

# CANYON CINEMA



Film/Video Supplement 1995





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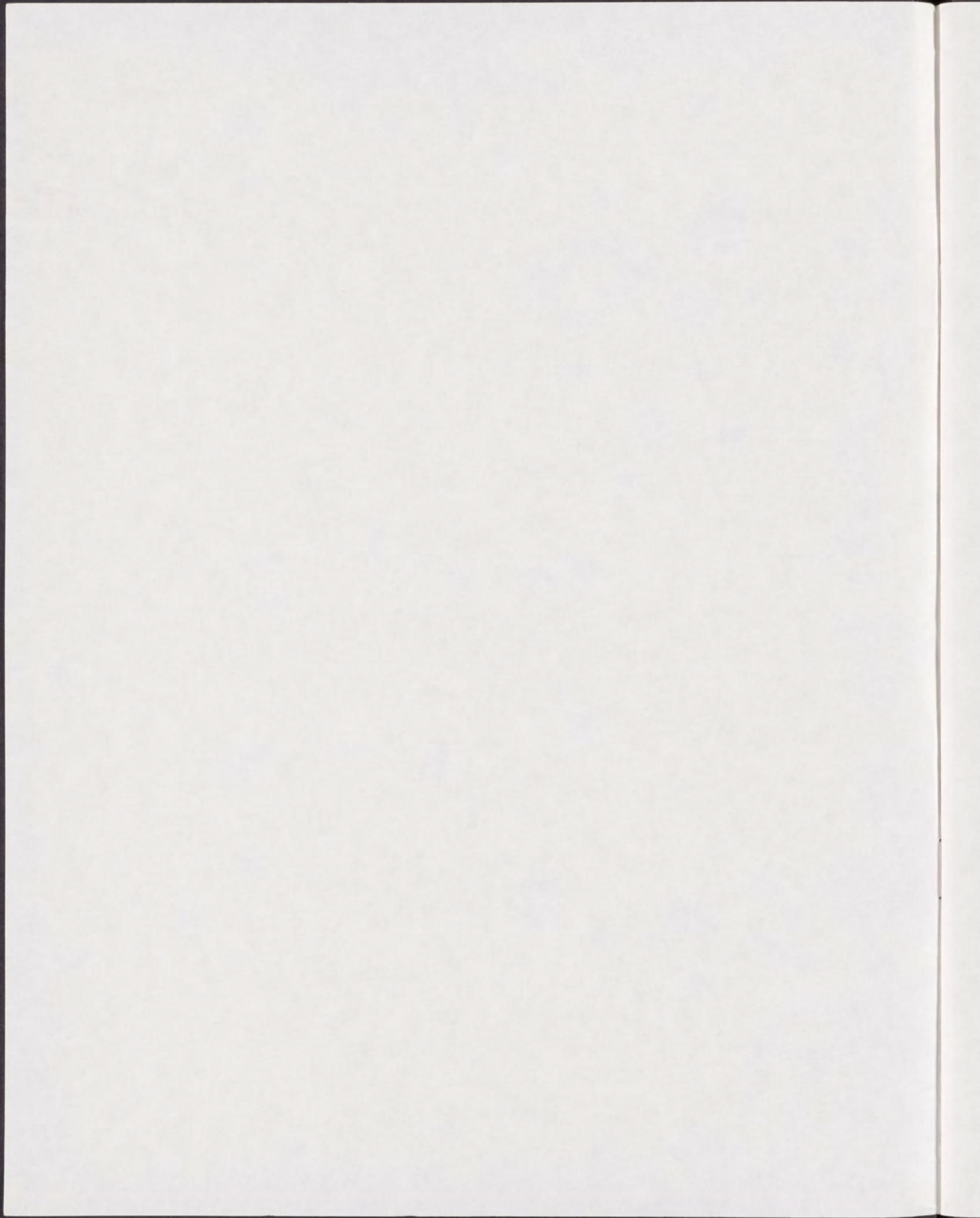
HighWire Steeplechase 1935

Copyright © 1935 by Warner Bros. Pictures, Inc. All Rights Reserved.

Produced by Warner Bros. Pictures, Inc.

Warner Bros. Pictures, Inc. presents  
a Warner Bros. Pictures production  
HighWire Steeplechase  
with  
The Warner Bros. Pictures  
Cast  
1935





# CANYON --- CINEMA

## **Film/Video Supplement 1995**

28th Anniversary Issue

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

Monday-Friday, 9am-5pm PST

Canyon Cinema operates as a "no-profit" cooperative distribution center for independent filmmakers. The 25th Anniversary Catalog 7 (1992) plus the 1993 and 1994 Supplements, listing more than 3500 titles for distribution, is available for \$20 from Canyon Cinema.

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**Canyon Cinema Film/Video Supplement 1995**

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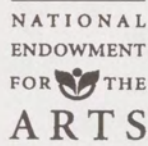
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**Canyon Cinema Staff**

Dominic Angerame, Executive Director  
David Sherman, Administrative Director

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**Front Cover**

*Open Kennedy* by A. G. Nigrin  
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# Films for Rent

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

## Peggy Ahwesh

### *The Scary Movie*

With Martina Torr and Sonja Mereu.

"...THE SCARY MOVIE, by Peggy Ahwesh, [is an] amazingly complex (and just plain amazing) film informed by a wide range of issues and concerns, including feminism, psychoanalytic theory (especially Jacques Lacan), homemovie aesthetics, film genre conventions, and the notion of self-reflexivity in film.... [S]he plays with the Freudian concept (filtered through Lacan) of the female's 'lack' of a penis, turning this core issue of psychoanalytic thinking on its head.... In [this] film it is the male who 'lacks,' men being conspicuously absent, even when the 'narrative' calls for male roles.... Ahwesh's work...is notable in the way that it combines subjects of seriousness and gravity with an unparalleled control of the film medium, a disarming wit, and a frankness that catches one by surprise." — Patrick Friel, Indianapolis Museum of Art

1993, 16mm, b&w/so, 9m, \$30

### *The Color of Love*

"The last word in readymades, Peggy Ahwesh's THE COLOR OF LOVE...is a slightly slo-mo, optical reprint of an

obviously ill-treated 70's porn movie in which the chemical rot that's already eaten away the edges of the image threaten to censor it entirely.... An ur-text for Ahwesh's work, THE COLOR OF LOVE is an almost Rose Hobart for the 90's." —Amy Taubin, *Village Voice*

Screenings: MIX 94: NY Lesbian & Gay Experimental Film and Video Festival; Biennial Exhibition, Whitney Museum of American Art, 1995.

1994, 16mm, color/so, 10m, \$30

## Dominic Angerame

### *Premonition*

"There's an exquisite despair and a dooming ambiguity suspended in the cool morning clarity of Dominic

Angerame's new film, PREMONITION. It's short and bittersweet, like a prelude by Debussy, and promises a broad integration of the aesthetic elements of his work.... But...there's also a painful consciousness of the vanity of all things human and their transcendence....

PREMONITION, despite its sadness, does not judge modernity and its Gargantuan feats of engineering, but, on the contrary, admires them, in the fullest aesthetic sense of the word, like a traveler turning a bend in the road whereby an enormity of landscape is revealed, overwhelming his ego, freeing him up toward a larger question while simultaneously diminishing his particularity in the very grandeur of it all....

Modernity, what happened to your highway? You tower over us, then you disappear. The arch and ribs of the guardrails seem so real to us.... The casually defiant

smoked cigarettes upon you. The sincerely healthy played tennis in your shadows. You were close to our places of work downtown. The seagulls' cries echoed in your ribcage. Gone.

... The film hides its meaning, comes in like the tide but still disappears.... A fragment of a circle, abstracted. Near the bridge. The highway snakes along. Adolescents tagged it. A jogger like a flea on its back. And emptied of cars it's its own worst indictment: now that we're not busy with it, what can it mean?

PREMONITION is not about a defunct highway to have done with, it's the painful inventory of a desired and questionable relationship gone down." — Ronald F Sauer

Exhibited at the San Francisco International Film Festival, 1995; Pacific Film Archive, 1995.

1995, 16mm, b&w/so, 11m, \$35

Available for sale on videotape.



*Premonition* by Dominic Angerame



**ASCHER**

## Robert Ascher

### *The Golem*

Take some soil, knead it with water, and together with a companion chant certain combinations of the Hebrew alphabet. This formula, written down in the 3rd or 4th century, is essential for the creation of a golem—an artificial person.

The notion of the golem is persistent and still evolving in EuroAmerican culture. Today golems are found in science, technology and art. They are often associated with robots and new organisms created through biotechnology. In paintings, short stories, plays and novels, golems are central figures. There is a golem opera, a golem poem and a golem ballet. And in more than a half dozen live action movies, a golem is the main character.

THE GOLEM, an animated film, was created by drawing directly on clear film stock one frame at a time. There are over 6,000 drawings. The film's soundtrack is taken from the earliest manual for golem making.

1995, 16mm, color/so, 4m, \$20

## Bruce Baillie

### *On Sundays*

First film, shot in San Francisco—combination documentary and fantasy, partly portraying a lovely friend, Miss Wong.

"...remembering a potentiality of life which has been overgrown by civilization..."—Jung

1960-61, 16mm, b&w/so, 26m, \$60

### *Have You Thought of Talking to the Director*

Made on the north coast of California, in Mendocino... combining spontaneity and preconception in a film that is essentially a short lesson in feature form. On one level, a portrait of Paul Tulley...

1962, 16mm, b&w/so, 15m, \$40

### *Here I Am*

A never before released early film made for an Oakland school for mentally disturbed children.

1962, 16mm, b&w/so, 11m, \$25

### *Special Radio Shows: Bruce Baillie's Dr. Bish Remedies (for Commuters) Radio-Free-Radio Volumes III, IV, V, VII, VIII, IX*

1992-1995, Stereo audio cassette, 90m, sale \$17.50 each

## Yann Beauvais

### *New York Long Distance*

A film about my relationship to New York since 1962. It deals with the distance between a memory and the image of this memory, a distance one always tries to abolish.

1994, 16mm, color/so, 9m, \$25

## Jon Behrens

### *Symmetry*

Screenplay by Duane Wright and music by Common Language

SYMMETRY is a sad and psychedelic tale of a spiral-like downfall of a young woman, following the breakup with a boyfriend. Heavily filtered light, monotone dialogue, and foreboding aerial footage. One of very few Behrens films with actors and dialogue.

1991, 16mm, b&w tint/so, 13m, \$30

### *Reflections*

Original music by Rubato  
Surrealistic, dreamy, atmospheric, hypnotic. Super high contrast journey through a collection of past life experiences. Heavily

filtered light, shadows, multiple exposures, and film tinting. Almost an extension of the late 80's Behrens film entitled EXPOSURES.

1992, 16mm, b&w tint/sound on tape, 12m, \$30

### *Undercurrents*

Original music by Rubato

The sister film to an earlier Behrens film called REFLECTIONS, surrealistic, dreamy.... A hypnotic, super high contrast journey through underwater landscapes, superimposed over time altered urban scenes. Heavily filtered light/shadows and multiple exposures. The third and final installment of the Behrens "Urban Landscape" series.

1994, 16mm, b&w tint/sound on tape, 12m, \$35

## Patrick Bokanowski

### *Dejeuner du Matin*

"This very short film takes us outside of time as we know it and drops us into a different kind of timespan and into a different world. To a certain extent it can be called 'surreal,' but only in reference to the filmmaker's own vision. It can be called a dreamscape, but don't go looking for any hidden meanings in these disturbing images. Such as that long nocturnal hallway we've walked down in our dreams, down which psychoanalysts have followed their customers, or on their own behalf. It leads us into the deepest depth of ourselves.



Plastically speaking, the work is superb. It touches us physically before affecting us metaphysically. In the dark depths of a field, a strange and displaced peasantry is scything an invisible yield." —Claude Mauriac from *V.S.D.* magazine, June 1979.

1974, 16mm, color/so, 12m, \$35

**The Beach**

"There are now films like *THE BEACH* which belong to a sort of aristocracy of experimental film—which is just an arbitrary term meaning that a film's plastic aspect is just as important as its meaning or storyline—and Patrick Bokanowski's film has an almost classical quality in this sense, insofar as it is composed like a painting, or, perhaps because of Michèle Bokanowski's contribution, like a piece of music. In *THE BEACH*, one no longer associates his work with Kafka or Isidore Ducasse, but rather with the light-filled drawings of Victor Hugo or Seurat, Tanguy or even Miró. It's as if a period of nightmares had come to an end, and a new sense of something like serenity had taken over." —Dominique Noguez from preface to the Bokanowski retrospective at the Musée du Jeu de Paume, February/March 1994

1992, 16mm, color/so, 13m, \$35

**By the Lake**

"It is true that the unidentified people being filmed are not there simply for the actions they are performing, but the time that the scene is taking to be completed is also beyond any normal definition. The colors vary,

and we are plunged many years back in time, no doubt because the shot is suddenly reminding us of Van Gogh or Gauguin and the color-tones they used. We are not at the side of any identifiable lake, we are swept up in a different sort of space-time context by the light, the movement and the colors that the place evoked in Patrick Bokanowski's mind. The shore we are on is the quintessence of lakehood, and, as happens in his previous film, *THE BEACH*, it's as if the proximity of water metamorphosed everything around, fluidizing all of the matter into endless spirals before our delighted eyes." —Jacques Kermabon from *BREF* magazine, March 1994

1994, 16mm, color/so, 6m, \$25

**Stan Brakhage**

**Cannot Exist**

The hand-painting of this film is interrupted by, and interspersed with, a geometrically structured *Mask of Death* (one of those frightening human *idea*-shapes of dying) immediately caught-up in threads of streaming, polarized crystals of Light (elaborately step-printed, with simultaneous frame-to-frame dissolves and printer "pullbacks" creating an effect as if the room in which the film is being viewed was inhaling viscous strands of Life's chemical material).

The blurred photo-image of a person appears briefly superimposed on these "streamings": then there is a short visual "exhale" of this "crystallized" light, as the screen appears to re-absorb its imagery and resolve itself into a pale violet scattering of dust, is it?... a nebulae, perhaps—i.e. some semblance both earthly and cosmic and (as such) as enigmatic as "the face of God." Collaboration with Sam Bush.

1994, 16mm color/si, 2m, \$15

**Cannot Not Exist**

In this non-orange negative of a hand-painted film, a series of luminously pastel shapes—often patches of color against a stark white background—are interspersed with nearly black intermittent smudges punctuating white. These visual themes develop gradually into a series of multicolored vertical lines which weave contrapunctally in relation to the flickering (single-frame) paint shapes. Twice, a solid (as if photographed) shape is seen receding from the amalgam of paint. Masses of tiny dots and "curlie-cue" shapes sometimes interrupt the thematic progression from irregular paintshape flickerings to fluidity of vertical lines: this theme eventually resolves itself through the intervention of globular shapes (most notably, brilliant orange-yellow "globs") which spread themselves over several frames and prompt the eventual amalgamation of all themes.

1994, 16mm, color/si, 10m, \$30

**The Mammals of Victoria**

The film begins with a series of horizontally running ocean tide waves, sometimes with mountains in the background, hand-painted patterns, sometimes step-printed hand-painting, abstractions composed of distorted (jammed) T.V. shapes in shades of blue with occasional red, refractions of light within the camera lens, sometimes mixed with reflections of water—this "weave" of imagery occasionally revealing recognizable shapes of birds and humans, humans as fleeting figures in the water, as distant shapes in a rowboat, as human shadows, so forth. Increasingly closer images of water, and of light reflected off water, as well as of bursts of fire, intersperse the long shots, the seascapes and all the other interwoven imagery. Eventually a distant volleyball arcs across the sky filled with cumulus clouds: this is closely followed by, and interspersed with, silhouettes of a young man and woman in the sea, which leads to some extremely out-of-focus images from a front car window, an opening between soft-focus trees, a clearing. Carved wooden teeth suddenly sweep across the frame. Then the film ends on some soft-focus horizon lines, foregrounded by ocean, slowly rising and falling and rising again in the frame.

This film is a companion piece to *A CHILD'S GARDEN* and *THE SERIOUS SEA*.

1994, 16mm, color/si, 30m, \$90



**BRAKHAGE*****Paranoia Corridore***

This film is an elaborately hand-painted step-printed work composed primarily of luminescent greens and blues in constantly shifting symmetrical shapes which suggest, rather than delineate, passage through a corridore. An increasingly menacing evolution of patterns is finally interrupted by a series of static shapes which almost appear to be symbols of resolution, ending on an almost-thighbone image.

1994, 16mm, color/si, 3m, \$15

***Earthen Aerie***

This hand-painted, step-printed film begins with several seconds of blank white (interrupted by red and brief electric yellow) and then proceeds to multiply flecked earth and rock shapes and root-like forms which seem to suck horizontally inward and upward amidst phosphorescent greens and blues increasingly flecked with light-yellows giving way to tree-top branch likenesses taking oblique shape against a phosphor sky.

1995, 16mm, color/si, 2.5m, \$15

***I Take These Truths***

This film is entirely hand-painted and is composed of such an evolution of variably colored shapes that their inter-action with each other should constitute a purely visual "self evident" (as prompted by the title): everything beyond the title is as far removed from language as I could possibly make it; and thus it is, to me, practically impossible to describe. Each frame is printed twice, so that its effective speed (at 24 fps) is 12 frames per second. A variety of organic and crystalline painted shapes (painted on clear leader, thus as if brilliantly back-lit in a blazing space of light) are interspersed with very dark (black leader) passages as if etched with scratches of light and stained radiance: the juxtaposition of these two contrasting qualities of painted and scraped film are "interwoven," sometimes with vine, or vein-like irregular lines in black or, alternately, scratch-etched white. There are also some straight, multi-colored, bars which move diagonally from one side of the film frame to the other. All these "themes" finally give way to clear thick gelatinous effects which resolve themselves in a long passage of beseechingly-struggling hieroglyphic white shapes in a black field, ending on a brief spate of variable coloration. (Dedicated to Phil Solomon)

1995, 16mm, color/si, 35m, \$60

***In Consideration of Pompeii***

Since the age of 17/18, I've been haunted by the catastrophe of Pompeii—beginning with photographs (sold as pornography in high school) of the mummified lovers caught in coitus and preserved by the volcanic ash, revived by many ghostly photographic books, but especially illuminated by Donald Sutherland's accounts and images from first hand experience of the ruins. Finally my homage in three parts: "The Flowers of Pompeii," "Ashen Snow," and "Angelus."

1995, 16mm, color/si, 5m (18 fps), \$30

***We Hold These***

The "Truths" of this film, which the title prompts, are slightly recognizable patterns of fish and animal biology, plant and flower shapes, and human anatomy which are interwoven with pastel cubes and other geometries—pastels as if "hung" in a white light interwoven with straight and diagonally bent black lines, eventually clear architectural forms. The recognizable patterns are literally etched on black leader (primarily) and interspersed with very organic painted forms on white. There is often an intended sense of hair and mucous membrane amidst these forms and interwoven with the electric "x-ray" sense of bones. The interplay between black and white sections and multi-colored sections increases until there is some sense of merging the two toward the end. (Each frame is doubleprinted.)

1995, 16mm, color/si, 12m, inquire for rental price

**Emily Breer*****Superhero***

A high-speed, fractured narrative about a Dionysian-like superhero who sometimes has to punch out Batman for being too goody-goody. *SUPERHERO* is an updated personalized humorous response to our traditional cartoon hero story.

Whitney Biennial, 1995; Best Animation, Atlanta Film Festival, 1995.

1995, 16mm, color/so, 10m, \$30

**Donna Cameron*****The Chinese Lunch***

A melange of found footage edited to resemble, in its frayed images and scratchy soundtrack, an old newsreel. It is concerned with the vulnerability of the persons photographed and the ease with which commercial editing exploits and presents both men and women as robotoids and life as a game which only a football or a coconut can win. Within minutes the characters lose their identities and the film begins talking with itself, as if lived and fought between the splices, among its pieces, behind the images themselves.

1980-1987, 16mm, b&w/so, 15m, \$35



**Autumn Leaves**

The splendor and pleasures of Autumn are the focus of this richly textured and brilliantly colored paper emulsion film. The sound is a recording of the filmmaker ripping, rustling and tearing various kinds of paper.

These sounds have been synthesized and musically arranged to echo the imaging of the synthesis paper. A reel of paper and fallen leaves unwinds amid calls of birds and the laughter of delighted children.

"Donna Cameron's work crosses the boundaries of film and painting. Her paper emulsion films are made via a process closer to assemblage than photography and draw attention to the sensuous properties of the celluloid

medium." —Richard Herskowitz, Newsletter of the Herbert F. Johnson Museum of Art, Ithaca, NY

"Donna Cameron is a diehard New Yorker whose art mirrors that city's pulse." —Bill Stamets, *Chicago Sun-Times*

"Brooklyn native Donna Cameron's films are warm, humorous and well crafted.... The remarkable thing about her [work] is her sensitivity to the rapid flow of textures....

Cameron's technique has evolved into a highly sculptural motion picture painting." —Helen Knode, *The L.A. Weekly*

Winner, Black Maria Film Festival, Juror's Citation Honors, 1995.

1994, 16mm, color/so, 6m, \$30

**Bruce Conner**

**Cosmic Ray**

See Catalog #7 for description.

1961, 16mm, b&w/so, 4m, \$20

**Take the 5:10 to Dreamland**

See catalog #7 for description.

1977, 16mm, sepia/so, 5.5m, \$20

**America is Waiting**

See catalog #7 for description.

1982, 16mm, b&w/so, 3.5m, \$20

**Television Assassination**

Filmed from TV set 1963-1964 by Bruce Conner - Patrick Gleeson music: 1995 Lee Harvey Oswald - View from window, Texas School Book Depository - Eternal Flame, Arlington National Cemetery - President Kennedy - Funeral Flowers at Dealey Plaza, Dallas - Kennedy Inaugural Parade - PT 109 - Official Warren Commission Report - Texas School Book Depository - Kennedy Motorcade - Mail Order Bolt Action Rifle - Oswald in custody - Jack Ruby shoots Oswald - TV roll bars - multiple exposures - Lincoln Memorial - chalk board diagrams - White House - military guard at Kennedy grave - Baked Turkey commercial for Thanksgiving Day Dinner - Oswald - et cetera.



**Superhero by Emily Breer**





## **TELEVISION ASSASSINATION**

**A FILM BY**

**BRUCE CONNER    PATRICK GLEESON**

Filmed from TV set 1963-1964 by Bruce Conner - Patrick Gleeson  
music: 1995 - Lee Harvey Oswald - View from window, Texas School  
Book Depository - Eternal Flame, Arlington National Cemetery -  
President Kennedy - Funeral Flowers at Dealey Plaza, Dallas -  
Kennedy Inaugural Parade - PT 109 - Official Warren Commission  
Report - Texas School Book Depository - Kennedy Motorcade - Mail  
Order Bolt Action Rifle - Oswald in custody - Jack Ruby shoots Oswald  
- TV roll bars - multiple exposures - Lincoln Memorial - chalk board  
diagrams - White House - military guard at Kennedy grave - Baked  
Turkey commercial for Thanksgiving Day Dinner - Oswald - et cetera.

"A remarkable film. The score by Patrick Gleeson is every bit as  
effective as his pieces for earlier Bruce Conner films and transforms the  
experience of seeing these familiar - but also transfixing - images. The  
humor that leavens the genuine sadness of the material is given gentle  
boosts here and there acoustically." - Bruce Jenkins, Director,  
Film/Video, Walker Art Center

16 mm, B & W, 14 minutes. Rental: \$45.00 - Lease: \$600.00



"A remarkable film. The score by Patrick Gleeson is every bit as effective as his pieces for earlier Bruce Conner films and transforms the experience of seeing these familiar—but also transfixing—images. The humor that leavens the genuine sadness of the material is given gentle boosts here and there acoustically." — Bruce Jenkins, Director, Film/Video, Walker Art Center

1963-1995, 16mm, b&w/so, 14m, \$45, sale/lease \$600

## Michael DeLuise

### *Prey of Innocence*

Cast: Cook Dom DeLuise; Phoney Lady Ruth Buzzi; written, directed and produced by Michael DeLuise.

A "Punch Drunk" knuckle breaker unknowingly kidnaps a seven-year-old girl from her drug addict mother in an attempt to start a family. He is questionably a better parent.

Different walks of "Bar Life Scruff" take vulgarity to an all time high in this character-driven, fast-paced very dark comedy.

1994, 16mm, color/so, 28m, \$50

Available for sale on videotape.

## Wheeler Dixon

### *What Can I Do?*

An elderly woman in New York City has a group of dinner guests over to her apartment one evening, and describes the difficulties of her life and her family relationships. Shot in Hollywood January, 1993, the world premier of the film took place in November 1993, at Anthology Film Archives, NY, and then at The Museum of Modern Art, New York, by special invitation (two screenings) in 1994.

"Four Stars.... Wheeler Dixon's WHAT CAN I DO is, without question, a serious work of cinema.... [Anna Lee gives a] remarkable performance.... Dixon's challenging work has already sparked plenty of academic commentary.... [It is] compelling." —L. Kent Wolgamott, *Journal/Star Newspapers*

"Mesmeric.... This is minimalist cinema at its most holding." —Brian McFarlane

"Creates the kind of intense engagement that one might expect if MY DINNER WITH ANDRE were filmed by Chantal Akerman." —Lloyd Michaels, *Film Criticism*

1994, 16mm, color/so, 80m, \$100

## Valie Export

### *Man & Woman & Animal*

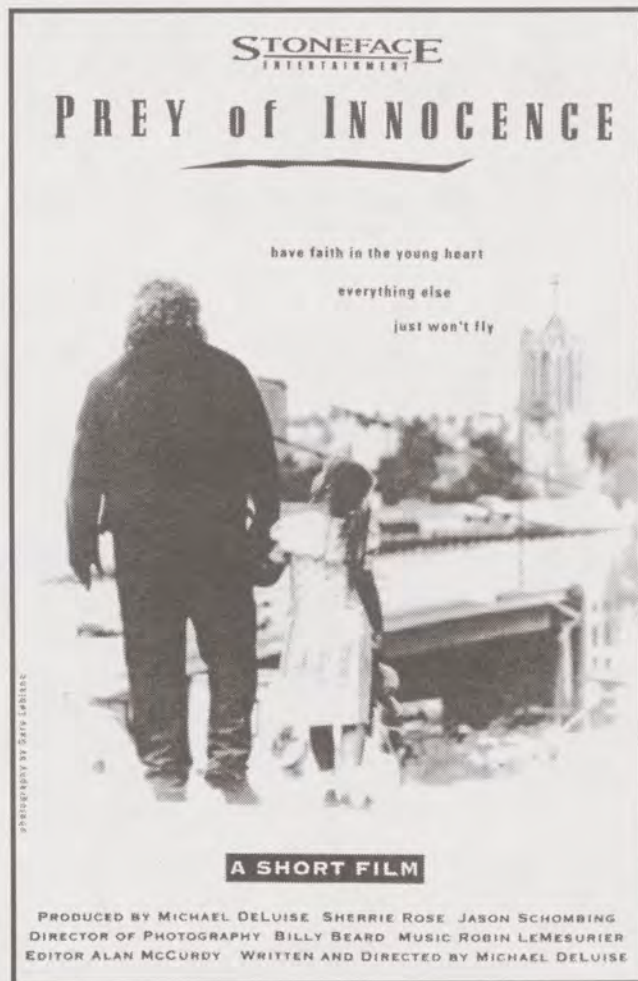
Instead of the holy trinity: father son holy spirit, instead of the profane trinity: mother family state, instead of the social trinity: father mother child, the film treats the real trinity in 3 sections. What unites man and woman (not alone for sure, but what is being concealed) is the history of nature.

1970-73, 16mm, color/so, 10m, \$35

### *...Remote...Remote...*

Human behavior in contract to machines (animals) is influenced by events in the past, as long as these experiences may lay back. Therefore there exists a psychic para-time parallel to the objective time, where the prayers of anguish and guilt, the inability to win, deformations which rip open the skin, the becoming manifest of oneself have their constant effects. I demonstrate something which represents past and present.

1973, 16mm, color/so, 12m, \$35

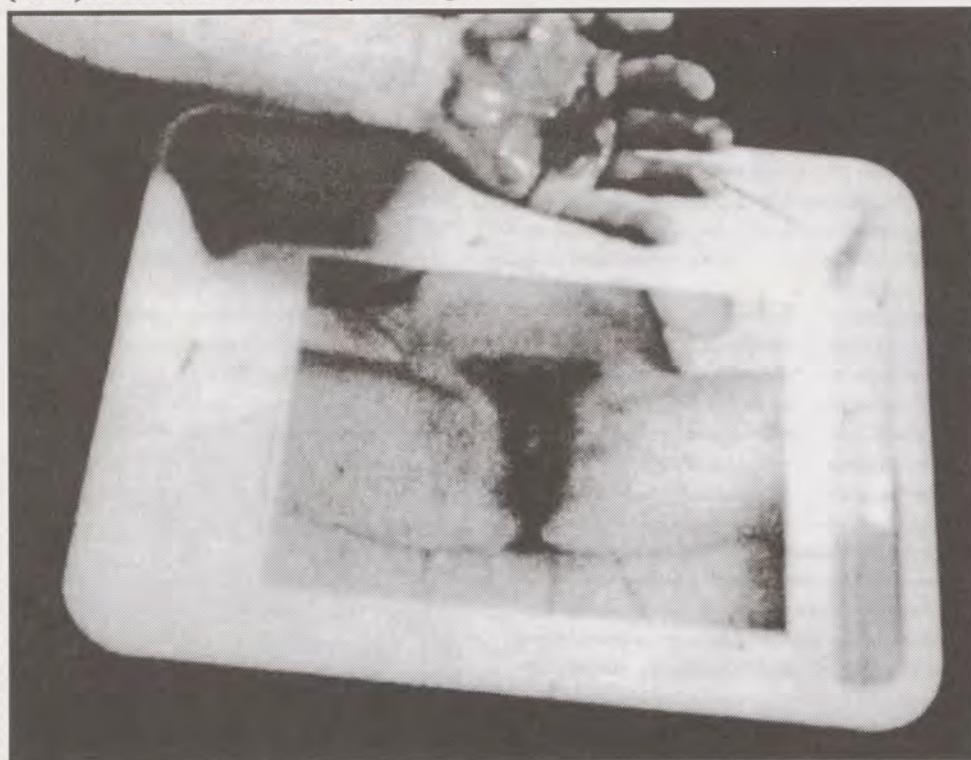


*Prey of Innocence* by Michael DeLuise





(above) *Invisible Adversaries* by Valie Export  
 (below) *Man & Woman & Animal* by Valie Export



### *Invisible Adversaries*

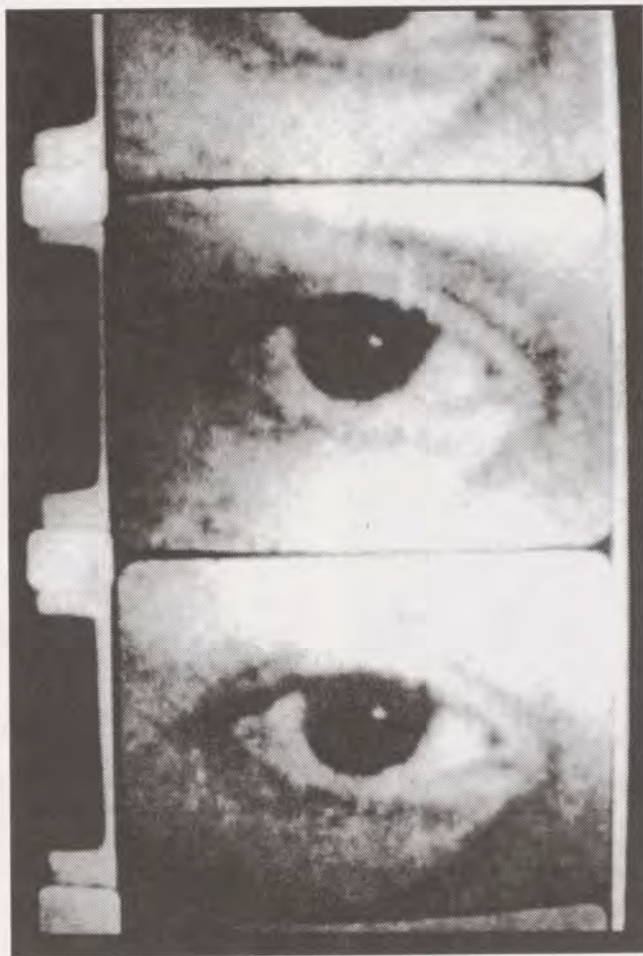
"Valie Export is a Viennese performance artist and video and filmmaker. Her work is expressionist, the body her primary field of articulation. *INVISIBLE ADVERSARIES*, a feature-length film, made in 1976 on a grant from the Austrian government, horrified the authorities with its feminist position, visceral sexual imagery and negative critique of Viennese society. The filmmaker was subjected to a police investigation; the scandal guaranteed the film a long run in Vienna but unfortunately it has only been screened rarely in the U.S.

[In *INVISIBLE ADVERSARIES*] Anna, an artist, is obsessed with the invasion of alien doubles bent on total destruction—"the Hyksos." More sophisticated than 50's science fiction heroes, Anna questions whether the Hyksos exist or whether she is projecting an internal metaphor into hallucination. She sets out with still and video cameras to gather evidence....

*INVISIBLE ADVERSARIES* is bravura film-making. Anna's schizophrenia is reflected in the juxtaposition of long moving camera takes...with violently edited montages: private with public spaces; black and white with color, still photographs with video; video with film; earsplitting sounds with disruptive camera angles. Anna uses her body like a map; after a devastating quarrel with her lover, she paints red stitches on herself. Watching their scenes together, we realize how seldom, if ever before, the details of sexual intimacy have been shown in film from the point of view of a woman. Export privileges rupture over unity and never settles for one-dimensional solutions."—*Artforum*, November 1980

1976, 16mm, color/so (English subtitles), 103m, \$200





...Remote...Remote... by Valie Export

## William Farley

### *broke*

Score by Todd Boekelheide, Music by The Kronos Quartet

*BROKE* takes a short but timeless journey into the heart of the most complex obstacle standing in the way of ending homelessness: society's growing numbness to the problem of urban poverty. Saturated with images of the homeless on television and in newspapers, citizens have become deadened

in their ability to connect to the emotional reality of people who are in trouble. This film is anchored in the assumption that people have an innate ability to empathize with the struggles and hardships of the less fortunate, and that emotional understanding is the first step toward addressing homelessness and finding a solution. The musical score (The Kronos Quartet) is weighted with as much importance as the film's images, giving the soundtrack the prime responsibility to link viewers of *BROKE* with the people who appear on screen.

1995, 16mm, color/so, 11m, \$25

## Ernie Gehr

### *Side/Walk/Shuttle*

The initial inspiration for the film was an outdoor glass elevator and the visual, spatial and gravitational possibilities it presented me with. The work was also informed by an interest in panoramas, the urban landscape, as well as the topography of San Francisco. Finally, the shape and character of the work was tempered by reflections upon a lifetime of displacement, moving from place to place and haunted by recurring memories of other places I once passed through.

"... Gehr gives us an expansive view of the relationship between architecture, city streets and the movement on them, the medium of cinema, and patterns of thought." —Fred Camper, *Chicago Reader*, 2/17/95

"We couldn't quite believe our eyes. The straightforward pans and tilt shots of city street facades and rooftops, now rising and falling in a stately cadence, began to change. The change was not on the sunny panoramic surface of the screen—but in the materiality of the observed world. A nearby rooftop mushroomed up while the sidewalk remained static;

streets and sidewalks sheared up to the sky like the cliffs of Yosemite; an upside-down penthouse soared over the San Francisco Bay serenely as a zeppelin..." —Tony Reveaux, *Artweek*, 7/23/92

"... the movie is pure sensation: it has the effect of a slow-motion roller coaster. The camera's stately swoops and stomach-dropping descents obliterate all sense of gravity. San Francisco is so viscerally and obsessively transformed that Gehr might honorably have titled his movie *Vertigo*." —J. Hoberman, *The Village Voice*, 1/12/93

Shown at the San Francisco, N.Y., Berlin, Vienna and London International Film Festivals.

1991, 16mm, color/so, 41m, \$110

## Amy Halpern

### Five Silent Films

**Includes:** *Invocation*, *Peach Landscape*, *The Cannonball Section*, *Filament (The Hands)*, *Silent Preparation*

### *Invocation*

The hands alone. The illusion is wholly of lighting and dress; no optical effects. Shot on color negative stock.

1982, color/si, 2m





*Falling Lessons* by Amy Halpern

### *Peach Landscape*

The film is concerned with illusions of surface, abstract to pictorial. For a while, the grain of the film emulsion, with the scratches, the variations in framing—the meat of the film, the material of which the representation is made—is the most present element of all. Eventually it's revealed to be an ode on some sliced canned peaches in a bowl. Even when identification is held by the mind, visual illusions (e.g. a concave surface becomes convex) return.

1973, color/si, 5m

### *The Cannonball Section*

A rendition of an actual baby game from childhood, played on a set of Revolutionary War cannonballs imbedded in the ground (on Riverside Drive, near the Hudson River, New York City). It is the third movement of *Three Preparations*. It was once subtitled *A Vertigo*. Originally shot on 8mm.

1972, color/si, 2m

### *Filament (The Hands)*

A film of the hands of Mikis Theodorakis, Greek composer, conducting a concert of his music in Philadelphia (on a limited visa to the U.S.—no public speaking allowed) while his music was banned in his own country by the U.S.-supported junta regime.

inside the camera that exposed onto the film during shooting.

The independence of the hands as entities is emphasized by the use of three different Kodak film stocks, Plus X, Double X and Tri X, which are arranged to become progressively grainier, more halated and glowing.

1972-75 b&w/si, 6m

### *Silent Preparation*

Still life, moving camera. A window on West 101st Street, New York City, north facing. Originally shot on 8mm.

1972-86, color/si, 2m

*This reel is composed of five films deliberately without on-screen titles, complete objects that emerge from the dark.*

1972-86, 16mm, color/b&w/si, 17m (16fps), \$32

### *Falling Lessons*

A film about eye contact. A film in close-up. A film for mental liberation, it presents intimate descent and ascension through a sea of eyes.

The soundtrack is constructed on a descending bass line.

Several in-camera phenomena resulted from the highly charged shoot. These include superimpositions of two kinds. One is from an error in which the film ran backwards briefly. The others are only apparent, resulting from the gestures' speed in combination with the camera shutter's, so that the hands' locations seem multiplied.

The additional, rarer, in-camera miracles are the flashes of lightening, actually static electricity, that occasionally seem to come from the left side of the screen to the right, in directional continuity with Theodorakis' movements. These are a product of in-camera friction in the film transport resulting from dryness and cold, that generated flashes of light



"FALLING LESSONS is a stunningly sensual, life-affirming experience from a major experimental film artist that is open to myriad meanings. The film is a rhythmic montage of almost 200 faces, human and animal, that Halpern pans vertically, creating a cascade of visages suggesting that while individuals express a range of emotions they remain ultimately enigmas.

The glimpses of life going on around all these faces have an unsettling, even apocalyptic quality, and the film forces you to consider living beings and their value collectively rather than selectively. Halpern's rich inspired mix of sounds, words and music complements her images perfectly." —Kevin Thomas, *Los Angeles Times*

Music: Tony Dumas, bass; Lakshmi Shankar, David Hykes & the Harmonic Choir, and Ife White vocals; Billy Higgins, Marilyn Donadt, Sandman Sims, Chalo Quintana, percussion; Kerry Campbell, saxophone; Sam Claiborne, various; Toni Marcus, violin, stroviolate, zither. Rerecording Mixer, Richard Portman.

1993, 16mm, color/so, 64m, \$160



*Little Lieutenant* by Henry Hills

## Henry Hills

### *Little Lieutenant*

Co-maker: Sally Silvers

LITTLE LIEUTENANT is a look back at the late Weimar era with its struggles and celebrations leading up to world war, a period piece. Scored to John Zorn's arrangement of the Kurt Weill song, "Little Lieutenant of the Loving God," and drawing its imagery both from the original song and its somewhat idiosyncratic re-arrangement, the film presents an internal reading of Silvers' solo scored to the

same musical piece, "Along the Skid Mark of Recorded History." Closely following the Zorn arrangement, the film was storyboarded in 30 scenes (the arrangement changes approximately every 4 measures) and principally shot in a small studio employing rear projection, with foreground movement choreographed to interact with the projected imagery which reflects themes apparent in the song and its arrangement (Weimar cabaret scenes, labor footage, empty industrial landscapes, water, slides of moody photographs by James Casebere, a kinescope of Silvers' performance of the solo at the Joyce Theatre, battle newsreels, Walther Ruttmann's film "Berlin: Symphony of a Great City," and a restructured animation, "The Youth Machine").

Silvers and Cydney Wilkes portray dual aspects of the Salvation Army Lieutenant who sang the song in the Brecht/Weill play "Happy End," with Kumiko Kimoto, Leonard Cruz, Pilar Alamo and Toby Vann.

Festival Screenings 1994-5: Manheim; Silver Prize, Eye on Dance, NYC; Rotterdam; Director's Award, Black Maria; Singapore; Cleveland; Image Forum, Tokyo & Osaka; 2nd Prize, Big Muddy; Onion City; Kodak Award, Sinking Creek; Conspiracies, NYC; Latavia; Dance Screen, Lyon; Viper, Lucerne; Ljubljana; FIPA, Nice; S by SW, Austin; and Short Film Mart, Cannes.

1994, 16mm, color/so, 7m, \$30

Available for sale on videotape.



**KRASIOVSKY**

## Alexis Krasilovsky

### *Epicenter U.*

A first-hand account about healing from natural disaster, *EPICENTER U.* is also a multi-cultural portrait of a university which suffered \$350 million in damages. "From gripping testimonials to comic relief, the new film *EPICENTER U.* chronicles the impact of the Northridge Earthquake on the people of California State University, Northridge." —*Daily News*

"I have never been in a earthquake. While watching the film I really felt, for the first time, the costs to both the individual and the com-

munity of such a disaster... Drawing on her own original filmmaking style developed over years of notable filmmaking, she uses a collage of techniques (cinéma vérité, direct camera address interviews, slow motion, essayist documentary, poetry) to explore the film's complex and elusive subject matter. More importantly, perhaps, is her collaboration with her students. She gives them a real voice." —Dr. Michelle Citron, Radio TV-Film Dept., Northwestern University

1995, 16mm, color/so, 28m, \$55

Available for sale on videotape.

## Kurt Kren

### *1/57: Versuch mit synthetischem Ton (Test)*

Experiment with Synthetic Sound.

1957, 16mm, b&w/so, 2m, \$10

### *22/69: Happy End*

1969, 16mm, b&w/si, 4m, \$15

### *46/90: Falter 2*

Prod.: Hubert Sielecki, sound: Wolfgang Ernst

1990, 16mm, b&w/so, 30 sec, \$10

### *49/95: tausendjahrekin*

Sound: from the film *Der Verlorene* by Peter Lorre

1995, 16mm, color/so, 3m, \$15

## Brady Lewis

### *Truth Serum*

*TRUTH SERUM* is a clay animated piece that was inspired by a trip to the Mayo Clinic in Rochester, Minnesota. It combines eight discrete animation cycles with a soundtrack consisting of selected statements taken from a widely used true/false psychological test. This is the first completed film in a series of very short shorts, each of which explores some aspect of narrative and each of which tries to find new ways of telling stories from the subconscious.



*Epicenter U.* by Alexis Krasilovsky



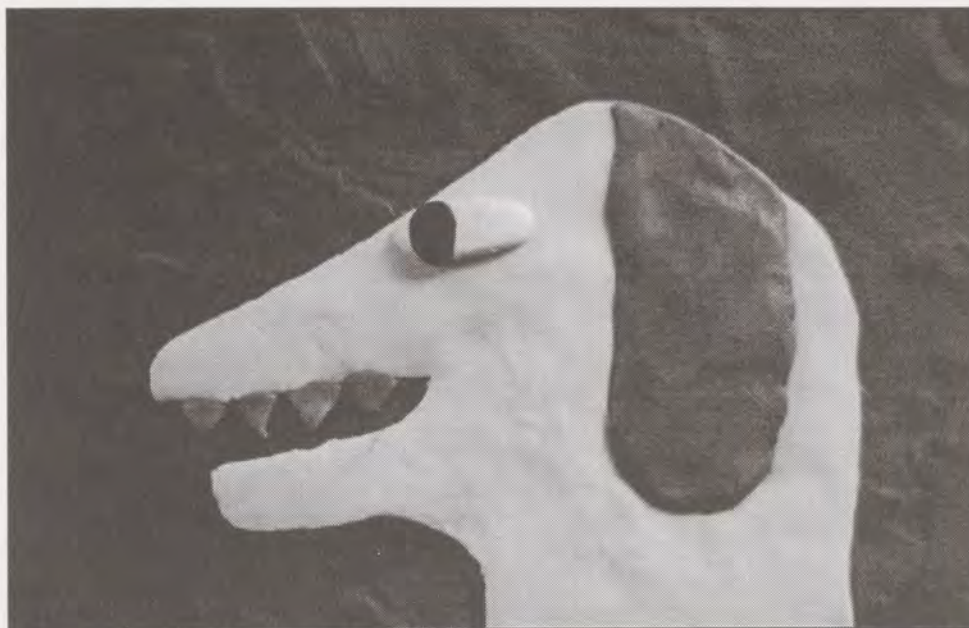
Awards: Edison/Black Maria Film & Video Festival; Charlotte Film & Video Festival; Medicine Wheel Animation Festival; Poetry Film Festival; WYBE-TV ("Through the Lens").

1994, 16mm, color/so, 4m, \$15

## Toby MacLennan

### *How Will I Know I'm Here*

Two years ago my mother asked my brother and me to take her home from the hospital and help her die. This request sent me headlong into the biggest



*Truth Serum* by Brady Lewis

mystery I've ever encountered. I was driven by my need to unravel this mystery.

The result of this search was *HOW WILL I KNOW I'M HERE*, a film that, blurring the distinction between

conscious and unconscious, celebrates childhood dreams and intuition and searches for connections.



*How Will I Know I'm Here* by Toby MacLennan



MacLENNAN



(above & below) *Penumbra* by Hillary Morgan



people's lives through open-curtained windows, from the outside-in. The film moves, blinks, grasps (lyrically) at the fragments of (room) reality; patches of color, the edge of a plant, a man sitting camouflaged within his surroundings, blinking TV sets, etc. It's a vision at un-funny highspeed (shot at 8 fps) of moments lost, passed too quickly for accurate memory-impact to be formed. Thus the film must be seen and reseen; people exist in a non-linear time, they just are. Their situations are, unobtrusively; simply, those of Giacometti-like existences, focussed on for moments only, then left to themselves. Gesture (the filmmaker's and the subjects') becomes the form content of life and film. Sometimes existences overlap (physically through superimposition), as patches of shape in a defined space, specific yet timeless." —Peter Gidal

1970, 16mm, color/si, 8m, \$25

*...And a Table*

The second experimental film I made. Two people having breakfast—an action repeated; the action is set up, people are themselves and act, the camera is spontaneous. With the sound I tried to create different kinds of moods.

A film which is set apart a bit from the others and which yet incorporates elements I still deal with.

1971, 16mm, color/so, 20m, \$40

*Andante Ma Non Troppo*

From the inside looking out.... On my pavement each day Moroccan women

"The kaleidoscopic 45 minute projection leads the viewer through a series of astonishing, bodily and psychic states affected by the encounter with her (the filmmaker's) mother's death. Poetic, mythic, surrealistically beautiful, the visual flow is doubly enhanced by a powerful soundtrack of classical and contemporary musical compositions." —Jacquelan Menard, *Arts Alive*

1993, 16mm, color/so, 45m, \$90

**Barbara Meter**

*From the Exterior*

A walk. Impressions from the outside in. Existence floating by—the plants, the TV's, the curtains, the dogs.

"FROM THE EXTERIOR is 8 color minutes of spontaneous searching, looking at



meet after having collected their children from school; this is their women's group. Changing chronology and repeating actions underline the repetitiousness of their days, suggesting a cyclical time.

1988, 16mm, color/si, 6.5m, \$25

## Hillary Morgan

### *Penumbra*

PENUMBRA is a poetic exploration of the nature of dreams; the way they slip in and out of our waking lives, offering us profound and yet fleeting glimpses into our unconscious and beyond, perhaps even into our ancestral past or our future.

Awards and Screenings: Judges' Best Cinematography Award, Ann Arbor Film Festival; Ann Arbor Festival Tour; Honorable Merit, Onion City Film Festival; 30 years Retrospective of Personal Documentaries, Film Arts Festival.

1994, 16mm, color/so, 14m, \$35

Available for sale on videotape.

## Matthias Müller

### *Alpsee*

"ALPSEE is a brilliant autobiographical essay on childhood, family and memory. It is an exceedingly complex work revealing new layers every time you watch it. In ALPSEE, terror

has taken on a harder-edged shape compared to previous films by Matthias Müller; this nightmare has something alluring about it. I could not take my eyes off the mellow colors of this film. In the end, the blue of the skies is falling down and turning into red.

This part appears almost Dionysian to me, sensuous and liberating, as if the cyclical structure of ALPSEE had to be blown up in the end by a final intimate moment."—Christian Cargelli

"This tidy doll's house is filled with the fetid air of the Fifties and Sixties. But Müller does not play the indictor's part: Alpsee has a mellow, refined humor and keeps an ironical distance to its subject matter."—

Alexandra Jacobson

Festivals: Berlin Film Festival; Main Prize, 41st Oberhausen Short Film Festival; Welling-ton Film

Festival; 1st prize, Filmothek of Youth. Distinction: "Recommended" by the German Commission of Valuation.

1994, 16mm, color/so, 15m, \$65

### *Scattering Stars*

Heavenly bodies explode. Stars scatter. The after-glow of a physical encounter.

"Against a pitch-black night-time sky, splendid fireworks explode. From a different darkness, gleaming male body parts light up. Meticulous editing and solarisation make the fireworks seem to emerge from the very center of the human bodies."—Rotterdam Film Festival

Festivals: Impakt Utrecht; Rotterdam Film Festival; Oberhausen Short Film Festival and others.

1994, 16mm, b&w/so, 2m, \$20

## Richard Myers

### *Tarp*

Most of my longer films have been based on dreams and have been of a personal semi-autobiographical nature. TARP represents my interest in more simple/basic visual themes: color, shape, and "found object" filmmaking. I began "recording" all of the tarps in my immediate neighborhood and surrounding cities—tarps over cars and boats and campers, tarps as tents, on trucks and hanging from overpasses on freeways. The fragmented result still maintains a dreamlike tone, yet speaks about the mysterious way we Americans cover-up and protect things and the strange locations in which we do it.

1993, 16mm, color/so, 20m, \$40



Alpsee by Matthias Müller




*Water and Power* by Pat O'Neill

## Gunvor Nelson

### *Before Need Redressed* By Gunvor Nelson and Dorothy Wiley

Fourteen years after making *BEFORE NEED*, Gunvor Nelson and Dorothy Wiley entered into a fascinating process. They revisited the film, reworked and reedited it, making a new and shorter version, called *BEFORE NEED REDRESSED*. It is an interesting excursion into how passing time, further experience, and time for reflection can affect and alter the shape and vision of a film.

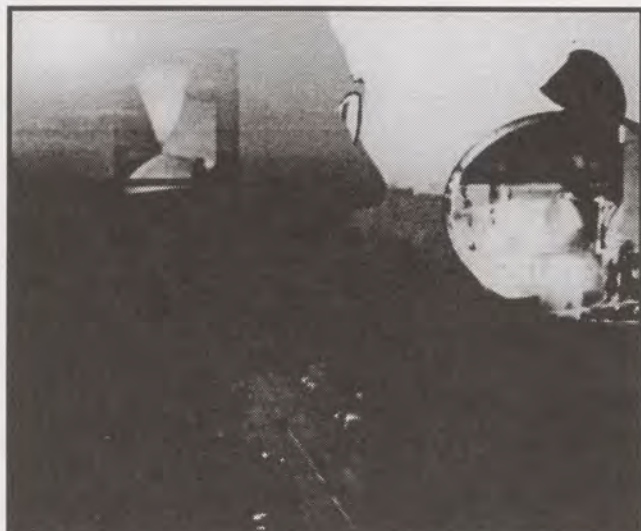
1993, 16mm, color/so, 42m, \$80

## Pat O'Neill

### *Water and Power*

Its title comes from the Los Angeles water district. Much of the film was shot in the Owens Valley and in an old office building in downtown L.A. and is metaphorically about the exchange of energy between two places. It is also about water, in all of its states, and about cyclical motion: the planets, the tides, the implied rotation of the camera on its axis, and the repetitive actions of the performers. There are also quotations from older movies and their soundtracks: at times their landscapes become continuous with those of the present. Human habitation in this wilderness is tenuous and risky.

1989, 16mm, color/so, 57m, \$150


*Water and Power* by Pat O'Neill

## Suzan Pitt

### *Asparagus*

This compelling portrait of the artist as a young woman is a cell animation that was four years in the making. J. Hoberman in *The Village Voice* wrote, "Pitt's subject matter, a magicienne's relation to her art (daringly visualized as asparagus turns to phalluses) occasions some astonishing effects: at one point the heroine stages a 2-D Kandinsky-patterned light show for an audience of 3-D puppets. Pitt has a powerful graphic style, her cells are detailed and picture-book sumptuous. More than any other animator she has the gifts that could sustain a feature-length work." The film placed Pitt at the forefront of independent American animation artists.

1978, 16mm, color/so, 19m, \$45

## Thad Povey

### *I Smell the Blood of an Englishman*

A suite of four films dealing with two words: Human & Being (the order of the two words is not important). The four films, following the sequence of FEE FI FO FUM are as follows:

*THINE INWARD-LOOKING EYES*  
Possibly a talk show for the telepathic. Relax. Take a deep breath.

*THE SWEETEST SANDWICH*  
Dry and crusty on the ends, full of chicken, tomatoes, honey, and corn in the middle. Music by Soul Coughing with lyrics inspired by an encounter with a drunk man at the corner of Second Avenue and Third Street in New York City.

*LEARNING TO SLUMP*  
An info-tone-poem.

*ON ANY GIVEN THURSDAY*  
The things we do. In the words of Bokonon: "Tiger got to hunt, Bird got to fly; Man



got to sit and wonder, 'Why, why, why?' Tiger got to sleep, Bird got to land; Man got to tell himself he understand."

1995, 16mm, color/so, 17.5m, \$50

(THINE INWARD-LOOKING EYES available separately. See 1994 Supplement.)

## Lynne Sachs

### *Which Way Is East*

Co-maker: Dana Sachs

"A frog that sits at the bottom of a well thinks that the whole sky is only as big as the lid of a pot."



(above) *I Smell the Blood of An Englishman* by Thad Povey

(below) *Which Way Is East* by Lynne Sachs





**SACHS**

**Receiving Sally by Erin Sax**

"When two American sisters travel north from Ho Chi Minh City to Hanoi, conversations with Vietnamese strangers and friends reveal to them the flip side of a shared history. Lynne and Dana Sachs' travel diary of their trip to Vietnam is a collection of tourism, city life, culture clash, and historic inquiry that's put together with the warmth of a quilt. *WHICH WAY IS EAST*, their half-hour film, starts as a road trip and flowers into a political discourse. It combines Vietnamese parables, history and memories of the people the sisters met, as well as their own childhood memories of the war on TV. To Americans for whom "Vietnam" ended in 1975, *WHICH WAY IS EAST* is a reminder that Vietnam is a country, not a war. The film has a combination of qualities: compassion, acute observational skills, an understanding of history's scope, and a critical ability to discern what's missing from the textbooks and TV news."—Susan Gerhard, *The Independent*

Screenings: Grand Jury Award, Atlanta Film Festival; Sundance Film Festival; Museum of Modern Art, New York; San Francisco Cinematheque; "Arsenal" Film Festival, Rega, Latvia; Pacific Film Archive; Mill Valley Film Festival; Vassar College; Yale University; Cornell Cinema; San Francisco Asian American Film Festival.

1994, 16mm, color/so, 33m, \$60

## Erin Sax

### *Receiving Sally*

A vivifying of memory, *RECEIVING SALLY* is a response to an imminent death and the recollection of lifetimes gone by. Projecting a closure both forward and back, the film functions as a personal ritual where the preservation of memories of

childhood, innocence lost and the impending conclusion of a life is constructed out of the fragments of story. Contrived in the form of incantation; characters, events and medium itself exist as elements of a spell, summoned and woven into a rhythm in the service of giving life to a past.

1993, 16mm, b&w/so, 6m, \$25

Available for sale on videotape.

### *Each Evening*

*EACH EVENING* is the beginning of a memory. As a moment that communicates the inability to move at will, the film is an attempt to find the intersection between the construction of a history and an experience at the moment of occurrence. It is here that the body is situated at the point of transition.

1993, 16mm, b&w/si, 2m, \$15

Available for sale on videotape.

### *Seven of Worlds*

*SEVEN OF WORLDS* is a reaction to the loss of the physical body and the fear which enshrouds death and the dying. The work examines rituals that exist to facilitate memory and promote an acceptance of death. Including the documentation of the embalming, dressing and casketing of the dead, the film sits in response to the silence that encircles death and emerged from a desire to question the cultural significance of this exclusion. Through its examination, *SEVEN OF WORLDS* speaks to the moral and ethical viability of traditions (to some degree) collectively embraced by a society, the role of these rituals in the process of grieving and loss, and the parallels that can be drawn between these practices and other customs unique to Western "culture."

Selected Screenings:

American Museum of the Moving Image; Semana de Cine Experimental; Melbourne Fringe Festival; Filmmakers in Filmhaus; Stuttgart Film Festival; Conspiracies; Pacific Film Archive; Mill Valley Film Festival; Big Muddy Film Festival; Humboldt Film Festival; Other Cinema; S.F. State; Ann Arbor Film Festival; Sinking Creek Film Festival; S.F. Cinematheque; P.S. 122.

1994, 16mm, color/b&w/so, 19m, \$50

Available as a trilogy for \$85.

Available for sale on videotape





1988—The Remake by Rick Schmidt

## Rick Schmidt

*A Trilogy: a Man, a Woman, and a Killer/ 1988-The Remake/ Emerald Cities*

### *A Man, a Woman, and a Killer*

Directed by Richard Schmidt and Wayne Wang. Script by Dick Richardson, Rick Schmidt, and Wayne Wang. Sound by Neelon Crawford and Lee Serie. Continuity by Terrel Seltzer. Gaffer Jim Mayer. Staring Ed Nylund, Carolyn Zaremba, and Dick Richardson.

Narrative documentary of the situation of a gangster

film being made and the three performers who were trapped and examined as they acted out their own lives.

"One of the most absorbing films I've seen of the independent filmmaking movement." —Jerry Oster, *New York Daily News*

Awards: 1st Place, Kent State AAFF; Tour International Film Festival, Rotterdam; Directors' Choice, Ann Arbor Film Festival.

1975, 16mm, b&w/color/so, 75m, \$150

### *1988-The Remake*

Staring Ed Nylund, Carolyn Zaremba, Dick Richardson, Skip Covington, Willie Boy Walker, Bruce Parry,

Constance Penely, Kelly Boen, Marian Lewis, F Paul Hocking, and Dickie Marcus. Also featuring Sylvester, Ral-Pheno, Jesus Christ Satan, J.C. Burris, Lowell Darling and others. Script by Henry Bean, William Farley, Nick Kazan and Richard Schmidt.

A huge series of Vaudeville-type auditions for the remake of the classical American musical comedy *SHOWBOAT* (in 1988) set against a dying man's (Ed Nylund) vision that everyone can be a star.

"In whose image are stars made? What is the effect of enforcing a rigid distance between ordinary life and the glamor it feeds upon? What is the relationship between a person's inner

fantasy life and stark exterior reality? To deal with such questions, [1988-THE REMAKE] poses its own. What can happen if that distance is conflated, the image-making reversed and the ordinary held up as its own model?" —B. Ruby Rich, *The Chicago Reader*

"Rather than fight a lengthy and costly court battle after an encounter with MGM's battery of lawyers, Richard Schmidt decided to take the battle onto a new front by adding a prologue to the film explaining why sections of the soundtrack are missing and the presence of an "X" over certain shots. The film loses nothing as a result of his self-censorship, in fact it gains by the addition of a political





**The Malady of Death by Jeffrey Skoller**

dimension, thereby dramatizing the predicament of the independent filmmaker in the industry dominated film world. This black satire has all of a sudden acquired a biting edge." —Carmen Vigil, Cinematheque

"A complex and original film about filmmaking and the entertainer in us all." —Whitney Museum of American Art

"An outstanding film of the Year." —London Film Festival, 1980

Awards: 1st Place, Ann Arbor Film Festival, 1978; Florence Film Festival, 1979; Adelaide Film Festival, Australia, 1979; US Film Festival; London Film Festival, 1980.

1978, 16mm, b&w/color/so, 97m, \$150

**Emerald Cities**

Directed, filmed, edited, and produced by Richard Schmidt. A Living Legend Production.

Starring Ed Nylund (as Santa), Carolyn Zaremba, Dick Richardson, Willie Boy Walker, Ted Falconi, Kelly Boen, The Mutants, and Flipper. Sound by Nick Bertoni.

The low-budget feature film director (Schmidt) seeks past-life therapy after the star (Carolyn Zaremba) of his epic runs off to New York to make herself a *real* star before he is able to complete principal photography. Schmidt's visions (under hypnosis) follow his star from Death Valley through future trends (Christmas 1983) of media manipulation to the "Bing Crosby-ing" of the Mutants and

Flipper, with political promises by Lowell Darling (for President!).

1981, 16mm, color/so, 85m, \$150

**Guy Sherwin**

**Musical Stairs**

In *MUSICAL STAIRS*, 16mm footage of an iron staircase was printed to produce both picture and soundtrack images, i.e. the optical sound sensor in the projector reads the photographs of iron steps as variable density soundtrack. The staircase is filmed from a fixed perspective, producing for the

soundtrack a musical scale of eleven stages determined by the camera angles. Sound volume and image brightness were both controlled by varying the exposure setting at the printing stage. The fact that the staircase is neither a synthetic image, nor a particularly clean one (there happened to be leaves on the stairs when I shot the film) means that the sound is not pure, but dense with strange harmonies.

1977, 16mm, b&w/so, 10m, \$25

**Jeffrey Skoller**

**The Malady of Death**

Adapted from a story by Marguerite Duras.

Text Performed by JD Trow.

Cinematography by Nancy Schiesari and Jeffrey Skoller.

"THE MALADY OF DEATH is an adaptation of Marguerite Duras's story of the same name—her text comprises the voice-over—which is a particular *reading* of the story in which word and image, in a complex interplay, explore male sexuality. The processes of reading are revealed to be complicated, poetic and political, as an unspecified narrator names and describes 'the malady' and tells of a man and woman's sexual encounters. The male 'you' is multiplied, depicted by many men, each photographed nude, variously fragmented and abstracted, studied and distanced. The 'she' the 'difference,' is literally absent



from the image but present metaphorically, 'possessed' but not known. While societal connections between possessing sexuality, economically, and by force are explored in relation to male sexuality, the implication of the act of looking permeates all these discourses. The erotic depiction of the male body for both the camera and the viewer, the displaced and disembodied representation of the woman, and the structured alternation of image and black—at times like an eye opening and closing, but also suggestive of what culturally can and cannot be imagined—create a viewer who cannot easily possess the story, but who must rather read and reread.” —Kathy Geritz, Pacific Film Archive

1994, 16mm, color/so, 43m, \$100

## Greta Snider

### No-Zone

“Greta S. incorporates a sprinkling of traditional bay-area style—cutting and pasting images from an obscure range of memorabilia footage and pop culture—as she guides us through the tribulations and ecstasies of life in the 90s. NO-ZONE generates the feeling of reading a book, as a gamut of emotions are brought to life in a series of short fables. The disturbing issues of AIDS, nuclear waste in one’s front yard, and the ever present mid-life crisis, are translated through gun



**No-Zone** by Greta Snider

visuals, manipulated text and in-your-face close-ups. Paranoia and discontent with the state of the world are coolly relayed in soap opera time, via two of the film’s episodes—Sickness and Toxin. Relief from this environment comes in the form of doing 30kms on a skateboard, downtown and foraging for edible berries in the wilderness.... Alas no happy ending here, as a mini-doco focusing on The End of History, stakes its claim as the crowing glory.” —Sally Bonython, Melbourne International Film Festival

1993, 16mm, color/so, 19m, \$50

### Our Gay Brothers

“This collage of found film footage, assembles porn movie, children’s instructional film, sports coverage and 50s Hollywood musicals to construct an investigation of gay men’s differing attitudes towards the female body. A clever and conten-

tious film.” —Melbourne International Film Festival

1993, 16mm, color/so, 9m, \$30

## Scott Stark

### I'll Walk with God

Using emergency information cards surreptitiously lifted from the backs of airline seats, I’LL WALK WITH GOD pictorially charts an airline flight attendant’s stoic transcendence through and beyond worldly adversity. Through an elaborate system of posturing and nuance that evokes an almost ritualistic synergy, the female protagonist(s) are shuttled toward a higher spiritual plane, carried aloft on the shimmering wings of Mario Lanza’s soaring tremolo.

1994, 16mm, color/so, 8m, \$25

## Michael Wallin

### Black Sheep Boy

A rumination on desire, the construction of sexual fantasy, obsession, the yearning for connection, the allure of the younger man, the pursuit of the idealized other, its rewards and pitfalls. Erotic, playful, perhaps disturbing; many questions are raised, few are answered.

“Like lyrical segments of Genet’s Chant D’Amour, the scenes of guys undressing in BLACK SHEEP BOY are refreshingly unencumbered by a plot. Instead, a man’s voice serves as the guiding consciousness of the film as he describes his fetishizing of these youths, admitting that he is after a fantasy, not a reality.... The beauty of this





**Black Sheep Boy** by Michael Wallin

film goes beyond the visual splendor of youth. Wallin's technique preserves multiple takes of the same subject: this stuttering tempo, combined with bursts of flash and the candid quality of the posing, gives the film a rough, underground look that's very appealing and appropriate to its grunge milieu.... Because the soundtrack is independent of the visuals, Wallin is able to make some good sonic jokes, such as a nifty popping sound whenever a guy undoes that first button of his jeans. *Black Sheep Boy* celebrates that uncorking with eroticism, philosophy and poetry." —Roberto Friedman, *Bay Area Reporter*

Shown: San Francisco International Lesbian & Gay Film Festival; Vancouver Lesbian & Gay Film/Video

Festival; Los Angeles Gay & Lesbian Film Festival; Austin Gay and Lesbian International Film Festival; Chicago Lesbian and Gay International Film Festival; New York Lesbian and Gay Experimental Film/Video Festival.

1995, 16mm, color/so, 37m, \$75

Available for sale on videotape.

## Dorothy Wiley

**Before Need Redressed**  
By Dorothy Wiley  
and Gunvor Nelson

For listing, see Gunvor Nelson

## Timoleon Wilkins

### Tree

A found-footage film-poem dealing with environmental issues. Edited with both image and corresponding original optical track. In elegiac Kodachrome color. (Special thanks to Bruce Conner, whose splicer was lent for "surgery" after a near-fatal encounter with an Elmo.)

1994, 16mm, color/so, 4m, \$15

### Blue Sun Western

Combines a wide range of source material (hand-painted film, Kodachrome, found home movie footage, negative-positive manipulation) with some of the audiovisual trademarks of western movies.... Depicts the joy and terror of being alone in the wilderness. Portrays human beings dancing on the graves of their oppressors. Shows that history is most close and most fathomable as we near the end of the century.

1995, 16mm, color/so, 9m, \$29

### Gay Pride<sup>4</sup>

San Francisco Gay Pride Parade 1993 as seen experimentally: four screens of unslit Regular 8 multiplied by four image variations of the same 25 ft. roll. At silent speed, it's a critique of gay culture; at sound speed it becomes abstract and rhythmical.

1995, 16mm, color/si (16 or 24fps), 4m, \$20, sale/lease \$105



# Videotapes for Sale

VIDEO **A**

ANGERAME

All videotapes are VHS unless otherwise noted.

## Dominic Angerame

### *Premonition*

See film section of this supplement for description.

1995, VHS, b&w/so, 11m, \$45 Home Use; \$100 Other

## Bruce Baillie

### *Commute*

For especial fans of Bishery and commuting, my latest.

"Dr. Bish drives through the rain. A letter to friends, a Radio Show, a Home TV—relaxing, entertaining, unpretentious, easy, humorous all the time—a perfect hour to spend on a July Sunday afternoon, chatting with a pleasant friend, like sitting in a bar and having a drink. Wonderful, simply wonderful." —Anthology Film Archives

1995, VHS, color/so, 60m, \$40 Home Use; \$80 Other

## Michael DeLuise

### *Prey of Innocence*

See film section of this supplement for description.

1995, VHS, color/so, 28m, \$20 Home Use; \$80 Other

## Henry Hills

### *Little Lieutenant Made with Sally Silvers*

See film section of this supplement for description.

1994, VHS, color/so, 7m, \$20 Home Use; \$50 Other

## Alexis Krasilovsky

### *Epicenter U.*

See film section of this supplement for description.

1995, VHS, color/so, 28m, \$24.95 Home Use; \$150 Other

## Hillary Morgan

### *Penumbra*

See film section of this supplement for description.

1994, VHS, color/so, 14m, \$40 Home Use; \$60 Other

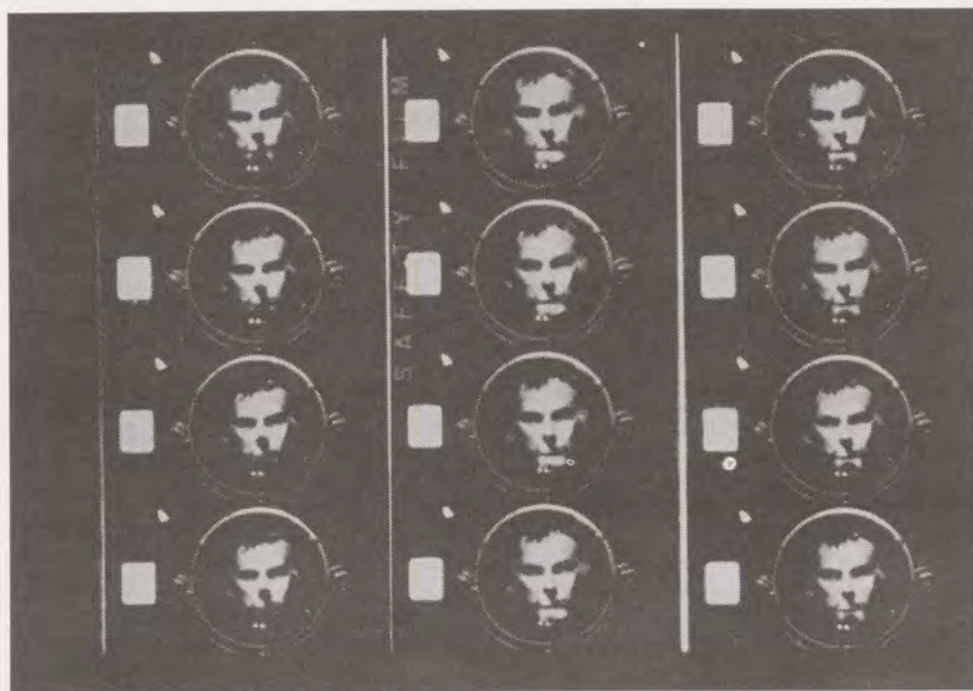
## Albert Gabriel Nigrin

Two Films by Albert Gabriel Nigrin: *Light Pharmacy: Part 5/Mental Radio*

### *Light Pharmacy: Part 5*

The 5th part of the LIGHT PHARMACY series continues a preoccupation with reflected and refracted sunlight, and haiku poetry. LIGHT PHARMACY: PART 5 consists of a series of long shots to extreme close-ups of a stream of water in a street gutter. The stream (or the infinitely small) becomes a mirror reflecting the turbulent movement of the stars (or the infinitely large).

1995, VHS, b&w/so, 2m



*Mental Radio* by Albert Gabriel Nigrin



**NIGRIN*****Mental Radio (a.k.a. Open Kennedy)***

"Our situation on this earth seems strange. Everyone of us appears here involuntarily and are uninvited for a short stay without knowing why. To me it is enough to wonder at the secrets." — Albert Einstein

"One must cultivate one's own garden." —Voltaire

Believing she had telepathic powers, Mary Craig and her husband, the writer Upton Sinclair, set out to test these powers in the 1920s. Sinclair would draw pictures and then transmit them mentally to Craig; she would draw the images she received in an adjacent, closed room. Their experiments were 75% successful. The telepathic interaction between Craig and Sinclair served as one of the starting points for my film MENTAL RADIO which depicts psychic and telepathic interactions between soul mate both animal and human. This film is also a visual interpretation of my thyroid illness, Graves Disease, diagnosed in 1990. The physicals in the film replicate the weekly examinations I received for a 6-month period. The film's editing was dynamically composed but not necessarily meant to fit the sounds and music. The pacing between staccato vs. still shots is meant to parallel or simulate the physiological sensations associated with Graves Disease which include heart palpitations and unstable feelings counterpoised with periods of tranquility. MENTAL RADIO is also a documentation of my garden, following

a chronological development—from early Spring to mid-Summer with the garden in full bloom. The film juxtaposes the vitality and fragility of the human body and mind with that of the earth and nature.

1995, VHS, color/b&w/so, 10m

Both films are on one tape. \$30 Home Use; \$100 Other

**Abraham Ravett*****Half Sister***

See film section of Supplement 1994 for description.

1985, VHS, color/so, 22m, \$50

***Everything's For You***

See film section of Supplement 1994 for description.

1989, VHS, b&w/color/so, 58m, \$75

***In Memory***

See film section of Supplement 1994 for description.

1993, VHS, b&w/so, 13m, \$50

**Erin Sax**

**Three Films by Erin Sax Includes:**

***Receiving Sally, Each Evening, and Seven of Worlds***

See film section of this supplement for description.

1994, VHS, color/b&w/so, 27m, \$55 Home Use; \$85 Other

**Michael Wallin*****Black Sheep Boy***

See film section of this supplement for description.

1995, VHS, color/so, 37m, \$60 Home Use; \$90 Other



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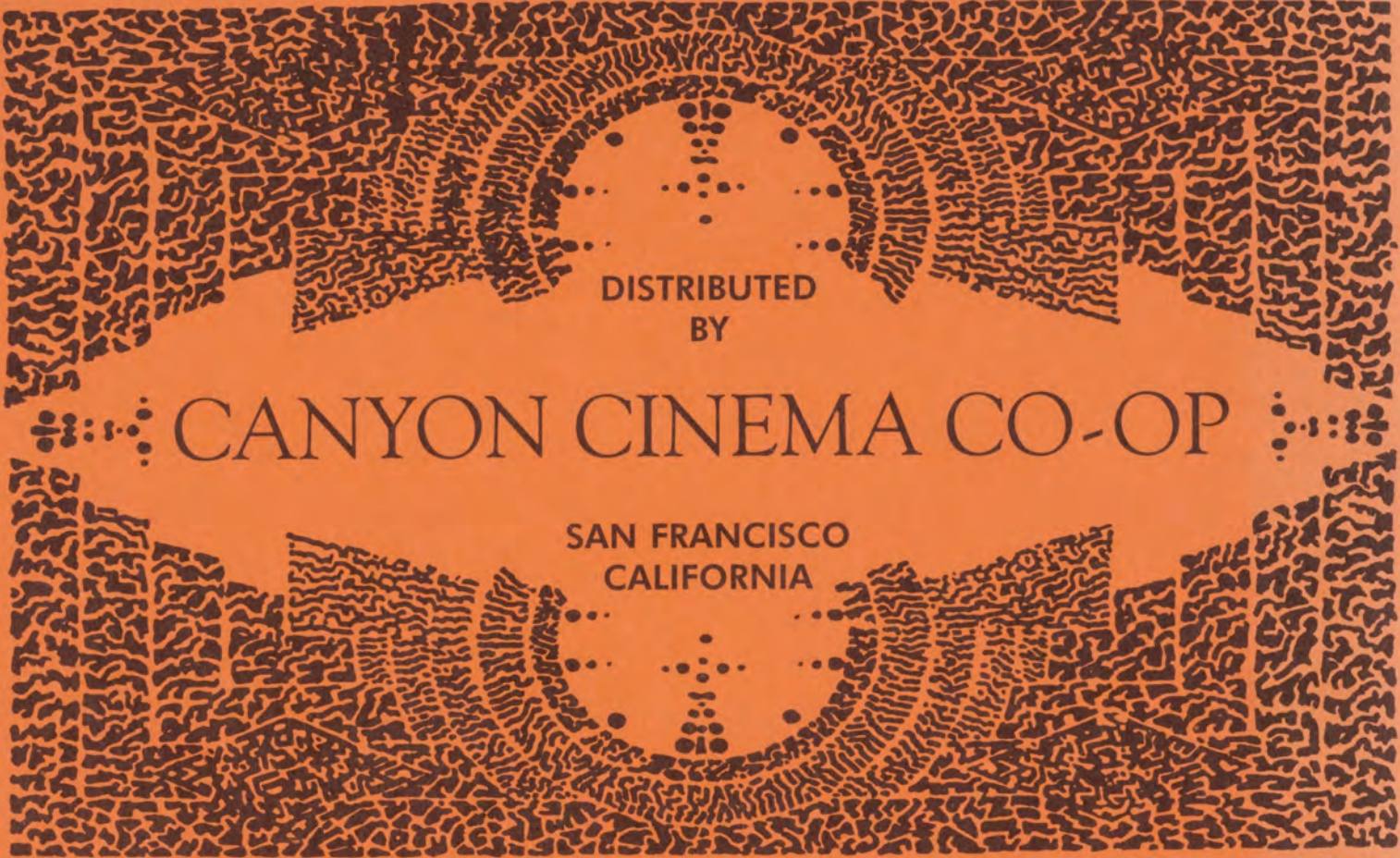












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