

A private collection of

EXPERIMENTAL

ABSTRACT

POETIC

PERSONAL

AMATEUR

ANIMATION

F I L M S

Available from Guy L. Côté, 1015 Vanier, St. Laurent, P.Q., Canada

July, 1960

FOREWORD

Some years ago, I purchased an experimental film of which I was particularly fond and which was not available anywhere else in Canada. A few friends asked for it, Film Societies began to reserve it, and suddenly I found that a purchase I had made for my own enjoyment was in demand by others interested in films of an experimental nature.

Over the years, I have continued to purchase films, the sole criterion of choice being that I personally liked them and enjoyed showing them to friends. Film Societies have also had access to them, whenever agreement with the film-maker could be secured, and thus the works of artists such as Carmen d'Avino, Stan Brakhage, Frank Stauffacher and Shirley Clarke have been given a Canadian public. Now, I have been asked to publish a catalogue of my films, and this little brochure is in answer to many requests.

A word about the rental prices quoted in the catalogue: although most of the films are quite short, the rental fees are high by ordinary standards. There are three reasons for this: first, there are relatively few groups in Canada who show experimental films, and therefore the market is small; secondly, I am not anxious to let my films get scratched and battered to a point where they will no longer give me much enjoyment, and therefore the prices cover the eventuality of replacement prints; thirdly, I turn over some of the proceeds from these rentals to the film-maker himself, to encourage him in his work.

The subject matter of some of the films listed is extremely controversial. Groups intending to use them should note that I will not rent to anyone who is not pursuing bona-fide film appreciation aims.

Guy L. Côté

Alphabetical list of titles

PN
1998
A3C618
C6

BETWEEN TWO WORLDS (Sam Kaner & Guy L. Coté, G.B., 1952)

An abstract ballet-film in colour about a blind artist living in the world of his own creation. He is led through a forest of masks to a clearing, collapses in a frenzy of dancing, awakens in a hospital where he suffers an operation, escapes to a night-club, and finally walks through a montage town which he eventually rejects. Dancing and choreography by Tutte Lemkow, music by Christopher Shaw. Produced by Derrick Knight for the Oxford University Experimental Film Group. Victor Saville Trophy, 1953, for best amateur film of the year. C.F.F.S. Information Sheet available.

Running time: 20 minutes 16mm colour Rental: \$10.00

THE BIG "O" (Carmen d'Avino, U.S.A., 1958)

A visual theme and variations on the letter "O" in the form of an animated doodle, extravagant in style and beautifully varied in movement. Presented at the Brussels Experimental Film Competition, 1958. C.F.F.S. Information Sheet available. Rented with THE WEAVERS under the title of TWO EXPERIMENTAL FILMS BY CARMEN D'AVINO.

Running time: 3 minutes 16mm colour Rental: see TWO EXPERIMENTAL FILMS BY CARMEN D'AVINO

FILMS WITH FRENCH OR ENGLISH COMMENTARIES ARE INDICATED AS SUCH - ALL
OTHERS HAVE A MUSICAL ACCOMPANIMENT OR ARE NOTED AS SILENT FILMS

BRIDGES-GO-ROUND (Shirley Clarke, U.S.A., 1958)

An abstract dance of the bridges around Manhattan, originally produced as one of the film "loops" for the American Pavilion at the Brussels World Fair in 1958. The film was later re-edited and a jazz score by Teo Macero was added. A brilliant use of superimposition techniques and changing colours. Special citation at the Creative Film Foundation, 1959. Information Guide available.

Running time: $3\frac{1}{2}$ minutes 16mm colour Rental: less than 200 members: \$5.00
more than 200 members: \$10.00

CARMEN (Lotte Reiniger, Germany, 1933)

An animated film based on Bizet's opera, using Lotte Reiniger's famous silhouette paper cut-outs. The story is treated in slightly humorous fashion.

Running time: 10 minutes 16mm b&w Rental: \$3.00

CELERY STALKS AT MIDNIGHT (John Whitney, U.S.A., 1951-58)

An abstract composition conceived and actually performed on film more or less spontaneously in the spirit of the music. The film is a step towards action painting, and no stop motion animation is used. Presented at the Art in Cinema Festival (San Francisco), 1957. C.F.F.S. Information Sheet available. Rented with two other films under the title: THREE EXPERIMENTAL FILMS FROM CALIFORNIA.

Running time: 3 minutes 16mm colour Rental: see THREE EXPERIMENTAL FILMS FROM CALIFORNIA

CUCKOO WALTZ (The) (E. van Morkerken, Holland, 1953-58)

A carefree phantasy in which various people, animals and objects are made to "waltz" in time with the music. Using step-printing in an optical camera, incongruous and extremely funny effects are achieved. Presented at the Brussels Experimental Film Competition, 1958. Information Guide available.

Running time: 3 minutes 16mm b&w Rental: less than 200 members: \$3.00
more than 200 members: \$5.00

ELFEN MODERN (Julius Pinschewer, Switzerland, 1939)

A film advertising silk stockings, this tells the story of silk through animation techniques. Before the war, Pinschewer was the leading advertising-film producer, and this is one of his more ambitious efforts..

Running time: 2 minutes 16mm b&w Rental: \$3.00

FEMME IMAGE (La) (Guy Borremans, Canada, 1960)

One of the most personal and important experimental films made in this country. The story deals with the various pictures a young man has of the woman he would like to love: each proves to be the wrong image until he finally rids himself of his complexes (personified by two chess players) and finds the girl of his dreams. Jazz music by Bobby Jaspar, René Thomas and his trio; commentary (in French) spoken by Maurice Dallaire; with Jean Bertrand, Jean Faucher, Marthe Mercure and Roger Blay in the cast.

Running time: 37 minutes 16mm b&w Commentary in French Rental: apply

GALATHEA (Lotte Reiniger, Germany, 1935)

The old Pygmalion tale of a nude statue coming to life in ancient Athens, driving the men frantic and the women mad.

Running time: 10 minutes 16mm b&w Rental: \$3.00

HARLEQUIN (Lotte Reiniger, Germany, 1931)

A recreation of the spirit of the Commedia dell'Arte, recounting the escapades of an amorous Harlequin. Music arranged by Eric Walter White.

Running time: 20 minutes 16mm b&w Rental: \$5.00

LOGOS (Jane Belson, U.S.A., 1956-57)

An experiment in colour, design and space, through the techniques of animation. The sound track by Henry Jacobs is a magnetic tape composition of sonic textures, rhythms and silences. The effect of this film is wierd and somewhat disturbing. Rented with two other films under the title: THREE EXPERIMENTAL FILMS FROM CALIFORNIA.

Running time: 2 minutes 16mm colour Rental: see THREE EXPERIMENTAL FILMS FROM CALIFORNIA

LOTTE REINIGER SILHOUETTE FILMS (Carmen, Galathea, Harlequin, Papageno)

A collection of four classic films from the noted animation film-maker, using her celebrated silhouette paper cut-outs originally developed for THE ADVENTURES OF PRINCE ACHMET. C.F.F.S. Information Sheet available.

LOVING (Stan Brakhage, U.S.A., 1957)

One of the most individualistic and controversial films of the collection. Brakhage won the special Jury's Prize at Brussels in 1958 for the ensemble of his work. He describes LOVING: "The leaves of the forest reveal the faces of lovers exposed to the sun. Then the greens of the forest, the browns of the earth, the white and red tree trunks, the sky, the sun, and the flesh tones of the lovers, their white apparel, the textures of all these in their movements evolve an expression of loving, a formal development of relationship in which the light which exposes eventually consumes everything except the flesh of loving." Information Guide available.

Running time: 5 minutes 16mm colour silent Rental: less than 100 members: \$5.00
100 to 400 members: \$10.00
more than 400 members: \$15.00

MOMENT IN LOVE (A) (Shirley Clarke, U.S.A., 1957)

A dance film with music by Norman Lloyd: a boy and a girl and their moment in love. Easily one of the most provocative dance films made, it has proved enormously popular among Canadian Film Societies. It is notable for its use of colour, superimpositions and natural decor. Special citation at the Creative Film Foundation, 1957, and selected as one of the ten best non-theatrical films of the year by the New York Times, 1957. C.F.F.S. Information Sheet available.

Running time: 9 minutes 16mm colour Rental: \$10.00

NOTES ON THE PORT OF ST. FRANCIS (Frank Stauffacher, U.S.A., 1952)

A personal impression of San Francisco, set against a background of the past. An "essay" rather than a travelogue, this film has a fresh and sensitive approach to the handling of realistic material. The commentary, spoken by Vincent Price, is based on a text by Robert Louis Stevenson. C.F.F.S. Information Sheet available.

Running time: 18 minutes 16mm b&w English commentary Rental: \$7.00

OBMARU (Patricia Marx, U.S.A., 1953)

The drawings and paintings of Patricia Marx are used here in an attempt to capture the mood of Dizzie Gillespie's music, with a primitive, Latin-American rhythm. The photography is by Jordan Belson, one of the leaders of the non-objective film movement in San Francisco. Presented at the Art in Cinema Festival, San Francisco, 1953. Rented with two other films under title: THREE EXPERIMENTAL FILMS FROM CALIFORNIA.

Running time: 4 minutes 16mm colour Rental: see THREE EXPERIMENTAL FILMS FROM CALIFORNIA

PAPAGENO (Lotte Reiniger, Germany, 1935)

A phantasy about a bird-catcher, taken from Mozart's "The Magic Flute". It is probably one of the best examples of Lotte Reiniger's charming and virtually unique craft, marked by an effective employment of music and by the sense of depth achieved by the various tones in her backgrounds.

Running time: 12 minutes 16mm b&w Sung in German Rental: \$3.00

SANG DES BETES (Le) (Georges Franju, France, 1949)

An uncompromising documentary about a Parisian slaughterhouse. A film of savage honesty and violent visual impact, it has been acclaimed as one of the few great post-war French short films. It is not for the weak in heart, the susceptible or the queasy, and audiences should be warned beforehand of its nature. An English translation of the commentary is available with the C.F.F.S. Information Sheet. Winner of the Prix Jean Vigo, 1950, and the Grand Prix at Cannes, 1950.

Running time: 20 minutes 16mm b&w French commentary Rental: \$10.00

SESTRIERES 1949 (Hugh Wyn Griffith & Guy L. Coté, G.B., 1950)

A documentary about a ski-ing excursion of the Oxford and Cambridge Universities' Ski Clubs at Sestrières, Italy. Made by amateurs, it tells its story simply and without words. C.F.F.S. Information Sheet available.

Running time: 20 minutes 16mm b&w Rental: \$5.00

SEVE DE LA TERRE (La) (Alexandre Alexeieff, France, 1955)

An animation advertising film, made for Esso Standard, using highly unusual techniques developed by Alexeieff. The sound track consists of the pealing of church bells. Prize-winner at Monte Carlo Advertising Film Festival, 1955. C.F.F.S. Information Sheet available.

Running time: 2 minutes 16mm & 35mm colour Rental: \$3.00 (16mm); \$5.00 (35mm)

THREE EXPERIMENTAL FILMS FROM CALIFORNIA (Celery Stalks at Midnight, Logos, Obmaru)

Made by West-coast artists in the Creative Film Society, these films illustrate the varied techniques they now use. Mounted on one reel, not rented separately.

Total running time: 9 minutes 16mm colour Rental: \$10.00

TWO EXPERIMENTAL FILMS BY CARMEN D'AVINO (The Big "O", The Weavers)

Painter turned film-maker, d'Avino has a highly decorative style, and a fresh sense of humour. Mounted on one reel, not available separately. Information Sheet available.

Total running time: 5 minutes 16mm colour Rental: less than 200 members: \$5.00
more than 200 members: \$7.50

WEAVERS (The) (Carmen d'Avino, U.S.A., 1959)

A fantastic, growing, decorative canvas, influenced by Indian art but with a modernistic element of its own. Winner at Creative Film Foundation, 1959.

Running time: 2 minutes 16mm colour Rental: see TWO EXPERIMENTAL FILMS BY CARMEN d'AVINO

WE SHALL NEVER DIE (Alina and Yoram Gross, Israel, 1959)

An animated film on the theme of freedom, using white candles against a black background. Told with great economy of means and with convincing sincerity.

Running time: 3 minutes 16mm b&w Rental: under 200 members: \$3.00
more than 200 members: \$5.00

SOME PERSONAL OR EXPERIMENTAL FILMS AVAILABLE FROM C.F.I.

The Circulating Library of the Canadian Film Institute has a number of unusual short films available on 16mm, a selection of which is printed below. In addition, almost all films by Norman McLaren can be obtained through C.F.I. For further information, write to 1762 Carling Avenue, Ottawa, Ont.

- ADVENTURES OF AN ASTERISK (John Hubley, U.S.A., 1957, 10 mins col)
AT LAND (Maya Deren, U.S.A., 1944, 14 mins b&w silent)
CHOREOGRAPHY FOR CAMERA (Maya Deren, U.S.A., 1945, 3 mins b&w silent)
HOTEL DES INVALIDES (Georges Franju, France, 23 mins b&w French commentary)
JAMMIN' THE BLUES (Gjon Mili, U.S.A., 1944, 10 mins b&w)
LIFE AND DEATH OF A HOLLYWOOD EXTRA (Robert Florey & Slavko Vorkapitch, U.S.A. 1928, 15 mins b&w silent)
LOONEY TOM (James Broughton, U.S.A., 1949, 10 mins b&w English commentary)
MARCHING THE COLOURS (Guy Glover, Canada, 1942, 3 mins colour)
MIRROR OF HOLLAND (Bert Haanstra, Holland, 1951, 10 mins b&w)
MONDE DE PAUL DELVAUX, Le (Henri Storck, Belgium, 1947, 12 mins b&w French comm.)
MUSCLE BEACH (Irving Lerner & Joseph Strick, U.S.A., 1949, 8 mins b&w)
O DREAMLAND (Lindsay Anderson, G.B., 1953, 14 mins b&w)
PANTA RHEI (All Things Flow) (Bert Haanstra, Holland, 1951, 11 mins b&w)
PIERROT DES BOIS (Claude Jutra, Canada, 1956, 10 mins b&w)
RAQUETTEURS, Les (Gilles Groulx & Michel Brault, Canada, 1958, 17 mins b&w)
RITUAL IN TRANSFIGURED TIME (Maya Deren, U.S.A., 1945-46, 16 mins b&w)
SANG D'UN POETE, Le (Blood of a Poet) (Jean Cocteau, France, 1931, 55 mins b&w)
SMATTERING OF SPOTS, A (John Hubley, U.S.A., 1957, 10 mins b&w)
TIME OUT OF WAR (Denis & Terry Sanders, U.S.A., 1954, 22 mins b&w)
WEDLOCK (Ed Spiegel & Louis Clyde Stoumen, U.S.A., 1951, 5 mins b&w)

