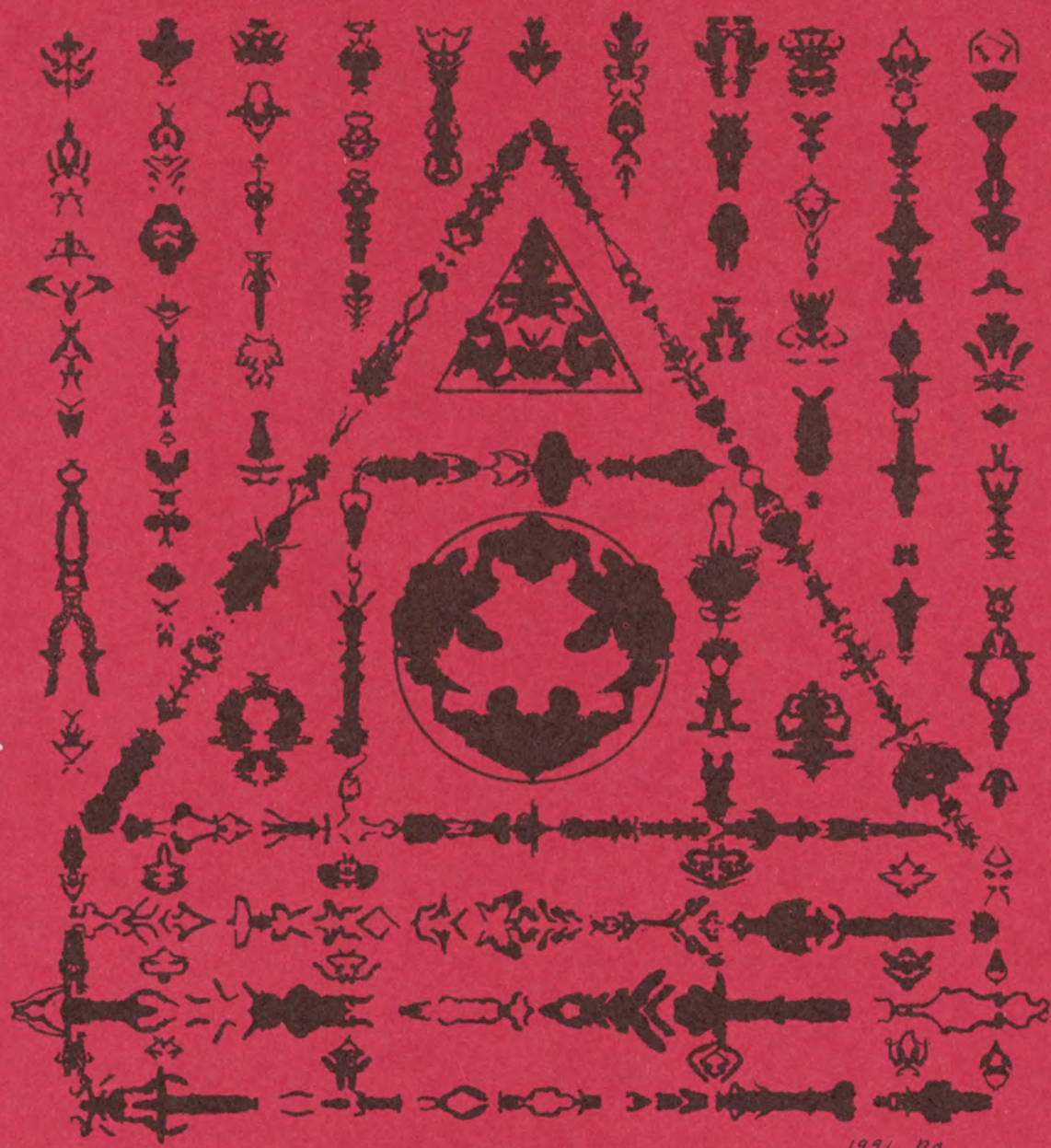


CANYON CINEMA



1991 BC

Film/Video Supplement 1994



CANYON --- CINEMA

Film/Video Supplement 1994

26th Anniversary Issue

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. The 25th Anniversary Catalog 7 (1992), listing more than 3500 titles for distribution, is available for \$15 from Canyon Cinema.

**Canyon Cinema
Film/Video Supplement 1994
compiled and edited by**


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With special thanks to

The Canyon Board of Directors
and member filmmakers of
Canyon Cinema

NATIONAL
ENDOWMENT
FOR  THE
ARTS

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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 this catalog, following rental fee information. We invite purchasers to contact us for further details.

Additional Films Available for Rent

Canyon Cinema Catalog #7 and its 1993 Supplement contain complete descriptions and rental fees for more than 2,000 works available to rent from more than 360 filmmakers worldwide. In addition, Canyon Cinema continuously receives new titles for rent. There are films not listed in either Catalog #7 or its supplements that are available directly from member filmmakers. If you wish to order Catalog #7 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 7 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.

Ordering Information/Film Rentals

Shipping and Handling

Films are shipped via United Parcel Service 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 POST-MARKED 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 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.

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 or other custom-free or duty-free arrangements. These arrangements must be made by the renter before the shipping date.

All invoices are to be paid in United States currency.

Ordering Information

VIDEOTAPE SALES

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, resold, 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 8.5% 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 #7 is also available from our office. This volume contains more than 2,000 film titles available for rent by more than 360 filmmakers worldwide.

Copyright Protection

All tapes listed in this volume are protected by Title 17 of the United States Penal Code (Sections 501 and 506) which states: "The motion picture contained in this videocassette is protected under the copyright laws of the United States and other countries. This cassette [unless otherwise specified] is sold for home use only, and all other rights are expressly reserved by the copyright owner of such motion picture. Any copying or public performance of such motion picture is strictly prohibited and may subject the offender to civil liability and severe criminal penalties."



Films for Rent

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

Sara Kathryn Arledge

What Do Two Rights Make?

"The final work from Pasadena's venerable filmmaker is a modern-day Greek tragicomedy, replete with appearances by gods, goddesses, wood-nymphs, and talk show hosts."—Terry Cannon

I do enjoy uncertain states of mind.—Sara Kathryn Arledge

1983, 16mm, color/so, 15m, \$25

Patrick Bokanowski

La Femme qui se Poudre (A Woman Powdering Herself)

The Logic of a Nightmare
"Yet it's very much like a new masterpiece that blazes its own trail without resembling anything else that has been seen before (although you could claim a vague family resemblance



What Do Two Rights Make? by Sara Kathryn Arledge

Photo by Barbara Hammer

with Goya or German expressionism). But whatever one wants to analyze or not analyze in this film, it is a work which disturbs one deeply. The music (by Michele Bokanowski) is pitched high, as if synthesized from the whistling wind; it's the sound a flying saucer might make along with Tibetan trumpets and overheard bits and pieces of people talking in a language you don't understand. You wonder how everything you are looking at was fabricated. There are a few double exposures, or else 'real people' wearing grotesque Frankenstein-like masks or stockings over their faces. They are either filmed through a dirty glass or else they metamorphose into drawings (a character can be drawn or else volumes come into focus and

assemble themselves into a weird and yet coherent form): as a result, the space the film is describing is being constantly scrambled; it's a film without any floor in it and, as a spectator, when you are watching it, even if you are comfortably seated, your own seat leaves the ground. One notices these briefly passing creatures (one of which is, yes, a woman powdering herself) slowly and deliberately undertaking acts you don't quite understand, but which are clearly of a ghastly nature (perhaps a murder?); one watches two 'real' characters suddenly change into ink spots while a bombardment of drawn or painted meteorites explodes on what might be the 'earth';

one looks at somebody pouring coffee into a full cup which then overflows into an endlessly dark and ink-like trail; at which point you say to yourself that what is going on here, in this black and upsetting film, has the logic of a nightmare."—Dominique Noguez (see photo next page)

1972, 16mm, b&w/so, 18m, \$40



La Femme qui se Poudre (A Woman Powdering Herself) by Patrick Bokanowski

Stan Brakhage

Autumnal

This is a film composed of two elements: (1) simple hand-painted frames and brief strips of hand-painting, and (2) strips of blank colors, which appear as overall hues or color tones filtering light itself rather than any pictured scenes. These two elements are interposed in editing so as to suggest the seasonal changes of tree-leaf (from greens to golds, reds and browns) and the sky (from varieties of warm-to-cold blues).

1993, 16mm, color/si, 5m, \$20

Ephemeral Solidity

This is one of the most elaborately edited of all the hand-painted films of late—a Haydenesque complexity of thematic variations on a totally visual (i.e. *un-musical*) theme.

This film is composed of 35mm hand-painted images reduced to 16mm film, single-frames, shots of 2, 3, 4 frames and, occasionally, slightly longer shots, all interspersed with a variety of calculated lengths of black leader which cause a flickering of abstract patterns in rhythmed darkness.

1993, 16mm, color/si, 4.5m, \$25

The Harrowing

A hand-painted film which has been photographically step-printed to create varieties of tempo in mimic of sparking and molten rock. The recurrent centrality of certain painted forms, and the exploding magma-like flickering repetitions of all that surrounds the forms, suggests a harrowing process.

1993, 16mm, color/si, 3m, must be rented with Tryst Haunt

Tryst Haunt

This is a hand-painted film photographically step-printed so that the thicket-like lines of paint are "played off" against some centered pale-hued areas of paint in such a way as to suggest a clearing in a forest of branches (which is, in the repetitive form of the whole film, only fleetingly seen)—a trysting place which flits through the mind like a ghost.

1993, 16mm, color/si, 3m, must be rented with The Harrowing

The Harrowing and Tryst Haunt are available as a package at the price of \$20.

Stellar

This is a hand-painted film which has been photographically step-printed to achieve various effects of brief fades and fluidity-of-motion, and makes partial use of painted frames in repetition (for "close-up" of textures). The tone of the film is primarily dark blue, and the paint is composed (and rephotographed microscopically) to suggest galactic forms in a space of stars.

1993, 16mm, color/si, 2.5m, \$15

Study in Color and Black and White

The title is almost the whole of any possible description of this hand-painted and photographically step-printed film, which exhibits variably shaped small areas of color (in a dark field) that explode into full frames of textured color interwoven with white scratch patterns that create a considerable sense of interior depth and three-dimensional movement.

1993, 16mm, color/si, 2.5m, \$15

Three Homeric

This film is composed of three sections created to accompany a piece of music (by Barbara Feldman) on a Homeric poem: (1) "Diana holds back the night..." is represented by dark shapes suppressing (almost angularly interfering with) orange-golden effusions of paint and the reflective paint-shapes of early morning greens (as if silhouettes or arm and bodily profile were shading the

light), (2) Homer's "...rolling sea..." represented by hand-painted step-printed dissolves of blues in wave shapes, bubbles, and the soft browns and tender greens of seaweed, flotsam-jetsam, and (3) "Ah, love again, the light" represented by painted explosions of multiple hues and lines recurrently interrupted by the "blush" of soft suffusing reds.

1993, 16mm, color/si, 6m, \$20

Black Ice

I lost sight due a blow on the head from slipping on black ice (leading to eye surgery, eventually); and now (because of artificially thinned blood) most steps I take outdoors all winter are made in frightful awareness of black ice.

These "meditations" have finally produced this hand-painted, step-printed film.

1994, 16mm, color/si, 2.5m, \$20, sale \$287.50

Chartres Series

A year and a half ago the filmmaker Nick Dorsky, hearing I was going to France, insisted I must see the Chartres Cathedral. I, who had studied picture books of its great stained-glass windows, sculpture and architecture for years, having also read Henry Adams' great book three times, willingly complied and had an experience of several hours (in the discreet company of French filmmaker Jean-Michele Bouhours) which surely transformed my aesthetics more than any other single experience.

Then Marilyn's sister died; and I, who could not attend the funeral, sat down alone and began painting on film one day, this death in mind...Chartres in mind. Eight months later the painting was completed on four little films which comprise a suite in homage to Chartres and dedicated to Wendy Jull.

(My thanks to Sam Bush, of Western Cine, who collaborated with me on this, much as if I were a composer who handed him a painted score, so to speak, and a few instructions—a medieval manuscript, one might say—and he were the musician who played it.)

1994, 16mm, color/si, 9m, \$30

First Hymn to the Night—Novalis

This a hand-painted film whose emotionally referential shapes and colors are interwoven with words (in English) from the first Hymn to the Night by the late 18th century mystic poet Friedrich Philipp von Hardenberg, whose pen name was Novalis. The pieces of text which I've used are as follows: "the universally gladdening light... As inmost soul... it is breathed by stars... by stone... by suckling plant... multiform beast... and by (you). I turn aside to Holy Night...I seek to blend with ashes. Night opens in us...infinite eyes... blessed love."

1994, 16mm, color/si, 3m, \$20, sale \$402.50

Naughts

A series of five hand-painted, step-printed films, each of which is a textured, thus tangible, "nothing." A series of "nots," then, in pun, or knots of otherwise invisible energies. (1) The first begins with a semblance of fog clouds rising vertically, an upward lifting waterfall likeness which screens an ephemera of painted shapes that come, at end, to a rhythmic and formal hardness. (2) A progression of blue surreal shapes vanishing in forward movements. (3) A gathering of crystalline forms in primary colors emitting upward-moving flares of multicolored lights, all gradually suggesting an outward momentum. (4) An orange rock-beseeming wall of lights and upward flares suddenly frozen and fading. (5) A mixture of crystal and cellular shapes interacting like layers of a fire of decomposition, fogged, and finally like a palimpsest of melding illuminations.

1994, 16mm, color/si, 5.5m, \$20

Stan Brakhage and

Phil Solomon

Elementary Phrases

(See Phil Solomon's listing)

1994, 16mm, color/si, 38m, \$80

Jeremy Coleman

Walking the Tundra

Starting with footsteps, WALKING THE TUNDRA is a rich collage film that uses a variety of experimental techniques drawing upon the history of American Avant Garde. It captures a moment in thought, using modern methods of transportation metaphorically and ending with footsteps thus completing a circle.

"This block of film could be described:

a city scape-above the trees
the human is: buzz a cold
envision

steps down from its
train."—J. Writer

"The layering of hand-painted and photographic images is impressive." — Stan Brakhage

1994, 16mm, b&w/color/so, 4.5m, \$15

Bruce Conner

Special Package

1. Seven Films by Bruce Conner: *Ten Second Film; Mongoloid; America Is Waiting; A Movie; Report; Take the 5:10 to Dreamland; Valse Triste.*

See film section of Canyon Cinema Catalog 7 for complete descriptions of these film titles.

16mm, b&w/so, 42m, \$90

Looking for Mushrooms

See film section of Canyon Cinema Catalog #7 for complete descriptions.

1961-67, 16mm, color/so, 3m, \$8

Vivian and Ten Second Film

See film section of Canyon Cinema Catalog #7 for complete description.

1964-65, 16mm, 3m, b&w/so, \$15

Breakaway

See film section of Canyon Cinema Catalog #7 for complete description.

1966, 16mm, b&w/so, 5m, \$15

The White Rose

See film section of Canyon Cinema Catalog #7 for complete description.

1967, 16mm, b&w/so, 7m, \$15

Permian Strata

See film section of Canyon Cinema Catalog #7 for complete description.

1969, 16mm, b&w/so, 4m, \$10

Mongoloid

See film section of Canyon Cinema Catalog #7 for complete description.

1978, 16mm, b&w/so, 4m, \$10

The following titles are currently for sale in 16mm format through Canyon Cinema. See Canyon Cinema Catalog #7 for complete descriptions.

A Movie

1958, 16mm, b&w/so, 12m, \$600

Report

1963-1967, 16mm, b&w/so, 13m, \$600

Marilyn Times Five

1968-73, 16mm, b&w/so, 13m, \$600 sale

Take the 5:10 to Dreamland

1977, 16mm, sepia/so, 5.5m, \$300

Valse Triste

1979, 16mm, b&w/so, 5m, \$300

Special Note: All of Bruce Conner's films may be for sale in the near future. Please inquire for exact titles and prices.

Robert Fenz

Duet for Trumpet and Camera

Film by Robert Fenz; trumpet by Leo Smith.

Leo Smith is a multi-instrumentalist composer/improviser and long standing member of the AACM, a music guild in Chicago in the mid '60s. It is an improvised duet. The accompanying cassette was recorded during the making of this film.

Special note: Sound is on separate cassette tape, please see tape for specific playing instructions.

Award: "Director's Citation Award," the 13th Black Maria Film and Video Festival, 1994.

1992, 16mm, b&w/sound on cassette, 10m, \$25

Passage

The film consists of images of friends and strangers. It was shot in Turkey, Poland, and the U.S.A. and moves freely between locations. The shooting and editing process combines formal composition and improvisation.

"...a damn good beginning."—Stan Brakhage

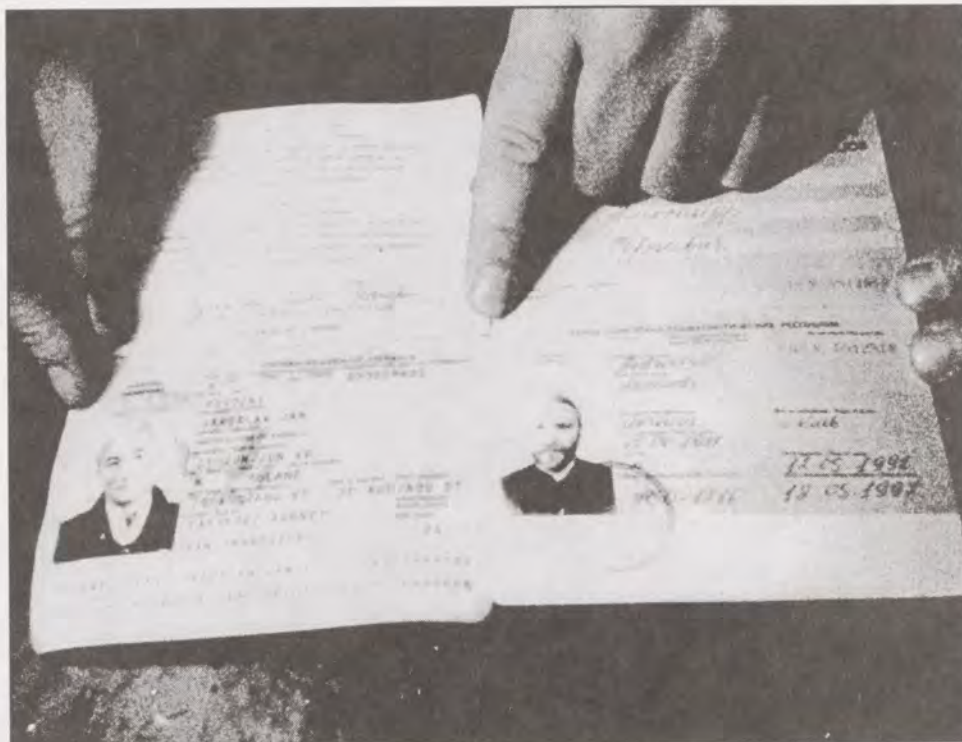
Award: "Director's Citation Award," the 13th Black Maria Film and Video Festival, 1994.

1993, 16mm, b&w/si, 23m, \$50

Nina Fonoroff

Accursed Mazurka

Obsessive journal entries, clinical reports, varied sources of music, and a series of water colors depicting a pierced and bleeding brain are among the many elements that make up a narrative around the occasion of mental breakdown. Instruments of electrical transmission are metaphors for the diseased brain, as reconstructed by a woman who has lost her reason, her body, and her foothold in personal identity. The unseen protagonist at first attributes her illness to repeated hearings of a Chopin mazurka on the radio. Radio static, a telephone switchboard gone awry, a woman imagistically redoubled playing the accordion become points of departure for a rant situated in the remembrance of a mental state so extreme as to make impossible any attempt at representation. Like an overwound mechanism, her account is eclipsed by images and sound that derail the story's trajectory. The reports of a series of practitioners on the patient's symptoms and



Passage by Robert Fenz

"progress" reveal the ineffectuality of conventional mental health treatment while the patient offers hyperbolic excesses in describing her experience. On the road to recovery, she searches for possible causes for the lapse of sanity. Her provisional understanding makes reference to a 1963 home movie of her family dancing on the lawn of their house: "It is not for me to ransack scenes of the past for clues or explanations... so, let these people dance in place... they have done nothing wrong... there is no culpability to be found among these shadows."

"A collage virtuoso, Fonoroff uses the enveloping sound of music from movie melodramas and gothic radio plays plus a third-person, softly spoken voice over to bind wildly diverse images: home movies, off-the-TV detritus, layered opticals with colors so delicate they look hand tinted. ACCURSED MAZURKA is an excavation of female sexuality that loses its dangerous edge only when it shears off onto a neatly framed chronicle of therapeutic experiences."—Amy Taubin, *Village Voice*

Award: Juror's Choice Award, Black Maria Film and Video Festival, 1993

Shown: Museum of Modern Art, New York; American Museum of Moving Image, Astoria; Pacific Film Archives, Berkeley.

1994, 16mm, color/so, 40m, \$85

Ar Garfield

Ellen Banks

Ellen Banks is a painter who lives in Boston. Her method of bringing original musical scores to the canvas is explained in this fragmented documentary taking place in her studio and galleries.

1989, 16mm, color/so, 6m, \$15

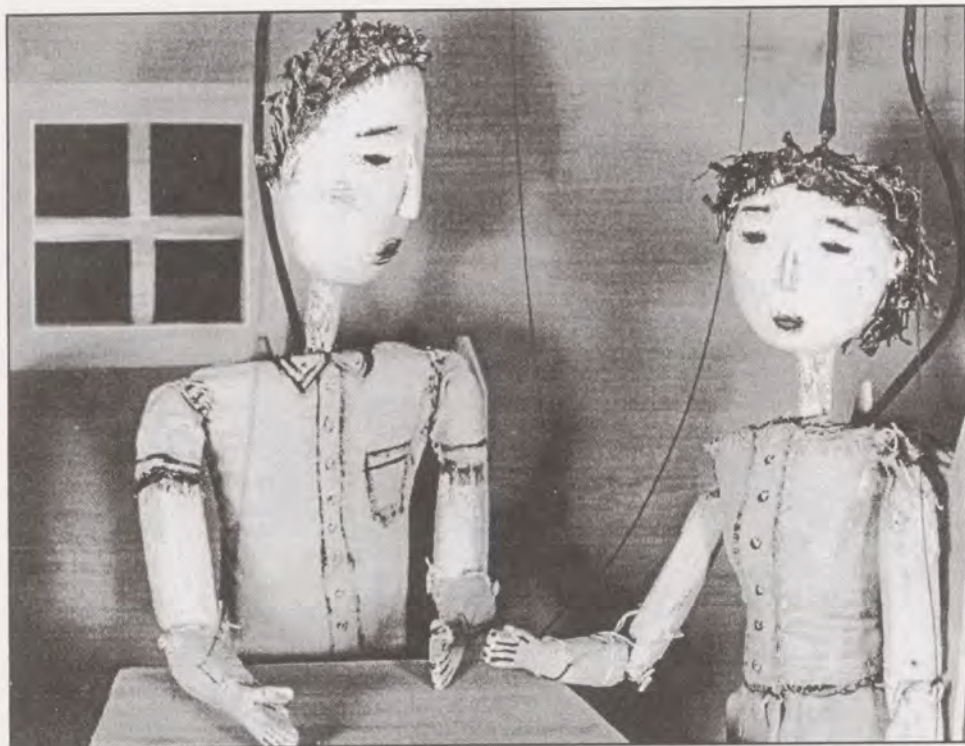
*Babel Town* by Janie Geiser

Photo by Dona Ann McAdams

Days of Dan

Dan took a picture of himself every day—a review of the looks like of the happenings in our lives. Chicago Filmmakers award winner.

1992, 16mm color/so, 5m, \$10

2 Page R

A delightful rotoscope animation of people and the everyday timeless things we do. Sound by Lauren Weinger.

1992, 16mm, color/so, 2.5m, \$5

Janie Geiser

Babel Town

"In *BABEL TOWN* Janie Geiser extends her puppet performances to film, creating neither a filmed record of a puppet show, nor an exercise in puppet animation. Instead Geiser uses film and puppets to create a fable that glides between the animate and the inanimate, the miniature and the monumental. Through a window, a Girl escapes from a house where parental conflicts seem to hammer down the roof. Gliding through a dream-like environment, in her newfound freedom she encounters

dangerous hurdles: rhythmically slicing scissors and the construction of a massive Tower of Babel, all accompanied by a percussive soundtrack of clicks, clangs, snips, sudden toc-sins and tapped-out messages. Returning home, she discovers she has undergone an Alice in Wonderland-like change in scale and no longer fits in the confined boxes of family security. Her parents watch their now giant daughter through the window.

"Geiser constructs a truly dream-like nighttime odyssey in which liberation is closely followed by threats, and escape from immediate family conflicts seems only a prologue to an encounter with demonic tools, hammers and scissors, which

construct a larger (but still controlling) reality around the wandering Girl. In the Book of Genesis, the Tower of Babel led to the creation of multiple languages, and here the titanic heads that appear behind the tower linked by ribbons inscribed with hieroglyphics evoke an encounter with the power of language which can either further constrict the Girl or truly liberate her. Although she remains outside the house of her original confinement, there seems to be some regret as she explores the now diminutive houses with one hand, like a dollhouse of forgotten games, only to slink away like a surprised burglar as a flashlight beam illuminates her. The space she disappears into is ambiguous, like the freedom and threat she has found on her nocturnal journey. Was it all a dream? The hammering down of reality continues."—Tom Gunning

1992, 16mm, color/so, 7m, \$25

Barbara Hammer

Nitrate Kisses

NITRATE KISSES explores eroded emulsions and images for lost vestiges of lesbian and gay culture in this first feature by a pioneer of lesbian cinema, Barbara Hammer.



Frances Lorraine and Sally Binford in *Nitrate Kisses* by Barbara Hammer

A forbidden and invisible history of a marginalized people are put in context by the contemporary sexual activities of four gay and lesbian couples.

The role of sexuality in the historic present underscores the resistance of two cultures, gay and lesbian, struggling to survive in the complex interaction of power and domination of a dominant heterosexist ideology.

"Passionate, subjective meditation on the repressed and marginalized history of gay women and men."—Vincent Canby, *The New York Times*

"Vivid, lusty, impressionistic, Barbara Hammer appears to be leading a rising tide of lesbian filmmaking."—John Anderson, *NY Newsday*

"NITRATE KISSES brings past and present into dialogue, mixing the sound of testimonials with the image of sex acts, refusing to allow its audience the escape of either amnesia, or invisibility."—B. Ruby Rich, pop culture critic

"NITRATE KISSES conjures history from shadows, layering the voices of lesbians and gay men into rhythmic lyric."—Lawrence Chua, *Artforum*

1992, 16mm, b&w/so, 67m, \$200

Ken Jacobs

Little Stabs at Happiness

Featuring Jack Smith.

Material was cut in as it came out of the camera, embarrassing moments intact. 100' rolls timed well with music on old 78s. I was interested in immediacy, a sense of ease, and an art where suffering was acknowledged but not trivialized with dramatics. Whimsy was our achievement, as well as breaking out of step.

1959-63, 16mm, 15m, \$30

Lewis Klahr

City Film

A portrait of downtown New York in which live action footage is intercut with cutout animation to explore NYC's overriding sense of texture. The observational quality of the street footage juxtaposed with the subjective nature of the cutouts foregrounds the everyday traces of historical continuities. This is my final super 8 movie and dissatisfaction with current printing technology led me to an expensive



The Pharaoh's Belt by Lewis Klahr

blow-up to 16mm—the only way to satisfactorily preserve CITY FILM's beautiful, richly saturated color.

1993, 16mm, color/si, 17m, \$40

The Pharaoh's Belt

"In his most masterful film to date, Lewis Klahr provides a lesson in modern hieroglyphics, assembling collages of contemporary demons and divinities in the guise of advertising images culled from a consumer culture's larger-than-life presentation of its products and the ecstasies they offer. These hyperbolic presences with their radiant colors and alternate promises and pitfalls provide the landscape for a childhood quest that teeters between nightmare and promised land, as Klahr's characters negotiate a labor of extrication from

the morass of Betty Crocker chocolate icing, formica kitchens and parental phantoms toward a mastery of the imagination and the attaining of true love."—Tom Gunning

1993, 16mm, color/so, 43m, \$120

Altair

ALTAIR offers a cutout animation version of color noir. The images were culled from six late '40s issues of *Cosmopolitan* magazine and set to an almost four-minute section of Stravinsky's "Firebird" (looped twice) to create a sinister, perfumed world. As in my 1988 visit to this genre, IN THE MONTH OF CRICKETS, the narrative is highly smudged leaving legible only the larger signposts of the female protagon-

ist's story. The viewer is encouraged to speculate on the nature and details of the woman's battle with large, malevolent societal forces and her descent into an alcoholic swoon. However I feel it is important to add that what interested me in making this film was very little of what is described above but instead a fascination with the color blue and some intangible association it has for me with the late 1940s.

1994, 16mm, color/so, 8m, \$30

Downs are Feminine

"Lewis Klahr's DOWNS ARE FEMININE unveils a kind of rainy day, indoor, peaceable kingdom of desultory and idyllic debauchery,

masturbatory reveries and hermaphroditic transformations. Klahr's oneric collages graft '70s porn of pallid stubbly flesh flagrantly onto *Good Housekeeping/Architectural Digest* decor (varicolored crab-orchard stone foyers, modacrylic sundburts, jealousy windows and orientalist metal scrollwork), interior states where characters despoil themselves in quaalude interludes of dreamy couplings. In this out-of-touch realm, touching is intelligence gathering for a carnal knowledge that will never attain its platonic ideal. The whole atmosphere is pervaded with euphoria, a hopelessness without despair, a contentment beyond longing. If Klahr's YESTERDAY'S GLUE presented an after-hours club world of pining narcissists where the mandatory sex, drugs and rock and roll was glacial if not sinister, DOWNS ARE FEMININE presents a world that edges past dependency to become an amoral libertine glade that is at its core abeyant but benevolent."—Mark McElhatten

1994, 16mm, color/so, 9m, \$30

Rose Lowder

Certaines Observations (Certain Observations)

This film is a two-projector-one-screen piece: the two reels—one B/W (positive) print, one W/B (negative) print—are struck from the

same negative and should be projected superimposed on a single screen. If the two projectors are not locked in sync, the projectionist may occasionally stop one of them briefly to try to keep the two pictures in sync. The person projecting may also move one projector slightly, placing the two images side by side momentarily. The two reels should be re-superimposed afterwards.

The film's title stems from *Newton's Mathematical Principles of Natural Philosophy*, in which certain observations are used to define notions regarding the appearance of things in true or apparent motion. The material was structured while filming one evening the July 14th street celebrations: lights strung across the road, a band, balloons, cars, an ambulance, a horse, fireworks and people dancing on the Pont d'Avignon.

Special note: this film is to be projected in double-screen form: two projectors are necessary.

1979, 16mm, b&w/w&b, 14m, \$40

Andy Moore

Split Description

A film of gestures rather than statements, SPLIT DESCRIPTION utilizes a concentric split-screen technique to present a ka-

leidoscopic moving montage of three diverse locales (in California, Massachusetts and New York). The different zones within the frame interplay, while the hairline borders between them become worlds of color and form. The soundtrack, ranging from dead simple to deliriously intricate, collaborates in the collage. Virtually nonverbal (except for some Morse code), the film is a magic viewing box designed to cut the viewer free from narrative expectation and instead serve as a tool for reflection on space/time/sound.

1994, 16mm, color/b&w/so, 8m, \$20

Matthias Mueller

Sleepy Haven

"Matthias Mueller's SLEEPY HAVEN is explicitly taking up the spirit of Kenneth Anger's FIREWORKS. SLEEPY HAVEN materializes fantasies of an erotic daydream; the film is a cocktail that merges Mueller's own shots and found footage like a love act. Nude bodies of sailors are flaring up in flickering solarization effects; they are given an ardent aura of physical desire by this tattooing of the film emulsion. Mueller only gradually changes his material metaphors to metaphors of love.

"We see huge ocean liners under steam docked in the harbours; constant fade-ins and fade-outs make the screen breathe heavily, open up and close again.

"Circular stops associate openings of the human body..."

"But it is not only FIREWORKS the film is alluding to; there is yet another classic shimmering through Mueller's imagery: Jean Genet's UN CHANT D'AMOUR." —Peter Tscherkassky

Awards: Distinction "highly recommended" by the German Commission of Valuation.

Shown: London Film Festival; New York Film Festival; Rotterdam Film Festival.

1993, 16mm, color/so, 15m, \$35

Tom Palazzolo

Thinking of Her

1993, 16mm, b&w/so, 4m, \$15

I Married a Munchkin

Chicago filmmaker Tom Palazzolo's new documentary combines several of the filmmaker's longtime obsessions: the recording of the rituals and festivals that exist around the margins of popular culture, a documentation of remarkable but unrecognized Chicagoans, and the pursuit of his own unique brand of

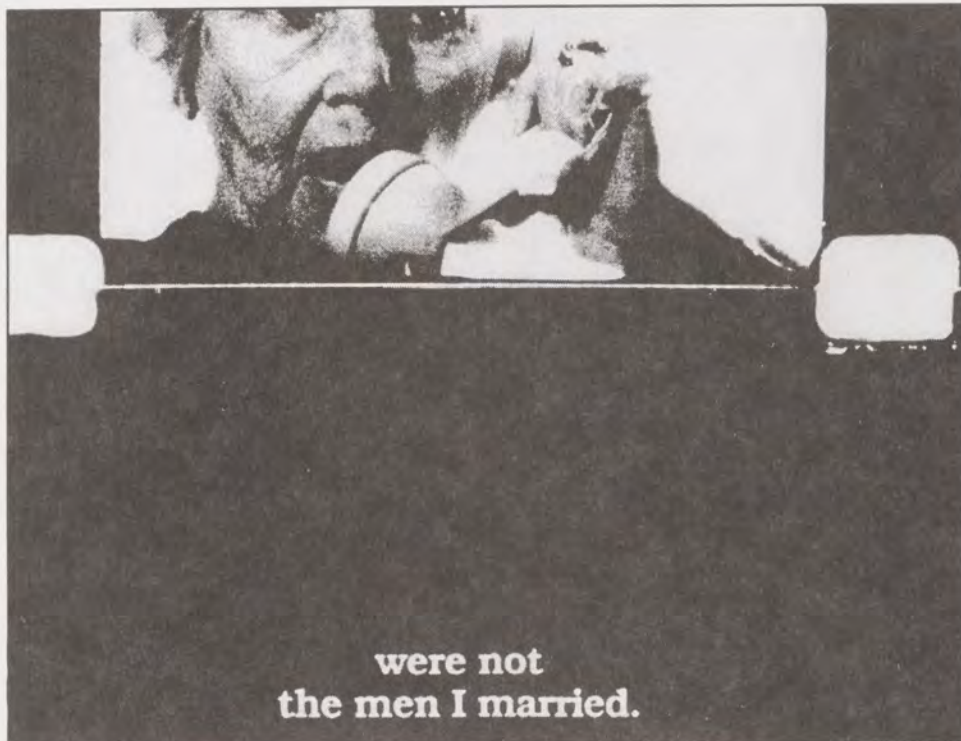
social commentary. These come together naturally in his telling of the story of the diminutive Mary Ellen St. Alban, whose vaudeville career began at the age of eleven and peaked in Hollywood in 1946 with her appearance as "Princess of the Elves" in THREE WISE FOOLS. A year later she abandoned show business to marry Pernell St. Alban, best known for having played a Munchkin in THE WIZARD OF OZ. The couple opened the Midget Club on Chicago's south side, which remained a well-publicized institution for 31 years.

1994, 16mm, color/so, 90m, inquire for price.

Dana Plays

Love Stories My Grandmother Tells, Part 1

LOVE STORIES MY GRANDMOTHER TELLS, Part 1 is a portrait of Dana Plays' 90-year-old grandmother, Peggy Regler, reminiscing about her love affairs and significant relationships. Regler tells about her failed first marriage, the agreement she had to stay until the children were grown (but to see other lovers) which resulted in the true love she found with her second husband, renowned writer Gustav Regler, who later died a tragic death in India. The love affairs are historically rooted in the technological and political developments of the 20th Century and are narratively based in a complex sound/image structure.



Love Stories My Grandmother Tells, Part 1 by Dana Plays

Interludes between the stories (silent optically printed film passages narrated with intertitles excerpted from Regler's diaries and early childhood memories) formalistically refer to early cinema. The footage in these passages is recontextualized and interwoven metaphorically throughout the text.

1994, 16mm, b&w/so, 30m, \$60

Thad Povey

Thine Inward-Looking Eyes

Relax. Take a deep breath.

Award: Will Hindle Award, 1994 Onion City Film Festival, Chicago.

1993, 16mm, color/so, 2m, \$10

Abem

Popcorn, Chase sequence. Special effects. Two sex scenes. The film has got it all (without the burden of a camera).

1994, 16mm, color/so, 2.5m, \$8

Duermete Niñita

A lullaby for a grandmother on the first birthday of her second century.

1994, 16mm, color/so, 6m, \$20

Luther Price

Clown

1991, 88mm, color/so, 13m, \$35

Bottle Can

If I lived a thousand years ago
I'd probably be running half naked
in the scorching sun
over jagged rocks
ripping open the bottoms of my feet
and tearing off my toes.

Blood-curdling screams behind me

A tribe of men chasing me
If they caught me
they'd probably chop my head off

If I lived two thousand years ago

I'd walk for months through the dessert sand with no food or water

I'd be OK until someone came by

and chopped my head off

If I lived three thousand years ago

In France, Italy, Texas, or Japan

I'd probably be so cold and small

if somebody ever found me
they'd definitely cut off my
head

If I lived four thousand
years ago
and hid long enough I'd be
OK
as long as I talked to my-
self out loud
and scribbled something on
a wall
every once in awhile
No one would chop my
head off then
and I would be safe
as long as I hid long
enough

If I lived five thousand
years ago
I'd probably still be
hiding...

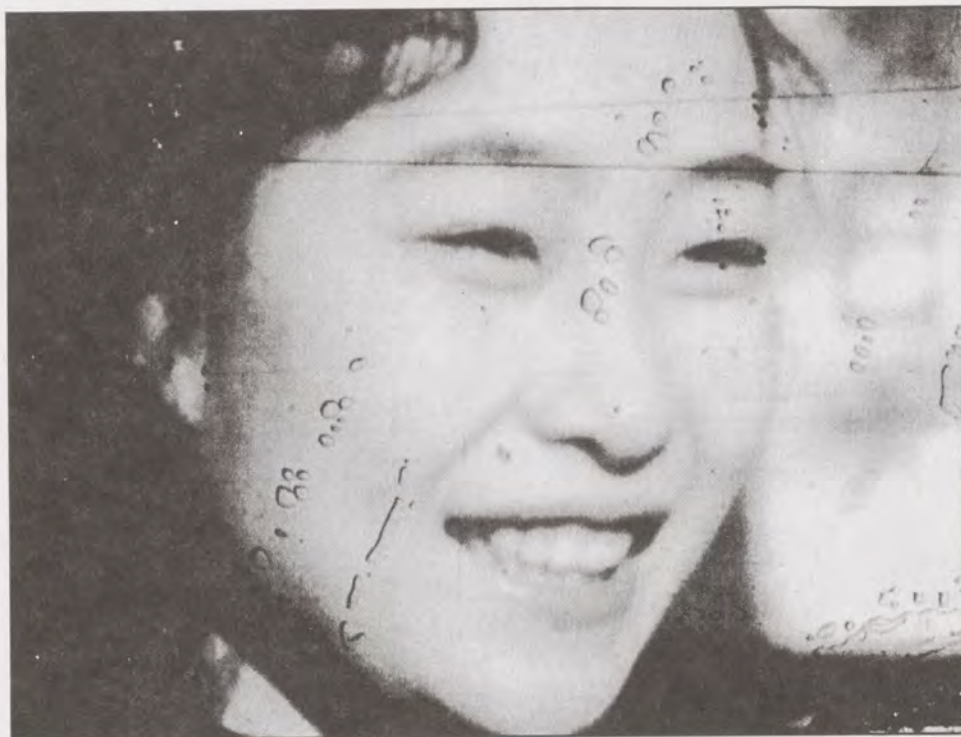
If I lived six thousand
years ago
I don't know what I'd
be doing

If I lived seven thousand
years ago from now
I'd probably be taking a
quiet walk
across Lake Michigan
until somebody decided it
would be a good idea
to cut off my head

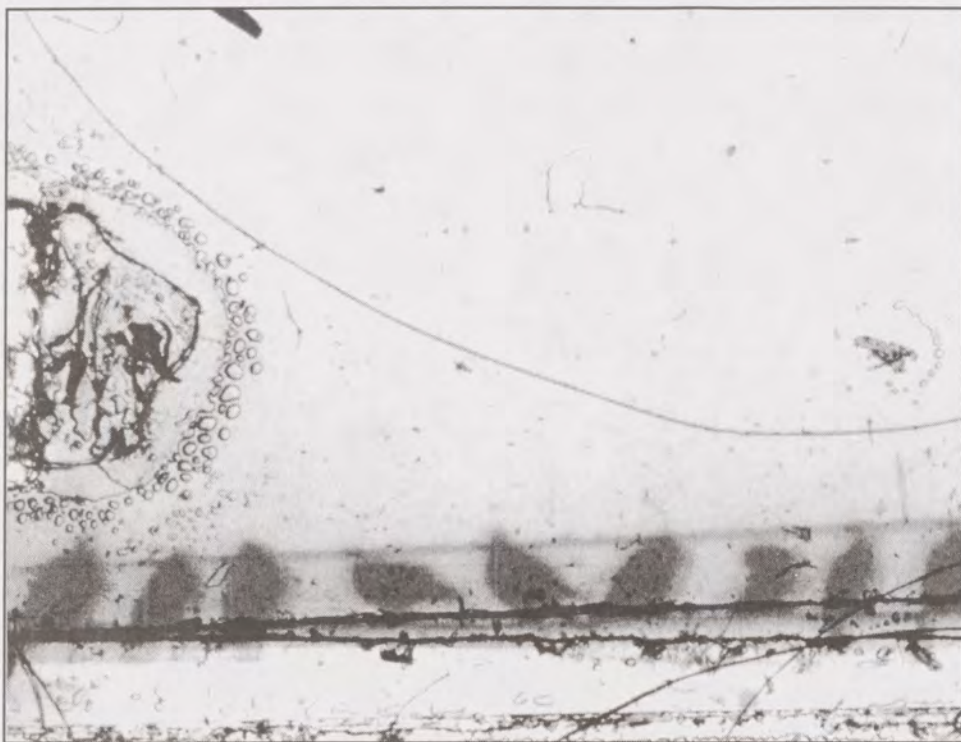
1993, 8mm, color/so, 20m,
(18fps), \$35



Bottle Can by Luther Price



Jelly Fish Sandwich by Luther Price



Run by Luther Price



Clown by Luther Price

***Eruption
Erection***

finger up the nose
pimple-faced boy
icons
hard-ons
fancy time
fancy day
joyous moment
bowel movement
snot
santa
sister mother
girlfriend's brother
a bend-over day
a strong holy rock
a rock on
a plunger
a butter fly
a noisy napper
cum towel
a lipsinker lisper
a beam of light
a reserrection
big erection
a sissy spanking
heaven above
belly button buzz

*1994, 88mm, color/so, 10m,
\$25*

Jellyfish Sandwich

Why are you so
stupid...and what are you
trying to say
I had a horrible dream that
a big big elephant
walked on a piece of cake
and fell through it like
quicksand
and disappeared

all that was left was a big floppy gray earlobe
Someone with a small head and tiny body stuck a note in it

then it sank into the cake too.

I remember running upside down

snagging my entire body against a screen of thread.

I could hear silver songs of red white and blue

and some guy walked by with a nice chunk of butt

wearing flesh-colored bikini underwear

I pulled them down and his ass was purple.

Half the street I was standing on blew up.

The birds in the sky made sounds like upset stomach

and feathers fell hard on the top of my head.

I squint my eyes for a second but nothing changed.

Too many people had party on same day...

1994, 8mm, color/so, 17m, (18fps), \$35

run

Woke up walking alone from a dream toward a translucent sky

a run day...The edge electric against infinity revealed everything

it was the moment before I was born

the moment before I died

I was pressed between glass



Eruption Errection by Luther Price

I could see myself walking past

I could see my eye looking at my eye

I was standing someplace far away

looking at myself

pressed between glass

I looked like I was moving but it was more like the way a worm

pushes into itself to get to wherever it goes

I could slip through those spaces and rest for awhile

then distribute everything I am and all that I was

but I panicked

I continued to push my body into itself

I woke pressed between glass

I thought I was walking

I saw myself walking

I could see my eye

looking at my eye

and the place where I died when I was born

1994, 8mm, color/so, 13m, (18fps), \$35

Abraham Ravett

Half Sister

A recently discovered photograph of my half-sister, who was killed in the German concentration camp of Auschwitz, inspires the imagination to conceive a life that would have been.

1985, 16mm, color/so, 22m, \$50



In Memory by Abraham Ravett



Everything's For You by Abraham Ravett

Everything's For You

EVERYTHING'S FOR YOU reflects the maker's relationship with his deceased father, a man who survived both the Lodz Ghetto and Auschwitz. The film utilizes a combination of previously shot material (1974-78), family photographs, archival footage, optically printed current footage, cell animation sequences (by Emily Hubley), and computer graphics to create a mosaic, a meditation on filial relationships. Dialogue is in both Yiddish and English.

Funded in part by the Massachusetts Council on the Arts and Humanities and the National Endowment for the Arts, Regional Fellowship Program.

Awards: Top Prize, Edison Black Maria Film Festival, 1991; Best Independent Film, New England Film/Video Festival, 1990.

Screened: Image Forum, Tokyo; Great Lakes Film/Video Festival; Davis Art Museum, Wellesley; School of the Art Institute of Chicago; Collective for Living Cinema; Innis Film Society; Pacific Film Archives; San Francisco Cinematheque; Los Angeles Film Forum; Berks Filmmakers; Bard College; Museum of Modern Art, New York; Boston Museum of Fine Arts; Cleveland International Film Festival, 1992; North Carolina Film/Video Festival, 1992; Athens Film Festival, 1991; George Eastman House, Rochester, NY.

1989, 16mm, b&w/color/so, 58m, \$150

In Memory

IN MEMORY is a tribute, a projected memorial to members of my family and ALL those who died under Nazi occupation.

Produced, directed, edited by Abraham Ravett.
Archival Footage—Beit Lohamei Hagetaot, Israel.
Chanting—Schlomo Barnoon.

Screenings and Awards:
"Director's Choice," Edison Black Maria Film/Video Festival, 1994; Athens International Film/Video Festival, 1994; Melbourne International Film Festival, 1994.

1993, 16mm, b&w/so, 13m, \$45



Half Sister by Abraham Ravett

Tom Rhoades

Red Rooster/The Look of Love

Two short stories. Found footage porno series. RED ROOSTER takes place at a street café, in Paris...This guy and a groovy chick hit it off and end up at a flat; nothing happens...

THE LOOK OF LOVE is about a serial killer...who finds

his next victim and turns into a shark

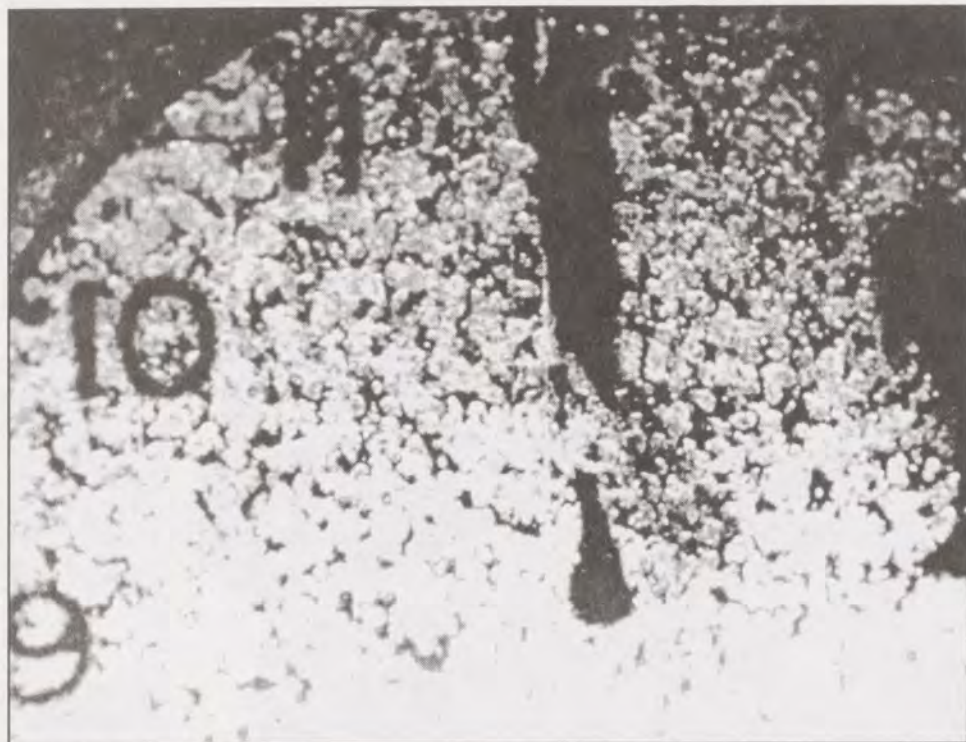
rolling his eyes into his head...

(these two films sparked off my love affair w/found footage...)

1987-1988, 8mm, color/so, 8m, (18fps), \$20



Red Rooster/The Look of Love by Tom Rhoades



Clepsydra by Phil Solomon

Joel Schlemowitz **Phil Solomon**

Channeled Energies

Three minutes of painful and pleasurable images glimpsed in negative juxtaposed with a single long scratch on an optical reader on the soundtrack.

1993, 16mm, b&w/so, 3m, \$40

Clepsydra

CLEPSYDRA is an ancient Greek water clock (literally, "to steal water"). This film envisions the strip of celluloid going vertically through a projector as a sprocketed waterfall (random events measured in discreet units of time), through which the silent dreams of a young girl can barely be heard under the din of an irresistible torrent, an irreversible torment.

Award: Black Maria Film and Video Festival, 1993.

1992, 16mm, b&w/si, 14m, \$45

Special Note: REMAINS TO BE SEEN and THE EXQUISITE HOUR are currently available on 16mm format, as well as 8mm format.

Please refer to the Canyon Cinema Catalog 7 for complete descriptions.

Phil Solomon and Stan Brakhage

Elementary Phrases

(Also refer to Stan Brakhage)

This is a hand-painted and elaborately step-printed collaboration between the filmmakers Stan Brakhage and Phil Solomon. After many months of working together step-printing the painted strips of film by Brakhage, Phil Solomon rediscovered the following passage which helped clarify their process and inspired the editing which then began:

"The profound nature of this concept will be better understood, and the positive study of it more successful, if we think of such an organization, in its temporal aspect and scope, as corresponding exactly to what is called in music the phrasing; distinguished both from the melody (which is based on the differences of pitch) and from the rhythm (based on the repetition of an *arsis-thesis* system). Like rhythm it is based on facts of intensity (nuances) even while its form is extended over a dimension analogous to that of melody.

"Whoever distinctly grasps these ideas will feel the importance of what we must call the phrasing of a picture, and for example, the stylistic importance of the differences observable between the slow, full, majestic phrasing of a Veronese (that of Tintoretto is more suave with equal plentitude), the rugged phrasing of Caravaggio (powerful in its boldness, brutal, even a bit melodramatic), the essentially polyphonic and architectonic phrasing of N. Poussin, or again the pathetic and tormented phrasing of Delacroix. It is entirely reasonable to note a likeness with these characteristics in the music of Palestrina, Monteverdi, Bach, or Berlioz."—"Time in the Plastic Arts" by Etienne Souriau, from *Reflections on Art*, edited by Susan K. Langer

1994, 16mm, color/si, 38m, \$80

Mark Street

Excursions

In EXCURSIONS, a cast of characters sift through their experiences as travellers in Mexico and Guatemala. A woman's relationship sours in the face of paradise. Two men beg a Mexican woman to sing for their tape recorder. A filmmaker wrestles with self-consciousness. A character from Malcolm Lowry's *Under the Volcano* fights off delerium tremens. Their voices mingle to inform film footage shot in the area and

reworked on an optical printer. "Real" journal entries mix with faux diaries, sound recorded by travellers on location, and excerpts from a novel to explore the boundary between travel and imperialism.

1994, 16mm, color/so, 26m, \$50

Betsy Weiss

Mother Load

MOTHERLOAD weaves together diverse images and voices to explore the considerable feat of deciding whether or not to bear life. With the expansion of women's roles in society, this choice has become increasingly more complex. Reflecting the diversity of women today, MOTHERLOAD is a textured visual canvas which reveals various perspectives on childbirth and motherhood. This film offers an alternative approach to the traditional documentary and combines live action with stock footage to illuminate the irony implicit in the life choices women today must face.

1994, 16mm, b&w/color/so, 14.5m, \$30

Steve Westerlund

Circles of Confusion

A brother's search for answers to a sibling's attempted suicide creates more questions than answers. Made with a grant from the Jerome Foundation.

1985, 16mm, color/so, 30m, \$25

Living With Nuclear Waste

LIVING WITH NUCLEAR WASTE is a parody of the 1950s educational films we all had to watch in elementary and high schools. The film follows the Samsons, a modern family from the suburbs, up to their summer cabin where it seems the local power company, Mega-Con, is building a nuclear waste disposal site. With the help of flashbacks, animation and of course the ever-present patriarchal narrator, we watch the family evaluate the whole situation and consider all the possibilities. In the end, the Samsons decide that there is money to be made from all the workers at the waste dump and that a little radiation leakage is not going to stop them from making it.

This project was supported in part by a grant from Film in the Cities with funds made available by the Jerome Foundation, the NEA and the American Film Institute.

1992, 16mm, color/so, 12m, \$25

Videotapes for Sale

All videotapes are VHS format unless otherwise noted.

Tina Bastajian

Pinched Cheeks and Slurs in a Language That Avoids Her

PINCHED CHEEKS AND SLURS IN A LANGUAGE THAT AVOIDS HER layers a prosy monologue with a static image of a mirror reflecting a table, a woman and a young girl. The girl's voice-over recounts a hazy 1970 Sunday sky, as she fidgets uncomfortably, as her image is dissolved in and out amidst the idle af-

ter-church chatter. The girl explores her sense of belonging and estrangement to a culture and a language that is both familiar and alien to her. The girl is drawn to the woman, as the ambiguous background track in Armenian questions the woman's presence because of the color of her skin. The mystery and wisdom of Armenian coffee and the reading of the coffee grounds challenge racial slurs, and add an ironic twist to the relationship between the girl and the woman, and the viewer.

In English with Armenian subtitles.

1994, color/so, 11m, \$40

Richard Beveridge

Biofeast

A deep ecology sequel to my last film/video WONDERS OF THE UNSEEN WORLD. Further thoughts on living in the world and the practice of studying and knowing one's own life.

This artwork is a Prayer to the Creator and Requiem for the Millenium. Sounds of a volcano, surf, brook and birds are blended with comforting words from anonymous voices, concluded by an excerpted Requiem Mass composed from great liturgical masses from the last thousand years. (Note: this unusual soundtrack was digitalized

and transferred via Dolby "B" equalization. Scrambled and muted sounds, as well as things that seem to be mistakes in the track, were included for effect).

The visuals include lyrical superimpositions of the micro and macro-cosmos, a tormented man, and show-ers of light flashes. Hand-tinted and scratch-off portions of the original black-and-white film are concluded with a series of color stills from near and far.

1994, b&w/color/so, 25m, \$50 Home Use; \$150 Other

Jason Gullifer

Zombies Are People Too

It was the '60s, peace, love and persecution. Dark humor interspersed with social commentary drives this narrative documentary. The first look at America's (then) newest focus for discrimination—the living impaired. This film is a tribute to George Romero and his "Living Dead" trilogy.

1992, b&w/so, \$20 Home Use; \$30 Other

The Accuser

The final say on the whole Arnold\Stallone phenomenon. It's a satirical parody about one man's downward spiral into obsession and revenge. Haunted by the images of his parent's death, he is taunted by the only clue left behind—a "good luck" troll.

1993, color/b&w/so, 16m, \$25 Home Use; \$35 Other



Biofeast by Richard Beveridge

Special Note: Both the above tapes may be purchased for a special price of \$35 Home Use; \$55 Other.

Barbara Hammer

Nitrate Kisses

See film section of this volume for a complete description.

1992, b&w/so, 67m, \$250 for sale to Institutions Only

Danny Lyon

Media Man

By Danny Lyon and Nancy Lyon.

MEDIA MAN is Bleak Beauty's answer to CNN, NBC and all things false and electronic, in which the filmmakers age five years in the production.

MEDIA MAN begins in the filmmakers' garden where Danny Lyon is growing "blemish free tomatoes" in expectation of Jesse Helms, or "someone from the NEA" coming to dinner. Then, smashing a large rotten pumpkin, Lyon announces that he is making a "film about America. The good America." Then all hell breaks lose.

"Subtle, funny, quirky..."—Jan Christopher Horak, Senior Curator, G.E.H.

"Danny and Nancy Lyon's MEDIA MAN is a documen-

tary in search of the truth about documentaries... totally honest and very funny."—Phillip Brookman, Curator of Media Arts, The Corcoran Gallery of Art

"A truly great film."—James Enyeart, Director, George Eastman House

1994, b&w/color/so, 60m, inquire for price

Kon Petrochuk

If I Scratch, If I Write

See film section of Canyon Cinema Catalog #7 for complete description.

1982, color/so, 55m, \$75

Purple Pirate Blues

This work now only exists as a video work based on found footage. See film section of Canyon Cinema Catalog #7 for complete description.

1985, color/so, 25m, \$75

Four Films by Kon Petrochuk

Includes: SITUATIONS OF DISPLACEMENT, STRIPS-FILM, ANDROS DIODE, and ANABOLITE SEE

See film section of Canyon Cinema Catalog #7 for complete descriptions.

1977, color/so, 60m, \$75

Tyler Turkle

The Last Days of Eddie Marsicano

Stricken with a rare and deadly type of cancer, writer, teacher and humorist Edward Marsicano was told he didn't have long to live. This fast-paced and upbeat tape documents Marsicano's final comments, anecdotes, barbs and opinions about himself and the world he has known.

"Ed holds forth on everything from microwaved bacon to literature to Richard Nixon to Elvis to those fuzzy covers people put on the back part of their toilets. These are moments



The Last Days of Eddie Marsicano by Tyler Turkle

Photo by Stuart Riordan

of hilarious gallows humour! This definitely isn't your run-of-the-mill, sentimentalized, guilt-inducing cancer flick."—Mark Hinson, *Tallahassee Democrat*

In one of Marsicano's last telephone conversations he sums up his attitude toward his own death by telling a friend..."When God calls I hope not to be here!"

1994, color/so, 30m, \$25

Walter Ungerer

Four Early Films

Includes MEET ME, JESUS; INTRODUCTION TO OOBIELAND; UBI EST TERRAM OOBIAE? and THE MAN WITH THE UMBRELLA.

See film section of Canyon Cinema Catalog #7 for complete descriptions of MEET ME, JESUS; INTRODUCTION TO OOBIELAND; UBI EST TERRAM OOBIAE?

The Man With the Umbrella

A nameless young man crosses over into the landscape of spirits; he is in search of Death. Here danger is omnipresent yet illusory. Seduction and betrayal take on tangible forms: a white goat grazing in a graveyard, an old woman in a frame house on a hillside, an opulent troll beneath a bridge, two mimes and a gallows in an abandoned barn. An answer is provided which sends the young man back into the confines of everyday life.

1966-73, b&w/color/so, 60m, \$85 Home Use; \$250 Other

The House Without Steps

See film section of Canyon Cinema Catalog #7 for complete description.

1979, color/so, 90m, \$85 Home Use; \$250 Other

The following film description listed in the 1993 Supplement should read as follows:

Sharon Couzin

Pauline

The last sentence of this description should read:

"...But as Couzin searches through Pauline's world for this essence, we sense that she is also searching for another elusive presence; that is, the person *she* might have become."—Hollie Lavenstein

Shells and Rushes

The second paragraph should read:

"Two simultaneous trips: one around summertime Alaska where the grasses are trying to grow and the children are allowed to point; the other upon the artist's magic table. Here nature is frozen into a pretty marble chessboard with slate backside. Here culture and imagination, seashell sexuality, bits of string, oceans of dyed silica gel dewing petally ladies, twitery families of seashells, seashell logic and perspec-

tive, Madonna...romp supreme. Deep guttural Eskimo chants. You're in the land where Beauty lives and dies. No, you're back in summertime AL. sorry AK."—Dennis Couzin

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PRODUCERS

This volume contains work by the following film/videomakers

A

Arledge, Sara Kathryn

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Beveridge, Richard
Bokanowski, Patrick
Brakhage, Stan

C

Coleman, Jeremy
Conner, Bruce

F

Fenz, Robert
Fonoroff, Nina

G

Garfield, Ar
Geiser, Janie
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H

Hammer, Barbara

J

Jacobs, Ken

K

Klahr, Lewis

L

Lowder, Rose
Lyon, Danny

M

Moore, Andy
Mueller, Matthias

P

Palazzolo, Tom
Petrochuk, Kon
Plays, Dana
Povey, Thad
Price, Luther

R

Ravett, Abraham
Rhoades, Tom

S

Schlemowitz, Joel
Solomon, Phil
Street, Mark

T

Turkle, Tyler

U

Ungerer, Walter

W

Weiss, Betsy
Westerlund, Steve





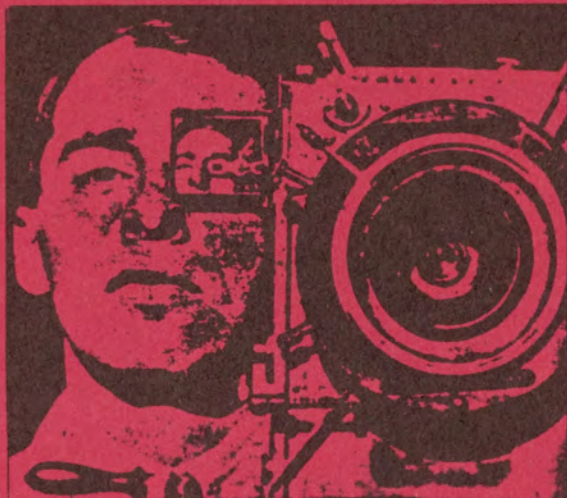


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