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THIS PROGRAM IS PARTIALLY FUNDED BY A GRANT FROM THE FILM BUREAU AT FILM/VIDEO ARTS.

SUPER 8 MOTEL

LEWIS KLAHR

The Picturebooks for Adults: From 45 to 33  
1983-85, 20 minutes, color & b/w

"I have been working with found materials since 1980. For me the process has been similiar to nostalgia. In both experiences there is an overwhelming desire to perfectly recreate the original. Although this seductive temptation is deadening and also impossible, it is nevertheless a powerful motivating force. In the midst of this tug-of-war between continual embrace and perpetual rejection, I created The Picturebooks for Adults: From 45 to 33. Tonight we will view half the series, including: Deep Fishtank Birding, Enchantment, Pulls, 1966, and Deep Fishtank too." --L.W.

Lewis Klahr drives stretch limos and is trying to break into comics as a writer. In 1984, he received a CAPS Grant.

CHRISTOF DOERING

3302

1979, 19 mins., b/w

MAX HENRY

Les Miserables Artists

1984, 15 mins.

JANET CALLIHAN

Roman Candles

8 minutes

BETH B's film will not be shown this weekend due to circumstances beyond our control.



JOE GIBBONS  
TONY CONRAD  
Money is No Object

A two-man performance by Joe Gibbons and Tony Conrad featuring music, meta-humor, and patter.

LYDIA LUNCH sez  
Have Mouth Will Travel

"I've had different reactions, of course, but my favorite is when a man came up and said, 'I want to smash your face for that.' It seemed strange to me, since although most of my stories center around men, it's not in a condescending way. I regale them in all their absurdity, all their vileness, and their cruelty, stupidity and insanity and wonderfulness...I regale them, I worship them. Which of course upsets both ends of the stick.

"Which is not to say that I assume a neutral position amid this gender conflict, but again, I'm an observer and I just tell what I see. And people say 'Oh my God. Did that really happen? How could you? Why did you? And how dare you even talk about such things?' I just say 'Hey somebody's got to do the dirty work around here.'

--quote by Lydia Lunch from an article in NOW, a Toronto Weekly  
9/15/84

The Right Side of My Brain (a.k.a. The Drowning of Lucy Hamilton)  
1984, 28 min., b/w  
Directed by Richard Kern  
Co-written by Lydia Lunch and Richard Kern  
Starring Lydia Lunch, Brian Moran, Norman Westburg, Sally Ven Yu, Henry Rollins  
and Jim Foetus.

Lydia reveals her psycho sexual fantasies in this very personal account of her love life both real and imagined.

Richard Kern began making films in 1984 as backdrops for performance pieces for himself and others.



DIE TODLICHE DORIS (THE DEADLY DORIS)

Das Leben des Sid Vicious (The Life of Sid Vicious)

1981, 10 minutes

with Oskar Dimitroff and Angie

"...one of the most compelling and creepy films I have ever seen. It exactly appropriates 'the child' from the numinous trinity hallowed from The Enlightenment through High Modernism of the primitive/the mythic/the child. It accomplishes this by treading a path on the boundary between home movies, pornography and feature film.

It brings to a definitive end the credibility of the Brakhagean project of recovering childhood innocence through heroic individual male formal bravado on the sacred mountain above the lowlands of popular culture, home of the feature film." --Keith Sanborn from the catalogue Super 8 Berlin the Architecture of Division

VITO ACCONCI

Two Cover Studies: Scene Steal, Container

1970, 9 minutes, color, silent

"Scene Steal plays with the conventional notion of a naked human's drawing power on screen. Acconci's movies are designed to distract the audience from their focus on her. Acconci describes the second study Container, as follows: 'I'm naked crouching over a cat - my attempt is to enclose the cat with my body, make the cat disappear into my body.'" --Castelli-Sonnabend Videotapes & Film

"In his way, Acconci reinvented the psychodrama - the original genre of American avantgarde cinema - wherein the filmmaker/protagonist acted out before the camera as though it were a looking glass. But Acconci's psychodrama is founded on the most povera means and the grossest possible behaviourism." --J. Hoberman, from the catalogue Home Made Movies: 20 years of American 8mm and Super-8 Films

PEGGY AHWESH

Ode to the New Prehistory

1984, 20 minutes

A film about the socialization process and repression. My footage of family and friends intercut with Romero's Dawn of the Dead and Pasolini's Pig Pen. Trying to filter the mud of consciousness in the brain of the child, the doomsday prophet and the suburban art collector to extract the socio-political artifacts. I am interested in the working method of both Romero and Pasolini. Their use of non-professionals as actors, the regional dialect of a language, a populist critique of society and a gritty and vulgar realism.

BARBARA BROUGHEL

Oh Christ with Tony Billoni and Emily XYZ

Bowling Ball Gymnastics and Stick Balance with Tony Billoni and Bill Guercia

Princess Grace and Count Vestibule with Tony Conrad

The France Lesson with Tony Conrad and Barbara Broughel

(1982 to..., 12 minutes)

Short investigations of the role of individuals in Western ideals of characterization.

JOE GIBBONS  
Going To The Dogs

A nightmarish documentary of good kids gone bad.

PATTY WALLACE  
Honcho  
1984, 3 minutes

The artist can no longer complacently ignore the politics of information processing and the effect that this phenomenon has on the dominant attitude of their culture. This film considers the mass media and the mass audience by presenting a pastiche of "media junk" in order to raise questions about how we view the world and our values as reflected in the one dimensional tropes offered by the commercial media. This film is a playful evisceration of a spaghetti Western, a visually sumptuous version of the American West Italian style with exaggerated spectacle and revisionist grunge. The prodigious use of close-up is a tribute to Mt. Rushmore.