO PREVIEW, and LIMIT THE AUDIENCE TO 200.

Rental fees are determined by the filmmakers. Canyon Cinema is not permitted to negotiate any of the rental fees listed without special permission from the filmmakers. The rental fees that are listed are subject to change without notice.

If a film is shown more than once on the same or following day, an additional 50% of the base rate is charged for each additional showing.

For an audience over 200 persons but less than 500, payment is one-and-a-half times the base rate.

Unless otherwise marked, titles listed are available to theaters and other commercial film outlets for SINGLE PROJECTION of each film on the same terms as cited above for non-commercial film users. For more than one showing, consult with Canyon Cinema or the filmmaker.

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

Terms of Sale

Canyon Cinema actively seeks inquiries concerning print and videotape sales. Serious requests for sales are forwarded to the filmmakers or, in some cases, prints can be purchased directly through Canyon Cinema. The film titles available for sale directly through Canyon Cinema are listed in Catalog #6. We invite purchasers to contact us for further details.

Additional Films Available for Rent

Canyon Cinema Catalog #6 contains complete descriptions and rental fees for more than 2,000 works available to rent from more than 300 filmmakers worldwide. Also, Canyon Cinema continuously receives new titles for rent, and there are films not listed in either Catalog #6 or its supplements that are available directly from member filmmakers. If you wish to order Catalog #6 or if you have any questions about films not listed, please contact Canyon's office.

How to Book a Film

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

Film rentals are accepted from individuals not connected with an organization. If prior credit has not been established, all films will be sent via United Parcel Service, C.O.D.

Invoices for film rentals not paid within 30 days will have a 1.5% surcharge added to the original invoice.

Availability

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

Terms of Cancellation

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

Shipping and Handling

Films are shipped via United Parcel Service or via Priority Air Mail 7 to 14 days in advance of the show date.

Renters are charged for postage and insurance of films. A handling fee of $5 for the first film title for each showdate, and $1 for each additional film, is included on the invoice.

Renters are required to return films PREPAID POSTMARKED ON THE DAY FOLLOWING THE SCREENING DATE—excluding United Parcel Service or Post Office holidays.

Renters are to insure all shipments for at least $100 per pound. Failure to do so will result in the Renter being liable financially for any lost or damaged shipment of films by the carrier.

A 50% BASE RENTAL PER DAY is charged for each day a film is returned late to Canyon Cinema.

Return should be via same terms unless otherwise specified on our invoice. We would like to encourage renters to return films by United Parcel Service when possible, as the time the film spends in transit and the risk of loss are lessened. In some cases it may be necessary to employ airmail or air express.

Care of and Liability for Prints

Prints are carefully inspected and repaired if necessary following each use.

YOU OR YOUR INSTITUTION ARE RESPONSIBLE FOR ANY DAMAGE TO A FILM.

Any damage to a print in the user's possession MUST NOT BE REPAIRED (except for temporary use of non-gumming masking tape, which must NOT be run through the gate of the projector). NEVER attempt to splice a print—loss of individual film frames may completely destroy the intent and effectiveness of the filmmaker's work.

Please put a note in the film can of damage to a film.

Minimum charges will be assessed for repairs unless our inspection reveals extreme carelessness or damage which

ordering information: videotape sales

requires replacement of a sequence or the complete film. You are urged to supervise projection and handle the film with extreme care, such as you would any work of art. Remember, many of the films exist only as single prints.

Exhibitors must accept sole liability for print loss.

Exhibitors are solely liable for legal expenses due to local censorship action. In such cases, Canyon will endeavor to assist harassed exhibitors.

Note: Films are not to be viewed on flatbeds or other types of editors or viewers as they are easily scratched by these devices.

Canadian Shipments

Canyon will ship films to Canada under the conditions listed above.

In addition all renters must provide a shipping broker who has a shipping address in the continental United States. It is the broker's responsibility to transport the films, at the renter's expense, to the exhibitor.

All invoices are to be paid in United States currency.

International Shipments

Films will be shipped to all countries outside the United States and Canada providing that the renter can guarantee shipping in both directions via Diplomatic Pouch. These arrangements must be made by the renter before the shipping date.

All invoices are to be paid in United States currency.

Terms of Sale

All sales of tapes are final; no returns or exchanges are accepted. Sale tapes are guaranteed to be of the best quality available. Sale prices have been determined by the filmmakers and cannot be negotiated by Canyon Cinema. These prices are subject to change without notice.

Sale tapes are available for both individuals and organizations. Prices for home use and others are as listed in this volume. If there is only one price listed, that is the price for both. Organizations ordering tapes will be sent a sale contract which must be signed indicating that tapes will not be duplicated, distributed, re-sold, or broadcast on television. These stipulations also apply for home use. Organizations may order tapes using a validated purchase order. Telephone orders will be accepted; however, shipment will not be processed until the signed contract is returned, and a confirmation purchase order or letter is sent. Individuals ordering must pay for tapes in advance, including proper shipping, handling, insurance fees, and sales taxes.

Shipping and Handling Procedures

All tapes will be sent via United Parcel Service and insured. A shipping and handling fee of $8.00 for the first tape ordered, plus $3.50 per additional tape, will be charged in addition to the sale price. California residents must add 6.5% sales tax.

Format

Unless otherwise noted all tapes are standard VHS. Other formats may be available, and interested parties should contact Canyon Cinema for details.

Additional Titles

Purchasers are encouraged to contact Canyon Cinema regarding any videotape not listed in this volume that they may wish to purchase. Canyon Cinema receives numerous titles during the year which may have arrived too late to be listed in this volume. Canyon Cinema Catalog #6 is also available from our office. This 300-page volume contains more than 2,000 film titles available for rent by more than 300 filmmakers worldwide.

Copyright Protection

on projection

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

CLEAN THE FILM GATE with a soft brush before threading the film.

Check for correct loop and proper sound level, and see that the picture is squared on the screen.

After showing the film, **REWIND CAREFULLY ONTO THE ORIGINAL REEL PROVIDED WITH THE FILM HEADS OUT.**

TAPE DOWN HEAD LEADERS. Failure to tape down the leader results in binding, cinching and tearing of the film.

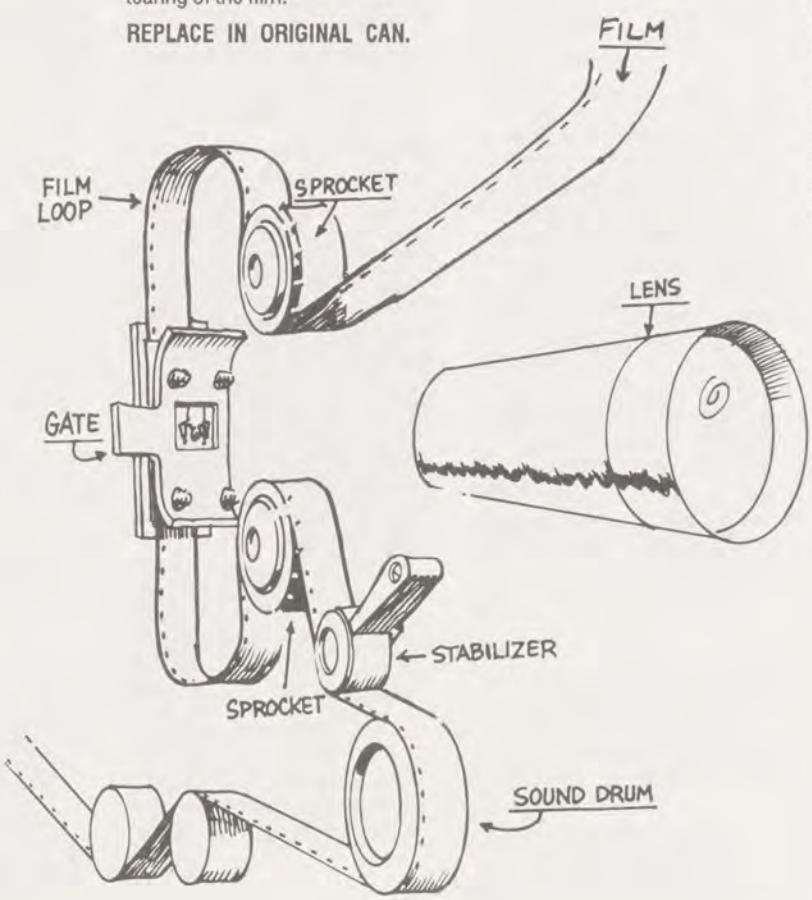
REPLACE IN ORIGINAL CAN.

FOCUS: The best friend a sharp-eyed audience ever had is a projectionist with an inexpensive pair of binoculars. Focusing in this manner helps eliminate the inevitable difference in apparent sharpness at the point of projection and actual sharpness at the surface of the screen. Where academy leader is provided, use the leader for fine pre-focusing, then lock and do not attempt to refocus for the remainder of the reel.

PROJECTION SPEED: unless otherwise noted, 16mm films have optical soundtracks, and the projection speed is "sound speed"—24 frames per second. Films marked "silent" are also marked "24fps" when required; otherwise normal projection is at "silent speed," which is 16 to 18 frames per second. Always check the film can for special instructions concerning projection speed, framing and focusing, start and end of sound, etc.

8mm prints with sound require a projector with magnetic sound. Some silent prints are accompanied by 1/4" tapes.

In cases where the projector is not strong enough to throw a sharp, bright image on the screen, the projectionist is urged to move the portable projector closer to the screen.



films for rent

All film descriptions and commentaries, unless otherwise noted, are direct quotes from the filmmakers concerning their work.

Alvarez, Alfonso

Memory Eye

MEMORY EYE examines the process of remembering: a flickering memory, images emerging from childhood glimpses of an old photo, a familiar sound or smell. This is a filmic exploration of the places where memory is held and the importance of its flickering images.

The main body of the film was shot on VHS, video 8 and super 8mm, then rephotographed and optical-printed as many as 6 to 8 times, creating a stylized, flickering multilayer of color and black and white imagery reminiscent of childhood memory.

1989, 16mm, color/so, 5.5m, $17.50

No Outlet

NO OUTLET is a reinterpretation of Sartre's play *No Exit.* We live in a world filled with images of violence against the intellect of both women and men. Our culture is so suffused with violence we tend to forget how much we allow our intelligence to be insulted. We must begin to examine the absurdity of the extremes we are subject to. This film displaces scenes of violence from their original setting to show how absurd and oppressive cinematic violence is, and how the viewer can be led away from reality by displacing emotional integrity we would normally reserve for actual daily events.

1990, 16mm, color/b&w/so, 6.5m, $18.50

Angerame, Dominic

Deconstruction Sight

"A somber, gong-like tone opens DECONSTRUCTION SIGHT: the first image is a small light in darkness, a delicate flicker that grows to become a welder's torch. We are led into the film by a suggestive imagistic shorthand: 'the rise of man' is attended by the building of structures, and cities, a montage of the emblems of civilization. The end of the film brings a series of unnerving images—one reminiscent of an eerie jack-o-lantern from childhood memory: a skyscraper looming in the night, a bank of windows lit up like its gaping mouth. As fog and clouds rush in fast frame across the sky for a dizzying, synesthetic effect, Kevin Barnard's soundtrack pounds an urgent wail to the rhythm of climax spending itself in question, in philosophical ambiguity, not release. An almost palpable centrifugal force seems to move the final moments of the film into a spinout.

"This is history without narrative, an abstract summation of what happens when human beings move stuff around and make something of it, grow tired of what they've made and demolish it using other things they've made, and then start all over again. What we build, what we destroy, what we find useful to do both, how we let our interaction with them describe what we call human—these are some of the ideas Angerame's DECONSTRUCTION SIGHT suggests."—excerpted from an essay by Barbara Jaspersen Voorhees, 1990

1990, 16mm, b&w/so, 13m, $45

Arnold, Martin

Piece Touchee

An 18-second sequence originally from a fifties American "B" movie is reproduced frame by frame and

***Deconstruction Sight* by Dominic Angerame**

altered as to its temporal and spatial progression. Given factors: her and him, the scenographic space and the time spent in that scenographic space.

Awards: Best of Festival, Ann Arbor International Film Festival; First Prize, Athens International Film Festival; Best of Category/ New Visions, San Francisco International Film Festival; Gold Medal, Houston International Film Festival; Audience Award, International Short Film Festival in Bonn, West Germany; Honorable Mention, Montreal International Festival of Young Cinema.

Screenings: Semaine de la Critique, 1990 Cannes Film Festival; Millennium, New York; Filmforum, Los Angeles; Pacific Film Archive, Berkeley; San Francisco Cinematheque, San Francisco; Stanford University, Palo Alto.

1989, 16mm, b&w/so, 15m, $45

Avery, Caroline

Cassandra

"If a body meet a body, comin' through the rye. If a body kiss a body, make a body cry." From an old folk song, "Comin' Through the Rye." This painted film is for the daughter of Troy as it fell to the Greeks and to all girls seeking womanhood by way of tears.

1989, 16mm, color/si, 2.5m, $15

Simulated Experience

A collage film, cutouts, as in BIG BROTHER (1983), this time onto 16mm film. Images are drawn from NIGHT OF THE LIVING DEAD, MAGICIAN, and dental procedure films. One man's attempt to "crack a wall."

1989, 16mm, color/si, 45sec, $10

Barnett, Daniel

The Ogre

The first episode of a serial in which every episode is identical.

1970, 16mm, b&w/so, 10m, $20

Pull Out/Fallout

Junkfilm assemblage from 50 prints of a trailer for a James Bond film.

1974, 16mm, color/so, 4m, $10

White Heart

"The film is (more than any other I have encountered) caught in the act of saying something, and we are just as free to contemplate the act itself as the things said."—Konrad Steiner, *Cinematograph #1*

A rare reversal print which should only be rented for projection under the best circumstances with excellent picture and sound reproduction and a well-cleaned and maintained projector known to be scratch-free and gentle to prints.

1975, 16mm, color/so, 53m, $150

Tenent

A meditation on a few frames of film in which a woman turns earth with a spade.

1977, 16mm, color/si, 5m, $15

Popular Songs

Junkfilm assemblage with favorites from Italian Opera.

1979, 16mm, color/so, 18m, $35

The Cubist in Mexico

Self-portrait in San Cristobal.

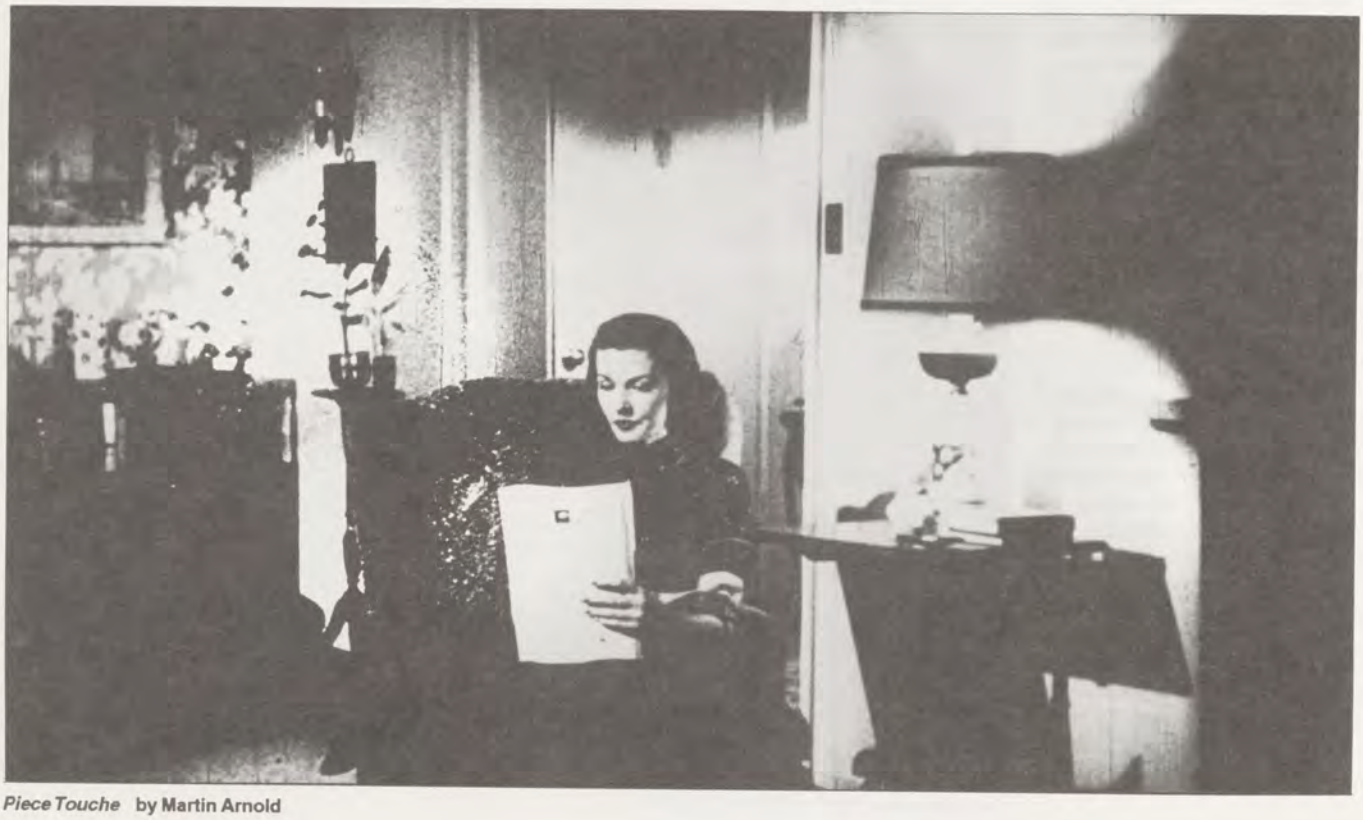
16mm, color/si, 5m, $15

Beauvais, Yann

Ligne D'Eau

Twin screen rental.

1989, 16mm, color/si, 8m (24fps), $25



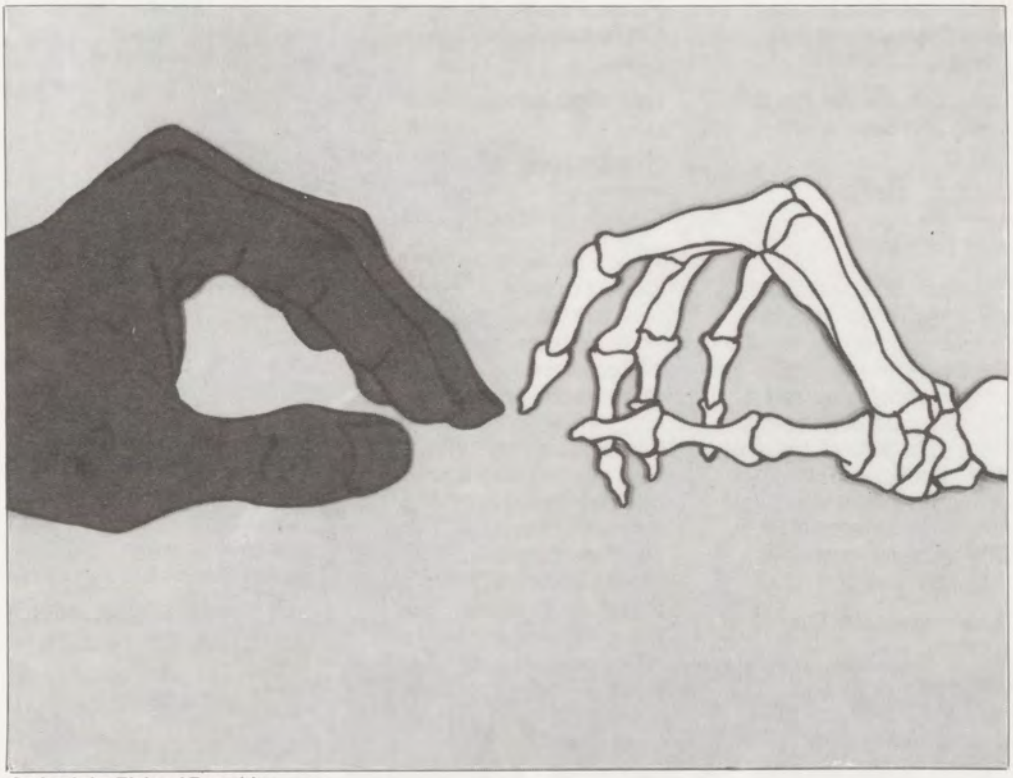
Piece Touche by Martin Arnold

Beveridge, Richard

Cathexis

The cartoon CATHEXIS is an animated short Existentialist Koan with Sig Freud for seasoning. An early film to which I have returned after many years of artwork, travel and study. Perfectly depicts the condition of all who have lived intensely upon the edge and have weathered madness, suicide, physical debility, and sublime ecstasy. Regrettably, the character's final words are inaudible and I have forgotten what they were.

16mm, color/so, 2.5m, $15



***Cathexis* by Richard Beveridge**

Blau, Dick

Jidyll

The Wandering Jew shows up in Milwaukee and wanders through Western history.

Direction/Editing: Dick Blau; Performance/Sound: Yehuda Yannay; Screenplay: Yannay/Blau; Visual Design: Jerry Fortier; Camera: Jake Fuller; Additional

***Jidyll* by Dick Blau**

Performance: Valie Export and George—can you spot him?—Kuchar.

1990, 16mm, color/so, 31m, $60 Rental, $600 Sale

Block, Beth

Just for Fun

Zoldeb, an alien from the distant star system of Syrius, has journeyed to Earth with the mission of attempting to understand the unique earthling concept of fun. His observations about parades, theme parks, baseball, bed races, mooing contests and other common earthling rituals of fun provide a counterpoint to some of the silliest music ever assembled in a single film. Rated G.

Shown: 1989 Suffolk County Film Festival, Philadelphia International Film Festival. Also available on video.

1989, 16mm, color/so, 43m, $50

Brakhage, Stan

Visions in Meditation 1

This is a film inspired by Gertrude Stein's "Stanzas In Meditation," in which the filmmaker has edited a meditative series of images of landscapes and human symbolism "indicative of that field-of-consciousness within which humanity survives thoughtfully." It is a film "as in a dream," this first film in a proposed series of such being composed of images shot in the New England states and Eastern Canada. It begins with an antique photograph of a baby and ends with a child lose on the landscape, interweaving images of Niagara Falls with a variety of New England and Eastern Canadian scenes, antique photographs, windows, old farms and cityscapes, as it moves from deep winter, through glare ice, to thaw.

1989, 16mm, color/si, 20m, $45

Babylon Series

After a six or seven year study of Hammurabi's Code, original Babylonian Text and translation, I've tried to feel my way into the moving visual thought process of this ancient culture (whose numerical system is composed primarily of building materials, nails, joints and the like): this, then, is a visual music which balances the two thought processes of Structure and Nature.

1989, 16mm, color/si, 6m, (24fps), $20

Babylon Series #2

Out of the vagueries of sometime beseeming repetitive light patterns, and the delicately variable rhythms of thought process, the imagination of The Monumental and of the Ephemeral are born to mind hard as nails.

1990, 16mm, color/si, 5m, (24fps), $15

City Streaming

This is a film made in Toronto, in memoriam, so to speak—a memory piece, a "piecing together" of the experience of living there. The consciousness of the maker comes to sharply focussed visual music—*not* to arrive at snapshots, somesuch, but rather to "sing" The City as re-membered from daily living . . . complementary, then, to an earlier film, UNCONSCIOUS LONDON STRATA.

1990, 16mm, color/si, 25m, (24fps), $60

The Thatch of Night

As a poem might be said to contain the night through a weave of words, so have I in this film attempted such a container with warp and woof of emblematic visions. (Homage to Marie Menken's "Notebooks.")

1990, 16mm, color/si, 10m, (24fps), $20

Three Hand-painted Films

Nightmusic

This little film (originally painted on IMAX) attempts to capture the beauty of sadness, as the eyes have it when closed in meditation on sorrow. "A work of hand-painted 'moving visual thinking'; colors and forms coursing, flowing, bursting, as if of fire and water—of the earth, of the body, of the mind." —M. B.

1986, 30sec

Rage Net

Much of what has been said about the above film could be repeated here, except that RAGE NET arises from meditation upon, rather than being trapped psychologically by, rage.

1988, 30sec

Glaze of Cathexis

This hand-painted work is easily the most minutely detailed ever given to me to do, for it traces (as best I'm able) the hypnogogic after-effect of psychological cathexis as designated by Freud in his first (and unfinished) book on the subject—"Toward a Scientific Psychology."

1990, 3m

***Package:** 1986-1990, 16mm, color/si, 4m, (24fps), $30*

Caldararo, Niccolo

Band From Earth

Starring: Susan Kuchinskas, Joey Powerdrill, Tom Wells, and K. Risa Robbins.

This is a science fiction short for fans of LE JETTE and ROAD

***Just for Fun* by Beth Block**

WARRIOR. It is a mix of FREAKS and TRIAL OF TERRA. The film takes a ride to earth in 2002 A.D. where political ideologies and religions have united to outlaw sex and sensuality. Offenders are punished in public or exiled to penal colonies in outer space. Rebellions on these colonies lead to limitless sexual experimentation by sex perverts on the outer limits.

Opened for Divine's LUST IN THE DUST at the Berlin International Film Festival, 1984; shown at the Hong Kong International Film Festival, 1985.

1984, 16mm, b&w/color/so, 14m, $50

A Back Alley Asian-American Love Story

Written and Co-directed by Yuri Kageyama.

Starring: Bernadette Cha and Norman Toy.

A woman recollects an affair she has had with a young Chinese American gangster. An off-beat Asian American "romance," the story explores a transient sexual relationship from a female perspective. The film is a subtle, provocative essay that raises issues of Asian American sexuality and sub-culture. These issues are more often than not only whispered about and have yet to be addressed in cinema arts. Narration is "read" in the first person by the young Japanese American woman who questions her own motives in this illicit affair and the impetus for such a foray.

Shown: New York and San Francisco Asian American Film Festivals. Awards: Palo Alto Film Festival, 1986; Ann Arbor, 1987, Onion City, 1988.

1985, 16mm, b&w/so, 19m, $50

Carnot, Sylvie

Both at Once

A series of reflections, fragile and humorous, of a woman caught between two cultures; beset by an

Band From Earth **by Niccolo Caldararo**

Both at Once **by Silvie Carnot**

endless barrage of questions, she explains herself through anecdotes about various characters, including herself, who have moved from another shore to America.

"Perhaps my favorite of all was Sylvie Carnot's BOTH AT ONCE, a Scheherazade-like weaving of tales about immigration, with vignettes about a man who stole trees because he was jealous of their roots and a woman who took Polaroid pictures with her eyes closed, just to see what she had not seen. Eleven minutes of movie magic." —Steve Warren, *San Francisco Bay Guardian*

Awards: Athens Film Festival, Ohio; Onion City Film Festival; SECA, SF Museum of Modern Art; Golden Gate Awards, SF International Film Festival; Brooklyn Arts Council; Bucks Independent Film Festival. Also Shown: Film Arts Festival; Women On Screen; Big Muddy Festival; SF Art Institute.

1988, 16mm, color/so, 11m, $30

Child, Abigail

Both

Part Two of IS THIS WHAT YOU WERE BORN FOR?

"Child's camera creates a small masterpiece...a richly textured film that is simultaneously revealing and mysterious as a study of the nude in light and movement." —Cecilia Dougherty, 1989 Frameline Film Festival, San Francisco

1988, 16mm, b&w/si, 3m, $20

Mercy

Part Seven of IS THIS WHAT YOU WERE BORN FOR?

MERCY, the last in the series, is encyclopedic ephemera, exploring public visions of technological and romantic invention, dissecting the game mass media plays with our private perceptions.

1989, 16mm, color/so, 10m, $35

Conner, Bruce

The films by Bruce Conner listed in Catalog #6 were temporarily withdrawn from distribution with Canyon Cinema. The titles listed below are now currently available for rental. Please inquire regarding additonal titles that may be available in the near future.

Special Packages (See below for complete descriptions of films):

1. MONGOLOID and AMERICA IS WAITING*16mm, b&w/so, 7.5m, $30*

2. TAKE THE 5:10 TO DREAMLAND and VALSE TRISTE *16mm, sepia/so, 10.5m, $30*

3. Four Films by Bruce Conner:

TEN SECOND FILM, VIVIAN, THE WHITE ROSE, LOOKING FOR MUSHROOMS*16mm, b&w/color/so, 13m, $30*

America Is Waiting

Music by David Byrne and Brian Eno.

"The lyrics of AMERICA IS WAITING: 'Well now, you can't blame the people—blame the government! Take it in again! Again! Again! America is waiting for a message of some kind or another,' cued Conner for a strongly structured and richly varied piece which examines ideas of loyalty, power, patriotism and paranoia.

"Like most of Bruce Conner's films, repeated viewings yield deeper layers of successive structures. AMERICA IS WAITING is strongly composed of interlocking visual connections, emblematic content and a resonating ambiguity of the human condition within the constructs with which we confound ourselves." —Anthony Reveaux, monograph on Bruce Conner published by Film in the Cities

1982, 16mm, b&w/so, 3.5m; available in package only

Crossroads

Original music by Patrick Gleeson and Terry Riley.

"Conner bases his film on government footage of the first underwater A-bomb test, July 25, 1946, at Bikini Atoll in the Pacific. Recorded at speeds ranging from normal to super slow motion the same explosion is seen 27 different times—from the air, from boats and land-based cameras; distant and closeup. The opening segment emphasizes the awesome grandeur of the explosion—the destructiveness, as well as the dramatic spectacle and beauty. As the repetition builds, however, the explosion is gradually removed from the realm of historic phenomena, assuming the dimensions of a universal, cosmic force. And in the film's second section this force is brought into a kind of cosmic harmony, part of the lyrically indifferent ebb and flow of life that one sees in a lingering, elegaic view of the ocean." —Thomas Albright, *San Francisco Chronicle*

1976, 16mm, b&w/so, 36m, $80

Looking for Mushrooms

Looking for mushrooms in San Francisco and in Mexico and filmed and edited from hundreds of feet of film multiple-exposed and single-framed inside the camera. Finally cut to 100-foot length in 1965 to run perpetually in a never-ending cartridge projector. John Lennon made the music in 1967. Special effects by Isauro Nava, Huatla De Jimenez, Mexico. Best wish.

1961-1967, 16mm, color/so, 3m; available in package only

Mongoloid

A documentary film exploring the manner in which a determined young man overcame a basic mental defect and became a useful member of society. Insightful editing techniques reveal the dreams, ideals and problems that face a large segment of the American male population. Educational. Background music written and performed by the DEVO orchestra.

Mongoloid he was a mongoloid, happier than you and me.

Mongoloid he was a mongoloid, and it determined what he could see.

Mongoloid he was a mongoloid, one chromosome too many.

And he wore a hat, and he had a job

And he brought home the bacon so that no one knew. —© 1977 DEVO

1978, 16mm, b&w/so, 4m; available in package only

A Movie

"...a montage of found materials from fact (newsreels) and fiction (old movies). Cliches and horrors make a rapid collage in which destruction and sex follow each other in images of pursuit and falling until finally a diver disappears through a hole in the bottom of the sea—the ultimate exit. The entire thing is prefaced by a girl from a shady movie lazily undressing. By the time A MOVIE is over she has retrospectively become a Circe or Prime Mover." —Brian O'Doherty, *New York Times*

"Using only found footage, Conner has created one of the most extraordinary films ever made. One begins by laughing at the juxtaposition of cowboys and Indians, elephants and tanks, but soon the metaphor of association becomes serious, as we realize we are witnessing the apocalypse." —Freude

1958, 16mm, b&w/so, 12m, $30

Report

"Society thrives on violence, destruction, and death no matter how hard we try to hide it with immaculately clean offices, the worship of modern science, or the creation of instant martyrs. From the bullfight arena to the nuclear arena we clamor for the spectacle of destruction. The crucial link in REPORT is that JFK with his great PT 109 was just as much a part of the destruction game as anyone else. Losing is a big part of playing games." —David Mosen, *Film Quarterly*

"Conner is the most brilliant film-editor of the avant-garde. In REPORT he has used newsreel footage and radio tapes of President Kennedy's assassination to produce a thirteen minute movie that captures unbearably, yet exhilharatingly, the tragic absurdity of the day." —Jack Kroll, *Newsweek*

1963-1967, 16mm, b&w/so, 13m, $30

Take The 5:10 To Dreamland

Music by Patrick Gleeson.

"...it contains very few images but Bruce Conner collages them in ecstatic orders and they work in miraculous ways. The film has no real subject, at least not one immediately visible. It's just a series of images—a canal, a road, a mysterious white receding shape, a girl with a ball in front of a mirror, a slow motion water splash, some clouds. The film is tinted soft brown.

"...the state produced by a film like 5:10 TO DREAMLAND is very similar to the feeling produced by a poem. The images, their mysterious relationships, the rhythm, and the connections impress themselves upon the unconscious. The film ends, like a poem ends, almost like a puff, like nothing. And you sit there, in silence, letting it all sink deeper, and then you stand up and you know that it was very, very good." —Jonas Mekas, *Soho Weekly News*

1977, 16mm, sepia/so, 5.5m; available in package only

Ten Second Film

"When Conner was commisioned to design the poster for the 1965 New York Film Festival he constructed TEN SECOND FILM which he intended to act as its television commercial and to precede the film programs in the theater. It was a public 'leader' in that it was composed, like the poster, of a series of ten strips of film (each 24 frames long) of count-down leader, seen as fundamental heraldry of motion picture exhibition. The leaders of the Festival, however, felt it was too risky to submit the public to this secret image of their heritage." —Anthony Reveaux

One reason the festival gave for rejecting the film was it "went too fast." It travels the right speed: 24 frames per second. 240. Count 'em.

1965, 16mm, b&w/si, 10sec.; available in package only

Valse Triste

"VALSE TRISTE is frankly and gracefully autobiographical of Conner's Kansas boyhood. Here, the period of the 1940s of his source materials parallels his oun life experiences.

"A line of dark, wet cars files across a flooded road; a man and a boy ceremoniously burn leaves; a businessman at his desk turns to look over his shoulder to the photo of a locomotive on the wall behind him; a medium shot of an engineer in the cab of his locomotive; a shard of rock shears from a quarry wall and plunges into water. . ." —Anthony Reveaux

Nostalgic recreation of dreamland Kansas 1947 in Toto. Theme music from I LOVE A MYSTERY radio programs (Jack, Doc, and Reggie confront the enigmatic lines of railroad trains, sheep, black cars, women exercising in an open field, grandma at the farm.) Meanwhile, 13-year-old boy confronts reality. Sibelius grows old in Finland and becomes a national monument.

1979, 16mm, b&w/so, 5m; available in package only

Vivian

"A film portrait cut to the tune of Conway Twitty's version of 'Mona Lisa.' Filmed in part at a 1964 show of Conner's artwork in San Francisco, the film is also a witty statement about forces that take the life out of art. Vivian Kurz, the subject of the film, is entombed in a glass display case." —Judd Chesler

Award: Sesta Biennale D'Arte, Republica Di San Marino, Gold Medal Award. Da Vinci thought he caught her smiling.

1964, 16mm, b&w/so, 3m; available in package only

The White Rose

Jay De Feo started painting THE WHITE ROSE in 1957. When the unfinished painting was removed eight years later it weighed over 2300 pounds.

"The images selected and the order constructed become a formal mystic service. We see the altar, the penitance, the cross, the investiture, the descent, and finally, the mourning. The men in garments from Bekins seem to draw strength from touching the surface. The respect they render the painting appears as worship." —Camille Cook

"...a fine, brief, tongue-in-cheek 'documentary' of a huge painting being removed from an artist's studio, carried onto a Bekin's moving van with a combination of cold efficiency and all the lugubrious solemnity of a state funeral. It has remarkable timing and pace, and an 'artless' style which can only come from a deep sense of what the art is all about." —Tom Albright, *Rolling Stone*

1967, 16mm, b&w/so, 7m; available in package only

Davis, Sandra

An Architecture of Desire

"AN ARCHITECTURE OF DESIRE began as an inquiry into the foundations of human desire, but the film turned on me...it became a statement of the limitations of this knowledge." —Sandra Davis

"Davis's earlier explorations of the body and sensuality come to fruition in this, her latest film. Through rigorous cross-cutting and use of extreme closeups, man-made and natural manifestations of architecture merge with the physical body into palpable delineations of form and function." —Cinematheque program notes

1990, 16mm, color/si, 15m, $35

Deal, Kevin

Condemnation

The corporate control of the state and its ideological hegemony during the late twentieth century continues to produce phenomena like reification, fetishization and alienation. This period is punctuated by the increase of media monopolies and corporate mind control. Thus the role of the politically and/or environmentally inclined media artist becomes more important as well as threatened.

CONDEMNATION is an attempt to explore personal and social alienation. Almost a personal documentary, the film uses motion graphics and stream-of-consciousness editing to express the filmmaker's unique vision. Inspired by governmental and corporate injustices, CONDEMNATION comments on current media by using high speed imagery and transition as image. Finally it confronts the viewer demanding action, emphasizing that the decisions which are made today are not always reversible.

1989, 16mm, color/so, 6m, $20

Meditation IV

MEDITATION IV is a journey through inner landscapes and different levels of consciousness. By utilizing 3-D computer animation, video-to-film transfer, and traveling mattes, the film investigates the media artist caught between nature and technology as well as the birth of spirituality during the filmic process.

1989, 16mm, color/so, 5m, $15

Dixon, Wheeler

Five Film Sketches By Wheeler Dixon

Damage

(First Draft Version) with John Ricciardi.

Numen Lumen

Meditations on light and a window fan for Jerry Hiler and Nick Dorsky.

Stargrove

An illustrated dream; ABCDEFGH rolls and track.

Balloon Sequence

From the lost feature, MOUNIER'S SYNDROME.

Children of Light

Fourth of July in New York.

***Package:** 1969-1980, 16mm, b&w/so, 25m, $40*

An Evening with Chris Jangaard; The Decline and Fall of 1960s Britain

Photographers: Jim Krell, John Vasilik; Sound: Jeff Travers; Interviewer: Wheeler Dixon

Chris Jangaard, a person who knew everyone and did everything in London in the 1960s, gives a complete run-down of his life history. Among the people that Chris knew were Orson Welles, The Rolling Stones, Cream, Alexander Trocchi, The Beatles, Jeff Beck, The Who, David Bailey, Mary Quant, and many others ...all the famous and near-famous of that long ago, cheerfully demented era.

I had known Chris for several years, and due to circumstances too complex to go into here, he was about to leave the US for Sweden in a few days. We set up outside in a meadow in the early morning, and recorded a fascinating glimpse of a person who was present at one of the most remarkable junctures of recent pop history. The interview is interspersed with newsreel and documentary footage of the period.

1976, 16mm, b&w/so, 40m, $50

Findley, Janice

Beyond Kabuki

Music: Paul Hansen; Actors: Kooch and Pam Walloch Beard; Art Direction: Tim Miller; Costumes: Kooch.

A hypnotic, visual frenzy of Kabuki imagery gone mad; the magical and ritualistic confrontation between a magenta-haired Western intruder and a Japanese recluse turns into a mesmerizing dance for domination. Live actors and objects filmed in stop-motion animation.

"A blend of whimsey and menace." —Greg Olson, Seattle Art Museum

"A startling effort with a technical polish that belies its budget...an original vision with a life of its own. A large part of its strength is its disquieting marriage of charm and veiled threat. As it builds to its climax, silent samurai warriors unfold like time-lapse flowers." — Mary Brennan, *The Weekly*, Seattle

"Characterized by high-voltage visual style and symbolism." — Kathleen Murphy, *Washington*

"Dazzlingly surreal." —Richard T. Jameson, *Pacific Northwest*

Awards: CINE Golden Eagle, Seattle International Film Festival, 14th Annual Northwest Film & Video Festival, Alternacon Science Fiction & Fantasy Film Festival.

1986, 16mm, color/so, 10m, $25

Friedrich, Su

Sink or Swim

"I can think of no more corrosively moving refutation of the law of the father than Su Friedrich's extraordinarily precise SINK OR SWIM. It takes more risks than even, for instance, the great Taviani Brothers' film, PADRE PADRONE. Summoning her nerve, Friedrich rather fearlessly refines her previous researches into unexplored areas of memory, dream and desire. SINK OR SWIM shows how, with a few sudden, powerful strokes, the supposedly submerged familial past can overtake and threaten to drown our supposedly buoyant familiar present. Friedrich's film provides a stunningly sensual exploration of the discontinuous interrelationships between voice and image. This exploration effectively dispels the patriarchal force latent—or perhaps not so latent—within the representations of memory." — Ernest Larsen

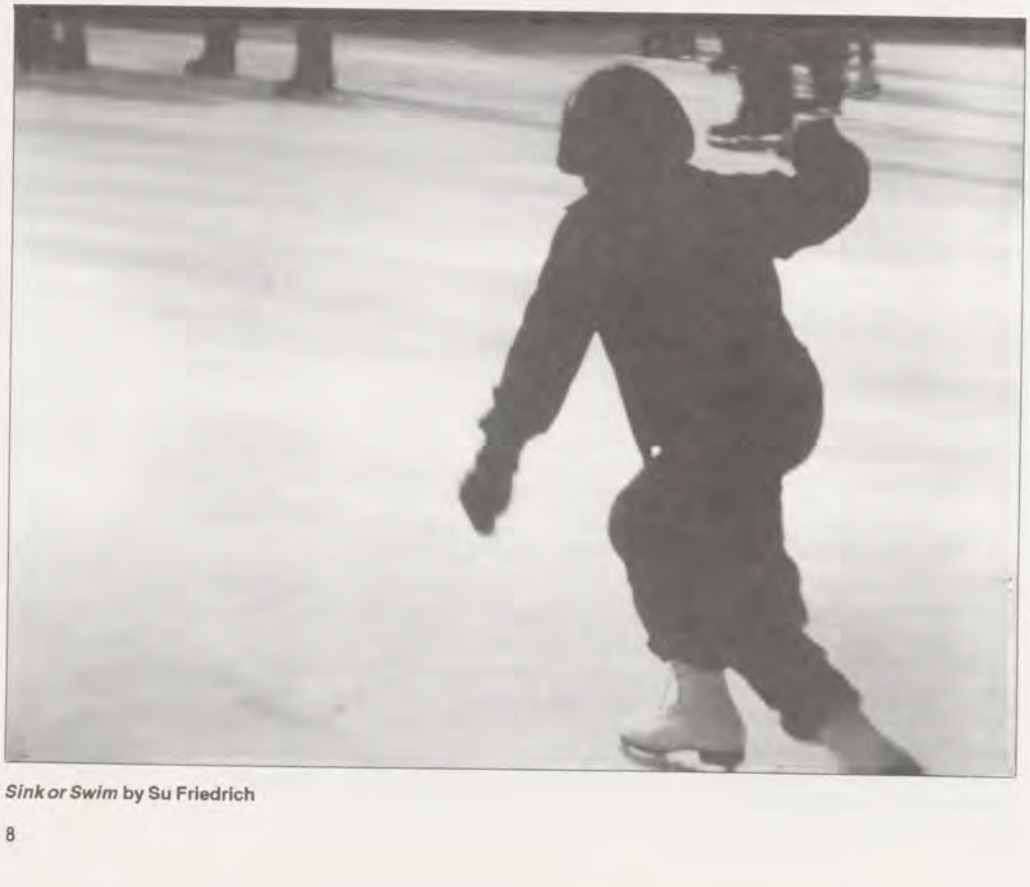
SINK OR SWIM is organized around twenty-ix short stories, read in voice-over by a young girl, which describe the events that shaped her childhood and formed her adult perceptions of fatherhood, family, work and play.

1990, 16mm, b&w/so, 48m, $145

Fuchs, Sallie

It Scares Me to Feel This Way

This is a strange and disturbing first film by Sallie Fuchs document-



***Sink or Swim* by Su Friedrich**

ing and commenting on her condition as a bulimic (an eating disorder that generally involves huge food binges followed by throwing up). The filmmaker does not step out of her frame of mind as a bulimic, but aggressively defends her way of life to the family members who appear in the film and the film viewers she addresses. Shot in black and white and harshly lit, the film can seem to thrust its subject jarringly close to us, yet at the same time keep its cover and distance. Images of Sallie Fuchs, her long thin arms bound at each wrist by a stack of heavy bracelets, displaying her prowess at toilet plumbing following a customary throwing up session after dinner, or rolling a skeleton across her own stark rib cage, become unforgettable. This is not a film where the medical/psychological subject of bulimia is presented, analyzed, packaged and mediated by an outside observer; it is a self-portrait, a strong expression of the maker's pride, anger, and suffering.

Awards: Suffolk County Film Festival, 1988

1987, 16mm, b&w/so, 11m, $25

Gottheim, Larry

Machette/Gilette... Mama

1989, 16mm, color/so, 45m, inquire for rental price

Hammer, Barbara

Still Point

STILL POINT whirls around a point of centeredness as four screens of home and homelessness, travel and weather, architecture and sports signify the constant movement and haste of late twentieth century life. "At the still point of the turning world, that's where the dance is," wrote T.S. Eliot in Burnt Norton, the Four Quartets. Hammer seeks a point of quiet from which all else transiently moves.

Shown: New York Lesbian and Gay Experimental Film Festival; Rocky Mountain Film Study Center; Utah Media Arts Center; Ann Arbor Film Festival Judge's Show; Big Muddy Film Festival Judge's Show. Award: Women In Film Award, Atlanta Film Festival.

1989, 16mm, color/b&w, 8m, $35

Hoolboom, Mike

College

1981, 16mm, b&w/so, 22m, inquire for rental price

Brand

Begun as a kid's yarn, a fairy tale of unlikely beginnings, BRAND joins two themes in a fugue of call and response. The first is child's play, lit up here in the waxing shadows of swinging by-blows, racing before their infant surround. The second shows the brand that scores these offspring. The brand, this mark of trade, is light itself, cast over the face of the water before joining an afternoon's play with a double architecture, one below ground, one above.

1989, 16mm, b&w/si, 6m, $10, inquire for sale

Hudina, Chuck

Nigeria

"NIGERIA by Chuck Hudina uses found footage about that country to create a highly effective silent piece whose grainy, funky texture seems at times like a transmission struggling to break through from another dimension. A succession of murky images alternates between improbabilities, such as witch-doctor masks, unsuccessful rocket launchings, white big-game hunters, tropical fish, a foundering oceanliner, natives in tribal rites and brief newsreel footage of Queen Elizabeth, maneuvered so as to seem highly perturbed at the scroll of images just past." —Calvin Ahlgren, *SF Chronicle*

1989, 16mm, b&w/si, 4.5m, (24fps), $20

Kless, Larry

The Negative Kid

An exploration of the child's archetype, the mythical objects and icons which are inanimate, yet have a spirit of their own, like places of memory.

References to light, and glimpses of the vanishing future, THE NEGATIVE KID is a journey into past; into the intimate space where myths are formed and primordial images emerge.

1988-89, 16mm, b&w/so, 7m, $20

Post-Modern Daydream

"An integral blend of picture and sound making an experimental film that compels the viewer to pay attention to the late 20th century catastrophe. A true San Francisco film in the adventuresome spirit of a long avant-garde tradition." — Barbara Hammer

1989, 16mm, b&w/so, 3m, $10

Knowland, Bill

The Idea

Set in 1912, this experimental narrative is a visual-effects-oriented, metaphorical story told with no dialogue. An idea, represented by a luminous egg with magical properties, is exploited by those that come into contact with it.

1990, 16mm, color/so, 20m, $40

Levine, Saul

Salt of the Sea

Founded under water...all at sea...made at land.

1965, 16mm, color/si, 4m, (18fps), $10

Queen of Night Gotta Box of Light

Starring Vivian Kurz, with Ivan Cohn, Andrew Meyer and Rene Richard.

A Cambridge-Boston night scene.

1965, 16mm, color/si, 4m, (18fps), $10

Memorial Day Portrayal

With Marjorie Keller, Kathy De Zengotida and Rick Needham.

A portrait of a get-together of friends and comrades, a struggle with the past to be present.

1975, 16mm, color/si, 7.5m, (18fps), $15

Notes of an Early Fall (Part One)

...was mostly made in Birminghamton in 1976—a warped record constructed out of visits to the zoo, relatives and various locations. Appearances by obsessive birds, caged bears and hungry rams.

"Certain shots are very evocative, such as a long shot of a group of people sitting on a park bench, one person playing a song on a recorder. The sound of the music, its fragility, is matched by the distance of the shot, lending a feeling of precariousness to the moment. There is a repeated shot of a warped record playing, with the same musical phrase endlessly repeated. The shot is an interior one, with the lighting casting a golden glow on the scene. The warped repetitions begin to reverberate with suggestions of frustrations."—Daryl Chin, *Soho Weekly News*

"His first talkie, NOTES OF AN EARLY FALL is a characteristically raw work that parlays even the sound of microphone rumble into a formal element. Featuring a lengthy sequence devoted to the dance of an outrageously warped record, and a cameo appearance by a malfunctioning TV set, the forty-minute film suggests an entropic, melancholy BALLET MECANIQUE." —J. Hoberman, *Homemade Movies*

1976, S8mm, color/so, 33m, (18fps), $70

Not Even a Note

An elliptical light journey.

1978, S8mm, color/si, 1.5m, (18fps), $5

Submission

Made with Mark La Pore.

A confrontational rant addressed to the judges of the films entered in a Super-8mm competition at No Exit. Both Mark and I were surprised when not only was it shown at the festival but generated much laughter and angry conversation.

1988, S8mm, color/so, 5m, (18fps), $10

Preview

Excerpts of performances and impersonations for the camera. The first a rooftop Cinderella. In the second, Gede honors Antoine Thurel's self-immolation protest of US imperialism's complicity in the maniacal state terrorism that afflicted the first Afro-American republic, Haiti, by a burning ritual. In the third, old Coke ads and childhood memories project a future.... The film was at first intended as a work-in-progress preview but has evolved into a complete work.

1989, S8mm, color/so, 5m, (18fps), $20

Notes After Long Silence

"In title and content NOTES AFTER LONG SILENCE directly alludes to Levine's '60s protest film, NEW LEFT NOTES, as well as to the SDS newspaper of the same name he once edited. It's also a startling companion piece to Oliver Stone's BORN ON THE FOURTH OF JULY. If Stone is ultimately ambivalent about Vietnam, Levine is not. A nameless vet in FOURTH OF JULY greets Tom Cruise's paraplegic Ron Kovic with 'Just what we need, another limp dick.' In NOTES AFTER LONG SILENCE, ugly, ruddy close-ups of a flaccid penis begin to dominate the blitzkrieg montage; the limp dick isn't innocent bystander to America's Fall, but guilty witness. Yet the final images are of bouncy shtupping, a make-love-not-war, antiheroic corrective to Stone's mythic posturing." —Manohla Dargis, *Village Voice*

1989, S8mm, color/so, 15m, (18fps), $30

Shmateh IV

Portrait of Pelle Lowe.

S8mm, color/so, 4m, (18fps) $10

Scrape

Portrait of Laurie McKenna a.k.a. Bud Scrape.

S8mm, color/so, 4m, (18fps), $10

Lewis, Brady

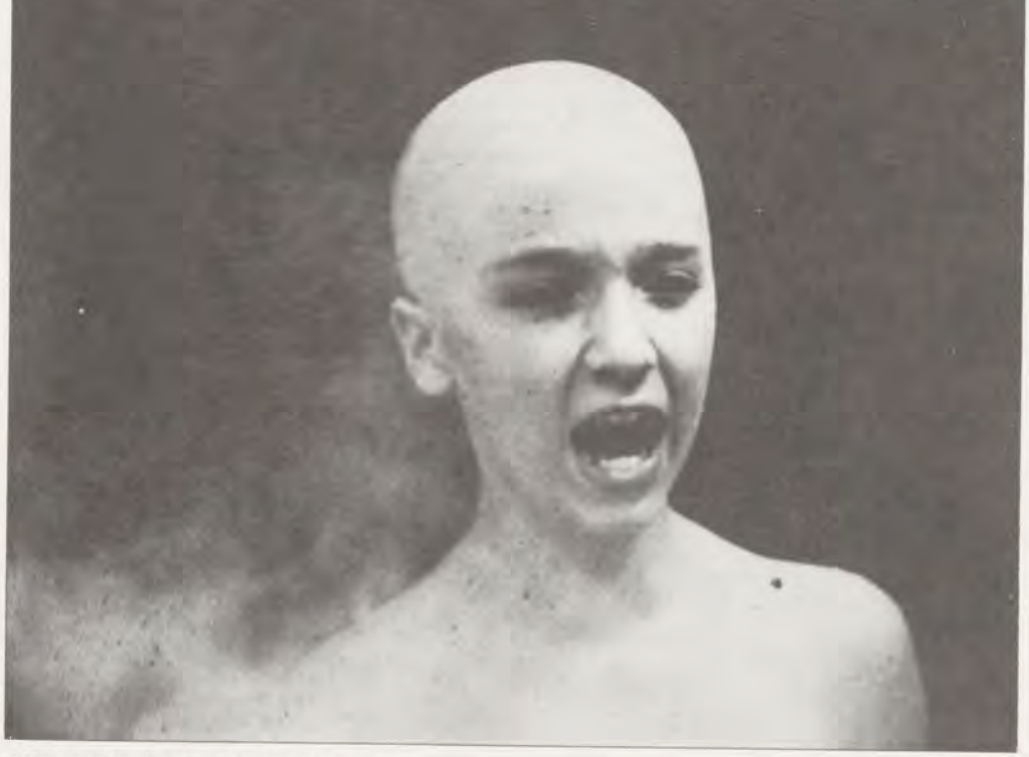
A Metamorphosis in Logic

Combining animation with live action, this is an absurd, dark, slightly comic portrayal of a man who feels stuck and wonders how he got there. While it borrows images from Kafka's *Metamorphosis* and from Jack Arnold's *Incredible Shrinking Man*, it is not an interpretaion of either. This is a film about logic that feeds on itself. In developing its own peculiar logic, the film plays with narrative form. A METAMORPHOSIS IN LOGIC is the meditation of a man who can't decide whether he has gone too far or not far enough.

"...A METAMORPHOSIS IN LOGIC draws on codes of science fiction. The bald hero looks, simultaneously, like an extra-terrestrial and like a human victim of an atomic attack. A title questions whether certain strange occurrences are the result of an accident, radiation or some medical experiment. In its drama of an isolated, alienated hero (who is mysteriously reduced in size) the film seems an avant-garde mix of NAUSEA, ERASERHEAD and HONEY, I SHRUNK THE KIDS." —Lucy Fischer, Museum of Modern Art program notes

Awards: Humboldt Film Festival; American Film Festival; Three Rivers Arts Festival; Sinking Creek Film Celebration.

1989, 16mm, color/so, 7.5m, $20



***A Metamorphosis in Logic* by Brady Lewis**

Lowder, Rose

Impromptu

This film corresponds to a work-in-progress initially shown at the 1989 Toronto Congress and not destined to be screened again in its present form. Thus the title IMPROMPTU refers partly, due to people having asked to screen the reel, to the distribution of a print. In keeping with an aspect I am working on at the moment, it also refers in some degree to the manner in which a filmed subject can interpenetrate the process of filming.

The sound was supplied fortuitiously by the lab and some attention should be given not to cut off the activity near the top edge of the frame.

Other distributers: Light Cone, Paris

1989, 16mm, color/so, 8m, (24fps), $20

Lyman, Charles

Summer Windows Time Exposure

This film is a collaboration between Charles Lyman and James McCandless (guitar). It has to do with the passage of time outside the window of a summer house in Maine. Seasons pass and events occur. 16mm film hangs in strips off the front porch, is picked out, shown in successive stages of decay. Finally winter comes. The central concern of the artist, that his chosen medium is very fragile and subject to rot and change, underlies the film.

1978, 16mm, color/so, 14m, $25

Just Coincidence

This is in many ways a usual journal or log of a ten-year sojourn in Florida. Like most explanations of unknown territory, the shape and wearing of the goal and the details of the route are described in the process of getting there. Spaceships, Baptist Prayer Meetings, the fantasies of Venus Voyager, mermaids and sunsets all prove that it is better to travel hopefully than to arrive.

1983, 16mm, color/so, 20m, $30

Maliga, Sandy

Drinking From the Stream

Contemplation of the condition of memories as experiences transformed by language leads to anticipation and anxiety in planning a car trip. The obsessional fears and negativities of the character are opposed by the seductiveness of the landscape images. The film includes material filmed twenty years ago combined with new images shot to match the old ones, plus animation and the interspersed performance.

1988, 16mm, color/so, 14m, $40

Mueller, Matthias

Continental Breakfast

"CONTINENTAL BREAKFAST is the most accomplished Super 8 film I have ever seen. Its stylized use of still photos and video-scan create a new type of flicker-film: a haunting recollection of Hitchcock's showerhead and Bertolucci's venetian blinds. A hypnotizing pulse of images evokes the alienation of cold war Europe as seen through the morning routine/ritual of a young couple." —Owen O'Toole, *Independent Eye*

"Fragments from TV newsshows make the big chaos face the small disorder of the breakfast situation. There is war at all fronts.... 'Long live plagiarism,' is Mueller's motto. He is in a strong position, for he is creative enough to add his typical and genuine touch to everything prefab." —Alexandra Jacobson, *Neue Westfaelische*

"Mueller's found material uses a repertoire of reflexive gestures that bring chaos to the world of the kitchen table." —Steve Anker, San Francisco Cinematheque

Awards: Workshop for Young Filmmakers, Wiesbaden, 1986; Ann Arbor 8mm Film Festival, 1987; Festival International du Film Super-8, Montreal, 1986.

1984-1985, S8mm, color/b&w/so, 19m, $25; also available in package

Final Cut

"Mueller exploits Super 8 as the medium of individual memory and the stuff of handmade manipulation. The emphasis is on found footage, especially home movies, as the source for images which the filmmaker fuses and transforms. The medium is used to express the essence of personal relationships in FINAL CUT, where the filmmaker literally has the 'final cut' with regard to his father's home movies." —Barbara Scharres, The *Chicago Film Center Gazette*

"Restlessly inventive, Mueller's image-rich films deal with the intersection of the private and public spheres.... His films evince a technical sophistication (multi-screen-reprojection, dying/hand processing) that bely North American notions of Super 8's rough and ready aesthetic. His deeply felt and elegantly constructed work mark him as one of the most important filmmakers of his generation." —Mike Hoolboom, *Independent Eye*

"FINAL CUT is a ritual in surveillance, animate and inanimate." —Anthony Foot, *L'Eight*

Awards: Festival International du Film Super-8 et Video, Montreal, 1987; Verden Short Film Festival, 1987.

1986, S8mm, color/b&w/so, 12m, $25; also available in package

Epilogue

"EPILOGUE is a masterfully constructed symphony in decaying, dissolving, multiple-screen, burned and colored imagery. An eyelid flutter in a children's hide-and-go-seek game sets off an extremely emotional voyage into a painful, metallic, destructive system, transforming human emotions into the grain of pure function." —Andreas Wildfang, Hallwalls, Buffalo

"EPILOGUE effects a manipulation of the retina of a very special kind. The film is almost impossible to describe: it is a mixture of abstract art, archeology, childhood memories and the landing on the moon." —Alexandra Jacobson, *Neue Westfaelische*

"Epilogue is an abundance of images; a murky history pours from screen and speakers and our senses grab these fragments and paste them down into a collage of meanings. Footage degenerates as it is refilmed; an entire drama of composition lies within the decomposing material awaiting to be exhumed by the thoughtful microphone, the patient camera." —Owen O'Toole, *Independent Eye*

Awards: First Bielefeld Script Award, 1986; Hamburg No Budget Film Festival, 1987; Bonn Experi, 1987; American Federation of Arts Experimental Film Award, Ann Arbor, 1989

1986-1987, S8mm, color/so, 16m, $30; also available in package

The Memo Book (Aus Der Ferne)

"Mueller's virtuosic rephotography, editing and hand processing techniques are hurled into an erotic maelstrom, remaking the divisions of the Word in a continual flux of inside and out, container and contained. Learned in the tradition of Eisenstein, Genet, Anger and Jarman, THE MEMO BOOK seeks to remake the male body in a celebratory flow of communion and despair, mythos and logos. One of the great erotic works of German cinema." —Mike Hoolboom, *Independent Eye*

"Few films invite the viewer so quickly into the dream-labyrinth. THE MEMO BOOK begins with an avalanche, a burial, and then the rest of the film involves digging through all that debris: through rooms of memory, memories of a friend so young but dead of AIDS. Taking up the West Coast style of Hindle and Baillie, Mueller orchestrates a poliphony of superimpositions." —Owen O'Toole, *Notes on Europe*

"The singularity of this film comes from its multiple projections, its complex imagery and its rhythmical changes.... Contrary to the conventional narrative film these collages deal with the very act of seeing, not with understanding through the matter-of-fact channels of the intellect." —Sebastian Grobler, *Szene Hamburg*

Awards: Distinction "highly recommended" by the Wiesbaden Commission of Valuation; Oberhausen International Short Film Festival, 1990; Verden Short Film Festival, 1990; Audience Award as best German Film at "Experi," Bonn, 1989.

1989, S8mm blown up to 16mm, color/so, 28m, $60; also available in package

Package: CONTINENTAL BREAKFAST, FINAL CUT, EPILOGUE, and THE MEMO BOOK

1984-1989, 16m, color/b&w/so, 75m, $130

Philpott, Richard

The Messiah in the Shadow of Death

A dramatic inventory of the logic of growing violence in contemporary Britain.

Mrs. Thatcher and the Tories rise to infernal domination.

Miners and industrial workers strike, confronting the state.

The poor, the immigrants, the blacks, the youth, the unemployed and the oppressed of Britain rise up and fight back.

The growth of fascism and the police state gives birth to violence.

The unions march.

The police charge.

The state must burn!

A frame-by-frame rostrum animation film using only photographs and the music of Handel.

"The MESSIAH transforms anonymous news pictures into a powerfully moving photomontage about the nation's state." —National Film Theatre, London

Festivals: Bonn; Hamburg; Stuttgart; Osnabruck; Bremen; Leipzig; Huesca; Bilbao; San Sebastian; Murcia; Edinburgh Fringe; Light Years (London); Karlovy Vary; Nyon; Budapest; Baltimore; Cracow; Amsterdam; AVE, Arnhem; Anarchist Film Festival, London.

1985, 16mm, b&w/so, 10m, $30

Spirit of Albion

Poems: William Blake.

Music: Penguin Cafe Orchestra; Test Department; Mike Westbrook.

Politically, emotionally and spiritually a very moving film, produced with Britain's new travelling communities, objects of authoritarian hatred and brutality, struggling to re-establish the ancient right to gather for solstice celebrations at Stonehenge and search for alternatives to human and ecological exploitation.

"Alternative lifestyles continue to amaze, annoy and clash with establishment values in England, as this fascinating film demonstrates ...a film which is often as alternative in style as in subject matter...a film to make you wonder what is happening to England's tradition of tolerance for eccentricity and new thought." —Ken Wlashin, Anthropos International Festival of Documentary Films, Los Angeles

"...a chilling and disturbing account...aptly chosen quotations from Blake place the travellers and their search for an alternative society in their proper historical and cultural context." —*Monthly Film Bulletin*

Festivals: Figuera da Foz, Portugal; Salisbury; Glastonbury; San Francisco; Spoleto, Melbourne; Anthropos, Los Angeles; Lille; Coimbra.

1987, 16mm, color/so, 58m, $75

Stones Off Holland

Dutch radio pirates cut up Venice's Grand Canal. The national radio closes down and the anthem drones out over endless concrete cubes, forming a pier to a distant lighthouse. Multiple interactions between generations of 8mm film, 16mm film and video are printed onto 16mm with moving matte semaphore ciphers to color perceptions of time, place and national identity.

"Philpott employs strategies which firmly deny a romantic appropriation of landscape. A Mondrianesque view of a jetty, shot on film, transferred to video, then back to film; a whole seascape reduced to a grainy electronic pulse; superimposed views: Dutch sea defenses and a tightly framed tracking shot along the Grand Canal in Venice; a hand-drawn 'ruler' flashes onto the screen to measure the width of each canal opening." —*Art Monthly*

Festivals: Figuera da Foz, Portugal; Osnabruck; Arnhem; London; Southhampton; Hamburg; Bremen;

***Spirit of Albion* by Richard Philpott**

Luzern; Ann Arbor.

1988, 16mm, color/so, 8.5m, $30

The Flora Faddy Furry Dance Day

Using only music and image, the film follows the structure of Helston Flora Day and its Furry (or Faddy) Dance (the largest and most ancient ritual dance still performed in Britain today), recalling the spiritual sources of the Celtic Spring festival of Beltane that are deep within all of us—its rituals of purification, fertility, the triumph of Life over Death and the victory of Light over Darkness (today represented by St. Michael the dragon-slayer, patron saint of Helston and Cornwall).

Emphasizing the dance/music repetitions, the film stimulates collective unconscious emotions and is finally overwhelmed in an expression of ritual ecstasy.

Festivals: Figuera da Foz, Portugal; Luzern; Celtic Mirror; Essen; Hamburg; Ann Arbor

1989, 16mm, color/so, 10m, $30

The Flora Faddy Furry Dance Day **by Richard Philpott**

Sodom **by Luther Price**

Plays, Dana

Kongostraat

"...A diaristic view of parts of Paris, Belgium and Amsterdam: The Turkish family on their stoop, the woman on the train with her two pit bulls and an admirer, interiors, exteriors, the views from the train and the canals of the flat lands. Laid over are sounds recorded at the same locations, providing correlating fragments of conversations, that Plays says are on 'sidewalk life in Belgium and narratives of a beating heart, of a fish whose eggs are poisonous to both the rich and poor.' Here the recording properties of the camera and the microphone are the thing: people alternately appear to react to and ignore the camera. There are objects, events and locations—it is left to the viewer's intuition to secure the story." —Stuart Cudlitz

1989, 16mm, color/so, 12m, $30

Price, Luther

Sodom

Sodom is viscerally graphic and disturbing through its hypnotic mirage of human fragment absorbed in mutilation.

Based on the biblical story, Sodom recreates this destruction through an editing style which lends itself to a kind of organic image breakdown, creating a collage of moving image.

1989, S8mm, color/so, 21m, (18fps), $40

Rhoads, Tom

Mr. Wonderful

"It's great for me to remember
As I put away my toys,
That mothers were all little girls one time
And fathers were all little boys.

My Daddy seems so big right now
He must have grown a lot.
Imagine how he felt one day
When he was just a tot
My mother's not so big as dad
But bigger than my sister
I wonder if she ever had
A little fever blister." —Fred

1988, S8mm, color/so, 10m, (18fps), $25

Roth, Philip B.

Boys/Life

A personal exploration of the contrast I've felt between gay sexual freedom in private and constraints in public situations. Features scenes from a Jack-Off Club and a day of all-male kissing on the streets of New York City with the Radical Faeries and other friends.

"...BOYS/LIFE delves cock-first into the world of jack-off clubs. These private safe sex orgies rise to idyllic levels for Roth; it's public affection which makes him uneasy. To combat this, he and a group of friends go to Central Park to make out. The film is playful and romantic and sometimes painfully honest." —Karl Soehnlein, *Outweek*

Awards: First Place, 1989 Onion City Film Festival, Chicago. Shown: NY Gay and Lesbian Film Festival; P.S. 122's Reel Time, "Films That Would Disgust Jesse Helms"; Berlin Film Festival, 1989.

1989, 16mm, b&w/so, 10m, $30

Saks, Eric

Suddenly I Burst Into Another: The Life of Henry Tanner

HENRY TANNER is a pseudo-documentary exploring a farmer's reaction to nuclear holocaust. The film fragmentedly investigates Tanner's cryptic life and death—from his automotive fixation, to his revelatory trip through Asia, leading to his final retreat to farm life and folk ways of protecting his crops from nuclear fallout. "I guess dogs would feel a lot better if they could smoke." (Henry Tanner)

1983, 16mm, color/so, 28m, $60

Forevermore: Biography of a Leach Lord

"FOREVERMORE: BIOGRAPHY OF A LEACH LORD is a pseudo-documentary about the life of a fictional toxic-waste dumper set between the 1940s and the '90s. Using an achronological narrative structure and a dry, poetic off-screen narration, the film conveys a lot of information about the damage routinely done to our environment. By locating this concern in one man's biography—his troubled family life as well as his profession—Saks sets up a dense network of effects and significations, and the subject becomes not merely the ruin of a landscape but the erosion of a consciousness—and beyond that, the multiple ways in which landscape and consciousness interact." —Jonathan Rosenbaum, *Chicago Reader*

"...Saks calmly opens up a vision of greed and horror in underground America." —Barbara Scharres, *Chicago Film Center*

1989, 16mm, color/so, 83m, $250

***Forevermore: Biography of a Leach Lord* by Erik Saks**

Sanborn, Keith

Kapital!

Kapital! is a group of 7 films based on pre-existing films made from 1980 to 1987. Each film in the series targets specific political and art historical issues by means of a chosen style and length. Parts 1 and 7 are performance pieces. Contact filmmaker for more information.

See below for descriptions of Parts 2 through 6.

Part 2: Kapital

A super-concentration of the values of the film spectacle—concentration to the point of collapse. It is the patriarchy for, of and by itself as it suffers a nervous breakdown, a knock-out at its own hands. The struggle for dominance is presented at the level of stereoscopic breakdown: retinal rivalry sets the illusions of depth, movement and color against themselves. Sound, as well, is intensified to a breaking point, through looping and layering, marching feet and assassination narratives.

Rental includes 3-D glasses.

1982, 16mm, color/so, 3m, $20

Part 3: Man with a Movie Camera (blonde: he appears to be young)

A didactic treatment of the Reagan assassination attempt. Like language itself, the images of that day are burnt into our minds at the level of myth, we can't think of it without them. These are images which understand us.

1982, 16mm, color/so, 5m, $20

Part 4: "Something is seen, but one doesn't know what."

Here, through montage editing and an extremely short time frame, I am attempting to enter into discourse in varying degrees with Eisenstein, Debord, Kubelka and the legion masters of the American television commercial. Though not entirely for reasons of aesthetic scruples, the film took nearly a year to complete. It aims at a paradoxical density and weightlessness of the symbolic and the formal which should not only repay repeated viewings, but appears, in somewhat hallucinatory fashion, to change each time it is seen.

The title of the film is Jung's own one-sentence summary of his book of flying saucers. And the words he uses are themselves a paraphrase—if not a quotation—of some of his own and of someone else's earlier conclusions on the subject: "Some time ago I published a statement in which I considered the nature of 'Flying Saucers.' I came to the same conclusion as Edward J. Ruppelt, one-time chief of the American Air Force's project for investigating UFO reports (Project Blue Book). The conclusion is: something is seen, but one doesn't know what.... It is impossible to form any correct idea of these objects, because they behave not like bodies but like weightless thoughts."

1986, 16mm, color/so, 1.5m, $20; two prints on one reel

Part 5: A public appearance and a statement

A direct examination of the way appearances are interpreted and interpretations appear in the news based on kinescope footage of the arrival of the body of JFK at Andrews Air Force Base. A Pierre Menard Production of a Post Hoc Film.

1987, 16mm, color/so, 25m, $50

Part 6: Imitation of Life

This film was derived from one of the most singular 50 feet of 8mm home movies I have ever seen. We watch under a microscope the everyday life of the early 1950s in a suburb of a typical American industrial city—Buffalo, New York—a town whose once-thriving steel industry and auto plants have nearly all shut down and whose industrial legacy is only just beginning to be discovered in nearby Love Canal.

1982, 16mm, 25m, $50

Sandman, Virginia

Woolf

"WOOLF is a howl. In this raunchy, funny film which suggests Lucy & Ethel waiting for Godot, Sandman has created a larger-than-life character reminiscent of Buchner's Woyzeck. Woolf is a heroine who doesn't fit in and doesn't want to." —David Schwartz, American Museum of the Moving Image, NY

WOOLF is complete with rubber chickens, a skyscraper-high pan of factory fresh coke cans, and some goofy locations. It's a don't hold me back film. Woolf is a blue collar woman. Her concern, however, doesn't focus completely on those issues, and not just on people. She is upset about food, newspapers, and coke cans, etc.—as if they were all living things.

WOOLF's entire cast and crew are women. Actors Melissa Becker as Woolf and Nancy Buell as Phantom create a rhythm and wit of the classic "straight man and comic."

Awards and Grants: 1985 New England Regional Fellowship Grant; 1988 Oswego International Film Festival; 1989 Herland Film Festival, Oswego, NY.

1988, 16mm, b&w/color/so, 23m, $46

Sherman, David

Adobe Noise

A residue of a Southwest landscape.

"The stream of veiled images, some representational/figurative, others abstract, move within a subterranean matrix which conveys an impression of the maker's volatile, oneric landscape." —Abraham Ravett

1987, 16mm, color/si, 5m, $8

Rose and Rose Elaine

An urgent letter that will never be read. This film, the grains of memory, an unconscious faith and terror, tries to bridge the pain of a broken family communion.

1988, 16mm, b&w/si, 11m, $17

Siegel, David

Birds Past

Co-maker Scott McGehee.

Photography: Jan Van Tassell; Sound: James Einolf.

BIRDS PAST is a comic meditation on Alfred Hitchcock's THE BIRDS, composed of two stories. The first—shot mostly in b&w film—begins in the office of a pet cemetery where two friends discuss taking a road trip to Bodega Bay to capture a vacationing Melanie Griffith (daughter of Hitchcock heroine Tippi Hedren) on videotape. The second story is a retelling of Hitchcock's film through short on-the-street interviews shot on low grade video and subsequently transferred to film. The degraded video quality of these images associates them with television movie reruns, faded memories and the talking heads of TV news/documentary interviews. The b&w dramatic story of the chase after Melanie Griffith lightly mimics Hitchcock's film, using key locations from the original. BIRDS PAST begins and ends with part of a "videulogy" (a service that the pet cemetery provides for its customers) of an elderly woman reminiscing about her dead dogs, interspersed with images of those two dogs playing in the yard. BIRDS PAST itself might be taken as a kind of videulogy for a film called THE BIRDS.

***Birds Past* by David Siegel**

***Paradiso* by David E. Simpson**

Awards: Utah Short Film Festival; Athens International Film Festival; Film Arts Foundation Film Festival, San Francisco.

1990, 16mm, b&w/color/so, 37m, $75

Simpson, David E.

Dante's Dream

Reading the *Divine Comedia*, one has the distinct impression that Dante's professed and real meanings are two different things. One senses in Paradiso a hollow sterility which religious rhetoric cannot conceal; while in the Inferno the author's excitement erupts through a veneer of moral condemnation. Inspired by this reading, DANTE'S DREAM uses modern imagery for an expressionistic reinterpretation of Dante's cosmology. The film's first half reveals a Purgatory of alienation and anticipation, where departures equal arrivals, and incessant activity yields no progress. Eventually, the airplanes of Purgatory assume their fully sexual undertones as they sink into the Inferno of the subconscious, an erotic fever-dream of water, fire, flesh, and animal instinct. As in the *Divine Comedia*, at the heart of the inferno lies a frozen lake; but on the shores of this lake, in the cold light of day, sits a city stripped naked of the religious mythos of Paradise.

1990, 16mm, color/so, 10m, $25

Paradiso

"Heaven is a place where nothing ever happens." —David Byrne

This short film was originally intended to be contained within DANTE'S DREAM; but it functions on a more ironic level. PARADISO satirizes Dante's conception of heaven, where the blessed sit around in concentric circles gazing on the beatific vision...Forever! The film also points to how we idolize, and make ourselves in the images of, commercial deities (in this case, the Cross-Your-Heart

Bra woman from a "Beatrice Foods" billboard).

1990, 16mm, b&w/so, 2.5m, $10

Snow, Michael

La Region Centrale

"This new, three hour film by the Canadian Michael Snow, is an extraordinary cinematic monument. No physical action, not even the presence of man, a fabulous game with nature and machine which puts into question our perceptions, our mental habits, and in many respects renders moribund existing cinema: the latest Fellini, Kubrick, Bunuel etc. For LA REGION CENTRALE, Snow had a special camera apparatus constructed by a technician in Montreal, an apparatus capable of moving in all directions: horizontally, vertically, laterally or in a spiral. The film is one continuous movement across space, intercutting occasionally the X serving as a point of reference and permitting one to take hold of stable reality. Snow has chosen to film a deserted region, without the least trace of human life, 100 miles to the north of Sept-Isles in the province of Quebec: a sort of plateau without trees, opening onto a vast circular prospect of the surrounding mountains.

"In the first frames, the camera disengages itself slowly from the ground in a circular movement. Progressively, the space fragments, vision inverts in every sense, light everywhere dissolves appearance. We become insensible accomplices to a sort of cosmic movement. A sound track, rigorously synchronized, composed from the original sound which programmed the camera, supplies a permanent counterpoint.

"Michael Snow pushes toward the absurd the essential nature of this 'seventh' art which is endlessly repeated as being above the visual. He catapults us into the heart of a world before speech, before arbitrarily composed meanings, even subject. He forces us to rethink not only cinema, but our universe." —Louis Marcorelles, *Le Monde*

"...an unimaginable film, literally like nothing you have ever seen before..." —John W. Locke, *Artforum*

1971, 16mm, color/so, 180m, $210

See You Later/ Au Revoir

Actors: Michael Snow, Peggy Gale; Camera: Ira Cohen; Set Design: Michael Snow;

Lighting: Michael Snow.

Plot: A man leaves an office.

The image shows a staged, formally complete, common event. The real time action which took 30 seconds was extended to become 17.5 minutes on the screen. The sync sound of the typewriter and two voices (He: "Goodbye" She: "See you later") was slowed down the same amount of time.

1990, 16mm, color/so, 18m, $50, inquire for sale

Sommer, Ines

The Fetishism of Commodities and the Secret Thereof

THE FETISHISM OF COMMODITIES AND THE SECRET THEREOF sarcastically reveals the intersection of consumerism and religion. It highlights religion's status as marketable enterprise, and conversely points out the role of consumerism as a modern substitute for religion: commodities become invested with an aura outshining their use-value by far. The language of TV evangelism reveals its roots in religious salesmanship, and Johann Christoph Bach's music transforms shopping aisles into modern cathedrals, investing their wares with the significance of religious icons. A sense of tragedy is not lost on us.

1990, 16mm, b&w/so, 7m, $20

Street, Mark

Son Seals - 2/17/82

A record of one of the bluesman's concerts.

1982, 16mm, b&w/so, 4m, $8

A Glimpse of the Magnet

The study of a man's penchant for violence.

1982, 16mm, b&w/so, 7m, $10

Scratch

A visually chaotic manipulation of film emulsion.

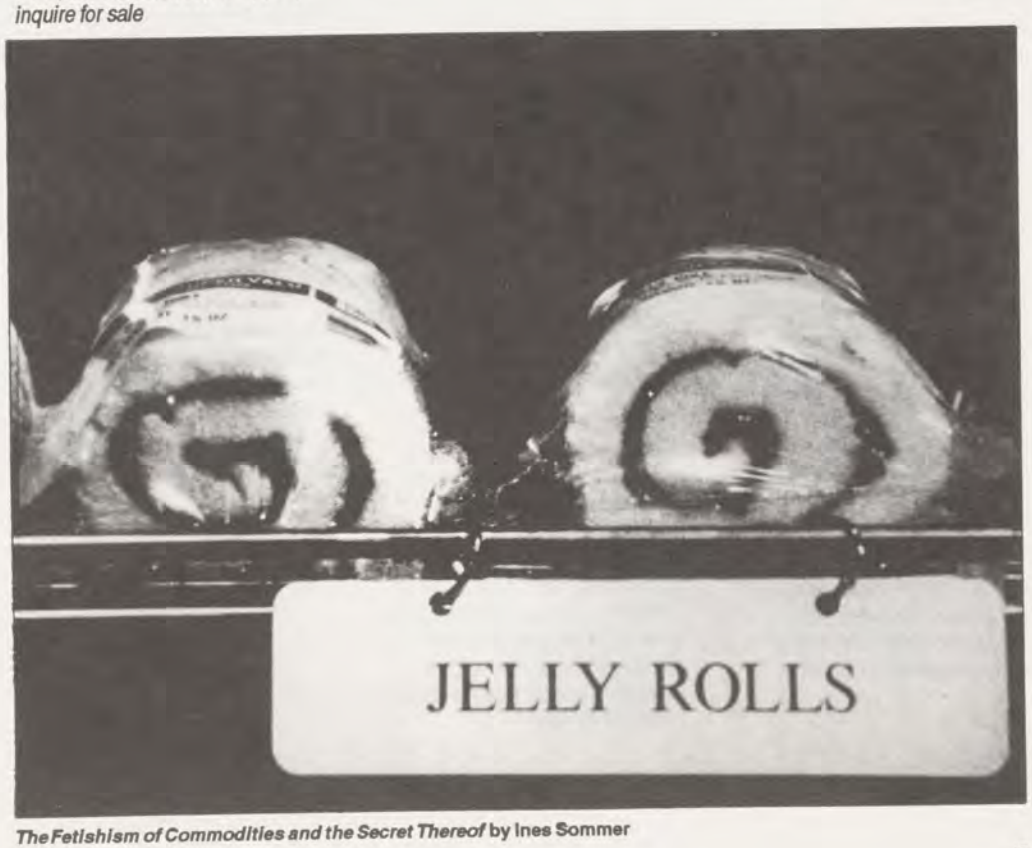
1983, 16mm, b&w/so, 4m, $10

January Journal

A diary film with a confessional edge, shot in upstate New York.

Shown: KQED-TV, San Francisco, 1989.

1985, 16mm, color/so, 12m, $25



***The Fetishism of Commodities and the Secret Thereof* by Ines Sommer**

West

Part one of a trilogy of films chronicling a journey to Alaska.

1985, 16mm, color/so, 8m, $15

Boat

The continuation of a chronicle of a journey to Alaska.

1985, 16mm, color/so, 7m, $15

Tent

The last of a trilogy of films chronicling a journey to Alaska.

1985, 16mm, b&w/so, 4m, $8

Spray

An abstract study of color and sound made by painting film.

Shown: P.S. #122, NYC, 1988

1986, 16mm, color/so, 9m, $15

The Mission Stop

An alternately meditative and chaotic portrait of San Francisco's Mission District.

Shown: Collective for Living Cinema, NYC, 1988.

1988, 16mm, color/so, 18m, $40

Winterwheat

WINTERWHEAT was made by bleaching, scratching and painting directly on the emulsion of an educational film about the farming cycle. I wanted to manipulate the found footage to create lulling, hypnotic visuals while also suggesting an apocalyptic narrative. Though the images can be viewed purely for their graphic idiosyncracy, a quiet but persistent theme of destruction winds its way through the film.

"Street plays the images in a variety of ways, stating, varying and altering his theme with a symphonic sense of invention." —Calvin Ahlgren, *SF Chronicle*

Shown: SF Cinematheque, 1989; Denver International Film Festival, 1989; Film Arts Foundation, 1989; US Film Festival, Park City, Utah, 1990. Awards: SF International Film Festival, 1990.

1989, 16mm, color/so, 8m, $20

Lilting Towards Chaos

LILTING TOWARDS CHAOS is a chronicle of a three-year period of my life. The film attempts to capture the disgust one can feel at being sollipsistic and self-involved, but also hints at the good that can come out of such introspection. The film delves into my thoughts about my particular emotional situation, but also shows my attempts to deal with the world outside, if only on a visual level. LILTING TOWARDS CHAOS invites the viewer to examine what I have chosen to show him/her about my life at that time, and determine which musings are honest and useful, and which are circuitous and self-defeating.

1990, 16mm, color/so, 21m, $40

Fractious Array

FRACTIOUS ARRAY was made by painting and bleaching a variety of film and print stocks. The film deals with issues of control and manipulation as they relate to abstract imagery.

1990, 16mm, color/si, 7m, $15

Stubblefield, Laurisa

Associations

ASSOCIATIONS is a very personal film that explores the relationship between a mother and daughter—specifically the filmmaker's effort to come to terms with her relationship with her mother. Using an empty house as a metaphor for memory, the film is as much an exploration of the landscape of memory as it is a daughter's journey through time in search of identity.

Awards and showings: Ninth Big Muddy Film Festival "Best of Festival," 1986; 25th Annual Ann Arbor Film Festival "Winners & Highlights," selected for tour, 1987; Third Wave International Women's Film and Video Festival, 1988

1986, 16mm, color/so, 6m, Rental $18, Sale $150

Szirtes, Andras

Rap Letters

1987, 16mm, color/so, 39m, inquire for rental price

Tartaglia, Jerry

Vocation

A short hymn to the horned God Pan, who embodies the creative energies of human male sexuality. The film was shot during a period of life among the Radical Faeries. The scene is at Short Mountain Collective in Tennessee. The text was adapted from a text by Alister Crowley.

"An idyll of Faggotry, owing a certain debt to James Broughton." —Frank Abrizio, *Gay Community News*

Screenings: Millennium; Berks Filmmakers; NY Lesbian & Gay Experimental Festival

1981, 16mm, color/so, 7m, $25

Remembrance

This film is an exploration of what the narrator describes as his obsession with strong female characters in Italian Opera and in Hollywood movies. The visuals consist of glimpses of an 8mm home movie and optically printed images of Bette Davis in ALL ABOUT EVE.

1990, 16mm, color/so, 5m, $25

Varela, Willie

Making Is Choosing: A Fragmented Life: A Broken Line: A Series of Observations

"...MAKING IS CHOOSING...is ostensibly a diaristic portrait of six years of Varela's life, a time marked by the birth of a daughter to him and his wife, and a move of the Varela home from San Francisco to El Paso, Texas. Yet, the film is not a linear diary but rather is made up of impressionistic observations organized in a way that testifies to the 'fragmented life' of the film's full title. Separated by crude 'home-made' titles which are at turns descriptive ('Colma, CA'), cryptic ('FDIC Insured') or bitterly ironic ('The Merry Month of May'), the sections of MAKING IS CHOOSING... reflect a struggle for completeness in life which inevitably results in the antithesis of such, 'a broken line.' —Kurt Easterwood, program notes for Cinematheque

Shown: Berks Filmmakers, The Massachusettes College of Art Film Society; Diverseworks, Houston, Texas; Filmforum, Los Angeles; Cinematheque, San Francisco

1989, S8mm, color/so, 104m, $150

White, Chel

Machine Song

Assistant Photographer: Susan Chaney

Presented in a stylized collage of photo-xerox animation, MACHINE SONG addresses the post-industrial human condition. Its images and sounds relate to both a fear and a fascination with mechanization, in a culture which has grown increasingly dependent on machines and technology.

"A judicious use of minimal images, repeated with assembly-line precision, evoking the grinding pressures of our increasingly

mechanized lives." —Karen Cooper, *NY Film Forum.*

Festivals: Ann Arbor; Aspen; Athens International; Big Muddy; Infermental, Japan; New York Film Expo; Northwest; Sinking Creek

1987, 16m, b&w&red/so, 3.5m, $12

White, David

Blue Christmas

"Strong images of war, Christmas, television and more form David White's BLUE CHRISTMAS. The film affects the viewer with its lingering shots of wintery landscapes, dismally decorated storefront windows and jarring scenes of war and other things." —Molly Delaney, *Film/Tape World*

Screened at the 1989 FAF Film Festival.

1989, 16mm, color/so, 12m, $30

White, Ted

Into the Guessed At

A male filmmaker's attempt at making a woman's film. The film deals with the aging process and with its solitude, as experienced (in this case) by three women. INTO THE GUESSED AT strives to stimulate curiosity, not answer questions.

1988, 16mm, b&w/so, 11m, $15

The Passion of Goose Egg Tuffy

A stylized homemovie anti-epic in two acts. The complex subtext of marriage and relationship dynamics is explored in a timeless world where doubt and ecstasy collide.

Special Jury Prize: San Francisco International Film Festival, Golden Gate Awards, 1990. Also Shown: San Francisco Museum of Modern Art SECA awards; Athens Film Festival; Humbolt Festival

1989, 16mm, b&w/so, 11m, $15

Illustration by Albert Gabriel Nigrin

videotapes for sale

All video descriptions and commentaries, unless otherwise noted, are direct quotes from the filmmakers concerning their work.

Angerame, Dominic

Deconstruction Sight

"A somber, gong-like tone opens DECONSTRUCTION SIGHT: the first image is a small light in darkness, a delicate flicker that grows to become a welder's torch. We are led into the film by a suggestive imagistic shorthand: 'the rise of man' is attended by the building of structures, and cities, a montage of the emblems of civilization. The end of the film brings a series of unnerving images--one reminiscent of an eerie jack-o-lantern from childhood memory: a skyscraper looming in the night, with a bank of windows lit up like its gaping mouth. As fog and clouds rush in fast frame across the sky for a dizzying, synesthetic effect, Kevin Barnard's soundtrack pounds an urgent wail to the rhythm of climax spending itself in question, in philosophical ambiguity, not release. An almost palpable centrifugal force seems to move the final moments of the film into a spinout.

"This is history without narrative, an abstract summation of what happens when human beings move stuff around and make something of it, grow tired of what they've made and demolish it using other things they've made, and then start all over again. What we build, what we destroy, what we find useful to do both, how we let our interaction with them describe what we call human--these are some of the ideas Angerame's DECONSTRUCTION SIGHT suggests." —excerpted from an essay by Barbara Jaspersen Voorhees, 1990

1990, b&w/so, 13m, Home use $40; Other $70

Baillie, Bruce

Quixote

"More relevant than ever, Bruce Baillie's 'American symphony'... released in 1990 via an S-VHS master."—*Frankfurter Zeitung*

"American as *conquistador*," "—quixotic filmmaker become the hero of his own film." —P. Adams, S. Frey

One-year journey through the land of incessant progress, researching those sources which have given rise twenty years later to the essential question of survival.

1967, 45m, Home use $50; Other $130; Free to the poor

The Busdriver's Tale

The filmmaker at home with family, in the Dr. Bish 12' trailer of the '80s.

1988, 15m, available on VHS videotape with THE P-38 PILOT for an additional $10

The P-38 Pilot

"...from the exile of his own preferences." Paralleling Dante Alighieri's *Purgatorio*--the ascent from winter's (gorgeous) darkness: "possibly transcending any of the earlier film works" —Emilia Garcia Coker, *Cinematograph*

"Did she 'sit under the apple tree with anyone else'? That's always been the question for a P-38 pilot.

***The P-38 Pilot* by Bruce Baillie**

Fastest chair in the air, lightning in the clear teen-age hot-rod heads of 10,000 Marin County boys, most never to be men, and apples, always for Americans cold from machines in late-night train stations going back to bases up and down the coast. The seats finally armoured to protect those precious star-spangled sperm, so one more generation of deluded children could carry the burden of speed and death to whom it may concern and our sincere regrets.

P-38 nothing like it, before or since, and now there's one staked down in the deserts, where lizards watch it and no bands play."—Paul Tulley

1990, 15m, Home use $30; Other $40

Ball, Gordon

Enthusiasm

"It began with ENTHUSIASM. I first learned of Gordon Ball at the 1979 Atlanta Independent Film Festival when, along with 400 other festival goers, I watched an utterly earnest, painful, and serious film called ENTHUSIASM sandwiched in a program of likeable festival fare. For the fourteen long minutes that ENTHUSIASM claimed the screen, a roomful of unprepared viewers was confronted with a filmmaker's account of his mother's death, following a prolonged illness with Alzheimer's Disease, a form of premature senility. Ball's detailed narrative, recited in a voice struggling to

maintain composure, accompanied the generally random series of snapshots and posed photographs of his mother, interspersed with passages of colored leader and flares which constituted the visual body of the film.

"Later, at the close of the festival, after five nights of immersion in film and video, ENTHUSIASM was still with me....Going over these images is a universal experience. They are pictures that record the fairest moments as reflected in the face one wears in front of the camera. They preserve the memory of a time which existed before we children came. In them, the subject, even when aged, is always alive.

"Ball's story, replete with the mundane, untalked-of details of illness, forms the dark aspect of those fair eternal moments, the face we instinctively turn away from the camera's eye. ENTHUSIASM's drama takes the shape of the tension between picture and word, between the memory we cherish and the one we would often rather deny or forget." —Linda Dubler, *Art Papers*

"ENTHUSIASM presents unique family image brown, black & white, and color photos collecting an older generation's poignant enthusiasm, romances, marriages, social graces, and naive myths, narrated in flashbacks from his parents' graves intermixed with chronologic soundtrack account of their buried histories, awkward, honest and raw-voiced, hesitant and sincere, whereby Gordon Ball makes you cry for life itself." —Allen Ginsberg

Shown: Atlanta Film Festival, 1980. Awards: Sinking Creek Film Celebration, 1980; North Carolina Film Festival, 1981. Collection: North Carolina Museum of Art.

1979, color/b&w/so, 13m, Home Use $35, Other $70

Bromberg, Betzy

Body Politic (god melts bad meat)

BODY POLITIC (GOD MELTS BAD MEAT) is an experimental documentary about medical technology, politics and religion. With wit and horror, this film contemplates the moral conflicts that are emerging as science redefines the process of natural selection.

"The body, culture and nature are also at stake in BODY POLITIC, a film that goes to a hospital operating room, research laboratories and a family picnic to outline the issues raised by genetic experimentation. With her typical serious-humor, Bromberg explores both the claims of science (we can improve human life) and the claims of religion (God made perfect beings) and implicitly asks the question, 'How do we know when we've gone too far?'" —Helen Knode, *LA Weekly*

Shown: London Film Festival, 1989; Rotterdam Film Festival, 1990; Museum of Modern Art, 1990; Athens, Santa Fe and Black Maria Film Festivals, 1989.

1988, color/so, 39m, Home Use $70, Other $220

Cummins, Phil Costa

Angels

Fears, laments, and remembrances told in romantic images on the classic Kodachrome eight millimeter. A film shot as though its images have somehow mythically emerged from the nineteenth century.

1988, silent, 2m, available in package only

Voyager

Shot in my mother's living room a short time after my father's death. The film combines images of objects in the room with family pho-

***Enthusiasm* by Gordon Ball**

tographs, old films, and soft light refractions in green and gold. The images suggest the contemplative nature of thought-memory; a kind of universal state of consciousness in which all memories are melded into one.

1987, sound, 3m, available in package only

Smoky's Journal

A silent diary film shot while living in a rural area from the summer of 1988 through the spring of 1989. States of mind are expressed in the film through visual relationships to animals and nature and through the play of light on Kodachrome 40.

Changes in mood are denoted by the structural changes in editing, from languid and pastoral to anxious and frenetic, and by the seasonal changes in nature.

1989, silent, 16m, available in package only

Vigo & Broadway

An articulation of the conflict between man and nature, told in the style of the cinepoem. The camera takes on the point of view of an egret, a great sea bird, its sense of vision fragmented, slow in coming. It takes time to assemble the parts of vision into meaningful forms. Taking rest for a moment on this sad world of men, it returns to sky.

1985, sound, 5m, available in package only

Package: ANGELS, VOYAGER, SMOKY'S JOURNAL, VIGO & BROADWAY

1985-1989, 26m, $15

Findley, Janice

Beyond Kabuki

Music: Paul Hansen; Actors: Kooch and Pam Walloch Beard; Art Direction: Tim Miller; Costumes: Kooch.

A hypnotic, visual frenzy of Kabuki imagery gone mad; the magical and ritualistic confrontation between a magenta-haired Western intruder and a Japanese recluse turns into a mesmerizing dance for domination. Live actors and objects filmed in stop-motion animation.

"A blend of whimsy and menace." —Greg Olson, Seattle Art Museum

"A startling effort with a technical polish that belies its budget...an original vision with a life of its own. A large part of its strength is its disquieting marriage of charm and veiled threat. As it builds to its climax, silent samurai warriors unfold like time-lapse flowers." —Mary Brennan, *The Weekly*, Seattle

"Characterized by high-voltage visual style and symbolism." —Kathleen Murphy, *Washington*

"Dazzlingly surreal." —Richard T. Jameson, *Pacific Northwest*

Awards: CINE Golden Eagle, Seattle International Film Festival, 14th Annual Northwest Film & Video Festival, Alternacon Science Fiction & Fantasy Film Festival.

1986, color/so, 10m, inquire for sale price

Friederich, Su

The Ties That Bind

An experimental documentary about my mother's life in Nazi Germany and her eventual marriage to an American soldier. In the voiceover, she recounts her experiences, while the images portray her current life in Chicago, the assembly of a model German house, contemporary peace marches, archival footage of Germany, sensationalist newspaper headlines, her first years in America, and much more, woven together to create a dialogue between past and present, mother and daughter.

"The best of the New Directors/New Films Festival... The film is an original: a moving and courageous tribute from a child to her mother's beleaguered memory." —David Edelstein, *The Village Voice*

"...the ties that bind are not only the supposed benevolences of motherhood, but also the repressive dictates of the Fatherland.... In effect the film is like a court transcript of a mother brought to trial (albeit kindly) by her own daughter...it connects its effective literalism with a group of complex issues: the shifting attributes of memory, the repression of familial contempt, and the economy of fascism." —Barbara Kruger, *Artforum*

Shown: New Directors/New Films, Museum of Modern Art, 1985; Whitney Museum Retrospective, 1987; Women's Film Festivals in Montreal, Rome, and Holland, 1984-1986; Festival of New York Independent Films in Haifa, Tel Aviv and Jerusalem, 1986.

1984, b&w/so, 55m, Home use $60; Other $250

Damned If You Don't

"...a real prize. Beautifully shot in black and white, it blends 'conventional' narrative technique with impressionistic camerawork, symbols, and voiceovers to create an intimate study of sexual expression and repression. (It begins with footage from) a stylistic old potboiler about an isolated convent, whose tale of passions leashed

Body Politic (god melts bad meat) **by Betzy Bromberg**

and unleashed provides the leitmotif for a young lesbian who watches it and the lonely nun she pursues and seduces. As the two women's lives come closer to joining, voice-overs from the biography of a 16th century lesbian nun and the reminiscences of a woman's closeted romances at a Catholic school flesh out the theme.... When the two women finally meet and make love, the woman's careful unwrapping of the nun's complicated prison of clothing is both foreplay and liberating metaphor. The film is as hypnotic as a dream." --Andrew Rasanen, *Bay Windows*

"...passionate and genuinely innovative... a lyrical evocation of the mystery of memory and the development of sexual identity." —Amy Taubin, *The Village Voice*

"...as good humored as it is daring." —Scott Macdonald, *Film Quarterly*

Shown: Whitney Museum Retrospective, 1987; Festival of Festivals, Canada, 1987; Gay Film Festivals in New York, Chicago, San Francisco, London, 1987; Film International, Rotterdam, 1988.

1987, b&w/so, 41m, Home use $60; Other $250

Sink or Swim

"I can think of no more corrosively moving refutation of 'the law of the father' than Su Friedrich's extraordinarily precise SINK OR SWIM. It takes more risks than even, for instance, the great Taviani brothers' film, PADRE PADRONE. Summoning her nerve, Friedrich rather fearlessly refines her previous researches into unexplored areas of memory, dream and desire. SINK OR SWIM shows how, with a few sudden, powerful strokes, the supposedly submerged familial past can overtake and threaten to drown our supposedly buoyant familiar present. Friedrich's film provides a stunningly sensual exploration of the discontinuous interrelationships between voice and image. This exploration effectively dispels the patriarchal force latent--or perhaps not so latent--within the representations of memory." —Ernest Larsen

SINK OR SWIM is organized around twenty-six short stories, read in voiceover by a young girl, which describe the events that shaped her childhood and formed her adult perceptions of fatherhood, family, work and play.

Shown: New York Film Festival; Festival of Festivals, Toronto; Rotterdam International Film Festival; Cork Festival.

1990, b&w/so, 48m, Home use $60; Other $250

Goldman, Martin

Elliot and the Old Soul

ELLIOT AND THE OLD SOUL is a metaphysical adventure of a man's after-death journey. As his spiritual guide, the Old Soul takes him through the seven planes of consciousness; he continues to communicate with his wife on Earth. Through flashbacks, abstracts and nightmares he is forced to face the legacy of his recent life as well as his past lives. Filmed in Mendocino, California and Jackson Hole, Wyoming.

"Seeing your movie is like reading a good novel. I find it uplifting that the journey from life to the final planes is a progression, not a regression." —PBS Producer

"You have built a form without boredom... no cliches... so free of the mundane. Yet the mundane is present. The relationships... father... mother... teachers... wife... co-workers... lovers... defeat... and without seeming mundane because of the terseness. As far as I'm concerned this is the life expressed." —William Fischer

1988, color/so, 75m, Home use $125; Other $65

Halprin, Anna

Dance for Your Life

Steps Theatre Company

There is a way to challenge AIDS and these people are doing it. They have chosen to become actively and creatively involved in their own survival and in the process learn to live life fully now. The dances are created by the participants of our real-life situations. They are personal rituals that have the power to change their lives—and that is exactly what is going on here. The dance changes the dancer.

1988, inquire for sale price and information

A Ritual of Life/Death

Steps Theatre Company

The participants in The Steps Theatre Company are creating their own original dramas based on their personal challenges of living with the AIDS crisis. Their performances are motivated by a powerful act of commitment to live, as they confront their own life and death issues. The authenticity, the bravery, and the nobility of their expression is an example of theater as an act of transformation.

1988, inquire for sale price and information

Circle the Earth, Dancing with Life on the Line

The Performance Tape

An unedited performance tape of the April 2, 1989 healing dance, directed by Anna Halprin and mutually created with people living with HIV disease along with caregivers, supporters and friends. 100 people formed a community, learned to confront their fears and express their angers, found their hope, trust and love for one another, and created a group spirit of support and healing. The culminating dance ritual shown here and performed before 1000 witnesses is life affirming and uplifting. Ignorance, fear, and isolation are transformed into health, peace and trust. A performance that will cause one to examine their own dance of life.

The Documentary Tape

This is a documentary of the workshop process from which the healing dance performance developed. 100 people formed a community to confront the fear and ignorance surrounding HIV disease. The story of their growth together as a community, and their confrontation of the issues of life and death inspire one to live life fully now. A moving and deeply affecting videotape.

1989, inquire for sale price and information.

Hammer, Barbara

Still Point

STILL POINT whirls around a point of centeredness as four screens of home and homelessness, travel and weather, architecture and sports signify the constant movement and haste of late twentieth century life. "At the still point of the turning world, that's where the dance is," wrote T.S. Eliot in *Burnt Norton, the Four Quartets*. Hammer seeks a point of quiet from which all else transiently moves.

Shown: New York Lesbian and Gay Experimental Film Festival; Rocky Mountain Film Study Center; Utah Media Arts Center; Ann Arbor Film Festival Judge's Show; Big Muddy Film Festival Judge's Show. Award: Women In Film Award, Atlanta Film Festival.

1989, color/b&w, 8m, $50

Hudina, Chuck

Ikarus

Directed by Hans Breder. Camera: Chuck Hudina.

A slow-motion dive at 3,000 frames per second.

Award: Ann Arbor Film Festival, 1974

1973, b&w/si, 2m, available in package only

On the Corner

An urban ballet performed by street children.

Award: Ann Arbor Film Festival, 1983. Shown: Athens Film Festival, 1983.

1983, b&w/si, 4.5m, available in package only

Baby in a Rage

BABY IN A RAGE is a pure documentary of an Amish pig auction in Kalona, Iowa.

"I liked it..." —Robert Nelson

Award: Ann Arbor Film Festival, 1985. Shown as part of Ann Arbor Film Festival Tour.

1983, b&w/si, 9m, available in package only

Black Heat

Influenced by abstract expressionism...a series of black and white high contrast positive episodes characterized by intense bursts of light and deep shades of black.

Shown: Ann Arbor Film Festival.

1985, b&w/si, 4.5m, available in package only

Nigeria

"NIGERIA by Chuck Hudina uses found footage about that country to create a highly affective silent piece whose grainy, funky texture seems at times like a transmission struggling to break through from another dimension. A succession of murky images alternates between improbabilities, such as witch-doctor masks, unsuccessful rocket launchings, white big-game hunters, tropical fish, a foundering oceanliner, natives in tribal rites, and brief newsreel footage of Queen Elizabeth, maneuvered so that she seems highly perturbed at the scroll of images just past."
—Calvin Ahlgren, *SF Chronicle*

1989, b&w/si, 4.5m, available in package only

Package: IKARUS, ON THE CORNER, BABY IN A RAGE, BLACK HEAT, NIGERIA

1973-1989, b&w/si, 24m, Home use $40; Other $75

The Idea **by Bill Knowland**

Nigeria **by Chuck Hudina**

Knowland, Bill

The Idea

Set in 1912, this experimental narrative is a visual-effects oriented, metaphorical story told with no dialogue. An idea, represented by a luminous egg with magical properties, is exploited by those that come into contact with it.

1990, color/so, 20m, $80

Levine, Saul

Preview

Excerpts of performances and impersonations for the camera. The first a rooftop Cinderella. In the second, Gede honors Antoine Thurel's self-immolation protest of US imperialism's complicity in the maniacal state terrorism that afflicted the first Afro-American republic, Haiti, by a burning ritual. In the third, old Coke ads and childhood memories project a future.... The film was at first intended as a work-in-progress preview but has evolved into a complete work.

1989, color/so, 10.5m, available in package only

Notes After Long Silence

"In title and content NOTES AFTER LONG SILENCE directly alludes to Levine's '60s protest film, NEW LEFT NOTES, as well as to the SDS newspaper of the same name he once edited. It's also a startling companion piece to Oliver Stone's BORN ON THE FOURTH OF JULY. If Stone is ultimately ambivalent about Vietnam, Levine is not. A nameless vet in FOURTH OF JULY greets Tom Cruise's paraplegic Ron Kovic with 'Just what we need, another limp dick.' In NOTES AFTER LONG SILENCE, ugly, ruddy close-ups of a flaccid penis begin to dominate the blitzkrieg montage; the limp dick isn't innocent bystander to America's Fall, but guilty witness. Yet the final images are of bouncy shtupping, a make-love-not-war, antiheroic corrective to Stone's mythic posturing." —Manohla Dargis, *Village Voice*

1989, color/so, 15m, available in package only

Package: PREVIEW & NOTES AFTER LONG SILENCE

1989, color/so, 26m, Home use $25; Other $50

Nigrin, Albert Gabriel

Rummage

Assistant Director: Irene Fizer; Voice Over: Mac Dettman.

RUMMAGE is intended as an experimental documentary of the legendary Visiting Nurse Association of Somerset Hills Rummage Sale that takes place in Far Hills, New Jersey every first weekend in May and October. RUMMAGE, shot over the past three years on Tri-X black and white film stock, captures the full range of emotions and gestures at the sale: the shouts of anticipation when the tents open in the morning; the mulling over unidentifiable objects; the fierce competition for bargains; the frustration over long waits to enter popular departments such as "Kitchen Goods" and "Women's Clothing"; and the plastic flaps of the tents rising in the wind--revealing and concealing the buyers within. The soundtrack primarily consists of an interview with Mac Dettman--a venerable member of the Rummage Sale staff. At certain points this interview is in synch with the images, at others it is not. The soundtrack also consists of ambient sounds from the sale: hamburger orders, questions about price; haggling over broken merchandise, etc.

Shown: Ann Arbor 8mm Film and Video Festival, 1989; Bruxelles International Super 8mm Film and Video Festival, 1989; Maxwells, NJ, 1989; Millenium, NY, 1990.

Other distributers: A.G. Nigrin, Light Pharmacy Films, New Brunswick, NJ.

1989, b&w/so, 25m, Home use $100; Other $250

***Rummage* by Albert Gabriel Nigrin**

Philpott, Richard

The Messiah in the Shadow of Death

A dramatic inventory of the logic of growing violence in contemporary Britain.

Mrs. Thatcher and the Tories rise to infernal domination.
Miners and industrial workers strike, confronting the state.
The poor, the immigrants, the blacks, the youth, the unemployed and the oppressed of Britain rise up and fight back.
The growth of fascism and the police state gives birth to violence.
The unions march.
The police charge.
The state must burn!

A frame-by-frame rostrum animation film using only photographs and the music of Handel.

"The MESSIAH transforms anonymous news pictures into a powerfully moving photomontage about the nation's state." —National Film Theatre, London

Festivals: Bonn; Hamburg; Stuttgart; Osnabruck; Bremen; Leipzig; Huesca; Bilbao; San Sebastian; Murcia; Edinburgh Fringe; Light Years (London); Karlovy Vary; Nyon; Budapest; Baltimore; Cracow; Amsterdam; AVE, Arnhem; Anarchist Film Festival, London.

1985, b&w/so, 10m, inquire for sale price

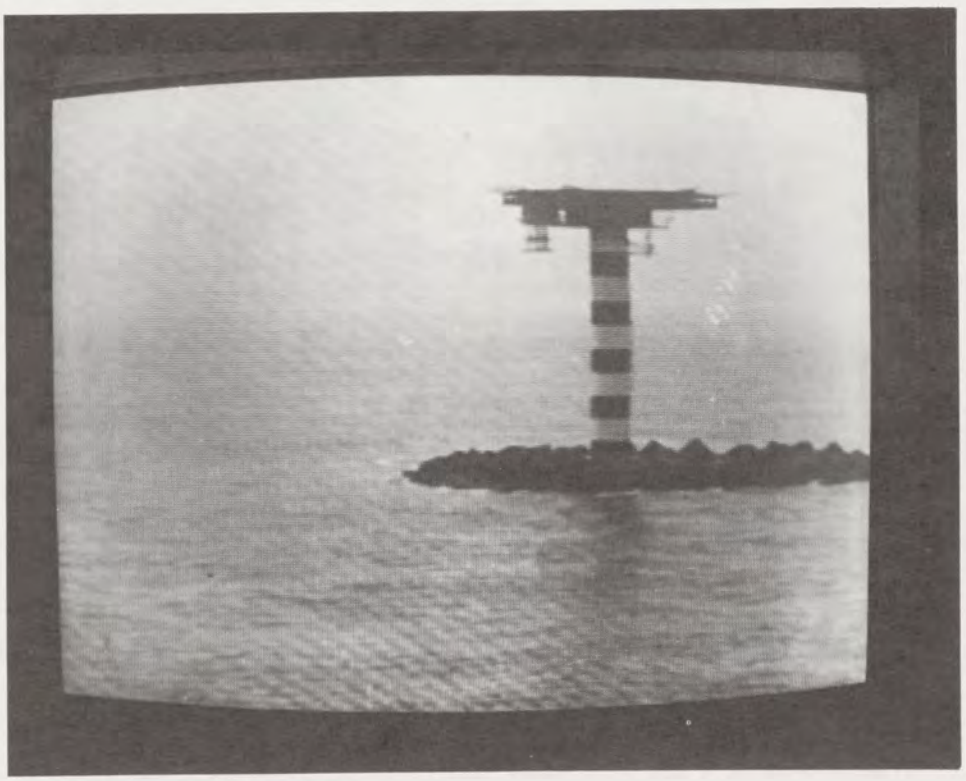
Spirit of Albion

Poems: William Blake

Music: Penguin Cafe Orchestra; Test Department; Mike Westbrook

Politically, emotionally and spiritually a very moving film, produced with Britain's new travelling communities, objects of authoritarian hatred and brutality, struggling to re-establish the ancient right to gather for solstice celebrations at Stonehenge and search for alternatives to human and ecological exploitation.

The Messiah in the Shadow of Death **by Richard Philpott**



Stones Off Holland **by Richard Philpott**

Philpott (video)

"Alternative lifestyles continue to amaze, annoy and clash with establishment values in England, as this fascinating film demonstrates...a film which is often as alternative in style as in subject matter...a film to make you wonder what is happening to England's tradition of tolerance for eccentricity and new thought." —Ken Wlashin, Anthropos International Festival of Documentary Films, Los Angeles

"...a chilling and disturbing account...aptly chosen quotations from Blake place the travellers and their search for an alternative society in their proper historical and cultural context."—*Monthly Film Bulletin*

Festivals: Figuera da Foz, Portugal; Salisbury; Glastonbury; San Francisco; Spoleto, Melbourne; Anthropos, Los Angeles; Lille; Coimbra.

1987, color/so, 58m, inquire for sale price

Stones Off Holland

Dutch radio pirates cut up Venice's Grand Canal. The national radio closes down and the anthem drones out over endless concrete cubes, forming a pier to a distant lighthouse. Multiple interactions between generations of 8mm film, 16mm film and video are printed onto 16mm with moving matte semaphore ciphers to color perceptions of time, place and national identity.

"Philpott employs strategies which firmly deny a romantic appropriation of landscape. A Mondrianesque view of a jetty, shot on film, transferred to video, then back to film; a whole seascape reduced to a grainy electronic pulse; superimposed views: Dutch sea defenses and a tightly framed tracking shot along the Grand Canal in Venice; a hand-drawn 'ruler' flashes onto the screen to measure the width of each canal opening."—*Art Monthly*

Festivals: Figuera da Foz, Portugal; Osnabruck; Arnhem; London; Southhampton; Hamburg; Bremen; Luzern; Ann Arbor.

1988, color/so, 8.5m, inquire for sale price

The Flora Faddy Furry Dance Day

Using only music and image, the film follows the structure of Helston Flora Day and its Furry (or Faddy) Dance (the largest and most ancient ritual dance still performed in Britain today), recalling the spiritual sources of the Celtic Spring festival of Beltane that are deep within all of us--its rituals of purification, fertility, the triumph of Life over Death and the victory of Light over Darkness (today represented by St. Michael the dragon-slayer, patron saint of Helston and Cornwall).

Emphasizing the dance/music repetitions, the film stimulates collective unconscious emotions and is finally overwhelmed in an expression of ritual ecstasy.

Festivals: Figuera da Foz, Portugal; Luzern; Celtic Mirror; Essen; Hamburg; Ann Arbor

1989, color/so, 10m, inquire for sale price

Rosenblum, Art

Where's Utopia?

Aquarian Research Foundation

In 1988, Soviet social scientist Dr. Peter Gladkov, accompanied by a volunteer crew, took a whirlwind tour of successful cooperative communities in the US. WHERE'S UTOPIA? is the outcome of their trip. The video presents a rich diversity of cooperative systems, from housing to farming to food purchasing to insurance plans to neighborhoods and villages, pointing the way toward a future of people living in reverence for the earth and for each other.

An inspiring 58-minute video offering a rare look at present successful cooperative ventures in the USA that have achieved solutions to crises in the environment, housing, childcare, and relationships which are harmonious, ecological, drug-free, comfortable, ethical and affordable.

1988, 58m, Home use $25; Other $75

Saks, Eric

Don From Lakewood

"Collectively, the DON FROM LAKEWOOD episodes display a clear microcosm of the infinitely larger McLuhanesque, technologically induced, schizophrenic society in which we live. In the tape, the salesman and the customer have talk and no communication; familiarity without acquaintance, thus manifesting alienation both geographical and ideological despite the toos of the 'global village.'

"Don's apparent total and absolute inability to be reasonable leaves a poor, played-out used-sofa salesman--and in effect you the viewer —consumed in a swelling frustration that is eclipsed only by the interminable awe that the viewer feels for the absurd degree of tolerance the once fresh, later weary, 'Willy' demonstrates as he fields call after call from this mythic idiot."—*NSNS-Decco Brochure*

1989, b&w/so, 23m, Home use $20; Other $60

You Talk I Buy

A car salesman, a buyer, a car that doesn't work, computer viruses, and poetry display modern American storytelling.

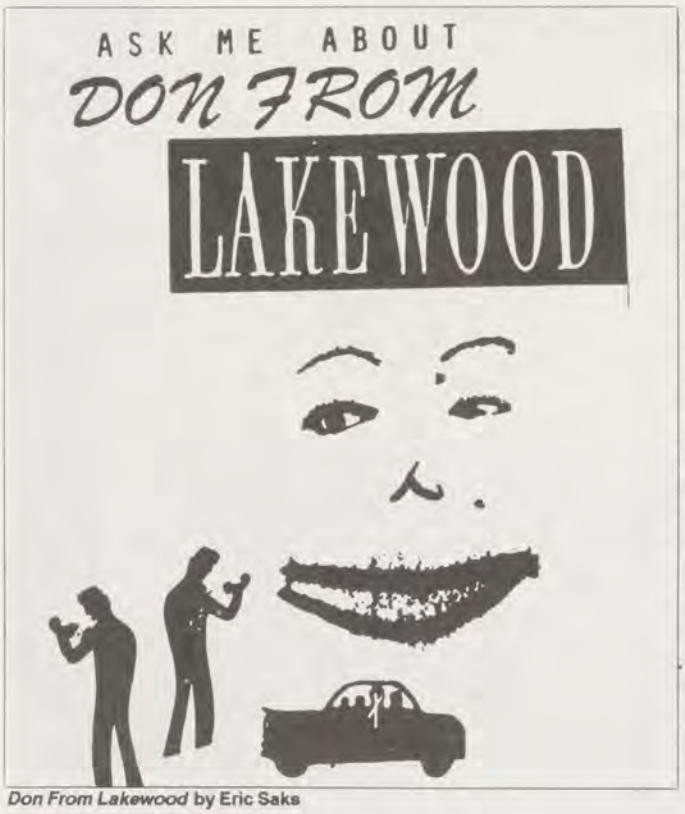
This tape is a continuation of the DON FROM LAKEWOOD idea but in a different terrain.

1990, b&w/so, 8m, available in package only

Lexington-4486

Answering machine messages and detective magazine pics slam together to form a hermetic narrative in a timeless noir world of crime.

1990, b&w/so, 15m, available in package only



Don From Lakewood by Eric Saks

Package: YOU TALK I BUY and LEXINGTON-4486

1990, b&w/so, 30m, Home use $20; Other $60

Sanborn, Keith

Kapital!

Kapital! is a group of 7 films based on pre-existing films made from 1980 to 1987. Each film in the series targets specific political and art historical issues by means of a chosen style and length. Parts 1 and 7 are performance pieces. Contact filmmaker for more information.

Part 2: Kapital

A super-concentration of the values of the film spectacle—concentration to the point of collapse. It is the patriarchy for, of and by itself as it suffers a nervous breakdown, a knock-out at its own hands. The struggle for dominance is presented at the level of stereoscopic breakdown: retinal rivalry sets the illusions of depth, movement and color against themselves. Sound, as well, is intensified to a breaking point, through looping and layering, marching feet and assassination narratives.

1982, 3m, available in package only

Part 3: Man with a Movie Camera (blonde: he appears to be young)

A didactic treatment of the Reagan assassination attempt. Like language itself, the images of that day are burnt into our minds at the level of myth, we can't think of it without them. These are images which understand us.

1982, 5m, available in package only

Part 4: "Something is seen, but one doesn't know what."

Here, through montage editing and an extremely short time frame, I am attempting to enter into discourse in varying degrees with Eisenstein, Debord, Kubelka and the legion masters of the American television commercial. Though not entirely for reasons of aesthetic scruples, the film took nearly a year to complete. It aims at a paradoxical density and weightlessness of the symbolic and the formal which should not only repay repeated viewings, but appears, in somewhat hallucinatory fashion, to change each time it is seen.

The title of the film is Jung's own one-sentence summary of his book of flying saucers. And the words he uses are themselves a paraphrase--if not a quotation--of some of his own and of someone else's earlier conclusions on the subject: "Some time ago I published a statement in which I considered the nature of 'Flying Saucers.' I came to the same conclusion as Edward J. Ruppelt, one-time chief of the American Air Force's project for investigating UFO reports (Project Blue Book). The conclusion is: something is seen, but one doesn't know what.... It is impossible to form any correct idea of these objects, because they behave not like bodies but like weightless thoughts."

1986, 1.5m, available in package only

Part 5: A public appearance and a statement

A direct examination of the way appearances are interpreted and interpretations appear in the news based on kinescope footage of the arrival of the body of JFK at Andrews Air Force Base. A Pierre Menard Production of a Post Hoc Film.

1987, 25m, available in package only

Part 6: Imitation of Life

This film was derived from one of the most singular 50 feet of 8mm home movies I have ever seen. We watch under a microscope the everyday life of the early 1950s in a suburb of a typical American industrial city—Buffalo, New York—a town whose once-thriving steel industry and auto plants have nearly all shut down and whose industrial legacy is only just beginning to be discovered in nearby Love Canal.

1982, 25m, available in package only

Package: KAPITAL, parts 2-6

1982-1987, color/so, 60m, Home use $100; Other $250

Sandman, Virginia

Fraulein Angst

Fraulein Angst is in therapy. She and her male doctor, both played by Sandman, don't see eye to eye. With careful compositions, Fraulein Angst mugs and pokes her face on and off the "video stage." Her Doctor, a disorganized fellow, in the end is faced with his patient's true feelings.

1980, b&w/so, 7m, Home use $20; Other $45

***Woolf* by Virginia Sandman**

Woolf

"WOOLF is a howl. In this raunchy, funny film which suggests Lucy & Ethel waiting for Godot, Sandman has created a larger-than-life character reminiscent of Buchner's Woyzeck. Woolf is a heroine who doesn't fit in and doesn't want to." —David Schwartz, American Museum of the Moving Image, New York

WOOLF is complete with rubber chickens, a skyscraper-high pan of factory fresh coke cans, and some goofy locations. It's a don't-hold-me-back film. Woolf is a blue-collar woman. Her concern, however, doesn't focus completely on those issues, and not just on people. She is upset about food, newspapers, and coke cans, etc.—as if they were all living things.

WOOLF's entire cast and crew are women. Actors Melissa Becker as Woolf and Nancy Buell as Phantom create a rhythm and wit of the classic "straight man and comic."

Awards & Grants: 1985 New England Regional Fellowship Grant; 1988 Oswego International Film Festival; 1989 Herland Film Festival, Oswego, NY.

1988, b&w/color/so, 23m, Home use $45, Other $90

Street, Mark

Scratch

A visually chaotic manipulation of film emulsion.

1983, b&w/so, 4m, available in package only

January Journal

A diary film with a confessional edge, shot in upstate New York.

Shown: KQED-TV, San Francisco, 1989.

1985, color/so, 12m, available in package only

Spray

An abstract study of color and sound made by painting film.

Shown: P.S. #122, NYC, 1988

1986, color/so, 9m, available in package only

The Mission Stop

An alternately meditative and chaotic portrait of San Francisco's Mission District.

Shown: Collective for Living Cinema, NYC, 1988.

1988, color/so, 18m, available in package only

Winterwheat

WINTERWHEAT was made by bleaching, scratching and painting directly on the emulsion of an educational film about the farming cycle. I wanted to manipulate the found footage to create lulling, hypnotic visuals while also suggesting an apocalyptic narrative. Though the images can be viewed purely for their graphic idiosyncracy, a quiet but persistent theme of destruction winds its way through the film.

"Street plays the images in a variety of ways, stating, varying and altering his theme with a symphonic sense of invention." —Calvin Ahlgren, *SF Chronicle*

Shown: SF Cinematheque, 1989; Denver International Film Festival, 1989; Film Arts Foundation Festival, 1989; US Film Festival, Park City, Utah, 1990. Awards: SF International Film Festival, 1990.

1989, color/so, 8m, Home use $15; Other $30, also available in package

Lilting Towards Chaos

LILTING TOWARDS CHAOS is a chronicle of a three-year period of my life. The film attempts to capture the disgust one can feel at being sollipsistic and self-involved, but also hints at the good that can come out of such introspection. The film delves into my thoughts about my particular emotional situation, but also shows my attempts to deal with the world outside, if only on a visual level. LILTING TOWARDS CHAOS invites the viewer to examine what I have chosen to show him/her about my life at that time, and determine which musings are honest and useful, and which are circuitous and self-defeating.

1990, color/so, 21m, available in package only

Fractious Array

FRACTIOUS ARRAY was made by painting and bleaching a variety of film and print stocks. The film deals with issues of control and manipulation as they relate to abstract imagery.

1990, color/si, 7m, Home use $15; Other $30, also available in package

Package: SCRATCH, JANUARY JOURNAL, SPRAY, THE MISSION STOP, WINTERWHEAT, LILTING TOWARDS CHAOS, FRACTIOUS ARRAY

1983-1990, color/b&w/so/si, 77m, Home use $70; Other $200

Tartaglia, Jerry

Vocation

A short hymn to the horned God Pan, who embodies the creative energies of human male sexuality. The film was shot during a period of life among the Radical Faeries. The scene is at Short Mountain Collective in Tennessee. The text was adapted from a text by Alister Crowley.

"An idyll of Faggotry, owing a certain debt to James Broughton." —Frank Abrizio, *Gay Community News*

Screenings: Millennium; Berks Filmmakers; NY Lesbian & Gay Experimental Festival

1981, color/so, 7m, inquire for sale price

Remembrance

This film is an exploration of what the narrator describes as his obsession with strong female characters in Italian Opera and in Hollywood movies. The visuals consist of glimpses of an 8mm home movie and optically printed images of Bette Davis in ALL ABOUT EVE.

1990, color/so, 5m, inquire for sale price

title index: films

This index lists all films for rent that are described in this supplement. For a complete index to the Canyon Cinema inventory, please see "Complete Film Index."

title index: videotapes

This index lists all videotapes for sale that are described in this supplement. For a complete index to the Canyon Cinema inventory, please see "Complete Video Index."

filmmaker index

This volume contains the work of the following artists:

complete film index

This index lists all the films currently rented by Canyon Cinema. Please note that price and availability are subject to change.

The following codes are used to indicate in which volume the film descriptions may be found, followed by the page number:

Cat 6 Catalog 6
88F 1988 Catalog Supplement, film section
89F 1989 Catalog Supplement, film section
90F Current (1990) Catalog Supplement, film section

complete video index

This index lists all videos currently sold by Canyon Cinema. Please note that price and availability are subject to change.

The following codes are used to indicate in which volume the video descriptions may be found, followed by the page number:

88V 1988 Catalog Supplement, video section
89V 1989 Catalog Supplement, video section
90V Current (1990) Catalog Supplement, video section

canyon cinema members

Canyon Cinema distributes the work of the following artists. For complete information on their films and/or videos, please consult Catalog 6 and the 1988 and 1989 Film/Video Supplement.

Abrams, Jerry
Ahwesh, Peggy
Allen, John
Alvarez, Alfonso
Anger, Kenneth
Angerame, Dominic
Arledge, Sara Kathryn
Arlyck, Ralph
Arnold, Martin
Auslender, Leland
Avery, Caroline

Babeth
Baillie, Bruce
Bak, Gamma
Baldwin, Christy
Ball, Gordon
Barbieri, Victor
Barnett, Daniel
Barrish, Jerry
Bartlett, Scott
Bartok, Le Ann (Wilchusky)
Bass, Warren
Bastajian, Tina
Bates, Al
Beauvais, Yann
Bechard, Gorman
Beckett, Adam
Beckman, Ericka
Beerger, Norman
Beeson, Coni
Berliner, Alan
Beroes, Stephanie
Beveridge, Richard
Bienstock, David
Blair, Wendy
Blank, Les
Blau, Dick
Block, Beth
Bodien, Earl
Brakhage, Stan
Brand, Bill
Breer, Emily
Breer, Robert
Brick, Richard
Bridgers/Musiek, Lee
Bromberg, Betzy
Brooks, David
Broughton, James
Buchbinder, Amnon
Burckhardt, Rudy

Caldararo, Niccolo
Cameron, Donna
Cariati, Edwin
Carney, John
Carnot, Sylvie
Carolfi, J. Rome
Chao, Tom
Child, Abigail
Clarke, Shirley
Cohen, Karl
Colmer, Roy
Conner, Bruce
Connor, Mike
Conrad, Tony
Couzin, Sharon
Creston, Bill
Cummins, Phil Costa
Cutaia, John

Daley, Sandy
Danielson, Rob
Darbonne, Rodger
Davis, Sandra
De Bruyn, Dirk
deGrasse, Herbert Jean
De Hirsch, Storm
DeWitt, Tom
Deal, Kevin
Deitch, Donna
Demetrios, Eames
Derry, Charles
Dewdney, A. Keewatin
Dixon, Wheeler
Doberman, Gary
Dobson, Jane
Dorsky, Nathaniel
Dvorak, R. Raffaello
Dwoskin, Steve

Eisenberg, Daniel
El Teatro Campesino
Elam, Jo Ann
Elder, Bruce R.
Ellis, Craig
Ellis, Leonard
Elman, Lynne
Emshwiller, Ed
English, William
Epp, Ellie
Evans, Jane
Export, Valie

Faccinto, Victor
Farley, William
Fergus, Corwin
Filippo, Mary
Findley, Janice
Finne, Ron
Fisher, Holly
Fleming, Michele
Focus Pocus Film Squad

Fonoroff, Nina
Forney, Darrell
Fort, Deborah
Freude
Friedrich, Su
Fuchs, Sallie
Fulton, Robert

Gaikowski, Richard
Garfield, Ar
Gearey, Dave
Gehr, Ernie
Gerson, Barry
Gerstein, David
Gilberti, Nina
Giorgio, Bob
Giritlian, Virginia
Glabicki, Paul
Goldman, Martin
Goldsmith, Silvianna
Gordon, Bette
Gottheim, Larry
Graham, Daniel M.T.
Gray, Michael
Greenfield, Amy
Gregory, David
Grenier, Vincent
Griffin, George
Gruben, Patricia
Gutman, Walter
Guttenplan, Howard

Haack, Warren
Hallinger, David
Halprin, Anna
Hammer, Barbara
Hancox, Rick
Hansen, Brian
Haslanger, Martha
Haxton, David
Haynes, Doug
Helm, Nan
Henny, Leonard
Henry, Walter
Hershey, Barry
Hills, Henry
Hindle, Will
Hock, Louis
Hoffman, Philip
Hollesen, Peter
Holmes, Karen
Hoolboom, Mike
Hudina, Chuck
Hutton, Peter

Iimura, Takahiko
Irwin, James

Jacoby, Roger
James Agee Film Project
Janetzko, Christoph
Jesionka, Henry
Johnson, Flip
Johnson, Karen
Jones, Ed
Jordan, Larry

Kaplan, Helene
Keller, Marjorie
Kerr, Richard
Kessler, Chester
Kirby, Aurora
Kirby, Lynn
Kish, Anne
Klein, Michael
Kleinhans, Chuck
Kless, Larry
Klocksiem, Steve
Klutinis, Barbara
Knowland, Bill
Kobland, Ken
Kortz, Dirk
Krasilovsky, Alexis
Krumins, Daina
Kubelka, Peter
Kuchar, George

Land, Owen
Lawder, Standish
Lebrun, David
Lerman, Richard
Lesage, Julia
Lester, Howard
Levine, Charles I.
Levine, Saul
Levy, Lenny
Lewis, Brady
Lewis, Laurie
Lieber, Edvard
Linder, Carl
Linkevitch, Barbara
Lipton, Lenny
Lipzin, Janis Crystal
Lothar, Eva
Lowder, Rose
Len Lye Foundation
Lundahl, Paul
Lyman, Richard
Lyon, Danny

Mahler, Al
Maliga, Sandy
Malone, Sean
Massarella, Josephine
Maziere, Michael
McCall, Anthony
McDowell, Curt
McGowan, Bruce
McGowan, Mark

McLaughlin, Dan
McLaughlin, David
McLuskie, Carolyn
Mekas, Adolfas
Mekas, Jonas
Merritt, Toney
Metzgar, Eric
Meyer, Andrew
Michalak, David
Miller, Franklin
Moore, Andrew
Morgan, Hilary
Mullen, Michael
Mueller, Matthias
Murphy, J.J.
Myers, Richard

Nekes, Werner
Nelson, Gunvor
Nelson, Robert
Nigrin, Albert Gabriel

Dore O.
O'Neill, Pat
Osborn, Steve
Ostrovsky, Vivian

Padula, Fred
Palazzolo, Tom
Parent, Bob
Pearson, Lyle
Perkins, Philip
Peterson, Sidney
Petrochuk, Kon
Philpott, Richard
Pierce, J. Leighton
Piotter, Christine
Pitt, Suzan
Plays, Dana
Price, Luther

Quinn, Michael

Ralph Records
Ranberg, Robert
Rayher, Robert
Razutis, Al
Re/Search Publications
Reveaux, Anthony
Rhoads, Tom
Rimmer, David
Ringo, David
Rose, Peter
Rosenblatt, Jay
Rosenblum, Art
Ross, Allen
Ross, Rock
Roth, Philip B.
Ryan, Paul

Sachs, Lynne
Safran, Fred
Saks, Eric
Salvo, Calogero
Sanborn, Keith
Sandman, Virginia
Savage, Rob
Savage-Lee, Caroline
Schaaf, Russell
Schiappacasse, Robert
Schneemann, Carolee
Schofill, John Luther
Schwartz, Gary
Sears, Loren
Severson, Anne (Parker)
Sharits, Greg
Sharits, Paul
Shepard, Tim
Sher, Elizabeth
Sherman, David
Sherman, Stuart
Siegel, David
Siegel, Steve
Simpson, David E.
Singer, Joel
Single Spark Films
Snow, Michael
Solomon, Phil
Sommer, Ines
Sonbert, Warren
Spinello, Barry
Steiner, Konrad
Stookey, Jeff
Strand, Chick
Street, Mark
Stubblefield, Laura
Sweeney, Moira
Szirtes, Andras

Tartaglia, Jerry
Taylor, Ron
Telley, Ramzy
Tellez, German
Torbet, Bruce
Triman, Tom
Turkle, Tyler

Ungerer, Walter

Vanderbeek, Stan
Varela, Willie
Verstappen, Harrie
Vigil, Carmen

Wallin, Michael
Walsh, Jack
Watkins, Peter
Weisman, Phil
Wellington, Fred
Welsby, Chris
Wendt, Doug
White, Chel
White, David
White, Jacalyn L.
White, Ted
Whiteside, Tom
Wiedemann, Dawn
Wieland, Joyce
Wiese, Michael
Wiley, Dorothy
Wiley, William T.
Wong, Al
Wood, Bruce
Wright, Charles

Zdravic, Andrej
Ziebell, Robert
Zoates, Toby

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Canyon Cinema, Inc.
2325 Third Street, Suite 338
San Francisco, CA 94107
(415) 626-2255