<table>
<thead>
<tr>
<th>Title</th>
<th>Filmmakers</th>
<th>Format</th>
<th>Min.</th>
<th>Year</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;2&quot;</td>
<td>Levinson, Fred &amp; Bean, Robert</td>
<td>16mm</td>
<td>9</td>
<td>1967</td>
<td>Antonioni/Fellini art film parody.</td>
</tr>
<tr>
<td>&quot;3/78&quot;</td>
<td>Cuba, Larry</td>
<td>16mm</td>
<td>6</td>
<td>1978</td>
<td>Early computer animation of 1600 transforming points of light.</td>
</tr>
<tr>
<td>&quot;33&quot; Yo-Yo Tricks</td>
<td>White, P.</td>
<td>16mm</td>
<td>8</td>
<td>1976</td>
<td>Internationally acclaimed cult film works well in conceptual comedy, sports, and even children's programs.</td>
</tr>
<tr>
<td>&quot;66&quot;</td>
<td>Breer, Robert</td>
<td>16mm</td>
<td>5</td>
<td>1966</td>
<td>Color cut outs flicker in optical vibration, while arcs and stripes appear and quickly vanish.</td>
</tr>
<tr>
<td>&quot;69&quot;</td>
<td>Breer, Robert</td>
<td>16mm</td>
<td>5.5</td>
<td>1978</td>
<td>Deals directly with depth illusions and achieves its color effects by almost completely reducing the film to black and white.</td>
</tr>
<tr>
<td>&quot;70&quot;</td>
<td>Breer, Robert</td>
<td>16mm</td>
<td>5</td>
<td>1970</td>
<td>Silent/Color. Abstract experimental animation with flickering cutout shapes and exploding primary colors.</td>
</tr>
<tr>
<td>&quot;7362&quot;</td>
<td>O’Neill, Pat</td>
<td>16mm</td>
<td>10</td>
<td>1967</td>
<td>Bilaterally symmetrical fusion of human, biomorphic and mechanical shapes in motion, spontaneous generation of electricity.</td>
</tr>
<tr>
<td>$20.01: A Chinese Food Odyssey</td>
<td>Weimberg, Gary</td>
<td>16mm</td>
<td>8</td>
<td>1979</td>
<td>Kubrick parody with Chinese food.</td>
</tr>
<tr>
<td>A Priori</td>
<td>Mortillaro, Richard</td>
<td>16mm</td>
<td>5</td>
<td>1986</td>
<td>Images of infinite regression via lap dissolves, in which pictures are revealed to be details of larger pictures.</td>
</tr>
<tr>
<td>Accidents Will Happen</td>
<td>Cucumber Studios</td>
<td>16mm</td>
<td>3.5</td>
<td>1983</td>
<td>Animated music video of the Elvis Costello song.</td>
</tr>
<tr>
<td>Acquired Taste, An</td>
<td>Arlyck, Ralph</td>
<td>16mm</td>
<td>26</td>
<td>1981</td>
<td>One person's journey through life and fear in today's world.</td>
</tr>
<tr>
<td>Afternoon in the Park, An</td>
<td>Robertson, William</td>
<td>16mm</td>
<td>13.5</td>
<td>1987</td>
<td>Frightening and funny story of two boys who find a gun in the park.</td>
</tr>
<tr>
<td>Agnes Escapes from the Nursing Home</td>
<td>O'Meara, Eileen</td>
<td>16mm</td>
<td>4</td>
<td>1988</td>
<td>Animation of Agnes escaping the nursing home through a series of symbolic encounters.</td>
</tr>
<tr>
<td>Alabaster</td>
<td>Labrie, Rich</td>
<td>16mm</td>
<td>13</td>
<td>1983</td>
<td>A young man persuades his girlfriend to leave their dull small town.</td>
</tr>
<tr>
<td>All's Quiet in Sparkle City</td>
<td>Albert, Ross</td>
<td>16mm</td>
<td>14</td>
<td>1971</td>
<td>A vintage protest film from the early 70s.</td>
</tr>
<tr>
<td>Allegro Con Brio</td>
<td>Allen, John David</td>
<td>16mm</td>
<td>10.5</td>
<td>1981</td>
<td>Springtime bicycle race set to the music of Beethoven.</td>
</tr>
<tr>
<td>Almost Beat</td>
<td>Reed, Payton</td>
<td>16mm</td>
<td>13</td>
<td>1989</td>
<td>Two college students try to out-Kerouac Kerouac.</td>
</tr>
<tr>
<td>Along the Way</td>
<td>Eagle, Steve</td>
<td>16mm</td>
<td>3</td>
<td>1980</td>
<td>Animated male figure changes, fragments, and multiples to a rock beat.</td>
</tr>
<tr>
<td>Alphonse and Anastasia</td>
<td>Sloane, Morgan</td>
<td>16mm</td>
<td>10.5</td>
<td>1983</td>
<td>A sad love story about a husband and clown set in a grandiose country-home.</td>
</tr>
<tr>
<td>Title</td>
<td>Director</td>
<td>Format</td>
<td>Length</td>
<td>Year</td>
<td>Description</td>
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<tr>
<td>------------------------------</td>
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</tr>
<tr>
<td>Alterations</td>
<td>Tauscher, Patti</td>
<td>16mm</td>
<td>4</td>
<td>1984</td>
<td>Virgin Mary statue multiplies and dances, Santa Claus laughs, and Michelangelo's Creator lends a hand.</td>
</tr>
<tr>
<td>America's In Real Trouble</td>
<td>Palazzolo, Tom</td>
<td>16mm</td>
<td>15</td>
<td>1967</td>
<td>This civics lesson in patriotism is demonstrated by Chicago's parades, politicos, and musical guests. NFPF print 2005.</td>
</tr>
<tr>
<td>American Sign-Off</td>
<td>Allen, John David</td>
<td>16mm</td>
<td>2</td>
<td>1983</td>
<td>Visual puns interprets &quot;America the Beautiful.&quot;</td>
</tr>
<tr>
<td>Anger</td>
<td>Cohen, Maxi</td>
<td>16mm</td>
<td>20</td>
<td>1987</td>
<td>Hilarious and disturbing simple talking head documentary about New Yorkers.</td>
</tr>
<tr>
<td>Animation</td>
<td>Collins, Vincent</td>
<td>16mm</td>
<td>12</td>
<td>1981</td>
<td>Animated review of frame by frame filmmaking.</td>
</tr>
<tr>
<td>Anna and Bella</td>
<td>Ring, Borge</td>
<td>16mm</td>
<td>7.5</td>
<td>1984</td>
<td>Oscar winning nonverbal animation about two sister in Heaven toasting the folly of youth.</td>
</tr>
<tr>
<td>Anna Spilt the Oil</td>
<td>Allen, John</td>
<td>16mm</td>
<td>12</td>
<td>1987</td>
<td>Intriguing existential story about a man and woman who never meet but are on a collision course with fate and each other.</td>
</tr>
<tr>
<td>Anne's Eyes</td>
<td>Burke, Erik</td>
<td>16mm</td>
<td>5</td>
<td>1988</td>
<td>Humorous and ironic film about the narrator falling in love with Anne.</td>
</tr>
<tr>
<td>Another Great Day</td>
<td>Bonney, Jo &amp; Peyser, Ruth</td>
<td>16mm</td>
<td>6.5</td>
<td>1980</td>
<td>New York City housewife goes about her daily routine, trapped by her apartment and media.</td>
</tr>
<tr>
<td>Ape</td>
<td>Zammarchi, Julie</td>
<td>35mm</td>
<td>5.5</td>
<td>1992</td>
<td>Surrealistic animated film based on a poem by Russell Edson.</td>
</tr>
<tr>
<td>Ape</td>
<td>Zammarchi, Julie</td>
<td>16mm</td>
<td>5.5</td>
<td>1992</td>
<td>Surrealistic animated film based on a poem by Russell Edson.</td>
</tr>
<tr>
<td>Apeman</td>
<td>Tassie, Paul</td>
<td>16mm</td>
<td>8</td>
<td>1981</td>
<td>Filmmaker's music with the animated eccentric visuals.F381</td>
</tr>
<tr>
<td>Arcade Attack</td>
<td>Austin, Phil &amp; Hayes, Derek</td>
<td>16mm</td>
<td>8</td>
<td>1983</td>
<td>Animated film in which the characters from pinball games escape the machine and battle in the big city.</td>
</tr>
<tr>
<td>Arcata Brian Closet</td>
<td>Meer, Steven Vander</td>
<td>16mm</td>
<td>9</td>
<td>1988</td>
<td>A to Z animation with low key wit.</td>
</tr>
<tr>
<td>Aristophanes on Broadway</td>
<td>Stiglicz, Zach</td>
<td>16mm</td>
<td>9.5</td>
<td>1991</td>
<td>Speech from Plato voiceover. Images of flesh and eyes, and gay pride parade.</td>
</tr>
<tr>
<td>Armchair Inventions</td>
<td>Moore, Gary</td>
<td>16mm</td>
<td>5</td>
<td>1975</td>
<td>Animated erotic fantasies combining pulp magazines and pinball.</td>
</tr>
<tr>
<td>Art Lenhardt: Light on Rock</td>
<td>Moore, Allen</td>
<td>16mm</td>
<td>8</td>
<td>1977</td>
<td>An elderly mason describes his career and how to build a rock wall. B&amp;W documentary.</td>
</tr>
<tr>
<td>Ashtray Ballet</td>
<td>Scher, Jeffrey Noyes</td>
<td>16mm</td>
<td>1</td>
<td>1977</td>
<td>Elaborate sculptures of cigarettes burn, created via time-lapse photography.</td>
</tr>
<tr>
<td>Title</td>
<td>Director</td>
<td>Format</td>
<td>Year</td>
<td>Description</td>
<td></td>
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<tr>
<td>Asparagus</td>
<td>Pitt, Suzan</td>
<td>35mm</td>
<td>1978</td>
<td>Cell-animated psychodrama in which a woman views and performs passages of sensual and artistic discovery.</td>
<td></td>
</tr>
<tr>
<td>At Maxwell Street</td>
<td>Palazzolo, Tom</td>
<td>16mm</td>
<td>1984</td>
<td>A documentary about the iconic flea market in Chicago. NFPF print 2006.</td>
<td></td>
</tr>
<tr>
<td>At the Movies</td>
<td>Surges, Carl</td>
<td>16mm</td>
<td>1978</td>
<td>Clay animation of a large nosed figure attending a science fiction film.</td>
<td></td>
</tr>
<tr>
<td>Aura Corona</td>
<td>Pies, Dennis</td>
<td>16mm</td>
<td>1974</td>
<td>Animated film of shifting organic forms of increasing complexity.</td>
<td></td>
</tr>
<tr>
<td>Automan</td>
<td>Herbert, James</td>
<td>16mm</td>
<td>1988</td>
<td>Nude study of a young couple inside a broken-down vehicle.</td>
<td></td>
</tr>
<tr>
<td>Automonosexual</td>
<td>Barens, Edgar A.</td>
<td>16mm</td>
<td>1988</td>
<td>Doc on the condition of being able to achieve sexual gratification by viewing themselves masturbating.</td>
<td></td>
</tr>
<tr>
<td>Autosong</td>
<td>Jarnow, Al</td>
<td>16mm</td>
<td>1976</td>
<td>Cartoon freedom used to abolish the laws of physics.</td>
<td></td>
</tr>
<tr>
<td>Baby Up-Chuck</td>
<td>Hershey, Wendy</td>
<td>16mm</td>
<td>1981</td>
<td>Parody of doll commercial.</td>
<td></td>
</tr>
<tr>
<td>Backabout</td>
<td>Francis, John</td>
<td>16mm</td>
<td>1980</td>
<td>The day at the road house is looking bright, in fact it's the exact opposite of the day before.</td>
<td></td>
</tr>
<tr>
<td>Ballbearers, The</td>
<td>Zammarchi, Julie</td>
<td>16mm</td>
<td>1987</td>
<td>Animated black chalk and pencil drawings tell a feminist parable of the passage of burdened souls to their awakening.</td>
<td></td>
</tr>
<tr>
<td>Ballet Robotique</td>
<td>Rogers, Bob</td>
<td>16mm</td>
<td>1982</td>
<td>Manufacturing robots set to Romantic classical music.</td>
<td></td>
</tr>
<tr>
<td>Balloon Head (ps)</td>
<td>Whitfield, Eric</td>
<td>16mm</td>
<td>1991</td>
<td>A balloon is placed atop a helium tank, inflated to reveal a face drawn onto the surface and then pops.</td>
<td></td>
</tr>
<tr>
<td>Bambi Meets Godzilla</td>
<td>Newland, Marv</td>
<td>16mm</td>
<td>1975</td>
<td>Classic crowd pleasing homemade animation of the two characters swift meeting.</td>
<td></td>
</tr>
<tr>
<td>Banana One</td>
<td>Magden, Norman</td>
<td>16mm</td>
<td>1976</td>
<td>Absurdist lecture on the Spanish conjugation of the verb &quot;to banana.&quot;</td>
<td></td>
</tr>
<tr>
<td>Bandits</td>
<td>Ahlbum, Joey</td>
<td>16mm</td>
<td>1981</td>
<td>Super Sam and his sidekick Spot form a crime-fighting duo to go after a group of bank robbers.</td>
<td></td>
</tr>
<tr>
<td>Bang!</td>
<td>Breer, Robert</td>
<td>16mm</td>
<td>1986</td>
<td>Breer at his most playful and most autobiographical.</td>
<td></td>
</tr>
<tr>
<td>Bar Yohai</td>
<td>Ascher, Robert</td>
<td>16mm</td>
<td>1988</td>
<td>Handpainted tribute to the author of Zohar, the Book of Splendor.</td>
<td></td>
</tr>
<tr>
<td>Barriers</td>
<td>Whitney, Scott</td>
<td>16mm</td>
<td>1989</td>
<td>Struggle of four blue collar types trying to gain recognition in the corporate world.</td>
<td></td>
</tr>
<tr>
<td>Be My Gas</td>
<td>McMillan, Michael</td>
<td>16mm</td>
<td>1980</td>
<td>Delightful kids animation about a cat who tricks a dog to chase him on a treadmill.</td>
<td></td>
</tr>
<tr>
<td>Title</td>
<td>Director</td>
<td>Format</td>
<td>Year</td>
<td>Description</td>
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<tr>
<td>Beep</td>
<td>Singhrs, Kim</td>
<td>16mm</td>
<td>1983</td>
<td>Short conceptual kids animation about a mysterious key.</td>
<td></td>
</tr>
<tr>
<td>Beethoven Effect, The</td>
<td>Allen, John David</td>
<td>16mm</td>
<td>1984</td>
<td>A look at music's ability to calm, mend, and get people through their day.</td>
<td></td>
</tr>
<tr>
<td>Beholder, The</td>
<td>Sullivan, Christopher</td>
<td>16mm</td>
<td>1983</td>
<td>Animated film. A poetic descent into the bowels of contemporary urban decay.</td>
<td></td>
</tr>
<tr>
<td>Bessie and Erna</td>
<td>Doucette, Robert</td>
<td>16mm</td>
<td>1984</td>
<td>Poignant fable on the strength of women together.</td>
<td></td>
</tr>
<tr>
<td>Best Wishes</td>
<td>Patterson, Steve</td>
<td>16mm</td>
<td>1984</td>
<td>Two coworkers debate the limits of freedom and stability and ultimately push the boundaries of their friendship.</td>
<td></td>
</tr>
<tr>
<td>Better Day in Every Way</td>
<td>Ganz, Tony &amp; Streeter,Rhody</td>
<td>16mm</td>
<td>1972</td>
<td>Humorous look at the creation of Muzak.</td>
<td></td>
</tr>
<tr>
<td>Beyond Kabuki</td>
<td>Findley, Janice</td>
<td>16mm</td>
<td>1986</td>
<td>Visual frenzy of Kabuki imagery gone mad.</td>
<td></td>
</tr>
<tr>
<td>Big Brown Eyes</td>
<td>Hubley, Emily</td>
<td>16mm</td>
<td>1982</td>
<td>Animated love/chase film in which two pairs of eyes court.</td>
<td></td>
</tr>
<tr>
<td>Black Forest Trading Post</td>
<td>Lugg, Andrew</td>
<td>16mm</td>
<td>1976</td>
<td>Satiric statement on the excesses of franchising.</td>
<td></td>
</tr>
<tr>
<td>Bleached</td>
<td>Cross, Gerald &amp; Smulski,James</td>
<td>16mm</td>
<td>1983</td>
<td>A father fears for his family's safety after a gypsy reveals their future.</td>
<td></td>
</tr>
<tr>
<td>Blistered Fingers</td>
<td>Trent, Kevin</td>
<td>16mm</td>
<td>1983</td>
<td>A man descends into the abyss of video game addiction.</td>
<td></td>
</tr>
<tr>
<td>Blue Streak</td>
<td>Rappaport, Mark</td>
<td>16mm</td>
<td>1972</td>
<td>Sexual terminology and classical music juxtaposes images of nude people in static positions, all addressing the audience.</td>
<td></td>
</tr>
<tr>
<td>Boccioni's Bike</td>
<td>Battaglia, Skip</td>
<td>16mm</td>
<td>1981</td>
<td>Rotoscoped interpretation of the movements of a bicyclist.</td>
<td></td>
</tr>
<tr>
<td>Bottom's Dream</td>
<td>Canemaker, John</td>
<td>16mm</td>
<td>1983</td>
<td>Technicolor tour de force featuring Shakespeare's character.</td>
<td></td>
</tr>
<tr>
<td>Bowl of Rattatouille</td>
<td>Geiger, Daniel</td>
<td>16mm</td>
<td>1984</td>
<td>A man discovers a rat in his toilet and goes to great lengths to get rid of it. &quot;Based on a true story somewhere in Minneapolis.&quot; (B&amp;W)</td>
<td></td>
</tr>
<tr>
<td>Title</td>
<td>Director</td>
<td>Format</td>
<td>Year</td>
<td>Description</td>
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<td></td>
</tr>
<tr>
<td>Braddock Food Bank</td>
<td>Buba, Tony</td>
<td>16mm</td>
<td>1985</td>
<td>Filmmaker faces his conscience: “film or food?”</td>
<td></td>
</tr>
<tr>
<td>Breakfast Messages</td>
<td>Emshwiller, Susan</td>
<td>16mm</td>
<td>1988</td>
<td>Short order cook has fantasy about female patron.</td>
<td></td>
</tr>
<tr>
<td>Bride Stripped Bare, The</td>
<td>Palazzolo, Tom</td>
<td>16mm</td>
<td>1987</td>
<td>Pomp and circumstance greets the unveiling of the Picasso sculpture in Chicago’s Daley Plaza. NFPF print 2005.</td>
<td></td>
</tr>
<tr>
<td>Brief Affair, A</td>
<td>Blum, Carol</td>
<td>16mm</td>
<td>1985</td>
<td>A tiny man is confronted by a giant woman in this humorous boy-meets-girl story.</td>
<td></td>
</tr>
<tr>
<td>Broken Down Film</td>
<td>Tezuka, Osamu</td>
<td>16mm</td>
<td>1985</td>
<td>Animated film is a loving homage to American silent films.</td>
<td></td>
</tr>
<tr>
<td>Buddies</td>
<td>Hostetter, Alan</td>
<td>16mm</td>
<td>1981</td>
<td>Kids wander away from school in this film exploring kid's relationships.</td>
<td></td>
</tr>
<tr>
<td>Bullseye</td>
<td>Greco, Jim</td>
<td>16mm</td>
<td>1986</td>
<td>A drunk patron suprises a barkeep with his dart-throwing skills.</td>
<td></td>
</tr>
<tr>
<td>Burglar, The</td>
<td>Greco, Jim</td>
<td>16mm</td>
<td>1984</td>
<td>An ex-con with one last easy job, a parrot, and a dog.</td>
<td></td>
</tr>
<tr>
<td>Buriels</td>
<td>Ross, Allen</td>
<td>16mm</td>
<td>1981</td>
<td>Ross depicts his family reuniting for the burial of his grandfather and uses blue sepia tint and ambient sound. (Color)</td>
<td></td>
</tr>
<tr>
<td>Bus Stop</td>
<td>Gomez, Andrea</td>
<td>16mm</td>
<td>1983</td>
<td>Watercolor animation depicting expectant travelers and bus riders.</td>
<td></td>
</tr>
<tr>
<td>Bus Stop (Gomez)</td>
<td>Gomez, Andrea</td>
<td>16mm</td>
<td>1982</td>
<td>Intense watercolor animation of Detroit street life.</td>
<td></td>
</tr>
<tr>
<td>Business-Like</td>
<td>Shreeve, Draper</td>
<td>16mm</td>
<td>1988</td>
<td>Two co-workers start an affair that starts to feel as monotonous and detached as their 9-5.</td>
<td></td>
</tr>
<tr>
<td>Bust Up</td>
<td>Cook, Cathy</td>
<td>16mm</td>
<td>1989</td>
<td>Female impersonators in a tea-party thriller.</td>
<td></td>
</tr>
<tr>
<td>Buzz Box</td>
<td>Daniels, David</td>
<td>16mm</td>
<td>1986</td>
<td>A raucous evocation of commercial TV.</td>
<td></td>
</tr>
<tr>
<td>Café</td>
<td>Somerfeld, Gretchen</td>
<td>16mm</td>
<td>1990</td>
<td>Explores the inner workings of a woman's mind.</td>
<td></td>
</tr>
<tr>
<td>Calculated Movements</td>
<td>Cuba, Larry</td>
<td>16mm</td>
<td>1985</td>
<td>Choreographed sequence of graphic events using new computer animation techniques.</td>
<td></td>
</tr>
<tr>
<td>Calma</td>
<td>Kim, Paul &amp; Gifford, Lew</td>
<td>16mm</td>
<td>1974</td>
<td>Erotic closeups of soft flesh pulls back leading to a surprise ending.</td>
<td></td>
</tr>
<tr>
<td>Cambium</td>
<td>Emery, Michael</td>
<td>16mm</td>
<td>1983</td>
<td>Black and White surreal voyage though intense sexuality and symbolism.</td>
<td></td>
</tr>
<tr>
<td>Candy Machine, The</td>
<td>Griffin, George</td>
<td>16mm</td>
<td>1972</td>
<td>Pastel line animation of the struggle between a subway rider and a vending machine.</td>
<td></td>
</tr>
<tr>
<td>Cantico</td>
<td>Herbert, James</td>
<td>16mm</td>
<td>1982</td>
<td>Experimental narrative about St. Francis of Assisi.</td>
<td></td>
</tr>
<tr>
<td>Title</td>
<td>Director</td>
<td>Format</td>
<td>Year</td>
<td>Description</td>
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<td></td>
</tr>
<tr>
<td>Car of Your Dreams</td>
<td>Rogers, Bob</td>
<td>16mm</td>
<td>1984</td>
<td>Insightful tour through 36 years of automotive advertising.</td>
<td></td>
</tr>
<tr>
<td>Cards</td>
<td>Kozy, William</td>
<td>16mm</td>
<td>1989</td>
<td>Two actor friends (one successful) square off at the poker table.</td>
<td></td>
</tr>
<tr>
<td>Carlotta</td>
<td>Durbin, Michael</td>
<td>16mm</td>
<td>1983</td>
<td>Photojournalist discovers a murder plot.</td>
<td></td>
</tr>
<tr>
<td>Carnivore</td>
<td>Greco, Jim</td>
<td>16mm</td>
<td>1984</td>
<td>A writer gets a surprise late-night visit from the neighborhood carnivore-</td>
<td></td>
</tr>
<tr>
<td>Cat's Cradle</td>
<td>Nelson, Temah</td>
<td>16mm</td>
<td>1987</td>
<td>Animation about the frustrations of insomnia.</td>
<td></td>
</tr>
<tr>
<td>Catch of the Day</td>
<td>Grotenstein, David</td>
<td>16mm</td>
<td>1983</td>
<td>While shopping at the supermarket, a woman meets a clerk lying inside a del</td>
<td></td>
</tr>
<tr>
<td>Catching Fire</td>
<td>Steiff, Josef</td>
<td>16mm</td>
<td>1988</td>
<td>An experimental narrative using repeated events and shifts in time to trace</td>
<td></td>
</tr>
<tr>
<td>Cathedral</td>
<td>Chase, Ronald</td>
<td>16mm</td>
<td>1972</td>
<td>Dreamy short glimpse of the private intimate lives of gay life.</td>
<td></td>
</tr>
<tr>
<td>Catwalk</td>
<td>Graef, Susan</td>
<td>16mm</td>
<td>1987</td>
<td>Steadycam shot of a woman receiving verbal harassment while walking down th</td>
<td></td>
</tr>
<tr>
<td>Celestial Navigation</td>
<td>Jarnow, Al</td>
<td>16mm</td>
<td>1984</td>
<td>Tracks the movement of the sun and the filmmaker over the course of a year.</td>
<td></td>
</tr>
<tr>
<td>Censor, The</td>
<td>Lawson, Gordon</td>
<td>16mm</td>
<td>1980</td>
<td>Light-hearted clay animation parody of the Canadian censor board.</td>
<td></td>
</tr>
<tr>
<td>Cerridwen's Gift</td>
<td>Bond, Rose</td>
<td>16mm</td>
<td>1986</td>
<td>Cameraless animation centered on a figure from Celtic mythology.</td>
<td></td>
</tr>
<tr>
<td>Cha Cha Cha</td>
<td>Rivera-Moret, Ramon</td>
<td>16mm</td>
<td>1986</td>
<td>Black comedy about a lonely man who tries to teach himself to dance.</td>
<td></td>
</tr>
<tr>
<td>Chalk Tale</td>
<td>Socki, Steve</td>
<td>16mm</td>
<td>1979</td>
<td>Pastel abstractions exploring texture, color, and motion.</td>
<td></td>
</tr>
<tr>
<td>Chapter 15</td>
<td>Newman, Craig</td>
<td>16mm</td>
<td>1978</td>
<td>Homage to sci-fi serials of the 1930s, made by a member of the Tron special effects team.</td>
<td></td>
</tr>
<tr>
<td>Charleston Home Movie</td>
<td>Morse, Deanna</td>
<td>16mm</td>
<td>1980</td>
<td>Lively rotoscoped home movie.</td>
<td></td>
</tr>
<tr>
<td>Charlie's Boogie Woogie</td>
<td>Swanson, Valerie</td>
<td>16mm</td>
<td>1985</td>
<td>Playful animation of dancers and lines moving to the title song.</td>
<td></td>
</tr>
<tr>
<td>Chicken Mobile</td>
<td>Dwass, Michael</td>
<td>16mm</td>
<td>1991</td>
<td>Animated film tells the story of a young man growing up with chickens in his parents shop.</td>
<td></td>
</tr>
<tr>
<td>China Dog</td>
<td>Shepard, Tim</td>
<td>16mm</td>
<td>1977</td>
<td>An optical printer assemblage about the dogalope.</td>
<td></td>
</tr>
<tr>
<td>Chips in Space</td>
<td>O'Connell, Ken</td>
<td>16mm</td>
<td>1984</td>
<td>Computer animation explore the color chips in a 3D cube.</td>
<td></td>
</tr>
<tr>
<td>Title</td>
<td>Director</td>
<td>Format</td>
<td>Duration</td>
<td>Year</td>
<td>Description</td>
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</tr>
<tr>
<td>Chow Fun</td>
<td>Cruikshank, Sally</td>
<td>16mm</td>
<td>4</td>
<td>1972</td>
<td>Delirious animation with '30s motif of toys and the rumba.</td>
</tr>
<tr>
<td>Circle Dance</td>
<td>Spiro, Lev Lincoln</td>
<td>16mm</td>
<td>14</td>
<td>1987</td>
<td>Based on the Raymond Carver story &quot;Why Don't You Dance?&quot;</td>
</tr>
<tr>
<td>City View</td>
<td>Bass, Warren</td>
<td>16mm</td>
<td>9.5</td>
<td>1975</td>
<td>Examination and re-examination of a brief moment in time, achieved by optically printing and reprinting a loop of old Kodachrome.</td>
</tr>
<tr>
<td>Cityshape</td>
<td>Blum, Carol</td>
<td>16mm</td>
<td>3</td>
<td>1985</td>
<td>Transformational line animation that reflects the continually changing shapes of the city.</td>
</tr>
<tr>
<td>Clog, The</td>
<td>Terry, Chris</td>
<td>16mm</td>
<td>6</td>
<td>1984</td>
<td>A malicious clog infiltrates a suburban home.</td>
</tr>
<tr>
<td>Close-Up</td>
<td>Bass, Warren</td>
<td>16mm</td>
<td>8.5</td>
<td>1978</td>
<td>Close-up of a close-up of a close-up, made from a fragment of a commercial on toothpaste.</td>
</tr>
<tr>
<td>Clotheslines</td>
<td>Cantow, Roberta</td>
<td>16mm</td>
<td>33</td>
<td>1981</td>
<td>Documentary of the social, aesthetic, and cultural aspects of laundry.</td>
</tr>
<tr>
<td>Club, The</td>
<td>Griffin, George</td>
<td>16mm</td>
<td>4.5</td>
<td>1975</td>
<td>Phalluses smoking pipes, reading newspapers, and singing songs.</td>
</tr>
<tr>
<td>Cockaboody</td>
<td>Hubley, John &amp; Faith</td>
<td>16mm</td>
<td>8.5</td>
<td>1973</td>
<td>Animation of two very young sisters exploring their parents bedroom.</td>
</tr>
<tr>
<td>Color Cantata</td>
<td>Denslow, Philip</td>
<td>16mm</td>
<td>5</td>
<td>1987</td>
<td>An image of the Grand Canyon undulates in vivid colors.</td>
</tr>
<tr>
<td>Comeuppance</td>
<td>Bracken, Scott</td>
<td>16mm</td>
<td>7</td>
<td>1977</td>
<td>Flying, soft edged bars of different colors bounce higher on a sort of cosmic trampoline.</td>
</tr>
<tr>
<td>Communication from Webber</td>
<td>Gates, Robert</td>
<td>16mm</td>
<td>14</td>
<td>1988</td>
<td>Study of transgender radical.</td>
</tr>
<tr>
<td>Commuter</td>
<td>Patterson, Michael</td>
<td>16mm</td>
<td>5</td>
<td>1981</td>
<td>Rotoscoped film of big city commuting.</td>
</tr>
<tr>
<td>Conduction</td>
<td>Eagle, Steve</td>
<td>16mm</td>
<td>3</td>
<td>1980</td>
<td>Rapid dissolve cell animation of abstract shapes, pastels, and light.</td>
</tr>
<tr>
<td>Confessions of a Star Dreamer</td>
<td>Canemaker, John</td>
<td>16mm</td>
<td>9</td>
<td>1979</td>
<td>A young, world weary actress talks about her struggles in show business.</td>
</tr>
<tr>
<td>Covered in Fleas</td>
<td>Peyser, Ruth</td>
<td>16mm</td>
<td>4.5</td>
<td>1988</td>
<td>Animated film turns a woman's everyday dilemma into a surreal fantasy.</td>
</tr>
<tr>
<td>Crocus</td>
<td>Pitt, Suzan</td>
<td>16mm</td>
<td>7</td>
<td>1971</td>
<td>Simple cut-out animation of lovemaking undisturbed by surrealistic distractions.</td>
</tr>
<tr>
<td>Cubits</td>
<td>Jarnow, Al</td>
<td>16mm</td>
<td>4</td>
<td>1977</td>
<td>Implants animated cubes into a live action universe.</td>
</tr>
<tr>
<td>Cucumber Commercials</td>
<td>Cucumber Studios</td>
<td>16mm</td>
<td>10</td>
<td>1983</td>
<td>Twenty animated commercials for European markets.</td>
</tr>
<tr>
<td>Curious Phenomena</td>
<td>VanDerBeek, Stan</td>
<td>16mm</td>
<td>7</td>
<td>1981</td>
<td>Animated film of poetic elegance, forms are given life with organic flow.</td>
</tr>
<tr>
<td>Title</td>
<td>Director</td>
<td>Format</td>
<td>Length</td>
<td>Year</td>
<td>Description</td>
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</tr>
<tr>
<td>Currents Caprice</td>
<td>Eagle, Steve</td>
<td>16mm</td>
<td>4</td>
<td>1982</td>
<td>Abstract animation of spinning, radiating figure.</td>
</tr>
<tr>
<td>Dance of the Dragon</td>
<td>Gupta, Kamlesh</td>
<td>16mm</td>
<td>18</td>
<td>1987</td>
<td>A gangster gets a new tattoo in a Chinatown parlor, and discovers that it's cursed.</td>
</tr>
<tr>
<td>Dancer</td>
<td>Durbin, Michael</td>
<td>16mm</td>
<td>9</td>
<td>1985</td>
<td>Disabled student fulfills fantasy of finding a dance partner.</td>
</tr>
<tr>
<td>Danger is My Buisness</td>
<td>Kellman, Sally</td>
<td>16mm</td>
<td>4</td>
<td>1982</td>
<td>The title song is set to a private eye investigation montage.</td>
</tr>
<tr>
<td>Dangling Participle</td>
<td>Lawder, Standish</td>
<td>16mm</td>
<td>17</td>
<td>1970</td>
<td>Wry social commentary - re-edited from old sex ed films. (Reclaimed by Standish 5/3/10.)</td>
</tr>
<tr>
<td>Dante's Dream</td>
<td>Simpson, David</td>
<td>16mm</td>
<td>10</td>
<td>1990</td>
<td>Experimental revision of The Divine Comedy.</td>
</tr>
<tr>
<td>Dawning (Dagen Bracks)</td>
<td>Bergqvist, Stig &amp; Ekstrand, Martti &amp; Odell, Jonas &amp; Worth, B.J.</td>
<td>16mm</td>
<td>5</td>
<td>1985</td>
<td>Animated film in which a little boy wakes up to early and sees the workman putting together the world.</td>
</tr>
<tr>
<td>Day at the Races</td>
<td>Worth, B.J.</td>
<td>16mm</td>
<td>5</td>
<td>1982</td>
<td>Not your average day of watching horses or cars go round and round.</td>
</tr>
<tr>
<td>Daymaker</td>
<td>Wedge, Christian</td>
<td>16mm</td>
<td>7</td>
<td>1982</td>
<td>Animated film of an old wizard who is convinced he's in control of the universe.</td>
</tr>
<tr>
<td>Dean's List</td>
<td>Ignacio, Chuck &amp; Schwab, Marianne</td>
<td>16mm</td>
<td>21</td>
<td>1987</td>
<td>Mysterious film of mortality in the face of extraordinary circumstances.</td>
</tr>
<tr>
<td>Dear Friends</td>
<td>Hodgdon, Dana</td>
<td>16mm</td>
<td>10</td>
<td>1977</td>
<td>Satirizes the holiday form letter.</td>
</tr>
<tr>
<td>Decodings</td>
<td>Wallin, Michael</td>
<td>16mm</td>
<td>15</td>
<td>1988</td>
<td>The search for self using old footage from the 40s and 50s.</td>
</tr>
<tr>
<td>Deliberating Man</td>
<td>Hubley, Emily</td>
<td>16mm</td>
<td>5.5</td>
<td>1985</td>
<td>Animated film of the “man” being manipulated by words.</td>
</tr>
<tr>
<td>Delivery Man</td>
<td>Hubley, Emily</td>
<td>16mm</td>
<td>7.5</td>
<td>1982</td>
<td>A personal narrative of death, family, and pregnancy.</td>
</tr>
<tr>
<td>Desire Pie</td>
<td>Crafts, Lisa</td>
<td>16mm</td>
<td>4.5</td>
<td>1977</td>
<td>Explicit sensual animated rendering of a woman's imagination.</td>
</tr>
<tr>
<td>Devotions</td>
<td>Broughton, James &amp; Singer, Joel</td>
<td>16mm</td>
<td>22</td>
<td>1983</td>
<td>Features 45 male couples frolicking in staged situations.</td>
</tr>
<tr>
<td>Diagram Film</td>
<td>Glabicki, Paul</td>
<td>16mm</td>
<td>13</td>
<td>1978</td>
<td>Rotoscoped highways, neon, Rube Goldbergs, and the Odessa steps.</td>
</tr>
<tr>
<td>Dialectic Definitions</td>
<td>Hodgdon, Dana</td>
<td>16mm</td>
<td>8</td>
<td>1977</td>
<td>Cutting and rearranging footage of speaker into word-length units.</td>
</tr>
<tr>
<td>Dilated to Meet You</td>
<td>Lichtenheld, Ted</td>
<td>16mm</td>
<td>9</td>
<td>1983</td>
<td>An eerie twist to the story of where babies originate.</td>
</tr>
<tr>
<td>Dirt</td>
<td>Conner, Mike</td>
<td>16mm</td>
<td>8</td>
<td>1977</td>
<td>Live action and clay animation about a man with a problem - everything he touches turns to dirt.</td>
</tr>
<tr>
<td>Title</td>
<td>Director</td>
<td>Format</td>
<td>Year</td>
<td>Description</td>
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<td>-----------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>Discipline of DE</td>
<td>Van Sant, Gus</td>
<td>16mm</td>
<td>1978</td>
<td>Explores the world of a character created by William S Burroughs.</td>
<td></td>
</tr>
<tr>
<td>Dissipative Fantasies</td>
<td>Ehrlich, David</td>
<td>16mm</td>
<td>1986</td>
<td>Transformational animation of the world intruding on the character's life.</td>
<td></td>
</tr>
<tr>
<td>Divine Miracle, The</td>
<td>Krumins, Daina</td>
<td>16mm</td>
<td>1973</td>
<td>Treads a fine line between reverence and spoof as it portrays Christ in the style of Catholic devotional postcards.</td>
<td></td>
</tr>
<tr>
<td>Doodlers, The</td>
<td>Rose, Kathy</td>
<td>16mm</td>
<td>1976</td>
<td>Wacky film of the Doodlers sit down for a tea party.</td>
<td></td>
</tr>
<tr>
<td>Dot-to-Dot Cartoon Cartoon</td>
<td>Somersaulter, J.P. &amp; Lillian</td>
<td>16mm</td>
<td>1989</td>
<td>Animator refuses to animate himself fully.</td>
<td></td>
</tr>
<tr>
<td>Downwind</td>
<td>O'Neill, Pat</td>
<td>16mm</td>
<td>1973</td>
<td>Treatment of some of the problems we have been having in dealing with our fellow species, animal and vegetable.</td>
<td></td>
</tr>
<tr>
<td>Dr. Ded Bug</td>
<td>Cohen-Sitt, Ethan</td>
<td>16mm</td>
<td>1989</td>
<td>Comedy about a mad chef who goes insane trying to kill a roach in the kitchen.</td>
<td></td>
</tr>
<tr>
<td>Dream Garden</td>
<td>Becker, Lynn</td>
<td>16mm</td>
<td>1988</td>
<td>An animated journey into dreams, fantasy, and insanity - ending with the healing of the fractured self.</td>
<td></td>
</tr>
<tr>
<td>Dreams from China</td>
<td>Marx, Fred</td>
<td>16mm</td>
<td>1989</td>
<td>Filmmakers 6 year journey in China focusing on the politics and society.</td>
<td></td>
</tr>
<tr>
<td>Drum Dance</td>
<td>Barbour, Karen</td>
<td>16mm</td>
<td>1984</td>
<td>Animated film that features an artist's wooden model in a pastel ballet.</td>
<td></td>
</tr>
<tr>
<td>Dust, The</td>
<td>Hanks, Kip</td>
<td>16mm</td>
<td>1986</td>
<td>Teenage boy inadvertently creates a host of zombies.</td>
<td></td>
</tr>
<tr>
<td>E Pur Si Muove!</td>
<td>Krames, Josef</td>
<td>16mm</td>
<td>1978</td>
<td>Clockwise camera movements become a visceral exercise in the relativity of motion.</td>
<td></td>
</tr>
<tr>
<td>Early Worm, The</td>
<td>Lyons, Jonathan</td>
<td>16mm</td>
<td>1988</td>
<td>Line-animated kids film about worried worms and divebombing birds.</td>
<td></td>
</tr>
<tr>
<td>Earthly Beings</td>
<td>Eyler, Chuck</td>
<td>16mm</td>
<td>1981</td>
<td>Detailed drawings create a metaphor of biological evolution.</td>
<td></td>
</tr>
<tr>
<td>East Meets West</td>
<td>Lombard, Christine</td>
<td>16mm</td>
<td>1985</td>
<td>Unassuming film portrait of a Chinese émigré artist.</td>
<td></td>
</tr>
<tr>
<td>Easyout</td>
<td>O'Neill, Pat</td>
<td>16mm</td>
<td>1971</td>
<td>Natural and urbanized imagery transformed into bizarre stretches of animated wallpaper.</td>
<td></td>
</tr>
<tr>
<td>Eat the Sun</td>
<td>Cox, Jim &amp; DeJarnett, Steve &amp; Papajani, John Lawless, Robin</td>
<td>16mm</td>
<td>1975</td>
<td>Moocumentary on the fictitious Temple of Self-Amplification.</td>
<td></td>
</tr>
<tr>
<td>Elvis: I Love You Because</td>
<td>Lawless, Robin</td>
<td>16mm</td>
<td>1985</td>
<td>Documentary on a pilgrimage to Graceland.</td>
<td></td>
</tr>
<tr>
<td>Emergence of Eunice</td>
<td>Hubley, Emily</td>
<td>16mm</td>
<td>1981</td>
<td>Beautiful animation of a girl sharing her disturbing thoughts to a notebook.</td>
<td></td>
</tr>
<tr>
<td>Etude in Relativity</td>
<td>Krames, Josef</td>
<td>16mm</td>
<td>1981</td>
<td>Demonstration of Einstein's theories with a series of witty visually ingenious camera tricks.</td>
<td></td>
</tr>
<tr>
<td>Title</td>
<td>Director/Writer</td>
<td>Format</td>
<td>Year</td>
<td>Description</td>
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</tr>
<tr>
<td>Euclidean Illusions</td>
<td>VanDerBeek, Stan</td>
<td>16mm</td>
<td>1979</td>
<td>Computer generated stars float in a computer generated space.</td>
<td></td>
</tr>
<tr>
<td>Eugene's Valet</td>
<td>Chapline, Jane</td>
<td>16mm</td>
<td>1985</td>
<td>The final working days of a 42 year NYC dry-cleaner's institution.</td>
<td></td>
</tr>
<tr>
<td>Euphoria</td>
<td>Collins, Vincent</td>
<td>16mm</td>
<td>1974</td>
<td>Flashy, colorful, dense example of animation dynamics.</td>
<td></td>
</tr>
<tr>
<td>Evening's Young, The</td>
<td>Whifler, Graeme</td>
<td>16mm</td>
<td>1981</td>
<td>Swedish group Yello shot with pulsating head shots and pixilated silhouettes.</td>
<td></td>
</tr>
<tr>
<td>Every Child</td>
<td>Federenko, Eugene &amp; Lamb, Derek</td>
<td>16mm</td>
<td>1980</td>
<td>Chaplinesque Oscar winning Canadian animation about a infant being shuttled from doorstep to doorstep.</td>
<td></td>
</tr>
<tr>
<td>Every Morning</td>
<td>Hagelback, Johan</td>
<td>16mm</td>
<td>1984</td>
<td>Lusty Dutch animation about a woman, man, and talking snake.</td>
<td></td>
</tr>
<tr>
<td>Eyepiece</td>
<td>Long, Michael</td>
<td>16mm</td>
<td>1982</td>
<td>Animated film showing an eye shaped window becoming a portal into a world of fantasy.</td>
<td></td>
</tr>
<tr>
<td>Face Like a Frog</td>
<td>Cruikshank, Sally</td>
<td>16mm</td>
<td>1987</td>
<td>Hallucinatory animation populated with adorably ferocious creatures.</td>
<td></td>
</tr>
<tr>
<td>Fade to Black</td>
<td>Piatek, Z. Richard</td>
<td>16mm</td>
<td>1989</td>
<td>Subjective camera to give a corpse eye view.</td>
<td></td>
</tr>
<tr>
<td>Fall of the House of Usher, The</td>
<td>Schnall, John</td>
<td>16mm</td>
<td>1984</td>
<td>Animated film showing the Poe story drawn on newsprint.</td>
<td></td>
</tr>
<tr>
<td>Family Dream</td>
<td>Millsapps, Jan</td>
<td>16mm</td>
<td>1980</td>
<td>A woman's diary of dream, family relationships, and generational connections.</td>
<td></td>
</tr>
<tr>
<td>Fanaround</td>
<td>Gau, David</td>
<td>16mm</td>
<td>1989</td>
<td>Cartoon animation of a man trying to buy a fan.</td>
<td></td>
</tr>
<tr>
<td>Fantasy</td>
<td>Collins, Vincent</td>
<td>16mm</td>
<td>1976</td>
<td>Animated explosion of vivid colors; a comic book of the mind.</td>
<td></td>
</tr>
<tr>
<td>Fecundation</td>
<td>Hauptschein, David</td>
<td>16mm</td>
<td>1981</td>
<td>Bizarre clay animation with sexual symbolism.</td>
<td></td>
</tr>
<tr>
<td>Feed the Dog</td>
<td>Hannah, Mark &amp; Posten, Allen</td>
<td>16mm</td>
<td>1988</td>
<td>Saga of a teen left in charge of the household when his parents go away for the weekend.</td>
<td></td>
</tr>
<tr>
<td>Festival</td>
<td>Sielecki, Hubert</td>
<td>16mm</td>
<td>1985</td>
<td>Animated film of the excitement and banalities of a film festival.</td>
<td></td>
</tr>
<tr>
<td>Fetishism of Commodities and the Secret Thereof Fifty Flights</td>
<td>Sommer, Ines</td>
<td>16mm</td>
<td>1990</td>
<td>Sarcastically revealing the intersection of consumerism and religion.</td>
<td></td>
</tr>
<tr>
<td>Film-Wipe-Film</td>
<td>Glabicki, Paul</td>
<td>16mm</td>
<td>1984</td>
<td>Animated stream of consciousness with 100 film wipes.</td>
<td></td>
</tr>
<tr>
<td>Filmmaker</td>
<td>Hershey, Barry</td>
<td>16mm</td>
<td>1986</td>
<td>An effects-oriented demonstration of technical virtuosity.</td>
<td></td>
</tr>
<tr>
<td>Title</td>
<td>Director(s)</td>
<td>Format</td>
<td>Year</td>
<td>Description</td>
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<td></td>
</tr>
<tr>
<td>Fireworks</td>
<td>Dawson, Harry</td>
<td>16mm</td>
<td>1979</td>
<td>This behind the scenes documentary follows the team and makers of public fireworks displays.</td>
<td></td>
</tr>
<tr>
<td>Five Improvisations</td>
<td>Glabicki, Paul</td>
<td>16mm</td>
<td>1980</td>
<td>Rapid fire b&amp;w lines and dots in five parts.</td>
<td></td>
</tr>
<tr>
<td>Five Minutes for Fighting</td>
<td>Baldwin, T.; Grotenstein, D.</td>
<td>16mm</td>
<td>1982</td>
<td>Two rival hockey players in the penalty box realize that they have more in common than they thought.</td>
<td></td>
</tr>
<tr>
<td>Fly, The</td>
<td>Rofusz, Ferenc</td>
<td>16mm</td>
<td>1982</td>
<td>Oscar winning animation from the perspective of a fly.</td>
<td></td>
</tr>
<tr>
<td>Flying Fur</td>
<td>Griffin, George</td>
<td>16mm</td>
<td>1981</td>
<td>Animated send-up of 1940's cartoon tropes, character types and confounding plot devices.</td>
<td></td>
</tr>
<tr>
<td>Follies: An Introduction to Don Quixote</td>
<td>Long, Michael</td>
<td>16mm</td>
<td>1984</td>
<td>Charming kids animation about tilting at windmills.</td>
<td></td>
</tr>
<tr>
<td>Folly Beach Journal</td>
<td>Millsapps, Jan</td>
<td>16mm</td>
<td>1981</td>
<td>Blend of animation and live action of the South Carolina beach.</td>
<td></td>
</tr>
<tr>
<td>Food on Hand</td>
<td>Moore, Allen</td>
<td>16mm</td>
<td>1983</td>
<td>Short doc on the importance of hands in cooking.</td>
<td></td>
</tr>
<tr>
<td>Foolish Ogres, The</td>
<td>Duchscherer, Brian</td>
<td>16mm</td>
<td>1986</td>
<td>Foam rubber puppet characters enact an irreverent and humorous children's film about ogres.</td>
<td></td>
</tr>
<tr>
<td>Footsi</td>
<td>Oleszko, Pat &amp; Robinson, David</td>
<td>16mm</td>
<td>1979</td>
<td>Finger puppets explore strange landscapes in and out of the bedroom.</td>
<td></td>
</tr>
<tr>
<td>For Dancers</td>
<td>Murnane, Bridget</td>
<td>16mm</td>
<td>1989</td>
<td>Four dance sequences directed with variety and grace.</td>
<td></td>
</tr>
<tr>
<td>Foregrounds</td>
<td>O'Neill, Pat</td>
<td>16mm</td>
<td>1978</td>
<td>Devoted almost entirely to carefully constructed spatial ambiguities.</td>
<td></td>
</tr>
<tr>
<td>Four Seasons of Japan</td>
<td>Shimamura, Tatsuo</td>
<td>16mm</td>
<td>1984</td>
<td>Animated evocation of the four seasons of Japan.</td>
<td></td>
</tr>
<tr>
<td>Frame</td>
<td>Alquist, Lewis</td>
<td>16mm</td>
<td>1991</td>
<td>Drive-in movie screen becomes a surface for projection of light, shadow, and imagery.</td>
<td></td>
</tr>
<tr>
<td>Front and Back</td>
<td>Lugg, Andrew</td>
<td>16mm</td>
<td>1972</td>
<td>Slide-show of genuine postcard 'fronts' set to readings of their 'backs.'</td>
<td></td>
</tr>
<tr>
<td>Frontier</td>
<td>Herbert, James</td>
<td>16mm</td>
<td>1984</td>
<td>A young man and young woman have an argument while making love.</td>
<td></td>
</tr>
<tr>
<td>Fuji</td>
<td>Breer, Robert</td>
<td>16mm</td>
<td>1974</td>
<td>Abstract forms weave freely in and out of landscape imagery to create an impression of a train moving past Mount Fuji.</td>
<td></td>
</tr>
<tr>
<td>Fun on Mars</td>
<td>Cruikshank, Sally</td>
<td>16mm</td>
<td>1971</td>
<td>Touching animated film of ducks on Mars.</td>
<td></td>
</tr>
<tr>
<td>Furies</td>
<td>Petty, Sara</td>
<td>16mm</td>
<td>1975</td>
<td>Cubist inspired charcoal and pastel animation of two cats in motion.</td>
<td></td>
</tr>
<tr>
<td>Title</td>
<td>Director</td>
<td>Format</td>
<td>Year</td>
<td>Description</td>
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</tr>
<tr>
<td>Genius of Love</td>
<td>Cucumber Studios</td>
<td>16mm</td>
<td>1982</td>
<td>Animated music video of the Tom Tom Club song.</td>
<td></td>
</tr>
<tr>
<td>Geologic Time</td>
<td>Battaglia, Skip</td>
<td>16mm</td>
<td>1989</td>
<td>Hand drawn watercolor film provides a poetic examinations of landform dynamics, catastrophe, and change.</td>
<td></td>
</tr>
<tr>
<td>Geologic Time</td>
<td>Battaglia, Skip</td>
<td>35mm</td>
<td>1989</td>
<td>Hand drawn watercolor film provides a poetic examinations of landform dynamics, catastrophe, and change.</td>
<td></td>
</tr>
<tr>
<td>George Kodak, Detective</td>
<td>Joseph, Tony</td>
<td>16mm</td>
<td>1975</td>
<td>A detective's meddle is tested when he discovers intruders in his home.</td>
<td></td>
</tr>
<tr>
<td>Getting High</td>
<td>Mills, Gary</td>
<td>16mm</td>
<td>1983</td>
<td>Adventure of a child around his father's pool table.</td>
<td></td>
</tr>
<tr>
<td>Gift for Toby</td>
<td>Whittington, Charles</td>
<td>16mm</td>
<td>1986</td>
<td>A nasty surprise is in store when young Toby receives a haunted Jack-in-the-Box. Effective little horror shocker with fun effects.</td>
<td></td>
</tr>
<tr>
<td>Giving Way</td>
<td>Emerzian, Gaylon</td>
<td>16mm</td>
<td>1979</td>
<td>Female defending herself against a violent criminal.</td>
<td></td>
</tr>
<tr>
<td>Glass Gardens</td>
<td>Crafts, Lisa</td>
<td>16mm</td>
<td>1982</td>
<td>Surrealistic animation of urban decay.</td>
<td></td>
</tr>
<tr>
<td>Goat Named Tension, A</td>
<td>Goodnight, Kate Julia</td>
<td>16mm</td>
<td>1992</td>
<td>Tongue-in-cheek look at what happens when two women lose their pet goat.</td>
<td></td>
</tr>
<tr>
<td>Goodbye, Grampa</td>
<td>Goulet, Liz</td>
<td>16mm</td>
<td>1988</td>
<td>Touching cell-animation for kids about a young rabbit dealing with the death of her grandfather.</td>
<td></td>
</tr>
<tr>
<td>Gravity</td>
<td>Wechter, David &amp; Nankin,</td>
<td>16mm</td>
<td>1976</td>
<td>Satire of elementary school educational films.</td>
<td></td>
</tr>
<tr>
<td>Great Cognito, The</td>
<td>Vinton, Will &amp; Shadburne,</td>
<td>16mm</td>
<td>1982</td>
<td>Clayimation of a celebrity impersonator.</td>
<td></td>
</tr>
<tr>
<td>Gulls and Buoys</td>
<td>Breer, Robert</td>
<td>16mm</td>
<td>1972</td>
<td>Crayon line drawings of moments from the beach.</td>
<td></td>
</tr>
<tr>
<td>Hair Pie</td>
<td>Brozovich, Tom</td>
<td>16mm</td>
<td>1981</td>
<td>A cook reveals his recipe for a pie that uses hair clippings for filling.</td>
<td></td>
</tr>
<tr>
<td>Hand</td>
<td>Morse, Deanna</td>
<td>16mm</td>
<td>1983</td>
<td>Animation using marker and outlines of hands.</td>
<td></td>
</tr>
<tr>
<td>Hand and Body Transformations</td>
<td>Grush, Byron</td>
<td>16mm</td>
<td>1976</td>
<td>Transformational animation with a man's thumb becoming genitalia and a woman's face becomes the female form.</td>
<td></td>
</tr>
<tr>
<td>Hand and Face</td>
<td>Giammona, Sal</td>
<td>16mm</td>
<td>1984</td>
<td>Rapid-fire montage. Alternates images of an outstretched hand and a man's face.</td>
<td></td>
</tr>
<tr>
<td>Title</td>
<td>Director(s)</td>
<td>Format</td>
<td>Year</td>
<td>Description</td>
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</tr>
<tr>
<td>Hand Held Day</td>
<td>Beydler, Gary</td>
<td>16mm</td>
<td>1974</td>
<td>Time-lapse on a mountaintop in Arizona over a period of 14 hours from dawn to sunset.</td>
<td></td>
</tr>
<tr>
<td>Hand Piece</td>
<td>Pies, Dennis</td>
<td>16mm</td>
<td>1979</td>
<td>Animated tribute to the hands of the artist.</td>
<td></td>
</tr>
<tr>
<td>Happy Endings</td>
<td>Thonson, Thomas</td>
<td>16mm</td>
<td>1981</td>
<td>On a hot summer night, 5 characters are swept up in an emotional tornado.</td>
<td></td>
</tr>
<tr>
<td>Hard Passage, A</td>
<td>Pies, Dennis</td>
<td>16mm</td>
<td>1981</td>
<td>Elaborate animation with live action in an adaptation of a Herman Hesse work.</td>
<td></td>
</tr>
<tr>
<td>Hardware Wars</td>
<td>Fosselious, Ernie &amp; Wiese, Michael</td>
<td>16mm</td>
<td>1978</td>
<td>Spoof of Star Wars using household special effects.</td>
<td></td>
</tr>
<tr>
<td>Harvest Town</td>
<td>Schroeder, Tom</td>
<td>16mm</td>
<td>1990</td>
<td>Animated musical short with acoustic guitar and gothic southern images.</td>
<td></td>
</tr>
<tr>
<td>He</td>
<td>Palazzolo, Tom</td>
<td>16mm</td>
<td>1966</td>
<td>Men are strange creatures. This film follows a few of them, including an Abe Lincoln look-alike, and a nudist swimmer in January. NFPF print</td>
<td></td>
</tr>
<tr>
<td>He Almost Clutched His Hand</td>
<td>van Dijk, Gerritt</td>
<td>16mm</td>
<td>1982</td>
<td>Animated film about a wealthy man whose last memory is the love of his father.</td>
<td></td>
</tr>
<tr>
<td>Head</td>
<td>Griffin, George</td>
<td>16mm</td>
<td>1976</td>
<td>Animated trickfilm meditation of portraiture.</td>
<td></td>
</tr>
<tr>
<td>Headshot</td>
<td>Duran, Ilan</td>
<td>16mm</td>
<td>1983</td>
<td>Model tries to please a tyrannical off-screen director.</td>
<td></td>
</tr>
<tr>
<td>Heavenly Bodies</td>
<td>Aqua, Karen</td>
<td>16mm</td>
<td>1980</td>
<td>Fluid lines turn into two androgynous bodies whose embraces set off metamorphoses.</td>
<td></td>
</tr>
<tr>
<td>Hello Skinny</td>
<td>Whifler, Graeme</td>
<td>16mm</td>
<td>1979</td>
<td>Residents song while Skinny character explores deserted industrial zones.</td>
<td></td>
</tr>
<tr>
<td>Help! I'm Being Crushed to Death by a Black Rectangle</td>
<td>Burwell, Carter</td>
<td>16mm</td>
<td>1978</td>
<td>The heroine of classic melodrama finds herself tied to the railroad tracks facing a black rectangle.</td>
<td></td>
</tr>
<tr>
<td>Hermes Bird</td>
<td>Broughton, James &amp; Singer, Joel</td>
<td>16mm</td>
<td>1979</td>
<td>Watching a penis growing erect in super slow motion.</td>
<td></td>
</tr>
<tr>
<td>Hero</td>
<td>Matt, Liz; Bailey, Michael</td>
<td>16mm</td>
<td>1979</td>
<td>A wife makes a sandwich for her lazy husband, and her inner feelings explode in a fantastic montage of domestic objects.</td>
<td></td>
</tr>
<tr>
<td>His Big Break</td>
<td>Sass, Jeff</td>
<td>16mm</td>
<td>1986</td>
<td>A young man wakes up to find his life has become a game show.</td>
<td></td>
</tr>
<tr>
<td>Hokusai: An Animated Sketchbook</td>
<td>White, Tony</td>
<td>16mm</td>
<td>1978</td>
<td>Animation brings the famous Japanese paintings to life.</td>
<td></td>
</tr>
<tr>
<td>Honeymoon Hotel</td>
<td>Ganz, Tony &amp; Streeter, Rhody</td>
<td>16mm</td>
<td>1972</td>
<td>Humorous look into a honeymoon resort.</td>
<td></td>
</tr>
<tr>
<td>Honky-Tonk Bud</td>
<td>Beagan, TJ &amp; Laster, Scott</td>
<td>16mm</td>
<td>1985</td>
<td>Song and dance urban legend about a small time street hustler accused of a crime he didn't commit.</td>
<td></td>
</tr>
<tr>
<td>Horror Brunch!!!</td>
<td>Carter, Rik &amp; Bemel, Kevin</td>
<td>16mm</td>
<td>1986</td>
<td>Depicts a placid Sunday brunch gone berserk.</td>
<td></td>
</tr>
<tr>
<td>Title</td>
<td>Director</td>
<td>Format</td>
<td>Length</td>
<td>Year</td>
<td>Description</td>
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<tr>
<td>Hot Bagels</td>
<td>Manning, Nick</td>
<td>16mm</td>
<td>7</td>
<td>1979</td>
<td>Doc on the dying art of handmade bagel making.</td>
</tr>
<tr>
<td>House of UnAmerican Activities</td>
<td>Marx, Fred</td>
<td>16mm</td>
<td>17</td>
<td>1983</td>
<td>Documentary on the Jewish refugee, WWII vet, and dedicated communist.</td>
</tr>
<tr>
<td>How the Frog's Eye Sees</td>
<td>Battaglia, Skip</td>
<td>16mm</td>
<td>6.5</td>
<td>1985</td>
<td>Lyrical drawings create a frog's eye view of the world.</td>
</tr>
<tr>
<td>Hungry, The</td>
<td>Lurye, Robert</td>
<td>16mm</td>
<td>7</td>
<td>1982</td>
<td>Nightmarish animation of a society crippled by spiritual and economic depression.</td>
</tr>
<tr>
<td>Hush Hoggies Hush</td>
<td>Peiser, Judy &amp; Ferris, Bill</td>
<td>16mm</td>
<td>4</td>
<td>1978</td>
<td>Doc on an amusing piece of Americana about pigs waiting for grace to eat.</td>
</tr>
<tr>
<td>I</td>
<td>Lavenstein, Hollie</td>
<td>16mm</td>
<td>4.5</td>
<td>1991</td>
<td>Cut-out animated film which appropriates images from canonical paintings and a sentence from the philosophy of GE Moore.</td>
</tr>
<tr>
<td>I Begin to Know You</td>
<td>Lin, Lana</td>
<td>16mm</td>
<td>2.5</td>
<td>1992</td>
<td>Poetic collage. Examines women's power.</td>
</tr>
<tr>
<td>I Dare Ya</td>
<td>Carter, Rik &amp; Bemel, Kevin</td>
<td>16mm</td>
<td>4</td>
<td>1986</td>
<td>Suspenseful short with a children's cast approaching a haunted house.</td>
</tr>
<tr>
<td>I Heard a Fly Buzz When I Died</td>
<td>Tomlinson, Lynn</td>
<td>16mm</td>
<td>1</td>
<td>1989</td>
<td>Modeling clay animated adaptation of a Dickinson poem.</td>
</tr>
<tr>
<td>Impasse</td>
<td>Mouris, Frank &amp; Caroline</td>
<td>16mm</td>
<td>10</td>
<td>1978</td>
<td>Abstract chase film of dots, rectangles, and an arrow.</td>
</tr>
<tr>
<td>Impetigo</td>
<td>Duesing, James</td>
<td>16mm</td>
<td>5</td>
<td>1984</td>
<td>Allegory of the uncertainties of contemporary relationships told in pastel-toned cell animation.</td>
</tr>
<tr>
<td>In His Own Image</td>
<td>Cox, Dave</td>
<td>16mm</td>
<td>6</td>
<td>1980</td>
<td>Animated Zeus creates the world and then is frightened by modern man.</td>
</tr>
<tr>
<td>In Search of</td>
<td>Conner, Mike</td>
<td>16mm</td>
<td>4.5</td>
<td>1978</td>
<td>A piece of clay in search of an identity.</td>
</tr>
<tr>
<td>Incomplete Portrait</td>
<td>Bibanska, Ewa</td>
<td>16mm</td>
<td>8</td>
<td>1981</td>
<td>Cut out animation from Poland in which a half-face searches for a complimentary face.</td>
</tr>
<tr>
<td>Inside Out</td>
<td>Danelowitz, Howard</td>
<td>16mm</td>
<td>10</td>
<td>1979</td>
<td>Witty, cubist, fluid animated nightmare.</td>
</tr>
<tr>
<td>Interior Designs</td>
<td>Aaron, Jane</td>
<td>16mm</td>
<td>5</td>
<td>1980</td>
<td>Animated characters mounted on a moving easel sometimes foreshadow and sometimes follow real-life domestic activities in the background.</td>
</tr>
<tr>
<td>Interior Schemes</td>
<td>Wills, Sheri</td>
<td>16mm</td>
<td>9</td>
<td>1991</td>
<td>Explores a woman's obsession with magazines, nostalgia, and rearranging the furniture.</td>
</tr>
<tr>
<td>Intermission</td>
<td>Segal, Steve</td>
<td>16mm</td>
<td>2</td>
<td>1982</td>
<td>Drawn on film watercolors motivate audience to visit the concession stand.</td>
</tr>
<tr>
<td>Isaac</td>
<td>Gomez, Andrea</td>
<td>16mm</td>
<td>3.5</td>
<td>1978</td>
<td>Watercolor animation of the biblical story.</td>
</tr>
<tr>
<td>Film Title</td>
<td>Director</td>
<td>Format</td>
<td>Duration</td>
<td>Year</td>
<td>Description</td>
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<tr>
<td>It's an O.K. Life</td>
<td>Griffin, George</td>
<td>16mm</td>
<td>3</td>
<td>1981</td>
<td>Cube-head character returns in a sci-fi animation snippet.</td>
</tr>
<tr>
<td>It's Totally Different If You</td>
<td>Taylor, Georgette De Roux</td>
<td>16mm</td>
<td>12</td>
<td>1993</td>
<td>Intimate and sensual exploration of a man's body.</td>
</tr>
<tr>
<td>Have Red Fingernails</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>January Journal</td>
<td>Street, Mark</td>
<td>16mm</td>
<td>12</td>
<td>1985</td>
<td>Diary film with a confessional edge, shot in upstate New York, covering a single month in the filmmaker's life.</td>
</tr>
<tr>
<td>Java Junkie</td>
<td>Schiller, Tom</td>
<td>16mm</td>
<td>4</td>
<td>1980</td>
<td>Satire of down-on-his-luck guy who is addicted to coffee.</td>
</tr>
<tr>
<td>Jerry's</td>
<td>Palazzolo, Tom</td>
<td>16mm</td>
<td>10</td>
<td>1976</td>
<td>Character study of a loud, frantic deli owner. NFPF print 2006.</td>
</tr>
<tr>
<td>Jessie: The First Year</td>
<td>Jarnow, Al</td>
<td>16mm</td>
<td>1.5</td>
<td>1979</td>
<td>Pixilated animation of the first year of the filmmaker's son's life.</td>
</tr>
<tr>
<td>Jim and Muggins Tour Toronto!</td>
<td>Kennedy, Michael</td>
<td>16mm</td>
<td>15</td>
<td>1978</td>
<td>Tour of the city by a mental patient and his bull terrier.</td>
</tr>
<tr>
<td>Jimmy the &quot;C&quot;</td>
<td>Picker, Jimmy</td>
<td>16mm</td>
<td>3</td>
<td>1978</td>
<td>Caricature of Jimmy Carter singing to his home state.</td>
</tr>
<tr>
<td>Joe Bagadonutz</td>
<td>Tassie, Paul</td>
<td>16mm</td>
<td>7.5</td>
<td>1985</td>
<td>30's style animation with 80's ennui.</td>
</tr>
<tr>
<td>John Robert Drew</td>
<td>Paggie, Michael</td>
<td>16mm</td>
<td>4</td>
<td>1981</td>
<td>Poet / philosopher / neighborhood drunk talks to the camera.</td>
</tr>
<tr>
<td>Jokers</td>
<td>Wachspress, Dan</td>
<td>16mm</td>
<td>9.5</td>
<td>1988</td>
<td>Romantic comedy demonstrates the power of speaking one's feelings.</td>
</tr>
<tr>
<td>Jumping</td>
<td>Tezuka, Osamu</td>
<td>16mm</td>
<td>6.5</td>
<td>1984</td>
<td>Fluid humorous animation that will have you feeling every leap.</td>
</tr>
<tr>
<td>Junior High School</td>
<td>Wechter, David &amp; Nankin,</td>
<td>16mm</td>
<td>39</td>
<td>1978</td>
<td>Musical about the romance and cruelties of junior high school.</td>
</tr>
<tr>
<td>Kneel and Dimples</td>
<td>Michael &amp; Jacobson, Steve &amp;</td>
<td>16mm</td>
<td>7</td>
<td>1980</td>
<td>Painted and costumed knees wander around New York City.</td>
</tr>
<tr>
<td></td>
<td>Oleszko, Pat &amp; Robinson,</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>David</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Kirk, Rob</td>
<td>16mm</td>
<td>12</td>
<td>1983</td>
<td>A satire of French art films.</td>
</tr>
<tr>
<td>La Pomme de Terre</td>
<td>McIntosh, Shelley</td>
<td>16mm</td>
<td>3</td>
<td>1978</td>
<td>Stunning animation of a man and his dog walking through environments of improbable geometry.</td>
</tr>
<tr>
<td>Title</td>
<td>Director</td>
<td>Format</td>
<td>Length</td>
<td>Year</td>
<td>Description</td>
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</tr>
<tr>
<td>Lady Tree</td>
<td>Danelowitz, Howard</td>
<td>16mm</td>
<td>6</td>
<td>1983</td>
<td>Animated, surreal allegory about the destruction of the nature environment.</td>
</tr>
<tr>
<td>Landing Lights</td>
<td>Ryan, Mark</td>
<td>16mm</td>
<td>5</td>
<td>1982</td>
<td>Arrivals and departures of planes set to Brian Eno music.</td>
</tr>
<tr>
<td>Landscape with the Fall of Icarus</td>
<td>Sullivan, Christopher</td>
<td>16mm</td>
<td>20</td>
<td>1991</td>
<td>Powerful urban fairy tale drawn on paper with mostly white backgrounds.</td>
</tr>
<tr>
<td>Last of the Persimmons</td>
<td>O'Neill, Pat</td>
<td>16mm</td>
<td>6</td>
<td>1972</td>
<td>To some extent an educational film in persimmon-eating, invaluable to those encountering this delicious fruit for the first time.</td>
</tr>
<tr>
<td>Lautrec</td>
<td>Dunbar, Geoff</td>
<td>16mm</td>
<td>6</td>
<td>1974</td>
<td>Animation in the style of Toulouse-Lautrec.</td>
</tr>
<tr>
<td>Le Ravissement de Frank N. Stein</td>
<td>Schwizgebel, Georges</td>
<td>16mm</td>
<td>9.5</td>
<td>1981</td>
<td>Rotoscoped animation of the Bride of Frankenstein.</td>
</tr>
<tr>
<td>Legends of Doo-Wop</td>
<td>Mortillaro, Richard</td>
<td>16mm</td>
<td>6.5</td>
<td>1987</td>
<td>Moocumentary chronicles the tales of two back up singers.</td>
</tr>
<tr>
<td>Leon's Case</td>
<td>Attias, Daniel</td>
<td>16mm</td>
<td>25</td>
<td>1982</td>
<td>Story of a 60s activist who has been living as a fugitive for 12 years. Starring John Diehl and Drew Barrymore.</td>
</tr>
<tr>
<td>Life with Video</td>
<td>Walker, Willie Boy</td>
<td>16mm</td>
<td>14</td>
<td>1971</td>
<td>A TV personality, without leaving the TV set, makes very personal contact with a willing viewer.</td>
</tr>
<tr>
<td>Lilting Toward Chaos</td>
<td>Street, Mark</td>
<td>16mm</td>
<td>21</td>
<td>1990</td>
<td>Intimate diary film that lets the audience into the filmmaker's fears, loves, and travels of his life over the course of a year.</td>
</tr>
<tr>
<td>Limner, The</td>
<td>Hank, Stephen J.</td>
<td>16mm</td>
<td>35</td>
<td>1985</td>
<td>Story of an American photographer in China at the outbreak of the Tai Ping Rebellion.</td>
</tr>
<tr>
<td>Lineage</td>
<td>Griffin, George</td>
<td>16mm</td>
<td>30</td>
<td>1979</td>
<td>Square Man alter-ego explores the history of animation.</td>
</tr>
<tr>
<td>Lingo</td>
<td>Garrity, Peter &amp; Kirk</td>
<td>16mm</td>
<td>31</td>
<td>1979</td>
<td>Documentary on TD Lingo, who conducts research into brain mechanisms and human nature.</td>
</tr>
<tr>
<td>Little Things</td>
<td>Fatemi, Reza</td>
<td>16mm</td>
<td>13</td>
<td>1990</td>
<td>Mysterious and ironic look into a bleak future.</td>
</tr>
<tr>
<td>LMNO</td>
<td>Breer, Robert</td>
<td>16mm</td>
<td>10</td>
<td>1978</td>
<td>An Anecdotal, almost stream of conscience strobe attack of sketchy household objects swimming through a wittily mutating space.</td>
</tr>
<tr>
<td>Loop of Doom</td>
<td>Moynihan, John</td>
<td>16mm</td>
<td>5</td>
<td>1989</td>
<td>Pixilated army-man toys dramatize the violence of war.</td>
</tr>
<tr>
<td>Love It Leave It</td>
<td>Palazzolo, Tom</td>
<td>16mm</td>
<td>15</td>
<td>1973</td>
<td>A montage of nudes, clowns, parades, cops, protests, baseball, sports cars, and voices pledging to “Love It” forever. NFPF print 2006.</td>
</tr>
<tr>
<td>Love, Jealousy, and Revenge</td>
<td>Bryntrup, Michael</td>
<td>16mm</td>
<td>7</td>
<td>1992</td>
<td>A tough guy and a drag queen get mixed up in the business of subtitling.</td>
</tr>
<tr>
<td>Luma Nocturna</td>
<td>Pies, Dennis</td>
<td>16mm</td>
<td>4</td>
<td>1974</td>
<td>Animated film evokes a city's lights at night.</td>
</tr>
<tr>
<td>Title</td>
<td>Director</td>
<td>Format</td>
<td>Length</td>
<td>Year</td>
<td>Description</td>
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<td>----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Lunch</td>
<td>Dwass, Michael</td>
<td>16mm</td>
<td>5</td>
<td>1990</td>
<td>Animated film of a series of mundane scenes are made to seem suggestive and evocative.</td>
</tr>
<tr>
<td>Lunch Club, The</td>
<td>Beaver, John &amp; Peyser, Mitch</td>
<td>16mm</td>
<td>7</td>
<td>1986</td>
<td>Documentary shows Ann Arbor elementary school at lunch time.</td>
</tr>
<tr>
<td>Macha's Curse</td>
<td>Bond, Rose</td>
<td>16mm</td>
<td>10</td>
<td>1990</td>
<td>Camerless animation relates an Irish tale of the shift in social allegiance from mother clan to father king.</td>
</tr>
<tr>
<td>Machine Song</td>
<td>White, Chel</td>
<td>16mm</td>
<td>3.5</td>
<td>1987</td>
<td>Photo-Xerox animation, addressing the post-industrial human condition.</td>
</tr>
<tr>
<td>Made for Television</td>
<td>Farley, William</td>
<td>16mm</td>
<td>5</td>
<td>1981</td>
<td>Found footage anthropology through advertising.</td>
</tr>
<tr>
<td>Made in China</td>
<td>Hsia, Lisa</td>
<td>16mm</td>
<td>28</td>
<td>1985</td>
<td>Charming personal doc about a woman searching out her Chinese ancestry.</td>
</tr>
<tr>
<td>Madsong</td>
<td>Laughlin, Kathy</td>
<td>16mm</td>
<td>5</td>
<td>1976</td>
<td>Young woman's animated personal reverie on being female.</td>
</tr>
<tr>
<td>Mail Art Romance</td>
<td>McClintock, John</td>
<td>16mm</td>
<td>15</td>
<td>1983</td>
<td>Doc on poet/artist who met his wife through mail-art romance.</td>
</tr>
<tr>
<td>Make Me Psychic</td>
<td>Cruikshank, Sally</td>
<td>16mm</td>
<td>8</td>
<td>1978</td>
<td>A sequel to the animated classic Quasi at the Quackadero.</td>
</tr>
<tr>
<td>Man and His Dog Out for Air, A</td>
<td>Breer, Robert</td>
<td>16mm</td>
<td>3</td>
<td>1957</td>
<td>Animated, graceful, abstract film. Liberates the integrity of the free-form line.</td>
</tr>
<tr>
<td>Man in the Dark Sedan, The</td>
<td>Whifler, Graeme</td>
<td>16mm</td>
<td>5</td>
<td>1980</td>
<td>Riding down deserted road in a battered sedan with music by the guitarist for The Residents.</td>
</tr>
<tr>
<td>Manager, The</td>
<td>Kamps, Mark</td>
<td>16mm</td>
<td>12</td>
<td>1984</td>
<td>Gay high school fantasy of locker room awakening come to life.</td>
</tr>
<tr>
<td>Masks of Illusion</td>
<td>Knowland, Bill</td>
<td>16mm</td>
<td>7.5</td>
<td>1986</td>
<td>Experimental documentary on the work of San Francisco artist Horace Washington.</td>
</tr>
<tr>
<td>Master of Ceremonies</td>
<td>Sullivan, Christopher</td>
<td>16mm</td>
<td>9</td>
<td>1986</td>
<td>Animated film of a figure that is revealed to be Death.</td>
</tr>
<tr>
<td>Meet… Bradley Harrison Picklesimer</td>
<td>McAdams, Heather</td>
<td>16mm</td>
<td>33</td>
<td>1988</td>
<td>An experimental documentary about a colorful Kentucky bar owner and drag queen.</td>
</tr>
<tr>
<td>Melon Madness</td>
<td>Wokuluk, John</td>
<td>16mm</td>
<td>4</td>
<td>1973</td>
<td>Animated melons sing, dance, and cavort to a pair of pop songs.</td>
</tr>
<tr>
<td>Men</td>
<td>Callner, Jim</td>
<td>16mm</td>
<td>6.5</td>
<td>1986</td>
<td>Witty comedy involving four businessmen, an airport bathroom, and a lost woman.</td>
</tr>
<tr>
<td>Meshes of the Afternoon</td>
<td>Deren, Maya</td>
<td>16mm</td>
<td>15</td>
<td>1944</td>
<td>Concerned with the relationship between the imaginative and objective reality.</td>
</tr>
<tr>
<td>Metal Dogs of India</td>
<td>White, Chel</td>
<td>16mm</td>
<td>3.5</td>
<td>1985</td>
<td>Camerless animation with improvised jazz score.</td>
</tr>
<tr>
<td>Film Title</td>
<td>Director</td>
<td>Format</td>
<td>Length</td>
<td>Year</td>
<td>Description</td>
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</tr>
<tr>
<td>Metamorphosis in Logic, A</td>
<td>Lewis, Brady</td>
<td>16mm</td>
<td>7.5</td>
<td>1989</td>
<td>Absurd, slightly comic portrayal of a man who feels stuck.</td>
</tr>
<tr>
<td>Middle Grays</td>
<td>Johnson, Sherann</td>
<td>16mm</td>
<td>3.5</td>
<td>1990</td>
<td>Mixing cut-out animation, rotoscoping, and live action depicting a cat, couch, and woman.</td>
</tr>
<tr>
<td>Minute of Mystery, A</td>
<td>Ahlbum, Joey</td>
<td>16mm</td>
<td>1.5</td>
<td>1980</td>
<td>Fast paced animated whodunit.</td>
</tr>
<tr>
<td>Mirror People</td>
<td>Rose, Kathy</td>
<td>16mm</td>
<td>4</td>
<td>1974</td>
<td>Crayon colored Mirror People stretch themselves into impossible contortions.</td>
</tr>
<tr>
<td>Moonbird</td>
<td>Hubley, John &amp; Faith</td>
<td>16mm</td>
<td>10</td>
<td>1959</td>
<td>Oscar winning animation of the filmmakers children going out to catch the &quot;moonbird.&quot;</td>
</tr>
<tr>
<td>Morning Becomes Electric</td>
<td>Schneider, Mindy</td>
<td>16mm</td>
<td>4</td>
<td>1987</td>
<td>A typical American family whose lives have been overtaken by TV.</td>
</tr>
<tr>
<td>Morning News</td>
<td>Salem, Kario</td>
<td>16mm</td>
<td>7</td>
<td>1981</td>
<td>Darkly humorous animated film of a man imagining himself in the headlines.</td>
</tr>
<tr>
<td>Mother Art, The</td>
<td>Mortillaro, Richard</td>
<td>16mm</td>
<td>22</td>
<td>1988</td>
<td>Full tour doc on the art of tattooing.</td>
</tr>
<tr>
<td>Mother Goose</td>
<td>Bishop, David</td>
<td>16mm</td>
<td>4</td>
<td>1978</td>
<td>Briefly animated revisionist fairy tales told with black humor.</td>
</tr>
<tr>
<td>Murder in a Mist</td>
<td>Gottlieb, Lisa</td>
<td>16mm</td>
<td>28</td>
<td>1980</td>
<td>Sex reversal noir.</td>
</tr>
<tr>
<td>Muse, The</td>
<td>Demeyer, Paul</td>
<td>16mm</td>
<td>3</td>
<td>1976</td>
<td>A nonverbal tale the struggle to create.</td>
</tr>
<tr>
<td>Musician's Day, A</td>
<td>Waltz, Patti</td>
<td>16mm</td>
<td>6</td>
<td>1985</td>
<td>Animated film of a day in the life of Erik Satie.</td>
</tr>
<tr>
<td>Mutant Muscles</td>
<td>Mortillaro, Richard</td>
<td>16mm</td>
<td>1.5</td>
<td>1986</td>
<td>Gruesomely funny tale of a overzealous bodybuilder.</td>
</tr>
<tr>
<td>My Film, My Film, My Film</td>
<td>Bechtold, Lisze &amp; Kugel, Candy &amp; Keen, Lesley Van Sant, Gus</td>
<td>16mm</td>
<td>3</td>
<td>1983</td>
<td>Three female animators communicate through drawing.</td>
</tr>
<tr>
<td>My Friend</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Uses the cliches of diary films to tell a story of friendship, love and rejection.</td>
</tr>
<tr>
<td>My Name is Edwina Carrera</td>
<td>Bryant, Cliff</td>
<td>16mm</td>
<td>10</td>
<td>1985</td>
<td>Three roommates are interviewed separately and asked about each other.</td>
</tr>
<tr>
<td>My New Friend</td>
<td>Van Sant, Gus</td>
<td>16mm</td>
<td>2.5</td>
<td>1985</td>
<td>Darkly funny film of the filmmaker's pursuit of a straight male.</td>
</tr>
<tr>
<td>Mysterians, The</td>
<td>Rose, Kathy</td>
<td>16mm</td>
<td>6</td>
<td>1973</td>
<td>Hard line animation is used to create subtle, oddly, engrossing metamorphoses.</td>
</tr>
<tr>
<td>Natural Habitat</td>
<td>Arlyck, Ralph</td>
<td>VHS</td>
<td>17</td>
<td>1970</td>
<td>Offers an uncomfortably accurate view of the robotlike patterns of our daily job routines.</td>
</tr>
<tr>
<td>Title</td>
<td>Director</td>
<td>Format</td>
<td>Duration</td>
<td>Year</td>
<td>Description</td>
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<td>--------------------------------------------</td>
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<tr>
<td>New Shoes, An Interview in Exactly Five Minutes</td>
<td>Fleming, Ann Marie</td>
<td>16mm</td>
<td>5</td>
<td>1990</td>
<td>A woman tells the story of how her ex-boyfriend, distraught at their breakup, wounds the woman before killing himself.</td>
</tr>
<tr>
<td>Nexus</td>
<td>Bond, Rose</td>
<td>16mm</td>
<td>6.5</td>
<td>1984</td>
<td>Camerless animation includes a nude woman walking on a tropical beach.</td>
</tr>
<tr>
<td>Nice Girls Don't Do It</td>
<td>Daymond, Kathy</td>
<td>16mm</td>
<td>13</td>
<td>1990</td>
<td>Frank, sexually explicit discussion of female ejaculation.</td>
</tr>
<tr>
<td>Nice Man</td>
<td>Bailey, Michael</td>
<td>16mm</td>
<td>3.5</td>
<td>1982</td>
<td>A black comedy about a misanthrope in a graveyard slipping from reality.</td>
</tr>
<tr>
<td>Night on the Town</td>
<td>Goldstein, Rick</td>
<td>16mm</td>
<td>11</td>
<td>1981</td>
<td>Clay animation of a man's bizarre encounters on a sleepless night.</td>
</tr>
<tr>
<td>Nightlives</td>
<td>Nelson, Eileen</td>
<td>16mm</td>
<td>6.5</td>
<td>1985</td>
<td>A voyeur's fantasy - with a twist.</td>
</tr>
<tr>
<td>Nightmare</td>
<td>Zagreb Studios</td>
<td>16mm</td>
<td>8</td>
<td>1977</td>
<td>Humorous animation about universal, irrational fears.</td>
</tr>
<tr>
<td>Nighttime Fears and Fantasies</td>
<td>Panushka, Christine</td>
<td>16mm</td>
<td>7</td>
<td>1985</td>
<td>Animated glimpse of an inner landscape of the imagination.</td>
</tr>
<tr>
<td>Nigun</td>
<td>Gomez, Andrea</td>
<td>16mm</td>
<td>9</td>
<td>1977</td>
<td>Watercolor animation of a primordial couple.</td>
</tr>
<tr>
<td>Nine Lives</td>
<td>Aqua, Karen</td>
<td>16mm</td>
<td>7</td>
<td>1987</td>
<td>A fortune teller's cards lead the viewer on a journey through collective memory, using the metaphor of a cat's multiple lives.</td>
</tr>
<tr>
<td>Nine Variations on a Dance Theme</td>
<td>Harris, Hilary</td>
<td>16mm</td>
<td>13</td>
<td>1966</td>
<td>Synthesis of film and dance.</td>
</tr>
<tr>
<td>No Pain No Gain</td>
<td>Brozovich, Tom</td>
<td>16mm</td>
<td>7</td>
<td>1988</td>
<td>A personal trainer gives a young weakling a painful initiation to the gym.</td>
</tr>
<tr>
<td>Nuclear War: Survive and Come Back Fighting!</td>
<td>Lackey, Tom</td>
<td>16mm</td>
<td>4.5</td>
<td>1980</td>
<td>Comic book style drawings of disasters and civil defense.</td>
</tr>
<tr>
<td>Number 2</td>
<td>Singhrs, Kim</td>
<td>16mm</td>
<td>3</td>
<td>1981</td>
<td>Delightful animation of a pencil's trip to the sharpener.</td>
</tr>
<tr>
<td>O</td>
<td>Palazzolo, Tom</td>
<td>16mm</td>
<td>12</td>
<td>1967</td>
<td>Trapeze artists fly through the air accompanied by an avant-garde music performance. NFPF print 2005.</td>
</tr>
<tr>
<td>Object Conversation</td>
<td>Glabicki, Paul</td>
<td>16mm</td>
<td>10</td>
<td>1985</td>
<td>Complex, intricate, hand drawn geometric animation.</td>
</tr>
<tr>
<td>Odalisque</td>
<td>Selwood, Maureen</td>
<td>16mm</td>
<td>12</td>
<td>1981</td>
<td>Matisse inspired drawings metamorphose into different shapes as a young woman daydreams of opera and uniting with her onstage lover.</td>
</tr>
<tr>
<td>Oh Where, Oh Where Has My Little Dog Gone?</td>
<td>Lee, Daw-Ming</td>
<td>16mm</td>
<td>14</td>
<td>1982</td>
<td>Black humored look at pet cemeteries.</td>
</tr>
<tr>
<td>Oh, What a Knight</td>
<td>Driessen, Paul</td>
<td>16mm</td>
<td>3</td>
<td>1982</td>
<td>Primer of comic animation.</td>
</tr>
<tr>
<td>Title</td>
<td>Director</td>
<td>Format</td>
<td>Duration</td>
<td>Year</td>
<td>Description</td>
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</tr>
<tr>
<td>On the Threshold of Liberty</td>
<td>Tikka, Heidi</td>
<td>16mm</td>
<td>12</td>
<td>1992</td>
<td>Examines the experience of a breakdown of one's own language.</td>
</tr>
<tr>
<td>One Minute Movies</td>
<td>Whifler, Graeme</td>
<td>16mm</td>
<td>5</td>
<td>1980</td>
<td>Four one minute movies featuring The Residents dressed as giant eyeballs.</td>
</tr>
<tr>
<td>One Nation Under TV</td>
<td>Peyser, Ruth</td>
<td>16mm</td>
<td>2.5</td>
<td>1985</td>
<td>Animated film of a man's addiction to TV.</td>
</tr>
<tr>
<td>Only the Cat Saw It</td>
<td>Kendrick, Celia</td>
<td>16mm</td>
<td>1.5</td>
<td>1990</td>
<td>Flip-book film about a cat who accompanies his owners on a canoe trip down a river.</td>
</tr>
<tr>
<td>Orange</td>
<td>Johnson, Karen</td>
<td>16mm</td>
<td>3</td>
<td>1970</td>
<td>An erotic metaphor in which a navel orange is peeled and eaten.</td>
</tr>
<tr>
<td>Oregon Country</td>
<td>O'Connell, Ken</td>
<td>16mm</td>
<td>4</td>
<td>1989</td>
<td>Animated impressions of the Oregon countryside.</td>
</tr>
<tr>
<td>Orfeo</td>
<td>Leaf, Caroline</td>
<td>16mm</td>
<td>11</td>
<td>1971</td>
<td>Graceful animated adaptation of the Greek myth.</td>
</tr>
<tr>
<td>Organism</td>
<td>Harris, Hilary</td>
<td>16mm</td>
<td>20</td>
<td>1975</td>
<td>Visions of New York City using time-lapse photography.</td>
</tr>
<tr>
<td>Original Jones</td>
<td>Brozovich, Tom</td>
<td>16mm</td>
<td>11</td>
<td>1981</td>
<td>Art snobs decide that a house painter is the next big thing.</td>
</tr>
<tr>
<td>Otis Barton and His Spaceship of the Jungle</td>
<td>Finamore, Donald &amp; Tung, Sandy</td>
<td>16mm</td>
<td>28</td>
<td>1979</td>
<td>Vanity doc about &quot;professional explorer&quot; Barton whose inventions dive the ocean depths and ride the jungle treetops. Cool shark fight, too.</td>
</tr>
<tr>
<td>Out of the Blue</td>
<td>Bloomer, Jeff &amp; Carman, Sue</td>
<td>16mm</td>
<td>5</td>
<td>1987</td>
<td>Backmotion cinematography of people exiting a pool. Set to Jane Silber song.</td>
</tr>
<tr>
<td>P.A.</td>
<td>Somerfeld, Gretchen</td>
<td>16mm</td>
<td>15</td>
<td>1988</td>
<td>Dramatic comedy about a lowly film production assistant.</td>
</tr>
<tr>
<td>P.I.S.T.</td>
<td>Berry, Jeff</td>
<td>16mm</td>
<td>6</td>
<td>1985</td>
<td>A hilarious mock corporate training video with exercises designed to make workers more productive.</td>
</tr>
<tr>
<td>Pachelbel's Canon</td>
<td>McCutchen, David</td>
<td>16mm</td>
<td>8.5</td>
<td>1983</td>
<td>Vivid animated interpretation of the classical music piece.</td>
</tr>
<tr>
<td>Painter, The</td>
<td>Heller, Diane</td>
<td>16mm</td>
<td>3</td>
<td>1985</td>
<td>Crazy pop tune on the radio comes to life, forcing Jane, an artist, to confront the significances of these lyrics with regard to her painting.</td>
</tr>
<tr>
<td>Pandora's Box</td>
<td>Segal, Steve</td>
<td>16mm</td>
<td>7.5</td>
<td>1972</td>
<td>Bizarre unpredictable events are framed by the revolving sides of a box. Animated.</td>
</tr>
<tr>
<td>Papa</td>
<td>Ross, Allen</td>
<td>16mm</td>
<td>32</td>
<td>1979</td>
<td>A humane portrait of Ross's grandfather at his home in Bowling Green, South Carolina in 1976. (Black &amp; white)</td>
</tr>
<tr>
<td>Papiers Animes</td>
<td>Demeyer, Paul</td>
<td>16mm</td>
<td>4</td>
<td>1979</td>
<td>Animated film originally created as a flipbook.</td>
</tr>
<tr>
<td>Parade</td>
<td>Chase, Ronald</td>
<td>16mm</td>
<td>15</td>
<td>1972</td>
<td>Telling snapshot of how gays and lesbians celebrated life in the early years after Stonewall.</td>
</tr>
<tr>
<td>Parataxis</td>
<td>Battaglia, Skip</td>
<td>16mm</td>
<td>3</td>
<td>1980</td>
<td>Animated film showing the meeting of a woman and a man three times. An investigation of personal memory.</td>
</tr>
<tr>
<td>Title</td>
<td>Director</td>
<td>Format</td>
<td>Length</td>
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<td>Description</td>
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<tr>
<td>Parting Shot</td>
<td>Pohn, Jeffrey</td>
<td>16mm</td>
<td>49</td>
<td>1980</td>
<td>Exaggerated father-son relationship and the games that are passed on.</td>
</tr>
<tr>
<td>Pasadena Freeway Stills</td>
<td>Beydler, Gary</td>
<td>16mm</td>
<td>6</td>
<td>1974</td>
<td>Road trip film produced 1200 black and white frames, rearranged and refilmed.</td>
</tr>
<tr>
<td>Patricia’s Neighborhood Wall</td>
<td>Warden, A.C. (Chris)</td>
<td>16mm</td>
<td>8</td>
<td>1985</td>
<td>Tight close-ups allow the viewer to watch the creation of a wall mural.</td>
</tr>
<tr>
<td>Pencil Booklings</td>
<td>Rose, Kathy</td>
<td>16mm</td>
<td>14</td>
<td>1978</td>
<td>Animator's most well known creations interact with the filmmaker herself.</td>
</tr>
<tr>
<td>Penetralia</td>
<td>Aqua, Karen</td>
<td>16mm</td>
<td>4</td>
<td>1976</td>
<td>Uses the human eye as a stage. Into it a human figure jumps, becoming a bird, a fish, a winged horse, and a winged man.</td>
</tr>
<tr>
<td>Perfect Strangers</td>
<td>Grieve, Neil</td>
<td>16mm</td>
<td>26.5</td>
<td>1984</td>
<td>Norman is a lonely businessman until his co-workers decide to write a personal ad for him. Then he gets a letter from Ginger…</td>
</tr>
<tr>
<td>Perspectives</td>
<td>Gillis, Floyd</td>
<td>16mm</td>
<td>2</td>
<td>1980</td>
<td>Still pictures of urban architecture are geometrically abstracted.</td>
</tr>
<tr>
<td>Pets’ Final Rest</td>
<td>Gruver, Trip</td>
<td>16mm</td>
<td>18</td>
<td>1981</td>
<td>Documentary on a garish pet cemetery.</td>
</tr>
<tr>
<td>Phantasy, A</td>
<td>McLaren, Norman</td>
<td>16mm</td>
<td>8</td>
<td>1952</td>
<td>Surrealistic animation influenced by the ballet.</td>
</tr>
<tr>
<td>Phases</td>
<td>Selick, C. Henry</td>
<td>16mm</td>
<td>6</td>
<td>1977</td>
<td>Animation of animal opposites enact a ritual cycle of battle.</td>
</tr>
<tr>
<td>Phone Call, The</td>
<td>Auerbach, John</td>
<td>16mm</td>
<td>4</td>
<td>1983</td>
<td>Film of the old joke about a man who calls home to find his wife is sleeping with another man.</td>
</tr>
<tr>
<td>Phoneme Frolics</td>
<td>Hodgdon, Dana</td>
<td>16mm</td>
<td>11</td>
<td>1978</td>
<td>Recutting synch sound close-ups to create one voice.</td>
</tr>
<tr>
<td>Piano</td>
<td>Herbert, James</td>
<td>16mm</td>
<td>20</td>
<td>1988</td>
<td>A nude study of a young man and a young woman.</td>
</tr>
<tr>
<td>Pica-Don</td>
<td>Kinoshita, Renzo</td>
<td>16mm</td>
<td>10</td>
<td>1978</td>
<td>Japanese animation of the bombing of Hiroshima.</td>
</tr>
<tr>
<td>Picnic at Bug Stump</td>
<td>Volk, Patrick</td>
<td>16mm</td>
<td>5.5</td>
<td>1987</td>
<td>A bug eyed look at a day in the lives of an ant, bee, and fly. Kids animation.</td>
</tr>
<tr>
<td>Picture Box</td>
<td>Curry, Dan</td>
<td>16mm</td>
<td>4</td>
<td>1976</td>
<td>Clear and clever exercise, in which the editing makes still pictures of a man running appear in-motion.</td>
</tr>
<tr>
<td>Place of Emergence</td>
<td>Brekke, Paul</td>
<td>16mm</td>
<td>20</td>
<td>1983</td>
<td>Haunting, powerful, and provocative film, based on mythic presentation of the Garden of Eden.</td>
</tr>
<tr>
<td>Title</td>
<td>Director</td>
<td>Format</td>
<td>Year</td>
<td>Description</td>
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</tr>
<tr>
<td>Plans and Elevations</td>
<td>Jarnow, Al</td>
<td>16mm</td>
<td>1980</td>
<td>3D geometric forms materialize from their 2D prototypes.</td>
<td></td>
</tr>
<tr>
<td>Playing with Blocks</td>
<td>Kirklys, Stephen</td>
<td>16mm</td>
<td>1986</td>
<td>Basic black and white animation about the scary world of growing up.</td>
<td></td>
</tr>
<tr>
<td>Plight of Headless, The</td>
<td>Reinisch, David</td>
<td>16mm</td>
<td>1983</td>
<td>An hilarious fake investigative report on the widespread epidemic of “decraniation” and “reheaducation.”</td>
<td></td>
</tr>
<tr>
<td>Political Posture</td>
<td>Tunnicliffe, Bill</td>
<td>16mm</td>
<td>1984</td>
<td>Satire on political ad campaigns.</td>
<td></td>
</tr>
<tr>
<td>Portrait of a Woman with Tomatoes</td>
<td>Zammarchi, Julie</td>
<td>16mm</td>
<td>1981</td>
<td>Bag lady pulls tomatoes out of her orifices and throws them at movie-pretty models.</td>
<td></td>
</tr>
<tr>
<td>Poses</td>
<td>Fleder, Gary</td>
<td>16mm</td>
<td>1985</td>
<td>A model bumps into her exboyfriend at the dry cleaners after years apart, and she can't end the reunion soon enough.</td>
<td></td>
</tr>
<tr>
<td>Possum O'Possum</td>
<td>Killmaster, Greg</td>
<td>16mm</td>
<td>1982</td>
<td>Eye-opening and humorous documentary of small Alabama town whose economy is based on the possum.</td>
<td></td>
</tr>
<tr>
<td>Post No Bills</td>
<td>Walker, Clay</td>
<td>16mm</td>
<td>1990</td>
<td>Documentary about guerilla artist Robbie Conal.</td>
<td></td>
</tr>
<tr>
<td>Postcards</td>
<td>Lugg, Andrew</td>
<td>16mm</td>
<td>1974</td>
<td>Live-action, real-time, recreations of actual postcards.</td>
<td></td>
</tr>
<tr>
<td>POV</td>
<td>Hewitt, Jeff &amp; Warner, Glenn</td>
<td>16mm</td>
<td>1988</td>
<td>A gunman stalks a critic.</td>
<td></td>
</tr>
<tr>
<td>Precious Metal</td>
<td>Ehrlich, David</td>
<td>16mm</td>
<td>1980</td>
<td>Metallic shapes which move in and out of their dimensional qualities.</td>
<td></td>
</tr>
<tr>
<td>Precious Metal Variations</td>
<td>Ehrlich, David</td>
<td>16mm</td>
<td>1983</td>
<td>Elegant abstract animation of geometric solids creating a dialog between inside and outside.</td>
<td></td>
</tr>
<tr>
<td>Prepared Text, A</td>
<td>Hodgdon, Dana</td>
<td>16mm</td>
<td>1976</td>
<td>Edits together a perfect speech, then edits together all the out-takes.</td>
<td></td>
</tr>
<tr>
<td>Pretty Face</td>
<td>Kaplan, Melya</td>
<td>16mm</td>
<td>1985</td>
<td>Satire of the sexual dilemma contemporary women face.</td>
<td></td>
</tr>
<tr>
<td>Price Check</td>
<td>Rosser, Richard</td>
<td>16mm</td>
<td>1987</td>
<td>A colorful comedy about an irritating trip to the grocery store, starring Laurie Rosser.</td>
<td></td>
</tr>
<tr>
<td>Private World of Sophie and Bernie Schwartz Professor's Weekend</td>
<td>Manning, Nick &amp; Matrianni, Armand Woythaler, Ben</td>
<td>16mm</td>
<td>1975</td>
<td>Couple has private fantasies that join them closer together.</td>
<td></td>
</tr>
<tr>
<td>Pulp</td>
<td>Johnson, Flip</td>
<td>16mm</td>
<td>1990</td>
<td>A landscape in agony. Only the ghosts of trees remain.</td>
<td></td>
</tr>
<tr>
<td>Purge</td>
<td>Finkel, Marc</td>
<td>16mm</td>
<td>1987</td>
<td>Two lovers rendezvous on a desert highway.</td>
<td></td>
</tr>
<tr>
<td>Quasi at the Quackadero</td>
<td>Cruikshank, Sally</td>
<td>16mm</td>
<td>1975</td>
<td>Animated film of the Coney Island of the future with talking vegetables and thoughts are made into paintings.</td>
<td></td>
</tr>
<tr>
<td>Title</td>
<td>Director(s)</td>
<td>Format</td>
<td>Length</td>
<td>Year</td>
<td>Description</td>
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</tr>
<tr>
<td>Quasi at the Quackadero</td>
<td>Cruikshank, Sally</td>
<td>35mm</td>
<td>10</td>
<td>1975</td>
<td>Animated film of the Coney Island of the future with talking vegetables and thoughts are made into paintings.</td>
</tr>
<tr>
<td>Quasi's Cabaret Trailer</td>
<td>Cruikshank, Sally</td>
<td>16mm</td>
<td>2.5</td>
<td>1980</td>
<td>The classic animated character in a trailer for a possible feature film.</td>
</tr>
<tr>
<td>Queerdom</td>
<td>Kim, Paul &amp; Gifford, Lew</td>
<td>16mm</td>
<td>8</td>
<td>1978</td>
<td>Funny queer animation of a handsome man running from and accepting his true self.</td>
</tr>
<tr>
<td>Rag the Cat</td>
<td>Tucker, David</td>
<td>16mm</td>
<td>3.5</td>
<td>1987</td>
<td>Eastern European style animation of a cat and mouse chase.</td>
</tr>
<tr>
<td>Raising Nicholas</td>
<td>Pearlstein, Ferne</td>
<td>16mm</td>
<td>4</td>
<td>1991</td>
<td>Charming snapshot of 7 year old Honduran boy and his adoptive gay parents.</td>
</tr>
<tr>
<td>Random Positions</td>
<td>Bonney, Jo &amp; Peyser, Ruth</td>
<td>16mm</td>
<td>8</td>
<td>1984</td>
<td>Optically printed, live-action film depicts the socially acceptable but destructive roles people play in sexual relationships.</td>
</tr>
<tr>
<td>Rapid Eye Movements</td>
<td>Carpenter, Jeff &amp; Lambert, Mary</td>
<td>16mm</td>
<td>13</td>
<td>1977</td>
<td>Wide variety of animation techniques to build a complex yet ambiguous science fiction narrative.</td>
</tr>
<tr>
<td>Raw Images</td>
<td>Bruce, Lisa &amp; Romine, Rick</td>
<td>16mm</td>
<td>13</td>
<td>1985</td>
<td>Documentary about the impact of pornography.</td>
</tr>
<tr>
<td>Reaganocchio</td>
<td>Kimmelman, Ken</td>
<td>16mm</td>
<td>5</td>
<td>1984</td>
<td>Animated film of Regan's nose growing each time he speaks.</td>
</tr>
<tr>
<td>Reagans Speak Out On Drugs, The</td>
<td>Roth, Cliff</td>
<td>16mm</td>
<td>7</td>
<td>1988</td>
<td>Re-cut speech makes the Reagans pro-drugs.</td>
</tr>
<tr>
<td>Really Dead</td>
<td>Dinello, Dan &amp; Sandusky, Sharon</td>
<td>16mm</td>
<td>6</td>
<td>1992</td>
<td>Myth of the vampire. Text by Bela Lugosi and music by The Hags.</td>
</tr>
<tr>
<td>Reasons to Be Glad</td>
<td>Scher, Jeffrey Noyes</td>
<td>16mm</td>
<td>4</td>
<td>1980</td>
<td>Rotoscoped dance film, with changes in color and texture frame by frame.</td>
</tr>
<tr>
<td>Recurrents</td>
<td>Adamczyk, John</td>
<td>16mm</td>
<td>6</td>
<td>1988</td>
<td>Computer-aided animated film which, through movement and color, explores a mathematical realm called “The Mandelbrot Set.”</td>
</tr>
<tr>
<td>Redball Express</td>
<td>Segal, Steve</td>
<td>16mm</td>
<td>3</td>
<td>1974</td>
<td>Exuberant film using stamp animation to show a hyper charged locomotive.</td>
</tr>
<tr>
<td>Reflecto-Vision</td>
<td>Barber, Richard</td>
<td>16mm</td>
<td>4</td>
<td>1978</td>
<td>Hilarious fake ad for headgear with mirrors, giving one more confidence and control of one’s destiny and past.</td>
</tr>
<tr>
<td>Reflexfilm/Familyfilm</td>
<td>Hodgdon, Dana</td>
<td>16mm</td>
<td>22</td>
<td>1978</td>
<td>Mixture of visual illusionism, and a loving vignette of a family's life together.</td>
</tr>
<tr>
<td>Refrigerator</td>
<td>Sinaiko, Johnathan</td>
<td>16mm</td>
<td>31</td>
<td>1982</td>
<td>Chaplin and Kafka-esque film of an Everyman and his new large refrigerator.</td>
</tr>
<tr>
<td>Reincatnated</td>
<td>Jaffe, Pat &amp; Nachtmann, Rita</td>
<td>16mm</td>
<td>4</td>
<td>1984</td>
<td>Comic film about a cat with very human qualities.</td>
</tr>
<tr>
<td>Relativity</td>
<td>Emshwiller, Ed</td>
<td>16mm</td>
<td>38</td>
<td>1966</td>
<td>Hand held camera. Visually dense and mysterious work.</td>
</tr>
<tr>
<td>Rescue, The</td>
<td>McDonough, Michael</td>
<td>16mm</td>
<td>10</td>
<td>1986</td>
<td>A group of boys and one's father play along with a samurai fantasy.</td>
</tr>
<tr>
<td>Title</td>
<td>Director(s)</td>
<td>Format</td>
<td>Length</td>
<td>Year</td>
<td>Description</td>
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<tr>
<td>Resistance, The</td>
<td>Zagreb Studios</td>
<td>16mm</td>
<td>6.5</td>
<td>1980</td>
<td>East European political animated allegory about a nail resisting a hammer.</td>
</tr>
<tr>
<td>Ribs</td>
<td>Kessler, Sam &amp; Marylou</td>
<td>16mm</td>
<td>3</td>
<td>1980</td>
<td>Animated film of a man devouring a slab of ribs.</td>
</tr>
<tr>
<td>Ricky and Rocky</td>
<td>Palazzolo, Tom &amp; Kreines, Jeff</td>
<td>16mm</td>
<td>15</td>
<td>1972</td>
<td>Filmmakers drop in on a surprise bridal shower.</td>
</tr>
<tr>
<td>River Lethe</td>
<td>Kravitz, Amy</td>
<td>16mm</td>
<td>7.5</td>
<td>1985</td>
<td>Animated film of a visual poem in five parts.</td>
</tr>
<tr>
<td>Riverbed, The</td>
<td>Miller, James</td>
<td>16mm</td>
<td>8</td>
<td>1989</td>
<td>An eerie tale of witchcraft in a small town told in visual and verbal rhymes.</td>
</tr>
<tr>
<td>Roar from Within, The</td>
<td>Johnson, Flip</td>
<td>16mm</td>
<td>6.5</td>
<td>1982</td>
<td>Everyman spins through the sky, falling toward earth. He covers his eyes then discovers he can fly.</td>
</tr>
<tr>
<td>Rock Lobster</td>
<td>Dinello, Dan</td>
<td>16mm</td>
<td>35</td>
<td>1980</td>
<td>Chicago new wave film depicting two lovers, one who like disco, one who likes punk.</td>
</tr>
<tr>
<td>Rockers</td>
<td>Counts, Ed</td>
<td>16mm</td>
<td>4.5</td>
<td>1990</td>
<td>Hand drawn animation of morphing figures set to some sweet synthesized beats by David Livingston.</td>
</tr>
<tr>
<td>Romance</td>
<td>Hodgdon, Dana</td>
<td>16mm</td>
<td>30</td>
<td>1979</td>
<td>Film politics and illusion are illustrated by humorous vignettes: Dana teaches his &quot;daughter&quot; how to shave, breaks dishes with his &quot;wife&quot;, etc.</td>
</tr>
<tr>
<td>Romance of Reorganization, The</td>
<td>Morse, Alison</td>
<td>16mm</td>
<td>4.5</td>
<td>1988</td>
<td>Reorganization of images of romance in the information age.</td>
</tr>
<tr>
<td>Romeo and Juliet</td>
<td>Zagreb Studios</td>
<td>16mm</td>
<td>10.5</td>
<td>1985</td>
<td>Absurdist animation of the Shakespeare story.</td>
</tr>
<tr>
<td>Rooster, The</td>
<td>Lyons, Jonathan</td>
<td>16mm</td>
<td>3.5</td>
<td>1987</td>
<td>Kids animation about a rooster that only crows when the sun goes down.</td>
</tr>
<tr>
<td>Routed</td>
<td>Ullendorff, David</td>
<td>16mm</td>
<td>31</td>
<td>1989</td>
<td>Recently fired, a man takes up his ill son's newspaper route and enjoys himself (perhaps too much) for the first time in a while.</td>
</tr>
<tr>
<td>Rubber Cement</td>
<td>Breer, Robert</td>
<td>16mm</td>
<td>10</td>
<td>1976</td>
<td>Flowing tour de force of line, color, and roto-sketching, full of resilient warmth and humor.</td>
</tr>
<tr>
<td>Ruins Within</td>
<td>Saeed-Vafa, Mehrnaz</td>
<td>16mm</td>
<td>10</td>
<td>1992</td>
<td>A young Iranian woman vies for the affections of an American man by auditioning as a bellydancer.</td>
</tr>
<tr>
<td>Rumba</td>
<td>Wiener, Charles</td>
<td>16mm</td>
<td>5</td>
<td>1989</td>
<td>The people who dance, eat, sleep, and live the rumba.</td>
</tr>
<tr>
<td>Runs Good</td>
<td>O'Neill, Pat</td>
<td>16mm</td>
<td>15</td>
<td>1971</td>
<td>A darkish journey down memory lane: news events, folkways and thought patterns associated with the late forties and early fifties.</td>
</tr>
<tr>
<td>Rupert's Olympic Feet</td>
<td>Lauria, Larry</td>
<td>16mm</td>
<td>3.5</td>
<td>1984</td>
<td>Kids animation about Rupert getting a chance to carry the Olympic torch.</td>
</tr>
<tr>
<td>Russian Rooster</td>
<td>Segal, Steve</td>
<td>16mm</td>
<td>3</td>
<td>1975</td>
<td>Drawn on film frenzied chase of hunters after a rooster.</td>
</tr>
<tr>
<td>Saint Catherine's Wedding Ring</td>
<td>Kahn, Debra &amp; Edelson, Dave</td>
<td>16mm</td>
<td>23</td>
<td>1988</td>
<td>Direct and sometimes humorous doc about neonatal circumcision.</td>
</tr>
</tbody>
</table>
Salamanders: A Night at the Phi Delt House  
Hornbein, George & Thigpen, Ken  
16mm  
12.5  
1982  
Ethnographic doc about fraternity rituals.

Salute  
Albert, Ross  
16mm  
2.5  
1971  
Protest film. Taking a shot at the American dollar.

Saturday Morning  
Curry, Dan  
16mm  
4  
1979  
Through unusual camera angles, Curry confuses our perceptions and confounds our normal assumptions as movie viewers.

Saugus Series  
O'Neill, Pat  
16mm  
18  
1974  
7 short films united by a common soundtrack, each an evolving "still life" of meticulously assembled but spatially contradictory elements.

Scar, The  
McIntyre, John  
16mm  
3  
1984  
Animated film about the cycle of parental violence.

Scarf, The  
Morgan, Laura  
16mm  
10  
1983  
Festive tale follows the journey of a scarf.

Scenes from a Passion  
Wills, Sheri  
16mm  
5  
1992  
A hand-painted film which investigates heavy-metal fantasy, Bogart and Bacall, and sexual politics.

Scissors, Paper, Stone  
Grush, Byron  
16mm  
3  
1989  
Playful animation starting with hands playing the titular game.

Screen Test  
Mouris, Frank  
16mm  
20  
1975  
9 actor friends pose for the camera while debating whether this film is a performance or a documentary.

Screw  
Doogan, Margaret  
16mm  
3  
1977  
Wry cut-out animation. A commentary on the various meanings of the word screw.

Secret Rage  
Sofian, Sheila  
16mm  
3  
1990  
Pencil animation depicting the hidden monsters that exist beneath the surface.

Seepage  
Selick, C. Henry  
16mm  
9  
1981  
Animated film offers a glimpse into a Los Angeles flavored nightmare.

Serpent  
Bartlett, Scott  
16mm  
15  
1971  
A beautiful combination of pure visual poetry and ideas about man and the world.

Shadrac  
Petty, Sara  
16mm  
1  
1976  
Early example of transformational animation of pastels and charcoals.

Shaman Psalm  
Broughton, James & Singer, Joel  
16mm  
8  
1981  
A poem pleading for a world of peace-loving comrades.

She Has Her Moments  
Estes, Steve  
16mm  
8.5  
1980  
Rotoscoped animation of a live action shot of a woman's face.

Shorelines  
Jarnow, Al  
16mm  
2  
1977  
Animation plays with space and perspective.

Side View, The  
Yasumi, Y. Tom  
16mm  
4.5  
1986  
Colorful animated comment on miscommunication and noninvolvement.

Sidewinder's Delta  
O'Neill, Pat  
16mm  
20  
1976  
O'Neill's most ambitious to date, with a dreamy, narrative subtext underlying its sensuous surface, is framed by abstract animations.

Skateboardwise  
Grimberg, Sharon  
16mm  
9  
1989  
A profile of skateboarding culture in Ann Arbor, Michigan: kids, cops, pedestrians, and shop owners.
<table>
<thead>
<tr>
<th>Title</th>
<th>Director</th>
<th>Format</th>
<th>Duration</th>
<th>Year</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sketches</td>
<td>Collins, Vincent</td>
<td>16mm</td>
<td>4</td>
<td>1978</td>
<td>Brief, fast moving rotoscoped glimpses of city life in modern Japan.</td>
</tr>
<tr>
<td>Sky Heart</td>
<td>Pies, Dennis</td>
<td>16mm</td>
<td>2.5</td>
<td>1988</td>
<td>Energetic animation suggests a cosmic heart.</td>
</tr>
<tr>
<td>Skywhales</td>
<td>Austin, Phil &amp; Hayes, Derek</td>
<td>16mm</td>
<td>10</td>
<td>1983</td>
<td>Fantasy in which we are introduced to the curious life cycle of beings on an alien planet.</td>
</tr>
<tr>
<td>Slaphappening</td>
<td>Loizeaux, Christine</td>
<td>16mm</td>
<td>6</td>
<td>1984</td>
<td>Dance film with the choreographic material drawn from the slap/clap gesture.</td>
</tr>
<tr>
<td>Sleeping Dogs (Never Lie)</td>
<td>O'Neill, Pat</td>
<td>16mm</td>
<td>9</td>
<td>1978</td>
<td>Another departure for O'Neill, away from the optical printer, and back in the direction of the exploratory and deceptively simple.</td>
</tr>
<tr>
<td>Slice of Life</td>
<td>Kent, William</td>
<td>16mm</td>
<td>5</td>
<td>1988</td>
<td>A horrific childhood memory from the pizza parlor visualized in a &quot;Tales from the Crypt&quot; manner.</td>
</tr>
<tr>
<td>Social Experiment</td>
<td>Wills, Sheri</td>
<td>16mm</td>
<td>6</td>
<td>1990</td>
<td>A young woman changes her appearance to see if there's any difference of how others treat her. Hand-painted live action.</td>
</tr>
<tr>
<td>Solitaire's Sanctuary</td>
<td>Kiser, Karen</td>
<td>16mm</td>
<td>6</td>
<td>1985</td>
<td>Meta line-animation of a bird like creature.</td>
</tr>
<tr>
<td>Solly's Diner, 4 A.M.</td>
<td>Hankin, Larry</td>
<td>16mm</td>
<td>10.5</td>
<td>1979</td>
<td>Larry Hankin directs and stars in this satire about a late night hold-up occurring at the rural diner.</td>
</tr>
<tr>
<td>Somnolent Blue</td>
<td>Kendall, Monica</td>
<td>16mm</td>
<td>7</td>
<td>1983</td>
<td>Light-hearted traditional cell animated exploration of a dream.</td>
</tr>
<tr>
<td>Song of Life</td>
<td>Dose, Frances</td>
<td>16mm</td>
<td>6</td>
<td>1991</td>
<td>An animated short about a girl who starts to daydream after looking into her vanity mirror.</td>
</tr>
<tr>
<td>Song of the Godbody</td>
<td>Broughton, James &amp; Singer, Joel</td>
<td>16mm</td>
<td>11</td>
<td>1977</td>
<td>Joel Singer films James Broughton's nude body in handheld close-up.</td>
</tr>
<tr>
<td>Songs for Swinging Larvae</td>
<td>Whifler, Graeme</td>
<td>16mm</td>
<td>6</td>
<td>1981</td>
<td>Set to the music of Renaldo and the Loaf, this film features a bizarre custody battle.</td>
</tr>
<tr>
<td>Sonoma</td>
<td>Pies, Dennis</td>
<td>16mm</td>
<td>9</td>
<td>1977</td>
<td>Pencil and charcoal used to create a fluid abstract landscape.</td>
</tr>
<tr>
<td>Soundings</td>
<td>Herbert, James</td>
<td>16mm</td>
<td>20</td>
<td>1986</td>
<td>A young nude couple wanders through a landscape.</td>
</tr>
<tr>
<td>Sparkill Ave!</td>
<td>Breer, Robert</td>
<td>16mm</td>
<td>5.5</td>
<td>1992</td>
<td>Breer takes us for a walk down the street where he lives, alternating still pictures and brightly colored line drawings.</td>
</tr>
<tr>
<td>Spartacus Rex</td>
<td>Phillips, Loch &amp; Skaife, Caroline</td>
<td>16mm</td>
<td>16</td>
<td>1990</td>
<td>Essay on the nature of &quot;cool&quot; paired with the colorful exteriors on L.A.</td>
</tr>
<tr>
<td>Spheres</td>
<td>McLaren, Norman</td>
<td>16mm</td>
<td>8</td>
<td>1969</td>
<td>Ballet of spheres dance to a Bach.</td>
</tr>
<tr>
<td>Spirit of the Dream House</td>
<td>Cheng, Fu-Ding</td>
<td>16mm</td>
<td>15</td>
<td>1983</td>
<td>The hero of the film is an old house who tells how he got built and of the families that have resided within him.</td>
</tr>
<tr>
<td>Spontaneous Combustion</td>
<td>Remington, John</td>
<td>16mm</td>
<td>2</td>
<td>1979</td>
<td>Mock public service announcement on the titular disease.</td>
</tr>
<tr>
<td>Title</td>
<td>Director</td>
<td>Format</td>
<td>Year</td>
<td>Duration</td>
<td>Description</td>
</tr>
<tr>
<td>------------------------------------------</td>
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<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Spotting a Cow</td>
<td>Driessen, Paul</td>
<td>16mm</td>
<td>1983</td>
<td>6</td>
<td>Oddly shaped silhouettes drip, splat, plop, a burble like runaway inksdrops across this transformational animation canvas.</td>
</tr>
<tr>
<td>Squatting</td>
<td>Pearlstein, Ferne</td>
<td>16mm</td>
<td>1992</td>
<td>7</td>
<td>Short documentary about 17 year old street kid living in a condemned office building.</td>
</tr>
<tr>
<td>Stampede</td>
<td>Brown, Ken</td>
<td>16mm</td>
<td>1979</td>
<td>4.5</td>
<td>Animation about a postcard artist in love with the rubber stamp.</td>
</tr>
<tr>
<td>Station</td>
<td>Klein, Eric Michael</td>
<td>16mm</td>
<td>1988</td>
<td>6</td>
<td>Textured, surrealist collage film that captures the ambiance of the Erie-Lackawanna railroad.</td>
</tr>
<tr>
<td>Still Like of Postcards, A</td>
<td>Sommer, Ines</td>
<td>16mm</td>
<td>1988</td>
<td>7.5</td>
<td>About the roles that can be taken on by women.</td>
</tr>
<tr>
<td>Stop</td>
<td>Ruzzin, Mark</td>
<td>16mm</td>
<td>1989</td>
<td>12</td>
<td>A disturbed young man fantasizes about massacres.</td>
</tr>
<tr>
<td>Strong Willed Women Subdue and Subjugate Reptiles</td>
<td>Roberts, C. Larry</td>
<td>16mm</td>
<td>1982</td>
<td>11</td>
<td>Found footage of a 50's tropical theme park, slowed down with a romantic score.</td>
</tr>
<tr>
<td>Subliminal Supermarket</td>
<td>Roth, Cliff</td>
<td>16mm</td>
<td>1987</td>
<td>13</td>
<td>About the subliminal techniques of television advertisement.</td>
</tr>
<tr>
<td>Subway People</td>
<td>Philpot-Black, Eloise</td>
<td>16mm</td>
<td>1978</td>
<td>2</td>
<td>Simple wiggly line transforms into portraits of people on the subway.</td>
</tr>
<tr>
<td>Suelto!</td>
<td>Emmanouilides, Chris &amp; Taggart, Rebecca</td>
<td>16mm</td>
<td>1989</td>
<td>14.5</td>
<td>Unusual documentary about the running of the bulls.</td>
</tr>
<tr>
<td>Sum of Them, The</td>
<td>Panushka, Christine</td>
<td>16mm</td>
<td>1983</td>
<td>4</td>
<td>Animation of simply drawn portraits of women casually stare at the audience.</td>
</tr>
<tr>
<td>Sunbeam</td>
<td>Vester, Paul</td>
<td>16mm</td>
<td>1980</td>
<td>4</td>
<td>Fleischeresque animation of musical notes jumping off the sheet music to sing and dance.</td>
</tr>
<tr>
<td>Sunstone</td>
<td>Emshwiller, Ed</td>
<td>16mm</td>
<td>1979</td>
<td>3</td>
<td>Computer animation piece of a human face.</td>
</tr>
<tr>
<td>Surprise Party</td>
<td>Schmidt, Chris &amp; Johnson, Tim</td>
<td>16mm</td>
<td>1982</td>
<td>4</td>
<td>Have your friends ever forgotten your birthday? This animated short is one man's story.</td>
</tr>
<tr>
<td>Swingin' in the Painter's Room</td>
<td>Mottola, Greg</td>
<td>16mm</td>
<td>1988</td>
<td>13.5</td>
<td>Smug New York artist throw a loft party for himself.</td>
</tr>
<tr>
<td>Swiss Army Knife with Rats and Pigeons</td>
<td>Breer, Robert</td>
<td>16mm</td>
<td>1981</td>
<td>8</td>
<td>Bouncy montage of color strokes and swatches, punctuated with appearances by a Swiss Army knife and pigeons.</td>
</tr>
<tr>
<td>Synchrony</td>
<td>McLaren, Norman</td>
<td>16mm</td>
<td>1971</td>
<td>8</td>
<td>Geometric abstractions synchronized with a drawn soundtrack.</td>
</tr>
<tr>
<td>T.Z.</td>
<td>Breer, Robert</td>
<td>16mm</td>
<td>1978</td>
<td>8.5</td>
<td>Typically witty Breer barrage of domestic imagery and eclectic technique.</td>
</tr>
<tr>
<td>Take Off</td>
<td>Nelson, Gunvor</td>
<td>16mm</td>
<td>1973</td>
<td>10</td>
<td>Forceful absurdist film about a woman stripping.</td>
</tr>
<tr>
<td>Taken for a Ride</td>
<td>Lomas, Steve</td>
<td>16mm</td>
<td>1982</td>
<td>10</td>
<td>A hilarious metamovie where antics in the theater compete with events on screen: a couple watches an art film shot in one take and first person.</td>
</tr>
<tr>
<td>Title</td>
<td>Director</td>
<td>Format</td>
<td>Length</td>
<td>Year</td>
<td>Description</td>
</tr>
<tr>
<td>-------------------------------</td>
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<td>-----------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Taming, The</td>
<td>Jarcho, Bill</td>
<td>16mm</td>
<td>8</td>
<td>1982</td>
<td>Clay animation of a circus janitor dreaming of being a lion tamer.</td>
</tr>
<tr>
<td>Tater People</td>
<td>Garrison, Williams</td>
<td>16mm</td>
<td>8</td>
<td>1983</td>
<td>Straight-face comedy about a the stereotype of a family farmer.</td>
</tr>
<tr>
<td>Tattooed Lady</td>
<td>Palazzolo, Tom</td>
<td>16mm</td>
<td>14</td>
<td>1967</td>
<td>A tour of Chicago's fabled Riverview amusement park and an introduction to one of its famous residents. NFPF print 2005.</td>
</tr>
<tr>
<td>Tattoo</td>
<td>Reizman, Aaron</td>
<td>16mm</td>
<td>11</td>
<td>1977</td>
<td>Portrait of a Long Beach tattoo artist.</td>
</tr>
<tr>
<td>Tearing</td>
<td>Li, Kathrine</td>
<td>16mm</td>
<td>1.5</td>
<td>1980</td>
<td>Animated rips and tears in stunning rhythm in this powerhouse of visual poetry.</td>
</tr>
<tr>
<td>Techno-Dunce</td>
<td>Lai, Calbert</td>
<td>16mm</td>
<td>5.5</td>
<td>1985</td>
<td>Musical about a young girl being mocked for not being able to use a personal computer.</td>
</tr>
<tr>
<td>Television</td>
<td>Ullendorff, David</td>
<td>16mm</td>
<td>8</td>
<td>1984</td>
<td>A mimed minimalist performance depicts the union of man, chair and television.</td>
</tr>
<tr>
<td>Terminal Round</td>
<td>Fleder, Gary</td>
<td>16mm</td>
<td>8</td>
<td>1988</td>
<td>A boxer remembers learning how to fight with his father. Beautiful B&amp;W cinematography and jazz soundtrack.</td>
</tr>
<tr>
<td>Testament</td>
<td>Broughton, James</td>
<td>16mm</td>
<td>20</td>
<td>1974</td>
<td>In episodic scenes, Broughton celebrates his existence, first as a child and then as a man.</td>
</tr>
<tr>
<td>Thanksgiving, 1979</td>
<td>Ross, Allen</td>
<td>16mm</td>
<td>19</td>
<td>1981</td>
<td>Ross's grandfather visits with family in Naperville, Illinois over the holiday, and demonstrates physical decline. (Color)</td>
</tr>
<tr>
<td>That Grip</td>
<td>Grieg, Gary</td>
<td>16mm</td>
<td>5</td>
<td>1989</td>
<td>Andy is an old stagehand on the set of an awful Hollywood film, and reimagines his life (cue &quot;That Girl&quot;) after a major lighting mistake.</td>
</tr>
<tr>
<td>Thicket</td>
<td>Griffin, George</td>
<td>16mm</td>
<td>10.5</td>
<td>1985</td>
<td>Animated landscape elegy to the unconscious.</td>
</tr>
<tr>
<td>Third Wheel, The</td>
<td>Bernstein, Adam</td>
<td>16mm</td>
<td>15</td>
<td>1988</td>
<td>A crank in a car picks up a hitchhiker crank and they threaten to blow each other up.</td>
</tr>
<tr>
<td>This Is The Title of My Film</td>
<td>Morey, Drew</td>
<td>16mm</td>
<td>7</td>
<td>1979</td>
<td>A satire about the structure of the narrative, set in an unstabble couple's home.</td>
</tr>
<tr>
<td>Three Knights</td>
<td>Baker, Mark</td>
<td>16mm</td>
<td>12</td>
<td>1982</td>
<td>Wry, gruesome animation about knights losing out to evil.</td>
</tr>
<tr>
<td>Time's T-Bone</td>
<td>McClintock, John</td>
<td>16mm</td>
<td>2</td>
<td>1980</td>
<td>An adaptation of a poem by John M. Bennett, subject of Mail Art Romance.</td>
</tr>
<tr>
<td>Trail Balloons</td>
<td>Breer, Robert</td>
<td>16mm</td>
<td>5.5</td>
<td>1983</td>
<td>Mix of photographs, live action, and animation, using hand cut travelling mattes.</td>
</tr>
<tr>
<td>Trap, The</td>
<td>Kravitz, Amy</td>
<td>16mm</td>
<td>5.5</td>
<td>1988</td>
<td>Black and white animation of dark shifting grainy abstractions.</td>
</tr>
<tr>
<td>Traveling Show</td>
<td>Leeper, J. Stephan</td>
<td>16mm</td>
<td>3.5</td>
<td>1990</td>
<td>Animation presents a traveling carnival making its way across a barren desert.</td>
</tr>
<tr>
<td>Travels of a Dollar Bill</td>
<td>McKenney, Phil</td>
<td>16mm</td>
<td>5.5</td>
<td>1990</td>
<td>Grandpa tells the kids about his humorous and harrowing travels since his birth at the U.S. Mint. Animated.</td>
</tr>
<tr>
<td>Title</td>
<td>Director</td>
<td>Format</td>
<td>Duration</td>
<td>Year</td>
<td>Description</td>
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<tr>
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<td>---------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Triangle</td>
<td>Doucette, Robert</td>
<td>16mm</td>
<td>6</td>
<td>1989</td>
<td>Animation in the style of German expressionism about Nazi oppression of gays.</td>
</tr>
<tr>
<td>Tribute</td>
<td>Farley, William</td>
<td>16mm</td>
<td>7</td>
<td>1986</td>
<td>Collage film contemplation of life and death.</td>
</tr>
<tr>
<td>Trickfilm III</td>
<td>Griffin, George</td>
<td>16mm</td>
<td>3.5</td>
<td>1973</td>
<td>Live overhead shot of the animator tapping his pencil and drinking coffee with flipbook jokes.</td>
</tr>
<tr>
<td>Trip Through the Brooks' Home</td>
<td>Ganz, Tony &amp; Streeter, Rhody</td>
<td>16mm</td>
<td>8</td>
<td>1972</td>
<td>Funny single take tour of the couple's retirement home.</td>
</tr>
<tr>
<td>Trip to the Movies, A</td>
<td>Bouvet, Jim</td>
<td>16mm</td>
<td>1.5</td>
<td>1988</td>
<td>Spoof of 1950s educational films.</td>
</tr>
<tr>
<td>Trip, The</td>
<td>Giamonna, Sal</td>
<td>16mm</td>
<td>5</td>
<td>1984</td>
<td>Graphic and stylized film of a car trip.</td>
</tr>
<tr>
<td>Trouble with Fred, The</td>
<td>Ewing, David</td>
<td>16mm</td>
<td>1.5</td>
<td>1980</td>
<td>Parody of the opening shot of Hitchcock's Trouble with Harry.</td>
</tr>
<tr>
<td>Truckstop 75</td>
<td>Brennan, Tim and Fredda</td>
<td>16mm</td>
<td>4.5</td>
<td>1975</td>
<td>Animation in the underground comix style to illustrate the lyrics of a ballad about the long hauler trucker.</td>
</tr>
<tr>
<td>True Blue</td>
<td>Brownsey, Maureen</td>
<td>16mm</td>
<td>7</td>
<td>1992</td>
<td>Surreal dark comedy about a lesbian, a pregnancy test, and a one night stand.</td>
</tr>
<tr>
<td>Trust Me</td>
<td>Finerty, Tom</td>
<td>16mm</td>
<td>18</td>
<td>1988</td>
<td>One man performance by James Grigsby contemplates the future using colorful backdrops (bingo hall, carnivals, cathedrals).</td>
</tr>
<tr>
<td>Tryst</td>
<td>Ross, Allen</td>
<td>16mm</td>
<td>13</td>
<td>1981</td>
<td>Project at 16 fps. Beginning with a poem by Yeats, day and night are correlated to staged embraces of light and dark.</td>
</tr>
<tr>
<td>Twilight</td>
<td>Bronniman, Rolf &amp; Dorsey, Mike</td>
<td>16mm</td>
<td>7</td>
<td>1983</td>
<td>Animated film about the desire of senior citizens to determine and control their own lives.</td>
</tr>
<tr>
<td>Two Scoops for Slugger</td>
<td>Dolin, Bruce</td>
<td>16mm</td>
<td>20</td>
<td>1985</td>
<td>A wealthy man's dog and new wife fight over his money.</td>
</tr>
<tr>
<td>Two Space</td>
<td>Cuba, Larry</td>
<td>16mm</td>
<td>8</td>
<td>1979</td>
<td>Computer animation of illusions of figure-ground reversal and afterimages.</td>
</tr>
<tr>
<td>Ubu</td>
<td>Dunbar, Geoff</td>
<td>16mm</td>
<td>16</td>
<td>1978</td>
<td>Animated adaptation of the Jarry play.</td>
</tr>
<tr>
<td>Un Chien Andalou</td>
<td>Bunuel, Luis &amp; Dali, Salvador</td>
<td>16mm</td>
<td>15</td>
<td>1928</td>
<td>An attempt at pure surrealism.</td>
</tr>
<tr>
<td>Understanding Science</td>
<td>De Bruyn, Dirk</td>
<td>16mm</td>
<td>16.5</td>
<td>1992</td>
<td>About science and symbols.</td>
</tr>
<tr>
<td>Ungloved Hand, The</td>
<td>Crafts, Lisa</td>
<td>16mm</td>
<td>3</td>
<td>1980</td>
<td>Animated bare-knuckle statement of the war of the sexes.</td>
</tr>
<tr>
<td>Unspoken Words</td>
<td>Liu, Emily</td>
<td>16mm</td>
<td>25</td>
<td>1985</td>
<td>Young American student defies advice to go out to the Chinese countryside.</td>
</tr>
<tr>
<td>Up (Hoover)</td>
<td>Hoover, Mike</td>
<td>16mm</td>
<td>18</td>
<td>1985</td>
<td>Oscar winning doc allegory about hang-glider and an eagle.</td>
</tr>
<tr>
<td>Title</td>
<td>Director</td>
<td>Format</td>
<td>Length</td>
<td>Year</td>
<td>Description</td>
</tr>
<tr>
<td>-------------------------------</td>
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</tr>
<tr>
<td>Up (Kukes)</td>
<td>Kukes, Roger</td>
<td>16mm</td>
<td>8</td>
<td>1982</td>
<td>Whimsical and moody film on the idea of &quot;Up&quot;</td>
</tr>
<tr>
<td>Up and Atom</td>
<td>Wendt, Doug</td>
<td>16mm</td>
<td>3</td>
<td>1979</td>
<td>Absurdist comedy for animal lovers.</td>
</tr>
<tr>
<td>Up and Down the Soo Locks</td>
<td>Blanchard, William</td>
<td>16mm</td>
<td>6</td>
<td>1979</td>
<td>Gripping little study of motion.</td>
</tr>
<tr>
<td>Urban Tragedy</td>
<td>Morris, Wendell</td>
<td>16mm</td>
<td>9</td>
<td>1989</td>
<td>An abused husband attempts to escape the evil clutches of his gun-toting wife.</td>
</tr>
<tr>
<td>Viewmaster</td>
<td>Griffin, George</td>
<td>16mm</td>
<td>2.5</td>
<td>1976</td>
<td>Light hearted animated appreciation of the principle of viewing movement.</td>
</tr>
<tr>
<td>Violent</td>
<td>Giammona, Sal</td>
<td>16mm</td>
<td>9</td>
<td>1984</td>
<td>Tough guy monologue intercut with slow motion demolition derby footage.</td>
</tr>
<tr>
<td>vis-à-vis</td>
<td>Aqua, Karen</td>
<td>16mm</td>
<td>12</td>
<td>1982</td>
<td>An elastic character's personality splits into two halves: the artist staring at her storyboard, and the dreamer gazing out her window to the world.</td>
</tr>
<tr>
<td>Viscera, The</td>
<td>Hartland, Willy</td>
<td>16mm</td>
<td>8</td>
<td>1984</td>
<td>Crude, powerful scatological animation about a family and their pig.</td>
</tr>
<tr>
<td>Visitor</td>
<td>Schmitz, Roger</td>
<td>16mm</td>
<td>22</td>
<td>1983</td>
<td>Subtly comic fairy tale of a couple with an unpleasant visitor.</td>
</tr>
<tr>
<td>Voyage</td>
<td>Heyward, Caroline</td>
<td>16mm</td>
<td>5</td>
<td>1977</td>
<td>Animation of Celine short story of Every-man wandering through futuristic world.</td>
</tr>
<tr>
<td>Wall, The</td>
<td>Zagreb Studios</td>
<td>16mm</td>
<td>3.5</td>
<td>1965</td>
<td>Yugoslavian animated political allegory about a man who lets others break through walls for him.</td>
</tr>
<tr>
<td>Warm Bread</td>
<td>Singhrs, Kim</td>
<td>16mm</td>
<td>3</td>
<td>1983</td>
<td>Absurdist cartoon of a piece of bread's journey to toast.</td>
</tr>
<tr>
<td>Washing Walls with Mrs. G</td>
<td>Buba, Tony</td>
<td>16mm</td>
<td>5</td>
<td>1980</td>
<td>Tony Buba helps his grandmother with her housecleaning.</td>
</tr>
<tr>
<td>Watunna</td>
<td>Steers, Stacey</td>
<td>16mm</td>
<td>24</td>
<td>1989</td>
<td>Five creation myths brought to life in watercolor.</td>
</tr>
<tr>
<td>Wedding, A</td>
<td>Ross, Allen</td>
<td>16mm</td>
<td>28</td>
<td>1982</td>
<td>Ross documents Donna and Lee's wedding and confessions from Lee after their divorce.</td>
</tr>
<tr>
<td>Wet</td>
<td>White, Chel</td>
<td>16mm</td>
<td>4.5</td>
<td>1984</td>
<td>Graceful movements of a woman swimming in a rich blue sunlit pool are accompanied by a mesmerizing synthesizer soundtrack.</td>
</tr>
<tr>
<td>When I'm Rich</td>
<td>Grush, Byron</td>
<td>16mm</td>
<td>2.5</td>
<td>1991</td>
<td>Transformational animation evokes the aggressive nature of man.</td>
</tr>
<tr>
<td>Why We Fight</td>
<td>Grush, Byron</td>
<td>16mm</td>
<td>2.5</td>
<td>1991</td>
<td>Transformational film on man's violent nature.</td>
</tr>
<tr>
<td>Why'd the Beetle Cross the Road?</td>
<td>Skrentny, Jan</td>
<td>16mm</td>
<td>8</td>
<td>1984</td>
<td>Successfully answers the title question.</td>
</tr>
<tr>
<td>Wide Angle Saxon</td>
<td>Land, Owen</td>
<td>16mm</td>
<td>25</td>
<td>1975</td>
<td>A hilarious parody of structuralist filmmaking and the egocentric need artists have to make a mark on the world.</td>
</tr>
<tr>
<td>Title</td>
<td>Director</td>
<td>Format</td>
<td>Length</td>
<td>Year</td>
<td>Description</td>
</tr>
<tr>
<td>--------------------------------------------</td>
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<td>-----------------------------------------------------------------------------</td>
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<tr>
<td>Wild Times In The Wildwood</td>
<td>Sheetz, Chuck</td>
<td>16mm</td>
<td>7.5</td>
<td>1986</td>
<td>Comic strip style drawings of a wild weekend for high school buddies.</td>
</tr>
<tr>
<td>Windhover Press</td>
<td>Nulf, Karen</td>
<td>16mm</td>
<td>10</td>
<td>1976</td>
<td>Simple documentary of a printer at work.</td>
</tr>
<tr>
<td>Windy Day</td>
<td>Hubley, John &amp; Faith</td>
<td>16mm</td>
<td>9</td>
<td>1967</td>
<td>Oscar nominated animated classic of childhood fantasy.</td>
</tr>
<tr>
<td>Winken Blinken and Knobs</td>
<td>Venhaus, Don</td>
<td>16mm</td>
<td>2.5</td>
<td>1986</td>
<td>Playful kids animation about a creature becoming curious about its creation.</td>
</tr>
<tr>
<td>Winterlight</td>
<td>Kukes, Roger</td>
<td>16mm</td>
<td>7</td>
<td>1976</td>
<td>Subtle, quiet animated blend of the real and the abstract.</td>
</tr>
<tr>
<td>Women My Age</td>
<td>Pearson, Debrah</td>
<td>16mm</td>
<td>14</td>
<td>1985</td>
<td>A poetic, surrealistic vision of femininity.</td>
</tr>
<tr>
<td>Words of Doom</td>
<td>Yari, Bob</td>
<td>16mm</td>
<td>25</td>
<td>1984</td>
<td>An insurance salesman loses everything, including his sanity, once his words start becoming eerily true.</td>
</tr>
<tr>
<td>Writer's Block</td>
<td>Grotenstein, David</td>
<td>16mm</td>
<td>6</td>
<td>1977</td>
<td>A humorous explanation of writer's block as told by a typewriter.</td>
</tr>
<tr>
<td>Writing in Sky</td>
<td>Snajdr, Paul</td>
<td>16mm</td>
<td>7</td>
<td>1978</td>
<td>Journey into childhood, full of fantasy and mystery.</td>
</tr>
<tr>
<td>Xfilm</td>
<td>Schofill, John Luther</td>
<td>16mm</td>
<td>14</td>
<td>1968</td>
<td>A radiant, spiritual dream-synthesis of technological consciousness</td>
</tr>
<tr>
<td>Yadhtrib Yppah (Happy Birthday)</td>
<td>Speer, Paula</td>
<td>16mm</td>
<td>2</td>
<td>1990</td>
<td>Strange preparations and a galloping waltz. Animated film.</td>
</tr>
<tr>
<td>You</td>
<td>Tassie, Paul</td>
<td>16mm</td>
<td>6</td>
<td>1983</td>
<td>Xerox animation for kids about the city coming alive for a young black city kid.</td>
</tr>
<tr>
<td>You Take Care Now</td>
<td>Fleming, Ann Marie</td>
<td>16mm</td>
<td>11</td>
<td>1989</td>
<td>Odd amalgam of abstraction and realism. About rape and being run over by a car.</td>
</tr>
<tr>
<td>Yours for the Taking</td>
<td>Aqua, Karen</td>
<td>16mm</td>
<td>7</td>
<td>1984</td>
<td>Ingenious film featuring a ceramic cup dance.</td>
</tr>
<tr>
<td>Zebu</td>
<td>Mitchell, William</td>
<td>16mm</td>
<td>8</td>
<td>1987</td>
<td>Richly colored experiment alters the way we see the night.</td>
</tr>
<tr>
<td>Zebu</td>
<td>Mitchell, William</td>
<td>35mm</td>
<td>8</td>
<td>1987</td>
<td>Richly colored experiment alters the way we see the night.</td>
</tr>
<tr>
<td>Zones</td>
<td>Curry, Dan</td>
<td>16mm</td>
<td>18</td>
<td>1983</td>
<td>Elements of humor and autobiography transform an intriguing exercise in optical printing into Edward Hopper-esque Americana.</td>
</tr>
<tr>
<td>Zug</td>
<td>Parker, Jim &amp; Martell, Dorn &amp; Iversen, Erik</td>
<td>16mm</td>
<td>12</td>
<td>1987</td>
<td>Unrelentingly grim vision of an industrial wasteland and the horrifying violent and erotic inner world bred in those wastes.</td>
</tr>
</tbody>
</table>