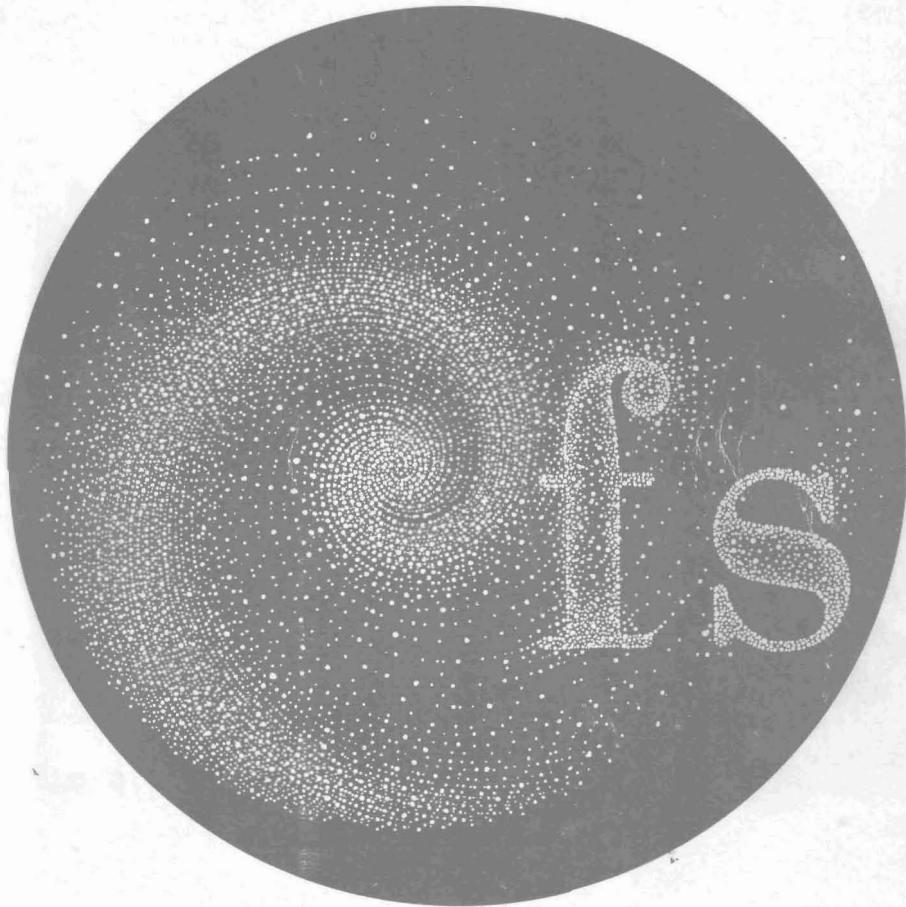


1975-16mm film rental & sale catalogue

\$1⁰⁰



cfs

dedicated to the promotion of film as an art form

creative film society • 7237 canby avenue • reseda, california 91335 • (213) 881-3887

The Creative Film Society was formed in 1957 by Robert Pike, as an informal affiliation of West Coast filmartists dedicated to the promotion of film as an art form. Our primary function was the rental and sale distribution of the 16mm. motion pictures produced by our members. But as rental and sale interest increased through the years for film-art shorts, it became necessary for us to similarly increase the concept of our distribution function to meet the needs of our customers. For this reason, we added to our rental library classic examples of all types of creative short subjects, as well as several historically important feature films. At the same time, we invited filmartists from other areas, both in this country and abroad, to allow us to represent the best examples of their work, in addition to any distribution representation they might already have. As a result, today the CFS has the most comprehensive 16mm. rental library of film-art shorts in this country, ranging in style from old-time comedy classics to the most sophisticated examples of pure film-art, and ranging in time from the earliest works of Edison, Melies, and Cohl to the latest film-art shorts produced in 1974.

Originally, the CFS film rental library was designed to meet the needs of college and private film societies, as those organizations were the basic customers for film-art shorts. However, in recent years, with an ever-increasing emphasis being placed on the motion picture medium as the primary vehicle for the communication of ideas and information, we have found that most of the films in our rental library are equally useful to religious groups, public schools, and classes in film history and appreciation. Therefore, from the over nine hundred 16mm. films listed in this catalogue, we are proud to state that virtually every type of organization can find material to fit its needs. Moreover, our films are continually being reviewed in such publications as: The Booklist, Media & Methods, The Christian Advocate, Landers Film Reviews, Filmmakers Newsletter, Media for Christian Formation, as well as the regular film-art magazines and books. Wherever possible, we have quoted from these reviews in the catalogue descriptions as an aid to your selection decision. However, should any customer wish further clarification as to whether a specific film is suitable for his use, he need only write or phone us, and we will be happy to discuss the selection of appropriate films to fit his needs. We do not, however, accept collect phone calls.

We have attempted in this catalogue to modify our prices to meet both the rising costs of film distribution and the lowered budgets of our customers. Therefore, wherever possible, we have lowered our prices; but wherever necessary, we have raised them. With the release of this catalogue, then, prices listed in all previous catalogues and flyers become automatically null and void. Moreover, it is understood that prices in this catalogue may be subject to change without notice.

RENTAL POLICY:

1. Shipping Time: In order to assure our customers of the prompt arrival of films for rental playdates, we normally ship our films via Special Delivery, insured, 13 days prior to the playdate for bookings outside of California, and 10 days prior to the playdate within California. Generally, this means that films should arrive often as much as a week ahead of schedule; and even if the films are temporarily misrouted by the post office, they still have sufficient time to meet their playdate. However, this also means that rental orders should reach our office no later than three weeks prior to the requested playdate, so that we will have the necessary minimum amount of time to schedule the playdate and ship the films. If necessary, we are willing to ship films via airmail to reach their destination on time, but only with the consent of the customer, in view of the higher shipping charges involved. Because we have a minimum number of prints of each of our films, which are generally heavily booked 2-3 months in advance, we urge customers to reserve films as far in advance of their playdates as possible, at the same time listing alternate acceptable playdates and/or film titles, so that we can service the orders as quickly, efficiently, and completely as possible.

2. Foreign Rentals: while we are willing to service rental orders from Canada, we can only do so if the Canadian customer arranges at his expense to have the films shipped both ways through a customs broker located in the United States. Otherwise, the time and trouble with customs clearance nullifies the small profits involved in the rental booking. For the same reason, we are unable to service rental orders overseas, with rare exception.

3. Payment: the rental rates quoted in this catalogue are for a one day use of one screening where admission is charged or two screenings where no admission is charged. 50% extra is charged for each additional admission screening or pair of non-admission screenings during the one day use and/or on subsequent consecutive days' use. These rates apply to non-theatrical, non-televised uses only. For theatrical playdates, our rates are based upon the seating capacity of the theatre, the number of screenings per day, and the total length of the playdate. We therefore must be supplied this information by the theatre before being able to quote the appropriate rates for his use. Moreover, some of the films in this catalogue are not available for theatrical playdates from the CFS; and theatres should check with us ahead of time before selecting films for potential use. By the same token, only some of our films are available for television use, with the rates determined by the intended television use involved.

Because we have increasingly encountered problems in obtaining payment from private organizations and/or individuals on campus who either have insufficient authority or financing to meet these obligations, it is necessary for us to receive payment no later than three weeks prior to each playdate, via money order or cashier's check, from individuals, private organizations, and campus organizations paying with their own funds. We will accept payment after the playdate from campuses and public schools if we either receive an official purchase order or a letter of financial responsibility from an authorized faculty member on letterhead stationery. When advance payment is required, we reserve the right to cancel the booking without notice if payment is not received by the shipping date.

4. Proper return: immediately after the playdate, the customer is to properly rewind our films back onto our reels and cans. If for any reason he has temporarily removed any of the head or tail leader from our films, he must re-splice it properly without loss of frames; otherwise, he may receive a special damage invoice if any of the picture or soundtrack was lost as the result of his removal of the leader. The customer is to ship the films immediately after his playdate to our office, using the properly addressed shipping label enclosed in the shipping case. The customer is financially responsible, therefore, for the prompt, safe return of the films to our office after his playdate. He is, similarly, responsible for the proper amount of insurance and method of shipment (Special Delivery or Airmail) as indicated on our shipping label. If he belatedly returns our films, the customer will be sent a special invoice representing the penalty payment required for this oversight. By the same token, the customer will be held financially responsible for any damage done to our films during his booking, with a minimum \$15.00 damage invoice applicable for this purpose. Naturally, each customer expects to receive his scheduled rental films in good condition and in plenty of time for his playdate. Occasionally, however, he takes this service for granted and fails to extend the same courtesy to others that he expects, by not promptly or properly following our shipping instructions. In order, therefore, for the CFS to maintain our reputation for efficiency and reliability, we must receive the kind cooperation of our customers in this regard. Any customer unwilling or unable to comply cannot for obvious reasons remain our customer for long. We wish to take this opportunity to thank our regular customers for their cooperation in this matter and to urge new customers to follow their example.

5. Customer's Cancellations: when we confirm a rental playdate to a customer, we automatically reserve the necessary film for his use, thereby making it unavailable to any other customer for that time period. We assume the responsibility for shipping the film to the customer in good condition and in time for his use. Once we have duly shipped the film, it becomes the responsibility of the customer to pay for the playdate -- regardless of whether or not he ultimately uses it. Therefore, should a customer wish to cancel a playdate without having to pay for the films originally reserved for his use, he must see to it that his cancellation reaches our office prior to our shipping date (three weeks prior to the playdate). Otherwise, if his cancellation reaches us after the film has been shipped, we will hold him financially responsible for the playdate, and will refuse to service any further playdates until payment has been received.

6. "Adult" Designation: the word ADULT is indicated at the end of the description of some of the films in our catalogue. This means that the film so indicated contains nude imagery which, therefore, may make the film unsuitable to certain audiences...although the CFS represents only films of this nature which we feel to be artistic representations of the nude form. We automatically refrain from renting any films designated ADULT to public schools, unless we receive assurance from the faculty that such films may be shown at their institution without incident.

7. Mounting Service: when a customer orders several short films for the same playdate and wishes to have them mounted onto one or more large reels, with all unnecessary leaders removed, for ease in projection, we will provide this mounting service, utilizing 1600 ft., 2000 ft., or 2300 ft. reels (depending upon the length of the program and the customer's take-up reel capacity), for a mounting fee of \$7.50 per large mounted reel. Customers wishing this mounting service should so indicate on their orders, at the same time indicating the largest size mounted reel they wish us to utilize, to conform with their projection equipment.

SALES POLICY:

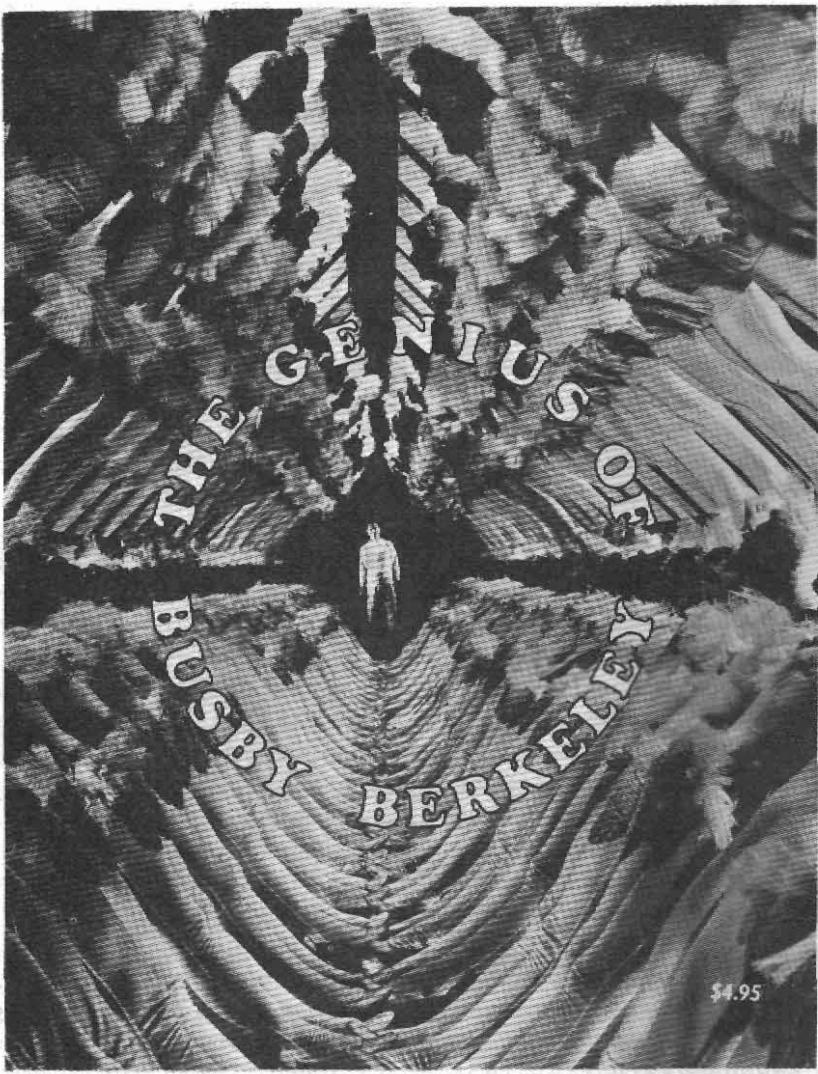
1. Purchase Previews: because the CFS is primarily a rental organization, in most instances we must use rental prints of our films to service purchase preview bookings. For this reason, we prefer that preview sessions be limited to one week. Purchase preview requests from public libraries will be given first priority, and without charge. School systems, because of the greater length of time usually required for previewing, are usually postponed until summer months when rental prints can be more easily spared for this purpose. However, school systems are discouraged from using classroom screenings of our films as a test of potential purchase. We consider any classroom screening of our films to constitute a rental use, and therefore disapprove of free purchase previews infringing on the rental use of our films. For this reason, public schools, colleges and universities, private organizations and individuals must preview our films on a one day rental basis, with the understanding that after having paid the necessary rental fee they decide to purchase the films, we will reduce the purchase price by the amount of the rental fee -- provided that we receive the purchase order within thirty days after the rental playdate.

2. Preview Damage: should a preview print be damaged by a customer, he is responsible for paying the cost of the necessary replacement footage (or repair labor) -- regardless of whether the print was originally sent on a free preview basis or a rental preview basis.

3. Limitation of Use Rights: films in this catalogue designated for purchase are to: (1) individual schools, colleges, universities, private organizations, and individuals: films are limited to non-televised exhibition on the premises. No outside exhibition or distribution allowed. (2) school systems and public libraries: films are limited to non-televised exhibition on the premises and non-televised, non-commercial distribution to their member schools/branches (and library patrons -- for non-commercial home exhibition only).

NO FILM PURCHASED FROM THE CFS MAY BE DUPLICATED IN WHOLE OR IN PART.

cfs books/a division of the creative film society



THE GENIUS OF BUSBY BERKELEY is the first publication of cfs books, a new division of the cfs. It is a tribute in pictures and text to the master of the Hollywood musical, the genius behind *FOURTY-SECOND STREET*, *DAMES*, *GOLD DIGGERS OF 1933*, etc.. The book is 192 pages long, softbound, $8\frac{1}{2} \times 11$ " in size, and contains over 120 photos of Berkeley and scenes from his films, a biography, filmography, reviews of his major movies, and the only in-depth interview ever done on him. Available directly from the cfs. \$4.95 per copy. Discounts on volume orders upon inquiry.

"A" (b&w, sound, 10 min., \$9) - by the Polish award-winning filmartist, Jan Lenica, music by Georges (JULES & JIM, THE PUMPKIN EATER) Delerue. Inspired by a theme from Ionesco, this stylized cartoon film deals with a man who finds a huge letter "A" suspended in his apartment and does everything imaginable to get rid of it, with unexpected results. Its impact of alternating humor and frustration is heightened by the pen-and-ink cartoon style, reminiscent of 19th century engravings. "A brilliant spoof of man's hopeless struggle against the invasion of his privacy."- VARIETY. "Highly recommended for sophisticated senior highs through adults."- MEDIA FOR CHRISTIAN FORMATION.

ABBOTT & COSTELLO

ABBOTT & COSTELLO MEET FRANKENSTEIN

(b&w, sound, 10 min., r-\$6, s-\$33.50) highlight scenes from their Universal Pictures comedy feature film classic, in which they do battle with the Frankenstein monster, Dracula, and the Wolfman.

ABBOTT & COSTELLO MEET THE MONSTERS

(b&w, sound, 30 min., r-\$12, s-\$100) highlight scenes from ABBOTT & COSTELLO MEET FRANKENSTEIN, ABBOTT & COSTELLO MEET DR. JEKYLL & MR. HYDE, and ABBOTT & COSTELLO MEET THE MUMMY.

ABBOTT & COSTELLO MOSAIC #1

(b&w, sound., 30 min., r-\$12, s-\$100) The following three Abbott & Costello one reel shorts mounted onto one reel: NO INDIANS PLEASE, PARDON MY SARONG and MIDGET CAR MANIACS.



ABBOTT & COSTELLO MOSAIC #2 (b&w, sound., 45 min., r-\$17, s-\$165) - The following five Abbott & Costello one reel shorts mounted onto one reel: HAVE BADGE WILL CHASE, DOUBLE CROSS AT CRISS CROSS, FOREIGN LEGION, NO BULLS PLEASE and CHAMPS OF THE CHASE. ***Please note that the contents of this package have been changed to the abovementioned as of July 1, 1974.

ABBOTT & COSTELLO MOSAIC #3 (b&w, sound, 45 min., r-\$17, s-\$165) - A newly released mosaic featuring five shorts mounted onto one reel: RIDE 'EM COWBOY, KNIGHTS OF THE BATH, HOLLYWOOD AND BUST, GOBS IN A MESS and RIOT ON ICE. A must film for Abbott & Costello fans!

ABBOTT & COSTELLO MOSAIC #4 (b&w, sound, 30 min., r-\$12, s-\$100) - Here is yet another brand new Abbott & Costello mosaic for the budget minded. Mounted onto one reel are the following three shorts: TAKE BUS PAY LATER, ROCKET AND ROLL and HIGH FLYERS.

ACID CAMP (color, sound, 31 min., r-\$32, s-\$350) - by Ben Van Meter. A hip New American Cinema comedy combining slapstick, sex, and psychedelica in which a country boy goes to San Francisco to find a swinging chick, but ends up with more than he bargained for in an uninhibited LSD party masterminded by three farout females. ADULT

THE ADVENTURES OF AN * (color, sound, 11 min., \$10) - by John Hubley, music by Benny Carter, featuring Lionel Hampton on vibes. A stylized cartoon film about the enthusiasm for living that is inherent in children but too often extinguished during the process of growing up, unless it can be rekindled through the eyes of the next generation of children. "Highly recommended as a discussion springboard with more sophisticated groups of young people through adults, it is acceptable for the same use with others of the same ages." - MEDIA FOR CHRISTIAN FORMATION.

THE ADVENTURES OF TARZAN (b&w, silent, 45 min., @ snd. sp., \$17) - A feature length abridgement of the 1921 serial starring Elmo Lincoln and Louise Lorraine.

AI! (LOVE) (color, sound, 4 min., \$10) - by Yoji Kuri. A droll stylized Japanese cartoon film dealing with the battle between the sexes.

AIR MANIACS (b&w, sound, 10 min., \$6) - An obscure early "talkie" comedy short starring Vince Barnett in which airplane acrobatics are the order of the day.

AIRBORN (color, sound, 4 min., \$10) - a UCLA student film by Charles Wyndham. A psychedelic abstract film utilizing positive and negative colors and optical printing techniques designed to induce hypnotic effects. Award winner: Aspen Design Conference, National Student Association Film Festival.

AIRPLANE GLUE, I LOVE YOU (b&w, sound, 21 min., r-\$27, s-\$150) - a UCLA student film by Howard Lester. A hilarious example of the cinema of the absurd, this film deals with a thirty year old model airplane builder and glue sniffer who is summoned back to the sixth grade by a befuddled truant officer, resulting in a turned on educational experience for both students and educators! Winner of almost every major film festival award, 1970 - 71.

ALICE CARTOONS

(b&w, music, 7 min., \$6 each) - by WALT DISNEY. These are music score prints of the silent ALICE IN WONDERLAND series produced during 1925-27, in which a live action Alice is combined with cartoon characters and backgrounds. The specific Alice cartoons available are:

ALICE'S BALLOON RACE
ALICE CHOPS THE SUEY
ALICE'S EGG PLANT
ALICE IN THE JUNGLE
ALICE THE JAILBIRD
ALICE'S ORPHAN
ALICE RATTLED BY RATS
ALICE SOLVES THE PUZZLE
ALICE'S TIN PONY



ALICE'S EGG PLANT (b&w, silent, 8 min., \$6) - This is the original silent version of one of the above-listed Alice cartoons. It is interesting to note that in this original version the villain is identified as a Rhode Island "Red", while in the later music score version the footage referring to the villain as a "Red" has been deleted. NOTE: When ordering this version, please order it as: ALICE'S EGG PLANT (SILENT VERSION).

ALL COME TO LOOK FOR AMERICA (color, sound, 4 min., \$7) - a student film by Kathy Strickland, produced at California State College, Hayward. Using a series of beautiful color photographs and the kinesthetic animation technique popularized by Dan McLaughlin, Arthur Lipsett, and Charles Braverman, the filmmaker has produced a kaleidoscopic review of American history comparable in style to Braverman's AMERICAN TIME CAPSULE, only in this instance with a more romantic and positive philosophy.

ALLEGRETTO (color, sound, 4 min., \$10) - by Oskar Fischinger. One of the first color abstract films produced in the United States. Originally made as part of the Paramount feature film BIG BROADCAST OF 1936, the short was bought back by Fischinger when the studio decided to release the entire feature in black-and-white.

ALL'S QUIET IN SPARKLE CITY (b&w, sound, 14 min., r-\$17, s-\$135) - by Ross Albert. A sardonic surrealistic documentary showing cockroaches in uninhibited close-ups as they roam around a dirty kitchen, while an indifferent housewife watches TV in the next room. Finally, to the vocal accompaniment of war news, they are discovered and exterminated. Winner of innumerable 1972 film festival awards.

ALLURES (color, sound, 8 min., \$14) - by Jordan Belson. A beautiful non-objective animation film which is considered, along with James Whitney's LAPIS and YANTRA, to be the top example of this type of abstract film-artistry. "I think of ALLURES as a combination of molecular structures and astronomical events mixed with subconscious and subjective phenomena -- all happening simultaneously. The beginning is almost purely sensual, the end perhaps totally non-material. It seems to move from matter to spirit in some way." - Jordan Belson.

ALONE (color, sound, 9 min., \$12) - by Bob Cowan. A film of female isolation...the prison of loneliness. In this New American Cinema psychodrama cinepoem, Cowan has juxtaposed the barren, lonely images of a young woman caught in the frustrating act of self-love while alone in an empty mansion, with sensitive images of the winter weather outside. His cinematic sensitivity in this film indicates the reason for the many film awards and grants he has received during the past several years as a leading Canadian/New York filmartist. Award winner: Yale Film Festival. ADULT.

ALONE WITH THE MONSTERS (b&w, sound, 20 min., \$12) - by Nazli Nour, in cooperation with The British Film Institute, Experimental Film Committee. A surrealistic study in cruelty, in this case society emotionally plaguing a hunchbacked old woman, who retreats to fantasy and finally commits suicide to escape ridicule. "A simplistic film technique and approach to evil seriously limit this film. The images are strong and direct and will probably make their strongest impression on junior high and younger audiences." - MEDIA FOR CHRISTIAN FORMATION.

AMERICA ON THE MOON & APOLLO 15: THE ROVER EXPEDITION TO THE MOON (color, sound, 20 min., r-\$17, s-\$114) - produced by Castle Films. Two outstanding educational releases on America's successful journeys to the moon, combined onto one reel, with breathtaking color footage of the historic events.

AMERICAN TIME CAPSULE (color, sound, 3 min., \$7) - by Charles Braverman. Originally shown on the Smothers Brothers Comedy Hour, this is a dynamic subliminal survey of American history, utilizing a multitude of still photos in kaleidoscopic fashion.

AN ACID FILM (color, sound, 5 min., r-\$9, s-\$90) - a student film by Jim Spencer, Pasadena City College. To the music of "The Moog and Me" played on a moog synthesizer, the filmartist has taken developed black raw stock and used different acids to eat through the various layers of color to create both his patterns and his colors, while at the same time carefully synchronizing his images to the music, through the use of both moviola and oscilloscope equipment. The result is a spritely abstract film reminiscent of the work of Norman McLaren, and the best film of this kind since BEGONE DULL CARE.

AN AMERICAN MARCH (color, sound, 3 min., \$10) - by Oskar Fischinger. An abstract animation film visually interpreting Sousa's "Stars and Stripes Forever", produced in 1940 through a Guggenheim Foundation grant.

AND ON THE SIXTH DAY (b&w, sound 6 min., \$7) - a UCLA student film by Christina Hornisher. Three basic socio-religious problems affecting our society are powerfully depicted in this film through a quasi-documentary technique, with no solution offered by the filmmaker...merely the stimulus for audience discussion. In the first cinematic vignette, the subjective camera eye races down a business street while a voice yells "Help me! Won't somebody please help me!" Passersby merely stop and stare at the racing camera, but make no move to assist. In the second vignette, a pregnant woman weeps quietly in her shabby living room while her priest attempts to convince her that conception is blessed and abortion is evil. In the third vignette, the faces of passive black children and adults are recorded by a subjective camera eye, while a voice loudly bares every conceivable prejudiced anti-black blasphemy. The total effect of this film on most audiences is to arouse emotions - and tempers - to the point of virtual rioting. It was the only CFS film banned in Dallas, Texas during a series of midnight underground programs for this reason!

ANEMIC CINEMA (b&w, silent, 7 min., \$7) - by Marcel Duchamp. A classic example of the Avantgarde Film Movement of the '20s, in which dadaistic abstract and cubist patterns are manipulated in front of the camera, predating the modern exploration of "op art".

ARIES (color, sound, 1 min., \$7) - by Fred Wolf of Murakami & wolf Films. A fifty second thesis on "Man and His World", created expressly for the 1967 Montreal Exposition, where it was awarded a Silver Medal. A sardonic cartoon film in line drawing style symbolizing the brevity of man's life and death during his search for a purpose in life.

THE ARTS CIRCUS (color, sound, 4 min., r-\$7, s-\$75) - by Kathy Rose. A vividly colorful film in which weird beings emerge from the screen to cavort in similar style to Kathy's MIRROR PEOPLE, THE MYSTERIANS and MOON SHOW.

ART FOR ART'S SAKE (b&w, sound, 8 min., \$6) - by Soglow. The best of the Little King cartoons produced in the early 1930's. An excellent example of cartoon "camp".

ASS (color, sound, 5 min., \$10) - a UCLA student film designed as a stag film for jackasses, both literally and figuratively. ADULT

ASSAULT ON THE EIFFEL TOWER (b&w, sound, 25 min., \$12) - directed by Jacqueline Jacoupy. A delightful French farce in which four Alpinists scale the outside structure of the Eiffel Tower using the barest mountain climbing equipment, while a fat cop vainly pursues them. A great combination of comedy and hair-raising thrills!

THE ASSIGNATION (color, sound, 10 min., \$12) - by Curtis Harrington, music by Ernest Gold. A moody cinepoem dealing with the theme of Death and the Maiden, photographed in Venice, Italy by one of America's pioneer experimental film-artists.

AT HOME (b&w, sound, 13 min., \$17) - by Martin Lavut. One of the best examples of the cinema of the absurd produced in 1971. A newly married young hippie couple move into a huge empty house, whereupon the husband begins to fill it with fascinating objects he collects, both animate and inanimate. His wife is first amused and fascinated, until the house slowly but surely becomes filled with elbow-to-elbow weirdos that leave no available space for normal living. A "sleeper" of the year, produced by a talented Canadian filmartist, this film was the surprise "hit" on the second "New Communicators" TV Special on NBC-TV.

THE ATOM STRIKES (b&w, sound, 28 min., \$11) - a detailed account of the effects of the atomic bombing of Hiroshima and Nagasaki, including an eye witness account, and an historic introduction to the development of the bomb.

AUTUMN SPECTRUM (color, sound, 7 min., r-\$12, s-\$135) - by Hy Hirsh. A film-collage abstraction of images reflected on the water of Amsterdam canals, produced by one of the leaders of the Experimental Film Movement. "Much importance is given the role of the camera, for the entire conception, the composition, the 'montage', the blending and superimposing of images are all accomplished in the camera. In this way I believe I have found means for furthering the evolution of the camera as a creative instrument. Much emphasis is placed on continuity and fluidity of motion. The whole film is in one 'scene' without a single moment of darkness. In AUTUMN SPECTRUM, movement is a dominant element, though nostalgia is the real theme of the film." - Hy Hirsh.

BAITING BEAUTIES (color, sound., 11 min., r-\$9, s-\$57) - For fishing enthusiasts this film depicts the sport in all its glory and excitement. Excellent examples of saltwater and freshwater fishing for the sportsman who pursues this pastime, or for those culinary experts who enjoy the pleasure of preparing and eating the catch. A real crowd pleaser for the outdoorsman!

BALLET LESSON (color, sound, 3 min., \$7) - by UPA. A charming cartoon film originally produced for the Gerald McBoing Boing TV series.

BALLET MECHANIQUE (b&w, silent, 13 min., \$9) - by Fernand Leger and Dudley Murphy. A classic example of dada surrealism, produced during the Avantgarde Film Movement.

THE BALLOONATIC (b&w, music, 17 min., \$7) - starring Buster Keaton. One of his classic comedy shorts.

THE BARBER SHOP (b&w, sound, 20 min., \$7) - starring W.C. Fields. One of his classic comedy shorts, produced by Mack Sennett.

BARNEY OLDFIELD'S RACE FOR A LIFE (b&w, silent, 10 min., \$6) - starring Mack Sennett, Mabel Normand, Ford Sterling, Barney Oldfield, and the Keystone Cops. A rare print of this early Sennett slapstick classic in which Mabel is tied to the railroad tracks while Ford is trying to run her over with a locomotive, and Mack, Barney, and the Cops speed desperately to her rescue!

BAROQUE HOEDOWN (color, sound, 3 min., r-\$8, s-\$75) - a student film by Dennis Welch, Pasadena City College. A contemporary abstract film in which moire patterns are animated to the musical accompaniment of a moog synthesizer, resulting in a delightfully whimsical program lightener. Award winner: 1971 Cinemedia II Film Festival.

BATTLING BANTAMS (color, sound, 11 min., r-\$9, s-\$57) - One of the most interesting and unusual films the CFS has encountered in the realm of boxing. Noting the success of CLASSIC BOXING HIGHLIGHTS #1, we discovered another form of boxing... Thailand style! The bout clearly defines the manner in which the fighters utilize every "body weapon" - fists, knees, elbows and feet are used in a no-holds-barred fashion! This film is guaranteed to keep audiences on the edge of their seats.

THE BEATLES (b&w, sound, 12 min., \$17) - in surrealistic style, they are seen singing "Penny Lane" and "Strawberry Fields"; then they are shown in a rehearsal of "Hey Jude".

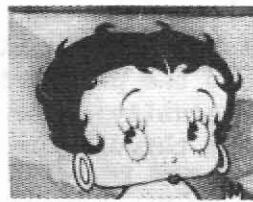
BEGONE DULL CARE (color, sound, 9 min., \$10) - by Norman McLaren and Evelyn Lambert, music by the Oscar Peterson Trio. A lively interpretation of jazz, in fluid lines and colors. The film is organized into three parts, each with its own distinctive tempo, movement, and artistic interpretation. This is the most famous abstract film produced to date using the scratch-and-paint-on-film technique.

BE-IN (color, sound, 8 min., \$12) - by Jerry Abrams, music by the Blue Cheer. A subjective documentary on the January 14, 1967 San Francisco Human Be-In in which such personalities as: Allen Ginsburg, Lawrence Ferlinghetti, Timothy Leary, Michael McClure, and Lenore Kandel participated.

BELOW THE FRUITED PLAIN (b&w, sound, 9 min., \$12) - by Leonard Lipton, narration by George Kuchar. A New American Cinema comedy, visually depicting the making of a pair of sandals in Mexico, while through its narration spoofing the mind and mores of a New American husband on his honeymoon. "Married couples may find themselves no strangers to the exchange of this pair whose marriage has turned sour. It is recommended for use with senior highs through adults (especially newly-weds and not-so-lately weds) in discussion situations and couples' retreats." - MEDIA FOR CHRISTIAN FORMATION.

THE BEST DAMN BAND IN THE LAND (color, sound, 8 min., \$12) - by Richard B. Long, Ohio State University. A delightful spritely documentary of the Ohio State's marching band's trip to the Rose Bowl, photographed in live action/stop motion "pixillation" technique.

BETTY BOOP



THE BEST OF BETTY BOOP #1 (b&w, sound, 45 min., \$17) - a festival of six of the classic Boop cartoons produced during the height of her creative career during the impish pre-Hays Office days of the early "talkies".

THE BEST OF BETTY BOOP #2 (b&w, sound, 45 min., \$17) - for those who enjoyed THE BEST OF BETTY BOOP #1, here is a second festival of her classics from the same early "talkie" period.

THE BEST OF BETTY BOOP #3 (b&w, sound, 30 min., \$12) - another festival of early Boop classics, this time in a slightly smaller dose, for those audiences with running time limitations.

BETTY BOOP MOSAIC #1 (b&w, sound, 24 min., r-\$12, s-\$90) - The following Betty Boop classic cartoons by Max Fleischer mounted on one reel: BETTY IN BLUNDERLAND, BETTY BOOP AND THE LITTLE KING and BETTY BOOP'S RISE TO FAME.

ACCORDIAN JOE (b&w, sound, 8 min., \$6) - by Max Fleischer. An early sound Bimbo cartoon in which the first primitive rendition of the Betty Boop character is seen in the role of an Indian maiden.

BARNACLE BILL (b&w, sound, 8 min., \$6) - by Max Fleischer. A 1930 "Talkartoon" in which Barnacle Bill the Sailor sings to his sweetheart, played by an early version of the Betty Boop character, drawn with dog-shaped ears instead of human ears.

BETTY BOOP AND THE LITTLE KING (b&w, sound, 8 min., \$6) - by Max Fleischer. Two of the classic "campy" cartoon characters of the early '30s meet in this film, in which the Little King cuts out on his wife to watch Betty perform in a stage show.

BETTY BOOP FOR PRESIDENT (b&w, sound, 8 min., \$6) - A sexy, pre-Hays Office Betty Boop runs for President of the United States against Mr. Nobody in this cartoon classic.

BETTY BOOP, M.D. (b&w, sound, 8 min., \$6) - Betty and Koko use sex and songs to sell tonic in a medicine show. Scat singing by Ukele Ike (Cliff Edwards) is used as the voice of one of the characters in the wild finale of this cartoon.

BETTY BOOP'S BAMBOO ISLE (b&w, sound, 8 min., \$6) - Betty does a torrid bare-breasted hula dance, to the delight of Bimbo, in this one.

BETTY BOOP'S LIFE GUARD (b&w, sound, 8 min., \$6) - Betty goes for a swim in the ocean, almost drowns, has a resulting hallucinatory experience, and is rescued by Fearless Freddy.

BETTY BOOP'S MAY PARTY (b&w, sound, 8 min., \$6) - one of the early Boop cartoons in which surrealistic animation is a key factor in the storyline.

BETTY BOOP'S PENTHOUSE (b&w, sound, 8 min., \$6) - Betty mixes a special brew that gets out of hand and turns into a Frankenstein monster!

BETTY BOOP'S PRIZE SHOW (b&w, sound, 8 min., \$6) - an old-time melodrama with Fearless Freddy as Betty's hero.

BETTY BOOP'S RISE TO FAME (b&w, sound, 8 min., \$6) - when Max Fleischer is interviewed by a reporter about the popularity of his Boop creation, Betty pops out of the inkwell to personally answer the reporter's questions, as well as demonstrate her rise to fame through the use of scenes from her most memorable cartoons.

BETTY BOOP'S TRIAL (b&w, sound, 8 min., \$6) - Betty is accosted by a motorcycle cop who gives her a ticket and takes her to court when she rebuffs his romantic advances. But she sings and flirts her way to a "Not Guilty" verdict from the judge and jury.

BETTY BOOP'S UPS & DOWNS (b&w, sound, 8 min., \$6) - the planets get together and auction off Earth, which they feel has lost its basic value. The new owner removes Earth's magnet, destroying the power of gravity, with disastrous results for Betty and all.

BETTY IN BLUNDERLAND (b&w, sound, 8 min., \$6) - Betty Boop's surreal cartoon version of "Alice in Wonderland".

BIMBO'S INITIATION (b&w, sound, 8 min., \$6) - Betty Boop plays second fiddle to Bimbo in this early "Talkartoon" about a ghostly fraternity initiation in which she is the ultimate inducement to join.

BOOP OOP A DOOP (b&w, sound, 8 min., \$6) - Betty Boop, Bimbo, and Koko are circus performers, with Betty doing a sexy tightrope act and later singing "Please Don't Take My Boop Oop a Doop Away" when the circus owner tries to get fresh with her.

DANCING FOOL (b&w, sound, 8 min., \$6) - a 1932 Betty Boop "Talkartoon" co-starring Bimbo and Koko, in which Betty operates a dancing school. This is one of the poorer Boop cartoons in our collection, enlivened only by some "scat" singing and syncopated swing music.

DIZZY DISHES (b&w, sound, 8 min., \$6) - by Max Fleischer. A 1930 Talkartoon in which the earliest version of the Betty Boop character, with dog-shaped ears, appears briefly as a sexy torch singer, doing one of her "Boop Oop a Doop" songs and showing off her legs in a very pre-Hays Office manner. NOTE: THE PRINT QUALITY AND COMIC VALUE OF THIS FILM IS BELOW TOP BOOP STANDARDS. WE THEREFORE RECOMMEND USE OF THIS CARTOON ONLY FOR HISTORICAL SIGNIFICANCE IN THE EVOLUTION OF THE BOOP CARTOON CHARACTER.

DIZZY RED RIDING HOOD (b&w, sound, 8 min., \$6) - one of the really classic Betty Boop cartoons, combining sex, surrealism, and slapstick in this early '30s "campy" classic.

I 'LL BE GLAD WHEN YOU'RE DEAD, YOU RASCAL YOU (b&w, sound, 8 min., \$6) - Betty Boop, Bimbo, and Koko are menaced by cannibals in the jungle, with one of the cannibals changing into the face of Louis Armstrong, who sings the title song while his dixieland combo plays the background music for the film. NOTE: THIS CARTOON IS AN OBVIOUS EXAMPLE OF THE OLD-FASHIONED HOLLYWOOD MOVIE "DARKIE" STEREOTYPE TO WHICH THE BLACK COMMUNITY HAS BEEN OBJECTING.

JACK AND THE BEANSTALK (b&w, sound, 8 min., \$6) - Betty Boop's version of this fairy tale.

MOTHER GOOSE LAND (b&w, sound, 8 min., \$6) - one of the classic Betty Boop cartoons, in which she cavorts among the fairy tale folk in her own boop oop a doop style.

MYSTERIOUS MOSE (b&w, sound, 8 min., \$6) - by Max Fleischer. A 1930 "Talkartoon" starring Bimbo, co-starring some spooks, a haunted house, and last but not least: the ever-popular Betty Boop!

OLD MAN OF THE MOUNTAIN (b&w, sound, 8 min., \$6) - one of the better Betty Boop cartoons, in which the voice of Cab Calloway is used as one of the cartoon characters, including singing the title song.

PARADE OF THE WOODEN SOLDIERS (b&w, sound, 8 min., \$6) - Betty Boop is the star of a celebration being given by the toys and dolls in a store, but all are menaced by the arrival of a King Kong toy, until the wooden soldiers fight him off. One of the better early Boop cartoons!

MUSICAL MOUNTAINEERS (b&w, sound, 8 min., \$6) - a Betty Boop cartoon produced after the establishment of the Hays Office in Hollywood which demanded the elimination of sexuality in films, resulting in the lowering of Betty's skirt, the raising of her bodice, and the removal of her garter. This, then, is an excellent example of the subdued version of Betty Boop, still singing but no longer quite as saucy.

RED HOT MAMA (b&w, sound, 8 min., \$6) - a Betty Boop cartoon in which she dreams she's in hell, dancing on a giant mushroom, singing "Hell's bells ringin' in my ears".

SILLY SCANDALS (b&w, sound, 8 min., \$6) - by Max Fleischer. An early sound "Talkartoon" in which Bimbo goes to a variety show where Betty Boop sings "You're Driving Me Crazy".

SNOW WHITE (b&w, sound, 8 min., \$6) - starring Betty Boop, with Koko and Bimbo, and the voice of Cab Calloway singing "St. James Infirmary". One of the all-time classic examples of the Boop cartoons, which is not only a spoof on the fairy tale but an excellent example of cartoon surrealism, comparable to Disney's use of it in SKELETON DANCE.

STOPPING THE SHOW (b&w, sound, 8 min., \$6) - a 1932 Betty Boop cartoon in which she is the star of a vaudeville show.

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BETWEEN SHOWERS (b&w, music, 10 min., \$6) - starring Charlie Chaplin, Ford Sterling, and Chester Conklin as a Keystone Cop. The fourth film made by Chaplin when he started his movie career in Mack Sennett's Keystone Comedies. A typical roughhouse slapstick comedy of his early career, it is an excellent example of the acrobatic, lecherous character he originally utilized in films.

BIG BUSINESS (b&w, silent, 20 min., \$7) - starring Laurel & Hardy, with James Finlayson. One of their classic "demolition" comedies in which they wreck the home of Finlayson while he simultaneously pulls apart their automobile, all because he wouldn't buy a Christmas tree from them.

THE BIG THUMB (b&w, sound, 10 min., \$6) - starring W.C. Fields. One of the comedy highlights from his Paramount feature film, IT'S A GIFT, involving his baby-sitting Baby LeRoy while tending business in his general store.

BILLABONG (color, sound, 9 min., \$20) - by Will Hindle. A subjective documentary dealing with the social backwaters of this country, particularly a summer camp for teenage boys, in which loneliness, sexual frustration, and masturbation are depicted in a multi-award winning film by one of the leading New American Cinema filmartists in this country. "BILLABONG" is a very penetrating and creative film. It is highly recommended for parents and educators concerned with such institutions. It could also prove useful for discussion with some small groups of senior high boys. A candid close-up of masturbation and ejaculation may limit the film's use with some groups. MEDIA reviewers feel the scene was presented tactfully and is justified in its artistic context." MEDIA FOR CHRISTIAN FORMATION. "One reason personal cinema is more eloquent than commercial cinema is that the filmmaker is forced into a closer interaction with his technology. Will Hindle is exemplary of this recent technological awareness, a combination of engineering and aesthetics. Trained in art, literature, and professional television filmmaking, Hindle has applied his knowledge to personal cinema in a singularly spectacular fashion. His ability to invest a technical device with emotional or metaphysical content is truly impressive. Hindle has an uncanny talent for transforming spontaneous unstylized reality into unearthly poetic visions, as in BILLABONG, a wordless impressionistic 'documentary' about a boys camp in northern California." - GENE YOUNGBLOOD, "EXPANDED CINEMA".

BINARY BIT PATTERNS (color, sound, 4 min., \$9) - by Michael Whitney, assisted by John Whitney. An "op art" contemporary abstract film which was programmed on a digital computer and then optically printed, it explores the graphic permutations of a simple Persian-like pattern. The film represents an effort to harness the creative potential of the electronic digital computer through the concrete non-literal form of motion pictures. "The technique is fascinating...a beautiful experience that will cause puzzlement and discussion."-SCIENCE ACTIVITIES. "A dazzling exploration of the archetypal geometric configurations that approaches déjà vu...provides a deep emotional experience."-GENE YOUNGBLOOD, "EXPANDED CINEMA".

BIRD (b&w, sound, 2 min., \$7) - a USC student film by Bruce Green in which all sorts of still photos are utilized with President Johnson's head to create an outstanding political satire.

THE BIRD (color, sound, 5 min., \$10) - by Fred Wolf, music by Paul Horn. Fred Wolf and Teru (Jimmy) Murakami, of Murakami & Wolf Films, are one of the hottest producers of sophisticated cartoon films today, following in the imaginative tradition of UPA, Hubley, and Pintoff. In this film -- a pungent parable on the sex war -- a bird brings a man and a girl together. The man, once he's finished with the girl, finishes off the bird as well. "This excellent cartoon satire on the sexual mores of our modern society is open-ended and allows much leeway for discussion. It is highly recommended for discussion and use in worship services with senior highs through adults."-MEDIA FOR CHRISTIAN FORMATION.

THE BIRTH OF APHRODITE (color, sound, 13 min., \$18, s-\$175) - by Leland Auslender. The latest film by this award-winning filmartist, it uses specially designed distortion optical equipment to create a sensitive, lyrical interpretation of this legend. Through a series of truly beautiful fluid images, we see the symbolic mating of the sky god with the sea goddess. From their union is born Aphrodite, goddess of Love and Beauty, who rises from the sea to Earth, then ascends into space, becoming the planet Venus. First Prize: 1971 Atlanta Film Festival; 1971 Cine Golden Eagle Award. "...revives the forgotten aspect of magic in the cinema." - TODD McCARTHY, SAN FRANCISCO CHRONICLE. ADULT

THE BIRTH OF THE ROBOT (color, sound, 6 min., \$12) - by Len Lye in collaboration with Humphrey Jennings for Shell-Mex. Ltd. An extremely rare print of this early Len Lye film which was produced in 1936 in Gasparcolor and believed to be lost to posterity until recently recovered by the efforts of the CFS research staff.

BLACK PUDDING (color, sound, 7 min., \$12, s-apply) - a University of Bristol student film by Nancy Edell. A black comedy surrealistic cartoon film reminiscent of the world of odyssey, fornicating and excreting as they go. Winner of innumerable American and international film festival awards. ADULT

THE BLACK SOLDIER (b&w, sound, 26 min., \$17) - by CBS News, narrated by Bill Cosby. One of the best films produced during recent years devoted to bringing into proper focus the history of the black American. This excellent documentary, bitingly narrated without any of the pomposity that mars so many films of this kind, uses paintings, drawings, cartoons, etchings, and film clips to put into proper perspective the history of the black American's participation in the armed forces of the United States, from the Revolutionary War to the war in Vietnam.

BLACK AND WHITE MURATTI (b&w, sound, 2 min., \$10) - by Oskar Fischinger. An early advertising commercial similar to his color Muratti Cigarettes commercial.

BLINKITY BLANK (color, sound, 7 min., \$10) - by Norman McLaren. An outstanding surreal cartoon film which plays with the laws of persistence of vision by the use of intermittent animation and spasmodic imagery. McLaren experiments with the effect of after-image on the retina of the eye by engraving non-representational images directly on black emulsion-coated film in interrupted sequence, achieving a "now you see it -- now you don't" effect. The music score is in the form of semi-free instrumental improvisation, with percussive effects added by synthetic sounds scratched directly on the film's soundtrack.

BLOOTTO (b&w, sound, 25 min., \$7) - starring Laurel & Hardy. Hardy sneaks out on his wife to enjoy a night on the town at a speakeasy with Laurel. He takes with him what he assumes to be a bottle of liquor, and he and Laurel get hilariously drunk on it, only to turn cold sober when his shotgun-toting wife shows up and informs him that she had substituted cold tea for the liquor in the bottle. -- The laughing drunk sequence in this film is a L&H classic!

THE BLUE BIKE (color, sound, 7 min., \$12, s-\$140) - by Jean Gui Jacque and James Dickson. A "pixillation" comedy about a man and his mischievous bike. Reminiscent in style to Norman McLaren's film, A CHAIRY TALE.

THE BLUE GOOSE (color, sound, 6 min., \$12, s-\$125) - by G.M. Baur. Another example of animated film from Pink Splash Productions in France, this film depicts the fantasies and dream images of a little fellow seated on a park bench. Good program oddity for mature audiences only! ADULT

BLUES PATTERN (color, sound, 3 min., \$7) - a UPA/CBS cartoon film by Ernest Pintoff and John Whitney, music by Shorty Rogers. Working on an exceptionally low budget for the Gerald McBoing Boing TV Show, the UPA animators sometimes substituted imagination and vitality for old-fashioned production values. This is one of the best examples from that TV series.

BOOBS A LOT (b&w, sound, 4 min., \$7) - an Australian experimental film by Aggy Read, music by The Fugs. A montage of "girly" photos, whimsically inter-related. ADULT

BOUNDARY LINES (color, sound, 9 min., \$12) - by Phillip Stapp, music by Gene Forrell. By means of animated symbols, cutouts, and paintings, this film illustrates some of the many sociological and psychological connotations applied to "lines". A powerful statement against prejudice.

THE BOX (color, sound, 7 min., \$12) - by Fred Wolf of Murakami & Wolf Films. The 1968 Academy Award winning cartoon film about a mysterious little man who enters a bar with a mysterious little box that titillates everyone's curiosity, until finally a mysterious woman enters the bar with her mysterious little box, and... "The end is neat, so I won't reveal it." - David Rider, FILMS & FILMING.

BRATS (b&W, sound, 20 min., \$7) - starring Laurel & Hardy. They play both themselves and their children in this comedy classic, which features oversized sets to make L&H look tiny.

THE BREADTH OF THE BONES (color, sound, 12 min., \$17) - by Alan Barker and Dave Wilson, a UCLA student film. A powerful New American Cinema drama in which the elements of sex (including inter-racial sex) and violence have been deliberately exploited to the nth degree in order to create, in effect, an anti-sex and violence film in terms of the emotional response of the audience. - "For me, THE BREADTH OF THE BONES is an attempt to give the audience experiences and feelings that are a part of themselves but which they choose to deny." - Alan Barker.

ADULT

BREAKAWAY (b&w, sound, 3 min., \$9) - by Bruce Conner. The audio-visual portrait of Antonia Christina Basilotta, singing, dancing, and stripping in hippy-dippy style. ADULT

BREATH (color, sound, 5 min., \$10) - by Jimmy Murakami of Murakami & Wolf Films. A strangely droll cartoon film indicative of the unconventional sense of humor of M & W, in which a man and a woman breath in and out, with each exhalation condensing into something they want....or don't want.

BREATHDEATH (b&w, sound, 15 min., \$22) - by Stan Vanderbeek. A New American Cinema classic that deals with the photo reality and surrealism of life. It is a collage-animation that cuts up photos and newsreel film and reassembles them, producing an image that is a mixture of unexplainable fact and the inexplicable act.

THE BRIDE OF MR. GLABBER (color, sound, 9 min., \$12) - by David Dodge. A wild, nonsensical science fiction cartoon spoof of Lyndon and Ladybird Johnson.

BRIDGES & LIGHTS (color, sound, 7 min., \$12, s-\$145) - by Robert Crawford. An abstract interpretation of bridges and lights which combines black-and-white and color footage in various rhythms and compositions, and uses sound in a contrapuntal and supplementary manner, in order to heighten and lessen the impact of the visual image. One of the most impressive films of its kind. "A beautifully photographed, sensitive cinepoem." - MEDIA & METHODS. "Beautiful cinematography is artfully edited to reflect varying moods." - A.L.A. "BOOKLIST".

BUCCANEER BUNNY (color, sound, 7 min., \$7) - a Warner Bros. cartoon starring Bugs Bunny and Yosemite Sam. One of the best examples of the series of films featuring these characters.

BUMP CITY (color, sound, 5 min., \$8, s-\$125) - by Pat O'Neill. A cynical cinepoem depicting Los Angeles, done in collage/montage style by the award winning producer of 7362. "A tersely cut collage-montage depicting the clutter, neon, and pollutions of Southern California, and using a soundtrack of L.A.'s natural sounds." - MEDIA & METHODS.

"C"/CALICLOTH (color, sound, 4 min., \$9, s-\$125) - by Ahmed Lateef, music by John Cage. A semi-abstract animation film originally produced as a theatrical advertising film for release in India, it utilizes the textile designs of the Calico Mills of Bombay as part of its overall graphic structure. The first abstract film ever produced for India, it is equally noteworthy as an outstanding design animation film.

CALIFORNIA BOUND (b&w, sound, 10 min., \$6) - starring W.C. Fields. One of the highlight sequences from his Paramount feature film, IT'S A GIFT.

CAMERA THRILLS OF THE WAR (b&w, sound, 10 min., \$6) - visually spectacular scenes from World War II newsreel footage.

"CAMPY" CLASSICS (b&w, sound, 45 min., \$17) - highlight sequences from "campy" silent and sound feature film classics: CLEOPATRA (DeMille version), ONE MILLION B.C., THE BRIDE OF FRANKENSTEIN, I'M NO ANGEL (Mae West), BLOOD & SAND (Valentino), THE COVERED WAGON, THE MIRACLE MAN (Lon Chaney, Sr.), and BEAU GESTE.

CAMPUS CHRISTI (b&w, sound, 18 min., \$22) - a Stanford University student film by D.B. Jones and J.K. Jennings, in which a disillusioned college student goes into a phone booth and emerges as a 20th Century SuperChrist; then attempts to enlighten the students and faculty in totally uninhibited fashion, only to be crucified on a giant peace symbol and rolled into the ocean. Award winner at various international film festivals. ADULT

CANABUS (color, sound, 3 min., \$7) - by John Kimball. Animated marijuana "joints" frolic about whimsically in this live action/stop motion "pixillation" cartoon film. As such, it makes an interesting companion piece to Oskar Fischinger's pioneer example of this technique: MURATTI CIGARETTE COMMERCIAL (see description elsewhere in this catalogue).

CAPTAIN BREZEWSKI (b&w, sound, 15 min., \$17) - a UCLA student film by David Holden, starring Cliff Osmond. A New American Cinema comedy dealing with the realities, delusions, fantasies, and ultimate fulfilments of an all-American, God-fearing paramilitary leader, who when faced with external threats and internal subversion, still manages to uphold his ideals -- if not his dignity. A wild spoof of patriotism, hippies, and the C.I.A.

CAPTAIN MOM (color, sound, 14 min., \$17, s-\$190) - by Chuck Menville and Len Janson. The latest comedy by the makers of VICIOUS CYCLES and SGT. SWELL, in this case depicting the frustrating misadventures of America's super-hero as he fights the evils of society and finds love through computer dating. Our most popular program lightener! (Also available in 35mm.)

CARNIVAL (color, sound, 8 min., \$12, s-\$145) - by Donald Bevis, music by Darius Milhaud. An impressionistic cinepoem of the life of an amusement park during a twenty-four hour period, showing the rides blazing in pagan glory during the night, then dozing impatiently during the day, awaiting the dusk when they can return to their neon glitter and noise.

CARTOON "CAMP" (b&w, sound, 45 min., \$17) - a compilation of classic "campy" silent and sound cartoons of the twenties and early thirties starring such famous characters as: Mutt & Jeff, Betty Boop, Mickey Mouse, Amos & Andy, the Little King, Brownie Bear, Dick & Larry, Mighty Mouse, etc.

CATALOG (color, sound, 7 min., \$14) - by John Whitney. Originally conceived as a cinematic catalog of effects Whitney was capable of achieving on his analog computer equipment, for the purpose of obtaining commercial assignments and foundation grants, this film has become accepted as well as a leading example of abstract computer film-art, and for this reason has finally been put into general distribution by the filmartist. "The full range of his analog work is demonstrated in CATALOG, a collection of brilliantly colored ever-changing line, dot, and letter patterns that spiral, expand and contract with a remarkably 'natural', though, to the lay eye at least, unpredictable movement. As a catalog, the film has no unifying structure, a part of its purpose being to record a number of techniques, yet the 'completeness' of the computer's action gives the film a visual authority that makes it compelling viewing." - DAVID CURTIS, "EXPERIMENTAL CINEMA".

CAUSE FOR MURDER (b&w, silent, 5 min., \$6) - starring Mutt & Jeff. A slightly abridged version of this cartoon comedy in which they deal with life in Communist Russia, circa 1928.

CELERY STALKS AT MIDNIGHT (color, sound, 4 min., \$7, s-\$85) - by John Whitney. A whimsical abstract film conceived and actually performed more or less spontaneously in the spirit of music. The film represents a step towards action painting in motion, as no stop motion is used, merely an accumulative procedure of multiple exposure performed to the music score.

A CHAIRY TALE (b&w, sound, 11 min., \$7) - by Norman McLaren, music by Ravi Shankar and Chatur Lal. A modern parable about a man and a chair that refuses to be sat upon. "Presented in pantomime style, this little film is at once delightfully light and deeply meaningful. It effectively illustrates some important dynamics of human relationships. The ideas of respect and appreciation are presented in a direct and simple way." - MEDIA FOR CHRISTIAN FORMATION.

THE CHAMPION (b&w, music, 20 min., \$7) - starring Charlie Chaplin, with Edna Purviance, Ben Turpin and Leo White. One of the better early Chaplin slapstick comedies.

CHARLIE COMPANY (color, sound, 9 min., r-\$12) - by Nancy Edell. The latest surrealistic cartoon by the maker of BLACK PUDDING, using similar visual imagery. ADULT

THE CHARM OF LIFE (b&w, sound, 17 min., \$12) - a whimsical poetic documentary film on the work of the French Academy painters (1860-1914) and their emphasis on the romantic depiction of the nude female form.

CHARMING RENAISSANCE (color, sound, 18 min., \$17) - by Michael Stewart. A poetic documentary record of the 1967 Pleasure Faire in Los Angeles, in which the citizens of the community frolic in an authentic Elizabethan setting in appropriate costumes. The similarity between this historical period and atmosphere and that of the "flower children" makes for an interesting comparison. Produced by one of the leading filmpoets of the New American Cinema Movement.

CHASSE DES TOUCHES (color, sound, 4 min., \$7) - by Hy Hirsh. A whimsical abstract film produced in Paris using the oil wipes technique, by one of the leaders of the West Coast Experimental Film Movement.

CHICKEN SOUP (b&w, sound, 14 min., \$17) - by Ken Schneider. One of the most charming delightful ethnic films ever made. Superficially, it is a documentary film in which a Jewish woman demonstrates how to make a Jewish chicken soup, with her husband's assistance. While the film at times seems to make fun of the elderly couple and their orthodoxy, ultimately, what shines through is the couple's love of each other, their religion, and their home-made chicken soup. As such, the film becomes a tender tribute to this ethnic tradition. Highly recommended as both a program lightener and a film for discussion and humanities.

LE CHIEN ANDALOU (b&w, music, 16 min., \$14) - the classic "sick humor" surrealistic avant-garde film produced in 1928 by Salvador Dali and Luis Bunuel. ADULT

CHILDREN'S PARTY PACKAGE "A" (60 min., r-\$22) - A mounted package featuring both color and black and white short films, especially designed with the child in mind. Children will love this program and so will your pocketbook! Were these films rented on an individual basis, the cost would be more than double the price we are offering them for in a package form.

CHILDREN'S PARTY PACKAGE "B" (45 min., r-\$17) - Another mounted package geared for children, containing the same type of films featured in CHILDREN'S PARTY PACKAGE "A", but fifteen minutes shorter in length, and five dollars less in price!

CHILDREN'S PARTY PACKAGE "C" (30 min., r-\$12) - For those with a limited budget we offer the most economical package and quality for your money. Thirty minutes of fun and frolic is contained in this package with essentially the same type of program material as offered in CHILDREN'S PARTY PACKAGE "A" and "B".

CHINESE FIREDRILL (color, sound, 24 min., \$42) - by Will Hindle. The most highly acclaimed New American Cinema film produced in 1968; winner of innumerable First Prize awards at international film festivals. A fascinating audio-visual cine-poem of a schizophrenic young man caught in the macabre prison of his own fantasies. "Will Hindle has earned himself the reputation of being the most consummate artist-technician working on the West Coast today. The unifying factor in his work is the exceptional polish of his image flow." - DAVID CURTIS, "EXPERIMENTAL CINEMA". "A brilliant but esoteric 'underground' classic. Like his other works, CHINESE FIREDRILL is film poetry and deals in nuance, suggestion, shadow, and echo -- not the clear-cut lines of the conventional narrative." - MEDIA & METHODS. "Highly recommended for experienced film buffs." - MEDIA FOR CHRISTIAN FORMATION. "CHINESE FIREDRILL is a romantic, nostalgic film. Yet its nostalgia is of the unknown, of vague emotions, haunted dreams, unspoken words, silences between sounds. It's a nostalgia for the oceanic present rather than a remembered past There are moments of excruciating emotional impact, not from audience manipulation but from Hindle's ability to realize metaphysical substance, stirring the inarticulate conscious We discover to what extent our soul partakes of the constant creation of the world." - GENE YOUNGBLOOD, "EXPANDED CINEMA". ADULT

CHROMOPHOBIA (color, sound, 11 min., \$10) - produced by Raoul Servais for the Ministry of National Education & Culture, Service Cinematographique. A stylized Belgian cartoon film reminiscent of the plot of YELLOW SUBMARINE, in that a black-and-white army invades a city and drains it of all color, only to be overcome by a young girl and her flowerpower.

CIBERNETIC 5.3 (color, sound, 8 min., \$17, s-\$145) - by John Stehura. An abstract film utilizing cybernetic computer techniques for creating its basic images, which are then modified and made more complex through special optical printing effects. Over four years in the making, by a designer of computer systems and rising young abstract film artist. "John Stehura's spectacular film CIBERNETIC 5.3 combines computer graphics with organic live-action photography to create a new reality, a Third World Reality, that is both haunting and extraordinarily beautiful." - GENE YOUNGBLOOD, "EXPANDED CINEMA".

CIRCLE (color, sound, 1 min., \$10) - by Oskar Fischinger. The first color abstract film ever made, produced in Germany in 1932, utilizing complex "op art" designs that predate their current use by over thirty years!

CIRCLES (color, sound, 7 min., \$17, s-\$145) - by Doris Chase, music by Morton Subotnick, technical assistance by Frank Olvey and Robert Brown. Produced by this world famous sculptress, CIRCLES is an abstract film which explores space unencumbered by the forces of gravity. The basic visual images were generated on a CDA 660 computer and plotted on a 40/20 micro-film plotter. Special color effects were then added with the assistance of Olvey and Brown (producers of the award winning film, THE TEMPEST). "A consistently arresting film, frequently graceful and beautiful." - SEATTLE TIMES. "...she proves to be breaking ground with the best." PARKER TYLER, "ART NEWS". "One of America's leading creators of Kinetic Sculpture." - ATLANTA JOURNAL. "A joy, a delight to bask in the straight forward simplicity of this art." - MAINICHI DAILY NEWS, TOKYO. "Her work is so sensitively designed and related in shape, in enclosed spaces, even in grain, that all possible rhythmic interplay has to be successful." - NEW YORK WORLD JOURNAL TRIBUNE.

CIRCLES/VARIATION #2 (color, sound, 7 min., \$12, s-\$145) - by Doris Chase, music by George Kleinsinger. The visuals in this award-winning computer abstract film are identical to those described in our 1972 catalogue under the title of CIRCLES. However, this version utilizes a music score that is much more melodic and thus gives the film a much more majestic quality, resulting in a richer more audience pleasing experience than the earlier version. As such, we recommend CIRCLES/VARIATION #2 as our most successful computer release since LAPIS.

CIRCUS SLICKER (b&w, sound, 10 min., \$6) - starring W.C. Fields. Highlight scenes from his Universal feature film: YOU CAN'T CHEAT AN HONEST MAN.

CITY OF GOLD (b&w, sound, 23 min., \$12) - by Pierre Berton. A poetic documentary film about Dawson City, contrasting life in the ghost town atmosphere of today with the hectic days of the Gold Rush. One of the best animation film utilizing still photos ever made. Winner of 17 international film festival awards, it is generally acclaimed as a classic example of the creative documentary film.

CLASSIC BOXING HIGHLIGHTS #1 (b&w, sound, 45 min., \$17, s-\$160) - An outstanding potpourri of championship boxing matches: DEMPSEY VS TUNNEY, LOUIS VS SCHMELING, LOUIS VS FARR, LOUIS VS BAER, ROSS VS ARMSTRONG, ZALE VS GRAZIANO, JOHNSON VS KETCHEL and ALI VS WILLIAMS. An exciting, popular and historically important film for all collections!

CLASSIC BOXING HIGHLIGHTS #2 (b&w, sound, 45 min., \$17, s-\$160) - Another exciting boxing highlights film released by the CFS after many requests to do so. This package contains 14 incredible fights that made ring history! SCHMELING VS WALKER, LOUIS VS GODOY, TUNNEY VS GIBBONS, SLADE VS PATTERSON, MOORE VS JOHNSON, TUNNEY VS HEENEY, VALDES VS JACKSON, BAER VS SCHMELING, CARNERA VS SHARKEY, WILLARD VS MORAN, CARNERA VS LOUGHREN, CARNERA VS BAER, BAER VS BRADDOCK and MARCIANO VS LOUIS. A knockout companion to CLASSIC BOXING HIGHLIGHTS #1.

CLAUDE (color, sound, 4 min., \$10, s-\$85) - by Dan McLaughlin. A subtle but biting comment on the generation gap by the producer of GOD IS DOG SPELLED BACKWARDS. In this award winning film, McLaughlin, who is the faculty Film Animation instructor at UCLA and Art Center College of Design, produced a slick, polished cartoon film comparable in production values and artistry to the top Hollywood standards. It deals with a father and mother and son who have a communication problem. The parents repeatedly inform the son that he is in their way, while he silently works on an ever-increasingly complex gadget he's tinkering with. When he can no longer stand their repetitious criticism, he merely presses his gadget and vaporizes them. "This intriguing little cartoon captures the inexpressible frustration of misunderstood children and the absurdity of parents who demand that children perform and conform. Caught up in their own stereotyped world, they couldn't see into their son and realize he was being himself. CLAUDE is highly recommended for introduction to parent-teacher meetings or use in any discussion related to child behavior with any age." - MEDIA FOR CHRISTIAN FORMATION.

CLEOPATRA/ABRIDGED (b&w, sound, 40 min., \$17) - highlight scenes from the Cecil B. DeMille feature film starring Claudette Colbert.

CLIFF-HANGING MOMENTS (b&w, silent, 10 min., \$6) - suspense-filled climaxes from early silent serials.

COLORFILM (color, sound, 8 min., \$14) - by Ben Van Meter. A dynamic New American Cinema film which treats representational images as abstractions in color, form and movement. While the surface level of the film is lyrical, uninhibited New American Cinema dada, the deeper level reveals the nervousness, impatience, and breaking down of traditional values that is indicative in the modern generation of youth ... a symptom that is reflected in the use of mind-expanding drugs and the schizophrenic tendencies which often result.

COLOUR BOX (color, sound, 5 min., \$9) - by Len Lye. A classic example of the scratch-and-paint-on-film technique, produced by the filmartist who pioneered its use. A lively abstract film visually interpreting jazz, this film, produced in the early '30s, is an advertising film for the Government Post Office of England, recommending the use of parcel post rates for inexpensive efficient service.

COLOR Rhapsodie (color, sound, 7 min., -\$12, s-\$145) - by Mary Ellen Bute. A beautiful abstract film visually interpreting Liszt's "Hungarian Rhapsody #2". Mary Ellen Bute is the pioneer female filmartist, having produced outstanding abstract films since 1936, all of which have had their theatrical premieres at New York's Radio City Music Hall. After years of patient persuasion, the CFS is finally able to offer her work for both rental and sale. SEE ALSO: MOOD CONTRASTS, POLKA GRAPH and SPOOK SPORT. (Also available in 35mm.)

COME CLOSER (color, sound, 7 min., \$9, s-\$145) - by Hy Hirsh. One of the first ... if not the first ... 3-D computer abstract films ever made. Using complex oscilloscope patterns moving whimsically to Caribbean swing music, often with five to six different sets of images appearing simultaneously in an early use of split screen techniques, this film was originally produced in 1953 for presentation at the San Francisco Museum of Art's "Art in Cinema" Festival, by one of the pioneer West Coast experimental filmartists. NOTE: UNLESS THE 3-D VERSION IS SPECIFICALLY ORDERED, WE NORMALLY SERVICE BOOKINGS FOR THIS FILM WITH CONVENTIONAL 2-D PRINTS, AS THE 3-D VERSION REQUIRES TWO PRINTS, TWO INTER-LOCK PROJECTORS, AND 3-D GLASSES. WHILE WE DO HAVE 3-D PRINTS OF THIS FILM (WHICH WOULD RENT FOR \$14.00), WE CANNOT SUPPLY THE GLASSES NOR SPECIAL PROJECTION EQUIPMENT.

COMING DOWN (color, sound, 3 min., \$9) - by Pat O'Neill, music by the U.S. of A. A psychedelic visualizarion of this folk-rock recording, utilizing various optical color effects while the group is performing their number. Made by the award winning producer of 7362 and RUNS GOOD.

COMING SOON (color, sound, 5 min., \$10) - a UCLA student film by Bill Norton. A satire on American war movie "trailers", in this case a film on the Vietnam war, starring "Rock Balls". Bitterly commenting on patriotism vs. humanism in its uninhibited comic style, this film has as its key scene a soldier running through a military graveyard while waving a gigantic American flag. ADULT

COMPOSITION IN BLUE (color, sound, 4 min., \$7) - by Oskar Fischinger. Produced in Germany in 1933, this is one of the first abstract color films ever made. A vivid flow of two and three dimensional geometric shapes moving in perfect synchronization to the accompanying music score, this film remains undated by time as one of the classic examples of the traditional abstract expression of film art...or as Fischinger terms it: "the absolute film".

COMPUT-HER BABY (color, sound, 4 min., \$7) - by Dave Goldson and Neal Chastain. A slick experimental film combining live action and animation techniques to make a sardonic comment on the idea of computer dating.

THE CONCERT OF M. KABAL (color, sound, 6 min., \$10) - by Walerian Borowczyk. A black comedy in the vaudeville style of Grand Guignol, produced by the award winning Polish filmartist responsible for: DOM, GAME OF ANGELS, RENAISSANCE, and GAVOTTE. Borowczyk is one of the world's foremost filmartists active today, whose macabre imagination is second to none.

CONFESSIONS OF A BLACK MOTHER SUCCUBA (b&w, sound, 16 min., \$18) - by Robert Nelson. A wild, uninhibited dada New American Cinema film, featuring naked nymphos, sexually symbolic settings, and bursts of TV and graphic collage film artistry. Nelson is generally regarded as one of the leading San Francisco figures in the New American Cinema Movement. ADULT

CONCERTO EROTICA (b&w, sound, 8 min., \$14) - by Jannik Hastrup. The award winning Danish cartoon film in three parts, including the sequence in which animated explorers traverse mountains and valleys that turn out to be the nude body of a woman.

CONFRONTATION AT KENT STATE (b&w, sound, 45 min., \$52, s-\$310) - produced by members of the faculty and student body at Kent State University immediately following the shooting of four students on May 4, 1970, this film attempts to document -- as objectively as possible -- the reaction of students and townspeople to that shocking event, through interviews with the boy friend of the dead girl; a member of the national guard; four eyewitness students; and various townspeople.

CONQUEST OF THE POLE (b&w, silent, 10 min., \$6) - by George Melies. One of his last and best known "trick" films, produced in 1912. NOTE: OUR PRINT OF THIS FILM HAS THE ORIGINAL FRENCH NARRATIVE TITLES; HOWEVER, THE STORY IS SUFFICIENTLY SELF-EXPLANATORY THAT THIS SHOULD POSE NO REAL PROBLEM TO VIEWERS.

CONTRITION (b&w, sound, 12 min., \$12) - a UCLA student film by Charles Wurst. A strange, haunting cinepoem in three parts that shifts from reality to allegory, creating a mystical, spiritual audio-visual oratorio reminiscent of the style of Ingmar Bergman.

COPS (b&w, silent, 20 min., \$7) - starring Buster Keaton. A rare print of the complete version of this classic comedy short, in which the oft-times censored "goat gland" sequence is included.

EL CORDON (color, sound, 6 min., \$10) - by Reymon Rodriguez; sound by Bud Hassink on a moog synthesizer; liquid projection effects by the Thomas Edison Light Company. Translated, "el cordon" means "the rope". The various individuals in this New American Cinema surrealistic allegory are compelled by an unknown force to go on a meaningless journey, assembling one by one on a bridge, where they are summoned by the appearance of an unconquerable goddess pulling a rope. They are subjected by the goddess to labor on the rope if they are to continue their present life. The rope eventually breaks and the goddess transcends their existence to another dimension, left open to any interpretation.

CORONATION (b&w, sound, 23 min., \$27) - by Richard Myers. A weird, surrealistic allegory reminiscent in its visual imagery to the work of Fellini. Tragicomic in mood, it is a modern Oedipus myth with overtones of the 20th Century frustrations. PRESENTED AT: 1965 Chicago International Film Festival, 1965 San Francisco International Film Festival, 1965 Ann Arbor Film Festival (FIRST PRIZE), 1965 Milwaukee Art Center Festival (FIRST PRIZE). "Myers' CORONATION ranks with the two or three very best experimental films of 1965. If we ever wished for a film without a dull moment...not one...we can find it in CORONATION. Its rapid fire narrative moves with the variety of news items found in a big city newspaper when on Monday morning it recounts the carnage of the weekend, while the images in the film are vitally photojournalistic...carrying with them the impact and horror of a pictorial centerfold in wartime." - GEORGE MANUPELLI, DIRECTOR, ANN ARBOR FILM FESTIVAL.

CORRAL (b&w, sound, 11 min., \$7) - by Wolf Koenig and Colin Low. The roping and riding of a high-spirited, half-broken horse is the subject for this film which makes visual poetry and a dance-like grace of the pictorial material. Movement and music combine to tell a story without words, set in the foothills of Alberta, Canada, where a cowboy performs his traditional task with the fluid brilliance of a dancer.

CORRIDA INTERDITE (FORBIDDEN BULLFIGHT) (color, sound, 10 min., \$14) - by Denys Colomb de Daunant. An earlier film by the maker of DREAM OF THE WILD HORSES, in which slow motion and telephoto photographic techniques turn the bullfight into a nightmarish surrealistic ballet ritual.

COSMIC RAY (b&w, sound, 4 min., \$9) - by Bruce Conner; music by Ray Charles. The classic award winning collage film in which film leader, stock footage, Mickey Mouse, and a cavorting nude female all combine to create fast-paced hilarity. One of the all-time classics of the New American Cinema Movement and of collage film-making. ADULT

COSMIC ZOOM (color, sound, 8 min., \$12) - by Robert Verrall and Joseph Koenig. A powerful visual experience in which the macrocosm and microcosm of space are depicted through animation techniques that are fantastically successful! Highly recommended!

LA COULEUR DE LA FORME (color, sound, 7 min., \$12, s-\$145) - by Hy Hirsh. A collage film utilizing both representation and non-representational images, optical color effects, multiple exposures, etc. Produced in Paris in 1960 by one of the leaders of the Experimental Film Movement. "With his last film, LA COULEUR DE LA FORME, Hirsh demonstrated his mastery of the optical printer by creating an optical rhyme in which the images reverse colour and motion in a series of almost subliminal overlaps." - DAVID CURTIS, "EXPERIMENTAL CINEMA".

COUNTRY LIFE (b&w, sound, 10 min., \$6) - a "Speaking of Animals" comedy short in which farm animals talk back to the narrator, using a live action photographic technique with special animation for lip synchronization.

COUNTY HOSPITAL (b&w, sound, 20 min., \$7) - starring Laurel & Hardy, with Billy Gilbert. One of their best sound comedy shorts. Laurel visits Hardy, who is laid up with a bum leg in the hospital, with the predictable disastrous consequences!

THE COUPLE (b&w, sound, 16 min., \$9) - a NYU student film by Michael (WOODSTOCK) Wadleigh. An experimental drama depicting a romantic college couple who marry, then struggle to maintain their idealistic concept of love in the face of day-to-day reality.

COW'S HUSBAND (b&w, sound, 8 min., \$6) - by Max Fleischer. A 1931 "Talkartoon" in which Bimbo plays a matador and does a ballet with the bull, reminiscent in style to the early sound Disney cartoons.

CRAZY RAY (b&w, silent, 22 min., \$12) - by Rene Clair. The famous first film by this director, produced in Paris in 1923, in which he experimented with comic and trick effects further explored in his next Avantgarde film: ENTR'ACTE, produced the following year.

CREATURE FROM THE BLACK LAGOON (b&w, sound, 9 min., \$6, s-\$33.50) - a one reel abridgement of the Universal feature film horror classic. NOTE: Also see CREATURE "SHTICK".

THE CREATURE "SHTICK" (b&w, sound, 30 min., \$12, s-\$100) - highlight scenes from: THE CREATURE FROM THE BLACK LAGOON, THE CREATURE WALKS AMONG US, and REVENGE OF THE CREATURE.

CRIA (color, sound, 4 min., \$9) - by Michael Whitney. Generated by a mechanical analog computer, this abstract film traces the development of a simple "S" form. Further expansion and contrast of the motion sequence is achieved by the use of an optical printer.

CRYSTALS (color, sound, 7 min., \$10) - microscope photography by Herbert Loebel, music by Michael Lloyd. A beautiful study of the growth of crystal formations, which create a sort of abstract ballet under the magnified eye of the camera.

THE CURE (b&w, music, 20 min., \$7) - starring Charlie Chaplin, with Edna Purviance. Charlie visits a spa with a suitcase loaded with booze, to help him wile away his free moments. While he performs a half-naked ballet in attempting to elude the clutches of an over-eager masseur, the bellhop discovers his cache and dumps it accidentally into the waters of the spa. As a result, everybody starts lapping up the mineral spirits, culminating in a general attitude of looped merriment. NOTE: WE ALSO HAVE AVAILABLE THE ORIGINAL SILENT VERSION OF THIS FILM.

CYCLES (color, sound, 11 min., \$17) - a UCLA student film by Linda Jassim, music by Paul Lewinson performed on the moog synthesizer. A powerful New American Cinema psychodrama in which the frustrating function of the female as a sexual tool of the male in society is depicted in surrealistic cinematic ballet style. Outstanding use of special optical effects and creative imagery! ADULT

DADA (b&w, sound, 31 min., \$17) - produced by Procine for the Ministry of National Education of Belgium; directed by Greta Deses. Both the history and the nature of this rebellious Movement in modern art and literature are evoked by the words and works of the Dadaists appearing in this film. The movement's origin in disillusionment and outrage which followed World War I is told by Max Ernst, Hans Richter, Marcel Duchamp, Man Ray, and Gabriele Picabia-Buffet (with English subtitles for the French and German). The Mona Lisa, Ray's "Object to be Destroyed", and in many other Dadaist creations. The film also includes an authentically re-created stage presentation from the Cabaret Voltaire in Paris and Tristan Tzara's creation of a Dada poem.

DANCE OF A PAGAN (color, sound, 8 min., \$8) - by John Schmitz. A cinepoem of a male dancer improvising on a sunlit beach, with bold rock formations as settings.

DANCE OF THE COLORS ("Tanz der Farben") (color, sound, 8 min., \$12) - by Hans Fischinger. A beautiful, lyrical abstract film visually interpreting the classical composition "Dance of the Hours", produced in Germany in 1938 by the younger brother of Oskar Fischinger. Although Hans had received his film training at the studio of his brother Oskar, and had contributed importantly to the production of the last black-and-white Film Studies, his career as a filmartist was unknown until the recent recovery of this excellent film.

DANCE SQUARED (color, sound, 4 min., \$7) - by Rene Jodoin. A whimsical abstract film employing movement, color and music to explore the symmetries of the square, in an entertaining style similar to that of Norman McLaren.

D.C. III (b&w, sound, 34 min., \$32) - by David Davis, Steve Talbot, Deirdre English and Aly Sujo. A powerful documentary record of a week of anti-war activities staged in Washington, D.C. by Vietnam veterans against the war.

DEAR LITTLE LIGHTBIRD (color, sound, 19 min., \$17, s-\$235) - by Leland Auslander. A poignant cinepoem about the life and death of the filmartist's son, born a "blue baby"; and the new insight brought to the father as the result of this tragic experience. "Film-maker Leland Auslander's infant son is a blue baby. Despite constant attention and an emergency trip to Europe for surgery, the child dies at the age of three. Auslander wants to artistically express his feelings over the joy and despair of those three years with Skippy. This film is that expression, beginning with the child's birth and ending with his death in a strange city 10,000 miles from home. It is, of course, very moving and sad, but Auslander moves through the darkness of death to rejoice in the limited days the parents shared with their son. Poetically stated, with shots of birds and animals loved by the child, this is a personal document which is a good example of film as an art form, and also a provocative examination of a family experience." - CHRISTIAN ADVOCATE. "This excellent film delicately and intimately shares the insights the father (who is also the filmmaker) gained as a result of this tragic experience. Photography, narration, and sound collaborate to produce a moving and meaningful experience of death in a very contemporary Christian manner. Skippy is not really dead; he lives on in his own indestructible spirit and in the memories of those who knew him. DEAR LITTLE LIGHTBIRD is highly recommended for any consideration of the questions of death or childhood illness and parental sufferings with juniors through adults." - MEDIA FOR CHRISTIAN FORMATION.

DEATH IN THE ARENA (b&w, sound, 10 min., \$7) - produced by Sterling Films. A brief documentary on the life and death of Manolete, including scenes of him being fatally gored.

THE DEATH OF THE GORILLA or THE TV OF MY DREAMS (color, sound, 17 min., \$17) - by Peter Mays. A subliminal kaleidoscope of sensational and sensual scenes from science fiction, horror, and south seas cinema classics.

DEFENSE D'AFFICHER ("Post No Bills") (color, sound, 8 min., \$12, s-\$145) - by Hy Hirsh. A collage film utilizing pop art posters on the buildings in Paris, produced in 1958-59 by one of the leaders of the San Francisco Experimental Film Movement.

DEFIANCE (color, sound, 6 min., \$12, s-\$120) - a USC student film by Jerry Hartleben. A beautifully photographed documentary cinepoem dealing with oil pollution, utilizing creative visual and editing techniques.

THE DELUGE (color, sound, 4 min., \$9, s-\$85) - a UCLA Animation Film Workshop student production by Larry Schulte. A grim cartoon film in which a little girl learns about smog from an unscrupulous land developer who is only interested in "progress". NOTE: THIS FILM IS ALSO AVAILABLE AS PART OF THE CFS PACKAGE PROGRAM "ECOLOGY FILM FESTIVAL #2, DESCRIBED ELSEWHERE IN THIS CATALOGUE.

DEMOLITION DERBY (color, sound, 10 min., \$9) - produced by Castle Films. A documentary film depicting the stock car racing derby in which the purpose of the race is to wreck everybody else's car while keeping yours going. The last car "on its feet" is the winner.

THE DENTIST (b&w, sound, 20 min., \$7) - starring W.C. Fields. A rare 100% complete print of this classic comedy short, produced by Mack Sennett in the early thirties.

DESIGN (color, sound, 8 min., \$12) - by Lee Savage. A New American Cinema spoof of the sexual mores of Madison Avenue TV program sponsors. ADULT

DESIRE IN A PUBLIC DUMP (color, sound, 8 min., \$10) - by Bob Pike, music by William Kraft. A surrealistic phantasy about a derelict, a dump, and Death in the form of a beautiful woman.

DESISTFILM (b&w, sound, 7 min., \$12) - by Stan Brakhage. One of the best of his early films. A forerunner of "cinema verité", it is (supposedly) a spontaneous recording of a teenage party.

THE DIABOLICAL DRACULA (b&w, sound, 20 min., \$9, s-\$67) - Highlights from two classic Dracula films: DRACULA and DOOM OF DRACULA.

THE DIGGERS (b&w, sound, 11 min., \$17) - a UCLA student film by Attila Domokos. A no-holds-barred documentary film on the San Francisco chapter of this dynamic "hippie" organization, including candidly honest comments by members of the group on their experiences with society. ADULT

DIVERTISSEMENT ROCOCO (color, sound, 12 min., \$12, s-\$150) - by Hy Hirsh. One of the first computer abstract films ever made; produced in 1952 in San Francisco using complex oscilloscope patterns moving to classical music.

DIZZY DAISY (b&w, silent, 10 min., \$6) - starring Louise Fazenda. A riotous old-time comedy short with some of the funniest slapstick chase sequences ever filmed!

DO BLONDES HAVE MORE FUN (color, sound, 2 min., \$8, s-\$30) - a USC student film by Michael Callahan. A spritely collage of cutouts of beautiful blondes from various magazine advertisements, climaxed by a dramatic photo of a sad-looking little black girl. An excellent social comment, particularly in terms of its shock value.

DOCUMENTARY FOOTAGE (color, sound, 11 min., \$17) - by Morgan Fisher. A totally nude girl sits on a bar stool next to a tape recorder. In a stoic, nervous manner she records a series of personal questions, such as: "What color is your hair?" "Do you like the shape of your breasts?" "Do you have any pimples?" After recording the questions, she rewinds the tape recorder, sets it on playback, and stands up, ready to answer the same questions she has just recorded. As she does so, her entire personality changes, as though she were responding to questions she had never heard before, asked by some stranger. She now appears animated and coquettish, answering questions candidly and in detail until the film recording this spontaneous documentary experiment runs out of the camera. ADULT

DOG CRAZY (b&w, sound, 10 min., \$6) - starring Sterling Holloway. A "Speaking of Animals" comedy short in which Holloway inherits a talking dog that causes him to have a nervous breakdown when no one will believe him.

DOM (HOME) (color, sound, 12 min., \$17) - by Jan Lenica and Walerian Borowczyk. A neodada Polish experimental film that won the Grand Prix at the 1958 Brussels Experimental Film Competition and started the career of these two world-famous filmartists.

DOTS (color, sound, 3 min., \$7) - by Norman McLaren. One of his earliest scratch-and -paint-on-film abstract exercises in which both picture and sound were created entirely by drawing directly on the film with pen and ink. NOTE: THIS FILM IS A PERFECT SUPPLEMENT TO "PEN POINT PERCUSSION".

THE DOVE (b&w, sound, 15 min., \$22) - by Coe-Davis Prods. The award winning spoof of Ingmar Bergman's films, particularly THE SEVENTH SEAL and WILD STRAWBERRIES, complete with pigeon Swedish and tongue-in-cheek English sub-titles. (Non-Admission bookings only)

DRACULA (b&w, sound 10 min., \$6) - highlight scenes from the original Universal Pictures feature film starring Bela Lugosi.

DREAM A40 (b&w, sound, 16 min., \$14) - by Lloyd Reckord. A professionally produced surrealistic phantasy made in London by an East Indian actor and director. It depicts the emotional relationship between two English homosexuals during their daily activities, until what begins as a realistic short story suddenly shifts in symbolic phantasy to become neither real nor imagined, but somewhere in between. Its mood and imaginative style are reminiscent of the early films of Jean Cocteau, particularly BLOOD OF A POET and ORPHEE.

DREAM OF A RAREBIT FIEND (b&w, music, 8 min., \$6) - by Edwin S. Porter. One of the earliest American "trick" films ever made; produced for the Thomas Edison Studios in 1906.

DREAM OF THE WILD HORSES (color, sound, 9 min., \$14) - by Denys Colomb de Daunant; music by Jacques Laspy. Through the use of slow motion photography and telephoto lenses, the film-maker has created one of the most emotionally powerful cinepoems ever produced! A herd of wild horses gallops through the swampy Camargue in France. Then suddenly the swamp is on fire, and they stampede through, diving under water as the flames lick their glistening hides. A nightmarish surrealistic experience that both fascinates and shocks the senses!

DREAMS AND ASHES (b&w, sound, 9 min., \$12) - a student film by Joan Kasich, Humboldt State College. A moody psychodrama in which the levels of reality and phantasy shift back and forth to depict the sexual frustration of a lonely young spinster. The photography and mood are evocative of the style of Bergman. "One falls victim to meaningless perpetual ritual (ashes) by avoiding dreams that initiate self-growth." - Joan Kasich. ADULT

E PLURIBUS UNUM (color, sound, 13 min., \$17) - a UCLA student film by Alan Jacobson. Dealing in Kafkaesque fashion with the dehumanizing institutions of our contemporary society, this film shifts back and forth from reality to phantasy in almost schizophrenic manner to create a dramatically compelling story, touching upon the emasculation of man by modern woman. "The stark beauty of the images has a deeply disturbing impact." - L.A. TIMES.

EARLY SOUND CAMPY COMEDIES (b&w, sound, 45 min., \$17) - The following five comedy shorts mounted onto one reel: FIT TO BE TIED, starring George Burns & Gracie Allen; GETTING A TICKET, starring Eddie Cantor; THE INSTALLMENT COLLECTOR, starring Fred Allen; MR. W'S BIG GAME, starring Alexander Woolcott; and SEX LIFE OF A POLYP, starring Robert Benchley.

EASY STREET (b&w, music, 20 min., \$7) - starring Charlie Chaplin, with Edna Purviance and Eric Campbell. One of the most popular Chaplin shorts, in which he becomes a policeman in order to impress the mission worker's daughter, and reforms the entire roughhouse neighborhood. NOTE: WE ALSO HAVE AVAILABLE THE ORIGINAL SILENT VERSION OF THIS FILM.

EAUX D'ARTIFICE (color, sound, 13 min., \$17) - by Kenneth Anger. A lyrical, semi-abstract cinepoem, photographed among the fountains of the Villa d'este, by one of America's most highly acclaimed filmartists.

AN EDISON ALBUM (b&w, silent, 10 min., \$6) - examples of some of the early classic films produced by the Thomas Edison Studios: THE KISS, THE OLD MAID IN THE DRAWING ROOM, STREET CAR CHIVALRY, ROMANCE OF THE RAILS, and RESCUED FROM AN EAGLE'S NEST.

EGGS AND MARROW BONE (color, sound, 4 min., \$6) - a UCLA Animation Workshop film by Ralph Hart and Carol Roe; folk-singing narration by Dave Zeitlin. A thoroughly professional stylized cartoon adaptation of this old Welsh ballad, capturing all of its wry sick humor.

EIGHT (b&w, sound, 7 min., \$9, s-\$100) - by Vaughn Obern. A suspiciously lecherous-looking older man is seen driving around in his car, checking out various groups of young boys at play. Finally, he comes upon two boys playing soldier. As he slowly drives past them, they shoot at him with their toy rifles. The man suddenly slumps motionless over his steering wheel, and his car slows to a stop. Terrified, the boys drop their rifles and run for home. At that point, the man sits up, checks off number "eight" on his scratch pad, and happily drives away, revealing the sticker on his rear bumper: NO MORE WAR TOYS!

THE EIGHTH DAY (b&w, sound, 14 min., \$17) - by Charles F. Gagnon. The controversial collage film highlighting the Christian Exhibition at Montreal's Expo '67. Similar in content and technique to Bruce Conner's A MOVIE, it is a dynamic compilation of newsreel footage and old-time movie scenes juxtaposed to present a dramatic comment on the decline and potential fall of Western civilization. First Prize: 1970 Ecology Film Festival, San Jose State College. "This dynamic compilation of newsreel footage and collage-style panatography, artfully juxtaposed, creates a dramatic commentary on the state of Western civilization. The major events of the past sixty years are reviewed and assimilated into an all too coherent statement of something we would just as soon forget: the travesty of man's inability to command himself; the resultant, imminent chaos. The film's excellent use of sequential material and its photographic technique, complemented with a highly effective sound tract produce a masterpiece of social comment." - MEDIA FOR CHRISTIAN FORMATION.

ELECTRONIC LABYRINTH (color, sound, 17 min., \$20) - by George Lucas. This is a short version of the feature film THX 1138 4EB. The film depicts the plight of modern man in the world of the future, forced to live beneath the earth's surface because he has desecrated and destroyed the planet on which he resides. This exciting episode portrays the efforts of one being, THX 1138 4EB, and his escape to the earth's surface and personal freedom. Highly recommended as a spring-board for discussion groups of every variety, particularly religious organizations.

THE EMPTY HAND (b&w, sound, 10 min., \$12) - by Stephen Verona. Grunting, thrusting, and gripping a cigar butt between his teeth, an American karate instructor working in front of a gigantic American flag that is fastened to the gymnasium wall, becomes almost a surrealistic symbol in this existentialist documentary study of karate. Highly imaginative camerawork transforms the activities of the class into a ritualistic pantomime.

ENERI (color, sound, 7 min., \$9, s-\$135) - by Hy Hirsh. This pioneer San Francisco experimental filmartist created in this abstract film an exotic rhythmic dance experience uncovering wider variations in the use of abstract visuals and patterns giving the appearance of designs floating in space. Flowing into the grouped forms and mellow colors are the rhythmic sounds of primitive African percussion temporized at speeds in relation to the graceful movements. In the making of ENERI, Hirsh used abstract designs, most of which were originally black-and-white photographs of oscilloscope patterns. The technique employed colored filters, using an optical printing process. Also, a mechanical method was devised that allowed a great deal of fluidity and freedom in making this film exceedingly alive in forms and expressions.

ENIGMA (color, sound, 5 min., \$24.00, s-\$145) - by Lillian Schwartz and Ken Knowlton. The award winning computer abstract film, produced by the most highly acclaimed filmartists in this field since the Whitneys. "Lines and rectangles are the geometric shapes basic to ENIGMA, a computer graphics film full of subliminal and persistent image effects. In a staccato rhythm, the film builds to a climax by instantly replacing one set of shapes with another, each set either changing in composition and color or remaining for a moment to vibrate stroboscopically and then change". - The Booklist.

ENTR'ACTE (b&w, silent, 15 min., \$10) - by Rene Clair. One of the most famous dada-surreal films produced during the Avantgarde Film Movement in the 1920s.

EPHESUS (b&w, sound, 25 min., \$17) - by Fred Padula. A remarkable "cinema verite" documentary film of a "holy-roller" religious service in a Negro church in San Francisco, in which the members of the congregation work themselves into an ecstatic frenzy and receive the Holy Spirit during the film's emotion-packed climax.

EPIPHANIES (color, sound, 14 min., \$18) - by Dan McLaughlin, music by Paul des Marais. Four stylized animation films, ranging from mythology to total abstraction in their visual content; originally produced as part of a mixed media stage presentation of the contemporary opera, "Epiphanies".

ERSATZ (color, sound, 10 min., \$12) - by Dusan Vukotic. A whimsical Yugoslav cartoon film which depicts a world of plastic inflatable substitutes for everything ... including man. 1961 Academy Award winner.

ESCALATION (color, sound, 3 min., \$8) - by Ward Kimball. A biting cartoon satire on President Johnson, produced by one of the head animators at Walt Disney Studios and the leader of the Firehouse Five Plus Two dixieland group. "LBJ's nose grows to phallic proportions, exploding into a montage of Detroit cars, Doris Day and the archetypes of middle America. A tight and funny protest short." - MEDIA & METHODS.

EVASION EXPRESS (color, sound, 4 min., \$12) - by Francis Masse. An animated film from Pink Splash Productions in France. This excellent film depicts a fellow so infatuated with the late Marilyn Monroe, that he jumps out of a moving train toward a billboard portrait of the starlet, which then explodes upon impact into hundreds of bubbles leaving his poor body splattered all over the side of a building.

EVEN AS YOU AND I (b&w, silent, 12 min., \$9) - by LeRoy Robbins, Roger Barlow, and Harry Hay; with Hy Hirsh. A classic spoof on avantgarde films and filmmaking, produced in 1937, with direct spoofs of ANDALUCIAN DOG and BEAUTY & THE BEAST, among others. "An extravagant burlesque on surrealism." - LEWIS JACOBS, "EXPERIMENT IN THE FILM".

EVERYTHING WILL BE PLASTIC (color, sound, 4 min., \$9) - a UCLA student film by Agust Agustsson. A tragicomic comment on the dehumanization of today's typical white collar executive, and the daydreams he creates to preserve his semblance of maleness.

EXCHANGES (b&w, sound, 10 min., \$12) - by John Camie. A New American Cinema psychodrama dealing with two strangers on a train: a black male and a white female, and their phantasy of sexual interrelationship. Outstanding use of black-and-white photography in this film!

THE EXPERIMENTAL FILM (b&w, sound, 28 min., \$17) - a symposium on the virtues and weaknesses of creative expression through film-art production, in which extremely candid opinions are expressed, ranging from "meaningless infantilism" to "exhilarating". Films shown as examples of film-art are: BLAZES (excerpt) and A MAN AND HIS DOG OUT FOR AIR, both by Robert Breer; THE WARDROBE, by George Dunning, Stan Hayward, and Dick Williams; DOM (excerpt), by Jan Lenica and Walerian Borowczyk; VERY NICE VERY NICE, by Arthur Lipsett; and BLINKITY BLANK (excerpt from negative print), by Norman McLaren. Symposium participants are: Clyde Gilmour, Robert Breer, George Dunning, Fernand Cadieux, Jan Lenica, Herman Weinberg, Guy Glover, Norman McLaren.

EXPERIMENTS IN MOTION GRAPHICS (color, sound, 13 min., \$17) - by John Whitney. In this film, Whitney explains the elaborate processes involved in programming and animating his abstract computer-generated designs, particularly those used in the production of his film, PERMUTATIONS. He discusses the difficulties in creating images that "impinge upon the emotions and feelings directly"; attempts to define "motion graphics" through comparisons with music and language; and finally concludes that "motion graphics" is a unique form. "The narration makes it possible for a layman to understand how films are made by a computer." - FILM NEWS. "In voice-over narration, filmmaker Whitney discusses the background and describes the creation of his film PERMUTATIONS. His explanation of the intricate process of 'motion graphics' is clear, unpretentious, and fascinating." - MEDIA & METHODS.

EXPOSITION (color, sound, 10 min., \$12) - by Hubs Hagen, music from the Mosaic Wall of the Czech Pavillion, Expo '67. The almost surrealistic sights and sounds of the people and pavillions at Montreal's Expo '67 are brilliantly juxtaposed to create a futuristic collage cinepoem in which documentary footage transcends its limitations to become pure film-art.

EXPRESS (color, sound, 3 min., \$10, s-\$85) - by Augie Cinquegrana. A multi-layered collage cinepoem reminiscent of the early work of Scott Bartlett.

EXPRESSWAY TO YOUR HEART (color, sound, 11 min., \$17, s-\$160) - a NYU student film by Marc Stone. A delightful spoof on sexy New American Cinema films, in which a young man speeds along the expressway to the waiting arms of his sweetheart; then they make love while symbolically worded expressway signs are super-imposed over their bodies. First Prize: 1969 National Student Film Association Festival, Experimental Film Category. "Really two films: the first, a brilliantly executed satire on romantic film conventions encompassing every Hollywood cliche from the Thirties to THE GRADUATE; the second, a funny but labored literalization of the Survivors' song "Expressway to Your Heart", where road signs superimposed over the nude bodies of lovers take on appropriate sexual metaphors." - MEDIA & METHODS. ADULT

FFFTCM (color, sound, 5 min., \$11) - by Will Hindle. A powerful New American Cinema cinepoem depicting man's struggle to free himself from the restraining bonds of conformity, produced by one of the leaders of the New American Cinema Movement. "William Hindle has earned himself the reputation of being the most consummate artist-technician working on the West Coast today." DAVID CURTIS, "EXPERIMENTAL CINEMA". "Hindle, like Emshwiller, Anger, Belson, and the Whitneys, is a genuine cinematic poet." - MEDIA & METHODS.

A FABLE FOR FLEAS (b&w, sound, 4 min., \$9, s-\$55) - by Alexander Weiss. A biting cartoon comment on ecology in which a rat and his fleas are utilized as symbolic figures in this powerful analogy. First Prize: 1971 Ecology Film Festival, San Jose State College.

THE FABULOUS HARLEM GLOBETROTTERS (color, sound, 9 min., \$12, s-\$57) - A delightful documentary look at this basketball team in action!

THE FACE (color, sound, 4 min., \$7, s-\$70) - by Herb Kosower, utilizing engravings by Piero Fornasetti. The award winning lyrical tongue-in-cheek animation film in which a woman's face is made both bizarre and beautiful.

THE FACE OF LINCOLN (b&w, sound, 22 min., \$17, s-\$140) - Professor Merrell Gage, retired head of Department of Sculpture at USC, describes the life and career of Abraham Lincoln as he sculpts in clay a lifelike bust of the sixteenth president, making physical changes in the subject's hair, beard and expression to correspond to events in Lincoln's life. Winner of an Academy Award.

FALL (color, sound, 18 min., \$27, s-\$250) - by Tom DeWitt. The latest film by this award-winning filmartist, in which the Icarus legend is applied allegorically to today's nuclear conflict, using videographic techniques to transform representational imagery into brilliant surrealism. First Prize: 1971 Independent Film-maker's Competition. - "Best of all the films." - EDGAR DANIELS.

FALL OF THE HOUSE OF USHER (b&w, music, 12 min., \$9) - by James Sibley Watson and Melville Webber, music score added in later years by Alec Wilder. A rare print of the music score version of this classic American avantgarde film produced in 1928 by the makers of LOT IN SODOM. Visually influenced by THE CABINET OF DR. CALIGARI, it features highly expressionistic settings, combined with some of the most imaginative use of trick photography ever seen...the result of Watson being employed at Eastman Kodak as a research technician experimenting with optical effects.

THE FALL OF BABYLON (b&w, silent, 30 min., \$17) - by D.W. Griffith. The most impressive section from his feature film, INTOLERANCE.

FAMOUS MOVIE MONSTERS (b&w, sound, 45 min., \$17, s-\$165) - Highlight scenes from five classic monster movies produced at Universal Studios: FRANKENSTEIN, DRACULA, THE MUMMY, THE WOLFMAN, and THE CREATURE FROM THE BLACK LAGOON. This monster package has proved to be one of our most popular "sale" films, and is now available for rental as well. Perfect for Halloween, or for those film buffs who are "monster" oriented.

FASHIONS IN LOVE (b&w, sound, 10 min., \$6) - a survey of cinematic lovemaking techniques, from the 1896 Edison film, THE KISS, to Mae West's "Come up and see me sometime" proposition to Cary Grant in the early '30s, and including scenes with: Mary Pickford, Lillian Gish, William S. Hart, Wallace Reid, Valentino, Pola Negri, and Clara Bow.

FAT FEET (color, sound, 20 min., \$27) - by Red Grooms. A humorous, exotic documentary on city life, using both animation and "pixillation" techniques to express the mystery and fantasy of city dwellers; with live actors costumed and photographed in the manner of animated cartoon characters.

FAT PEOPLE, SKINNY PEOPLE (color, sound, 14 min., \$17) - by Lee Savage. The sexy tale of a husband who preferred full-bodied mistresses to his skinny spouse... and how his situation boomeranged on him! ADULT

THE FATAL GLASS OF BEER (b&w, sound, 20 min., \$7) - starring W.C. Fields, produced by Mack Sennett. A spoof on the old melodrama "Stolen Bonds", with Fields at his best: singing a sad song to a weeping Mountie while accompanying himself on the zither, wearing fur mittens; using the running gag line "An' it ain't a fit night out fer man nor beast", and getting pelted with fake snow every time.

FELIX THE CAT MOSAIC (b&w, music, 21 min., \$12, s-\$100) - by Pat Sullivan. The following three classic silent Felix the Cat cartoons (with added music scores) mounted on one reel: FELIX IN FAIRYLAND, FELIX IN HOLLYWOOD, and FELIX MAKES WHOOPEE.

FELIX IN FAIRYLAND (b&w, silent, 10 min., \$6, s-\$33.50) - by Pat Sullivan. One of the funniest of the original Felix the Cat cartoons.

FELIX IN HOLLYWOOD (b&w, music, 7 min., \$6, s-\$33.50) - by Pat Sullivan. A classic silent Felix the Cat cartoon with added music score.

FELIX MAKES WHOOPEE (b&w, music, 7 min., \$6, s-\$33.50) - by Pat Sullivan. An outstanding example of surrealism in the silent Felix the Cat cartoons, with added music score.

FIDDLE DE-DEE (color, sound, 4 min., \$7) - by Norman McLaren. Produced in 1947, this is perhaps his earliest...and most acclaimed...example of scratch-and-paint-on-film animation, in which the tune "Listen to the Mocking Bird" is cinematically illustrated in semi-abstract cartoon style.

THE FIFTY-FIRST DRAGON (color, sound, 9 min., \$7) - produced by U.P.A. Studios. A stylized cartoon adaptation of the story by Heywood Broun about a naive young knight who is given a supposedly magic word for dragon-killing and discovers the truth on his 51st encounter!

FIGUREHEAD (color, sound, 10 min., \$7) - by Halas and Batchelor. A rare print of this English puppet cartoon film based on a poem by Crosbie Garstin. It tells the story of a carved wooden saint who is painted to look like a soldier and becomes the figurehead of a sailing ship. During the ship's voyage to the equator, a mermaid falls in love with the figurehead, but he doesn't respond because beneath his painted soldier's visage he is still a saint.

FILM EXERCISE #1 (color, sound, 5 min., \$7) - by John and James Whitney, using an original synthetic sound score. The first of the world-famous abstract FIVE FILM EXERCISES, it begins with a three beat announcement, drawn out in time, which thereafter serves as an imageless transition figure dividing the sections of the film. The abstract visuals employed in this Exercise were produced entirely by manipulation of paper cutouts and shot at regular speed instead of the normal single frame animation basis.

FILM EXERCISES #2 & 3 (color, sound, 3 min., \$7) - by John and James Whitney, using an original synthetic sound score. These two brief Exercises were subtitled "fragments". They represent a transition of technique and style between the initial Exercise and the two which followed these. Although lacking the complete degree of thematic structure that is present in the other Exercises, these fragments contain many exciting moments of beauty.

FILM EXERCISE #4 (color, sound, 8 min., \$10) - by John and James Whitney, using an original synthetic sound score. This is the longest and most complex of the Five Film Exercises. It is divided into four consecutive chosen approaches, the fourth being a section partially devoted to a reiteration and extension of the material of the first and second section.

FILM EXERCISE #5 (color, sound, 5 min., \$7) - by John and James Whitney, using an original synthetic sound score. This abstract Exercise opens with a short canonical statement of a theme upon which the entire film is constructed, followed by a rhythmical treatment of the beginning and ending images of this theme in alternation. In the second section of the Exercise, an attempt is made to pose the same image theme of the first section in deep film screen space. "The FIVE FILM EXERCISES are a series of brief abstract films in which strange, luminous forms flash to a weird and unearthly accompaniment of synthetic sound, with an occasional movement of perfect congruence that is immensely satisfying." - ARTHUR KNIGHT, "IDEAS ON FILM". "I believe the Whitney brothers have done the most important work in the abstract film field and are on the road with the most fertile conception." - EDWARD STEICHEN.

FILM STUDIES #5 & 6 (b&w, sound, 6 min., \$10) - produced by Oskar Fischinger in Germany in 1928 and 1929 respectively. These are the first sound-on-film abstract studies ever made, illustrating in lyrical, mischievous cinematic techniques jazz tunes of that era.

FILM STUDIES #7 & 9 (b&w, sound, 7 min., \$10) - by Oskar Fischinger. Produced in 1930 and 1931 respectively, these abstract films show Fischinger's increasing complexity of design and movement. Studie #7 visually illustrates Brahms' "Hungarian Dance No. 5", and was produced and designed by Oskar Fischinger; while Studie #9 illustrates Brahms' "Hungarian Dance No. 6", and was produced by Oskar but designed under his supervision by his co-worker and younger brother, Hans Fischinger (see DANCE OF THE COLORS elsewhere in this catalogue).

FILM STUDIE #8 (b&w, sound, 6 min., \$10) - by Oskar Fischinger. Produced in 1931, this is considered by many critics to be the best of Fischinger's black-and-white Studies, and like all of them, is still both fascinating and entertaining by today's standards. It is an abstract visualization of the first part of Dukas' "Sorcerers Apprentice" (Fischinger, unfortunately, not having sufficient funds to purchase the movie rights to the complete composition at the time); and is presumably the direct inspiration for the Disney feature film, FANTASIA, on which Fischinger worked.

FILM STUDIE #10 (b&w, sound, 4 min., \$10) - produced by Oskar Fischinger, and designed under his supervision by Hans Fischinger, in 1932. An abstract visualization of music from Verdi's "Aida", showing the continued complexity in design he was achieving in these Studie films. NOTE: THE SOUND VOLUME ON THIS FILM IS BELOW NORMAL CFS STANDARDS.

FILM STUDIE #11 (b&w, sound, 4 min., \$10) - by Oskar Fischinger, produced in 1932. An abstract visualization of Mozart's "Divertissement" in which he predates the experiments of Len Lye and Norman McLaren in terms of after-image phenomena and other comparable effects.

FILM STUDIE #11-A (color, sound, 2 min., \$10) - by Oskar Fischinger. One of the first color films ever made; a color adaptation of the beginning of his FILM STUDIE #11.

FILM STUDIE #12 (b&w, sound, 4 min., \$10) - produced by Oskar Fischinger, designed by Hans Fischinger. A lyrical abstract interpretation of Rubinstein's "Lichtertanz", produced in Germany in 1932. NOTE: THE SOUND QUALITY OF THIS FILM IS, UNFORTUNATELY, SLIGHTLY DISTORTED AND NOT UP TO NORMAL CFS STANDARDS.

FIREWORKS (b&w, sound, 16 min., \$17) - by Kenneth Anger. The classic West Coast experimental psychodrama dealing with homosexual masochism, with the filmartist portraying the protagonist. The most shockingly revealing cinepoem of its kind, it has been referred to by Tennessee Williams as "The most exciting use of cinema I have seen!" ADULT

FIRST TIME HERE (b&w, sound, 24 min., \$22) - by Richard Myers. A nightmarish experimental allegory reminiscent in style to the work of Fellini, in this case dealing with a carnival devoted to the exploitation of atomic war artifacts and freaks, with a strange mixture of past, present, and future time interlapsed. "Richard Myers shows extraordinary talent as a creative filmmaker. FIRST TIME HERE is both fascinating and deeply disturbing. Perhaps it is a form of prophesy. I would gladly see it many times more." - WILLIAM DOAN, THE FILM CENTER. "FIRST TIME HERE...major discovery of the 1964 Ann Arbor Film Festival." - PAULINE KAEL.

FIT TO BE TIED (b&w, sound, 9 min., \$7) - starring George Burns and Gracie Allen. A delightfully zany early sound comedy in which Gracie sings!

FIVE STAR EGGO (b&w, sound, 4 min., \$7, s-\$50) - by Hanna Roman. A satirical comment on the relative inhumanity of military generals who casually sacrifice their troops in exchange for another star on their cap, inthis case using eggs as the soldiers in question, through the aid of stop motion/live action animation. "An imaginative statement of how some people use others for their own gain, this interesting short is recommended for discussion and use in liturgies with junior highs through adults." - MEDIA FOR CHRISTIAN FORMATION.

FLAG (color, sound, 7 min., \$12) - by Lee Savage and Stan Smith. A New American Cinema satire on the American flag as a symbol of patriotism. ADULT

FLESH FLOWS (color, sound, 6.5 min., \$17.50, s-\$110) - by Adam K. Beckett. A fascinating film in which intricate, erotic surreal line animation is transformed by way of optical printing into a continuous zoom through purple and turquoise clouds in three dimensional space. The sound is intended to cultivate an attitude of contemplation on the part of the viewer. This film received these awards during 1974: Bronze Hugo at the Chicago International Film Festival; Ann Arbor Film Festival; Humboldt Film Festival; 13th Annual Foothill Festival; Sinking Creek Festival -- shown at Filmex, Zagreb, Ann Arbor Tour, Los Angeles County Museum, Whitney Museum of American Art, Museum of Modern Art, and the Ninth International Tournee of Animation.

FLESH TONES (color, sound, 10 min., \$17) - by Walter Chappell. A beautifully photographed cinepoem utilizing a nude female, water reflections, and colored lights, on location at the ocean in Big Sur, by a world renowned still photographer. ADULT

THE FLOORWALKER (b&w, music, 20 min., \$7) - starring Charlie Chaplin. This is one of his funniest two reelers, in which he battles a perverse escalator, and does a pantomime routine with his double.

FLORA (b&w, sound, 7 min., \$12) - by Benjamin Hayeem, music by Teiji Ito, starring Alix Alias. One of the funniest New American Cinema comedies produced to date, this is the tale of a young woman going to great lengths to dress appropriately for her date, only to be immediately undressed by her overeager swain. Presented at: Edinburgh, Vancouver, Leipzig, Oberhausen, Krakow, Tours, Sydney, Melbourne, San Francisco International Film Festivals; Best Short Subject: Chicago Film Festival. "The pace and unusual method of telling this simple story make a first rate film." - FILM NEWS

FLYING HOUSE (b&w, music, 11 min., \$6, s-\$33.50) - by Windsor McCay. A rare music score print of an amazing early silent science fiction cartoon in which the detailed space animation effects predate the genius of Walt Disney by almost thirty years!

FOOTBALL AS IT IS PLAYED TODAY (color, sound, 5 min., \$9) - by Joseph Anderson, Ohio State University. A tongue-in-cheek documentary record of this sport, utilizing the "pixillation" technique to compress the entire day of the game into five frantic minutes.

FOREST MURMURS (color, sound, 9 min., \$12) - by Interlude Films. What begins as a beautiful, lyrical cinepoem on nature develops subtly into a biting comment on man's defacement of natural beauty by his litterbug habits. No narration is used, just the appropriate classical composition accompanying the lyrical visuals.

FORTUNA (color, sound, 7 min., \$12) - by Woody Garvey. One of the most powerful and most poetically exciting cinepoems produced during the New American Cinema Movement. Utilizing representational images in high contrast saturated with rich positive and negative color combinations, this film poetically captures the innate atmosphere -- both physical and psychological -- of these traumatic times. Prize winner: 1969 Ann Arbor, Southern Illinois University, Yale University film festivals; 1970 Ecology Film Festival. Selected by U.S. Information Agency for special program of student films to tour mid-East. "It is absolutely fascinating to watch. The juxtaposition of the smokers and the nuclear blasts is deftly handled. The film has a great deal of impact, in a kind of visceral way." - DALLAS PUBLIC LIBRARY.

FOUR FILMS BY EMILE COHL (b&w, music, 10 min., \$9) - four live action and animated "trick" films produced by the French pioneer genius, whose work rivals Melies and Edwin S. Porter.

THE FOUR MUSICIANS FROM BREMEN (b&w, silent, 8 min., \$6, s-\$33.50) - by Walt Disney. A rare print of one of his most famous cartoons produced for Newman's Laugh-O-Grams in the 20's.

4x8=16 (color, sound, 3 min., \$7) - a UCLA student film by Christina Hornisher. A whimsical entertaining psychedelic dada film, this is a New American Cinema experiment in the use of multiple imagery, not in superimposition, but in simultaneous projection on individual areas of the screen...accompanied by a lively folk-rock music track.

FRAGMENT OF SEEKING (b&w, sound, 17 min., \$11) - by Curtis Harrington. A classic West Coast experimental psychodrama second only in importance to Kenneth Anger's FIREWORKS as the leading example of Freudian surrealism produced during the Experimental Film Movement of the 1940s. It deals with teenage narcissism and latent homosexuality, with the filmartist portraying the protagonist.

FRANKENSTEIN (b&w, sound, 10 min., \$6) - highlight scenes from the original Universal Pictures feature film starring Boris Karloff.

THE FRANKENSTEIN SAGA (b&w, sound, 45 min., \$17, s-\$165) - highlight scenes from the original Universal Pictures feature films: FRANKENSTEIN, THE BRIDE OF FRANKENSTEIN, SON OF FRANKENSTEIN, FRANKENSTEIN MEETS THE WOLFMAN, and THE HOUSE OF FRANKENSTEIN.

FREE (color, sound, 5 min., \$12, s-\$100) - by Robert Mitchell and John Kimball for the Haboush Company. A sardonic cartoon comedy dealing with the oppression of the Black, with emphasis on prison reform. The latest film by the director of K-9000: A SPACE ODDITY and THE FURTHER ADVENTURES OF UNCLE SAM. (Also in 35mm.)

FREE FALL (b&w, sound, 11 min., \$7) - by Arthur Kipsett. A collage film with a flow of intense psychological impressions representing a new form of filmed perception. Utilizing both dramatic still photos and newsreel footage, compressed into an intermittent sequence of visuals, sounds, voices, and bursts of music, the film suggests a surrealistic dream of mankind's fall from grace into banality.

FROM RENOIR TO PICASSO (b&w, sound, 32 min., \$14) - by Paul Haesaerts. One of the most notable films on art, acclaimed as a work of art itself, it is the study and comparison of the characteristics of the work of Renoir (the sensualist), Seurat (the intellectual), and Picasso (the instinctive artist).

FULTON STREET (b&w, sound, 7 min., \$8, s-\$100) - by Robert Crawford. A sensitive documentary study of New York City's Fulton Street Fish Market, from dawn to dusk. "Perceptive cinematography and tight editing result in this brief, beautifully executed film." - AMERICAN LIBRARY ASSOCIATION, "THE BOOKLIST".

LA FUMAILLON (color, sound, 4 min., \$12) - by G.M. Baur. The literal translation of this film is "the smoker" - another fine example of animation from the Pink Splash Production company in France. This delightful characterization shows how damaging smoking is to one's health, but at the same time it emphasizes how the sale of cigarettes is essential to the French economy! (Also available in 35mm.)

THE FURTHER ADVENTURES OF UNCLE SAM (color, sound, 13 min., \$17, s-\$185) - by Robert Mitchell and Dale Case for the Haboush Company. An academy Award nominated surrealistic cartoon involving the kidnapping of Uncle Sam and the abduction of Miss Liberty by enemy agents, and their rescue by the American Eagle. The cartoon style and humor are reminiscent of the "Blue Meanies" sequences in the Beatles' feature film, THE YELLOW SUBMARINE, on which Mitchell contributed artistic pre-production work. (Also available in 35mm.)

GAMES (color, sound, 12 min., \$12, s-\$150) - by David Ice. A tongue-in-cheek horror short, involving the pursuit of a terrified young college girl by an ugly hunchback in the deserted woods off a lonely highway, on a dark, snow-filled night; with an unexpected twist ending to this tale of terror!

GAMES OF ANGELS (color, sound, 13 min., \$17) - by Walerian Borowczyk. A morbidly powerful cartoon film dealing symbolically with the concentration camps of World War II, produced by the internationally acclaimed Polish filmartist.

GARBAGE (color, sound, 10 min., \$12) - by King Screen Productions. A beautifully photographed, powerful cinepoem on the gigantic masses of garbage that have to be dealt with on a daily basis in our current affluent society. No narration, just an appropriate music score is used to accompany the visual images.

GAY GAUCHO (b&w, sound, 10 min., \$6) - produced by Van Buren Studios. An early sound Brownie Bear cartoon film, similar in style to the early Mickey Mouse cartoons, and obviously an attempt to imitate the storyline of the Mickey, Minnie, and Pegleg Pete encounters in the Disney cartoons.

THE GENERAL/ABRIDGED (b&w, sound, 49 min., \$20) - starring Buster Keaton. An excellent condensation of the feature film, with added music and sound effects, and an informative narration by Paul Killium. Originally prepared for the "Silents Please" TV series.

GENESIS (color, sound, 6 min., \$10) - by Jana Merglova. The award winning Czech puppet cartoon film demonstrating through automated assembly line techniques the creation -- and arbitrary destruction -- of a human being. Frighteningly effective!

THE GENIUS OF WINDSOR McCAY (b&w, silent, 40 min., \$17) - four rare, historically important early silent cartoons by the genius of his time: GERTIE THE DINOSAUR, LITTLE NEMO, FLYING HOUSE, and BUG VAUDEVILLE, all mounted onto one reel.

GEORGE BERNARD SHAW SPEAKS TO MOVIETONE NEWS (b&w, sound, 7 min., \$7) - an early sound short in which the wit of G.B. Shaw is caught via a monologue for Movietone News.

GERALD McBOING BOING (color, sound, 7 min., \$7) - a UPA cartoon, supervised by John Hubley; story by Dr. Seuss. The award winning film about Gerald McCloy, the noise-making boy, who didn't say words but went "boing boing" instead.

GERTIE THE DINOSAUR (b&w, silent, 11 min., \$6) - one of the first cartoon films ever made, featuring Windsor McCay and his comic strip character, Gertie, in a combination of live action and animation techniques. Produced in 1909, it utilized approximately ten thousand individual drawings to produce the cartoon animation sequence.

GETTING A TICKET (b&w, sound, 9 min., \$7) - starring Eddie Cantor. An early sound short in which he sings to prove who he is to a suspicious cop.

GHOSTS BEFORE BREAKFAST (b&w, silent, 7 min., \$7) - by Hans Richter. A classic example of the dada avantgarde film.

GIDDYAP (b&w, music, 11 min., \$6) - produced by Mack Sennett, starring Billy Bevan. One of Sennett's classic comedy shorts, featuring a wild chase sequence and trick photographic effects. When you think of the Sennett brand of wacky slapstick comedy, this is the perfect example of it!

THE GIRLS OF NEW YORK (color, sound, 5 min., \$9, s-\$100) - by Rick Friedberg. A lyrical cinepoem capturing the beauty and grace found in the various types of females strolling through Manhattan's parks and streets.

GLASS (color, sound, 11 min., \$17) - by Bert Haanstra, music by the Pim Jacobs Quintet. The Academy Award winning Dutch poetic documentary film which cleverly and whimsically juxtaposes the creation of glass bottles by master craftsmen and by automated machines, all synchronized to a jazz score.

GLOBE OF DEATH (color, sound, 4 min., \$7) - by John Davis and Gary Steer. A fascinating Australian underground film in which subjective documentary techniques are used to record this dangerous carnival act, in which two motorcyclists race in opposite directions inside a three dimensional globe cage at top speed, their cycles climbing higher and higher inside the globe of death, as they barely miss each other at each encounter, while two female partners cling to their backs on the cycles. -- An excellent companion piece to Kenneth Anger's SCORPIO RISING.

GLOBE TROTTERS (b&w, sound, 10 min., \$10) - by Bud Fisher. A typical early sound Mutt & Jeff cartoon film.

GOD IS DOG SPELLED BACKWARDS or 3000 YEARS OF ART HISTORY IN 3-1/2 MINUTES (color, sound, 3-1/2 min., \$9, s-\$75) - by Dan McLaughlin. According to the filmmaker, if you combine the world's greatest art with the world's greatest music, you should produce the world's greatest film...and this is it. A tongue-in-cheek subliminal survey of art through the ages, musically accompanied by an excerpt from Beethoven's Fifth Symphony. Winner of innumerable film festival awards, and a pioneer example of the "kinestasis" type of film-making. "This creative film could stimulate discussion about the man-God relationship, and man's reflections in art." - MEDIA FOR CHRISTIAN FORMATION. "GOD IS DOG SPELLED BACKWARDS is a genuinely funny history of world art that covers its subject in three minutes, and demands instantaneous perception on the part of the viewer." - MEDIA & METHODS. "The young experience the film, not as confusing, but as exuberantly and audaciously alive. They feel the joy of recognition, exhilaration at the intense concentration necessary (one blink encompasses a century of art), and awe at the one hundred and eighty second review of every aspect of the human condition. Intended as a put-on, the film becomes a three minute commercial for man." - SATURDAY REVIEW.

GOING HOLLYWOOD (b&w, sound, 10 min., \$6) - a "Speaking of Animals" comedy short in which animals speak comedy lines, through the use of special animation/live action techniques.

THE GOLF SPECIALIST (b&w, sound, 20 min., \$7, s-\$50) - starring W.C. Fields. This is a rare print of Fields' famous vaudeville golf routine, adapted for film in the early 1930s.

GONE FOR TOMORROW (color, sound, 8 min., \$8) - by Proctor Jones. The demolition of an old San Francisco mansion is photographed in "pixillation" style, which turns the wrecking crane into a devouring dinosaur and the crew into an army of scurrying ants, as eight days' work is compressed into eight minutes on the screen.

THE GREAT CHASE (b&w, sound, 10 min., \$6, s-\$33.50) - starring W.C. Fields. The hilarious chase sequence from his Universal Pictures feature film, THE BANK DICK.

THE GREAT McGONIGLE (b&w, sound, 10 min., \$6, s-\$33.50) - starring W.C. Fields. He does his famous juggling act with cigar boxes in this highlight sequence from his Paramount feature film, THE OLD FASHIONED WAY.

GREAT MOMENTS FROM THE PHANTOM OF THE OPERA (b&w, sound, 10 min., \$6) - highlight scenes from the original silent version of this classic Universal Pictures feature film starring Lon Chaney, Sr., with added music and sound effects and informative narration by Paul Killiam.

GREAT MOMENTS FROM THE SILENTS (b&w, sound, 30 min., \$12) - highlight scenes from three classic silent feature films: THE PHANTOM OF THE OPERA, starring Lon Chaney, Sr.; THE BLACK PIRATE, starring Douglas Fairbanks, Sr.; and THE LOST WORLD, starring Wallace Beery. An appropriate music score, sound effects, and an informative narration by Paul Killiam has been added to these silent classics, making them highly useful for film history classes..

THE GREAT TOY ROBBERY (color, sound, 7 min., \$10) - by Derek Lamb and Jeffrey Hale. A delightful cartoon film in which Western "baddies" rob Santa of his toy sack and get their comeuppance from a fumblebum cowboy hero and his wonder horse.

THE GREAT TRAIN ROBBERY (b&w/color, silent, 10 min., \$9) - directed in 1903 by Edwin S. Porter for the Thomas Edison Studios, this is a rare print of the original version of this pioneer Western movie, in which certain scenes were hand-tinted in color for dramatic emphasis.

THE GREAT WALLED CITY OF XAN (color, sound, 10 min., \$12, s-\$150) - a USC student film by Hal Barwood. The most professional cartoon student film produced at USC to date! It is a fascinating, semi-surrealistic film about the rise and fall of a mystical city.

GREENSLEEVES (color, sound, 4 min., \$7) - by Lynn Fayman. Pure color forms float lyrically across the screen in this abstract film exercise to the music of "Greensleeves".

THE GUEST (b&w, sound, 3 min., \$8) - by Frank Gardner. A male guest alternates physical forms of affection between his two friendly female hostesses at a pixelated tea party. A whimsical slapstick program lightener.

GYROMORPHOSIS (color, sound, 7 min., \$12, s-\$135) - by Hy Hirsh. A lyrical abstract film which strives to bring into actuality the inherent kinetic qualities seen in the construction-sculpture of Constant Nieuwenhuys of Amsterdam. The filmartist has put into motion the pieces of this sculpture and with colored lights filmed them in various detail, overlaying the images on the film as they appear and disappear, in an attempt to produce sensations of acceleration and suspension which are suggested by the sculpture itself. Prize Winner: 1958 Brussels Experimental Film Competition. Purchased for the permanent archive collection of The British Film Institute, the New York Museum of Modern Art, the Rochester Public Library, Northern Illinois University.

THE HAND (color, sound, 19 min., \$22) - by Jiri Trynka; music by Vaclav Trojan. A stylized puppet cartoon allegory produced by the world famous Czech filmartist. It deals with the conflict between two symbolic characters: The Man and the Hand... with the Hand ultimately winning the conflict in a bitterly ironic manner.

HAPPY ANNIVERSARY (b&w, sound, 12 min., \$9) - a delightful French slapstick comedy; winner of a 1962 Academy Award.

THE HASHER'S DELIRIUM (b&w, sound, score, 4 min., \$6) - a French "trick" film produced in 1906, presumably by Emile Cohl, which may well be the first motion picture use of cartoon animation. Similar in storyline to Edwin S. Porter's DREAM OF A RAREBIT FIEND, it combines live action and cartoons to portray the nightmare of a hash house waiter.

THE HAT (color, sound, 18 min., \$17) - by John Hubley, music and dialogue improvised by Dizzy Gillespie and Dudley Moore. The award winning stylized cartoon film which explores in humorous context the need for a world legal authority to establish disarmament and thereafter settle international disputes peaceably. Two soldiers, only a few feet apart, are on border patrol on a remote, nameless frontier. While engaged in friendly conversation, one soldier's hat accidentally falls off and lands within easy reach, but just on the other side of the marked border. As the two soldiers debate why the hat can or cannot be retrieved without official permission from their superiors, animals of all kinds freely cross back and forth across the boundary line separating the soldiers.

HAVE I TOLD YOU LATELY THAT I LOVE YOU? (b&w, sound, 16 min., \$15, s-\$75) - A USC student film by Stuart Hanisch and Russ McGregor. An award winning montage film indicting and satirizing, wordlessly, the loneliness, banality, and dehumanization of man in our machine dominated society. The editing technique is reminiscent of the lunch-on-the-run sequence in the 1939 classic documentary film, THE CITY; and the film as a whole predates the work of Arthur Kipett in such films as VERY NICE, VERY NICE, FREE FALL and 21-87.

HELL HAS NO DOORS (b&w, sound, 8 min., \$7) - a UCLA student film by Ahmed Lateef, produced in 1952. A surrealistic psychodrama depicting the private hell of a nymphomaniac.

HELP! MY SNOWMAN'S BURNING DOWN! (color, sound, 11 min., \$17) - by Carson Davidson, music by Gerry Mulligan. A delightful surrealistic comedy reminiscent of the best of the dada-surreal humor of the Avantgarde Film Movement.

HEY MAMA (b&w, sound, 18 min., \$22, s-\$145) - a UCLA student film by Vaughn Obern. A candid documentary film dealing with the black urban sub-culture in Venice, California. Prize winner: National Student Film Festival, Atlanta International Film Festival, Ann Arbor Film Festival, Monterey Film Festival, American Film Festival, Humboldt State College Film Festival, Temple University Film Festival, Foothill Film Festival, Maryland Film Festival.

NOTE: THE COMPLETE VERSION OF "HEY MAMA" CONTAINS A SEQUENCE IN WHICH THE WORD "FUCK" IS USED AS THE PUNCHLINE TO A JOKE. RENTAL (AND SALE) PRINTS IN WHICH THIS SEQUENCE HAS BEEN DELETED ARE AVAILABLE UPON REQUEST FOR AUDIENCES WHO WOULD FIND THE COMPLETE VERSION OF THE FILM UNACCEPTABLE FOR THIS REASON. UNLESS INSTRUCTED OTHERWISE, THE CFS AUTOMATICALLY WILL SERVICE RENTAL ORDERS TO JUNIOR AND HIGH SCHOOLS WITH PRINTS OF THE EDITED VERSION OF THIS FILM.

HOLLYWOOD EXTRA GIRL (b&w, sound, 10 min., \$6) - originally released as a theatrical short in 1935 by Paramount Pictures, this "campy" film depicts the struggles of Hollywood starlets, and includes a behind-the-scenes glimpse of C.B. DeMille during the production of the feature film, THE CRUSADES. A very young starlet named Ann Sheridan can be seen briefly among the Hollywood extra girls in this film! NOTE: THIS FILM IS ALSO AVAILABLE AS PART OF CECIL B. DEMILLE MOSAIC (see description elsewhere in this catalogue.)

HOLLYWOOD MAGIC "CAMP" (b&w, sound, 45 min., \$17) - classic sequences from Hollywood films produced during the early thirties in which special effects were utilized, such as KING KONG, DANTE'S INFERNO, the Busby Berkeley routines, etc.

HOMAGE TO EADWEARD MUYBRIDGE (color, sound, 3 min., \$7) - a USC student film by David Hanson. Muybridge's early motion still photographs of nudes are faithfully animated through the use of current stop motion photography techniques...with a little whimsy thrown in. ADULT

HOME OF THE BRAVE (color, sound, 4 min., \$7) - by Michael Bloebaum. A semi-psychadelic cinepoem dealing with the decline and fall of the American Indian; a watered-down imitation of Burton Gershfield's film NOW THAT THE BUFFALO'S GONE (see description elsewhere in this catalogue).

HORION HATCHES THE EGG (color, sound, 11 min., \$7) - a faithful cartoon adaptation of the Dr. Seuss story, produced by Warner Brothers Studios in the 1940s.

HOT DOG (b&w, sound, 8 min., \$6) - by Max Fleischer. One of the earliest "Talkartoons", produced in 1930, in which the cartoon antics are synchronized to syncopated jazz in a style similar to the popular Mickey Mouse cartoons of that era.

HOT HOUSE & MOZART RONDO (color, sound, 4 min., \$7) - by John Whitney. Two brief but entertaining abstract shorts utilizing the same animation technique as in his CELERY STALKS AT MIDNIGHT (see description elsewhere in this catalogue).

HOTEL INDISCREET (color, sound, 3 min., \$8) - by Bill Norton and Steve Rosen. A neo-dada visualization of the folk-rock recording by Sagittarius.

HOUSE (color, sound, 11 min., \$10) - by Charles and Ray Eames, music by Elmer Bernstein. The record of a lived in house designed by Eames and his wife for themselves. Situated in Southern California on a hillside meadow overlooking the sea, the combination house and studio is a delightful structure of steel and glass, designed, of standard materials, as a dwelling place and place of work. From facade to interior, upstairs and down, to studio and back again, the film becomes a visual poem evolving from the four walls and accumulation of beloved objects that make a house and reflect the lives of the occupants.

HOW NOW BOING BOING (color, sound, 7 min., \$7) - produced by UPA Studios. A delightful sequel to the award winning stylized cartoon film, GERALD McBOING BOING (see description elsewhere in this catalogue).

HURRICANE EXPRESS (b&w, sound, Chapter One: 30 min., all other chapters: 20 min. each, \$7 per chapter) - a wonderfully "campy" serial made in 1932 starring a very young John Wayne as a flying railroad detective on the trail of the notorious "Wrecker" (an arch villain who delights in wrecking trains!); co-starring: Shirley Grey, Tully Marshall, J. Farrell MacDonald, with Mathew Betz, Edmund Breese, James Burtis, Joseph Girard, and Lloyd Whitlock. Directed by Armand Schaeffer. Releaded by Mascot. The chapters of this serial are titled as follows: #1 - THE WRECKER, #2 - FLYING PIRATES, #3 - THE MASKED MENACE, #4 - BURIED ALIVE, #5 - DANGER LIGHTS, #6 - THE AIRPORT MYSTERY, #7 - SEALED LIPS, #8 - OUTSIDE THE LAW, #9 - THE INVINCIBLE ENEMY, #10 - THE WRECKER'S SECRET, #11 - WINGS OF DEATH, #12 - UNMASKED.

HURRICANE EXPRESS TRAILER (b&w, sound, 7 min., \$6) - a wonderfully "campy" trailer (coming attractions film) for the above serial starring John Wayne. While this trailer is ideal as a preview of the serial itself, it also can be used with equal success as a quaint example of "campy" filmmaking of the early '30s, particularly as an example of the use of action "wipes" and serial promotion techniques.

HURRY HURRY (b&w, sound, 10 min., \$6) - starring W.C. Fields. One of the most hilarious chase sequences ever filmed! From his Universal Pictures feature film, NEVER GIVE A SUCKER AN EVEN BREAK.

I KNOW AN OLD LADY WHO SWALLOWED A FLY (color, sound, 6 min., \$10) - by Derek Lamb, sung by Burl Ives. A delightful cartoon adaptation of this folk song, animated by artists at the National Film Board of Canada in a style comparable to the most imaginative Hollywood ones.

I TAW A PUTTY TAT (color, sound, 8 min., \$7) - the best of the Warner Bros. cartoons starring Tweetie Pie and Sylvester Cat.

I WOULD REMIND YOU (color, sound, 13 min., \$12) - by Robert Spring. A biting dramatic comment on Barry Goldwater's proposal to burn the forests in Vietnam, depicting what could happen to innocent, unsuspecting citizens there.

ICE COLD COCOS (b&w, silent, 20 min., \$7) - by Mack Sennett, starring Billy Bevan. A typical example of the slapstick Sennett two reel comedies.

IF I HAD A MILLION (b&w, sound, 10 min., \$6) - starring W.C. Fields. His hilarious sequence from the Paramount feature film of the same title, in which he and Allison Skipworth spend their million dollar bequest to purchase a fleet of used cars with which they gleefully run down every road hog they come across.

I'M NO ANGEL (b&w, sound, 10 min., \$6) - starring Mae West. Highlight scenes from her Paramount feature film of the same title.

IMAGES FROM DEBUSSY (b&w, sound, 14 min., \$9) - by Jean Mitry. Abstractions of reality, using water reflections in both positive and negative images, to visually interpret three Debussy piano compositions: "Arabesque En Mi", "Reflets Dans l'Eau", "Arabesque En Sol".

IMAGINE IMAGE (color, sound, 16 min., \$22) - A student film by Josef Bagdonovich, produced at the California Institute of the Arts, utilizing the Nam June Paik Video-synthesizer and the Donald Buchla Audio-synthesizer to create an abstract videographic experience using light and sound in juxtaposition to invoke a continuum space.

THE IMMIGRANT (b&w, music, 20 min., \$7) - starring Charlie Chaplin, with Edna Purviance and Eric Campbell. One of his classic two reel comedies in which both pathos and humor are combined. NOTE: A PRINT OF THE ORIGINAL SILENT VERSION OF THIS FILM IS ALSO AVAILABLE. IF YOU PREFER THE SILENT PRINT, PLEASE SPECIFY WHEN ORDERING.

IN A HAREM (b&w, sound, 10 min., \$6) - one of the better "Speaking of Animals" comedy shorts. In this film, a dog falls asleep and dreams he's surrounded by beautiful veiled bitches in a harem, complete with dancing dogs.

IN SOUTH AMERICA (b&w, sound, 10 min., \$6) - this "Speaking of Animals" short takes you to the Amazon wilds for some puns from the tropical birds and animals.

IN THE DESERT (b&w, sound, 10 min., \$6) - another of the better "Speaking of Animals" shorts; this time dealing with wisecracking desert creatures.

IN THE NEWSREEL (b&w, sound, 10 min., \$6) - in this "Speaking of Animals" short, animals are used in a spoof of Hollywood newsreel films.

IN THE PARK (b&w, sound, 10 min., \$6) - starring Charlie Chaplin; produced by Mack Sennett. This is the first film Chaplin directed, in 1914. Typical of his early Sennett roughhouse, lecherous slapstick characterizations, it remains not only a quaint period piece but a funny film by today's standards as well.

IN THE WILDS (b&w, sound, 10 min., \$6) - generally considered to be the best of the pun-type "Speaking of Animals" shorts. In this one, animals from all parts of the world offer their candid opinions on their native habitats.

INAUGURATION OF THE PLEASURE DOME (color, sound, 40 min., \$52) - by Kenneth Anger. The new psychedelic version of this award winning mystical experimental film classic, in which a bizarre masquerade party is transformed into the portrayal of an occult ritual of black magic.

INCANTATION (color, sound, 8 min., \$22) - by Peter Rose. An investigation of the states of trance, ecstasy, and prayer, in filmic terms. "INCANTATION was shot entirely in 8 mm. and enlarged to 16 mm. using an electronic optical printer I designed. All images (sometimes as many as four) were combined in the original camera. The sound track derives from a chant used by dervishes as preparation for their spinning rituals. The film seeks to provoke a sense of trance, preparatory to an ecstatic vision." - Peter Rose. "Peter Rose's massive and lovely eight minute INCANTATION uses rapid -- very rapid -- stop-motion to reiterate a superimposition of flowers, branches and leaves of trees, virtually to force, by difficult means, an identification with certain forms of nature." - ROGER GREENSPUN, NEW YORK TIMES.

INCIDENT IN A GLASS BLOWER'S SHOP (color, sound, 13 min., \$17, s-\$160) - a UCLA student film by Byron Bauer. A contemporary example of the fictional psychodrama, in this instance dealing with the Jekyll/Hyde complex. Beautifully photographed; winner of innumerable film festival awards; selected by the U.S. Information Agency for a special program of student film utilized for a tour of the mid-East countries. "A lonely old glass-blower lives in a world of his own fragile creations. One night after having made a beautiful crystal swan, he hears a prowler break into his shop. Hiding in a corner, he watches the intruder smash his entire stock. Suddenly, the glass-blower recognizes the assailant as himself. He stands alone amid his smashed world. In the morning, the glass-blower sweeps up the scattered glass, patches up his broken swan, and stares at the lights of the outside world as they flash through his window. An intriguing film, INCIDENT could be interpreted in many ways. Themes of alienation, loneliness, sensitivity and creative frustrations are but a few topics of discussion which this short could raise. It is highly recommended for use with sophisticated senior highs through adults." - MEDIA FOR CHRISTIAN FORMATION. "Like a carefully crafted short story, this psychological tale of the terrifying, unsettled personality of a superficially calm man evokes an atmosphere of loneliness and suspense by means of fine acting, definitive editing, and outstanding lighting effects. There is a fascination about the soundless man who gazes at his glasswork while various hues of light play over his impassive face and by the violence of his destruction, made all the more terrifying by the squealing and scurrying of rats. This student film is remarkably well produced and will be an excellent addition to entertainment and film study programs and will provide an interesting basis for discussion when presented in public library film programs." - AMERICAN LIBRARY ASSOCIATION, "THE BOOKLIST".

THE INCREDIBLE JEWEL ROBBERY (b&w, sound, 9 min., \$6, s-\$33.50) - starring the Marx Brothers. An abridgement of a TV show they did during the '50s, essentially starring Harpo and Chico in a slapstick silent comedy; with a surprise appearance by Groucho at the end.

THE INFORMATION MACHINE (color, sound, 11 min., \$10) - by Charles and Ray Eames; music by Elmer Bernstein; drawings by Dolores Cannata. A delightful cartoon film tracing the history of storing and analyzing information, from the days of the cave man to today's electronic computers.

THE INSECTS (color, sound, 5 min., \$10) - by Teru (James) Murakami, of Murakami-Wolf Films. The award winning stylized cartoon film about the losing battle against things with wings. A man sits innocently at his desk, trying to write, but is repeatedly plagued by a number of insects. Cunningly getting rid of each pest in turn, he finally falls victim to an avenging army of them.

INSPIRACE (INSPIRATION) (color, sound, 13 min., \$7, s-\$150) - by Karel Zeman. A classic Czech puppet cartoon film about Pierrot and Columbine utilizing exquisite glass figurines in excellent animation to illustrate the classic encounter of these two historical characters within the spectrum of a raindrop. Winner of the Grand Prize Award at Knocke le Zoute festival in 1949, and similar awards in 1952, 1954 and 1958 at other International Film Festivals.

THE INSTALLMENT COLLECTOR (b&w, sound, 9 min., \$7) - starring Fred Allen. One of the rare shorts made by this famous radio and vaudeville comedian.

THE INTERVIEW (color, sound, 7 min., \$10) - by Ernest Pintoff, narration by Henry Jacobs and Woodrow Leafer. The award winning stylized cartoon spoof of an interview between a "square" disc jockey and a "hip" jazz musician. An excellent illustration of the communication gap between elements of our contemporary society.

THE INVISIBLE MAN (b&w, sound, 9 min., \$6, s-\$33.50) - starring Claude Rains; directed by James Whale. Highlight scenes from this Universal Pictures horror feature classic.

INVOCATION OF MY DEMON BROTHER (color, sound, 12 min., \$22) - by Kenneth Anger, music by Mick Jagger on a moog synthesizer. "The shadowing forth of Our Lord Lucifer, as the Powers of Darkness gather at a midnight mass. The dance of the Magus widdershins around the Swirling Spiral Force, the solar swastika, until the Bringer of Light -- Lucifer -- breaks through". -- Kenneth Anger. ADULT

IT'S A CAMP (b&w, sound, 7 min., \$10) - by Barry Pollack. An uninhibited interview with a male transvestite, showing him change from male to female attire while he discourses on his sexual philosophy.

IT'S A GIFT (b&w, silent, 10 min., \$6) - starring Snub Pollard. An outstanding silent comedy in which Pollard plays a whacky inventor who perfects an automobile that runs on magnetism -- a huge magnet that attracts his auto to moving vehicles and thus gets him where he's going.

IT'S ABOUT THIS CARPENTER (b&w, sound, 13 min., \$9) - a NYU student film by Lewis Teague and Jim McBride. A New American Cinema comment on the Christ image in today's society, using a Greenwich Village carpenter as the central figure in the parable. "This film follows a carpenter from his home in Greenwich Village to a church in uptown New York City, where he delivers a newly fashioned wooden cross. On his way, he meets different types of people -- those who ignore him, those who fight with him, those who laugh at him, and a little black girl who asks, 'Hey, mister, are you Jesus?' A modern day parable of Christ's journey to Calvary and the response it provoked in people, this film's effective symbolism may stimulate discussion with senior highs through adults." -MEDIA FOR CHRISTIAN FORMATION.

THE IRON NAG (b&w, music, 11 min., \$6) - by Mack Sennett, starring Billy Bevan. One of his better comedies, made around the same time as GIDDYAP.

THE JAPOTIERS (color, sound, 11 min., \$12) - by Max Fleischer. An excellent example of a well animated and very popular SUPERMAN cartoon, in which undercover Japanese spies attempt to sabotage the world's largest bomber during the second world war. Loaded with action and excitement, SUPERMAN comes to the rescue of the lovely Lois Lane and saves the bomber from destruction by the saboteurs!

JASPER'S MINSTRELS (color, sound, 8 min., \$7) - one of the George Pal puppetoons produced for Paramount Pictures, starring the Negro character, Jasper. While an entertaining puppet cartoon depiction of an old-fashioned minstrel show, this film also is a typical example of the stereotype Hollywood movie "darkie" characterization.

JUDOKA (b&w, sound, 19 min., \$12) - by Josef Reeve, music by Karl Du Plessis. A sensitively produced cineportrait of Canadian Judo champion Doug Rogers, who decided to live in Japan in order to perfect his skill. The film transcends its documentary limitations to present with insight and subtlety the problems of this hulking occidental athlete attempting to adjust to an oriental environment. Excellent photographic techniques are employed in the film to capture the poetry of judo movements as well as the atmosphere of the Japanese countryside.

JUDY CHICAGO AND THE CALIFORNIA GIRLS (color, sound, 27 min., \$37, s-\$300) - by Judith Dancoff. A hard-hitting documentary film about a controversial women's lib activist. Judy Chicago is a painter and sculptor who has renounced the name on her birth certificate in order to allow herself to create an identity that has no ties to the past in any way; thus freeing her to be completely herself. In 1971 at Fresno State College, and in 1972 and 1973 at the California Institute of the Arts, Judy Chicago innovated and taught a woman's art commune, in which through art and psychotherapy techniques, she attempted to free the young women in her classes from their male-sex-dominated role images, so that they could become free creatively and emotionally. The film shows the classes going through a free association playlet designed and supervised by Judy Chicago, in which the girls are made to dramatize their role in life as a sex object for an unfeeling, insensitive male. The girls are then pushed further emotionally to vent their frustrations at being forced into such a role; and finally to reach a state of catharsis, from which they are released of their past images, enabling them to be as free-thinking as Judy Chicago. The biased nature of this film, as it faithfully documents the biased nature of its subject, will create emotionally-charged discussions on the male-female relationships wherever the film is shown. Because of the uninhibited use of four letter words in the film, its use, particularly in reference to minors and prudish church groups, should be scheduled with discretion. But the film will act as a powerful catalyst for discussion among all groups sensitive to this subject matter, and is highly recommended for this reason. ADULT

THE JUGGLER OF OUR LADY (color, sound, 11 min., \$7) - by Al Kouzel for Terrytoons; drawings by R.O. Blechmann; narration by Boris Karloff. An imaginative cartoon adaptation of the classic tale of Cantalbert the juggler, using the CinemaScope screen ratio to excellent advantage.

JUMPROPE (color, sound, 7 min., \$12) - by Robert Primes in association with Computer Image Corporation. A charming cinepoem on children (plus one buxom young lady) seen jumping rope, using special lenses, slow motion, and special optical and computer effects to further enhance the visual splendor of the filmic experience. As a result, this film compares favorably to such similar creative manipulations of representational imagery as: THE TEMPEST, N.Y., N.Y., AUTUMN SPECTRUM, and DREAM OF THE WILD HORSES, where in each instance the basic camera images were merely the raw materials for cinematic artistic expression.

JUNKYARD (color, sound, 10 min., \$12) - by Nimbus Productions. A lyrical cinepoem that first juxtaposes shots of brand new cars in showcase windows with demolished cars in a junkyard, then proceeds to sensitively explore the various beautiful textures and patterns found in this automotive graveyard during the four seasons.

K-9000: A SPACE ODDITY (color, sound, 11 min., \$12, s-\$175) - directed by Robert Mitchell and Robert Swarthe for the Haboush Company. A delightful cartoon spoof on science fiction space flight films, starring a bewildered but obedient canine hero. "K-9000: A SPACE ODDITY is about a remarkably good-natured dog, actually the terrier on the old His Master's Voice logo, who finds himself kidnapped and heading into outer space where the secrets of the universe are finally revealed to be locked inside a great, primeval gramophone horn. It's the first decently funny, low-brow cartoon I've seen in months, or maybe years." - VINCENT CANBY, NEW YORK TIMES. (Also available in 35mm.)

KAABA (color, sound, 7 min., \$12) - a UCLA student film by Laurence Cooper. A New American Cinema cinepoem in which a female nude on horseback, colored filters, and special optical effects are the visual vocabulary. ADULT

KATHAKALI (b&w, sound, 9 min., \$7) - directed by Ezra Mir for Information Films of India. An excellent documentary presentation of this classical Indian dance.

KID IN HOLLYWOOD (b&w, sound, 11 min., \$6) - starring Shirley Temple. One of her earliest screen appearances, at about the age of 2-1/2, as the co-star in an Educational Films comedy short utilizing an all-moppet cast. She sings, dances, and does a take-off on Marlene Dietrich in a story of a starlet's rise and fall.

KRASNER, NORMAN...BELOVED HUSBAND OF IRMA (b&w, sound, 7 min., \$8, s-\$80) - by Shevard Goldstein. The tragicomedy of a "loser" in a pay toilet, in which a dignified Madison Avenue executive enters a men's room in response to a biological urge, only to discover that he doesn't have the necessary change for the pay toilet. After borrowing a coin, he begins his appointed task, then finds that his stall is out of toilet paper. One misadventure leads to another, until he is ready to emerge and finds that the stall lock is jammed, and he can't get out. Over the closing titles, we hear him ultimately committing suicide by flushing himself down the toilet. A droll farce produced by a rising young Detroit filmmaker. "KRASNER, NORMAN is one of the better person-versus-technology resources, a tremendously funny (but tastefully done) piece of satire on America's vending machine mentality. Krasner's only companion in the pay toilet is an expensive book of great art reproductions. Several pages are ripped out and put to emergency use; the rest of the book remains in the stall -- a gaudy but useless possession of a man who needs human assistance, but who can get no one to answer his cries for help. It is appropriate somehow that both a human being and his fine arts are trapped together as technology asserts its control over the most personal of life functions. Highly recommended for studies on the nature of contemporary society." - THE CATECHIST (Also available in 35mm.)

KUSTOM KAR KUMMANDOS/EXCERPT (color, sound, 5 min., \$12) - by Kenneth Anger. The only completed sequence of his unfinished Ford Foundation Grant film, it remains a polished entity in itself, the cineportrait of a young man's virtual sexual adulation of his chromium customized hot rod. The sensitive use of color and camera movement exemplify Anger's skill as a leading filmartist.

LA DIVINA (b&w, sound, 8 min., \$12, s-\$56) - a USC student film by John A. O'Connor in which transcendental paintings and unusual close-ups of a car going through an automobile car wash are juxtaposed to create a fascinating satire on "Cleanliness is next to Godliness".

LABYRINTH (color, sound, 15 min., \$14) - by Jan Lenica, music by Wlodzimierz Kotonski. A stylized Polish animation cartoon combining cutouts and drawings in a photo-montage style. The film's hero journeys to a strange outer worldly city of absurdly Victorian houses inhabited by creatures half-human, half-bird or reptile, where he is subjected to close scientific scrutiny until he finally escapes, exemplifying the strife between the outmoded individualist in a world of computerized conformists.

LADIES ROOM (b&w, sound, 4 min., \$7) - by Jack Genero and Steve Shapiro. A tongue-in-cheek New American Cinema film dealing with the emotional similarity of experience in a female between fornicating and defacating. Excellent use of quasi-solarization. ADULT

LAND WITHOUT BREAD (b&w, sound, 30 min., \$22) - by Luis Bunuel. This classic documentary film, produced in 1932, marked Bunuel's transition from a surrealistic filmartist (LE CHIEN ANDALOU, L'AGE D'OR) to a commercial film director.

LANCE (color, sound, 4 min., \$8, s-\$85) - a student film by David-Oliver Pfiel, Art Center College of Design. A sensitive cinepoem about a young boy and his day-dreams in a beautiful sunlit glade, utilizing multiple color photographs in split screen technique. An excellent mood piece for both children and adults.

LAPIS (color, sound, 10 min., \$17, s-\$160) - by James Whitney. A filmic parallel of the alchemists' pursuit of the lapis, which begins with a collecting of the different aspects of the mind, progresses to a centering of those aspects in a circumambulation of the center, ultimately producing a crystallin center which is finally burst apart by tension, leaving the white light. "One of the most aesthetically satisfying abstract color films moving to music that I have ever seen is a work by James Whitney, LAPIS. Here the hypnotic image of a yantra is seen pulsating evenly, to the rhythms of a classical raga, with endlessly contracting and expanding circles of multicolored dots, all moving in complicated counterpoint and seeming as dense as the atoms of the sun. There is a kinaesthetic feeling of constant swelling and subsiding that recalls the motion of respiration, so that the immense yantra on the screen easily becomes an image of the human heart serenely compounding the flow of chemicals throughout the body." - PARKER TYLER, "UNDERGROUND FILM: A CRITICAL HISTORY". "The term 'lapis' has been variously described as a philosopher's stone; a symbol of the union of body, soul, and spirit; and a mandala, which, like the heavens, revolves eternally. Made on an analogue computer (fashioned from an old antiaircraft gun mechanism), LAPIS is a beautiful meditational film in which concentric circles of tiny dots revolve and metamorphosize to the beat of sitar music. The result is a mesmerizing visual tunnel that sucks the viewer into a metaphysical voyage. Outstanding." - MEDIA & METHODS.

A LASER IMAGES DEMONSTRATION (color, sound, 10 min., \$17, s-\$160) - by Ivan Dryer of Laser Images, Inc. A new science was born little more than a decade ago with the invention of the laser beam. This new science has already given birth to new art forms, among them, laser images...surreal patterns and organic forms apparently suspended in blank space, frozen still or wheeling slowly like galaxies, flashing like meteors or coiled bursts of fire in hues of blue, gold, and molten red. Using Argon, Krypton, and Helium-Neon gas lasers, Laser Images, Inc. has for some time been perfecting devices for altering laser light to produce different kinds of exciting images. This motion picture employs music (electronic, classical, and rock) in combination with the rhythms of the kaleidoscopic laser forms, to showcase the diversity and interest of laser images. The result is a fascinating contemporary abstract film experience, similar in imagery to the recent work of Jordan Belson, as opposed to a documentary or informational film. No narration is employed to exemplify the beauty of the laser images; they speak for themselves in purely visual terms, accompanied merely by an appropriate music score.

LATELY (b&w, sound, 7 min., \$11) - a UCLA student film by Charles Wurst. Using high contrast photography and architecturally composed images in motion, the filmmaker transforms objective reality into a hallucinatory "trip" reminiscent of the visual imagery of Bergman.

LATER THAT SAME NIGHT (color, sound, 10 min., \$22) - by Will Hindle. The latest film by this award-winning filmartist, filmed, edited, and sound recorded miles deep in the rural Appalachian Mountains of northern Alabama. The first film-as-art to be made and completed in this area of the south, and Hindle's first totally southern-made work. For the film, Hindle's entire studio and precision equipment was transported to the isolated site where all of the work from beginning to end was accomplished. The continuum from concept to the final synchronization of picture and sound was unbroken in place and environment. For his new southern work, Hindle felt such a deep commitment was necessary in order to completely divorce himself from all previous approaches fostered in cities and from auras foreign to the film itself. Hindle uses the people and the natural, actual sounds of the area in the film, with nothing artificially created -- as would have been the case in California. The film is a social comment cinepoem, in stream-of-consciousness documentary surrealism, expressing the artist's first perceptions of his new environment. It expresses the feelings of the song "Sometimes I Feel Like a Motherless Child" (sung in the film by Jackie Dicie) which was written in this area, and reflects the quality of "motherlessness" Hindle felt so strongly about the people living there. Lost nineteen year olds, holding toys up to the sun, wandering on empty freeways, setting up house in deserted swimming pools and oversized doll houses...the sense of being lost without a guiding force, with no sense of belonging, no comfort...just restlessness, fatalism...the lonely hard life for those not well-to-do, who work with the soil, the elements, and try to work with each other. It is a harsh life compared to California; and for Hindle it was like a bolt in the face coming from California to this scene. The film ends with the smiling face of a bony little girl who is acting as the substitute monkey for an organ grinder, patiently hoping for an offering of pennies in order to buy the food they need. ADULT

A LEGEND AT BIG SUR (color, sound, 15 min., \$17) - by Walter Chappell. A poetic visualization of the pagan spirit of Big Sur, California, combining nudes and nature in a New American Cinema psychedelic cinepoem, produced by a world famous still photographer/filmartist. ADULT

THE LIFE AND DEATH OF A HOLLYWOOD EXTRA (b&w, silent, 13 min., \$9) - by Slavko Vorkapich, Robert Florey, and Gregg Tolland. A classic American Avantgarde film using expressionistic miniature settings and stylized acting techniques.

LINES HORIZONTAL (color, sound, 7 min., \$10) - by Norman McLaren and Evelyn Lambart, music by Pete Seeger. A subtle abstract film in which lines, ruled directly on film, move with precision and grace against a background of changing colors, in response to music specially composed for the film.

LINES HORIZONTAL AND VERTICAL (color, sound, 14 min., \$12) - by Norman McLaren and Evelyn Lambart; music by Pete Seeger and Maurice Blackburn. These two abstract films are here mounted onto one reel and offered as a single unit at a reduced total rental rate for those who wish to rent both films simultaneously.

LINES VERTICAL (color, sound, 7 min., \$10) - by Norman McLaren and Evelyn Lambart, music (electronic piano) by Maurice Blackburn. A subtle abstract film comparable in technique to LINES HORIZONTAL.

LION TAMERS (b&w, sound, 9 min., \$6, s-\$33.50) - a rare print of the few Amos N Andy cartoons made in the early 30's using the voices of radio's original Gosden & Correll.

A LITTLE FABLE (color, sound, 4 min., \$7, s-\$85) - a UCLA Animation Workshop film by Bob Pike. An award winning stylized cartoon film dealing with racial prejudice. "Happy Chollie, a little orange blob, has always wanted to be painted blue. One day he gets his wish, and with mother's permission he is sprayed blue. As he happily rolls around the town, he meets another boy who is blue. Chollie invites him to supper. Before they eat, they are told by Chollie's mother to wash off the blue paint. When she sees that Chollie's friend is really green and not orange, she tells the boy to go home. Chollie is left puzzled, and wonders why his mother never smiles. A LITTLE FABLE is recommended for instruction and discussion with primaries through adults on themes such as human behavior and prejudice." - MEDIA FOR CHRISTIAN FORMATION. This film was selected for a special program of student films to tour mid-East countries by the U.S. Information Agency.

THE LITTLE ISLAND (color, sound, 30 min., \$27) - the first film by Richard (YELLOW SUBMARINE) Williams; music by Tristam Cary. An allegorical cartoon in which three virtuous figures, one believing in Truth, one in Beauty, and one in Love, attempt to live in harmony on a deserted island, only to find that their inflexible devotion to their respective beliefs causes mounting conflict until they resort to War as the only solution to having one belief emerge uppermost between them. "The interesting cartoon technique makes this film possibly meaningful for any age group, and allows for a variety of interpretations. It is recommended for pre-schoolers through juniors; and highly recommended for junior highs through adults." - MEDIA FOR CHRISTIAN FORMATION.

LITTLE NEMO (b&w, music, 9 min., \$6, s-\$33.50) - by Windsor McCay. Originally entitled WINDSOR McCAY EXPLAINS MOVING PICTURES TO JOHN BUNNY, this rare early silent film combines live action sequences and cartoon sequences in a situation comparable to McCay's GERTIE THE DINOSAUR, as he bets John Bunny that he can produce 400 animated drawings of his famous Little Nemo Characters in one month, and then shows them the finished results.

A LITTLE PHANTASY ON A 19TH CENTURY PAINTING (b&w, sound, 4 min., \$7) - by Norman McLaren. A painting by Arnold Bocklin, "Isle of the Dead", is the subject of this experimental film. Through imaginative animation techniques, McLaren evokes mood and atmosphere as the spectral island in the painting awakes to mysterious life, flickers in a corpse-candle light, and fades again into the dark.

LOGOS (color, sound, 2 min., \$7) - by Jane Belson, electronic music score by Henry Jacobs. A dynamic audio-visual experience which combines non-objective visuals and electronic music to produce optical illusions and a distortion of time perception.

LOOKING FOR MUSHROOMS (color, sound, 3 min., \$8) - by Bruce Conner; Second Unit Cameraman: Robert Brannaman; Special Effects: Israo Nava; cameo parts by Jean Conner and Timothy Leary. The first color collage film by this award winning filmartist.

LOONY TOM THE HAPPY LOVER (b&w, sound, 11 min., \$14) - by James Broughton. A whimsical fantasy comedy in the Chaplin tradition, produced by one of the leaders of the West Coast Experimental Film Movement in the 1940s.

LOOPS (color, sound, 3 min., \$7) - by Norman McLaren. A whimsical abstract film where both the visuals and synthetic sound score were created by drawing directly onto the film stock. NOTE: IT IS RECOMMENDED THAT THIS FILM BE USED IN CONJUNCTION WITH "PEN POINT PERCUSSION" (described elsewhere in this catalogue).

LOT IN SODOM (b&w, sound, 27 min., \$14) - by James Sibley Watson and Melville Webber; music by Louis Siegal. A classic American Avantgarde film in which sensuality and imaginative optical effects are poetically combined to depict this Biblical tale. The symbolically portrayed birth sequence in this film still stands up as one of highpoints of cinematic poetry. ADULT

LOTUS WING (color, sound, 17 min., \$17) - by Jerry Abrams. A sexy collage film similar in style to Bruce Conner's A MOVIE, produced by one of San Francisco's leading light show artists and filmmakers. ADULT

LOVE (color, sound, 2 min., \$8, s-\$60) - a student film by Ken Sakoda, Art Center College of Design. A brief but highly effective cartoon film in which a dove is tempted alternately by the various parts of human anatomy offering "love", but rejects them all until "love" is offered in the form of another dove. The moral: to each his own.

LOVE-IN (color, sound, 4 min., \$9, s-\$85) - by Lane Films; music by The Association. A beautiful poetic documentary of the 1967 Easter Sunday Love-In held in Los Angeles' Elysian Park, as seen through the eyes of a young child; musically accompanied by the recording of "Windy". The film captures the genuine spirit of fellowship that personifies a sincere Love-In.

THE LOVES OF FRANISTAN (b&w, sound, 10 min., \$7) - by Jules Schwerin. A spoof on Hollywood's penchant for never-ending title credits, using clips from various old-time movies and newsreels.

LUCIFER RISING (color, sound, 23 min., \$42) - by Kenneth Anger. Part One of the new version of LUCIFER RISING. "The most recent works by Anger, INVOCATION OF MY DEMON BROTHER and the first part of LUCIFER RISING share a mysterious quality that defies description. Circular, ritualistic and slightly terrifying, these late works by a master filmmaker transcend the category of art to become experiences. They are what they are; deal with them at your own risk." - HAL AIGNER and MICHAEL GOODWIN" - City Magazine.

THE MAD BAKER (color, sound, 11 min., \$17) - by Crunchbird Studios. A zany cartoon film dealing with a Dracula-type mad baker in Transylvania who creates a giant Frankenstein-type cake that runs amuck over the countryside!

MADELINE (color, sound, 7 min., \$7) - a charming UPA cartoon adaptation of the story by Ludwig Bemelmans, using the author's style of drawing.

THE MAGIC OF MELIES (b&w, silent, 45 min., \$17) - a compilation of "trick" films produced in 1903 by George Melies: EXTRAORDINARY ILLUSIONS, THE ENCHANTED WELL, THE APPARITION, JUPITER'S THUNDERBOLTS, THE MERMAID, THE MAGIC LANTERN, THE INFERNAL CAULDRON, THE DAMNATION OF FAUST, THE WITCH'S REVENGE, and THE INN WHERE NO MAN RESTS.

THE MAGICIAN/KRAUSIE (color, sound, 3 min., \$8, s-\$85) - a student film by Charles Krausie, Art Center College of Design. A sardonic and thoroughly professional cartoon film in which Uncle Sam is a stage magician, making stereotyped American images come out of his hat, until inadvertently he pulls out images of the Vietnam War; and in trying to push them back into his hat, he is pulled into the hat himself and vaporized. Selected for presentation on the new Smothers Brothers TV series.

THE MAGICIAN/MAKARCZYNSKI (b&w, sound, 13 min., \$9) - a dramatically powerful anti-war phantasy film produced in Poland. "A group of young boys playing on the beach are attracted by a magician. He lures them to a shooting gallery and teaches them how to shoot. The targets progress from clay pipes to dolls -- and the boys learn to enjoy their powers of destruction. When the 'young soldiers' are ready, they are sent over the hill to war, and death, and the magician walks down the beach to lure another group of young boys. This film is recommended for discussion and possible use in worship services with junior highs through adults." - MEDIA FOR CHRISTIAN FORMATION.

MAINSTREAM (color, sound, 8 min., \$14) - by Jerry Abrams. A moment of sexual desire, stretched in time, which pauses midway in its lyrical, sensual journey to poke fun at itself. One of the classic examples of New American Cinema sensuality. ADULT

MANDALA (color, sound, 4 min., \$8) - by Peter Spoecker, B.Y.M. Productions. A psychedelic animation film in which mandala patterns of a complex nature create a "time drawing".

MANDY (b&w, sound, 10 min., \$6) - Eddie Cantor, Ethel Merman, George Murphy, and Ann Sothern perform this classic musical number in blackface in the sequence from the Samuel Goldwyn feature film produced in the early '30s.

MARILYN (b&w, sound, 10 min., \$9) - a biting documentary insight into the pressures that being a superstar sex symbol brought to Marilyn Monroe, as she is shown virtually mobbed by insensitive fans and reporters during her most emotionally trying real life experiences. The cries of "Marilyn! Marilyn!" by money-minded reporters who thrust microphones into her face and ask banalities as she emerges from a courtroom or hospital are barbarous!

MARIJUANA LECTURE (color, sound, 10 min., \$17) - directed by Tom Rettig; starring Fred Smoot. A hilarious spoof on public service films, in this instance a policeman lecturing on the evils of marijuana, but when demonstrating its use gets hooked and ends up advocacy of marijuana.

MARX BROTHERS MOSAIC (b&w, sound, 27 min., \$12, s-\$100) - three Marx Brothers one-reel shorts mounted onto a single large reel: THE INCREDIBLE JEWEL ROBBERY, PIGSKIN CAPERS and THIS IS WAR. (see their individual descriptions elsewhere in the catalogue)

MASQUE (b&w, sound, 25 min., \$22, s-\$160) - A USC student film by Miles Watkins. A highly effective mood piece in which a young, sensitive motorcyclist picks up an attractive young girl and brings her to the house he is sharing with a male roommate whose personality is rather bizarre. The girl's presence causes increasing friction between the three until the latent homosexuality between the two male roommates is forced to the surface, and the motorcyclist, unaware of it until then, must choose between a homosexual or heterosexual role for the future.

MATCH GIRL (color, sound, 26 min., \$34) - by Andrew Meyer. Andy Warhol, Gerard Malanga, the Rolling Stones, Marilyn Monroe are contrasted with the haunting poetry of Hans Christian Andersen in this jet age fairy tale of a lonely young model (Vivian Kurz) in the pop milieu of New York.

MATRIX (color, sound, 6 min., \$14) - by John Whitney. The latest computer abstract film produced by this world-acclaimed filmartist. It consists of horizontal and vertical lines, squares and cubes moving sedately to piano sonata segments by Padre Antonio Soler. All motion is along a closed invisible matrix which is a classical Lissajous figure positioned symmetrically within the motion picture field. While the design concepts in this film are still reminiscent of his earliest FIVE FILM EXERCISES (as is the case with almost all of his films), MATRIX comes off as the most "finished" and completely successful example of his work to date; and unlike his earlier computer abstract films in which individual images are more important than the total structure, MATRIX has an overall cohesive unity, perhaps because of the successful wedding of music to picture. The result is a film similar in style and charm to the recent abstract films of Norman McLaren and Rene Jodoin: LINES HORIZONTAL & VERTICAL, MOSAIC, DANCE SQUARED, and NOTES ON A TRIANGLE (all described elsewhere in this catalogue).

McCARTHY VS. WELCH (b&w, sound, 25 min., \$17) - produced by David Wolper for the TV series "Men in Crisis". It documents the famous Senate hearings between Joseph McCarthy and the U.S. Army, represented by attorney Joseph Welch, in which charges of blackmail, treason, and communism were emotionally bandied back and forth, ultimately destroying McCarthy's charismatic image and his political career.

MEGALOPOLIS (b&w, sound, 6 min., \$8, s-\$65) - by Sal Giacchino. An award winning animation film using modelling clay that has been acclaimed as the best film of its kind since CLAY: ORIGIN OF THE SPECIES. It shows a little clay blob moving over the landscape to the music of Ravel's "Bolero". As it moves, it creates, one by one, the classic architectural structures of each civilization in history, until it creates a modern skyscraper city. Then destruction comes in the form of an atomic war; but after a pause the blob emerges from the wreckage and starts all over again.

LA MER (b&w, sound, 16 min., \$12) - by Ovady Julber. Produced in 1936 on the first available 8mm. equipment (and recently blown up to 16mm), this almost forgotten classic is a pioneer attempt to visualize a musical composition cinematically, predating the similar experiments of Slavko Vorkapich and John Hoffman by several years! "...great poem LA MER...Ovady Julber, who is a star gazer and has a sense of destiny..." - CARL SANDBURG. "This film in its poetry of motion would be a filmic feat if it had been made by MGM, Paramount, and Warner Bros. combined. It is even more so, considering that it was done by a single man with an 8mm. camera!" - TIME MAGAZINE.

MERRY GO ROUND IN THE JUNGLE (color, sound, 10 min., \$10) - by UPA. An outstanding cartoon film dealing in humorous manner with the life and paintings of Henri Rousseau.

METANOMEN (b&w, sound, 8 min., \$14) - by Scott Bartlett. The first film by one of the leading San Francisco New American Cinema filmartists. It is a study of a young man and woman and a railroad yard done in stark black-and-white photography, accompanied by a hauntingly effective score, with the specific representational images used essentially as elements of line, form, texture, and movement rather than story images; so that the overall concept cinematically is one of design. Techniques employed include use of negative images, extreme high contrast, superimposition, and divided frame. The filmartist describes it as "a graphic representation of the symbiotic nature of inter-personal relationships and the worldwide implications therein." "METANOMEN harnesses a kind of rhythmic conflict. The film is tense and out of this tenseness arises the vision of an enigmatic girl, set in opposition to a man shown as a contrasty profile. The two characters are set in a flux of manipulated technology run wild: the balance of forces that keeps man and woman alive in the web of the great industrial culture." THE WITTENBERG TORCH.

MICROSECOND (color, sound, 5 min., \$12, s-\$100) - by Dan McLaughlin. The film-artist's concept of a microsecond, produced under an IBM grant, utilizing both live action and animation techniques, including an exciting split image sequence in which the period of one day and twenty-eight centuries are shown as equal time through fast motion photographic techniques.

MIRROR PEOPLE (color, sound, 4 min., \$10, s-\$100) - by Kathy Rose. A fascinating animated film in which elegantly goon-faced characters cavort with their double images. Winner of a GOLD HUGO AWARD at the Tenth International Film Festival in Chicago. MIRROR PEOPLE was invited to be shown on Japanese television by Yoji Kuri.

THE MISCHIEF MAKERS (LES MISTONS) (b&w, sound, 20 min., \$22) - by Francois Truffaut; music by Maurice le Roux. The first film by this well-known French film critic and leader of the "New Wave". It is a bittersweet short story film dealing with the teenage romance of a boy and girl hampered by the mischief making of a group of neighboring small boys.

MISSILES: FAILURES & SUCCESSES (b&w, sound, 5 min., \$6) - a documentary recording of various American missile launchings, both successful and pathetic. While the film makes no basic comment on the subject matter, the bitter humor of so much money going up in smoke so often speaks for itself.

MISTER BUSINESSMAN (color, sound, 6 min., \$12, s-\$125) - by Dave Brain. A fast, gag-filled chase across the commercial landscape as Mr. Businessman tries to rout his conscience. The Ray Stevens song of the same name, done in jazz band style by the Sylmar Tremors, is fully illustrated in this new broad animation chase cartoon. (This film is also available in 35mm.) ADULT

MR. HYDE (color, sound, 4 min., \$10) - by Fred Wolf of Murakama & Wolf Films. The first professional example produced by this award-winning filmartist, it is visually a one line gag showing Mr. Hyde changing back into Dr. Jekyll, then fearing to open the door when his friends come to visit. We then see his friends, who look like Mr. Hyde, and we realize the reason for his discomfiture. As with the chicken and the egg, this film plays with the question of who came first: Dr. Jekyll or Mr. Hyde? NOTE: THIS FILM IS ALSO AVAILABLE AS PART OF THE PACKAGE PROGRAM "WHO'S AFRAID OF MURAKAMA-WOLF" (see description elsewhere in this catalogue).

MR. W's BIG GAME (b&w, sound, 9 min., \$7) - starring Alexander Woolcott. One of the rare movie shorts made by this famous wit and newspaper critic.

MODELLING (b&w, silent, 7 min., \$6) - starring Koko the clown. The best of this silent cartoon series created by Max (Betty Boop) Fleischer, in which live action and animation are combined in "trick film" effects. Seen in this film are both Max and his director brother Dave Fleischer.

MOOD CONTRASTS (color, sound, 7 min., \$12, s-\$135) - by Mary Ellen Bute. A pioneer computer abstract film by a pioneer filmartist, in which Rimsky Korsakov's "Hymn to the Sun" and "Dance of the Tumblers" are visually interpreted by a multitude of abstract and surreal visual images, including those created on an oscillograph -- a primitive analog computer.

MOON 1969 (color, sound, 15 min., \$27) - by Scott Bartlett. An audio-visual tour de force of 21st Century techniques, including videotape manipulation, special optical printing, etc., to create a psychedelic cinepoem in the most modern tradition; produced by the award winning maker of OFF-ON and METANOMEN. "The magic of the film is its totally undefined meaning, the purely visceral message. The message could be called a code that we're trying to learn about, a code for the connections to new space and new consciousness, a code for making it to the moon metaphysically, paths for your mind to get out where you can reach anything." - SCOTT BARTLETT

MOONBIRD (color, sound, 11 min., \$9) - by John and Faith Hubley. The classic Academy Award winning stylized cartoon film about two little boys who take off during the night to hunt for a mysterious "birdie". The narration is in the form of a spontaneous stream-of-consciousness dialogue between the Hubleys' two sons, age three and six, accompanied by a matching free-flowing style of animation that results in a refreshing child-like film appealing to all age groups. Hubley's distinctive style of cartoon animation, excellently exemplified in this film, set the creative standards for the 1960s and has been imitated by cartoon film-artists throughout the world ever since.

MOONLIGHT SONATA (color, sound, 11 min., \$10) - a student film by Frank Collins and Donald Meyer, Art Center College of Design. An abstract interpretation of this classical composition, using the multiplane animation technique to achieve quasi three dimensional depth of field.

MOON SHOW (color, sound, 2 min., \$9, s-\$75) - by Kathy Rose. A delightfully and cleverly animated film similar in style to Kathy Rose's other films, MIRROR PEOPLE, THE MYSTERIES AND THE ARTS CIRCUS.

MOSAIC (color, sound, 7 min., \$10) - by Norman McLaren. This is an example of "op art" in film; a play on the retina of the eye, it relies on after-image effects, fast flickers, and fluctuations of color. The basis of the film is a single tiny square, tossed on the screen by McLaren himself. The square divides into many segments, eventually forming a mosaic, then reverses the process until it is once again a single tiny square that McLaren picks up and removes from the screen, ending the film.

MOTION PAINTING #1 (color, sound, 12 min., \$17) - by Oskar Fischinger. One of the most highly acclaimed examples of abstract filmmaking, produced by the pioneer in this field, the film personifies the desires of the painter to expand the time limitations of a single canvas to the vaster scope of motion picture film. Fischinger created herein a true motion painting, utilizing plexiglass, and photographing his painting frame by frame as it progressed; thus capturing its beautiful growth and plastic development as a painting, while through the dimension of time, allowing it to create as a motion picture a vivid and brilliant life of its own.

MOTORCYCLE (b&w, sound, 4 min., \$9, s-\$50) - a UCLA student film by James L. Beatman. A New American Cinema cinepoem on cycles and sexuality, this is the filmmaker's creative reaction to Kenneth Anger's SCORPIO RISING. It deals with the female's sexual attraction to motorcycles, but with no nudity displayed, merely symbolic closeups.

A MOVIE (b&w, sound, 12 min., \$17) - by Bruce Conner. One of the most popular New American Cinema films, and one of the pioneer examples of collage-montage experimental filmartistry. Beginning as a spoof on American newsreels, it subtly grows in depth to become a powerful comment on man's foibles. NOTE: DUE TO TWO BRIEF USES OF "GIRLIE" FOOTAGE, THIS FILM MIGHT PROVE SLIGHTLY OBJECTIONABLE TO CERTAIN AUDIENCES. FOR THIS REASON IT IS DESIGNATED: ADULT.

MOVIE MILESTONES (b&w, sound, 20 min., \$10) - highlight sequences from eight outstanding silent feature films: BLOOD & SAND (Valentino), THE COVERED WAGON, THE MIRACLE MAN (Chaney), BEAU GESTE (Ronald Coleman), THE TEN COMMANDMENTS (DeMille), BEHIND THE FRONT (Beery), THE WAY OF ALL FLESH (Jannings), and OLD IRONSIDES (George Bancroft). Informative narration and appropriate music are added.

MOVIES GREATEST HEADLINES (b&w, sound, 10 min., \$6) - various historical newsworthy events are visually presented to the audience in the form of a memory test, including: the Hindenburg zeppelin disaster, the Bikini atom bomb test, etc.

THE MOVIES LEARN TO TALK (b&w, sound, 26 min., \$17) - Produced for the "20th Century" TV series; narrated by Walter Cronkite. An excellent documentary that traces the development of sound movies from early experiments at the turn of the century to the JAZZ SINGER in 1927 and the polished films of today. Recommended for film history courses.

MOVIOLA BLUES (b&w, sound, 8 min., \$12) - by Leon Ortiz. A wild experimental comedy about motion picture editors who find their moviola more sexually exciting than a topless dancer frustratingly writhing in their midst, trying to attract their attention. ADULT

MUGGINS (color, sound, 11 min., \$14, s-\$150) - a UCLA student film by Steve Wax. A poetic mood piece dealing with the death of an old man's spirit of romance and self-esteem. Award winner: 1967 San Francisco, Foothill College, and National Student Association Film Festivals. "This film presents the psychological problems of old age in a way seldom seen. It is recommended for discussion and possible use in worship services with junior highs through adults." - MEDIA FOR CHRISTIAN FORMATION.

THE MUMMY MOSAIC (b&w, sound, 30 min., \$12, s-\$100) - Highlights from three MUMMY feature films; THE MUMMY, THE MUMMY'S TOMB and THE MUMMY'S GHOST, all mounted onto one reel for your viewing convenience!

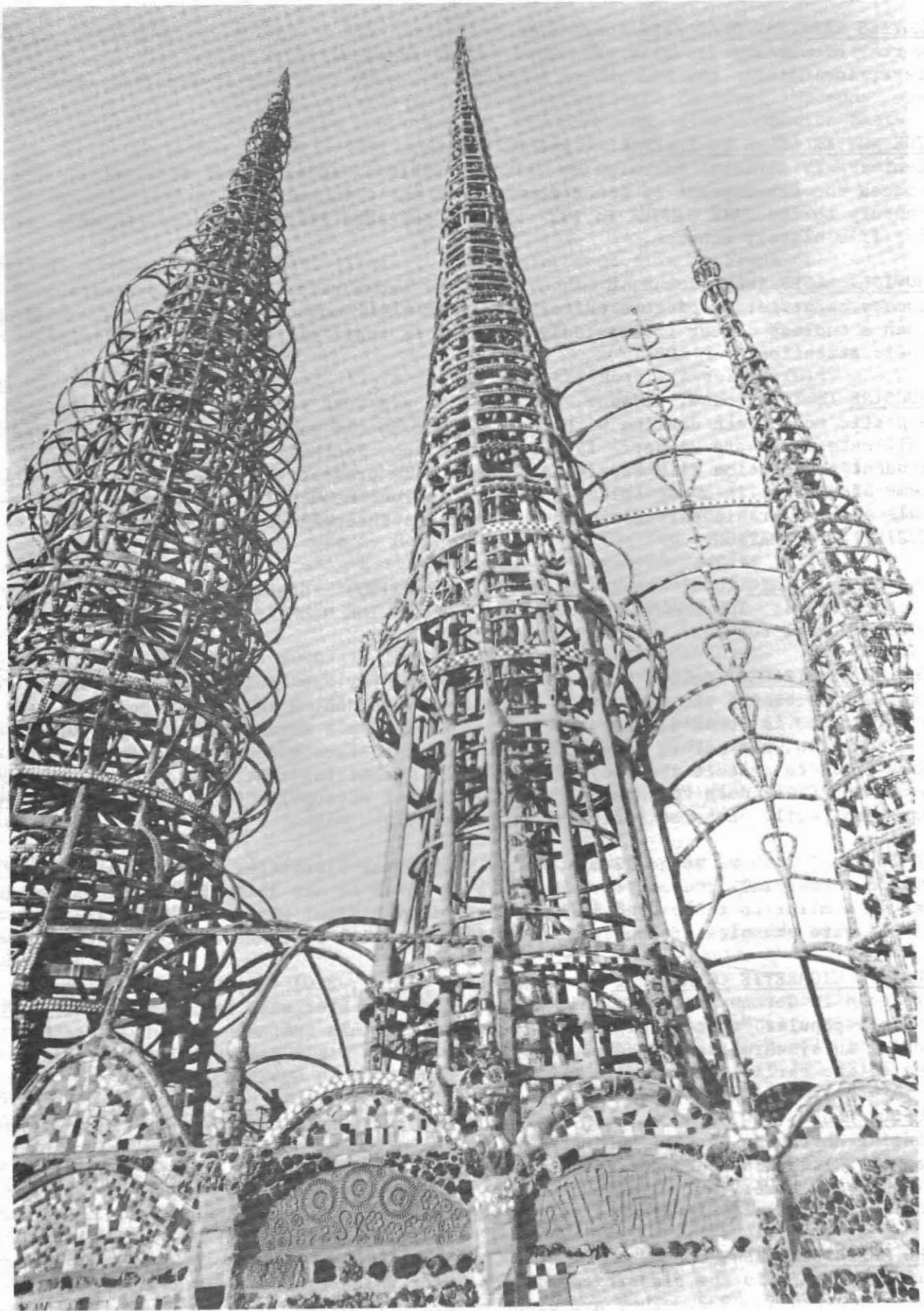
THE MUMMY STRIKES (color, sound, 11 min., \$12) - by Max Fleischer. A Superman cartoon concerning the mysterious death of Dr. Jordon, a leading Egyptian archaeologist who is found dead at the foot of King Tush's sarcophagus. Clark Kent investigates, and before long is standing face to face with Egyptian mummies who come alive to protect the body of King Tush. Realizing that this is a job for Superman, Clark does "his thing" and the city of Metropolis is once again free from harm and peril. Lots of action and Supercolor!

MUNTZ TV SPOT (b&w, sound, 2 min., \$10) - by Oskar Fischinger. An early television commercial produced for Muntz TV, in which he was able to utilize abstract images similar to those used in his award winning film, MOTION PAINTING #1. One of the rare examples of combining pure film art with TV commercialism.

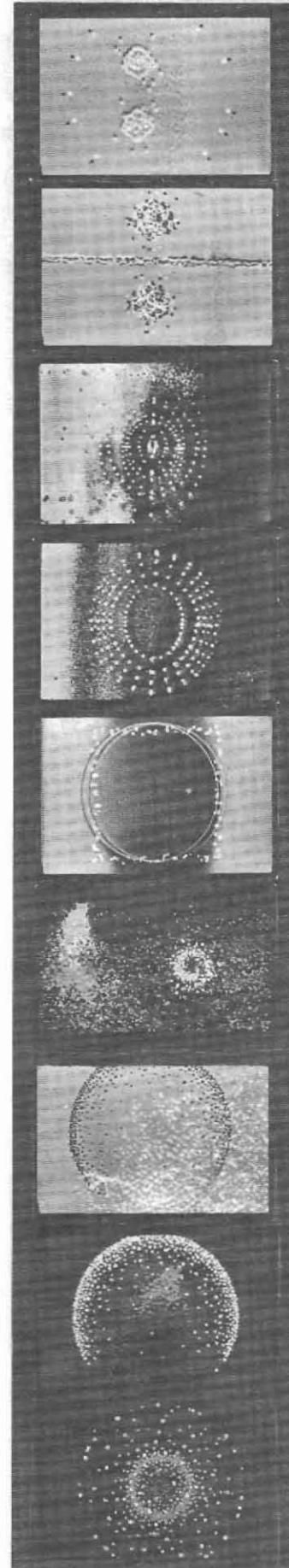
MURATTI CIGARETTE COMMERCIAL (color, sound, 4 min., \$10) - by Oskar Fischinger. Produced in Germany in 1932, this is the first use ever made in a commercial of the now popular "dancing cigarettes" concept, in this instance the cigarettes moving in synchronization to the music of Bayer's "Die Puppenfee". This is also one of the earliest color films ever made, produced in Gasparcolor.

MUSCLE BEACH (b&w, sound, 9 min., \$7) - by Irving Lerner and Joseph Strick; folksinging narration by Earl Robinson. A whimsical documentary cinepoem about this famous California beach and its worshippers of bulging biceps. One of the best examples of creative editing ever made, it is highly recommended for study in Motion Picture classes as well as for general entertainment audiences.

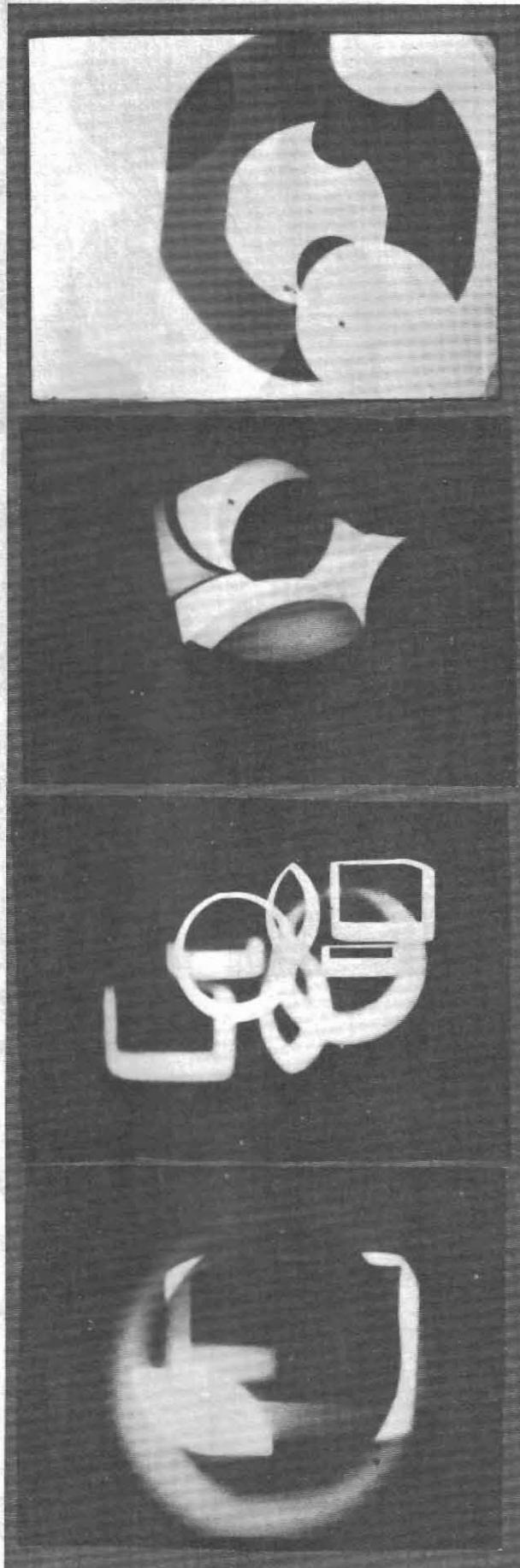
THE MUSIC BOX (b&w, sound, 27 min., \$7) - starring Laurel & Hardy, with Billy Gilbert. This is the classic comedy short for which Laurel & Hardy received an Academy Award in 1932. They are piano movers attempting to deliver one to a house on top of a hill, accessible by the longest flight of steps imaginable! They do one of their rare dance routines in this film.



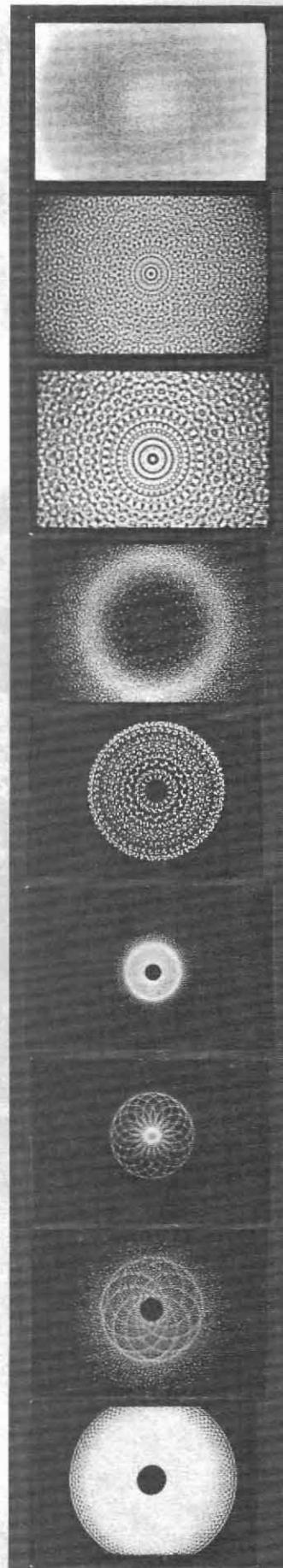
THE TOWERS



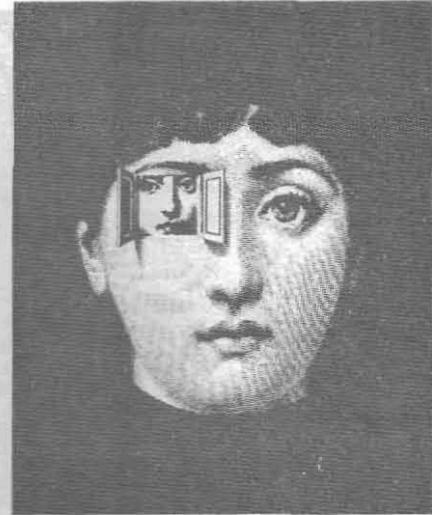
YANTRA



FILM EXERCISES # 1-5

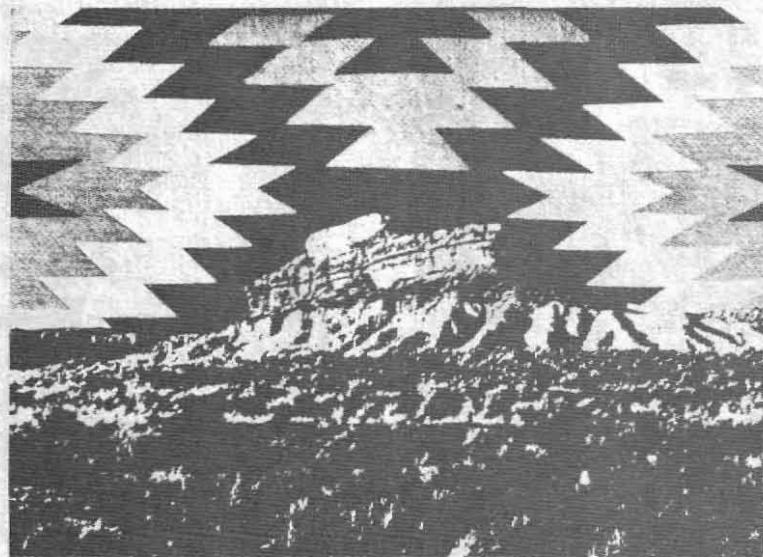


LAPIS

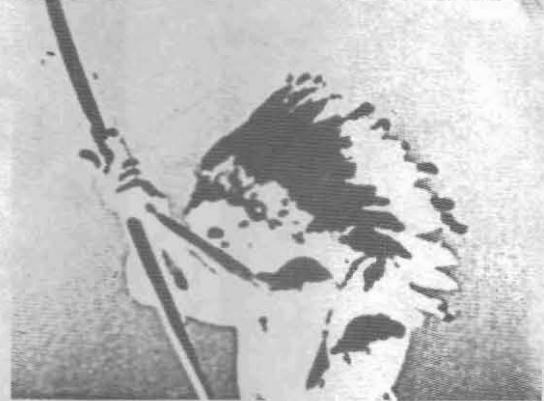
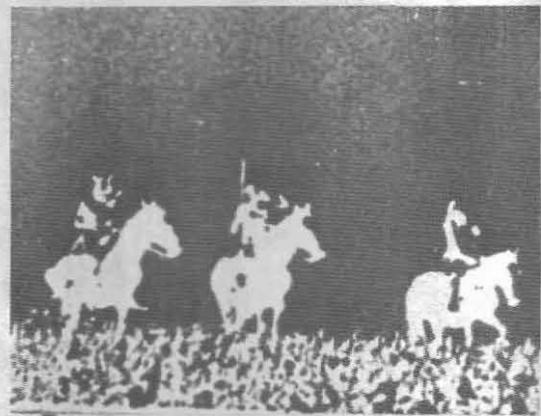


HEY MAMA

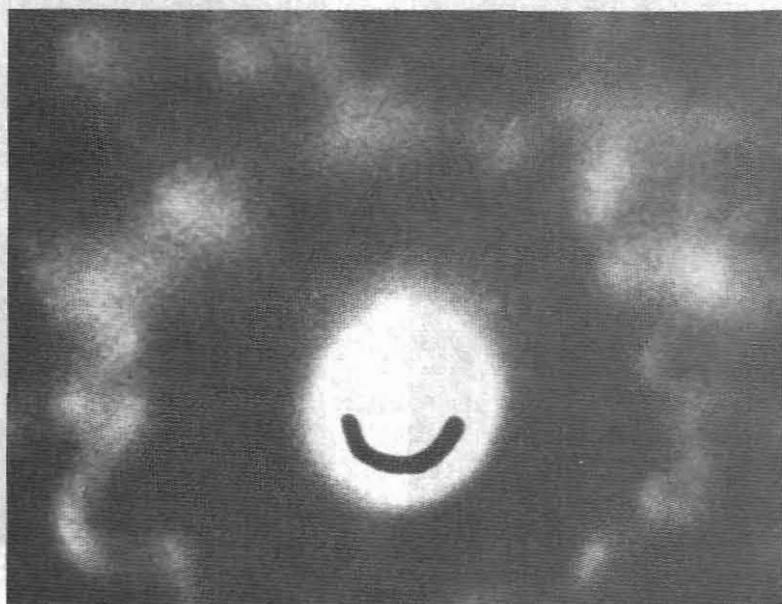
THE FACE



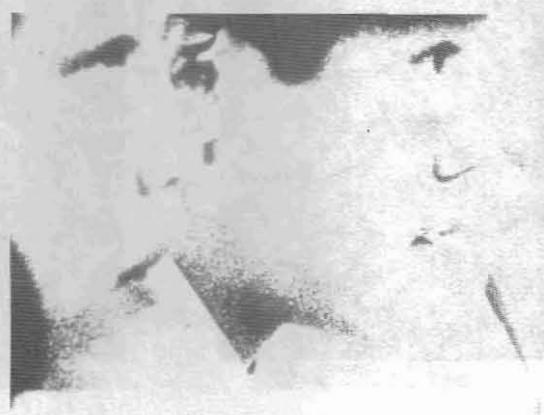
NAVAJO RAIN CHANT



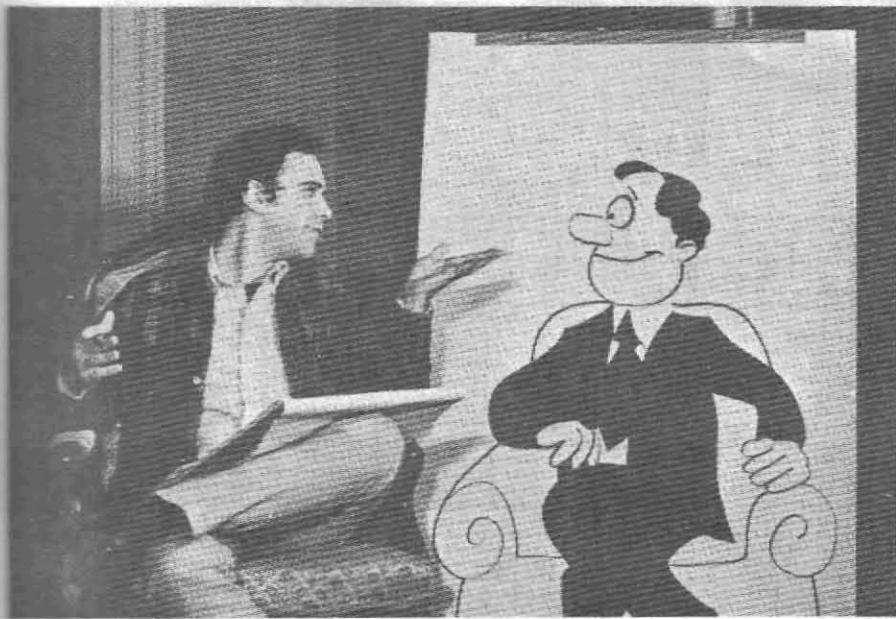
NOW THAT THE BUFFALO'S GONE



A LITTLE FABLE



TOMO



A POLITICAL CARTOON



TORPEDO BAY



FURTHER ADVENTURES OF UNCLE SAM



CAPTAIN MOM



VICIOUS CYCLES



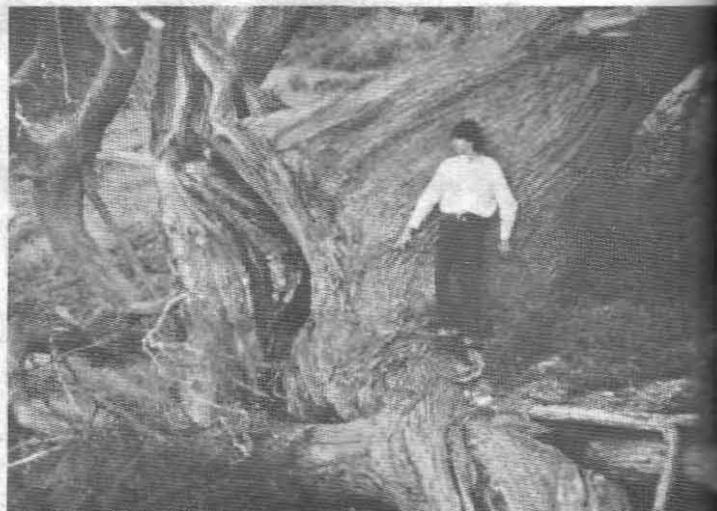
SERGEANT SWELL



KRASNER, NORMAN



INCIDENT IN A GLASSBLOWER'S SHOP



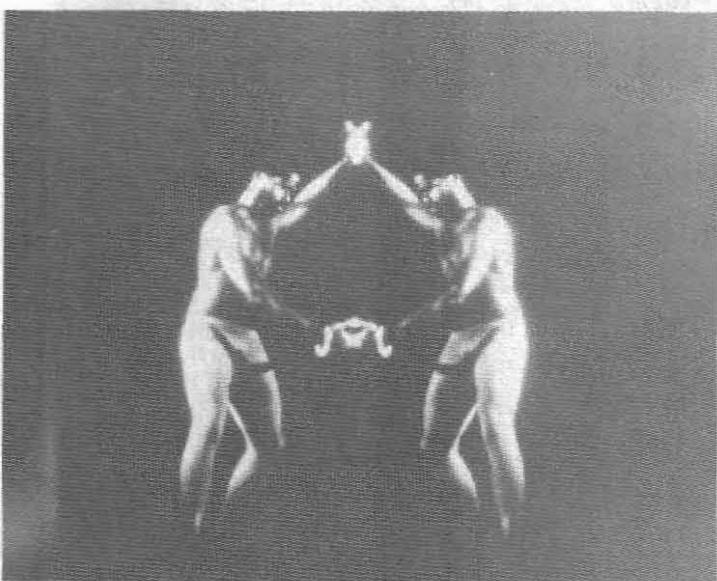
VIRGO I



MARIJUANA LECTURE



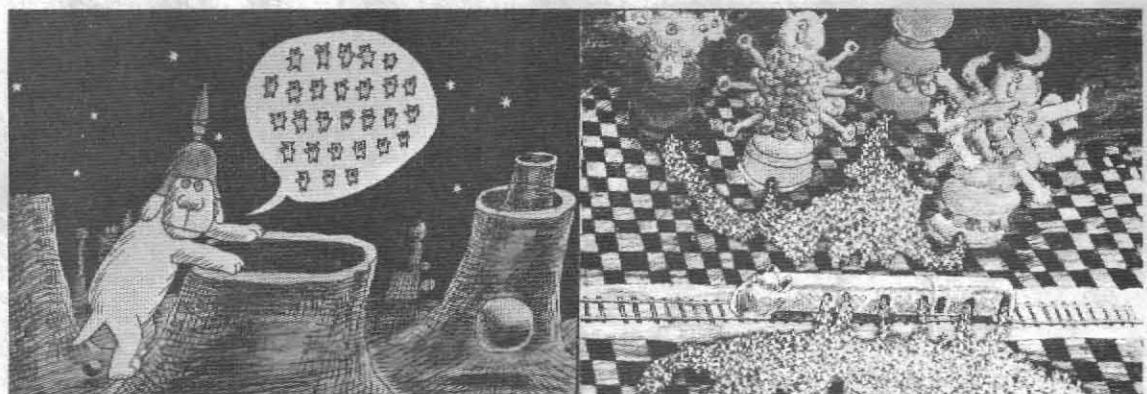
NEVERWHERE



108 MOVEMENTS



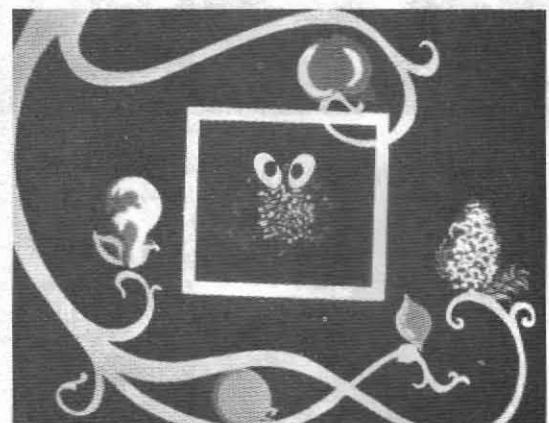
WALKING



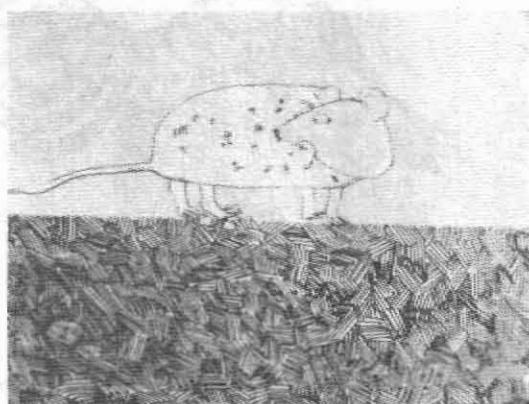
K-9000: A SPACE ODDITY



THE DELUGE



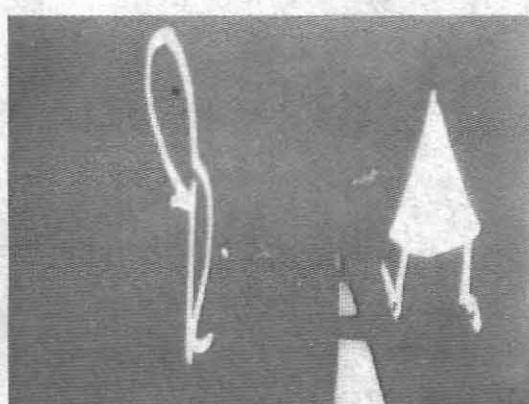
STRETCHING OUT



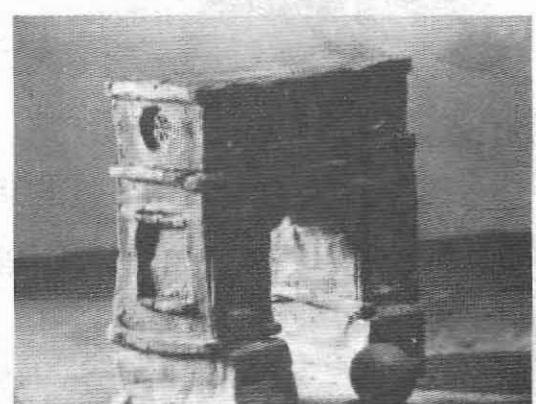
FABLE FOR FLEAS



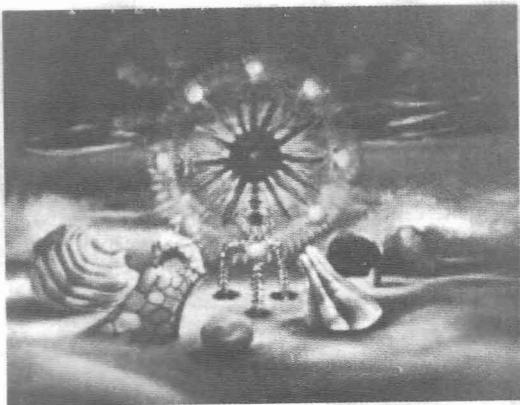
FREE



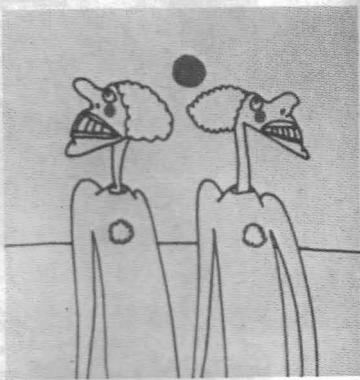
UNICYCLE RACE



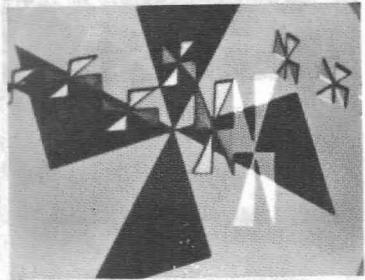
MEGALOPOLIS



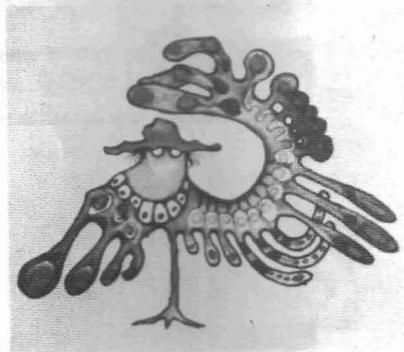
A PHANTASY



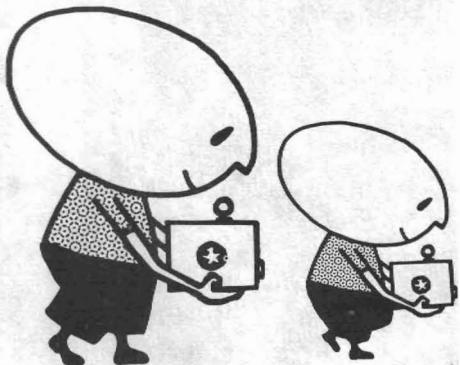
THE MYSTERIANS



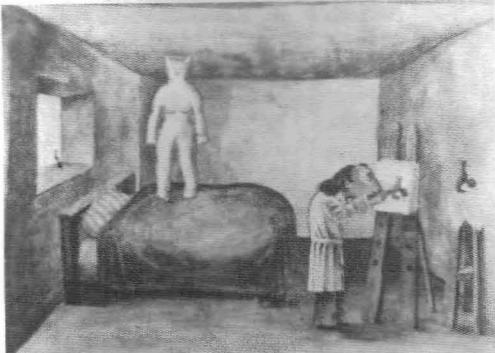
POLKA GRAPH



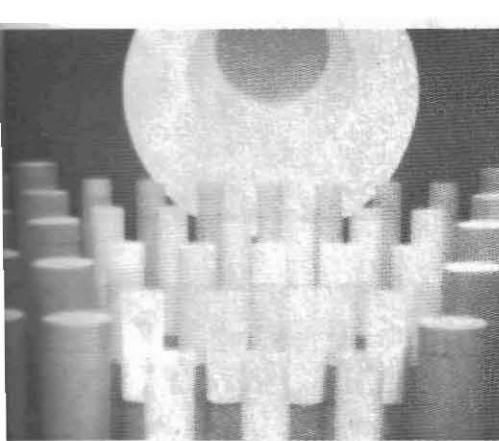
STREET MUSIQUE



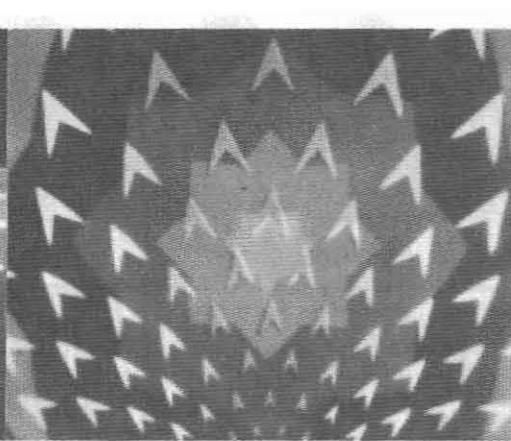
CLAUDE



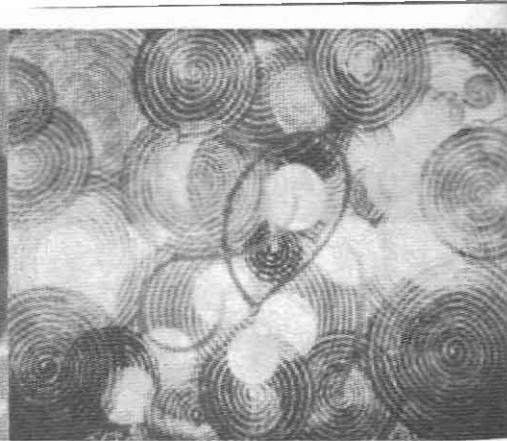
TOUR D* IVOIRE



COMPOSITION IN BLUE



DANCE OF THE COLORS



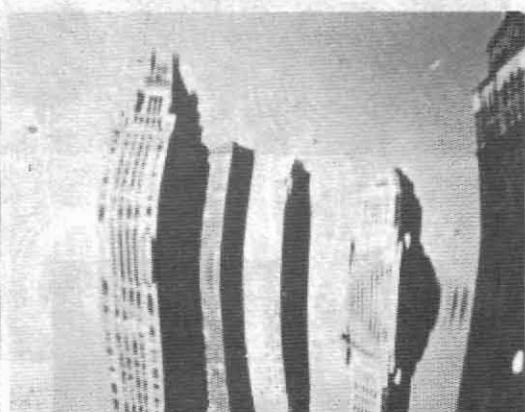
MOTION PAINTING #1



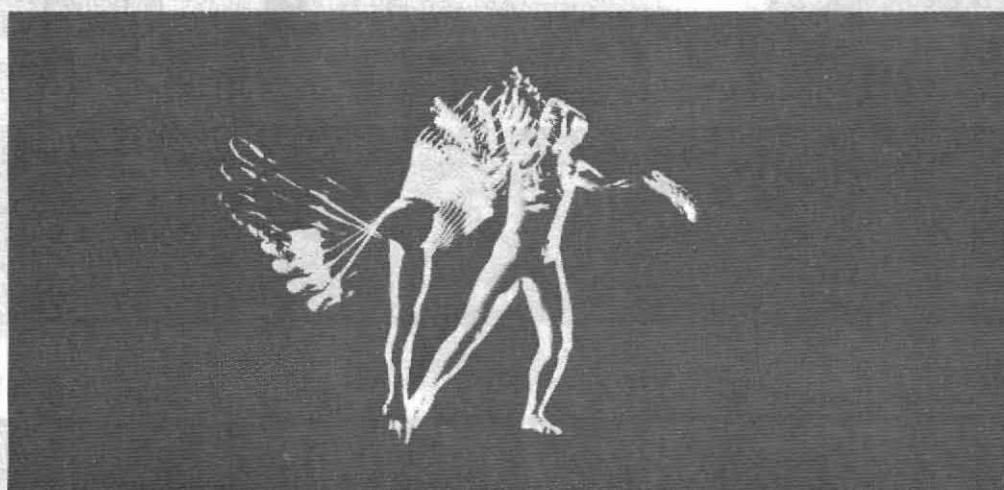
PULSE



MISTER HYDE



N.Y. N.Y.



PAS DE DEUX



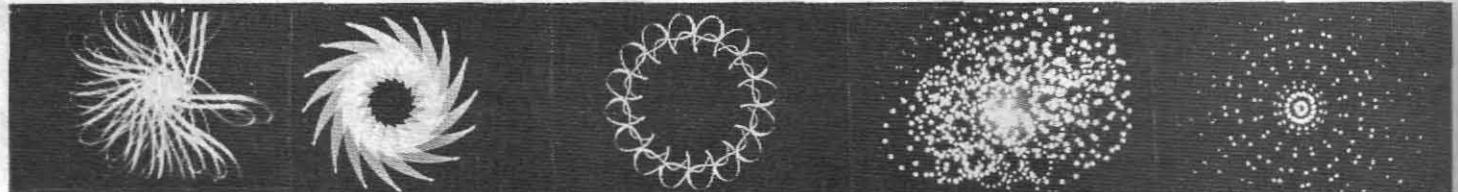
A CHAIRY TALE



TRAGICOMEDY OF MARRIAGE



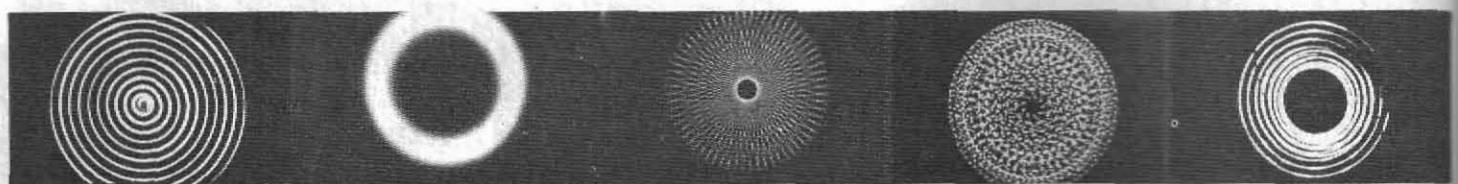
NEIGHBORS



CATALOG



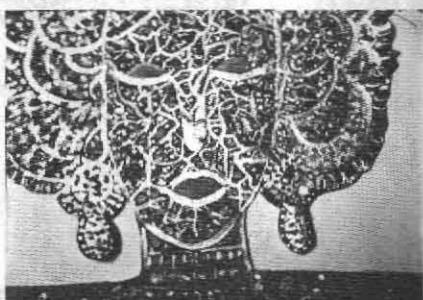
OFF-ON



NEBULA I & II



OBMARU



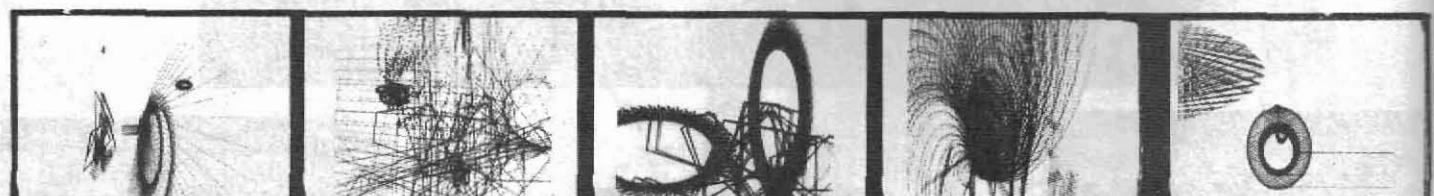
CALICLOTH



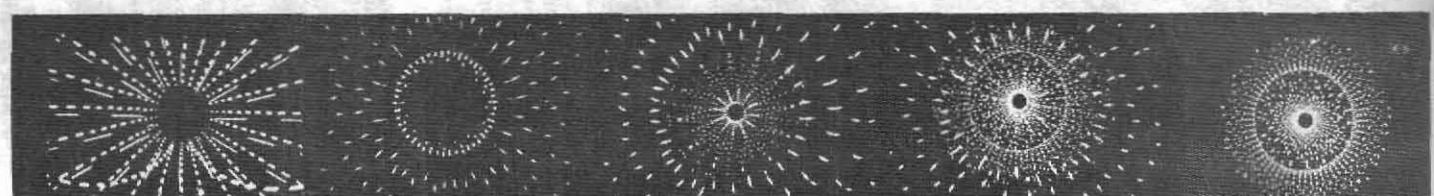
ODDS & ENDS



7362



CIBERNETIK 5.3



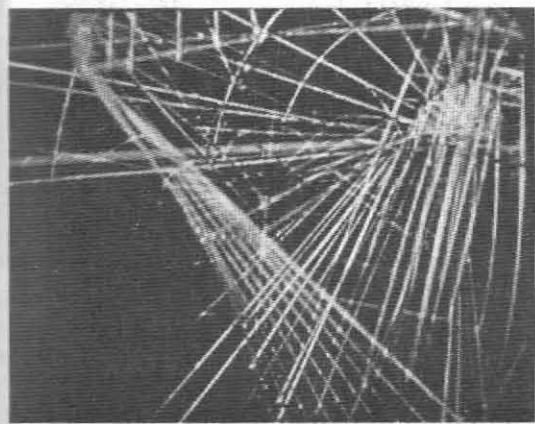
ALLURES



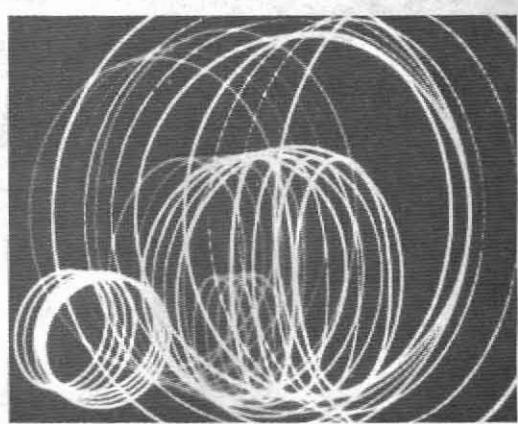
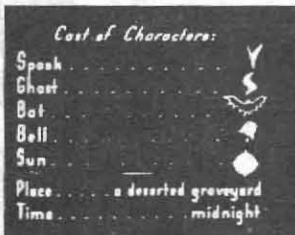
COLOUR BOX

RAINBOW DANCE

TRADE TATOO



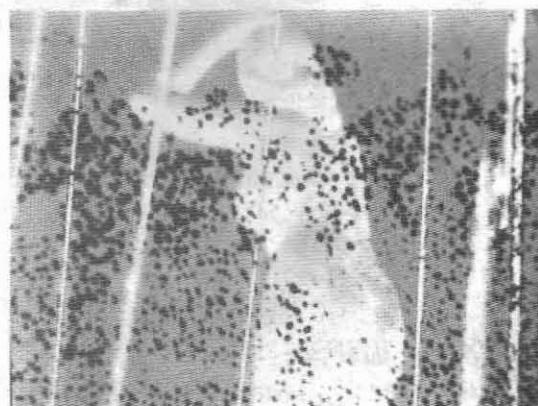
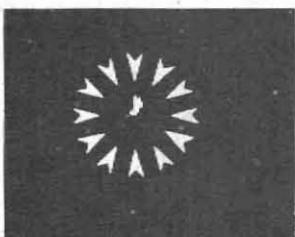
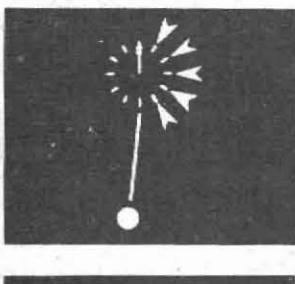
GYROMORPHOSIS



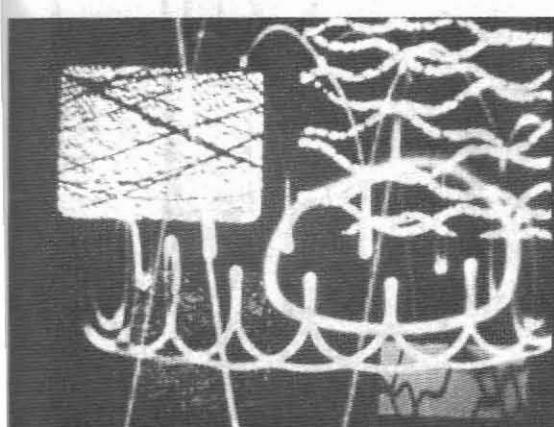
CIRCLES



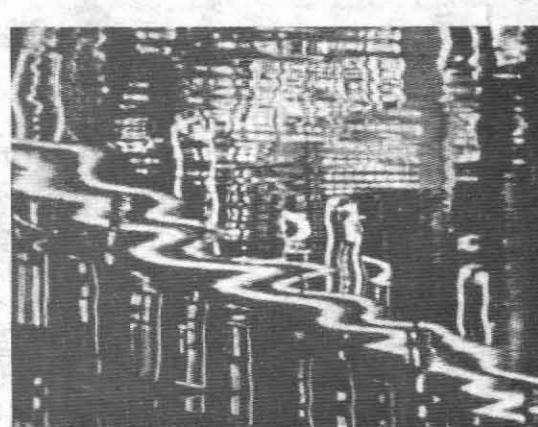
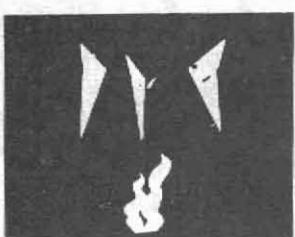
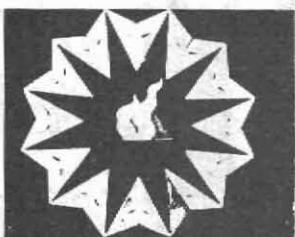
IKE'S WOMAN TINA



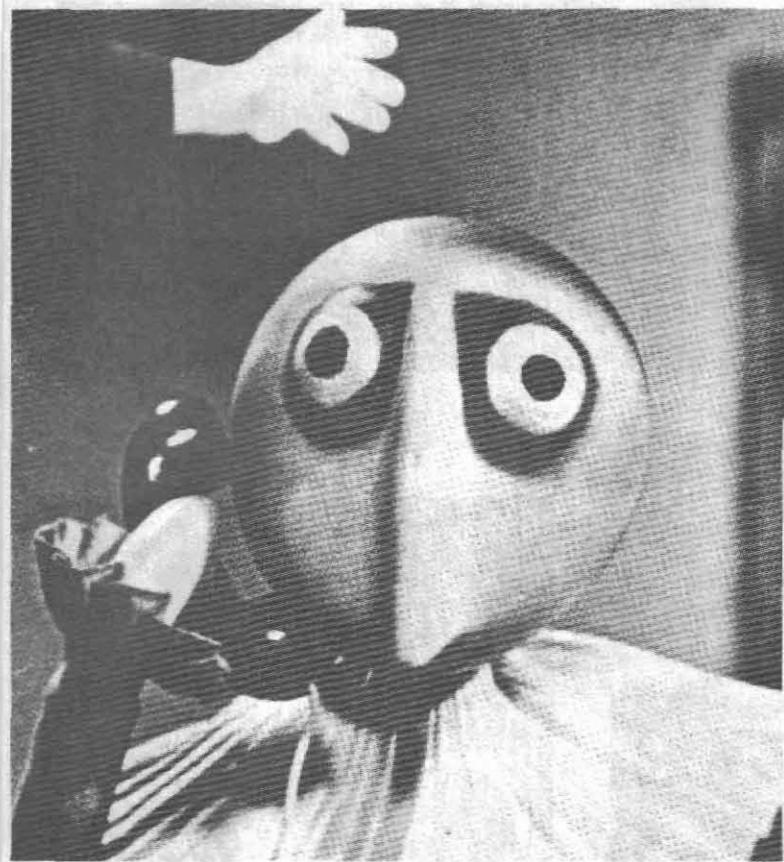
SCRATCH PAD



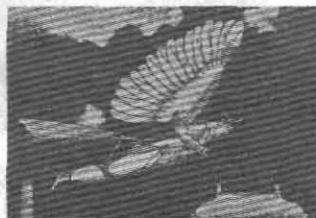
COME CLOSER



AUTUMN SPECTRUM



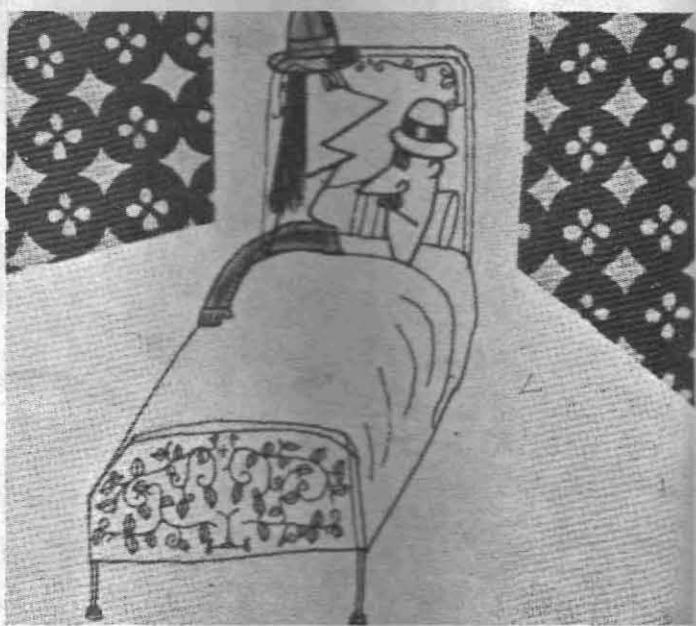
THE HAND



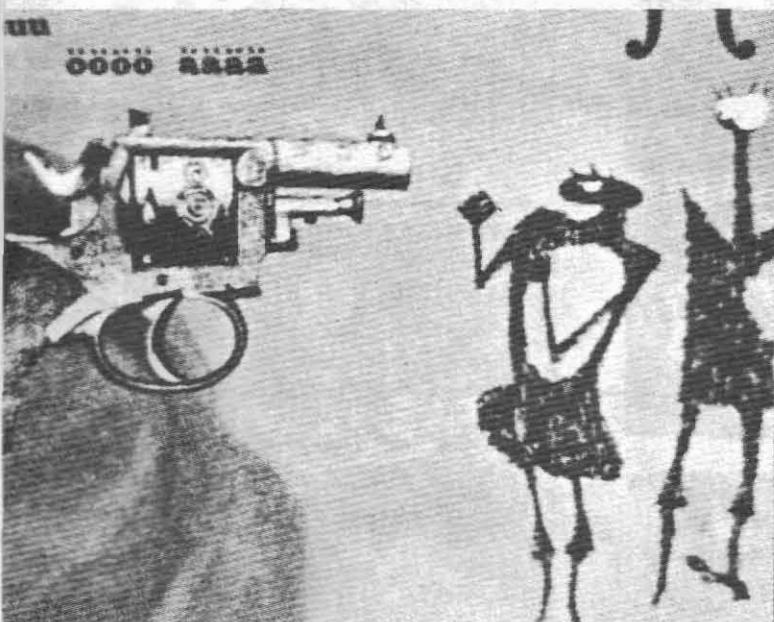
LABYRINTH



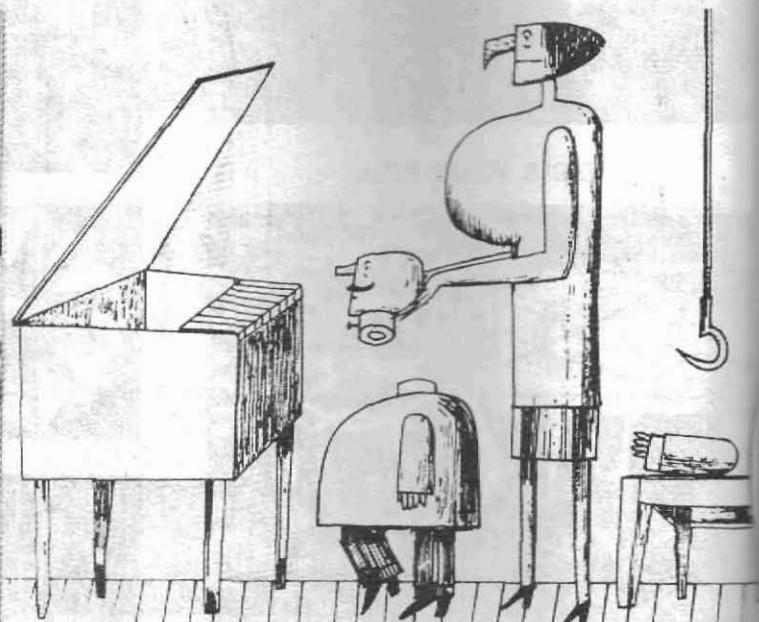
GENESIS



AI! (LOVE)



THE PISTOL



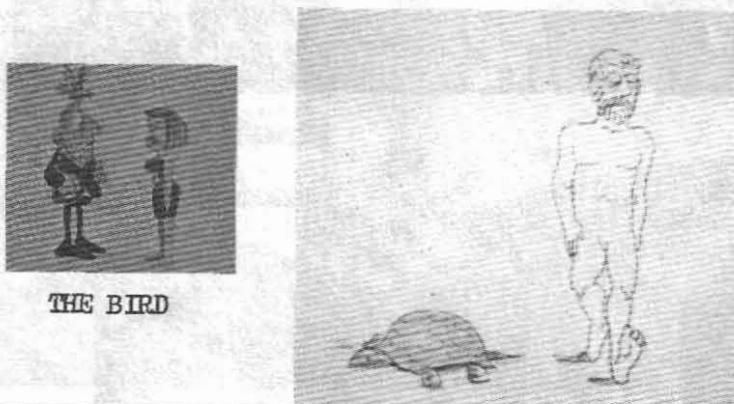
THE CONCERT OF M. KABAL



THE VIOLINIST



THE INTERVIEW

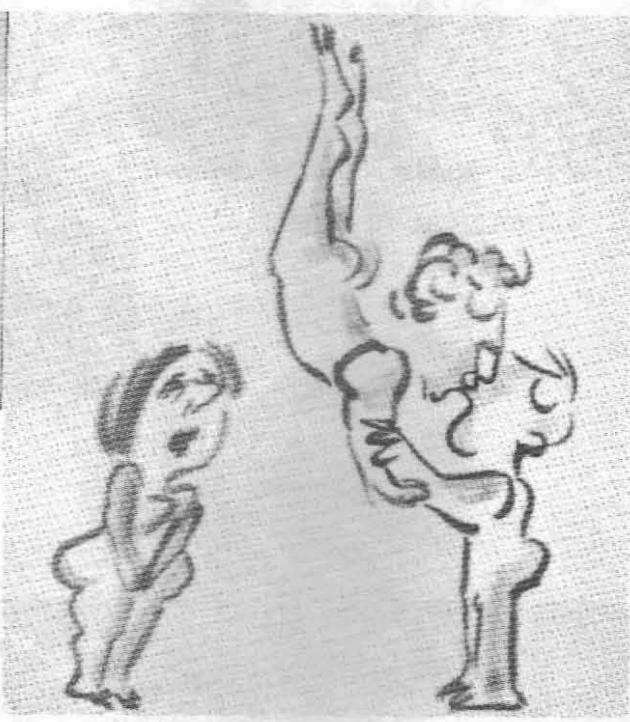


THE BIRD

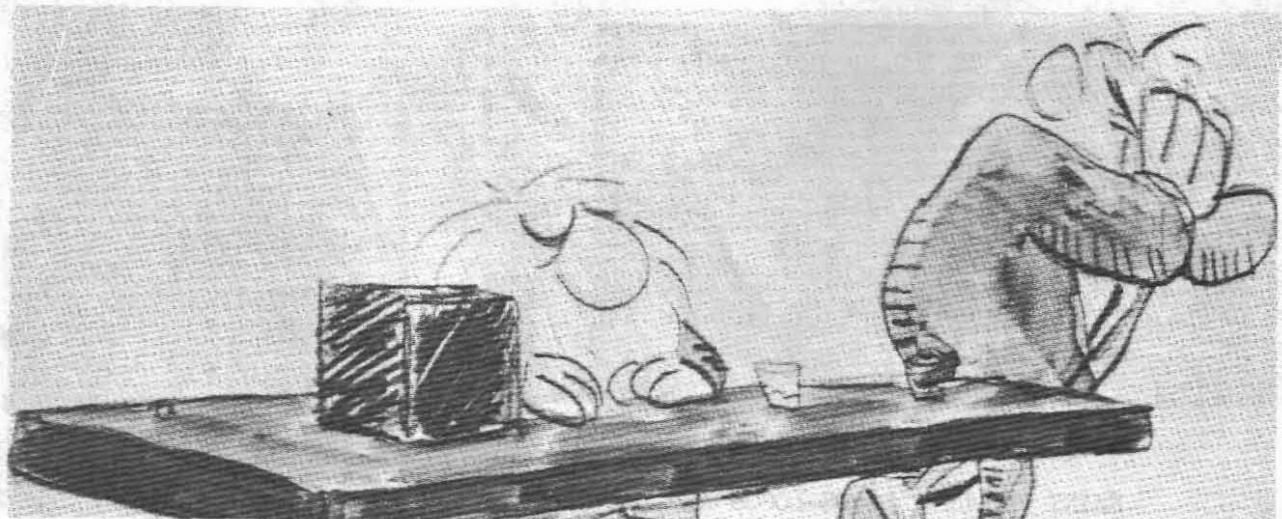


MR. BUSINESSMAN

ARIES



BREATH



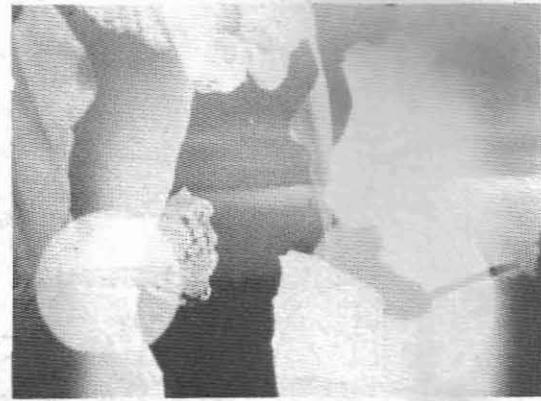
THE BOX



CHINESE FIREDRILL



WATERSMITH



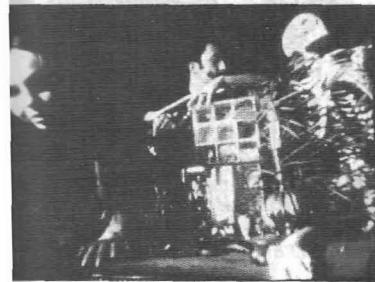
SAINT FLOURNOY LOBOS-LOGOS AND THE EASTERN EUROPE FETUS TAXING JAPAN BRIDES
IN WEST COAST PLACES SUCKING ALABAMA AIR



INVOCATION OF MY DEMON BROTHER



EAUX D' ARTIFICE



SABATO FIORELLO



THE SECRET OF WENDELL SAMSON



2X2

RE: THE SECRET OF WENDELL SAMSON



W.C. FIELDS MOSAIC



THE BLACK PIRATE



I'M NO ANGEL



SCIENCE FICTION HIGHLIGHTS



CLEOPATRA/ABRIDGED



ADVENTURES OF TARZAN



BLUE BLAZES RAWDEN



WHERE AM I (MUTT & JEFF)



FRANKENSTEIN SAGA



FAMOUS MOVIE MONSTERS



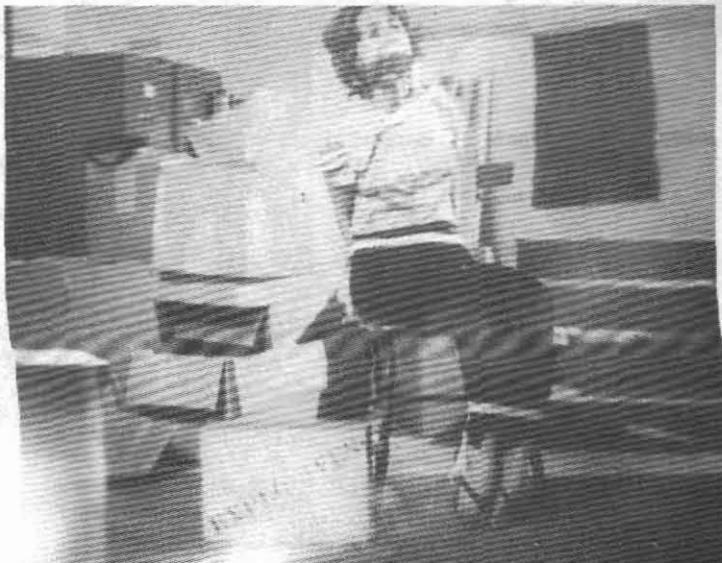
REEFER MADNESS



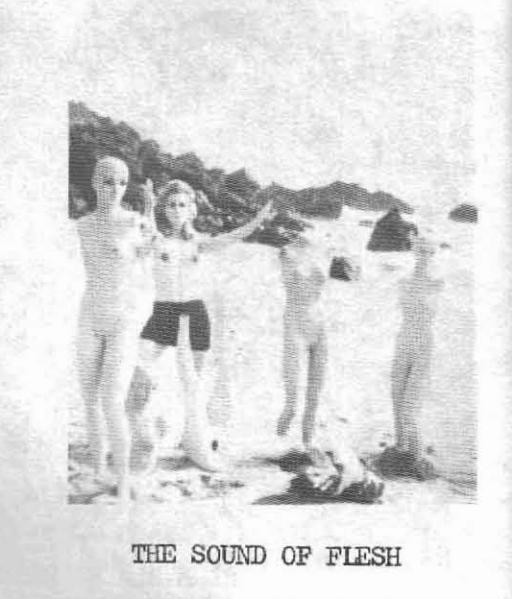
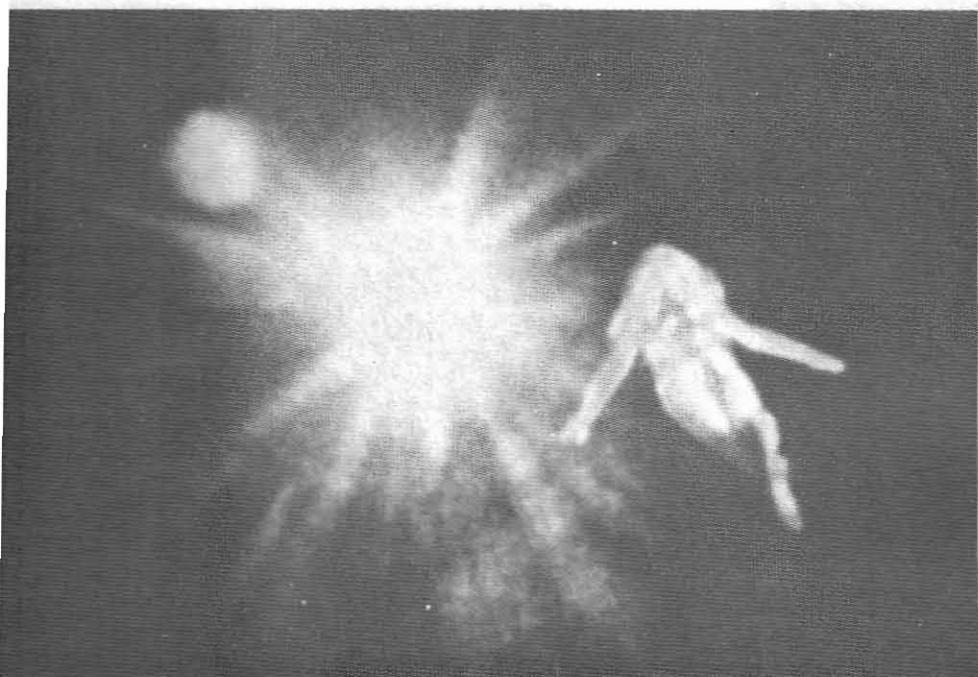
MARX BROS. MOSAIC



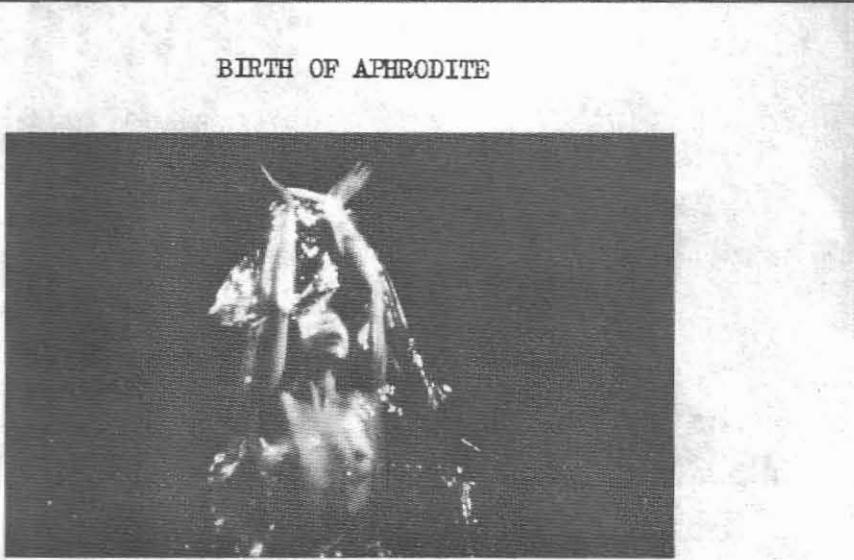
WESTERN MOVIE MOSAIC



RADIO ROCKET BOY



THE SOUND OF FLESH

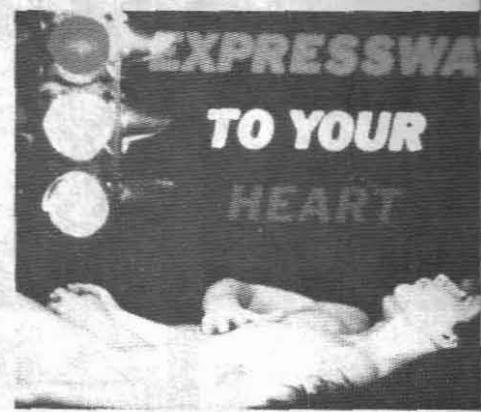


WOODEN LULLABY



SOME DON'T

FLESH TONES



AIRPLANE GLUE I LOVE YOU

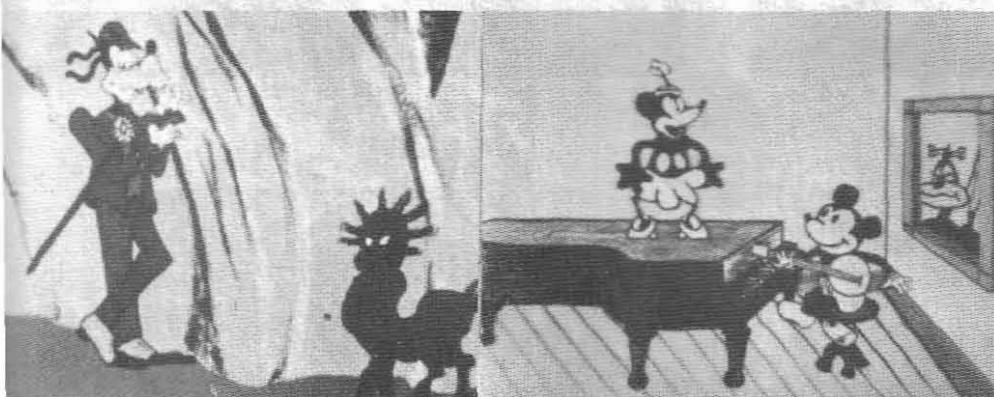
EXPRESSWAY TO YOUR HEART



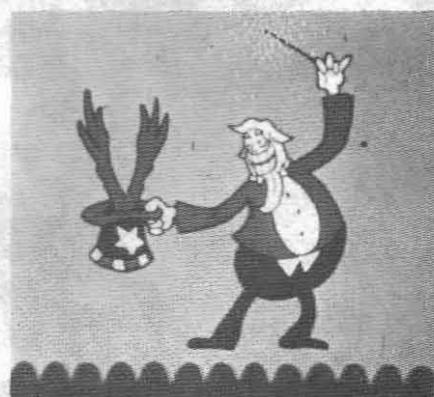
PSSHT



THE BLUE BIKE



UNCLE WALT



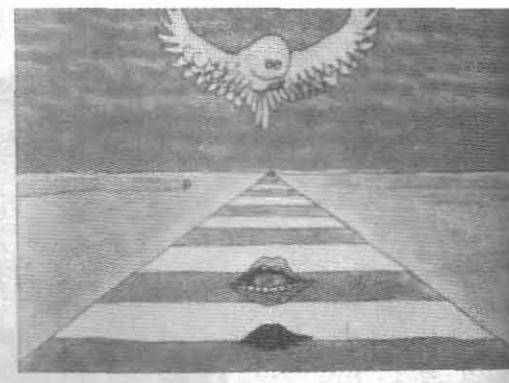
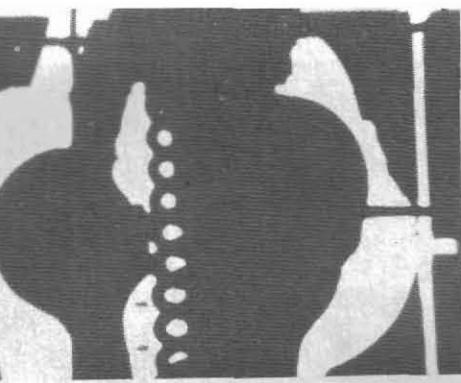
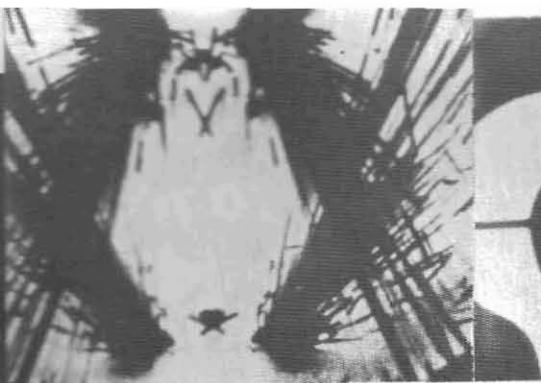
THE MAGICIAN/KRAUSIE



BRIDE OF MR. GLABBER



SALUTE



S.W.L.A.

LOVE



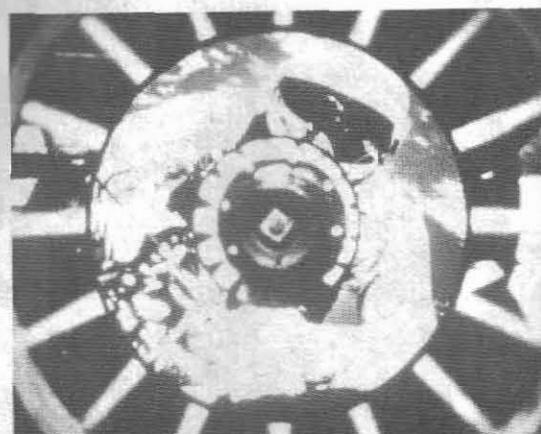
YIN-YING



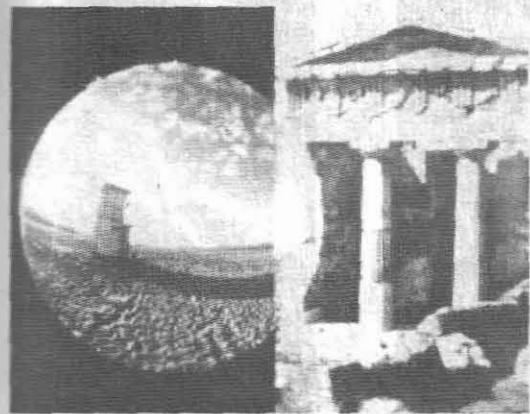
"Y"



THAT'S NICE



MOBILE STATIC



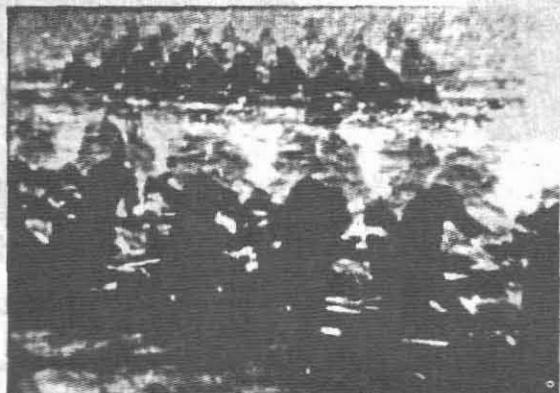
MICROSECOND



IT'S ABOUT THIS CARPENTER



WEEKEND PASS



NINE IN A ROW



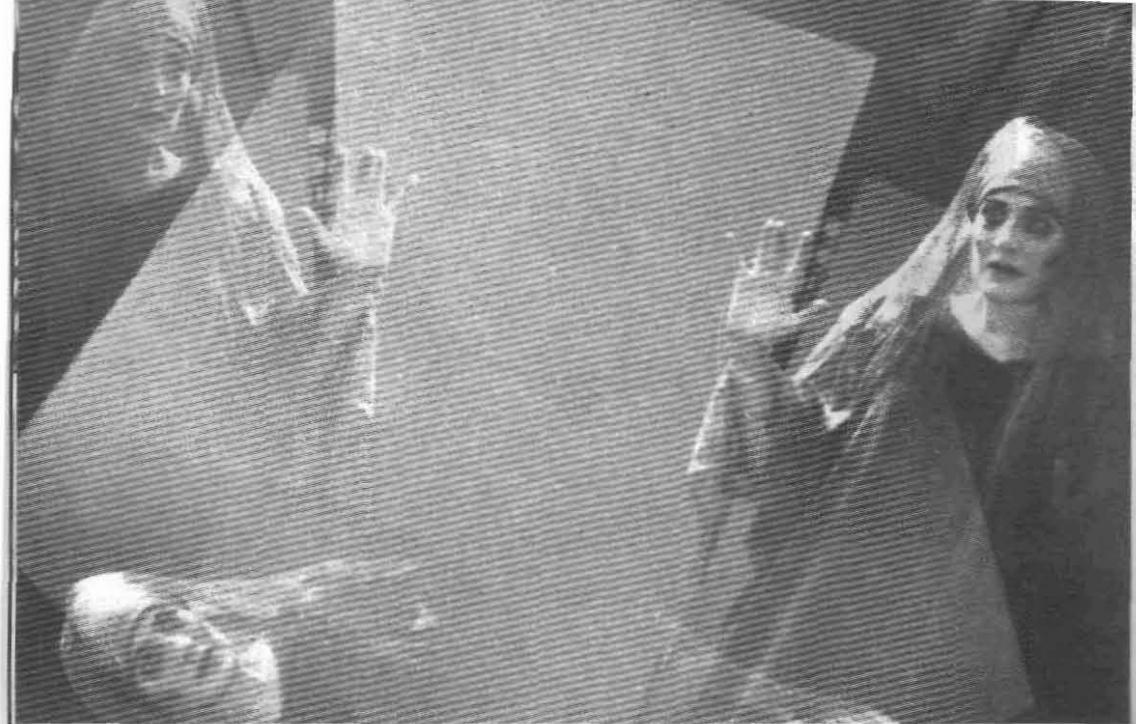
SEAN



LANCE



MICROSECOND



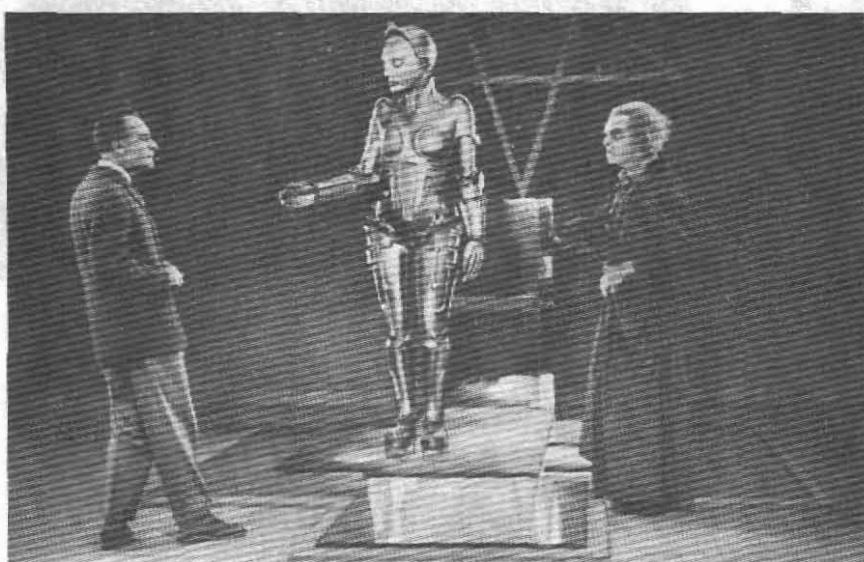
FALL OF THE HOUSE OF USHER



THE CABINET OF DR. CALIGARI



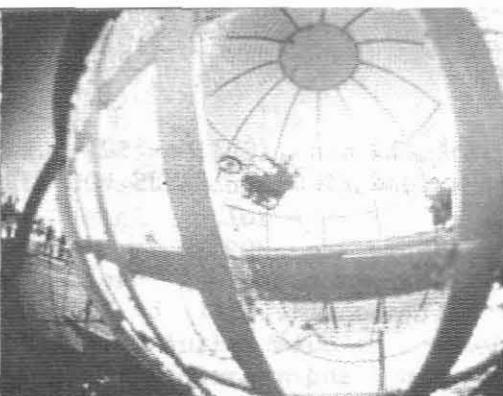
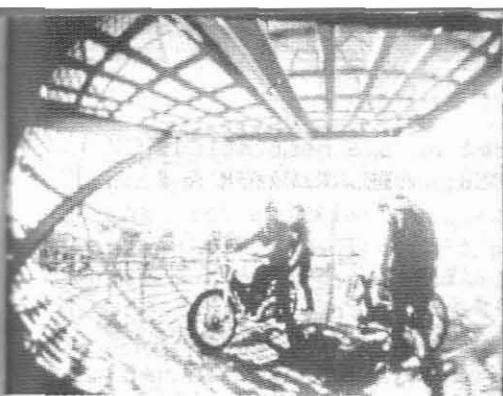
NOSFERATU



METROPOLIS



THE FALL OF BABYLON



GLOBE OF DEATH

PAINTED DAY-GLO SMILE



MUGGINS



A PAINTER'S JOURNAL



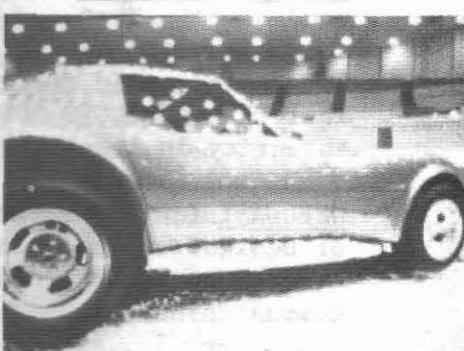
THE TEMPEST



POSING



SPIDER GOD



WORSHIPPING



DESIRE IN A PUBLIC DUMP



A THIN DIME

MUTT & JEFF MOSAIC (b&w, silent, 15 min., \$12, s-\$90) - three of the best silent Mutt & Jeff cartoons created by Bud Fisher: CAUSE FOR MURDER, LOTS OF WATER and WHERE AM I?

MY MILL (b&w, sound, 14 min., \$7) - produced by Insel Film, directed by Gunther Hundertmark, photography by Willi Schmid, music by Rudolph Perak, performed by the Bavarian Symphony Orchestra. An outstanding German documentary film exemplifying the skill in mood photography and dynamic editing for which they are famous. This is a documentary cinepoem of a steel mill seen through the eyes of a retiring worker, and including a semi-abstract sequence where white hot steel is whipped and whirled across the screen, and huge pistons move in and out, all perfectly synchronized to the music score in the style of Walter Ruttmann. Like MUSCLE BEACH, this film is highly recommended for study in Motion Picture classes.

THE MYSTERIANS (color, sound, 6 min., \$12, s-\$100) - by Kathy Rose and music score by Larry Stein. The animation and bizarre creative imagery is reminiscent to that of PULSE and STREET MUSIQUE, with its ever-changing fluidic forms. A fascinating film for those viewers who have enjoyed the above-mentioned film forms.

N OR NW (b&w, sound, 8 min., \$7) - by Len Lye. A rare print of an early live action public relations film Lye made for the Government Post Office in England, emphasizing, through a story situation, the importance of utilizing the correct zone when addressing a letter. Considered a "campy" comedy by today's standards.

NAVAJO RAIN CHANT (color, sound, 3 min., \$10, s-\$85) - a UCLA Animation Workshop student film by Susan Dyal. The photograph of an Arizona mesa is transformed into authentic Navajo design patterns through animation techniques, accompanied by a Navajo rain chant on the soundtrack. An excellent companion film to NOW THAT THE BUFFALO'S GONE" or HOME OF THE BRAVE; and a pure cameo of film art as an entity in itself.

NEBULA I (color, sound, 6 min., \$14, s-\$135) - by Robert Frerck, Chicago Institute of Design. A hypnotic abstract film in which an interplay of concentric patterns is accompanied by Indian raga music. Presented on the NBC-TV special, "The New Communicators".

NEBULA II (color, sound, 7 min., \$17, s-\$135) - by Robert Frerck. The second in a series of abstract films developed to explore optical patterns and sound coordination. Frerck is one of the most talented newcomers in the field of abstract and non-objective filmartistry, with a visual style similar to that of James Whitney and Jordan Belson. Presented on the NBC-TV special, "The New Communicators"; selected by the U.S. Information Agency for a special program of student films to tour mid-Eastern countries. "NEBULA I and II are a progressive study of metaphysical implications within variations on a single abstract image. Mandala forms, defining, warping and redefining, alternately drawing you in and forcing you out of a special tunnel." - Robert Frerck

NEIGHBORS (color, sound, 10 min., \$10) - by Norman McLaren. A rare print of the complete uncensored version of this classic experimental film (including the wife and child kicking scene). A modern parable photographed in "pixillation" technique about two neighbors who kill each other over a flower that springs up between their front yards.

NEURON (color, sound, 5 min., \$12, s-\$100) - by Robert Russett. A dynamic "expanded cinema" abstract film visually consisting of repeated geometric functions that are modified to create changing color systems, while the sound track employs graphically manipulated patterns. "NEURON is a precise, multi-image, multi-color flicker film, handsome and exciting." - Roger Greenspun, N.Y. Times.

NEVERWHERE (color, sound, 15 min., \$12) - by Dick Corben. An experimental fantasy in the tradition of Edgar Rice Burroughs' "John Carter" series, in which live action and stylized animation techniques are combined to depict the Walter Mitty-ish science fiction adventures of a modern milquetoast. Outstanding cartoon animation effects!

NEW AMERICAN FEMALE FLIES HIGH (b&w, sound, 5 min., \$6) - produced by Pathe News for Milestones of the Century, this newsreel exemplifies members of Women's Lib of the twenties and early thirties, who defied their role as the weaker sex by performing daredevil stunts aboard high-flying airplanes, swinging by their teeth, tap-dancing on the wings, etc.

THE NEW EARTH (b&w, sound, 17 min., \$7) - directed by Joris Ivens; photographed by John Ferno; edited by Helen Van Dongen. One of the most famous documentary films ever made, it shows the reclaiming of the Zuider Zee in Holland, a task that took ten thousand men ten years to accomplish!

N.Y., N.Y. (color, sound, 16 min., \$22) - by Francis Thompson, music by Gene Forrell. One of the all-time classics of poetic filmartistry, this Academy Award winning short utilizes special lenses to transform the city of New York into a series of breathtakingly beautiful surrealistic images, including haunting images of limpid skyscrapers floating in space. This film belongs in the top ten of everybody's list of favorites! "And then there is what may be called the Distorted Documentary -- a new form of visionary art, admirably exemplified by Mr. Francis Thompson's film. N.Y., N.Y. In this very strange and beautiful picture we see the city of New York as it appears when photographed through multiplying prisms, or reflected in the backs of spoons, polished hub caps, spherical and parabolic mirrors. We still recognize houses, people, shop fronts, taxicabs, but recognize them as elements in one of those living geometries which are so characteristic of the visionary experience. Looking at N.Y., N.Y., I was amazed to see that virtually every pictorial device invented by the old masters of non-representational art and reproduced 'ad nauseam' by the academicians and mannerists of the school, for the last forty years or more, makes its appearance, alive, glowing, intensely significant, in the sequences of Mr. Thompson's film." - ALDOUS HUXLEY, "HEAVEN AND HELL". "In N.Y., N.Y. the non-theatrical screen has one of its few genuine masterpieces...a genuine American work of art on film." - HOWARD THOMPSON, N.Y. TIMES.

NEWS PARADE - by Castle News. Castle Film News Annuals mounted in the following segments depict "Time Capsules" that allow you to relive the Hindenburg explosion... the collapse of the Tacoma Bridge...Pearl Harbor...The Battle of Dunkerque... the first atomic explosion...General MacArthur's famous battles, General Eisenhower's European campaigns...President Roosevelt's unprecedented four terms and President Kennedy's 1000 days to name only a few of the major events spotlighted over the past three decades.

1938-1942 (b&w, sound, 45 min., \$15)	1958-1962 (b&w, sound, 45 min., \$15)
1943-1947 (b&w, sound, 45 min., \$15)	1963-1967 (b&w, sound, 45 min., \$15)
1948-1952 (b&w, sound, 45 min., \$15)	1968-1972 (b&w, sound, 45 min., \$15)
1953-1957 (b&w, sound, 45 min., \$15)	1973 (b&w, sound, 10 min., \$ 6)

A NIGHT AT THE SHOW (b&w, music, 17 min., \$7) - starring Charlie Chaplin. A hilarious slapstick comedy based on his Karrow music hall act, in which he plays both an English dandy (wonderfully potted) and a cockney bum -- neither character similar to his famous "tramp".

NIGHT OF THE VAMPIRE (color, sound, 9 min., \$14) - by Peter Mays, music performed on a moog synthesizer. A New American Cinema "black drama" in which a nude Miss Dracula dines on the blood of her victims, who have been conveniently stashed away in her cave. Peter Mays is a member of the Los Angeles light show group, "The Single Wing Turquoise Bird", and utilizes his experience with that group to create special lighting effects in this film. ADULT

NINE IN A ROW (color, sound, 10 min., \$12, s-\$145) - by R.K. Hughes. A beautifully photographed subjective documentary record of a college rowing team in action, capturing the hallucinatory experiences the team encounters during the thrill of the race through psychedelic visual images.

NINE O'CLOCK NEWS (color, sound, 2 min., \$7) - by Dan McLaughlin. A biting cartoon satire about TV commentators who attempt analyses of political assassinations through the use of insipid pseudo-intellectual logic resulting from superficial college education and a swelled head.

1970 (color, sound, 30 min., \$42) - by Scott Bartlett, produced on an AFI grant. An autobiographical cinepoem which includes the natural childbirth delivery of his son. ADULT

NO INDIANS PLEASE (b&w, sound, 9 min., \$6) - starring Abbott & Costello. Highlight scenes from their early feature: RIDE 'EM COWBOY, in which some of the most hilarious slapstick chases take place since the films of Mack Sennett and W.C. Fields!

NO NO SEYMOUR (color, sound, 6 min., \$12, s-\$125) - by Leonard Berman. An amusing film about an overweight man who dreams that he is gorging himself on sundaes in an ice-cream parlor. The climax of his dream is pure satisfaction as he finds a gigantic-super-sundae pile high atop his head -- the result of a careless waitress!

NON CATHOLICAM (b&w, sound, 10 min., \$9) - by Will Hindle. An emotionally powerful cinepoem of a Gothic cathedral in which the camera moves slowly, then more grandly, through the empty interior, occasionally leaping toward specific architectural designs, creeping into dark and secret places, falling back, standing in awe, studying patterns and textures, ending in a near frenzy of mystique-invoked passion.

NOSFERATU/ABRIDGED (b&w, silent, 30 min., \$17) - an excellent condensation of the German silent feature version of DRACULA. Recommended for film history classes.

NOTES ON A TRIANGLE (color, sound, 6 min., \$10) - by Rene Jodoin; music by Maurice Blackburn. Abstract animation of a triangle that in this film achieves the distinction of principal dancer in a geometric ballet. Made by the film-artist who produced DANCE SQUARED and collaborated on Norman McLaren's SPHERES, this film shows the triangle splitting into some three hundred transformations, dividing and subdividing with grace and symmetry to a waltz.

NOTES ON THE PORT OF ST. FRANCIS (b&w, sound, 22 min., \$12) - by Frank Stauffacher; text by Robert Louis Stevenson; narrated by Vincent Price. One of the classic City Symphony documentary cinepoems, in this case San Francisco, produced by the founder of the Art in Cinema Festivals presented by the San Francisco Museum of Art.

NOTHING HAPPENED THIS MORNING (color/b&w, sound, 20 min., \$27) - by David Bienstock. An award winning New American Cinema film illustrating the painful frustration of modern man in his monotonous, unromantic daily existence. Utilizing imaginative editing techniques, the film explores three major levels of reality occurring during the process of a man waking up in the morning and preparing for work. These three levels are juxtaposed so that they become separate realms of reality, each co-existing in its own framework. "Nothing happens and everything happens -- in the simplest of experiences there is a complexity and a vitality unknown and unfelt until the moment when we begin to let its wonder filter into us and flow through our bodies, our minds and our souls. When that happens, the ordinary world becomes extraordinary -- the magic of the universe is within each moment and act perceived on as many levels as we can contain. NOTHING HAPPENED THIS MORNING attempts to capture this state of consciousness in the first twenty minutes of an ordinary-extraordinary morning." - David Bienstock.

NOVICIAT (b&w, sound, 19 min., \$27) - by Noel Burch. A rare print of this long-lost experimental film produced by an American expatriate friend of Kenneth Anger while living in Paris. Similar to FIREWORKS in theme, it deals with a masochistic voyeur who is caught by the head of a women's karate school while peaking at them. The woman forces him to be her slave and perform increasingly degrading tasks, including polishing her fetishly high-heeled leather boots; then she trades him to a lesbian friend. Along with FIREWORKS and FRAGMENT OF SEEKING, NOVICIAT is the classic example of the Freudian psychodramas produced during the Experimental Film Movement in the 1940s-50s.

NOW THAT THE BUFFALO'S GONE (color, sound, 7 min., \$12, s-\$110) - a UCLA student film by Burton Gershfield. A powerful New American Cinema protest against the decline and fall of the American Indian, using quasi-three dimensional color techniques as part of its overall structure. Winner of innumerable awards. "Described by the filmmaker as 'an elegy to the lost heritage of the plains Indians', this is a moving and intricately made work utilizing still photos, film clips, television footage, bits of old speeches, solarized color, and stroboscopic effects." - MEDIA & METHODS. "This beautiful little film uses fast-moving positive-negative color images to recall how the American Indian was displaced from the land. From the colorful past of the buffalo hunt to the less than perfect life of present day reservations this sympathetic protest film shows why even Indians on television can never really win. This film is recommended for discussion with junior highs through adults and for worship services built around a theme of concern for the American Indian." - MEDIA FOR CHRISTIAN FORMATION. "Group and individual still-photograph portraits of Indians are combined with footage culled from what appears to be old Hollywood movies involving, among other things, Indians being hunted by white men and vice versa. The visuals for what ultimately turns out to be a phantasmagoric ode to the silent dignity of the Indian are reproduced in richly colored negative images, usually one overlapping another, to produce what is termed a cinepoem utilizing complex psychedelic optical techniques. What lies behind this fast-moving, hallucinogenic collage suggests that the American Indian belongs to a negative counter-culture which, though magnificently colorful in its costumes, crafts, and character, has been etiolated by the exploitations and ruthlessness of a palefaced oppressor. An authentic tribal chant accompanies the entire film which is thoroughly subjective in approach, startling in technique, and will encourage a variety of interpretations and discussion in U.S. history, social studies, and film as art courses in high school and college. Also recommended for public library film programs and groups of individuals interested in Indian affairs." - AMERICAN LIBRARY ASSOCIATION, "THE BOOKLIST".

NUPTIAE (color, sound, 15 min., \$22) - by James Broughton; photography by Stan Brakhage; music by Lou Harrison. A celebration of wedding and being wed, poetically amplifying three actual ceremonies: the secular, the spiritual, and the individual ways of initiation into the uniting of opposites, in this case the marriage of Broughton and his wife. Produced by one of the pioneers of the West Coast Experimental Film Movement. First Prize: 1969 Ann Arbor Film Festival; Grand Prize: 1969 Yale Film Festival at Santa Cruz. Also selected for presentation at: 1969 New York, San Francisco, and Oberhausen Film Festivals.

OBMARU (color, sound, 4 min., \$7, s-\$75) - by Patricia Marx, improvised music score by Kaye Dunham, photographic assistance by Jordan Belson. A mystical surreal abstract film recreating a psychedelic experience produced under the influence of hallucinogenic drugs, accompanied by a Voodoo score. "Patricia Marx was born in Queensland, Australia, and was a landscape painter and model there before moving to San Francisco. However, when she arrived, she found herself in the midst of fascinating non-objective painting and filmmaking activity. She was greatly inspired by the work of Harry Smith and Jordan Belson, and changed her own style to non-objective, receiving graphic inspiration from Jungian brain drawings, symbols in the occult sciences, and the designs used by the Eastern cultures, all of which being important elements in the San Francisco mystical school of non-objective art." - ROBERT PIKE, "A CRITICAL STUDY OF THE WEST COAST EXPERIMENTAL FILM MOVEMENT". Presented at: 1953 Art in Cinema Festival, IX International Design Conference in Aspen, 1961 Montreal and Melbourne Film Festivals. NOTE: IN ADDITION TO BEING AN EXCELLENT EXAMPLE OF THE SAN FRANCISCO STYLE OF SURREAL, MYSTICAL ABSTRACT ANIMATION, THIS FILM IS ALSO THE CLOSEST AVAILABLE COMPARISON TO THE FILMS OF JORDAN BELSON PRODUCED DURING THAT PERIOD: MAMBO AND CARAVAN, THESE HAVING BEEN WITHDRAWN FROM DISTRIBUTION BY BELSON.

ODD-EASY (b&w, sound, 8 min., \$12) - a UCLA student film by Charles Fischer; based on poetry by Jack Hirshman. A tongue-in-cheek uninhibited depiction of the secret sex life of a college English professor. ADULT

ODDS & ENDS (color, sound, 5 min., \$9, s-\$75) - by Jane Belson, narration by Henry Jacobs. One of the first collage films ever produced, it combines painting, out-takes of travelogues, and bits of animated and live action TV commercials with a tongue-in-cheek dissertation on poetry-and-jazz, to create neo-dada fun in the New American Cinema tradition. "A clever satire on the personal montage film." - MEDIA & METHODS.

OFF-ON (color, sound, 10 min., \$17) - by Scott Bartlett, Tom De Witt, Manny Meyer, and Michael McNames. A dynamic abstract onslaught of flashing images, utilizing a complex variety of television-induced patterns and other electronically created designs; regarded by the film-makers as: "man travelling into himself through his senses to his soul".

OIL REFINERY (color, sound, 7 min., \$10, s-\$110) - by Robert Swarthe and John Mayer. A delightful spoof on industry-sponsored documentary films, this is a tongue-in-cheek documentary tribute to the oil refining industry as a symbol of American pride. The parody concepts of this film are so true to the banality of their subject of derision that many audiences may be unaware that this is a spoof, and react with patriotic pride to the tribute itself. In this way, the reaction of each audience to the film is potentially as whimsical as the film itself!

OILEY PELOSO THE PUMPH MAN (b&w, sound, 15 min., \$17) - by Robert Nelson. A dadaistic New American Cinema film featuring swinging nude females, uniformed Negro teenagers, and an automatic gun machine. ADULT

OLD-TIME MOVIE NOSTALGIA (b&w, sound, 45 min., \$17, s-\$165) - a highlight scenes from the following "campy" classic feature films: CLEOPATRA (C.B. DeMille version); I'M NO ANGEL, starring Mae West; KING OF THE JUNGLE, starring Buster Crabbe; THE BRIDE OF FRANKENSTEIN; and ONE MILLION B.C. (Hal Roach version).

OMEGA (color, sound, 13 min., \$17) - UCLA student film by Donald Fox. Using optical printing techniques, Fox has created in his first film one of the all-time film-art classics! "Donald Fox causes the screen to pulsate with a total sensual experience of such stunning beauty that more flamboyant critics might be moved to call it 'sheer poetry in sight and sound' or 'a lyrical feast of the senses'. I will simply say that OMEGA is an incredible achievement - not only artistically but technically." - AMERICAN CINEMATOGRAPHER.

ON THE EDGE (b&w, sound, 6 min., \$7) - by Curtis Harrington. A classic Freudian psychodrama produced by one of the pioneers of the West Coast Experimental Film Movement who is currently a rising director of Hollywood feature films. The film is essentially a mood piece set at a deserted beach, where a mother sits in a rocking chair, quietly knitting, the ball of yarn being contained in an open mason jar. A man sneaks up on her, grabs the knitting out of her hands, and runs down a long road dotted with incomplete telephone poles, finally falling into a boiling mud pot and drowning. The woman then slowly begins rewinding her knitting; and the film ends. The combination of surrealistic images, sensitive camera set-ups, and heavy filtered atmosphere give this film an emotional impact more dynamic than any written description can suggest.

ONCE (color, sound, 8 min., \$12) - a UCLA student film by Stephan Magidow. A social comment cartoon similar in theme to George Orwell's "Animal Farm", and in graphic style to YELLOW SUBMARINE. It deals with zoo creatures who demand freedom, only to find that once free they are equally discontent, but in the process cause their former captors to become extinct, leaving them the choice of living in or out of their cages.

ORIGINS OF THE MOTION PICTURE (b&w, sound, 21 min., \$10) - an outstanding information film tracing the history of the medium from the suggestions of Da Vinci to the work of Plateau, Daguerre, Muybridge, Morey, Armat, Dickson, and Edison. -- Highly recommended for use in Motion Picture History classes!

OUR GANG (b&w, sound, 11 min., \$7, s-\$100) - a UCLA student film by Krishna Shah. Four young white boys, wearing rubber face masks depicting President Johnson, President DeGaulle, Chairman Mao-Tse-Tung, and Nikita Kruschev, fight over a volleyball, while a lonely Negro boy watches them from a distance. Finally, they bust the ball and abandon it; then the Negro boy picks it up and attempts to re-inflate it.

OUR WIFE (b&w, sound, 20 min., \$7) - starring Laurel & Hardy, with Ben Turpin and Babe London. One of their classic two reel sound comedies in which Hardy elopes in a tiny car.

PAINT (color, sound, 11 min., \$12, s-\$135) - by Norman Gollin for the Haboush Co. "While a calm, controlled narrator reads a treatise on the proper use and care of paints and brushes, the correct way to clean old canvasses, and how to employ a variety of artistic techniques, a female model enters an all-white studio, removes her clothes, and allows her entire body to be painted by a male artist. When the job is done, the artist suddenly appears painted in the same manner as his model and the two climb into bed with sheets painted like the couple. Precise editing and cinematography sharpen a creative and delightful experience for students in art, English, humanities, and film classes in high school and college. Also recommended for public library film programs." THE BOOKLIST. ADULT

PAINTED DAY GLO SMILE (color, sound, 4 min., \$8, s-\$75) - by Bill Norton and Steve Rosen. "A pictorial study of a day in the life of a young college girl accompanies the Chad and Jeremy song 'Painted Day Glo Smile'. This delightful film could be used to stimulate discussions about the meaning of life, happiness, and love. It is recommended for discussion and use in worship with junior highs through young adults." - MEDIA FOR CHRISTIAN FORMATION.

A PAINTER'S JOURNAL (color, sound, 10 min., \$12) - by Renata Druks; featuring Anais Nin. A subjective documentary in semi-surrealistic style of a painter's approach to her art. While slightly crude technically as a first film, it evokes a mood reminiscent of Kenneth Anger's INAUGURATION OF THE PLEASURE DOME, in which both Renata Druks and Anais Nin co-starred. "She is an artist, bold, vivid, honest. As a filmmaker, her work achieves the dynamic impulse, the physical incarnation of her vision. Renata Druks demonstrates a most unusual harmony of painter, filmmaker, of life and art, of personality and medium which we seek in this age of related arts and life." - ANAIS NIN. "As the moon reflects the sun, so the painter reflects the world." These words spoken by Renata Druks suggest the lunar nature of this reflection as it applies to her work. Her film poetically examines the transmutation of reality into the painter's vision. The illusive nature of creative inspiration is fascinatingly captured for us to see." - CURTIS HARRINGTON.

ADULT

PANELS FOR THE WALLS OF THE WORLD (b&w, sound, 8 min., \$12) - by Stan Vanderbeek. An experiment in videotape control, an electronic collage that mixes the images by way of mattes, superimpositions, and other electronic means of integrating as many as eight separate images onto one film to produce a biting comment on the decline and potential fall of civilization.

PAPILLOTE (b&w, sound, 12 min., \$12) - by Benjamin Hayeem. A New American Cinema comedy about a pixyish little man who appears out of a paper bag one morning, causes havoc at the New York Stock Exchange by throwing wads of paper bills into the air, and then disappears into his paper bag at the end of the day.

PAS DE DEUX (b&w, sound, 12 min., \$17) - by Norman McLaren. An exquisite experimental film by the world's leading filmartist. Here he has taken the lyrical images of two ballet dancers in motion, and expanded them through the use of optical printing so that their forms gracefully multiply and reunite like the opening and closing of a fan, to the accompaniment of orchestra and panpipes. Highly recommended!

PASTORALE D'ETE (color, sound, 8 min., \$12) - by Will Hindle. A visual interpretation of Honegger's music in which the pure forms, colors, and textures of the rolling hills of Northern California are explored by the sensitive eye of the filmartist, one of the leading members of the New American Cinema Movement.

THE PAWN SHOP (b&w, music, 20 min., \$7) - starring Charlie Chaplin. One of his classic two reel comedy shorts.

P.A.W.S. (color, sound, 11 min., \$17) - by Frank Olvey and Robert Brown. A poignant cinepoem about the beautiful dogs and cats caged in a city animal shelter; their frustration, anger, and despair; their pathetic trust in the keepers; and their tragic annihilation. The final image, showing row after row of barrels filled with animal corpses, is shockingly reminiscent of German concentration camps during World War II.

PEACE PICKETS ARRESTED FOR DISTURBING THE PEACE (color, sound, 7 min., \$12) - by Leonard Henny: singing, clapping, speak-out by Joan Baez; songtext by Bob Dylan. A documentary film of the October, 1967 non-violent anti-draft demonstration at the Oakland, California induction center that led to the arrest of Joan Baez and 120 pacifists.

PEACE PROGRAM (color, sound, 16 min., \$17) - a powerful compilation of anti-war, pro-peace mini-films, mounted onto one reel, consisting of: SHORT SUBJECT, ESCALATION (Ward Kimball), PURPLE HEART (Vaughn Obern), ONE WEEK IN VIETNAM (Howard Lester), STAR SPANGLED BANNER (Dan McLaughlin), PEACE (Dan McLaughlin), and LOVE IN (Lane Films). Some of these films may be rented individually. See their descriptions elsewhere in the catalogue.

PEN POINT PERCUSSION (b&w, sound, 6 min., \$7) - by Norman McLaren. In this excellent documentary film, the artist explains and demonstrates his technique for creating synthetic sound scores directly on film with pen and ink in perfectly controlled synchronization with his hand-drawn visual images. Highly recommended for film-art classes. For best results, this film should be shown in conjunction with his films: DOTS or LOOPS, each of which exemplifies the technique demonstrated in this film.

THE PEPSI GENERATION (color, sound, 1 min., \$7) - by Rick Friedberg. A hard-hitting collage film in which images of unsatisfied American citizenry are juxtaposed to the music of this soft drink commercial.

THE PERFORMING PAINTER (color, sound, 4 min., \$7) - by John Whitney and Fred Crippen. One of the low budget, highly imaginative UPA cartoons produced for the CBS-TV "Gerald McBoing Boing" series. Also see BLUES PATTERN, described elsewhere in this catalogue.

THE PERILS OF PAULINE (b&w, silent, 20-30 min. each, \$7 each) - here is the classic silent serial starring Pearl White. Unfortunately, because it was made in 1914, some of the chapters have been lost to posterity. However, the CFS has managed to come up with good quality prints of six typical chapters, which should be sufficient to give an idea of what all the fuss was about in those days. Bear in mind that when PERILS OF PAULINE was produced, the "cliff hanger" serial format didn't exist. Therefore, each chapter is a complete melodrama in itself; so the chapters can be shown in almost any order -- except for the first and last chapter:

THROUGH AIR AND FIRE (Chapter #1 - 30 min.) - Pauline is left, by the passing of her guardian, with her fortune in the hands of the shady Koerner, who has one prime purpose in life: to do away with Pauline and get the fortune for himself! In this chapter, he casts her loose in a balloon high above the Hudson River. Rescued from this danger, Pauline is kidnapped, taken to an abandoned house, and left to burn to death. But her betrothed, Harry (Crane Wilber), saves her -- as he does each week.

GODDESS OF THE FAR WEST (Chapter #2 - 27 min.) - Pauline goes to Montana to recover from the ordeal of her initial perils, and is menaced by unfriendly Indians!

THE TRAGIC PLUNGE (Chapter #7 - 22 min.) - Pauline gets mixed up with a woman spy, is invited aboard a submarine, which is then sunk by a bomb!

THE FLOATING COFFIN (Chapter #9 - 18 min.) - Another watery peril! This time Pauline is in her boyfriend's boat, which wanders into the Navy's target range!

THE BROKEN WING (Chapter #? - 16 min.) - Koerner sabotages an airplane in which Pauline is scheduled to take a joyride!

THE REPTILE UNDER THE FLOWERS (Final Chapter - 19 min.) - Pauline is about to marry Harry; Koerner is desperate; enter some gypsies, a viper hidden in a basket, and a horserace. But it ends happily, with Pauline and Harry headed for the altar.

PERMUTATIONS (color, sound, 7 min., \$14) - by John Whitney. "Made on a digital computer with a grant from I.B.M., PERMUTATIONS features harmoniously evolving free forms and spherical dot patterns in constant, graceful motion. Whitney is the most advanced experimenter in the art of 'motion-graphics', a form involving the photography of non-representational images off a computer screen, and the animation of those images 'to create a motion so free that the viewer will be consumed by the movement rather than by the object moving'. A throbbing, lyrical film." - MEDIA & METHODS.

THE PET (b&w, silent, 11 min., \$6, s-\$33.50) - by Windsor McCay. One of his classic early silent cartoons in the "Dreams of a Rarebit Fiend" series. This is a science fiction cartoon involving a strange dog-like creature that slowly grows to monster proportions!

PHAETHON (color, sound, 6 min., \$15, s-\$135) - by Robert Frerck. The latest in a series of abstract films by the award winning filmartist, similar in style to his earlier NEBULA I and II. "After Jordan Belson's cosmic essays, one might have thought that no further films utilizing mandalas could fruitfully be made, but Robert Frerck's films quickly dispell this notion." - Amos Vogel, Village Voice.

PHANTASMAGORIA (b&w, silent, 8 min., \$7) - by Curtis Opliger. An abstract expression of man and war, using ball bearings in surrealistic settings; produced by the Art Coordinator for the City of Los Angeles during the height of the West Coast Experimental Film Movement.

A PHANTASY (color, sound, 8 min., \$10) - by Norman McLaren; music for saxophones and synthetic sound by Maurice Blackburn. A surreal animation film using pastel drawings and cutouts, in which Daliesque objects come to life and disport themselves in a surrealistic landscape. One of McLaren's lesser known, but equally outstanding works, this was produced around the same time as the visuals for his latest release: SPHERES, and therefore makes an interesting companion to that film.

THE PHARMACIST (b&w, sound, 20 min., \$7) - starring W.C. Fields. One of his classic two reel early sound comedy shorts produced by Mack Sennett.

THE PHOTOGRAPHER (b&w, sound, 30 min., \$12) - by Willard Van Dyke. The famous documentary portrait of artist/photographer Edward Weston at work.

PHYLLIS (color, sound, 4 min., \$9, s-\$75) - by Rick Friedberg. What begins as a condescending profile of a gushy woman purchasing a large lap dog progresses through a surprise twist to the profile of a blind woman and her new lifetime canine companion, Phyllis.

PHYLLIS AND TERRY (b&w, sound, 36 min., \$22) - by Eugene and Carol Marner. An outstanding documentary insight into the attitudes of two teenage Negro girls living in New York City's lower East Side, using a "cinema verite" approach. Completely improvised, the film lets the girls create a personal portrait of their life in the ghetto with their own words and movements. What evolves is a compelling image of their opposing attitudes towards their future: one blissfully optimistic, the other totally pessimistic...with each attitude affecting their emotional outlook on life and their basic personality.

PIGSKIN CAPERS (b&w, sound, 9 min., \$6, s-\$33.50) - starring the Marx Brothers. A slapstick comedy highlight sequence from their Paramount feature film HORSE FEATHERS.

THE PISTOL (color, sound, 10 min., \$12) - by Wolfgang Urchs. A stylized German cartoon film which comments sardonically on the age-old battle between the cultured and barbaric forces in civilization for supremacy. "Thought-provoking and open-ended, THE PISTOL is a wry, elegantly animated allegory on man's tendency towards aggression." - MEDIA & METHODS.

A PLACE TO STAND (color, sound, 18 min., \$22) - by Chris Chapman. An exact 16 mm. version of the sensational multi-image film featured in the Ontario pavillion at Expo '67, this unique and exciting motion picture combines as many as six moving images and up to seven still inserts simultaneously on one screen! Acclaimed for its technical advances and dynamic photography, it dramatically presents the variety, beauty, and achievements of the Province of Ontario, Canada. Academy Award winner. NOTE: AN EXCERPT FROM THIS FILM IS SHOWN IN THE LONGER CFS FILM: THE SHAPE OF FILMS TO COME (see description elsewhere in this catalogue).

PLASTIC HAIRCUT (b&w, sound, 15 min., \$17) - by Robert Nelson. A dadaistic New American Cinema film with a tongue-in-cheek interview of the filmartist by a critic. The first film by one of the leaders of the West Coast New American Cinema Movement. ADULT

THE PLOW THAT BROKE THE PLAINS (b&w, sound, 26 min., \$10) - by Pare Lorentz, photographed by Paul Strand and Ralph Steiner, music by Virgil Thompson. A rare print of this early classic American social documentary film which traces the social and economic history of the Great Plains through the World War I boom to the drought and depression of the early 1930's.

A POLITICAL CARTOON (color, sound, 22 min., \$22, s-\$220) - by Joe Adamson and Jim Morrow. A cartoonist and political entrepreneur join forces to create the ideal Presidential Candidate; a cartoon character who moves in limited animation and speaks in homogenized double-talk. Before the preposterous events in this satire have run their full course, we discover that the Largest Corporation in the World, a pair of gangsters of 1930 vintage, and Bugs Bunny have all become involved in this situation against their better judgement. Not recommended for Republicans.

POLKA GRAPH (color, sound, 6 min., \$12, s-\$120) - by Mary Ellen Bute. A spritely abstract film visually interpreting Shostakovich's polkas from the "Age of Gold" ballet suite. "At first glance, the Bute pictures seem like an echo of the ex-German pioneer Oskar Fischinger - one of the first to experiment with the problems of abstract motion and sound. Actually, they were variations on Fischinger's method, but less rigid in their patterns and choice of objects, more tactile in their forms, more sensuous in their use of light and color rhythms, more concerned with the problems of deep space, more concerned with music complementing rather than corresponding to the visuals. Strangely beautiful in pictorial effects and with surprisingly rhythmic patterns, the Bute "visual symphonies" often include as well elements of theatrical power such as comedy, suspense, pathos, and drama in the action of the objects which lifted them above the usual abstract films and made them engrossing experiments in a new experience." - Lewis Jacobs: "EXPERIMENT IN THE FILM."

POLLUTION (color, sound, 3 min., \$9, s-\$60) - a USC student film by James Glover. Using the delightfully satirical song by Tom Lehrer for his song track, the filmmaker illustrates it in tongue-in-cheek cartoon style, creating one of the most humorous and yet effective statements on ecology produced to date. Excellent as both a program lightener and a social discussion film.

THE POON TANG TRILOGY (b&w, sound, 8 min., \$14, s-\$100) - by Ben Van Meter. A completely uninhibited New American Cinema film in three parts: (1) newsreel footage of the Hindenburg zeppelin disaster is projected onto the pubic area and naked torso of a model, with the phallic shaped zeppelin making obvious comic symbolism as it floats in and out of the pubic area. (2) a documentary record of a sit-in protest against a Cadillac agency in San Francisco. (3) a comedy about a completely nude female model in a photographer's studio and an animated blob that chases her around the studio in an effort to cinematically censor her private parts. ADULT

POOR LI'L ME (b&w, sound, 11 min., \$6) - by Rudolph Ising. A beautifully animated cartoon film of the mid-1930's by a contemporary and former associate of Walt Disney. The film deals with the trials and tribulations of a young skunk. While Ising's cartoons are usually over-sentimental in storyline, his excellent animation deserves the highest praise. Recommended for use in film history classes, and for general entertainment use to youngsters.

THE POP SHOW (color, sound, 8 min., \$12) - by Fred Mogubgub. A delightful pop art spoof, produced by one of the most inventive TV commercial animators in this country.

PORTRAIT OF A STAR (b&w, sound, 10 min., \$7) - a hilarious spoof interview with one of Hollywood's super-stars, using clips from his feature films as tongue-in-cheek answers to the interviewer's questions.

POSING (color, sound, 22 min., \$22) - a UCLA student film by Russell Kingston, starring Linda Jassim. A beautifully photographed, wryly humorous study of a nervous young model's first nude assignment posing for a life drawing class, and her dramatic confrontation with a disapproving boy friend at the close of the session. Award Winner: 1971 Bellevue Film Festival, 1971 Independent Filmmaker's Competition, Central Michigan University. "In my view the best of the narrative films in the competition, POSING offers a penetrating insight into the unspoken consciousness of a girl modeling for an art class. Photography, editing and sound fused to reach below the surface into the psychological conditions of the film's characters." - Owen Shapiro, Judge, INDEPENDENT FILMMAKER'S COMPETITION. ADULT

THE POSSIBILITIES OF WAR IN THE AIR (b&w, sound score, 7 min., \$6) - produced by Charles Urban in 1906, this is the pioneer example of the science-fiction film, predicting with frightening accuracy the use of planes and rocket missiles in warfare! Informative narration by Paul Killiam and music score added to this version. Highly recommended for film history classes.

POTPOURRI (b&w, sound, 9 min., \$12, s-\$100) - by Peter Spoecker (B.Y.M. Productions), sound by Mickie Zekley. A psychedelic tour de force of animation and time drawing, involving the work of seven artists. A major portion of the drawing was done under the influence of LSD and a variety of other hallucinogens. The drawing is almost wholly non-representational. The sound score is a chaotic mind-bending flow which matches the character of the visuals.

THE POWER AND THE LAND (b&w, sound, 40 min., \$12) - by Joris Ivens, narration by Stephen Vincent Benet. The classic American documentary film dealing with the electrification of rural farmland.

PRELUDE (color, sound, 4 min., \$7, s-\$75) - by Curtis Opliger. An abstract cine-poem using colored lights, wire forms, and abstract sculpture.

PRESIDENT NIXON'S INAUGURATION DAY ADDRESS (color, sound, 11 min., \$17) - by Kevin Rafferty. While the President's address drones its way through the sound portion of this whimsical collage film, it is visually accompanied by various droll and often sardonic images, including a reoccurring image of a naked man running through the streets of Boston! ADULT

PRIMORDIUM (color, sound, 12 min., \$12) - by Jerry Pantzer, music by Ravi Shankar. A lyrical abstraction of nature, utilizing extreme closeup photography, to ultimately become a type of psychedelic experience.

PROEM (b&w, sound, 11 min., \$7) - by Leonard Tregillus and Ralph Luce. A burlesque allegory in eight scenes using modelling clay in semi-abstract forms; similar in technique and style to CLAY. The eight scenes are: (1) the euclidian rock, (2) a quixotic interlude, (3) a catholic fable, (4) sex and such, (5) the great dictator, (6) power politics, (7) mobilization, and (8) denouement. Produced in 1949 by two members of the San Francisco Experimental Film Movement.

PROJECT ONE (color, sound, 14 min., \$17) - a UCLA student film by David Lourie. Using a hand-built 8mm. optical printer with which his original 8mm. footage is step-printed, the filmartist has created a highly personal cinepoem dealing with the Oedipus complex, in which time and reality have been delayed and expanded into semi-abstract images of lyrical beauty. Winner of innumerable film festival awards.

PROMISE HER ANYTHING BUT GIVE HER THE KITCHEN SINK (b&w, sound, 3 min., \$7) - by Freude Bartlett. A New American Cinepoem dedicated to a loving husband. "You can lead a girl to the sink, but you can't keep her away from your camera!" - Scott Bartlett. ADULT

PROMISES PROMISES (color, sound, 5 min., \$7) - a Los Angeles Valley Junior College student film by Donovan Moye. Touted in its opening titles as "One of the most momentous events ever to occur before any motion picture audience", this film goes on to become a laugh-provoking "put-on", and as such an excellent program lightener.

THE PROUD YEARS (b&w, sound, 28 min., \$17) - directed by George C. Stoney. An outstanding documentary film exploring through actual case studies the emotional problems that spring from debilitating illnesses that strike down elderly people, and their fight -- or lack of it -- to return to normal, active routines. The patients and staff of the Home for Aged and Infirm Hebrews of New York re-enact their specific physical and psychological problems in this dramatic documentary in highly effective fashion.

PSSSHHT (color, sound, 6 min., \$12, s-\$150) - by Fisher-Slezas Films. A delightful topical spoof on the use of aerosol cans in the average American household. The film depicts in hilarious fashion a husband and wife using every conceivable kind of aerosol spray product from the moment they get out of bed until the husband leaves for work, including a can of mace to capture a burglar! The moral indicated at the end of the picture aptly states: "The family that sprays together, stays together". "A fast-moving, often funny spoof of the American family's obsession with aerosol cans". - MEDIA & METHODS.

PUCE MOMENT (color, sound, 10 min., \$12) - by Kenneth Anger. Produced subsequent to his FIREWORKS, it represents a poetic fragment of his unfinished feature film project: PUCE WOMEN. This is the newly edited 1970 version of this film, with updated music and titles. It depicts the moods and atmosphere of a typical Hollywood glamourous star of the twenties as she selects the proper wardrobe (and canine companions) for an evening on the town.

PULP (b&w, sound, 8 min., \$12) - a USC student film by Bruce Green. A cynical yet tongue-in-cheek satire on today's leather-jacketed rebels-without-a-cause whose attitudes and sexual appetites are influenced by the multitude of men's pulp magazines.

PULSE (b&w, sound, 11 min., \$17, s-\$125) - by Peter Spoecker (B.Y.M. Productions). The multi-award winning animation film in which abstract and representational figures continuously metamorphose into each other, accompanied by electronically manipulated and synthesized sounds. Two artists spent over a year of full time to execute the more than 6000 drawings used, many of which were created while under the influence of hallucinogens. "...lively hypnotic film." - MEDIA & METHODS. "The exuberant calligraphic metamorphoses of Peter Spoecker's wonderful PULSE seem closest to the center of a film enterprise that is, ultimately, committed to discovering the impulse to new movement in its own forms. PULSE is all drawn in black and white, and it adopts styles ranging from pre-Columbian to Art Nouveau with extraordinary feeling for the ways in which anything can become anything else. In a sense it is a game -- but a game of profound gracefulness, precise intelligence and exciting beauty." - ROGER GREENSPAN, "NEW YORK TIMES". "...intellectually intriguing ... its' black lines on a white background evolve like some fluid, turned-on cobweb into scores of drawings large and small." - JOHN CRITTENDEN, "FILM SHOWCASE".

PURPLE HEART (color, sound, 1 min., \$7, s-\$45) - by Vaughn Obern. The award winning anti-war film in which a purple heart military award is seen in its box, while the narrator describes its physical composition and its actual cost. At the conclusion, the narrator closes the box and asks: "Would you trade **your** son for one of these?" NOTE: THIS FILM IS ALSO AVAILABLE AS PART OF PEACE PROGRAM (described elsewhere in this catalogue).

PUTTING PANTS ON PHILIP (b&w, silent, 20 min., \$7) - starring **Laurel** & Hardy. One of their more unusual comedy shorts in which Laurel wears kilts and chases women, ala Harpo Marx. This is Laurel's personal favorite of all the **Laurel** & Hardy shorts.

QUIET: FUNERAL (color, sound, 9 min., \$12) - by "Reverend Tenter". A New American Cinema farce exploring sick humor in a funeral parlor, with **actual** cadavers playing some of the key roles.

RABBIT'S MOON (color, sound, 17 min., \$22) - by Kenneth Anger. The latest CFS acquisition of one of the world's leading independent filmartists, made in 1950, but not completed until a few years ago. The sound track is reminiscent of the sound track that accompanies SCORPIO RISING, and the color quality of the photography is much the same style utilized in EAUX D' ARTIFICE. "RABBIT'S MOON is an Italian-style comedia, shot through with intimations of behind-the-scenes ritual (embodied in a repeated three-stage zoom shot of the full moon) and accompanied by a good sound track made up of prime rock n roll songs". Hal Aigner and Michael Goodwin - CITY MAGAZINE.

RADIO ROCKET BOY (b&w, sound, 27 min., \$22, s-\$200)-by Robert Swarthe and John Mayer. The film concerns an alien from another world, Arkola 347, who was chosen as part of "the interplanetary expeditionary force in Soligor's widespread space colonization project" and the adventures and problems he encounters after being sent to Earth. A good humor "sci fi" by a co-producer of K-9000/A SPACE ODDITY. (This film is also available in 35mm.).

RAINBOW DANCE (color, sound, 5 min., \$9) - by Len Lye. This film combines Lye's abstract techniques with the silhouette of a human figure, predating pop art graphics by over two decades! A brilliant use of movement and color, produced for the British Government Post Office in 1936, advertising Savings Bank Books!

RAINY DAY SPECIAL (color, sound, 19 min., \$17) - by Paulmichel Mielche. The tragicomic tale of a Negro husband who attempts to regain his self-respect and the respect of his wife by buying a "Rainy Day Special" used truck and going into the moving business, so that he can get off welfare and earn his own living -- much to the disapproval of his wife and the welfare worker. The unhappy results of his efforts in obtaining jobs from typical well-meaning whites whose actual racist attitudes are hidden beneath liberal, helpful veneers, are both ironic and poignant, while oftentimes funny as well.

RAMA (color, sound, 16 min., \$17, s-apply) - by "Sugar" Cain. A beautiful sensual cinepoem about a mythological sea goddess who is born to spend one day on earth. She learns to use every sense...to see...to hear...to touch...to smell...and to taste...and to enjoy each to its fullest. She begins to experience emotions...friendships with her companions in nature...the sea creatures...wood creatures...flowers and birds. Her experiences introduce her to life, love, fear and death. These experiences are complemented by eight original poems by Miss Cain, who also stars in the film. Photographed by award-winning cameraman Ted Nemeth in a series of soft focus sequences, Miss Cain gives the perfect impression of a nude, innocent nymph, although no full nudity is displayed.

RANSOM NOTE (color, sound, 2 min., \$7) - by Howard Lester. A tongue-in-cheek message to the movie audience in the form of cutout letters, still photographs, and graphic designs, informing the audience that the filmmaker is in the back of the theater and wants to see YOU immediately -- or else! Purpose? Maybe he's an eccentric millionaire and wants to give you money! Or maybe he's an insane killer! -- A delightful bit of whimsy by the producer of the award winning AIRPLANE GLUE I LOVE YOU, and therefore an excellent companion to that film, as well as an entertaining program lightener in its own right.

RASSLIN MATCH (b&w, sound, 10 min., \$6, s-\$33.50) - An Amos 'n' Andy cartoon of the early 1930's, using the voices of the original radio stars.

THE RED AND THE BLACK (color, sound, 8 min., \$10) - by Witold Giersz. A stylized cartoon on bullfighting, produced in Poland, using a cartoon style similar to that of John Hubley.

RENAISSANCE (color/b&w, sound, 10 min., \$14) - by Walerian Borowczyk. An exercise in the cinema of the absurd which carries an overwhelming emotional impact! "An explosion; the drawing room is shattered. Objects, some scarcely recognizable, are scattered in chaos. Then slowly, as if with great pain and effort, bits begin to move, finding their way to others to which they belong. Some charred paper is transformed, leaf by leaf, into an intact book. A doll, limb by limb, resumes its former, already truncated, condition. A clock, a faded family photograph, a dented trumpet: each object is reconstituted and restored. Using both animation and back motion, this revolutionary and painstakingly produced film won three international awards within a month of its first screening and is considered a landmark in short film history. A brilliant visualization of the premise that history carries within it the seeds of its own destruction." -- MEDIA & METHODS.

RENUNCIATION (b&w, sound, 8 min., \$7) - by John Schmitz. An experimental psychodrama dealing with a young man's search for security, with suicide as his ultimate solution. Produced during the Experimental Film Movement by a disciple of Kenneth Anger.

REPORT (b&w, sound, 12 min., \$17) - by Bruce Conner. His award winning Ford Foundation grant film dealing in collage style with the assassination of President Kennedy.

RHINOCEROS (color, sound, 11 min., \$12) - by Jan Lenica and Eugene Ionesco. The theme of conformity so brilliantly explored in Ionesco's play is here condensed to eleven disturbing minutes in stylized cartoon manner, by a leading Polish film-artist. "This penetrating cartoon spotlights individual values and mass conformity." - MEDIA FOR CHRISTIAN FORMATION.

RHYTHMETIC (color, sound, 9 min., \$10) - by Norman McLaren and Evelyn Lambart, with synthetic sound score. A delightful experimental animation film utilizing numerals at play. Excellent both as an entertainment short and as an introduction to basic concepts of arithmetic.

THE RIDE (color, sound, 7 min., \$7) - by Gerald Potterton. A contemporary Canadian slapstick comedy in the tradition of Mack Sennett, produced by a member of the National Film Board.

THE RINK (b&w, music, 20 min., \$7) - starring Charlie Chaplin, with Edna Purviance and Eric Campbell. One of the classic Chaplin comedy shorts, in which he does an outstanding roller skating routine that predates its use in his feature film: MODERN TIMES.

RITUAL (b&w, sound, 5 min., \$7) - a USC student film by Michael Brown. A cynical cinepoem depicting the ritual of a young woman putting makeup on her face until she has transformed her natural beauty into the mask of a mannequin.

THE RIVER (b&w, sound, 30 min., \$10) - by Pare Lorentz, music by Virgil Thompson. The classic American social documentary film dealing with the Mississippi River and the TVA. Both an outstanding ecology film and an excellent example of the poetic documentary. Highly recommended for film history classes, as well as classes in sociology and humanities.

ROCK & RAGA (color/b&w, sound, 30 min., \$27) - an audio-visual festival in which the musical talents of Ravi Shankar, the Blue Cheer, and Steve Miller's Band are showcased by filmartists Norman McLaren, Ben Van Meter, Jerry Abrams, and John Gruenberger in their films: A CHAIRY TALE, STEVE MILLER'S BAND, BE-IX, and ONSET #1, all mounted on one reel. NOTE: THESE FILMS MAY ALSO BE RENTED INDIVIDUALLY (see their descriptions elsewhere in this catalogue).

ROOTY TOOT TOOT (THE BALLAD OF FRANKIE AND JOHNNY) (color, sound, 7 min., \$10) - a UPA cartoon by John Hubley produced when he was acting as the main creative force at that studio.

RUDOLPH VALENTINO -- IDOL OF THE JAZZ AGE (b&w, sound, 10 min., \$6) - highlight scenes from his most important feature films.

RUNS GOOD (color, sound, 13 min., \$22, s-apply) - by Pat O'Neill. The award winning dadaistic collage film by one of the leaders of the West Coast New American Cinema Movement. A surrealistic social satire in which everyday images are optically combined with equally everyday but heretofore unrelated images in uninhibited juxtaposition. "RUNS GOOD is both the simplest and most complex of O'Neill's works. He simply combines various levels of ordinary, almost conceptual images, slightly increasing the contrast in the printing to maintain their individual readability, then reveals their rhythms by the relative speeds and rapidity with which they appear. At one moment one is watching a rodeo seen through the body of a go-go girl, plus a striptease artist pumping and grinding, plus a motorboat and a plane passing through at different speeds. The fact that such apparently unrelated and potentially unprepossessing material can be aesthetically satisfying is some measure of O'Neill's kinetic mastery." - DAVID CURTIS: "EXPERIMENTAL CINEMA". ADULT

SABATO FIORELLO (color, sound, 9 min., \$17, s-\$150) - a student film by Stuart Kushner, Art Center College of Design. A highly successful surrealistic portrait of an artist, in which his assemblages and philosophy become part of the film itself, resulting in the experience transcending that of a documentary portrait to become a fascinating work of film art in itself. Both the personality of the artist and the style of the film strongly suggest an impish humor of which Salvador Dali would have heartily approved! One of the best films of its kind produced in 1971. Highly recommended. ADULT

SAINT FLOURNOY LOBOS-LOGOS AND THE EASTERN EUROPE FETUS TAXING JAPAN BRIDES IN WEST COAST PLACES SUCKING ALABAMA AIR (color, sound, 13 min., \$27) - by Will Hindle. The latest film to date by one of America's top filmartists (WATERSMITH, CHINESE FIREDRILL, BILLABONG, FFTCM). "New film made in Death Valley and Alabama. Hope new film is seen with understanding eyes. Is many-layered, quiet film -- like deep, still water. Was filmed in very area where Charles Manson was picked up -- two days after filming was finished there. Stomach, fetus, dancing, knife scenes all shot in abandoned Bau Haus on hilltop in Birmingham. Special effects and editing in basement." - Will Hindle.

SALUTE (color, sound, 2 min., \$8) - by Ross Albert. A brief but emotionally traumatic audio-visual experience in which a pistol is fired point blank at the image of George Washington on a dollar bill, resulting in blood gushing from the paper wound. While the written description of this film may inadvertently suggest something trite, such is far from the case. The film is able to provide an effective shock experience!

SANCTUS (b&w, sound, 18 min., \$17) - by David Lebrun, assisted by Burton Gershfield. A New American Cinema cinepoem in which three individual ritual ceremonies in Mexico are filmically interrelated: (1) a Catholic High Mass, (2) a bullfight, (3) the sacred mushroom ceremony of the Mazatec Indians.

SCIENCE FICTION HIGHLIGHTS #1 (b&w, sound, 45 min., \$17, s-\$150) - A mosaic of highlight scenes from the following classic science fiction feature films: THE INVISIBLE MAN, DR. CYCLOPS, IT CAME FROM OUTER SPACE, TARANTULA and THE INCREDIBLE SHRINKING MAN. One of our most popular sales films!

SCIENCE FICTION HIGHLIGHTS #2 (b&w, sound, 30 min., \$12, s-\$90) - As a result of the popularity of SCIENCE FICTION HIGHLIGHTS #1, we have compiled another science fiction package for 1975. This package contains highlights from the following thrillers: WAR OF THE PLANETS, MAN MADE MONSTER and THE DEADLY MANTIS!

SCOPE TWO (color, sound, 3 min., \$7) - by Hank Stockert, electronic music by Henry Jacobs. A pioneer computer abstract film, produced in 1960, in which complex oscilloscope patterns in beautiful vivid colors whirl around, against, and through each other to the roaring accompaniment of electronic music. Hank Stockert is the head of Imagic, one of the leading motion picture optical labs in Hollywood.

SCORPIO RISING (color, sound, 31 min., \$52) - by Kenneth Anger. One of the top examples of the New American Cinema Movement; a savage subjective documentary psychodrama on the motorcycle cult in America. Winner of innumerable awards. ADULT

SCRATCH PAD (color, sound, 7 min., \$9, s-\$135) - by Hy Hirsh. A whimsical collage film produced in Paris by one of the pioneer members of the San Francisco Experimental Film Movement. In this film, Hirsh has combined scratch-and-paint-on-film techniques with live action material, creatively inter-related through special optical printing effects...all with a dash of the same impish cinematic humor that has been his trademark since his filmic debut in the 1937 film, EVEN AS YOU AND I (see description elsewhere in this catalogue).

THE SCREEN (color/b&w, sound, 17 min., \$17) - a UCLA student film by John Ellis, starring Vaughn Obern and Helene Simkin. A dramatic never-ending spiral, similar in style to LA RONDE and the recurring nightmare in DEAD OF NIGHT, only in this case always utilizing the same two faces in different times and places and identities...and touching upon the modern problem of male/female social-sexual communication minus all facades. ADULT

THE SCULPTURE OF RON BOISE (color, sound, 8 min., \$12, s-\$135) - by Leland Auslender. A poetic documentary film about this famous contemporary metal sculptor, showing him at work on one of the last pieces completed before his untimely death; and concluding with a cinepoem in which his works (including some examples of his controversial KAMA SUTRA metal sculpture) are elements in an overall abstract experience. NOTE: Due to one scene in which a nude female model is seen posing for the sculptor, we are designating this film: ADULT

SEAN (b&w, sound, 15 min., \$22, s-\$175) - a student film by Ralph Arlyck, San Francisco State College. A fascinating in-depth interview with a four year old flower child living in the Haight-Ashbury district, in which the young boy candidly expresses his opinions on today's scene, including: the fuzz, grass, communal living, etc. Highly recommended as both an entertaining and enlightening film experience. Selected for presentation at the 1970 White House Conference on Children and Youth. First Prize: 1969 National Student Association Film Festival (documentary category); First Prize: 1969 Monterey Film Festival; First Prize: Fountain Valley Film Festival; Special Prize: 1969 Ann Arbor Film Festival; Best Film, Social Sciences, and Best Film in all categories: Yorkton Tenth International Film Festival; also selected for presentation at the 1969 Flaherty Film Seminar and the 1969 San Francisco International Film Festival.

THE SEASHELL AND THE CLERGYMAN (b&w, silent, 38 min., \$17) - by Germaine Dulac. One of the classic examples of the Avantgarde Film Movement, produced in 1928. While bearing many similarities in its use of symbolism to LE CHIEN ANDALOU, this film marks the transition from dada surrealism to Freudian surrealism, as it takes us into the mind of a clergyman to explore through his conscious vs. subconscious thoughts his conflicts between his normal impulses and the religious vows which stifle him.

THE SECRET OF WENDEL SAMSON (color, sound, 31 min., \$42) - by Mike Kuchar, starring Red Grooms. The most powerful Freudian psychodrama dealing with homosexuality since Kenneth Anger's FIREWORKS, with sensitive use of color and an excellent balance between comedy and pathos. Grooms manages an almost Christ-like image in his fatalistic acceptance of his destiny. Produced by one of the leaders of the New York New American Cinema Movement.

SERPENT (color, sound, 15 min., \$27) - by Scott Bartlett. The latest film by this award-winning filmartist. An extraordinarily beautiful metaphysical cinepoem. "The Serpent embodies the primal chaotic life force in mythic symbology. SERPENT uses natural and electronic imagery to particularize this creative force in a visceral marriage of metaphors." - Scott Bartlett.

SERGEANT SWELL (color, sound, 16 min., \$17, s-\$185) - by Chuck Menville and Len Janson. A hilarious spoof on the Royal Canadian Mountie as a hero figure, utilizing the "pixillation" photographic technique, enabling the hero to gallop along on an invisible horse. Produced by the makers of VICIOUS CYCLES, and commissioned by the Glen Campbell TV show for use on this season's programs in serialized form. A guaranteed program lightener!

SERIAL TRAILERS (b&w, sound, 17 min., \$9) - a wonderful compilation of eight "campy" movie serial trailers.

SETTLED AT THE SEASIDE (b&w, silent, 8 min., \$6) - an early Mack Sennett comedy starring Charles Chase, with Mae Busch co-starring as the original Sennett bathing beauty!

7362 (color, sound, 11 min., \$17, s-\$150) - by Patrick O'Neill, abstract sound score by Joseph Byrd and Michael Moore. The most highly acclaimed psychedelic abstract film since LAPIS. A combination of innumerable optical techniques, this film hints at the schizophrenic conditions of our 20th Century mechanical-conformist society, using, in part, Rorschach tests in motion and schizoid distortions of the nude female form. "Named after the high speed emulsion on which it was made, 7362 is a brilliant, visceral barrage of high contrast positive-negative images; a stream of Rorschach-like silhouettes, suggesting the movements of both body and machine." - MEDIA & METHODS. "This is film as art in pure presentational form. Patrick O'Neill has utilized color, sound, and images in a symphonic mode, attacking the consciousness with unusual power. 7362 does not say anything, but simply is, in the way that a kaleidoscope is the shapes, images, and colors presented to the eye. Groups who want to break away from seeing cinema as stories with morals will find this a stirring introduction to the real possibilities of the form." - CHRISTIAN ADVOCATE.

THE SEX LIFE OF A POLYP (b&w, sound, 10 min., \$7) - starring Robert Benchley. A rare print of this early sound comedy short, considered the best of his films.

THE SHAPE OF FILMS TO COME (color, sound, 30 min., \$27) - produced by "The 21st Century" TV series. An outstanding documentary film exploring the new uses of creative cinema, particularly the use of multi-screen projection. From Montreal's Expo '67, the film shows excerpts from Don Levy's three screen SOURCES OF ENERGY, the NFBC's five screen LABYRINTH, Francis Thompson's and Alexander Hammid's six screen WE ARE YOUNG, and Chris Chapman's multi-image single screen A PLACE TO STAND (available individually as well -- see description elsewhere in this catalogue). Also shown are examples of innovative films by Ed Emshwiller, Stan Vanderbeek, and the Whitneys.

SHORT SUBJECT (b&w, sound, 1-1/2 min., \$7) - produced originally for the Week of the Angry Arts in New York, this is an extremely effective anti-war comedy cartoon showing a mouse enlisting in the U.S. Army and going to fight in Vietnam, only to be shot dead immediately upon stepping off the boat. Also available in PEACE PROGRAM (see descriptions elsewhere in this catalogue).

A SHORT VISION (color, sound, 7 min., \$10) - by Peter Foldes. An English cartoon depicting in gruesome stylized animation the fate of a city when an atomic bomb is dropped.

SIDESHOW (b&w, sound, 20 min., \$22) - by Michael Bloebaum. A thoroughly candid documentary on authentic sideshow freaks. Through interviews with these performers, we see them as three dimensional, albeit pitiful human beings, as well as watching them during their performances. -- Not recommended for audiences with queasy stomachs. Winner of several 1970 film festival awards.

SILENT CARTOON CLASSICS (b&w, silent, 45 min., \$17) - the following historical cartoons mounted onto one reel: HASHER'S DELERIUM, by Emile Cohl; LITTLE NEMO, by Windsor McCay; WHERE AM I? (Mutt & Jeff), by Bud Fisher; MODELLING (Koko), by Max Fleischer; FELIX MAKES WHOOPEE, by Pat Sullivan; and FOUR MUSICIANS FROM BREMEN, by Walt Disney.

SILLY SCANDALS (b&w, sound, 8 min., \$6) - by Max Fleischer. An early sound "Talkartoon" in which Bimbo goes to a variety show where Betty Boop sings "You're Driving Me Crazy".

THE SIXTIES (color, sound, 15 min., \$17) - by Charles Braverman. A savage kaleidoscopic review of the decade. Originally scheduled for use on CBS-TV, it was pulled off the network at the last minute as being too strong. The film includes historic news footage of such personalities as: the Selma police, private citizen Nixon, General Westmoreland, Martin Luther King, Stokeley Carmichael, The Beatles, President Johnson, etc., all doing their most memorable "thing" of that decade. Through skillful juxtaposition of this material, Braverman has created a powerful social comment.

A SIMPLE SONG OF FREEDOM (color, sound, 3 min., \$8, s-\$75) - by Alan Septoff, vocal by Tim Hardin. A subjective documentary film dedicated to the anti-war spirit of love and freedom. "I wanted to get beyond the peacenik cliches and revolutionary stigmas of our times and objectively show the majority of people who rally to the causes of peace and conscience in our country." - Alan Septoff.

A SKETCH ON ABIGAIL'S BELLY (color, sound, 2 min., \$8) - by David Perry. A contemporary Australian New American Cinema cinepoem in which the bloated belly of a young pregnant woman becomes a painter's canvas and a filmmaker's subject. Also available as part of PSYCHEDELICA SEXUALIS and SUPER MINI SPECIAL/ADULT (see descriptions elsewhere in this catalogue). ADULT

SKY (color, sound, 10 min., \$12) - produced by the National Film Board of Canada. The classic cinepoem of the sky, photographed from the height of the Rockies on the rim of the Alberta plains, in which various camera lenses and speeds are used to catch and condense the visual splendor of the sky from dawn to dusk. The angry gathering of thunderheads, the fitful shadow-play of clouds over sunlit peaks, the dying splendor of sunset -- every changing mood of the sky is registered with vivid effect. The result is an cinematic experience of rare beauty.

SKY DIVING (color, sound, 11 min., \$9, s-\$50) - A spectacular film depicting the art of parachuting! All "thrill seekers" will vicariously experience the death-defying jumps made at an altitude of 5,000 feet to the ground, and at the same time enjoy the excellent cinemaphotography and color quality as we accompany the "jumper" from the time he leaves the aircraft 'til the exciting moment he pulls the rip cord!

THE SLAPSTICK OF MACK SENNETT #1 (b&w, silent, 35 min., \$17) - four classic examples of Sennett's brand of slapstick comedy are assembled here on one reel: BARNEY OLDFIELD'S RACE FOR A LIFE, THE HOLLYWOOD KID, BETWEEN SHOWERS, and SETTLED AT THE SEASIDE, starring such favorites of the Sennett slapstick clown menage as: Ford Sterling, Mabel Normand, Charlie Murray, Vernon Dent, Andy Clyde, Chester Conklin, Charlie Chase, Charlie Chaplin, Mack Sennett himself, the Sennett lion, the Keystone Cops, and the ever-popular Mae Busch as the original Sennett bathing beauty.

THE SLAPSTICK OF MACK SENNETT #2 (b&w, sound, 45 min., \$17) - three kings of comedy are seen in examples of their work made under the tutelage of Sennett: Charlie Chaplin in BETWEEN SHOWERS, Ben Turpin in WHEN A MAN'S A PRINCE, and W.C. Fields in THE PHARMACIST.

SLAPSTICK SILENT COMEDY CLASSICS #1 (b&w, silent, 30 min., \$12) - three classic examples of the slapstick chase situation so indicative of silent comedy: IT'S A GIFT, starring Snub Pollard, DIZZY DAISY, starring Louise Fazenda, and BARNEY OLDFIELD'S RACE FOR A LIFE, starring Mack Sennett, Barney Oldfield, Ford Sterling, the Keystone Cops, and -- tied to the railroad tracks -- Mabel Normand.

SLAPSTICK SILENT COMEDY CLASSICS #2 (b&w, silent, 80 min., \$22) - a festival of the following four films: ICE COLD COCOS, produced by Mack Sennett, starring Billy Bevan; COPS, starring Buster Keaton; DOUBLE WHOOPEE, starring Laurel & Hardy, with Jean Harlow; and THE IMMIGRANT, starring Charlie Chaplin.

SNAKE IN THE GRASS (b&w, sound, 11 min., \$12) - a UCLA student film by Kip Stevens, starring Bill Norton. A highly effective anti-establishment psychodrama, epitomizing today's cultural rebellion by the college-educated members of the now generation. Excellent use of creative photography and editing.

SNATCHES (color, sound, 10 min., \$12, s-\$150) - by Vaughn Obern. Produced on assignment for 20th Century Fox, the original purpose of this film was to serve as a promotional "trailer" for Noel Black's feature film: COVER ME, BABY (RUN SHADOW RUN). Instead, Obern produced a biting documentary insight into the creatively sterile conditions under which major studio feature films are made. Ironically, the feature was shelved by the studio upon completion, while this short went on to win critical acclaim at festivals everywhere. "This is my answer to BRACKEN'S WORLD." - Vaughn Obern

SOCIAL SCIENCE #127 (color, sound, 20 min., \$22) - by Danny Lyon, on an AFI grant. A tragicomic portrait of an outspoken, alcoholic tatoo artist/philosopher who doubles as a college lecturer. A poignant insight into loneliness, homosexuality and the tatoo cult. ADULT

SOFA-FIRE DEATH-SONG (color, sound, 11 min., \$14) - by Peters Mays, music performed on the moog synthesizer. A psychedelic cinepoem using special color effects on the nude female form, with the emotions of sensuality and horror expressed in a Poe-like atmosphere. Peter Mays is a member of the Los Angeles light show group, "Single Wing Turquoise Bird", and has utilized creative lighting effects accordingly in this painterly motion picture. ADULT

SOLITAIRE (b&w, sound, 12 min., \$12) - a UCLA student film by Marc Siegler. Using a sparse, Kafkaesque setting, some oranges, a book, a Shirley Temple poster, and a nude male psychotic protagonist, the filmartist in his first experiment in the medium has created an intense, powerful cinepoem reflecting the anguish and frustration of an ego in self-imposed isolation. Subject to many possible psychological interpretations, the film is excellent for discussion in therapy groups, as well as being a fascinating psychodrama. Since making this film, Marc Siegler, along with his fellow UCLA classmate, Bruce Lane, has gone on to directing Hollywood feature films. NOTE: Because of a poor quality blow-up from the 8mm. original, prints of this film are slightly below CFS normal standards. ADULT

SOME DON'T (color, sound, 8 min., \$12, s-\$135) - by Ben Van Meter. A New American Cinema comment on man's craving for sensuality, as exemplified by male amateur cameramen of every type and description who descend upon Miss Exotica as she poses for them in a public park in a very scanty bikini, until she is almost smothered by their crowding bodies and hungry stares, and finally leaves at the end of the day in a state of emotional exhaustion. The filmmaker is one of the leaders of the San Francisco New American Cinema Movement and one of the top light show producers in the Bay area.

SOME WON'T GO (b&w, sound, 50 min., \$37) - produced by Gil Toff for Education Through Communication, Inc. A probing documentary film on the draft situation as experienced by the various types of people directly affected by it. The film lets each man speak for himself, in his own way, from his own experiences: the young man in the service who has gone AWOL; the young man doing alternative service; the young men who fled to Canada; the young man who resists because his best friend died in Vietnam; the young and old who resist because of ideological opposition to the Vietnam war in particular and/or killing in general. Every level of draft resistance is explored, from the uncertain young potential draftee to spiritual, legal, and religious counsellors, to scenes of police violence against organized demonstrations, to the breaking of bread in a church service where silver chalices are used for the burning of draft cards. "The length of the movie allows for a depth probe into the problem. At its end, a definite appeal for sympathy for draft objectors is made. As a documentary, this film is objective and thorough. With remarkable penetration and perception, it focuses on the problems of those actually involved." - MEDIA FOR CHRISTIAN FORMATION. NOTE: CFS PRINTS OF THIS FILM ARE MOUNTED ON 2000 ft. REELS AND THEREFORE CAN ONLY BE RUN ON PROJECTORS CAPABLE OF ACCOMMODATING THIS SIZE REEL. FOR CUSTOMERS NEEDING A 2000 ft. TAKE-UP REEL FOR THE RENTAL OF THIS FILM THE CFS WILL PROVIDE ONE UPON REQUEST FOR THE BOOKING AT AN ADDITIONAL \$1.00 CHARGE, WITH THE TAKE-UP REEL TO BE RETURNED TO THE CFS AFTER THE BOOKING ALONG WITH THE FILM.

THE SONG OF CEYLON (b&w, sound, 40 min., \$10) - produced by John Grierson, directed by Basil Wright. The classic English documentary film produced in 1934 which pioneered the use of audio-visual poetry and remains today as one of the most lyrical films ever made. Highly recommended for film history classes.

SONG OF THE PRAIRIE (color, sound, 18 min., \$12) - by Jiri Trnka. A puppet cartoon produced in Czechoslovakia which wonderfully spoofs the American Western movies, complete with a white-outfitted singing cowboy hero and his wonder horse, a singing heroine, and black-outfitted, mustachioed villain. Considered by most critics as the most entertaining puppet cartoon film ever made. An excellent program lightener.

SOPHISTICATED VAMP (color, sound, 4 min., \$7) - by Lynn Fayman. Pure color forms glide across the screen to the music of a vamp in this abstract exercise produced by the world-famous creative photographer.

THE SOUND OF FLESH (b&w, sound, 11 min., \$14, s-\$100) - a UCLA student film by John Stewart. An outstanding example of neo-dadaism used to make biting social comments on today's mores. Its moods swing fascinatingly from satirical to sardonic humor, with each individual vignette effectively directed and photographed. "Satiric, surreal episodes depicting alienation and lack of communication: a professor lectures his class from inside a diving suit; a priest in a drug store sells a woman birth control pills and turns the transaction into a communion ritual: a man and woman rush towards each other on the beach, but are separated by a row of manikin parts sticking in the sand. Provocative and powerful." - MEDIA & METHODS.

THE SOUNDS OF SILENCE (color, sound, 4 min., \$8) - a student film by Ralph Chubb, Art Center College of Design. A sensitive, poetic visual interpretation of the Simon & Garfunkel song.

SPACE PLACE (color, sound, 10 min., \$12) - by Charles Braverman. A psychedelic cinepoem dealing with the Apollo flight, produced by the maker of AMERICAN TIME CAPSULE, THE WORLD OF '68, and THE SIXTIES. In this film, the awesome reality of the space flight is translated into outer worldly beauty through various special color and optical printing techniques.

SPHERES (color, sound, 8 min., \$10) - by Norman McLaren, assisted by Rene Jodoin. A sensitive, metaphysical animation film in which translucent spheres move majestically through space to the music of Bach. The visuals to this film were created over twenty years ago, around the same time as McLaren's production of A PHANTASY, which utilizes a comparable visual style; but the film lay unfinished until the proper music score could be determined for it.

SPIDER GOD (color, sound, 33 min., \$37) - by Will Baker. A psychedelic psychodrama about Jim Webb, one-half mystic, one-half put-on artist, who frustrates the faculty and fascinates the students while serving as a Timothy Leary-type guru Instructor of English at Reed College. The diverse attitudes of students and instructors to this turned-on teacher, as expressed through interviews in the film, plus the psychedelic, surrealistic simulations of his "trips" as created by the filmartist and Webb, combine to make this one of the best biographical psychodramas produced to date. "...an imaginative, many-sided experiment in a hybrid form that mixes biography and personal statement. The film both mocks and glorifies him (is, ultimately, his film) and the end result is personal, intriguing, confusing and often very funny." - MEDIA & METHODS. ADULT

SPILLS & THRILLS (b&w, sound, 10 min., \$6) - sensational newsreel footage of dare-devil stunts and death-defying sports thrills.

SPONTANEOUS SOUND (color, sound, 11 min., \$12) - by Les Blank. A lyrical concert by Christopher Tree, performing spontaneously on a multitude of primitive percussion (and wind) instruments in a beautiful woodland setting. The serene atmosphere of the environment and the sensitive rapport of the musician -- both with his surroundings and his instruments, combine to make this not only a magnificent musical concert but a highly spiritual experience as well. Highly recommended!

SPOOK SPORT (color, sound, 9 min., \$12, s-\$135) - by Mary Ellen Bute; animated by Norman McLaren. A stylized, semi-abstract cartoon interpretation of Saint Saens "Danse Macabre". After Norman McLaren left the British Documentary Film Group and before he joined the National Film Board of Canada, he spent two years (1939-1941) in the United States as an independent filmmaker. It was during this time that he animated this Mary Ellen Bute Film, using the semi-abstract cartoon style he was later to make famous in his own films such as FIDDLE DE DEE and BLINKITY BLANK. Since SPOOK SPORT was produced during the same years that Walt Disney was producing FANTASIA, it is interesting to compare the two approaches to the visual interpretation of classical music...particularly with Disney's surrealistic interpretation of "Night on Bald Mountain", a composition of comparable mood and subject matter. (Also available in 35mm).

SPRING NIGHT (b&w, sound, 10 min., \$7) - one of the first cinematic ballets ever produced in Hollywood. The story of Pan's seduction of a maiden, performed by David Lichine and Nana Gollner of the Ballet Russe de Monte Carlo; produced in 1935.

SQUARE INCH FIELD (color, sound, 12 min., \$17) - by David Rimmer; music by My Indole Ring. A highly personal cinepoem produced in Canada which abounds in beautiful visual images, influenced by Buddhist liturgy, particularly the "Ajna Chakra". "An intricate, quick-cut, collection of eclectic images." - MEDIA & METHODS.

STAND UP AND BE COUNTED (color, sound, 3 min., \$7) - by Scott and Freude Bartlett. A cinepoem of notable and notorious nude couples from San Francisco and surrounding spirit, to the tune of the Rolling Stones, dedicated to John & Yoko. ADULT

STAR SPANGLED BANNER (color, sound, 1-1/2 min., \$7) - by Dan McLaughlin. A biting comment on the confrontation between police and protesters at the 1968 Democratic Convention, done in collage style, with historical patriotic paintings and posters juxtaposed with the newsreel footage of the confrontation, all synchronized to the music of our National Anthem. Produced by the maker of GOD IS DOG SPELLED BACKWARDS, NINE O'CLOCK NEWS, and MICROSECOND. NOTE: THIS FILM IS ALSO AVAILABLE AS PART OF PEACE PROGRAM (see description elsewhere in this catalogue).

STARLIGHT (color, sound, 5 min., \$9) - by Robert Fulton. A fast-paced cinepoem comparable in style and technique to Bruce Conner's LOOKING FOR MUSHROOMS. "An eclectic and poetic fast-cut stream of images." - MEDIA & METHODS.

STARS AND STRIPES (color, sound, 4 min., \$7) - by Norman McLaren. An early example of his scratch-and-paint-on-film technique, produced in 1943. An abstract visual interpretation of Sousa's music, it makes interesting comparison to Oskar Fischinger's AN AMERICAN MARCH, which also interprets the same composition in abstract style.

STEVE MILLER'S BAND (color, sound, 7 min., \$14) - by Ben Van Meter and Robert Zagone. An experimental informal documentary profile of the members of the Steve Miller Band, edited to their rock recordings: "Sittin' in Circles" and "Roll With It". NOTE: THIS FILM IS ALSO AVAILABLE AS PART OF ROCK & RAGA (see description elsewhere in this catalogue).

STILL LIFE (color, sound, 6 min., \$10) - by Ray Rice. A graphic collage film combining the type of surrealistic non-stop paintings utilized in his earlier film, "Y", with animation of three dimensional objects -- sometimes in linear progression, sometimes in super-imposition, and sometimes in split screen imagery; all accompanied by a tongue-in-cheek mantrum soundtrack.

STOCK CAR CHALLENGE (color, sound, 11 min., \$9, s-\$50) - It's the Darlington Southern 500 stock car race, complete with all the action and thrills. A top sale film to librarians!

STORE (color, sound, 15 min., \$17, s-\$165) - a UCLA student film by Larry Klingman. In cinema verite style, a sophisticated men's haberdashery in a black neighborhood is recorded, with the various white and black super-salesmen giving their opinions about what the store means to them and to their customers, in terms of ego gratification and finances. The result is a fascinating insight into black and white materialism.

STORK CRAZY (b&w, sound, 10 min., \$6) - a "Speaking of Animals" comedy short in which hens sing "Chickery Chick" through the use of live action trick photography and special lip-synch. animation techniques.

THE STORY OF TIME (color, sound, 11 min., \$7) - by Robert Leffingwell, music by Guy Warwick, performed by the London Symphony Orchestra. One of the greatest examples of three dimensional animation ever made, using puppets and miniatures to tell the story of time-telling devices, with no narration, just a sensitive music score accompanying the visuals. Winner of innumerable film festival awards.

STREET MUSIQUE (color, sound, 9 min., \$12) - by Ryan Larkin. A delightful semi-surrealistic cartoon visualization of music played by Canadian street musicians, who themselves suggest a surreal existence. This is the latest film by the maker of SYRINX and WALKING; and uses constantly metamorphosizing color cartoon images similar in concept to Peter Speecker's award winning film PULSE.

STRETCHING OUT (color, sound, 4 min., \$7, s-\$75) - a UCLA Animation Workshop student film by Larry Schulte; music by Juan Ramirez. A delightful stylized cartoon film dealing with mind expansion. The film is a whimsical view of life, in which life is color, form, sound, movement, and...most of all...change -- the change of one state of being into another. Dramatically, the film depicts the ego conflict between resistance to change and the constant incentives for growth. This film has proven especially effective for use in both religious and secular sensitivity sessions! Made by the producer of THE DELUGE (see description elsewhere in this catalogue). "A clever animation about a blob who is finally forced out of his box and into a 'liberated' state." - MEDIA & METHODS.

SUPERMAN (color, sound, 11 min., \$12) - by Max Fleischer. The original Superman cartoon created in 1941, packed with excitement, action, full animation and glorious color! In this first episode, Superman does battle with the Mad Scientist and his insidious invention of a deadly ray. SUPER EXCITEMENT - SUPER ANIMATION - SUPER!

SUPERSTARS (color, sound, 15 min., \$27) - by Jerry Aronson. An uninhibited documentary filmed in Chicago and Goose Lake in which a rock group, The Litter, discusses their attitude about Chicago "groupies", while elsewhere teenage black and white "groupies" candidly (complete with a liberal sprinkling of four letter words) discuss their attitudes and experiences regarding rock groups. Finally, The Litter and the "groupies" meet in a hotel room for an orgy designed to shock the average onlooker. Because of this orgy sequence, this film is not recommended for general audiences, but is represented in our catalogue because of the sociological values of the film. "The vision the public has accepted of virile rock stars, their women, and their orgies are revealed as joyless sexual encounters, stage hype, and meaningless relationships in this sad parody between outward glamour and reality." - Jerry Aronson. ADULT

SURVIVAL TOWN, U.S.A. (b&w, sound, 5 min., \$7) - a newsreel documentary showing the building of a model community, complete with dressed dummies, on the Nevada flats, which is then decimated by an atom bomb in order to determine the ability of construction materials to withstand such a blast. The newsreel ends on the supposedly optimistic observation that while most buildings were totally demolished, some were partially spared, suggesting that some hope remains for survival of an actual blast. Highly recommended for peace programs!

SWEET DREAMS (color, sound, 3 min., \$7) - by Freude Bartlett. A lyrical cinepoem using poetic visual images to demonstrate the love she feels for her infant child. A sensitive short by the wife of award winning filmartist Scott Bartlett.

S.W.L.A. (color, sound, 8 min., \$12, s-\$135) - a UCLA student film by Rob Thompson. A semi-abstract cinepoem using high contrast black and white images and stylized color effects to capture the mood of an industrial area in Southwest Los Angeles. The film is reminiscent in style and artistic effectiveness of the work of Pat O'Neill and Scott Bartlett, particularly their 7362 and METANOMEN, and is highly recommended as the latest outstanding example of this type of psychedelic-surreal filmartistry. Winner of innumerable 1971 film festival awards. "A semi-abstract interpretation of the industrial area of southwest Los Angeles. The oil pumps, furnaces, chimneys and towers become elements of design as they are explored in stark black-and-white contrast or brilliantly hued processed negative images. The student filmmaker has effectively utilized a dissonant musical score to emphasize the continual activity and ceaseless pulsation of modern machinery." - AMERICAN LIBRARY ASSOCIATION, "THE BOOKLIST".

SYMPATHY FOR THE DEVIL (color, sound, 6 min., \$12) - a student film by Bruce Benton and Michael Johnson, produced at Art Center College of Design. A fast-moving, hard-hitting comment on our times, combining the Rolling Stones recording with a powerful collage of socio-political newsreel clips depicting world events during the Nixon administration, in which ludicrous shots of Nixon waving gaily to the crowds, accepting local awards, and testing water, are juxtaposed with shots of starving Biafran children, riots, police brutality, and Vietnam, while the Stones sing "Pleased to meet you...hope you'll guess my name...but what's confusing you is the nature of my game."

SYRINX (b&w, sound, 3 min., \$7) - by Ryan Larkin. An impressionistic animation film interpreting the Greek myth of Pan, while visually expressing the Debussy composition for solo flute for which the film is named. An experimental animation technique: charcoal and gum eraser on a single drawing, is utilized for the visual imagery. Made by the producer of the award winning animation film: WALKING (see description elsewhere in this catalogue).

TAILS OF THE BORDER (b&w, sound, 10 min., \$6) - a "Speaking of Animals" comedy short in which dogs dress and speak like humans in a South of the Border cafe setting, using trick photography and special lip-synch animation techniques.

A TALE OF TWO CITIES b&w, sound, 13 min., \$7) - a factual account of the atomic bombing of Hiroshima and Nagasaki, including an eye witness account by a Jesuit priest living there. NOTE: THIS FILM IS A SHORTENED VERSION OF THE ATOM STRIKES (also available from the CFS).

TARZAN THE FEARLESS (b&w, sound, 10 min., \$7) - highlight scenes from the feature film starring Buster Crabbe.

THE TELL-TALE HEART (color, sound, 8 min., \$10) - produced by UPA; narrated by James Mason. The award winning stylized cartoon adaptation of the Poe tale.

THE TEMPEST (color, sound, 7 min., \$12, s-\$135) - by Frank Olvey and Robert Brown. A poetic masterpiece in which the images of running horses are optically multiplied and divided in smooth synchronization to the Beethoven piano sonata, "The Tempest". Award winner: 1968 Ann Arbor, Bellevue, and Kent State Film Festivals. Selected by the U.S. Information Agency as part of a special film program to tour mid-East countries.

TEN FATHOMS DEEP (b&w, sound, 10 min., \$7) - a fascinating documentary record of the early undersea explorations made by Jacques-Yves Costeau.

THE TENDER GAME (color, sound, 8 min., \$10) - by John Hubley, music by the Oscar Peterson Trio, vocal by Ella Fitzgerald. The award winning stylized cartoon imaginatively interpreting the song "Tenderly". Created by one of the main guiding forces at UPA, whose cartoon style has been imitated ever since by both American and foreign animation artists, this film is an endeavor to relate to graphic terms the drama of two people falling in love. The result is one of the most charming impressionistic cartoon films ever made. "This beautiful cartoon tenderly presents in a simple, imaginative way the age-old theme of boy meets girl. John Hubley's excellent use of image and free association to a background of "Tenderly", make this film a pure experiential delight." - MEDIA FOR CHRISTIAN FORMATION.

TEXTILES & ORNAMENTAL ARTS OF INDIA (color, sound, 11 min., \$10) - by Charles and Ray Eames; music by Ustad Ali Akbar Khan and Pandit Chatur Lal; narration by Pupul Jayakar. A sensitively photographed documentary record of the 1955 New York Museum of Modern Art East Indian exhibition designed by Alexander Girard, utilizing hundreds of color slides cinematically compiled by the world-famous designer and filmartist and his wife.

THAT'S NICE (color, sound, 3 min., \$8, s-\$75) - by Robert Giorgio. A sensitive, lyrical cinepoem of a merry-go-round ride, in terms of color, line, and form, synchronized to the Judy Collins recording of "Both Sides Now". One of the best films of its kind, produced by a leading member of the San Francisco New American Cinema Movement. Highly recommended as a beautiful, poetic, gentle film experience for all moods, all ages.

A THIN DIME (color/b&w, silent, 10 min., \$12) - by Bob Pike, starring Toni Lee Scott. A surrealistic psychodrama about a beautiful young blonde with an artificial leg who attempts to escape from reality through music and drink to a beautiful world of phantasy where all is sensuality, sound, and limbo. Presented at: 1957 Art in Cinema Festival, 1957 Venice International Film Festival, 1958 Brussels Experimental Film Competition. ADULT

THINGS TO COME (color, sound, 3 min., \$7, s-\$75) - by Patricia Marx; photographed by Jordan Belson; music by Dizzy Gillespie. A spritely abstract animation film in which the basic visual images were created by painter Marx and then animated by Belson. Patricia Marx is a disciple of Harry Smith and Jordan Belson, and her work is similar in style to theirs of the same period of the early '50s (also see OBMARU elsewhere in this catalogue).

THIRD AVENUE EL (color, sound, 9 min., \$12) - by Carson Davidson. The award winning documentary cinepoem by the producer of HELP! MY SNOWMAN'S BURNING DOWN. "THIRD AVENUE EL is about a railway -- stately and ridiculous, splintery and ponderously fragile. Some loved it, some loathed it, but no one will ever forget it. It was a memento -- a left-over symbol of a gentler era in New York's history. The EL had a kind of brittle beauty, in spite of all the noise. That is what this film is about -- the beauty. It does not instruct with figures and facts; it is, rather, in search of a mood, a memory. It just looks...and perhaps feels a little." - Carson Davidson. "An unusual film study. Haydn's music played on the harpsichord by Wanda Landowska enhances and interprets the pictorial presentation most effectively. The film is visual poetry...pure film." - FILM NEWS

THIRTEEN CANTOS OF HELL (b&w, sound, 20 min., \$12) - by Peter King, using an original abstract sound score. Produced in cooperation with The British Film Institute, Experimental Film Committee. A surrealistic animation film using cutouts and silhouettes to depict Dante's journey through hell. A former co-worker with Lotte Reiniger, the filmartist has conceived his animation figures in terms of modern sculpture and architecture. "Dante's journey through hell has never looked like this before. A surrealistic animation film using cutouts and silhouettes coupled with an original abstract sound score leaves one with the impression he has really witnessed the grotesqueness of futility!" - MEDIA FOR CHRISTIAN FORMATION.

THIS IS NO MOVIE (color, sound, 3 min., \$8, s-\$65) - a UCLA student film by Scott Turner. An effective animation "anti-film" which attacks the visual realm between painting and the cinema, and in so doing re-defines and explains some fundamentals of those two art forms. Using Henri Matisse painting "Luxe, Calme et Volupte" as his basic visual image, the filmmaker sets up a dynamic relationship between it and the film's soundtrack, the Rolling Stones' recording of "You Got To Move", as he visually eliminates object movement and instead concentrates on subtle filmic changes while the soundtrack cries out for more dynamic movement, setting up a kinetic/imagist conflict on the part of the viewer.

THIS IS WAR (b&w, sound, 9 min., \$6, s-\$30) - starring the Marx Brothers. An abridgement of the hilarious finale to their Paramount feature film, DUCK SOUP.

THOSE LOVE PANGS (b&w, music, 10 min., \$6) - starring Charlie Chaplin, with Chester Conklin; produced by Mack Sennett. One of the best of the early slapstick Chaplin comedies. In this film, he is suffering from spring fever, but has to watch longingly while two other swains are cuddled and fussed over by their adoring girl friends. Through conniving, Charlie ends up with both girls in a movie house, only to have the vengeful swains find him and give him "what for"!

THREE (b&w, sound, 8 min., \$7) - by Larry Jordan, music by Morton Subotnick. A surrealistic psychodrama of the early '50s depicting the phantasy love triangle of a frustrated introvert. "THREE is not an art film but an arty film. It is a work of youth -- it is not concerned with sequence but with cohesion. It answers no problems except expression -- it is lyrical rather than concerned with weighty issues. It is three kinds of tragedy at once. It is like a tale from Rimboud's 'Illuminations'. It opens with the most beautiful photography I have ever seen in my life." - MIKE McCLURE.

3-1/2 (b&w, sound, 4 min., \$8) - a NYU student film by Marc Stone (producer of EXPRESSWAY TO YOUR HEART). Using imaginative stylized compositions of his characters, the filmmaker presents a whimsical phantasy about a college student who prefers cycling to studying, and who finds his cycle sweetheart in the process. This film uses the same type of high-fashion stylized camera compositions as the UCLA student film, SNAKE IN THE GRASS, and would make an interesting companion film to the other.

A THRILL A SECOND (b&w, sound, 10 min., \$6) - sensational newsreel footage of men and women attempting death-defying stunts.

THE THRILL-MAKERS (b&w, sound, 10 min., \$6) - a compilation of amazing world action thrills, including men daring Niagara Falls' whirlpools in a barrel, flagpole acts thirty stories high, helicopter stunts, etc.

THRILLS 'N' SPILLS (b&w, sound, 10 min., \$6) - a candid look at the dangerous spills taken by Hollywood's top stunt men.

THRILLS ON WHEELS (b&w, sound, 10 min., \$6) - sensational newsreel footage of all types of daredevil contests in which wheeled vehicles are utilized.

THROW THAT BULL (b&w, sound, 10 min., \$6) - Both Negro and white matadors pit their skills against South American and European bulls in this exciting, humorous documentary film.

TIGER RAG (color, sound, 3 min., \$7) - a UCLA Animation Workshop student film by Dave Saxon. A semi-abstract stylized cartoon interpretation of the Les Paul, Mary Ford recording.

TILLIE'S PUNCTURED ROMANCE (b&w, silent, 45 min. @ sound speed, \$17) - produced by Mack Sennett; starring Charlie Chaplin, Marie Dressler and Mabel Normand. The first feature film made in this country, and an excellent example of Sennett's brand of slapstick comedy.

TIME IS (color, sound, 30 min., \$22) - by Don Levy; produced for the Nuffield Foundation Unit for the History of Ideas. The abstract concept of Time is demonstrated and discussed in this film through the use of the most imaginative audio-visual techniques ever put on film. As a result, what might have been merely a mundane information film becomes instead one of the finest examples of pure film-art produced to date. Highly recommended!

A TIME OUT OF WAR (b&w, sound, 22 min., \$12) - a UCLA student film by Denis and Terry Sanders. A poetic drama depicting the human side of the American Civil War, as individual Union and Confederate soldiers call a temporary truce on a day that is just too hot for fighting, and for a few short hours forget their roles as enemies. AWARDS: 1954 Academy Award; First Prize, Venice Film Festival; Special Award, British Film Academy; Award of Merit, Edinburgh Film Festival; Intercollegiate Award, Screen Producers Guild; 1955 Richard Winnington Memorial Award -- presented each year to the film of the highest social and artistic integrity. "It is a perfect film." - THE LONDON TIMES. "This small tale carries, unfurled all the implications you may care to weigh on it. If there is an immortality for celluloid I guarantee that A TIME OUT OF WAR will last as long as LA GRANDE ILLUSION, ALL QUIET ON THE WESTERN FRONT and THE RED BADGE OF COURAGE." - WILLIAM WHITEBAIT, "NATION".

TIME PAST (b&w, sound, 10 min., \$12) - by Paul Cox. A surrealistic psychodrama involving a teenage girl, a deserted warehouse, and disturbing memories. Produced in Australia by a leading still photographer, this film is highly reminiscent in visual style of the early work of Kenneth Anger, Curtis Harrington, Maya Deren, Larry Jordan, and Stan Brakhage, during the Experimental Film Movement of the 1940-50s, when Freudian psychodramas were one of the most popular means of creative cinematic expression.

TIME PIECE (color, sound, 8 min., \$14) - by Jim Henson. A New American Cinema tragicomedy in which the present, past, and future flash through a young executive's mind as he lies in a hospital bed, with reality and fantasy intermingling confusingly and amusingly throughout.

TOM TIT TOT (color, sound, 13 min., \$12, s-\$150) - by Flora Mock; music by the Pro Musica Antigua, performed on authentic antique instruments. This is the English version of "Rumplestiltskin", narrated by Margaret Lott, while beautifully costumed actors perform the story in silhouette and pantomime against colorful stylized backgrounds and to music appropriate to the 13th Century setting of the story.

TOMO (b&w, sound, 10 min., \$12, s-\$100) - a UCLA student film by Alvin Tokunow. Using high contrast and slow motion photographic techniques, the filmmaker has created a poetic documentary study of two young Japanese-American boys as they exercise in a judo school, juxtaposed with realistic footage of them frolicking afterwards on the oceanfront. Also subtly suggested within the framework of the film are the psychological factors for latent homosexuality in boys of this age. Selected by the U.S. Information Agency for a special program of student films to tour mid-East countries.

THE TOP (color, sound, 8 min., \$12) - by Teru (James) Murakami, of Murakami-Wolf Films. This award winning stylized cartoon film has as its theme the attainment of material success. As a comic parable, it develops about the antics of differing social types who try in one way or another to reach "the top" -- represented graphically by a red cloud-like ceiling that seemingly contains an endless supply of greenbacks. Murakami and his partner, Fred Wolf, in their films: ARIES, THE BIRD, THE BOX, BREATH, THE INSECTS, and THE TOP, have proven themselves to be in the front rank of the current crop of top creative cartoon filmartists, along with John Hubley, Ernest Pintoff, Yoji Kuri, Walerian Borowczyk, Jan Lenica, Robert Mitchell and Robert Swarthe.

TOUR D' IVORIE (color, sound, 4 min., \$12) - by Bernard Palacios. The winner of numerous awards since the first of this year, this animated film was made through Pink Splash Productions of France. It depicts a cat surrealistically changing into various forms behind the back of his master who is busily engaged in painting a still life. The film is a delight for those who enjoy the bizarre, and serves as a perfect companion piece to complement the other animated works from Pink Splash Productions: EVASION EXPRESS, LA FUMAILLON, LA VERSION ORIBINELLE and THE BLUE GOOSE.

THE TOWERS (color, sound, 13 min., \$17, s-\$150) - by William Hale; music by Thomas Cutkomp. This is a sensitive poetic film record of the famous towers in Watts, California and their creator, Simon Rodilla, made as he was in the final stages of their completion. The Eleventh Assembly of the International Association of Art Critics deemed these towers: "...a unique combination of sculpture and architecture and a paramount achievement of 20th Century folk art in the United States". While this film does exhibit the beauty of the Watts towers in all their splendor (prior to the damage that occurred after Rodilla left them), its purpose is really to explore the reasons why a humble tile-setter challenged the conformity of the mechanized society in which we live by devoting thirty years of his life to a dream. As such, the film touches deeply upon the need for man to find a way to express the creativity that arises out of his inner necessities, and transcends its obvious appeal to art and architecture audiences to reach the interest of individuals of all ages and backgrounds as an example of the strength of man's creative drive. PRESENTED AT: 1955 Venice, Edinburgh, and Golden Reel Festivals, VI International Design Conference in Aspen, 1957 Art in Cinema Festival, "Omnibus", "Huntley-Brinkley Report", BBC Television. "I had it in my mind to build something great and I did." So spoke Simon Rodilla about his famous towers in Watts, California. This film is not so much the story of those towers as it is of Simon, the Italian immigrant tile-setter. His materials were the broken bottles and trash discarded by that society. This inspiring story shows what a man who is not afraid of dreaming impossible dreams can do with the simple things of life." - MEDIA FOR CHRISTIAN FORMATION. "Almost anyone could make a beautiful documentary of the towers simply by aiming a camera -- upward to the tallest (100 ft.) spire, downward at the tiled floor, sideways towards the labyrinth of sculptural constructions. Here, however, the filmmaker has also recorded the history of the hand-made Towers, and of the Italian-American tile-setter who toiled thirty-four years (1921-1954) to create them singlehandedly in spare time. The sound track records Rodilla commenting on the cause of his construction; and the screen shows him selecting stones, bits of glass, seashells and crockery; bending steel rods by wedging them under a nearby railroad track; and climbing up the open-work towers with nothing but a bucket of concrete and a window-washer's harness to work on what is now internationally known as the largest 'something' ever undertaken by any individual anywhere. This is an important film because, as short as it is, it is the only movie available on The Watts Towers of Simon Rodilla. It is a beautiful film as well; it couldn't help but be." - AMERICAN ARTIST.

TRADE TATTOO (color, sound, 6 min., \$9) - by Len Lye. Produced in 1937 for the British Government Post Office, this is a pioneer example of current psychedelic film techniques, utilizing solarization, montage, optical printing, etc. Made by one of the world's leading filmartists and kinetic sculptors (and the instructor of Norman McLaren), this film remains a classic example of its type despite the passage of years.

THE TRAGICOMEDY OF MARRIAGE (b&w, sound, 10 min., \$12) - by Bob Pike. An uninhibited forerunner of the New American Cinema Movement, this film forms a perfect link between the Avantgarde classic LE CHIEN ANDALOU and the sick-hip films of the present Movement. It deals with the conflict between a man who wants a wife for domestic reasons and who is terrified of sex, and a woman who wants a husband for sexual reasons and who abhors domestic chores. Using tongue-in-cheek symbolism to the nth degree, the film deliberately spoofs the type of Freudian surrealistic experimental films that use sexual symbols to excess. Produced during the height of the West Coast Experimental Film Movement by the head of the Creative Film Society. ADULT

TRANSFORMATION (b&w, silent, 5 min., \$6) - a French "trick film" produced by Pathé Frères (circa 1906), probably directed by Ferdinand Zecca. Predating the Avant-garde Film Movement by over a decade, this film includes such dada-surreal effects as: flowers turning into beautiful women; a baby taken from the heart of a rose.

A TRIP DOWN MEMORY LANE (b&w, sound, 13 min., \$9) - by Arthur Lipsett. Utilizing all sorts of historically important newsreel footage, this film presents a protest against the decline and potential fall of Western civilization, using the collage technique pioneered by Bruce Conner in his film, A MOVIE, which was used in Lipsett's earlier films as well: VERY NICE, VERY NICE, FREE FALL, and 21-87.

A TRIP TO THE MOON/BARTLETT (b&w, sound, 30 min., \$27) - by Scott Bartlett, Tom DeWitt, etc. A discussion of possibilities for man's release, in which seven young men, each of them involved in one of the arts (Carlo Ceniceros, Gene Schoefeld, Michael Hollingstead, Jim Arender, Scott Bartlett, Edward Bear, Iver Flom), talk for the greater part of the film about various mystical processes important to them. Their conversation is edited so that ultimately the discussion becomes a mantra, evolving around the nature of these men and the mysteries of their universe. "A discussion of possibilities for man's release. Where in OFF-ON man travels into himself through his senses to his soul, in MOON man steps out of himself. Recommended to be shown with OFF-ON." - Scott Bartlett. "In 1968, Bartlett made a second videographic film, this time in black-and-white, called A TRIP TO THE MOON. It involved a live panel discussion between Bartlett and friends on the subject of the new consciousness, cosmic unity and metamorphosis. Films and slides of the moon and rockets were keyed into the scene randomly and certain interesting effects were achieved by associating audio and video feedback techniques." - GENE YOUNGBLOOD, "EXPANDED CINEMA". "Not to be confused with George Melies' turn of the century classic of the same title, this fascinating film shows what can be done to make a discussion between seven men exciting cinema to watch. This is not the usual television approach of a camera panning uninterestingly from one speaker to another with the emphasis completely on what is being said. Exciting visuals go hand in hand with the topics of discussion: various mystical experiences, astrology, religious values -- all intertwined. Teachers with more conservative doctrinal backgrounds will find this film hard to justify in their religious education programs, but those dealing with youth caught up in the dawning of the age of Aquarius may find this unusual film most helpful in stimulating discussion. It is recommended for use with senior highs and young adults. For those interested in film use, it is highly recommended." - MEDIA FOR CHRISTIAN FORMATION.

A TRIP TO THE MOON/MELIES (b&w, music, 10 min., \$6) - by George Melies. A classic example of the early "trick" films produced by this filmmaker, who was considered by most critics to be the medium's first filmartist, and who discovered most -- if not all -- of the magical techniques of the camera, techniques which were fully exploited during the Avantgarde Film Movement, twenty years later.

TRIPLE TROUBLE (b&w, silent, 20 min., \$7) - starring Charlie Chaplin. A skillfully constructed film created by combining sequences from several Chaplin Essanay comedies with sequences from unfinished Chaplin films, particularly the flop house sequence from his unfinished feature film, LIFE. What emerges is a somewhat uneven but very funny slapstick comedy in which some of Chaplin's best acrobatic stunts are seen.

TROUBLE INDEMNITY (color, sound, 7 min., \$7) - produced by UPA. This is one of the classic early Mr. Magoo cartoons, in this case a delightful encounter with a fly-by-night insurance company.

TRUMPIT (b&w, sound, 7 min., \$7) - by Larry Jordan, experimental sound score by Henry Jacobs and Chris MacLaine; starring Stan Brakhage and Yvonne Fair. A little known but highly effective dadaistic experimental film of the early 1950s in which a sexually frustrated young man and a frigid Venus are used in a spoof of the Hollywood action-reaction shot directorial technique. "TRUMPIT is a farce with a maniacal sound track. A card game played on the body of Manet's Olympia. A comical psychodrama! She stares at him -- he stares at her! Arched eyebrows!" - MIKE McCLURE. ADULT

TUBBY THE TUBA (color, sound, 10 min., \$7) - produced by George Pal for Paramount Pictures; story by Paul Tripp, music by G. Kleinssinger. One of the most delightful puppet cartoons ever made, this is an imaginative, faithful film adaptation of the story of a tuba who longed to play a melody in the symphony orchestra, and learned one from a frog. After producing puppet cartoons of this nature during the 1930s-40s, George Pal went on to become a top producer of science fiction feature films, such as: DESTINATION MOON, WAR OF THE WORLDS, and THE TIME MACHINE. But even though his current reputation is based on these feature films, his original reputation was as one of the foremost puppet cartoon producers in the world, second only in critical acclaim to Jiri Trnka. NOTE: Also see JASPER'S MINSTRELS elsewhere in this catalogue -- another outstanding George Pal puppetoon.

21-87 (b&w, sound, 11 min., \$7) - by Arthur Lipsett. A stream-of-consciousness collage film presenting a wry commentary on the machine-dominated man, the man to whom nothing matters, who waits on chance for his number to come up. As such, the film is a biting protest against the dehumanization of the individual in today's computerized society. This is generally considered to be the best example of Lipsett's work, which includes: VERY NICE VERY NICE, FREE FALL, and A TRIP DOWN MEMORY LANE, all excellent collage social protest films using the same basic audio-visual techniques.

23 SKIDOO (b&w, sound, 8 min., \$7) - by Julian Biggs. A haunting phantasy documentary about a lifeless city in the aftermath of a neutron bomb explosion that has destroyed all living cells while leaving everything else intact. "It is a chilling glimpse of a world looking so recently inhabited, but now without man himself. Stimulating, depressing, and ironic." - MEDIA FOR CHRISTIAN FORMATION.

TWO BAGATELLES (color, sound, 3 min., \$7) - by Norman McLaren, using the "pixilation" live action/stop motion technique. These are two early experiments with this special animation technique in which actors are made to move with unrealistic mannerisms comparable to cartoon characters. This same technique was later further explored by McLaren in his award winning films: NEIGHBORS and A CHAIRY TALE (see descriptions elsewhere in this catalogue).

TWO TARS (b&w, silent, 23 min., \$7) - starring Laurel & Hardy, with Edgar Kennedy. This is probably the most popular Laurel & Hardy silent comedy, in which they portray sailors on leave who pick up girls, then get stuck in a bumper-to-bumper line of autos. As impatience rears its ugly head, one thing leads to another, until everyone is engaged in demolishing each other's auto. NOTE: For another classic example of the "demolition" style of Laurel & Hardy silent comedy, see BIG BUSINESS elsewhere in this catalogue.

2x2 (color, sound, 17 min., \$17, s-\$200) - a student film by Al Razutis, University of California at Davis. A New American Cinema psychedelic odyssey, through space-time consciousness and the war institution of man, that combines abstract elements with the representational to effect a visual climax. Originally conceived as a two-screen, two-projector film, this current version combines the two-screen imagery through superimposition techniques so that the film can be shown on a single projector. As a result, the film achieves a wide variety of experimental visual effects, some created directly in the camera, some created through the editing process of predetermined overlays of image, and some created as the result of deliberately superimposing the two screen images onto the same final piece of celluloid. The finished result abounds in flicker effects, subliminal messages, and other psychedelic images, as well as a dynamic bombardment of audio-visual protest against war and the conformist mores to which the modern generation is subjected, and their attempt to escape through hallucinogens and sex. The film-artist, a university honors student on a scholarship, was sufficiently disillusioned by the U.S. policy in Vietnam, that like many other brilliant young students, he left this country for Canada, and is continuing his career there. "I have been torn between the violent (anti) reaction (and the pop art) aspect of war and the beauty of life. This film is a temporal resolution of this dichotomy." - Al Razutis. ADULT

TRULY RIGHT (color, sound, 3 min., \$9) - by Bill Norton and Steve Rosen. A neo-surrealistic romp in the manner of the early Beatles films, in this instance starring the Nitty-Gritty Dirt Band doing their whimsical thing as they sing the title tune.

TUFT OF FLOWERS (color, sound, 7 min., \$12, s-\$135) - by David and Ivan Dryer for the Haboush Company; narration by Marvin Miller. A beautifully photographed cinepoem visually interpreting the poem by Robert Frost. A sensitive audio-visual experience that can be utilized with equal success as a mediation film and as a visual literacy experience.

TWITCHY (color, sound, 3 min., \$9) - by John Craig. A subliminal study of the latest in mod female fashions, including topless and bottomless wear, in a cinematic collage style comparable to that of Bruce Conner. ADULT

TWO (color, sound, 11 min., \$12) - written by and starring Renee Taylor. A riotous spoof on love scenes in Italian movies, complete with tongue-in-cheek English subtitles. Highly recommended as a program lightener.

TWO BAROQUE CHURCHES IN GERMANY (color, sound, 11 min., \$10) - by Charles and Ray Eames. Through the use of hundreds of cinematically edited color slides, this world famous husband and wife designer/filmartist team has attempted in this film to evoke the feeling of what German Baroque was and what gave it such great style. The two churches utilized in the film as outstanding examples of mid-18th Century German Baroque are: Viersehnheiligen and Ottobeuren, with the film's musical score consisting of 18th Century organ pieces played on the instruments at these two churches.

TWO MEN AND A WARDROBE (b&w, sound, 15 min., \$17) - by Roman Polanski. The first film by this famous Polish director, produced in 1957. A dada-surreal tale of two men who emerge from the sea carrying a wardrobe chest, wander through town with it, helping people wherever they go, then ultimately returning to the sea, disappointed in humanity as they have found it.

TWO MINUTES: THE HISTORY OF ISRAEL IN TWO MINUTES (color, sound, 3 min., \$12, s-\$75) - A UCLA Animation Workshop student film by Gabriel and Dalia Steinitz and Dan Israely. A kaleidoscopic survey of the history of Israel, from Chaim Weitzmann to Golda Meier, using over 500 color photos set to a fast-moving music score, with no narration. Comparable in technique to AMERICAN TIME CAPSULE.

201-203 (b&w, sound, 20 min., \$14, s-\$150) - A UCLA student film by Krishna Shah. A whimsical short story phantasy satirizing Eastern vs. Western culture. An occidental young man lives in the apartment next to an oriental young lady. Each fantasizes romantic encounters with the other. However, the man's fantasies revolve around oriental tradition; while the woman's fantasies are strictly in the Western tradition.

UBERFALL (b&w, silent, 18 min., \$12) - by Erno Metzner. The classic German Avant-garde expressionistic story film about an unlucky coin and the disaster it creates for the man who finds it.

UNC (color, sound, 3 min., \$8) - A UCLA student film by Bruce Lane, music by Joseph Byrd. A New American Cinema cinepoem about the demise of old-fashioned patriotism in the U.S. resulting from current world tensions, portrayed in surrealistic symbolism.

UNCLE WALT (color, sound, 8 min., \$14) - a sardonic, left-handed "tribute" to the moviemaking genius of Walt Disney, produced anonymously by a leading Hollywood animation film director. For the past several years, UNCLE WALT has been a mystery film, shown only to the "in" movie crowd in the Hollywood film industry; but through the efforts (and patience) of the CFS, it is finally available for rental. It is a thoroughly professional, full-animation cartoon film which spoofs the work of the Disney Studio, inferring in the process the macabre and impish humor found therein, including subtle sadism, sexual puritanism, etc., and suggesting that "Uncle Walt" may not have been quite the Santa Claus pussycat that his public image presented. (Also available in 35mm.)

THE UNDERGROUND FILM (color, sound, 23 min., \$22) - an in-depth documentary profile of award winning New American Cinema filmartist Chick Strand, one of the founders of Canyon Cinema, the San Francisco group which played such a vital role in the current film-art movement. The film shows Chick at home and on location, as she explains her interest in film-art and demonstrates her techniques. Included in its entirety is the best known example of her work: ANSELMO.

UNDERTOW (color, sound, 9 min., \$8) - by Larry Jordan, music by Morton Subotnick. An experimental phantasy about a girl torn between sexual desires and religious inhibitions. A typical example of the Freudian psychodramas produced during the West Coast Experimental Film Movement during the 1940-50s. "UNDERTOW is a lyrical boudoir fantasy - like the poetry of Marvell or Cowley. The Cryptomistress! The tame fawn is a siamese cat. The room is a grotto. A tree bursts into flame. The cat turns into a pillow in mid-air. A dance. The camera is interested in voluptuousness. It changes from black-and-white to color, from light to night. From life -- to death in the waves . A tale." - MIKE McCCLURE.

UNICORN IN THE GARDEN (color, sound, 7 min., \$10) - by UPA. An outstanding cartoon adaptation of Thurber's story, copying the author's cartoon style faithfully.

UNICYCLE RACE (color, sound, 8 min., \$10, s-\$135) - by Robert Swarthe. A delightful stylized cartoon comedy utilizing stick figure characters in a spoof of early melodramas and the "bouncing ball" cartoons of the '30s. Created by the co-director of K-9000: A SPACE ODDITY, this film is hand-drawn directly on 65mm. clear leader with India ink, then reduced optically to 35mm. with color added, using bi-pack printing. Over 5,000 separate drawings were required! "This film cartoon was inspired by the early sound cartoon shorts like 'Farmer Al Falfa' and 'Bosko, the Talking Kid'. Its plot centers on a hero and heroine against a villain and his monstrous sidekick." - Robert Swarthe. (Also available in 35mm.)

UNTITLED (color, sound, 4 min., \$7) - by John Whitney. A computer abstract film exercise produced under a grant from the Graham Foundation, using visual effects equally explored in CATALOG and MATRIX, and explained by the filmartist in EXPERIMENTS IN MOTION GRAPHICS (all described elsewhere in this catalogue).

UP TIGHT...L.A. IS BURNING...(SHIT) (color, sound, 20 min., \$27, s-\$275) - by Ben Van Meter. One of the most powerful, thought-provoking collage films produced during the New American Cinema Movement. Almost schizophrenic in its kaleidoscopic barrage of images, this film -- like 2x2 -- dynamically conveys the bewilderment, frustration, annoyance, and anger of the modern generation in a stream-of-consciousness audio-visual onslaught of superimpositions. Produced by one of the leaders of the San Francisco New American Cinema Movement and a top producer of light shows. AWARDS: 1966 Ann Arbor Film Festival (1st Prize); 1966 University of Cincinnati Film Festival (1st Prize). ADULT

URBANISSIMO (color, sound, 7 min., \$10) - by John Hubley; music by Benny Carter. A delightful cartoon film about rural vs. urban living, produced by the award winning maker of THE TENDER GAME, THE HAT, ADVENTURES OF AN *, MOONBIRD, and ROOTY TOOT TOOT. More than being an entertaining animation film, this is equally a thought-provoking comment on the advantages and disadvantages of the modern megapolis concept.

USC STUDENT FILM RETROSPECTIVE (color/b&w, sound, 90 min., \$52) - A festival of the most outstanding student films produced at the University of Southern California from the mid-1950s through the mid-70s.

THE VAGABOND (b&w, silent, 20 min., \$7) - starring Charlie Chaplin, with Edna Purviance. One of the classic examples of his comedy two reel shorts in which slapstick and pathos are blended.

VARIETY (b&w, silent, 61 min., \$27) - starring Emil Jannings. A classic German silent feature film which pioneered the use of the subjective camera technique, particularly in scenes showing the audience from the point of view of the trapeze performer as he swings back and forth.

LA VERSION ORIGNELLE (color, sound, 8 min., \$12) - by Paul Dopff. Another fine example of the animation films being produced by Pink Splash Productions. This particular film depicts a personal interpretation of the ever-ensuing battle between the forces of good and evil, and is cleverly portrayed by an angelic being whose primary task is to keep intruders of a negative nature out of "the garden of Eden".

VERY NICE, VERY NICE (b&w, sound, 7 min., \$7) - by Arthur Lipsett. The first social comment collage film produced by the maker of FREE FALL, 21-87, and A TRIP DOWN MEMORY LANE. An emotionally powerful indictment against the decline into banality of our civilization.

VICIOUS CYCLES (color, sound, 7 min., \$12, s-\$135) - by David Brain, Chuck Menville, and Len Janson. Premiered on the original Dick Van Dyke TV Special, this is a hilarious spoof of the Hells Angels type of motorcyclists, using the live action/ stop motion "pixillation" technique pioneered by Norman McLaren in TWO BAGATELLES, NEIGHBORS, and A CHAIRY TALE. An outstanding program lightener, this has proven to be one of the most popular films in the CFS library, both in terms of rentals and sales, including sales to American, German, and Japanese television, and the Nederlands Film museum. -- Also recommended is the latest film by these producers: SERGEANT SWELL, which uses the same "pixillation" technique and style of humor. "A motorcycle gang walks out of a tavern into the sunlight and heads for its 'bikes', stopping long enough to rough up a hard-hatted workman -- thus this spoof of commercial motorcycle movies is off to a roaring start. By the device of pixillation, the characters are animated so that they whiz along the highway with the mighty racket of engines, but without motorcycles. They spend their time much as any normal gang might -- picking up a gum-chewing broad, drag-racing a meek scooter club, and trying to evade enraged highway patrolmen. A clever and entertaining student-produced parody that will be of interest to film technique classes as well as an amusing and popular addition to many public library film programs." - AMERICAN LIBRARY ASSOCIATION, "THE BOOKLIST".

THE VIOLINIST (color, sound, 10 min., \$10) - by Ernest Pintoff, animation by Jimmy Murakami; narrated by Carl Reiner. The delightful Academy Award cartoon film about a man who is loved but unhappy because he can't play the violin beautifully. When he learns to play with feeling, he loses his friends in the process, and finally decides that friendship is more important than beautiful violin-playing.

VIRGO I (color, sound, 14 min., \$17, s-\$185) - by Larry Sechrist. A beautifully photographed cinepoem suggesting the possibility of environmental union with oneself on a level of cosmic consciousness. It depicts a serene young man leaving the noise and confusion of the city to meditate at the beach in Big Sur, California, and in so doing becoming one with the universe. "...it is handled with restraint and sincerity, and some of the photography -- mists, waves, cliffs, and forests slowly dissolving into one another -- is exquisite." - MEDIA & METHODS. "The isolation and despair which people can experience in a bustling city is contrasted to the beauty and solitude which can be found in nature. Imaginative photography and the scenery of Big Sur make this a visually handsome film which should evoke lively discussion." - LANDERS FILM REVIEWS.

VISION FOR A NEW WORLD (b&w, sound, 28 min., \$17) - by Christopher McCulloch. An Australian experimental film produced in 1968 which owes its heritage to the psychodramas of the late 1940s. This is a symbolic odyssey in which the protagonist journeys backward and forward in time, trying to determine his real image.

VIVIAN (b&w, sound, 4 min., \$7) - by Bruce Conner. A collage portrait of Vivian Kurtz, an uninhibited young lady who impishly becomes part of a Conner one-man art exhibition by crawling inside his glass-and-marble construction; then mugs for Conner's camera as he captures her on film in her apartment, all to the musical accompaniment of a rock recording of "Mona Lisa".

VOODOO (color, sound, 5 min., \$10) - by Kevin Duffy. A bizarre documentary of a voodoo love ritual in which a nude Negro priestess is caressed by a live snake and then decapitates a chicken. -- While the original intent of the producer was undoubtedly aimed at the exploitation market, the CFS has included this film in our library because of the authenticity of the voodoo ritual ceremony. ADULT

VOYAGE OPTIQUE (color, sound, 8 min., \$12) - a USC Department of Cinema film compiled and edited by Dick Harber. Utilizing all sorts of live action and abstract animation footage produced over the years by USC Cinema students, Harber has created a delightfully entertaining experimental film that will tickle the fancy of audiences of all ages. An excellent program lightener!

W.C. FIELDS MOSAIC (b&w, sound, 45 min., \$17, s-\$165) - highlight sequences from his Paramount and Universal feature films: THE GREAT McGONIGLE, BIG THUMB, IF I HAD A MILLION, CIRCUS SLICKERS and HURRY, HURRY. NOTE: These titles are also available individually for rental and sale - listed elsewhere in this catalogue.

WAITING (color, sound, 12 min., \$12, s-\$150) - a UCLA student film by Flora Mock. The award winning experimental collage film utilizing both live action and animation techniques to illustrate the frustration of individuals who wait from birth to death for the age of happiness that always seems to be just around the corner in time, yet never arrives.

WALKING (color, sound, 6 min., \$10) - by Ryan Larkin. A stylized cartoon film using animated water colors and wash drawings, set to rock music, produced by the maker of SYRINX, and a student of Norman McLaren. Winner of various film festival awards.

THE WALL (color, sound, 5 min., \$10) - produced by Zagreb Studios, Yugoslavia; directed and animated by Ante Zaninovic. A wry cartoon allegory depicting the difference in technique utilized by civilized and uncivilized man to surmount obstacles in life...in this case a wall; with uncivilized man killing himself in the process of using brute strength to surmount the obstacle, and civilized man watching and waiting patiently, then stepping through the hole made by uncivilized man in his final fatal attempt. A very funny and effective object lesson. "This superb cartoon of the person who lets other people break down his walls for him presents an excellent commentary on life and human nature in a short and open-ended manner." - MEDIA FOR CHRISTIAN FORMATION.

WARM WAVES (color, sound, 10 min., \$17) - by Dyle IV Productions. Surfboards glide symbolically over, across, and into the writhing body of a young nude female, in a sexy, tongue-in-cheek New American Cinema film. ADULT

WASICHU (color, sound, 6 min., \$10) - a UCLA student film by Attila Domokos. A beautifully photographed New American Cinema cinepoem expressing the cycle of life and death between Nature and the Machine, as one inexorably gives way to the other, over and over again. "An impressionistic, well-made 'cinepoem', using as visual metaphors praying and planting hands and automobile graveyards." - MEDIA & METHODS.

WATERSMITH (color, sound, 31 min., \$52) - by Will Hindle, produced under a grant from the American Film Institute. Over one year in the making, this is a magnificent audio-visual tour de force that is to be expected of Hindle who combines the technical skills and artistic sensitivities of an Anger and Emshwiller, as exemplified in his films such as: FFFTCM, CHINESE FIREDRILL, BILLABONG, and ST. FLOURNOY. In WATERSMITH, Hindle begins with beautifully composed documentary shots of swimmers in an olympic size pool. He then proceeds to treat this subject matter in a series of purely cinematic styles, in which the images move from realism through the various stages of surrealism to total abstraction, through the use of innumerable optical effects, all accompanied by an electronic sound score composed by Hindle.

WAVERLY STEPS (b&w, sound, 31 min., \$10) - a Greenpark Production for the Scottish Home Department. A poetic portrait of the City of Edinburgh, and a classic example of the creative skill of British documentary filmmaking. Translating poetic techniques into audio-visual imagery, this film traces several human incidents through a 24 hour period and, in so doing, portrays the atmosphere of the city. As such, it is the most highly acclaimed British documentary cinepoem since SONG OF CEYLON, and is highly recommended for classes in film history and technique.

THE WAY TO SHADOW GARDEN (b&w, sound, 11 min., \$10) - by Stan Brakhage, with original experimental voice-sound score. This is the most effective psychodrama produced by Brakhage during his early period in the latter days of the Experimental Film Movement, when Freudian psychodramas were in vogue. It depicts in surrealistic style, a young man unable to accept the reality of his existence who then blinds himself and then rushes into the world of opposite reality -- the world of his shadow garden, where images are negative instead of positive.

WE SHALL MARCH AGAIN (b&w, sound, 8 min., \$7) - by Leonard Lipton. A probing documentary on the attempted protest march on the Oakland Army Terminal by students from Berkeley, California; the actions of the Oakland Police who stopped them at the city line; and the opinions of citizens of both communities about the action. A particularly disturbing image in this film shows a long line of Gestapo-like uniformed police, accompanied on the soundtrack by a German drinking song. The inference of the police state is effectively brought home!

WEAK END DRIVER (b&w, music, 10 min., \$6) - an outstanding slapstick comedy starring Larry Semon, featuring an exciting airplane and auto chase sequence.

WEEKEND PASS (b&w, sound, 35 min., \$22) - produced by Paul von Shreiber, directed by John Howard, starring Jane Wald and Paul von Shreiber. The bittersweet story of a shy, lonely sailor's weekend leave in Los Angeles, and the various people he encounters, particularly during the moonlight hours. WEEKEND PASS has been compared in sensitivity of acting and direction to the films of John Cassavetes; and in each case the films were produced by top Hollywood actors and technicians during their off hours, in an effort to make something spontaneous and meaningful that couldn't be produced under major studio conditions. Recently, WEEKEND PASS was selected for purchase by the Chaplain's Board of the U.S. Air Force for use as a discussion film. "A young sailor's weekend of neon lights, posters, burlesque shows, bars, cheap hotels, and night people proves very disillusioning. The first young girl he meets turns out to be schizophrenic; the second, a prostitute. Has this been reality or illusion? A sensitive film of a young man's awakening to the harder realities of life, WEEKEND PASS should evoke discussion in many areas." - MEDIA FOR CHRISTIAN FORMATION. - Available in 35mm.

WESTERN MOVIE MOSAIC (b&w, sound, 45 min., \$17, s-\$150) - highlight scenes from typical Hollywood Western movies in which cowboys and Indians are busy fighting themselves and/or each other; and starring: John Wayne, Randolph Scott, Richard Dix, Preston Foster, Joel McCrea, and hundreds of thrill-seeking extras and stunt men!

THE WHALE THAT BECAME A STAR (color, sound, 11 min., \$9, s-\$50) - A charming tale of BUBBLES THE WHALE, who became a top attraction at Marineland of the Pacific. An excellent documentary for children of all ages.

WHAT EVERY BOY AND GIRL SHOULD KNOW (color, sound, 6 min., \$12) - a UCLA student film by Robert Green. A hilarious spoof on sex education lectures, using a completely nude "mommy" and "daddy". During the televised lecture, "mommy" and "daddy" lose their objectivity while demonstrating how babies are conceived, resulting in complete sexual and psychological pandemonium on the part of the lecturer, the cameraman, and the director -- not to mention "mommy" and "daddy"! ADULT

WHAT IS MODERN ART (b&w, sound, 20 min., \$12) - veteran character actor Vladimir Sokoloff plays an art aficionado who kindly explains to a young lady visiting the New York Museum of Modern Art how to appreciate the unique virtues of the various artists displayed there. Included in this rather naively directed quasi-documentary is rare footage of an unfinished Maya Deren experimental film.

WHAT REALLY HAPPENED AT THE EAST LOS ANGELES CHICANO RIOT (color, sound, 15 min., \$22) - by Kevin Rafferty. What appears superficially to be a totally objective documentary study of this police vs. rioter confrontation, is actually a subtle dramatization, aurally, of the ways newscasters bring their own biased attitudes to play in the reporting of events...in this instance, the newscaster's prejudiced attitude towards Chicanos.

WHEEEELS (b&w, sound, 8 min., \$12) - by Stan Vanderbeek. One of the early top examples of his work, in which collage cutouts are whimsically animated to create a neo-dada cartoon.

WHEN A MAN'S A PRINCE (b&w, silent, 22 min., \$7) - starring Ben Turpin, produced by Mack Sennett. A classic example of Turpin's brand of slapstick, with excellent production values. NOTE: A slightly condensed version of this film, with added music and supposedly witty narration, is also available for \$7.00. When ordering, please specify which version you prefer.

WHEN THE PIE WAS OPENED (b&w, sound, 10 min., \$9) - by Len Lye. A rare print of a live action propaganda film produced in 1939 for the British Government dealing with voluntary food rationing.

WHERE AM I? (b&w, music, 5 min., \$6, s-\$30) - by Bud Fisher, starring Mutt & Jeff. One of the best examples of the original silent Mutt & Jeff cartoons (with added music score), this film also shows an excellent use of animation perspective; and the hilarious sequences of Jeff blindly wandering in the sky on building girders is equal to the best of Harold Lloyd's brand of hair-raising slapstick comedy.

WHERE IS JIM CROW: A CONVERSATION WITH GODFREY CAMBRIDGE (b&w, sound, 30 min., \$22) - a kinescope of an interview between Godfrey Cambridge and Buzz Anderson, made in 1965 as part of the TV series, "Where Is Jim Crow", produced in San Francisco by station KQED. Alternating between humor and seriousness in his comments, Cambridge describes his experiences as a black comedian and actor. He believes that both Negroes and whites are thinking now, because they are worried. "I'm worried too -- but I'm trying to laugh" he says; and he is trying to get other people to laugh, because there is less danger of people killing each other when they're laughing.

WHERE IS JIM CROW: A CONVERSATION WITH STOKLEY CARMICHAEL (b&w, sound, 30 min., \$22) - a kinescope of an interview between Carmichael and Buzz Anderson, made in 1965 as part of the above-mentioned TV series. This interview took place shortly after Carmichael's return from the Montgomery March in 1965. He describes the police attack upon the Civil Rights demonstrators during that event, and goes on to discuss his attitude about the Freedom Movement as a whole in relation to the event and the psychological implications of it.

WHO'S AFRAID OF MURAKAMI-WOLF (color, sound, 45 min., \$37) - a special festival of outstanding creative cartoons by Fred Wolf and Teru (Jimmy) Murakami of Murakami-Wolf Films, the hottest producers in the field since UPA. The festival consists of the following of their films: MR. HYDE (Fred Wolf, 1964), THE VIOLINIST (Ernest Pintoff/Jimmy Murakami, 1964), THE INSECTS (Murakami, 1964), THE BIRD (Wolf, 1965), THE TOP (Murakami, 1965), ARIES (Wolf, 1967), BREATH (Murakami, 1967), and THE BOX (Wolf, 1967). NOTE: These films may also be rented individually from the CFS (see their descriptions elsewhere in this catalogue).

WHO'S WHO (b&w, sound, 10 min., \$6) - one of the best of the "Speaking of Animals" theatrical shorts produced during the 1940s by Jerry Fairbanks, in which a herd of cows sings "Cow Cow Boogie", thanks to a special combination live action/animation lip sync. technique.

WINDOW ON CANADA: AN INTERVIEW WITH NORMAN McLAREN (b&w, sound, 30 min., \$17) - Canadian film critic Clyde Gilmour interviews Norman McLaren, who explains with the aid of excerpts from some of his films the various animation techniques he has used during his career. Highly recommended for use in film history and techniques courses.

WIPEOUT (b&w, sound, 3 min., \$8) - a USC student film by Paul Golding. A dynamic social protest collage film utilizing still photos, accompanied by the Surfaris recording of "Wipeout". Fast-moving and highly effective, it is one of the best examples of this type of filmmaking produced to date.

WISE FLIES (b&W, sound, 8 min., \$6) - by Max Fleischer. An early sound "Talk-atoon" about a hungry spider and his attempts to capture flies. The highlight of the film is his duet with a lady fly to the tune of "Some of These Days". Good cartoon "camp".

WITCH DOCTOR (b&w, sound, 9 min., \$7) - starring Jean Leon Destine and his troupe. A stylized dance interpretation of a Voodoo ritual ceremony depicting a Haitian witch doctor driving the evil out of a woman who has sinned. Excellent camera-work.

WITH CATHERINE (color, sound, 8 min., \$17) - by George Csicsery and Jerry Anderson. A New American Cinema portrait of a romantic young lady named Catherine, capturing her loving nature, both in terms of sexual fantasies and realities, including a sensitively photographed sequence of sexual intercourse between her and her boy friend. ADULT

THE WOLFMAN (b&w, sound, 10 min., \$6) - highlight scenes from the original Universal Pictures version of this classic horror feature film starring Lon Chaney, Jr. NOTE: This film is also available as part of MONSTER MOSAIC #2 (described elsewhere in this catalogue).

WOODEN LULLABY (b&w), sound, 7 min., \$12, s-\$100) - a UCLA student film by Tom Desimone. A sensitively directed dramatic vignette about a whorish mother, her lonely little boy who hears all and says nothing, and his wooden rocking horse, which serves symbolically as the only link between the mother and child. "A highly sensitive film." - MEDIA FOR CHRISTIAN FORMATION.

<u>WOODY WOODPECKER CARTOONS</u>	(color, sound, 9 min., \$6, s-\$50) - by Walter Lantz
HANSEL AND GRETEL	THREE LITTLE WOODPECKERS
WOODY'S CLIP JOINT	ROCKET RACKET
GABBY'S DINER	NIAGARA FOOLS
MISGUIDED MISSILE	BOX CAR BANDIT
WOODPECKER FROM MARS	LOG JAMMED
STOWAWAY WOODY	THE BIRD WHO CAME TO DINNER
SECRET AGENT F.O.B.	WITCH CRAFTY
PRIVATE EYE POOCH	FOWLED UP FALCON
UNBEARABLE SALESMAN	ROUND TRIP TO MARS
TERMITES FROM MARS	

THE WORLD OF '68 (color, sound, 4 min., \$7) - by Charles Braverman. Originally premiered on the Smothers Brothers Comedy Hour, this is a dynamic collage film, comparable in style to his AMERICAN TIME CAPSULE, which traces the traumatic world events of 1968.

WORSHIPPING (color, sound, 7 min., \$12, s-\$135) - by Rick Friedberg. A lush cine-poem on the almost religious reverence devoted to customized cars by their worshippers, both in terms of sports car racers and stock car customizers. An excellent companion film to Kenneth Anger's KUSTOM KAR KUMMANDOS.

WOTON'S WAKE (b&w, sound, 30 min., \$17) - a student film by Brian De Palma, Sarah Lawrence College. The award winning New American Cinema surrealistic comedy which includes spoofs on various classic feature films, such as PHANTOM OF THE OPERA and KING KONG.

THE X-RAY FILM (b&w, sound, 7 min., \$12) - a UCLA student film by Chris Munger. Using x-ray footage, this film makes a cynical comment on our romantic naiveties of our bodies, particularly in terms of lovemaking.

"Y" (color, sound, 6 min., \$10) - by Ray Rice. A non-stop surrealistic cartoon film produced by a leading West Coast artist living in San Rafael, California. "The combination of Rice's imagination and lush drawing technique lend even the grotesque a fascinating beauty. It's like witnessing drawings of a dream, as disoriented, undefined, yet grippingly real as dreams are. And the effect causes his films to linger provocatively in the half-conscious." - SAN RAFAEL INDEPENDENT JOURNAL.

YANTRA (color, sound, 8 min., \$17, s-\$150) - by James Whitney; electronic music by Henk Badings. In Hindu devotional tradition, "yantra" is the general term for instruments of worship which are designed to stimulate a greater awareness of cosmic, temporal, and psychological order. Normally, idols, pictures, and geometric diagrams are used. This is an attempt to create a yantra through the medium of motion pictures. PRESENTED AT: 1959 Seattle Film Festival, VI Vortex Concert, IX International Design Conference in Aspen, IV Montevideo International Film Festival, 1961 Melbourne and Montreal Film Festivals, IV Ann Arbor Film Festival, 1969 Edinburgh Film Festival. "James Whitney's YANTRA (1950-57): alternate frame flicker and computer-like complexity in a film a generation ahead of its time. YANTRA apparently made no use of the computer at all, the basic dot structures being drawn by hand on cards before being multiplied, colored, and spun into patterns in the optical printer. YANTRA comes closer to being a 'pure abstract' film than any other I know -- abstract in the sense that it keeps the audience's attention completely, yet leaves the mind totally free from preconception and association. It is an object of meditation that requires no aesthetic or spiritual instruction to be appreciated." - DAVID CURTIS, "EXPERIMENTAL CINEMA". "A 'Yantra' is a device for stimulating meditation and concentrating psychic forces, enabling its user to experience the realization of the Universal Self. Essentially a Yoga meditational film, YANTRA is a sensitive, deeply mystical experience." - MEDIA & METHODS.

YIN-YANG (color, sound, 5 min., \$7, s-\$75) - by Peter Spoecker (B.Y.M. Prods.); music by Mickie Zekley. A psychedelic time-painting using positive, negative, and black light illuminated alternating frames, moving to the beat of a steel guitar blues music track.

YOU'RE DARN TOOTIN' (b&w, silent, 20 min., \$7) - starring Laurel & Hardy. One of their classic comedy shorts featuring the sequence in which everybody rips off everybody else's trousers.

CFS MOVIE PHOTOS

CFS STILL PHOTO ARCHIVE:

The CFS maintains a comprehensive still photo archive consisting both of stills from classic feature films and film-art shorts, and stills of the leading motion picture performers. Black-and-white 8x10 still photos are available for purchase from the CFS for non-commercial, non-duplication purposes @ \$2.00 each if a negative is already available, or @ \$5.00 each if a negative must first be made. However, a minimum order of \$6.00 is necessary. Commercial uses of our stills are also available, with prices determined by the specific use intended. CFS stills have been utilized by publications as diverse as Playboy Magazine and Compton's Encyclopedia.



F E A T U R E

F I L M S

THE BANDIT AND THE PRINCESS (color, sound, 100 min., \$15) - Based on a novel by F.J. Perkenig, this foreign epic stars Helmut Lohner and Peter Weck and is directed by Franz Antel. The tale of a young tailor who becomes the leader of bandit renegades in his quest to earn the title of a "highwayman". In his pursuits to commit crime, he invariably does more good than harm, and decides to return to his profession of tailoring.

BATTLESHIP POTEMKIN (b&w, silent, 67 min., \$27) - by Sergei Eisenstein. The classic Russian silent feature film produced in 1926, best known for its Odessa Steppes sequence.

THE BLACK PIRATE (b&w, silent, 87 min., \$40) - A new acquisition of the classic feature film, THE BLACK PIRATE is the full length version made in 1926, starring Douglas Fairbanks, Sr., who portrays a pirate, when in reality, he is a fine nobleman who rescues his lady-love in distress from the clutches of the evil Sam De Grasse! All of Fairbanks' swashbuckling style and athletic ability are superbly portrayed in this classic silent film.

BLIND HUSBANDS (b&w, silent, 80 min., \$37) - the first feature film directed by Erich von Stroheim, in 1919, in which he portrays a depraved European officer on a holiday devoted primarily to the seduction of women.

THE BLUE ANGEL (b&w, sound, 90 min., \$37) - by Josef von Sternberg; starring Emil Jannings and Marlene Dietrich. This is a slightly abridged version of the original German production, with English subtitles.

BLUE BLAZES RAWDEN (b&w, silent, 60 min., \$30) - This recently acquired feature starring William S. Hart, Maude George and Robert McKim was made in 1918. Hart created the "good-bad man", the hero with a past for whom his present nobility is a kind of atonement, and who will always ride off into the sunset rather than commit another person to the burden of a lasting attachment. William S. Hart may be considered one of the most famous characters in Western screen mythology.

THE CABINET OF DR. CALIGARI (b&w, music, 55 min., \$27) - the classic German silent feature film which utilized expressionistic settings, pioneering the Avantgarde Film Movement.

COLLEGE (b&w, silent, 70 min., \$27) - starring Buster Keaton. One of his classic feature films, often compared to Harold Lloyd's THE FRESHMAN, in that both films deal with their hero's problem with college life.

DR. MABUSE VS. SCOTLAND YARD (b&w, sound, 90 min., \$15) - Based on the novel THE DEVICE, by Bryan Wallace, this feature is directed by Paul May and stars Peter Van Eyck and Sabine Bethman. A fascinating mystery about a mechanical device designed to control the wills of human beings falling into the hands of the diabolical Dr. Mabuse, who uses the device to transform respectable citizens into murderers, thus gratifying his hatred and contempt for mankind. Justice prevails in the end as Dr. Mabuse and the "device" are destroyed by Scotland Yard.

FIGHTING CARAVANS (b&w, sound, 70 min., \$27) - starring Gary Cooper and Lili Damita; based on the book by Zane Grey. Produced in 1931, this early sound feature film is the classic example of the American western, complete with shy cowboy hero and spunky heroine, jaded old-timers serving as scouts, Indian raids on wagon trains, etc. When you think of Gary Cooper as the stereotype cowboy hero, and the stereotype Hollywood western movie, you will find it in this feature film.

THE GENERAL (b&w, silent, 90 min., \$27) - starring Buster Keaton. One of his classic silent feature films, featuring the chase between two railroad locomotives during the American Civil War.

THE GOLD RUSH (b&w, silent, 71 min., \$27) - starring Charlie Chaplin. The original 1925 silent version of this classic comedy feature film.

JUDITH OF BETHULIA (b&w, silent, 40 min., \$17) - directed by D.W. Griffith. One of his monumental spectacle epics, comparable in many ways to the Babylonian sequence in his later classic, INTOLERANCE (see THE FALL OF BABYLON elsewhere in this catalogue).

THE LAST LAUGH (b&w, music, 90 min., \$27) - starring Emil Jannings. One of the classic examples of the German silent feature film artistry, in this case pioneering many moving camera techniques. NOTE: THE CFS PRINT OF THIS FILM HAS A MUSIC SCORE ADDED.

MERRY GO ROUND (b&w, silent, 105 min., \$42) - directed by Erich von Stroheim. A rare print of the most complete version of this silent feature film classic available in this country.

METROPOLIS (b&w, silent, 90 min., \$27) - directed by Fritz Lang. A rare print of the most complete print of this German feature film classic available in this country.

NOSFERATU/ABRIDGED (b&w, silent, 30 min., \$17) - an excellent condensation of the German silent feature version of DRACULA. Recommended for film history classes.

THE PHANTOM OF THE OPERA (b&w/color, silent, 81 min., \$37) - starring Lon Chaney. A rare print of the complete version of this silent feature classic, in which the Bal Masque sequence is in color - just as it was when the film was originally released in 1925!

REEFER MADNESS (b&w, sound, 65 min., \$45) - The full length feature film made in 1936, depicting the inherent "evil" of the dreaded weed marijuana! Pure "camp" melodrama, the film stars Dave O'Brien, Dorothy Short and Charleton Young. This film will delight everyone and also stimulate much discussion over the validity of the inherent dangers of marijuana, then and today. An excellent film for discussion groups involved in drug-abuse education.

TILLIE'S PUNCTURED ROMANCE (b&w, silent, 45 min. @ sound speed, \$17) - produced by Mack Sennett; starring Charlie Chaplin, Marie Dressler and Mabel Normand. The first feature film made in this country, and an excellent example of Sennett's brand of slapstick comedy.

STEAMBOAT BILL, JR. (b&w, silent, 80 min., \$27) - starring Buster Keaton. One of his last classic silent comedy feature films. The climax is the famous "cyclone" sequence -- probably the most fantastically outrageous, funniest and most beautifully perpetrated disaster ever filmed.

THE STORY OF SAN MICHELE (color, sound, 120 min., \$15) - Based on the autobiography of Alexander Munthe, the film stars O.W. Fischer, Rosanna Schifffino, Sonja Ziemann, Maria Mahor and Valentina Cortese. The fascinating story of a Swedish doctor who abandons love and a promising career to join Louis Pasteur. After a series of many disappointments, in an effort to compensate for his failures, he builds a beautiful villa, SAN MICHELLE. An excellent feature for those on a limited budget.

VARIETY (b&w, silent, 61 min., \$27) - starring Emil Jannings. A classic German silent feature film which pioneered the use of the subjective camera technique, particularly in scenes showing the audience from the point of view of the trapeze performer as he swings back and forth.

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The CFS has expanded its library to include the following films in 35mm. Please inquire as to rental rates for theatrical distribution.

CAPTAIN MOM

COLOR RHAPSODIE

EVASION EXPRESS

FREE

K-9000/A SPACE ODDITY

KRASNER, NORMAN

MISTER BUSINESSMAN

PAINT

SPOOK SPORT

UNCLE WALT

UNICYCLE RACE

WEEKEND PASS

RADIO ROCKET BOY

LA FUMAILLON

FURTHER ADVENTURES OF UNCLE SAM

L A T E A R R I V A L S

BE SOMEBODY (color, sound, 2 min., \$6, s-\$50) - by Elena Erenberg. A UCLA Animation Workshop film that gives the audience a glimpse at the obsession for constant change in women's fashions and the anatomy in general, to keep pace with current trends. "A sharp phenomenological pan on the Barbie Doll interchangeability of Madison Avenue's image of women." UCLA BRUIN. "A delightful, jaunty, anatomical collage, i.e., kaleidoscopic patterns formed by lips, eyes, limbs, etc..." - KEVIN THOMAS, LOS ANGELES TIMES. ADULT.

IKE'S WOMAN - TINA (color, sound, 3 min., \$7, s-\$75) - by Gerald Biehl. This film deals with travel into outer space via ESP, and utilizes the latest in computer and video/film processing to achieve the exciting effects. Tina Turner is the featured performer, taking the audience on a trip from her focal point - inside and outside her mind, to the tune of "HIGHER AND HIGHER." Winner of over thirty film festival honors, including the Golden Eagle at CINE-1973, Art & Culture at Columbus, Special Effects at Cannes-1972.

LONE DRAGNET (b&w, sound, 20 min., \$20) - A hilarious view of television's early years, in which an episode of the LONE RANGER becomes intertwined with sequences from DRAGNET. Oddly enough, the story line still bears credence as we encounter Amos n Andy, Chiquita Banana, plus an array of vintage cigarette commercials. Sgt. Friday's "Bad Cop" speech is one of the outstanding highlights in this delightful spoof.

108 MOVEMENTS (color, sound, 6-1/2 min., \$8, s-\$100) - by Peggy Wolff. An experimental film reminiscent of McLaren's PAS DE DEUX, which attempts to state a theme utilizing the motions of Tai Chi and restating the basic theme in altered, varied form, combining and re-combining the basic images -- the end product producing a hallucinatory experience of grace and ever changing color patterns. Award winner: 1973 Atlanta Film Festival, Experimental Mixed Media, 1973 Columbus Film Festival, 1974 MPD-PSA - in the categories of TOP FILM OF THE YEAR. One of the TEN BEST FILMS, BEST EXPERIMENTAL FILM - Selected for FILMEX 1973 screening in Experimental films; shown on Channel 28 (L.A. Television).

PHYSICAL FITNESS (b&w, sound, 13-1/2 min., \$18, s-\$150) - by Gerald Varney. A collage film that considers the repitious and perhaps inevitable aspects of man's war nature. Reality, when reduced to a war "norm", sets up new connotations when everyday events are experienced in a dynamic montage. "Far and away the best use of collage technique. And more human because it has elements of humor, and drew on images people are familiar with." - KENNETH ANGER, REV. JOHN M. CULKIN, GEORGE STONEY, Judges, Foothill Film Festival. Winner of special awards at five major film festivals.

POETS (color, sound, 7 min., \$10, s-\$135) - by Bill Delaney. A glimpse of the Irish character from the rugged west coastal region of Ireland known as Connemara. One man compares the days of old to modern times, another relates how a sheepdog saved his life. In a pub there is spirited conversation and after many mugs of Guinness, a rosy-cheeked chap sings a heartfelt ballad. "POETS is a new form of travelogue with a style that is personal and lyrical rather than informational." - BILL DELANEY.

RABBIT SEASON (color, sound, 6 min., \$10, s-\$100) - by Nancy Webber. A poignant message is well stated in this animated film based on a poem that focuses on the rabbit as an image of the life force - a vulnerable prey, whether caged or in the open, exposed to violence, war and death from the moment of birth, yet persisting to remain alive, prolific and serving a purpose in spite of the risks involved.

SAUSAGE CITY (color, sound, 5 min., \$10, s-\$85) - by Adam K. Beckett. A fascinating piece of animation which emerges from a white screen, where vastly complex, highly rendered structures of constantly interweaving organic forms grow and evolve within a city of boxes which never cease to move and change perspective, finally culminating in a surprise ending. Award winner: 1974 Humboldt Film Festival, 1974 Ann Arbor Film Festival, 1974 Alfred University. Shown at: FILMEX, WHITNEY MUSEUM OF AMERICAN ART, ANN ARBOR TOUR, ZAGREB FESTIVAL.

SAWMILL (color, sound, 14 min., \$15, s-\$150) - by Gregg Schiffner, music by Richard Ellers and Max Carlson. An unusual, fascinating documentary shot almost entirely in reverse. Boards are transformed into logs, as the operation of a modern saw-mill is examined from end to beginning! At the same time a highly innovative sound track combines music and the sound of machines with the humorous, inciteful commentary of the workers. Everything from politics and taxes, to women and happiness, is discussed in this condensation of 15 hours of lunch and coffee break bull sessions. This is a film that offers a challenging viewing experience to all audiences. - COMMENTS FROM AUDIENCE RESPONSE CARDS: "I couldn't believe it when half-way through the film, I realized that everything was going backwards! What a delightful discovery." "SAWMILL is a film of intense energy and life." "It is probably the best and most human industrial documentary I have ever seen."

SCENARIO RVW (color, sound, 6 min., \$6, s-\$50) - by Severo Perez. The filmmaker depicts the journey of a micro solar disc through the primordial vortex.

TORPEDO BAY (b&w, sound, 13 min., \$10, s-\$125) - by Mike Adrian. TORPEDO BAY, filmed aboard an actual U.S. submarine, is a Twilight Zone comedy of intrigue, in which a young Naval lieutenant from the Navy Cost Systems Analysis program in San Diego, finds himself unexplainably trapped aboard a submarine captained by a half-crazed German commander who is constantly shooting torpedoes at some "unseen" enemy. "While the film is totally entertaining, it is also an excellent spring-board for stimulating discussion in many areas of human psychology and the verbal arts."

WESTERN MOVIE MOSAIC #2 (b&w, sound, 30 min., \$12, s-\$100) - Highlights from western feature classics: CARIBOU TRAIL, CHIEF CRAZY HORSE and RIDING THE RAILS.

I N D E X

Abbott & Costello: ABBOT & COSTELLO MEET FRANKENSTEIN, ABBOT & COSTELLO MEET THE MONSTERS, ABBOT & COSTELLO MOSAIC #1, #2, #3, #4.

Jerry Abrams: BE-IN, LOTUS WING, MAINSTREAM.

ABSTRACT & NON-OBJECTIVE FILMS: See Scott Bartlett, Jane Belson, Jordan Belson, Ivan Dryer, Lynn Fayman, Hans Fischinger, Oskar Fischinger, Robert Frerck, Hy Hirsh, Ahmed Lateef, Herbert Loebel, Len Lye, Patricia Marx, Pat O'Neill, Curtis Opliger, Jerry Pantzer, Jim Spencer, Peter Spoecker, John Stehura, Hank Stockert, Rob Thompson, Dennis Welch, James Whitney, John Whitney, Michael Whitney, Charles Wyndham.

Joe Adamson & Jim Morrow: A POLITICAL CARTOON.

Mike Adrian: TORPEDO BAY

Agust Agustsson: EVERYTHING WILL BE PLASTIC.

Ross Albert: SALUTE, ALL'S QUIET IN SPARKLE CITY.

Fred Allen: THE INSTALLMENT COLLECTOR.

Alice in Cartoonland (Walt Disney): see ALICE CARTOONS.

Jerry Anderson: WITH CATHERINE.

Joseph Anderson: FOOTBALL AS IT IS PLAYED TODAY.

Kenneth Anger: EAUX D'ARTIFICE, FIREWORKS, INAUGURATION OF THE PLEASURE DOME, INVOCATION OF MY DEMON BROTHER, KUSTOM KAR KUMMANDOS, LUCIFER RISING, PUCE MOMENT, RABBIT'S MOON, SCORPIO RISING.

Ralph Arlyck: SEAN

Louis Armstrong: I'LL BE GLAD WHEN YOU'RE DEAD, YOU RASCAL YOU! (Betty Boop cartoon).

Jerry Aronson: SUPERSTARS

Art Center College of Design: LANCE, LOVE THE MAGICIAN/KRAUSIE, MOONLIGHT SONATA, SABATO FIORELLO, SOUNDS OF SILENCE, SYMPATHY FOR THE DEVIL.

Leland Auslender: THE BIRTH OF APHRODITE, DEAR LITTLE LIGHTBIRD, SCULPTURE OF RON BOISE.

AUSTRALIAN UNDERGROUND FILMS: see Paul Cox, John Davis, Christopher McCulloch, David Perry, Aggy Read.

AVANTGARDE FILM MOVEMENT: see Rene Clair, Salvador Dali, Germaine Deluc, Marcel Duchamp, Oskar Fischinger, Fernand Leger, Erno Metzner, Hans Richter, LeRoy Robbins, Slavko Vorkapich, James Sibley Watson & Melville Webber; CABINET OF DR. CALIGARI.

Joan Baez: PEACE PICKETS ARRESTED

Will Baker: SPIDER GOD.

Ballet Rouse de Monte Carlo: see David Lichine.

Allen Barker: BREADTH OF THE BONES.

Roger Barlow: EVEN AS YOU AND I.

Vince Barnett: AIR MANIACS.

Freude Bartlett: PROMISE HER ANYTHING... STAND UP AND BE COUNTED, SWEET DREAMS.

Scott Bartlett: METANOMEN, MOON '69, OFF-ON, STAND UP & BE COUNTED, TRIP TO THE MOON, SERPENT, 1970.

Byron Bauer: INCIDENT IN A GLASSBLOWER'S SHOP.

G.M. Baur: LA FUMAILLON, THE BLUE GOOSE.

James L. Beatman: MOTORCYCLE.

Adam Beckett: FLESH FLOWS, SAUSAGE CITY.

Jane Belson: LOGOS, ODDS & ENDS.

Jordan Belson: ALLURES, OBMARU, THINGS TO COME.

Ludwig Memelmann: MADELINE.

Stephen Vincent Benet: POWER & THE LAND.

Robert Benchley: SEX LIFE OF A POLYP.

Bruce Benton: SYMPATHY FOR THE DEVIL.

Elmer Bernstein: HOUSE, INFORMATION MACHINE.

Pierre Berton: CITY OF GOLD.

Billy Bevan: GIDDYAP, ICE COLD COCOS, IRON NAG.

Donald Bevis: CARNIVAL.

Gerald Biehl: IKE'S WOMAN - TINA

David Bienstock: NOTHING HAPPENED THIS MORNING.

Julian Biggs: 23 SKIDOO.

Les Blank: SPONTANEOUS SOUND.

R.O. Blechmann: JUGGLER OF OUR LADY.

Michael Bloebaum: HOME OF THE BRAVE, SIDESHOW.

The Blue Cheer: BE-IN.

Joseph Bogdonovich: IMAGINE IMAGE.

Betty Boop cartoons: BEST OF BETTY BOOP #1, #2, #3, BETTY BOOP MOSAIC #1, ACCORDIAN JOE, BARNACLE BILL, BETTY BOOP & THE LITTLE KING, BETTY BOOP FOR PRESIDENT, BETTY BOOP, M.D., BETTY BOOP'S BAMBOO ISLE, BETTY BOOP'S LIFEGUARD, BETTY BOOP'S MAY PARTY, BETTY BOOP'S PENTHOUSE, BETTY BOOP'S PRIZE SHOW, BETTY BOOP'S RISE TO FAME, BETTY BOOP'S TRIAL, BETTY BOOP'S UPS AND DOWNS, BETTY IN BLUNDERLAND, BIMBO'S INITIATION, BOOP OOP A DOOP, DANCING FOOL, DIZZY DISHES, DIZZY RED RIDING HOOD, I'LL BE GLAD WHEN YOU'RE DEAD YOU RASCAL YOU, JACK IN THE BEANSTALK, MOTHER GOOSE LAND, MYSTERIOUS MOSE, OLD MAN OF THE MOUNTAIN, PARADE OF THE WOODEN SOLDIERS, MUSICAL MOUNTAINEERS, RED HOT MAMA, SILLY SCANDALS, SNOW WHITE, STOPPING THE SHOW.

Walerian Borowczyk: CONCERT OF M. KABAL,
DOM, GAMES OF ANGELS, RENAISSANCE.

David Brain: VICIOUS CYCLES, MISTER
BUSINESSMAN.

Charles Braverman: AMERICAN TIME CAPSULE,
THE SIXTIES, SPACE PLACE, WORLD OF '68.

British Film Institute, Experimental Film
Committee: ALONE WITH THE MONSTERS,
THIRTEEN CANTOS OF HELL.

Stan Brakhage: DESISTFILM, TRUMPIT
(actor), THE WAY TO SHADOW GARDEN.

James Broughton: LOONY TOM, NUPTIAE.

Michael Brown: RITUAL.

Robert Brown: CIRCLES, P.A.W.S., THE
TEMPEST.

Bugs Bunny: BUCCANEER BUNNY.

Luis Bunuel: LE CHIEN ANDALOU, LAND
WITHOUT BREAD.

Noel Burch: NOVICIAT.

Mae Busch: SETTLED AT THE SEASIDE.

Mary Ellen Bute: COLOR RHAPSODIE, MOOD
CONTRASTS, POLKA GRAPH.

Joseph Byrd: COMING DOWN, 7362, UNC.

California State College at Hayward:
ALL COME TO LOOK FOR AMERICA.

Sugar Cain: RAMA.

Michael Callahan: DO BLONDES HAVE MORE
FUN?

Cab Calloway: MINNIE THE MOOCHER, OLD
MAN OF THE MOUNTAIN, SNOW WHITE
(all Boop cartoons).

Godfrey Cambridge: WHERE IS JIM CROW:
AN INTERVIEW WITH GODFREY CAMBRIDGE.

John Camie: EXCHANGES.

Eddie Cantor: GETTING A TICKET, MANDY.

Stokely Carmichael: WHERE IS JIM CROW:
AN INTERVIEW WITH STOKELY CARMICHAEL.

Benny Carter: ADVENTURE OF AN *,
URBANISSIMO.

Tristam Cary: THE LITTLE ISLAND.

CARTOONS: see R.O. Blechmann, Dick
Corben, Fred Crippen, Charles Eames,
Walt Disney, Max Fleischer, Ralph
Hart, Bud Fisher, John Hubley,
Rudolph Ising, John Kimball, Ward
Kimball, Charles Krausie, Herb
Kosower, Walter Lantz, Stephen
Magidow, Windsor McCay, Dan
McLaughlin, Jimmy Murakami, George
Pal, Ernest Pintoff, Ray Rice, Ken
Sakoda, Dave Saxon, Larry Schulte,
Peter Spoecker, Soglow, Bob Swarthe,
Pat Sullivan, U.P.A., Warner Bros.,
Alexander Weiss, Fred Wolf; CARTOON
"CAMP". Also see: FOREIGN CARTOONS.

Castle Films Short Subjects: AMERICA
ON THE MOON & APOLLO 15, BAITING
BEAUTIES, BATTLING BANTAMS, STOCK
CAR CHALLENGE, SKY DIVING, THE WHALE
THAT BECAME A STAR.

Chad & Jeremy: PAINTED DAY GLO SMILE.

Lon Chaney, Jr.: THE WOLFMAN.

Charlie Chaplin: BETWEEN SHOWERS, THE CHAMPION,
THE CURE, EASY STREET, THE FLOORWALKER, THE
GOLD RUSH, THE IMMIGRANT, IN THE PARK, A
NIGHT AT THE SHOW, THE PAWNSHOP, THE RINK,
THOSE LOVE PANGS, TRIPLE TROUBLE, THE
VAGABOND; also SLAPSTICK OF MACK SENNETT
#1 & #2.

Walter Chappell: FLESH TONES, A LEGEND AT
BIG SUR.

Ray Charles: COSMIC RAY (soundtrack).

Charlie Chase: SETTLED AT THE SEASIDE.

Doris Chase: CIRCLES/VARIATION #2.

Neal Chastain: COMPUT-HER BABY.

Ralph Chubb: THE SOUNDS OF SILENCE.

Augie Cinquegrana: EXPRESS.

Rene Clair: CRAZY RAY, ENTR'ACTE.

Coe-Davis: THE DOVE.

Emil Cohl: HASHER'S DELERIUM.

Frank Collins: MOONLIGHT SONATA.

Computer Image Corp.: JUMPROPE.

Bruce Conner: BREAKAWAY, COSMIC RAY, LOOKING
FOR MUSHROOMS, A MOVIE, REPORT, VIVIAN.

Laurence Cooper: KAABA.

Dick Corben: NEVERWHERE.

Bill Cosby: THE BLACK SOLDIER (narrator).

Jacques-Yves Cousteau: TEN FATHOMS DEEP.

Bob Cowan: ALONE.

Paul Cox: TIME PAST.

Buster Crabbe: TARZAN THE FEARLESS.

John Craig: TWITCHY.

Robert Crawford: BRIDGES & LIGHTS, FULTON ST.

Fred Crippen: PERFORMING PAINTER.

Walter Cronkite: THE MOVIES LEARN TO TALK.

George Csicsery: WITH CATHERINE.

CZECH FILMS: see Jana Merglova, Jiri Trnka,
Karel Zeman.

Judith Dancoff: JUDY CHICAGO AND THE CALIFORNIA
GIRLS.

Salvador Dali: LE CHIEN ANDALOU.

Denys Columb de Daunant: CORRIDE INTERDITE,
DREAM OF WILD HORSES.

Carson Davidson: HELP! MY SNOWMAN'S BURNING
DOWN, THIRD AVENUE EL.

John Davis: GLOBE OF DEATH.

David Davis, Steve Talbot, Dierdre English &
Aly Sujo: DC III.

Georges Delerue: "A".

Germaine Deluc: SEASHELL & THE CLERGYMAN.

Cecil B. DeMille: CECIL B. DEMILLE MOSAIC,
CLEOPATRA/ABRIDGED, HOLLYWOOD EXTRA GIRL.

Bill Delaney: POETS.

Brian DePalma: WOTON'S WAKE.

Tom Densimone: WOODEN LULLABY.

Tom DeWitt: FALL, OFF-ON.

Marlene Dietrich: THE BLUE ANGEL.

Walt Disney: see ALICE CARTOONS, UNCLE WALT.

David Dodge: BRIDE OF MR. GLABBER.

Attila Domokos: THE DIGGERS, WASICHU.

Paul Dopff: LA VERSION ORIGINELLE.
Renata Druks: A PAINTER'S JOURNAL.
David Dryer: TUFT OF FLOWERS.
Ivan Dryer: A LASER IMAGES DEMONSTRATION,
TUFT OF FLOWERS.
Marcel Duchamp: ANEMIC CINEMA.
Kevin Duffy: MONA, VOODOO.
E. A. Dupont: VARIETY.
Susan Dyal: NAVAJO RAIN CHANT.
Bob Dylan: PEACE PICKETS ARRESTED...
Charles & Ray Eames: HOUSE, INFORMATION
MACHINE, TEXTILES AND ORNAMENTAL ARTS
OF INDIA, TWO BAROQUE CHURCHES IN
GERMANY.
Nancy Edell: BLACK PUDDING, CHARLIE
COMPANY.
Sergei Eisenstein: BATTLESHIP POTEMKIN.
Elena Erenberg: BE SOMEBODY.
EXPANDED CINEMA FILMS (as mentioned in
the book by Gene Youngblood): ALLURES,
BINARY BIT PATTERNS, CATALOG, CHINESE
FIREDRILL, CIBERNETIK 5.3, LAPIS,
METANOMEN, MOON '69, OFF-ON,
PERMUTATIONS, 7362, YANTRA.
Lynn Fayman: GREENSLEEVES, SOPHISTICATED
VAMP.
Louise Fazenda: DIZZY DAISY.
FEATURE FILMS: THE BANDIT AND THE
PRINCESS, BATTLESHIP POTEMKIN, THE
BLACK PIRATE, BLIND HUSBANDS, THE
BLUE ANGEL, BLUE BLAZES RAWDEN, THE
CABINET OF DR. CALIGARI, COLLEGE,
DR. MABUSE VS. SCOTLAND YARD, FIGHTING
CARAVANS, THE GENERAL, THE GOLD RUSH,
JUDITH OF BETHULIA, THE LAST LAUGH,
MERRY GO ROUND, METROPOLIS, NOSFERATU/
ABRIDGED, THE PHANTOM OF THE OPERA,
REEFER MADNESS, TILLIE'S PUNCTURED
ROMANCE, STEAMBOAT BILL, JR., THE
STORY OF SAN MICHELE, VARIETY.
FEATURE FILM HIGHLIGHTS (one reel/10
min.): ABBOTT & COSTELLO MEET
FRANKENSTEIN, THE BIG THUMB (IT'S A
GIFT), CALIFORNIA BOUND (IT'S A GIFT),
CIRCUS SLICKER (YOU CAN'T CHEAT AN
HONEST MAN), DRACULA, FRANKENSTEIN, THE
GREAT CHASE (THE BANK DICK), THE GREAT
McGONIGLE (THE OLD FASHIONED WAY), GREAT
MOMENTS FROM THE PHANTOM OF THE OPERA,
HURRY HURRY (NEVER GIVE A SUCKER AN
EVEN BREAK), IF I HAD A MILLION, I'M NO
ANGEL, TARZAN THE FEARLESS, THE WOLFMAN;
also FASHIONS IN LOVE, RUDOLPH
VALENTINO; also see PACKAGE PROGRAMS
(in Index).
Felix the Cat: FELIX IN FAIRYLAND, FELIX
IN HOLLYWOOD, FELIX WOOS WHOOPEE.

FEMALE FILMMAKERS: see Mary Ellen Bute, Sugar
Cain, Doris Chase, Judith Dancoff, Germaine
Deluc, Susan Dyal, Nancy Edell, Holly
Fisher (Fisher-Slezas Films), Christina
Hornisher, Jacqueline Jacoupy, Linda Jassim,
Joan Kasich, Evelyn Lambart, Flora Mock,
Hannah Roman, Kathy Rose, Chick Strand,
Kathy Strickland, Renee Taylor, Jane Belson,
Patricia Marx, Nancy Webber, Peggy Wolff.
W.C. Fields: THE BARBER SHOP, THE BIG THUMB,
CALIFORNIA BOUND, CIRCUS SLICKERS, THE
DENTIST, FATAL GLASS OF BEER, THE GOLF
SPECIALIST, THE GREAT CHASE, THE GREAT
McGONIGLE, HURRY HURRY, IF I HAD A MILLION,
THE PHARMACIST.
Charles Fischer: ODD-EASY.
Hans Fischinger: DANCE OF THE COLORS, FILM
STUDIE #10, FILM STUDIE #12.
Oskar Fischinger: ALLEGRETTO, AN AMERICAN MARCE
BLACK & WHITE MURATTI, CIRCLE, COMPOSITION IN
BLUE, FILM STUDIES #5-12, MOTION PAINTING #1,
MUNTZ TV SPOT, MURATTI CIGARETTE COMMERCIAL.
Bud Fisher: MUTT & JEFF (in Index).
Morgan Fisher: DOCUMENTARY FOOTAGE.
Fisher-Slezas Films: PSSHT.
Max Fleischer: COW'S HUSBAND, HOT DOG, WISE
FLIES: also see BETTY BOOP (in Index).
Robert Florey: LIFE & DEATH OF A HOLLYWOOD
EXTRA.
Peter Foldes: A SHORT VISION.
FOREIGN CARTOONS AND ANIMATION: see Jan Lenica,
Yoji Kuri, Nancy Edell, Norman McLaren, Raoul
Servais, Hans Fischinger, Oskar Fischinger,
Len Lye, Walerian Borowczyk, Jannik Hastrup,
Dusan Vukotic, Halas & Batchelor, Jana
Merglova, Jiri Trnka, Emil Cohl, Karel Zeman,
Richard Williams, Wolfgang Urchs, Witold
Giersz, Peter Foldes, Robert Leffingwell,
Peter King, Ante Zaninovic, Paul Dopff, G.M.
Bauer, Bernard Palacios, Francis Masse.
Piero Fornasetti: THE FACE.
Gene Forrell: BOUNDARY LINES, N.Y., N.Y.
Donald Fox: OMEGA.
John Frankenheimer: FRANKENHEIMER.
FRENCH FILMS: see Marcel Duchamp, Jacqueline
Jacoupy, Fernand Leger, Jean Mitry, Francois
Truffaut, Rene Clair, George Melies, Denys
Colomb de Daumont, Noel Burch, Germaine Deluc
Ferdinand Zecca; also see DEFENSE D'AFFICHER,
CHASSE DES TOUCHES, LA COULEUR DE LA FORME.
Robert Frerck: NEBULA I & II, PHAETON.
Rick Friedberg: GIRLS OF NEW YORK, THE PEPSI
GENERATION, PHYLLIS, WORSHIPPING.
The Fugs: BOOBS A LOT (soundtrack).
Robert Fulton: STARLIGHT.
Charles Gagnon: THE EIGHTH DAY.
Frank Gardner: THE GUEST.

G.L. "Woody" Garvey: FORTUNA.

Jack Genero: LADIES ROOM.

GERMAN FILMS: see Emil Jannings, Hans

Fischinger, Hans Richter, Erno Metzner, F.W. Murnau, E.A. Dupont, Wolfgang Urchs, Helmut Schulitz; CABINET OF DR. CALIGARI, MY MILL.

Burton Gershfield: NOW THAT THE BUFFALO'S GONE, SANCTUS.

Sal Giammona: MEGALOPOLIS.

Witold Giersz: THE RED & THE BLACK.

Billy Gilbert: COUNTY HOSPITAL, MUSIC BOX.

Dizzy Gillespie: THE HAT, THINGS TO COME.

Robert Giorgio: THAT'S NICE.

James Glover: POLLUTION.

Ernest Gold: THE ASSIGNATION.

Paul Golding: WIPEOUT.

Dave Goldson: COMPUT-HER BABY.

Shevard Goldstein: KRASNER, NORMAN, BELOVED HUSBAND OF IRMA.

Nana Gollner: SPRING NIGHT.

Bruce Green: BIRD, PULP.

Robert Green: WHAT EVERY BOY & GIRL SHOULD KNOW.

D.W. Griffith: FALL OF BABYLON, JUDITH OF BETHULIA.

Red Grooms: FAT FEET, SECRET OF WENDELL SAMSON.

Bert Haastra: GLASS.

The Haboush Co.: FREE, FURTHER ADVENTURES OF UNCLE SAM, K-9000, A SPACE ODDITY, PAINT, TUFT OF FLOWERS.

Paul Haesaerts: FROM RENOIR TO PICASSO.

Hubs Hagen: EXPOSITION.

Halas & Batchelor: FIGUREHEAD.

Jeffrey Hale: GREAT TOY ROBBERY.

William Hale: THE TOWERS.

David Hanson: HOMAGE TO EADWEARD MUYBRIDGE.

Dick Harber: VOYAGE OPTIQUE.

Tim Hardin: SIMPLE SONG OF FREEDOM.

Curtis Harrington: THE ASSIGNATION, FRAGMENT OF SEEKING, ON THE EDGE.

Ralph Hart: EGGS & MARROWBONE.

Jerry Hartleben: DEFIANCE.

Jannik Hastrup: CONCERTO EROTICA.

Benjamin Hayeem: FLORA, PAPILLOTE.

Leonard Henny: PEACE PICKETS ARRESTED...

Jim Henson: TIME PIECE.

Will Hindle: BILLABONG, CHINESE FIREDRILL, FFFTCM, NON-CATHOLICAM, PASTORALE D'ETE, ST. FLOURNOY..., WATERSMITH, LATER SAME NIGHT.

Hy Hirsh: AUTUMN SPECTRUM, CHASSE DES TOUCHES, COME CLOSER, LA COULEUR DE LA FORME, DIVERTISSEMENT ROCOCO, ENERI, EVEN AS YOU & I, GYROMORPHOSIS, SCRATCH PAD.

David Holden: CAPTAIN BREZEWSKI.

Arthur Honegger: PASTORALE D'ETE.

Paul Horn: THE BIRD.

Christina Hornisher: AND ON THE SIXTH DAY, 4x8=16.

HORROR, MYSTERY, AND SCIENCE FICTION FILMS:

ABBOTT & COSTELLO MEET THE MONSTERS, ABBOTT & COSTELLO MEET FRANKENSTEIN, THE ASSIGNATION, BETTY BOOP'S PENTHOUSE, BIMBO'S INITIATION, BRIDE OF FRANKENSTEIN, BRIDE OF MR. GLABBER, CABINET OF DR. CALIGARI, CONCERT OF M. KABAL, CREATURE FROM THE BLACK LAGOON, CREATURE SCHTICK, DRACULA, DEATH OF THE GORILLA, FAMOUS MOVIE MONSTERS, FRANKENSTEIN, FRANKENSTEIN SAGA, GREAT MOMENTS FROM PHANTOM OF THE OPERA, THE INVISIBLE MAN, K-9000, LABYRINTH, MUMMY MOSAIC, NIGHT OF THE VAMPIRE, NOSFERATU, POSSIBILITY OF WAR IN THE AIR, SCIENCE FICTION HIGHLIGHTS #1 & #2, TELL TALE HEART, WOLFMAN.

John Hubley: ADVENTURES OF AN *, GERALD McBOING BOING, THE HAT, MOONBIRD, ROOTY TOOT TOOT, THE TENDER GAME, URBANISSIMO.

R.K. Hughes: NINE IN A ROW.

Humboldt State College: DREAMS & ASHES.

David Ice: GAMES.

Illinois Institute of Technology: NEBULA I & II.

Eugene Ionesco: "A", RHINOCEROS.

Rudolph Ising: POOR L'IL ME.

Dan Israely: TWO MINUTES/HISTORY OF ISRAEL.

Teiji Ito: FLORA.

Joris Ivens: NEW EARTH, POWER & THE LAND.

Burl Ives: I KNOW AN OLD LADY WHO SWALLOWED...

Henry Jacobs: THE INTERVIEW, LOGOS, ODDS & ENDS, SCOPE TWO, TRUMPIT.

Allan S. Jacobson: E PLURIBUS UNUM.

Jacqueline Jacoupy: ASSAULT ON EIFFEL TOWER.

Jean Gui Jacque: THE BLUE BIKE.

Mick Jagger: INVOCATION OF MY DEMON BROTHER.

Emil Jannings: BLUE ANGEL, LAST LAUGH, VARIETY.

Len Janson: CAPTAIN MOM, SGT. SWELL, VICIOUS CYCLES.

Linda Jassim: CYCLES.

Humphrey Jennings: CAMPUS CHRISTI.

Rene Jodoin: DANCE SQUARED, NOTES ON A TRIANGLE, SPHERES.

Michael Johnson: SYMPATHY FOR THE DEVIL.

D.B. Jones: CAMPUS CHRISTI.

Proctor Jones: GONE FOR TOMORROW.

Larry Jordan: THREE, TRUMPIT, UNDERTOW.

Ovady Julber: LA MER.

Boris Karloff: JUGGLER OF OUR LADY; also see HORROR, MYSTERY & SCIENCE FICTION FILMS (in Index).

Buster Keaton: BALLOONATIC, COPS, THE GENERAL, STEAMBOAT BILL JR.

Kent State Univ.: CONFRONTATION AT KENT STATE, CORONATION, FIRST TIME HERE.

John Kimball: CANABUS.

Ward Kimball: ESCALATION.

Peter King: THIRTEEN CANTOS OF HELL.

Russell Kingston: POSING.
G. Kleinssinger: TUBBY THE TUBA.
Larry Klingman: STORE.
Ken Knowlton: ENIGMA.
Herb Kosower: THE FACE.
Włodzimierz Kotonski: LABYRINTH.
Al Kouzel: JUGGLER OF OUR LADY.
William Kraft: DESIRE IN A PUBLIC DUMP.
Charles Krausie: THE MAGICIAN.
George Kuchar: BELOW THE FRUITED PLAIN.
Mike Kuchar: SECRET OF WENDEL SAMSON.
Yoji Kuri: AI! (LOVE).
Stuart Kushner: SABATO FIORELLO.
Derek Lamb: GREAT TOY ROBBERY, I KNOW AN OLD LADY WHO SWALLOWED A FLY.
Evelyn Lambart: BEGONE DULL CARE, LINES HORIZONTAL, LINES VERTICAL, MOSAIC, RHYTHMETIC.
Bruce Lane: UNC.
Fritz Lang: METROPOLIS.
Walter Lantz: WOODY WOODPECKER CARTOONS.
Ryan Larkin: SYRINX, WALKING, STREET MUSIQUE.
Laser Images, Inc.: A LASER IMAGE DEMONSTRATION.
Jacques Laspy: DREAM OF THE WILD HORSES.
Ahmed Lateef: "C", HELL HAS NO DOORS.
Laurel & Hardy: BIG BUSINESS, BLOTO, COUNTY HOSPITAL, DOUBLE WHOOPEE, MUSIC BOX, OUR WIFE, PUTTING PANTS ON PHILIP, TWO TARS, YOU'RE DARN TOOTIN'.
Martin Lavut: AT HOME.
David Lebrun: SANCTUS.
Robert Leffingwell: STORY OF TIME.
Fernand Leger: BALLET MECHANIQUE.
Jan Lenica: "A" DOM, LABYRINTH, RHINOCEROS.
Irving Lerner: MUSCLE BEACH.
Howard Lester: AIRPLANE GLUE I LOVE YOU, ONE WEEK IN VIETNAM (in PEACE PROGRAM), RANSOM NOTE.
Don Levy: TIME IS.
Paul Lewinson: CYCLES.
David Lichine: SPRING NIGHT.
Arthur Lipsett: FREE FALL, TRIP DOWN MEMORY LANE, 21-87, VERY NICE VERY NICE.
Leonard Lipton: BELOW THE FRUITED PLAIN, WE SHALL MARCH AGAIN.
The Little King: ART FOR ART'S SAKE, BETTY BOOP MEETS THE LITTLE KING.
Herbert Loebel: CRYSTALS.
Richard Long: BEST DAMN BAND IN THE LAND.
Pare Lorentz: PLOW THAT BROKE THE PLAINS.
Los Angeles Valley Jr. College: PROMISES PROMISES.
David Lourie: PROJECT ONE.
George Lucas: ELECTRONIC LABYRINTH.

Ralph Luce: PROEM.
Len Lye: BIRTH OF THE ROBOT, COLOUR BOX, N OR NW, RAINBOW DANCE, TRADE TATOO, WHEN THE PIE WAS OPENED.
Christopher MacLaine: TRUMPIT.
Stephen Magidow: ONCE.
Ted Makarczynski: THE MAGICIAN.
Paul Des Marais: EPIPHANIES.
Eugene & Carol Marner: PHYLLIS & TERRY.
Francis Masse: EVASION EXPRESS.
Marx Bros.: INCREDIBLE JEWEL ROBBERY, PIGSKIN CAPERS, THIS IS WAR.
Patricia Marx: OBMARU, THINGS TO COME.
James Mason: THE TELLTALE HEART (narrator).
Peter Mays: DEATH OF THE GORILLA, NIGHT OF THE VAMPIRE, SOFA-FIRE DEATH-SONG.
Jim McBride: IT'S ABOUT THIS CARPENTER.
Joseph McCarthy: McCARTHY VS. WELCH.
Windsor McCay: BUG VAUDEVILLE, FLYING HOUSE, GERTIE THE DINOSAUR, THE PET.
Christopher McCulloch: VISION FOR A NEW WORLD.
Norman McLaren: BEGONE DULL CARE, BLINKITY BLANK, A CHAIRY TALE, DOTS, FIDDLE DE DEE, LINES HORIZONTAL & VERTICAL, A LITTLE PHANTASY ON A 19TH CENTURY PAINTING, LOOPS, MOSAIC, NEIGHBORS, PAS DE DEUX, PEN POINT PERCUSSION, A PHANTASY, RHYTHMETIC, SPHERES, STARS & STRIPES, TWO BAGATELLES, WINDOW ON CANADA: AN INTERVIEW WITH NORMAN McLAREN.
Dan McLaughlin: CLAUDE, EPIPHANIES, GOD IS DOG SPELLED BACKWARDS, MICROSECOND, 9:00 NEWS, PEACE (in PEACE PROGRAM), STAR SPANGLED BANNER.
George Melies: CONQUEST OF THE POLE, THE MAGIC OF MELIES, A TRIP TO THE MOON.
Chuck Menville: CAPT. MOM, SGT. SWELL, VICIOUS CYCLES.
Jana Merglova: GENESIS.
Erno Metzner: UBERFALL.
Andrew Meyer: MATCH GIRL.
Donald Meyer: MOONLIGHT SONATA.
Paulmichele Mielche: RAINY DAY SPECIAL.
Robert Mitchell: K-9000: A SPACE ODDITY.
Jean Mitry: IMAGES FROM DEBUSSY.
Flora Mock: TOM TIT TOT, WAITING.
Fred Mogubgub: POP SHOW.
MOOG SYNTHESIZER SCORES: see BAROQUE HOEDOWN, EL CORDON, CYCLES, INVOCATION OF MY DEMON BROTHER, NIGHT OF THE VAMPIRE, SOFA-FIRE DEATH-SONG.
Donovan Moye: PROMISES PROMISES.
Gerry Mulligan: HELP! MY SNOWMAN'S BURNING DOWN.
Chris Munger: THE X-RAY FILM.
Jimmy (Teru) Murakami: BREATH, THE INSECTS, THE TOP, THE VIOLINIST, WHO'S AFRAID OF MURAKAMI WOLF.
Murakami & Wolf Films: see Jimmy Murakami and Fred Wolf.
F.W. Murnau: THE LAST LAUGH, NOSFERATU.
Dudley Murphy: BALLET MECHANIQUE.

Mutt & Jeff: WHERE AM I, CAUSE FOR MURDER, GLOBE TROTTERS.

Richard Myers: CORONATION, FIRST TIME HERE.

National Film Board of Canada: CITY OF GOLD, CORRAL, COSMIC ZOOM, THE EXPERIMENTAL FILM, THE GREAT TOY ROBBERY, I KNOW AN OLD LADY, JUDOKA, THE RIDE, 23 SKIDOO; also see Arthur Lipsett and Norman McLaren (in Index).

Robert Nelson: CONFESSIONS OF A BLACK MOTHER SUCCUBA, OILEY PELOSO THE PUMPH MAN, PLASTIC HAIRCUT.

New York University: THE COUPLE, EXPRESSWAY TO YOUR HEART, IT'S ABOUT THIS CARPENTER, 3-1/2.

Anais Nin: INAUGURATION OF THE PLEASURE DOME, A PAINTER'S JOURNAL (performer in each).

Nitty Gritty Band: TRULY RIGHT.

Bill Norton: COMING SOON, HOTEL INDISCREET, PAINTED DAY GLO SMILE, SNAKE IN THE GRASS (actor), TRULY RIGHT.

Vaughn Obern: EIGHT, HEY MAMA, PURPLE HEART, THE SCREEN (actor), SNATCHES.

John A. O'Connor: LA DIVINA.

Ohio State University: BEST BAND IN THE LAND, FOOTBALL AS IT IS PLAYED TODAY.

Frank Olvey: CIRCLES, P.A.W.S., THE TEMPEST.

Pat O'Neill: BUMP CITY, COMING DOWN, RUNS GOOD, 7362.

Curtis Opliger: PHANTASMAGORIA, PRELUDE.

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George Pal: JASPER'S MINSTRELS, TUBBY THE TUBA.

Jerry Pantzer: PRIMORDIUM.

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Bob Pike: DESIRE IN A PUBLIC DUMP, A LITTLE FABLE, A THIN DIME, TRAGICOMEDY OF MARRIAGE.

Ernest Pintoff: BLUES PATTERN, THE CRITIC, THE INTERVIEW, THE VIOLINIST.

Roman Polanski: TWO MEN & A WARDROBE.

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Dr. Seuss: GERALD McBOING BOING, HORTON HATCHES THE EGG.

Krishna Shah: OUR GANG, 201-203.

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Robert Lewis Stevenson: NOTES ON THE PORT OF ST. FRANCIS.

John Stewart: THE SOUND OF FLESH.

Michael Stewart: CHARMING RENAISSANCE.

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Hank Stockert: SCOPE TWO.

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Shirley Temple: KID IN HOLLYWOOD.

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James Thurber: UNICORN IN THE GARDEN.

Gil Toff: SOME WON'T GO.

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Scott Turner: THIS IS NO MOVIE.

Ben Turpin: THE CHAMPION, OUR WIFE, WHEN A MAN'S A PRINCE.

University of Bristol: BLACK PUDDING.

University of Calif., Davis: 2x2.

UCLA: AIRBORN, AIRPLANE GLUE I LOVE YOU, AND ON THE SIXTH DAY, BREADTH OF THE BONES, CAPTAIN BREZEWSKI, CLAUDE, COMING SOON, CONTRITION, CYCLES, THE DELUGE, THE DIGGERS, E PLURIBUS UNUM, EGGS & MARROWBONE, EVERYTHING WILL BE PLASTIC, FORTUNA, 4x8=16, HELL HAS NO DOORS, HEY MAMA, INCIDENT IN A GLASSBLOWER'S SHOP, KAABA, LATELY, A LITTLE FABLE, MOBILE STATIC, MOTORCYCLE, MUGGINS, NAVAJO RAIN CHANT, NOW THAT THE BUFFALO'S GONE, ODD-EASY, OMEGA, ONCE, OUR GANG, POSING, PROJECT ONE, SANCTUS, SNAKE IN THE GRASS, SOLITAIRE, SOUND OF FLESH, THE SCREEN, STORE, STRETCHING OUT, THIS IS NO MOVIE, TIGER RAG, A TIME OUT OF WAR, TOMO, TWO MINUTES: HISTORY OF ISRAEL, 201-203, UNC, WAITING, WASICLU, WHAT EVERY BOY & GIRL SHOULD KNOW, THE X-RAY FILM; also UCLA STUDENT RETROSPECTIVE.; WOODEN LULLABY.

University of Southern California: BIRD, DEFIANCE, LA DIVINA, DO BLONDES HAVE MORE FUN, FACE OF LINCOLN, GREAT WALLED CITY OF XAN, HAVE I TOLD YOU LATELY..., HOMAGE TO EADWEARD MUYBRIDGE, MASQUE, PULP, RITUAL, VOYAGE OPTIQUE, POLLUTION, WIPEOUT.

United Productions of America (UPA): BALLET LESSON, BLUES PATTERN, FIFTY-FIRST DRAGON, GERALD McBOING BOING, MADELINE, MERRY GO ROUND IN THE JUNGLE, ROOTY TOOT TOOT, TELL TALE HEART, TROUBLE INDEMNITY, UNICORN IN THE GARDEN, PERFORMING PAINTER.

Charles Urban: THE POSSIBILITIES OF WAR IN THE AIR.

Wolfgang Urchs: THE PISTOL.

Rudolph Valentino: RUDOLPH VALENTINO: IDOL OF THE JAZZ AGE.

Stan Vanderbeek: BREATHDEATH, PANELS FOR
THE WALLS OF THE WORLD, WHEEEELS.
Willard Van Dyke: THE PHOTOGRAPHER.
Ben Van Meter: ACID CAMP, COLORFILM, POON
TANG TRILOGY, SOME DON'T, STEVE MILLER'S
BAND, UP TIGHT...L.A. IS BURNING (SHIT).
Gerald Varney: PHYSICAL FITNESS.
Josef von Sternberg: THE BLUE ANGEL.
Erich von Stroheim: BLIND HUSBANDS, MERRY
GO ROUND.
Slavko Vorkapich: LIFE & DEATH OF A
HOLLYWOOD EXTRA.
Dusan Vukotic: ERSATZ.
Michael Wadley (Wadleigh): THE COUPLE.
WARNER BROS.: BUCANEER BUNNY, HORTON
HATCHES THE EGG, I TAW A PUTTY TAT.
Guy Warwick: THE STORY OF TIME.
Miles Watkins: MASQUE.
James Sibley Watson & Melville Webber:
FALL OF THE HOUSE OF USHER, LOT IN
SODOM.
Steve Wax: MUGGINS.
Nancy Webber: RABBIT SEASON.
Alexander Weiss: A FABLE FOR FLEAS.
Dennis Welch: BAROQUE HOEDOWN.
Joseph Welch: McCARTHY VS. WELCH.
Pearl White: THE PERILS OF PAULINE.
James Whitney: FILM EXERCISES #1-5,
LAPIS YANTRA.
John Whitney: BINARY BIT PATTERNS, BLUES
PATTERN, CATALOG, CELERY STALKS AT
MIDNIGHT, EXPERIMENTS IN MOTION GRAPHICS,
FILM EXERCISES #1-5, HOT HOUSE & MOZART
RONDO, MATRIX, PERFORMING PAINTER,
PERMUTATIONS, UNTITLED.
Michael Whitney: BINARY BIT PATTERNS, CRIA.
Richard Williams: THE LITTLE ISLAND.
Dave Wilson: BREADTH OF THE BONES.
Fred Wolf: ARIES, THE BIRD, THE BOX, MR.
HYDE, WHO'S AFRAID OF MURAKAMI-WOLF.
Peggy Wolff: 108 MOVEMENTS.
Mae West: I'M NO ANGEL.
Basil Wright: SONG OF CEYLON.
Charles Wurst: CONTRITION, LATELY.
Charles Wyndham: AIRBORN.
Zagreb Studios: THE WALL.
Ante Zaninovic: THE WALL.
Ferdinand Zecca: TRANSFORMATION.
Karel Zeman: INSPIRACE (INSPIRATION).

I N M E M O R I U M

Robert Marvin Pike

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