

FILMWORKS '80

A THREE-EVENING FESTIVAL
OF RECENT INDEPENDENT FILMS

MAY 4, 5 & 6, 1980

FILMWORKS '80

Each evening's screening is divided into two programs which will begin at 7:30 and 10:00pm.

There will be a 40-minute intermission between programs.

FILMWORKS '80 was organized by Leandro Katz and is the second of a series of annual events.

MAY 4

7:30 pm

ANDREJ ZDRAVIC

VIA SOUND Super 8mm color sound, 24 min 1978

"VIA SOUND is one of the first direct sound shooting films I have made. It is a string of short 'vignettes', little observations I have made on a round trip starting from NYC, via Italy to Yugoslavia, and back to New York. There is little post editing involved here, the film being as it came to be. I wish the viewer to see VIA SOUND through listening."

Available through the filmmaker: 799 Greenwich Street, New York, N.Y. 10014

DAVID HAXTON

LANDSCAPE AND ROOM 16mm color 1978

Drawings are made and destroyed on pre-positioned string arrangements within a film set. These string drawings represent three different spaces. There is a landscape, a room and a cube. As the film progresses the room appears to occupy the plane of the landscape and the cube appears to be in the room and then the landscape.

PAINTING ROOM LIGHTS 16mm color 1980

Drawings of a room and a landscape are made on string arrangements stretched in a room. The film is in negative color. Fluorescent lights that illuminate the room are painted black. Finally the room is filled with sunlight when paper covering windows at the end of the room is removed.

Available through Castelli-Sonnabend Tapes and Films, 420 West Broadway, New York, New York 10012

CHARLES WRIGHT

SORTED DETAILS 16 mm color sound, 12 min 1979

Sound recordist: Helene Kaplan
Optical Blow-Up: Don Lloyd and B.B. Opticals

Shared shape, color and/or movement link these fragments of urban landscape.

Available through the filmmaker: 480 Broome Street, New York City or
through Canyon Cinema, San Francisco, California.

BRUCE CONNER

A MOVIE 16mm color sound, 12 min 1958

Using only found footage (from newsreels, educational films, etc.) this picture is one of the most extraordinary experimental films. One begins by laughing at the juxtaposition of cowboys, Indians, elephants, and tanks, but soon the metaphor of association becomes serious, then grim, as we realize that we are witnessing the apocalypse.

REPORT 16mm sound, 13 min 1963 - 1967

This film, built around a short length of footage taken at the funeral of President Kennedy, expresses a concern, a loss that is intensely personal and, at the same time, manifestly public.

MONGOLOID 16mm black and white sound, 3 min 1978

Music: "Mongoloid" by Devo

"A documentary film exploring the way in which a determined man overcame a basic mental defect and became a useful member of our society. Insightful editing techniques reveal the dreams, ideals and problems that face a large segment of the American male population. Educational." - Bruce Connor

VALSE TRISTE 16 mm black and white - sepia sound, 5 1/4 min 1977

Music: theme from "I Love A Mystery"

"Nostalgic recreation of dreamland Kansas 1947 in toto. (Jack, Doc and Reggie confront the enigmatic lines of railroad trains, sheep, black cars, women exercising in an open field, grandma at the farm...) Meanwhile, 13 year old boy confronts reality." - Bruce Connor

Available through the Filmmakers Cooperative, 175 Lexington Avenue,
New York City 10016.

10:00 pm

JAMES BENNING

GRAND OPERA 16mm color sound, 90 min 1979

This is an historical romance about mathematics, film and explosions. It is a film about its maker, not about you.

Available through the Filmmakers Cooperative, 175 Lexington Avenue, New York City, 10016.

MAY 5

7:30 pm

KENNETH ANGER

LUCIFER RISING 16mm color sound, 40 min 1980

Camera assistant: Michael Cooper Music: Bobby Beausoleil (conducting the Freedom Orchestra of Tracy Prison, Tracy, California)
Filmed in Luxor, Karnak (Egypt), Extersteine (West Germany), London, Avebury (England)

Cast: Miriam Gibril (Isis), Donald Cammell (Osiris), Marianne Faithful (Lilith), Kenneth Anger (Magus), Leslie Huggins (Lucifer), Sir Francis Rose (Old Crowley)

"Isis (Nature) wakes, Osiris (Death) answers, Lilith (Destroyer) climbs to the Place of Sacrifice. The Magus activates the Circle until Lucifer - Bringer of Light - breaks through... It's a sympathetic view of what's usually called the devil, the personification of evil. The title implies that Lucifer is forgiven, ascending back to heaven--heresy according to Catholicism. I don't think the Protestants have gotten around to these details."

Available through the filmmaker, the American Federation of Art, 41 East 65th Street New York City 10021 and Filmmakers Cooperative, 175 Lexington Avenue, NYC 10016

CHARLIE AHEARN

'77 EL DORADO Super 8mm color sound, 2 1/2 min 1979

Interpreter: Miguel Villanneva

A '77 El Dorado is parked and stripped of its wheels, etc. by the neighborhood. It was just stolen from a nearby parking lot.

Available through the filmmaker: 64 Fulton Street, New York City 10038

ROBERT COONEY

JORGE MENDEZ

JANET STEIN AND OTHERS

GOD'S POLICE Super 8mm sound, 47 min 1980

with Suzanne Fletcher and Tom Otterness as the Rideouts
additional footage from Charlie Ahearn, Luis Bunuel, Alan Moore, Judy Rifka

"You know the bible pleads with parents. God in essence says to parents: Hey, I want you to influence your child. I want you to discipline your child, influencing him, teaching him about the fact there is a God, who loves him."

"Before John Rideout earned the dubious distinction of being the first American man to stand trial for raping his wife while living with her, he didn't own a marital bed."

"Somebody told me that one of the leaders of the Sandinista Army was a woman and that she was 23 years old, same age as me. No wonder I didn't read anything about it in the papers or see anything about it on TV, cause it must have been really hard for people to imagine a 23 year old woman leading a battle. I think that women are just going to think twice before going to the law. They'll just have to do it themselves. To avoid going through what I had to go through."

"Today the Rideouts are looking for a church to join. At night they read the bible together and John interprets the scriptures for his wife."

"Renounce your plans and your goals and your ambitions, and your motives. And He asks you to put first His plans, His goals as your top priority. He asks that your ambitions and motives become His... Yes, Lord, I will go where you want me to go and be what you want me to be or... God is not calling us tonight to a playground or sports arena; He is calling us to a battleground. God has promised us His full resources in the battle."

"The men and women of the auxiliary police come from all walks of life, business professionals, doctors, lawyers, secretaries, clerks, people in the arts, factory workers and homemakers. All come together to do one thing and that is to make our city a safer place in which to live..."

Available through Nightshift, 65 West Broadway, New York City 10007,
or Robert Cooney, ³³⁴339 Bowery Avenue, New York City 10012.

10:00 pm

LAURA MULVEY PETER WOLLEN

RIDDLES OF THE SPHINX 16mm color sound, 92 min 1976

Cinematography: Diane Tammes
Editing: Carola Klein and Larry Sider
Music: Mike Ratledge
Sound: Larry Sider

Cast: Dinah Stabb (Louise), Merdelle Jordine (Maxine), Rhiannon Tise (Anna), Clive Merrison (Chris), Marie Green (Acrobat), Paula Melbourne (Rope Act), Crissie Trigger (Juggler), Mary Maddox (Voice Off), Mary Kelly, Laura Mulvey

This film uses the circumstances and feelings of a particular woman in a particular situation as a key to a number of broader issues. It is divided into a series of numbered chapters: here there are seven, and they are arranged in perfect symmetry to give the movie a structure somewhat like a pyramid.

According to Laura Mulvey the filmmakers "tried to go into a subject that men have never been interested in - the mother-child relationship. It's a subject that has always been taboo, except in rather special cases like paintings of the Madonna, where it's put on a pedestal. Our story broaches it as a social and political reality, and asks questions about attitudes to creches, day-care centers and so on, but at the same time uses Louise as the focus for some general questions about the female unconscious. That's where the 'myth' comes in."

Available through the Museum of Modern Art Circulating Film Program.
11 West 53rd Street, New York City 10019

MAY 6

7:30 pm

ANITA THACHER

SEA TRAVELS 16mm color sound, 11 min 1978

A young girl guides us on a journey through the dreams of childhood. The images are structured in part around an exploration of film language and physical space, described geometrically and in a variety of other ways as well. There is an invisible grid on the surface of the film frame which relates the movements within it. If one were to compress all of the film's movements onto one frame, in other words, if time were removed, a clear geometrical pattern would emerge.

Available through the Museum of Modern Art, the Filmmakers Cooperative, 175 Lexington Avenue, New York City 10016 and Anita Thatcher Films.

STUART SHERMAN

ELEVEN FILMS 16mm black and white/color sound, 22 min 1978 - 1980

Performers: Power Boothe, Edwin Denby, Judy Henry, Scotty Snyder, Stuart Sherman

Camerawork: Jacob Burckhardt, Mark Daniels, Art Feinberg, John Ligon, Babette Mangolte, John McNulty, Octavio Molina, Leonard Puzzo, Ken Ross, Paul Savage.

The eleven titles are: "Globes", "Scotty and Stuart", "Skating", "Tree Film", "Edwin", "Camera/Cage", "Flying", "Baseball/TV", "Hand/Water", "Piano/Music", "Roller Coaster/Reading". Each film demonstrates a complex idea through a precise sequence of images depicting common scenes and actions in unusual contexts.

Available through the American Foundation of Arts, 41 East 65 Street, New York City 10021.

KARYN KAY

SHE (OVERLOOKING, OVERWORKING) WHILE... 16mm color sound, 15 min 1979

with Helen Cooper
Camera: David Werner
Music: Larry Simon

The film focuses on the pleasure of looking - the voyeuristic gaze of the spectator, the drive to fix and identify with the character of the woman, herself a voyeur. She revolves around two camera zooms - the most voyeuristic of camera strategies.

Available through the filmmaker and the London Film Co-op,
58 Middagh #6, Brooklyn, New York 11201.

ROBERTA FRIEDMAN GRAHAME WEINBREN

MURRAY AND MAX TALK ABOUT MONEY 16mm , 16 min 1978 - 1979

"We have recently found ourselves becoming interested in working with material which is dense with emotive value, only to search out methods of draining the expression from it, so that the resultant work has something of the timbre of a ruined, or at least fragmented, narrative cinema.

Like all our other films, this one represents an attempt to use film to think through specific problems, which in this case have to do with the relationship between filmmaking (or any construction activity) and its results. There is a problematic contrast between the mindless tasks involved in the making of a work and the meaningfulness that one hopes will infuse the final product. So this film tries to be explicit about some of the processes of its construction and about some of the work a viewer must undertake in order to inscribe a meaning into the final film; and its subject is the parallel set of problems in the work one does and its relation to the money it generates and the place that money takes in one's day-to-day living."

Available through Picture Start, Champaign, Illinois; the Canyon Cinema, San Francisco, California and the filmmakers: 122 Water Street, New York City 10005.

VIVIENNE DICK

SHE HAD HER GUN ALL READY 16mm color sound, 30 min 1978

with Pat Place and Lydia Lunch
Sound and Lighting: Bobby and Li Swope

The film is a narrative set in the Lower East Side and Coney Island, starring Pat Place and Lydia Lunch. It revolves around the power relations of two friends where one dominates and paralyzes the other. This paranoia is transcended when the controlled person decides to take more responsibility.

Available through the filmmaker: 341 East 9th Street, New York City 10003.

10:00 pm

YVONNE RAINER

KRISTINA TALKING PICTURES 16mm black and white/color sound, 90 min 1976

Camera: Roger Dean, Babette Mangotte

This is a narrative film inasmuch as it contains a series of events that can be synthesized into a story if one is disposed to do so. The film can also be characterized by its discursions from a strict narrative line via reflections on art, love, and catastrophe sustained by the voices of Kristina, the heroine-narrator, and Raoul, her lover.

Within its form of shifting correlations between word and image, persona and performer, enactment and illustration, explanation and ambiguity, K.T.P. circles in a narrowing spiral toward its primary concerns: the uncertain relation of public act to personal fate, the ever-present possibility for disparity between public-directed conscience and private will.

Having just put your check to Amnesty International in the mailbox, you are mugged... or discover you have cancer... or perhaps you betray an old friend. Nothing can ensure that we remain honorable, nor save us from betrayal and death.

In the next-to-last shot a love letter is recited. So you see, things aren't all that bad.

Available through Castelli-Sonnabend Tapes and Films, Inc., 142 Greene Street, New York City 10012

Production team: Jacob Podber, Thom Sellman, H. Lugus & Mike Zwack.

FILMWORKS '80 gratefully acknowledges Elmo Manufacturing Corp. and Young Filmmakers/MERC (Media Equipment Resource Center) for their generous equipment loans.

FILMWORKS '80 also wishes to thank the Millenium Film Workshop, The Collective for Living Cinema and O.P. Screening.

FILMWORKS '80 is funded through a special grant from the National Endowment for the Arts, a Federal agency.