

ANN ARBOR FILM FESTIVAL



34th
INDEPENDENT & EXPERIMENTAL 16 MM FILM

MICHIGAN
THEATER

MARCH
12-17 1996

DIRECTOR'S WELCOME

March 12, 1996

The fun part of my job as Director of the Ann Arbor Film Festival is getting to talk with the filmmakers and view the fruits of their labor on the silver screen. When the going gets tough, when the workload becomes overwhelming, I try to catch my breath and remember that I love the job and I love the Festival, because I love the art when it's at its best.

This has been the year for me to be reminded by participating filmmakers what a wonderful Festival we have and how the Festival holds a place in their hearts and careers. Here's a few kind words that helped keep my spirits up this winter while putting together this year's events:

"My first film, *Play ball!*, was shown at your Festival in 1990 and included in the Festival tour. This was a real boost and greatly encouraged me to keep on making films." —Gail Noonan

"Thanks as usual for all the tremendous work you do putting on what, in my mind, is still the most important Festival for this kind of work in the country." —Leighton Pierce

"I appreciate the fact that your Festival does not take video submissions. I for one think that the way a film "plays" in a theatre is a lot different from the way a video plays on a TV. Thanks." —Philip Mayor

For all of us working on the Fest, these messages give us the boost of energy we need. Another energy booster has been the joy of receiving entries from established filmmakers—artists who have been entering their works here for as many years as I can remember, and even further back than that. It's a pleasure to be considered an important Film Festival to these highly respected artists who are still working in 16mm.

Now that Festival week is here, I'm reminded by an entirely different group of people about the importance of the Ann Arbor Film Festival and how strongly it is appreciated. Our audience is a great and much appreciated support and does a wonderful job of letting us know that we're presenting the best, the strongest, and the latest. Thank you for your continued support of the most exciting thing that happens in Ann Arbor in the wintertime. Thank you, a big big thank you, to all the filmmakers for participating in our Festival. I also have a huge thank you to all our sponsors and donators. Most of the Festival operations and all the Festival prize money is funded through your generosity. And an especially big thanks to the long list of volunteers, the Festival interns and coordinators, and most especially to my devoted assistant for time well-spent. Your support and dedication keeps our Festival going and keeps us hard at work!

Vicki

Vicki Honeyman



**Ann Arbor
Film Festival**

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Board of Directors

Steve Bergman
Jackie Campbell
Denny Hayes
Carol Jacobson
Jim Kruz
Robert Rayher
Michael Schwartz
Joe Toboni

March 1996

Dear Festival Participants:

With great pleasure we welcome you to the 34th Ann Arbor Film Festival.

Throughout its history, the Ann Arbor Film Festival, one of the oldest festivals in the country, has attracted artists from around the world seeking a showcase for their talent and work. The Festival has provided these artists with appreciative audiences as well as rewards for outstanding works submitted to the Festival.

This year we are proud to be providing a total of \$10,000 in prizes for the winners in the various awards categories. We welcome and appreciate Grace & Wild Studios/Film Craft Labs and the Schoolkids Record Label as new annual awards sponsors. We welcome back grant support from the Michigan Council for Arts & Cultural Affairs and the Arts Foundation of Michigan. Also, we are pleased to welcome Bravo/The Independent Film Channel as a sponsor of the Festival. We hope that this is the start of a long relationship that will enable us to bring the message of creative and independent filmmakers to more independent film enthusiasts throughout the country. One of the hopes of the Board this year is to have a videotape available for national distribution which will showcase the winners and highlights of the Festival.

In the coming years the Board hopes to expand the programs provided by the Festival, including an Artist-in-Residence program. To that end, we welcome your comments, suggestions, and support for future Festivals.

As government support for the arts dwindles and disappears, we will have to rely more than ever on your support and encouragement. We look forward to this challenge and with your help we can continue to provide the variety and creativity in filmmaking that we have all come to expect each March.

Thank you again.

Board of Directors
Ann Arbor Film Festival





Ingrid B. Sheldon
Mayor

CITY OF ANN ARBOR, MICHIGAN

100 N. Fifth Avenue, P.O. Box 8647, Ann Arbor, Michigan 48107

Phone (313) 994-2766 FAX (313) 994-8297

March 1996

Welcome to the 34th Ann Arbor Film Festival!

On behalf of City Council and the people of Ann Arbor, I am pleased to have this opportunity to extend official greetings to participants and audience members who are attending this week-long event taking place in the historic Michigan Theater.

The Ann Arbor Film Festival offers a wide range of films that are a wonderful and enjoyable alternative to commercial theaters. In addition, filmmakers compete for awards and an opportunity to represent the Ann Arbor Film Festival in a national tour. This makes the event not only a great chance for the public to view these films, but for artists to gain national visibility they might not otherwise receive.

Ann Arbor enjoys a quality of life not often found in a community of our size, and the Film Festival contributes to that quality of life. We appreciate the opportunity to host this special event and hope you enjoy the filmmakers' creative efforts.

Sincerely,

Ingrid B. Sheldon
Mayor



March 1996

Film festivals are quite popular these days. New ones are cropping up every year. Many seem more interested in their sponsors and receptions than in the filmmakers who provide the films and the audiences who view them. The Ann Arbor Film Festival is a noted exception. As a member of the jury here in 1995, I was astounded by the dedication and respect Vicki Honeyman and her staff gave to the films and the filmmakers. Having served as a judge at several other festivals, I was amazed to hear that the prescreening panel views every work in its entirety and only on film. This is unheard of at other festivals. The panel would mention films they saw and loved as if they themselves had made them. I was so pleased how much experimental film is revered here. (I have since spread the word at every international film festival that I've attended.) There were people I met who not only knew my last film, but were familiar with my body of work.

The Ann Arbor Film Festival has always had a special place in my heart. Besides thoroughly enjoying my fellow jurors, Emily Breer and Midi Onodera, and the whole experience last year, I received my first Film Festival Award for a film I made in 1985 from this Festival. This was such a vote of confidence for me at a crucial point in my filmmaking career. The film went on to tour nationally and I actually got to see the program here in San Francisco. It was quite an honor.

This past year has marked the end of most government funding for filmmaking with the demise of regional grants, AFI grants and most of the NEA. This is tragic and a sorry statement about the country's priorities. If there is a silver lining, maybe no money will mean no interference. Challenging, cutting edge, innovative work needs to be supported. Audiences for this kind of art need to be cultivated. This has happened and continues to happen in Ann Arbor. If a Festival like this didn't exist, it would have to be invented.

Have a great 34th Festival.

Best wishes,



Jay Rosenblatt



About the Festival

As the oldest Festival of experimental film in the United States, the Ann Arbor Film Festival is a showplace for independent and experimental 16mm film. The goals of the Festival are to encourage the work of independent filmmakers, to promote the concept of film as art, and to provide a public forum for screening independent and experimental film. High-quality projection is also a priority. We are fortunate to have state-of-the-art facilities provided by the Michigan Theater and its staff.

Film entries have arrived from all over the world: Australia, Austria, Canada, England, Germany, Iceland, Japan, Mexico, New Zealand, Spain, and all around the United States. Films are chosen for the Festival program based on their overall qualities of creativity, technical expertise, and artistic expression. The Festival does not program by category. The length of films programmed varies from one minute to two hours. Every show has a mix of every genre submitted, including narrative, animation, documentary, experimental, and personal documentary.

The Ann Arbor Film Festival is supported by wonderfully kind and generous members of the Ann Arbor community who donate money, food, time, and in-kind support. Festival operations are funded by filmmaker entry fees, ticket sales, and dollars contributed by local businesses and friends, and by supporters from around the U.S. The Ann Arbor Film Festival is a non-profit organization with a volunteer staff and a board of directors that oversees its activities.

This year's Festival is dedicated to the memory of Ellen Perley Frank, a friend of the Festival from way back when. Ellen was an enthusiastic supporter of the Festival and volunteered to stuff this, post that, usher here, sell there, and screen uncountable hours of entries. In the mid-1970s, she became a manager of the Festival, and was as energetic and as enthusiastic at that as she had been as a freshman volunteer. Ellen was a true Ann Arbor Film Festival devotee.

Screening Committee

The Festival received a total of 303 films this year. Each film was viewed in its entirety by a five-member Screening Committee. The Screening Committee selects the films to be shown during Festival week. Committee members are chosen for their respect for and knowledge of independent and experimental film, as well as for their commitment to the Ann Arbor Film Festival's goals. Members of this year's Screening Committee are Ken Bawcom, Lori Boberg, Vicki Honeyman, Alison LaTendresse, and Sara Rogacki.

The committee spent almost every night of the past six weeks together, screening the 111 hours of film entered. Because the amount of film entered exceeds the available public screening time, not every film can be programmed into the Festival week screenings; however, every film entered is still in competition.

Festival Director Vicki Honeyman
Assistant to Director Alison LaTendresse
Board of Directors Steve Bergman, Jackie Campbell, Denny Hayes, Carol Jacobsen, Jim Kruz, Robert Rayher, Michael Schwartz, & Joe Tiboni
Graphic Designer Don Hammond of Hammond Designs
Interns Katharin Ross, Christina Rowell, Emily Shei, & Matthew Strauss
Festival Eyes Chef Webster, My Angel, Lor-Lor, Sera Sera, & Aunt Mom
Screening Committee Projectionists Katharin "Jack" Ross, Emily "Emily Only" Shei
Theater Decorators Orin Buck & Graham Duthie
Volunteer Coordinator Alison LaTendresse
Silent Auction Coordinators Barbara Brown, Valerie Mangual
Reception Coordinator Nathalie Peterson
Dinner Party Coordinators Nicole Cattell, Suzanne Maniere
Publicity Coordinator Steve Bishop
Ticket & Slide Design Dan Bruell
Program Design Nic Sims, NVS Design
House Manager Rob Fagerlund
MC Joe Tiboni
Box Office Manager Stephanie Baldwin
Schoolkids & Ritz Camera Window Display Kaitlin Hanger & Adria Spurr
Michigan Theater Projection & Stage Staff Anne Baker, Rick Berthelot, Walter Bishop, Scott Clarke, Jim Pyke, & Frank Uhle
Extra Special Thanks Ann Arbor Alarms (always open & ready to receive film deliveries), Liberty Street Post Office (ditto), Hershel "Mr. Mailman," Bob "Mr. UPS" and Ken "Mr. Fed X," Mario Brennan, Dan Bruell, Richard Smith, Partners Press, Kolossos Printing, The Performance Network, Susan Wineberg & Lars Bjorn, Paul Cousins of Cousins Heritage Inn, Phil Boyer, Mary Ellen

LeBlanc, Jill McDonough, John Hilton, Ben Thompson, Anders Ramsay, and as always, the customers of Vicki's Wash & Wear Haircuts for their kindness, support & patience (I'll be back at 3).

Posterers, Ushers, Box Office, Art, & Hospitality Volunteers: Shahaf Abileah, Adeel Ahmad, Mary Assenmacher, Ray Ayer, Elizabeth Ayer, Jim Babcock, Mary Beam, Lorelei Byatt, Laura Champion, Christian Chapman, Ginger Chase, Sue Chase, Mabel Cheng, Anita Chik, Diedre Clark, Suzanne Cohen, Gary Coin, Maria Daskalakis, Claire Didier, Mark Dinse, Rochelle Driscoll, Patricia Duque, Zach Evans, Ana Fernandez, Dani Franco, Ian Gray, Mary Groesbeck, Jason Gruss, Lisa Hardy, Mark Homola, Harth Huffman, Nate Jordan, Joscelyn Jurich, Evan Kaufmann, Beth Koivunen, Debbie Kolben, John Kulish, Christine Linder, Kath Lingenfelter, Ali Lotia, John Loughlin, Casey McCarter, Gwynne Macky, Pete Madden, Jodie Magid, Rebecca Marco, Jeffrey Martin, Mike Meade, Wayne Meiggs, Russ Merkow, Tony Miller, Linda Mokdad, Bridget Moore, Dan Moray, Patrick Mort, Reggie Moss, Renee Mroczek, Chris Murray, Mel Naimowicz, Kathryn Neal, Mark Nielsen, Willy Northway, Brian Obeirne, Susan Osterhoff, Annie Otto, Travis Paddock, Kristine Patnugot, Jodie Rice, Anne Ritter, Laura Rodriguez, Fran Rojas, Elisa Rosier, Cynthia Roth, Lee Seelig, Eric Seeve, Leah Snieder, Leslie Soranno, Emmanuelle Stephan, Karen Swinehart, Rosanna Tavarez, Ross Taylor, Michael Tuttle, Evelyn Vélez, Martin Vogelbaum, Donika VonGesjen, Sue Webster, John Weitz, Peter Wilson, Trudy Wyss, Suzanna Young, and Andrea Zastrow.

The Ann Arbor Film Festival is an Equal Opportunity Employer and provides programs and services without regard to race, color, religion, national origin, age, sex, or handicap.

AWARDS JURY

The Awards Jury is composed of internationally recognized filmmakers, artists, and critics who are dedicated to independent and experimental film as an art form. Their function is to screen all entries that have been programmed into the public screenings with the audience at the Michigan Theater, and others as time allows, and to distribute the awards money. Decisions regarding awards and the distribution of prize monies are the prerogative of the Awards Jury; its decisions are final. In addition, jurors screen their own films or a curated program on Wednesday, Thursday, and Friday at 3 pm (see **Film Program 1996** for details).



1996 Awards Jury Members

ROBB MOSS is an independent non-fiction filmmaker teaching filmmaking at Harvard University's Carpenter Center. His recent film, *The Tourist*, a meditation on fertility, futility, and documentary filmmaking, premiered at the Telluride Film Festival, screened at the Museum of Modern Art, was awarded Best Documentary at Sinking Creek Film & Video Festival, and was included in the 29th Ann Arbor Film Festival Tour. He is

Director of Undergraduate Studies for the Department of Visual and Environmental Studies at Harvard University and Chairman of the Board of Directors for the Association of Independent Video and Filmmakers.

CHRISTINE PANUSHKA is a faculty member and Associate Director of the Experimental Animation Program in the School of Film/Video at CalArts. In 1992 she founded an animation program for the California State Summer School of the Arts, a four-week residence program for high school students who make animated films and visit museums and animation studios. In 1995 she developed an animation program for the Community Arts Partnership, a program sponsored by the CalArts Inner City Arts, which gives CalArts students the opportunity to teach animation to Los Angeles inner city kids.



CRAIG BALDWIN has made a name for himself since the mid-1970's as an underground film collagist, painstakingly compiling found images and splicing in homemade footage to create hyperspeed ruminations on history, media and the dubious ways they interact. His masterpiece, *Tribulation 99*, an image blitz that strings together every imaginable conspiracy theory into a hilarious rant, received the Peter Wilde Award for Most Technically Innovative Film at the 30th Ann Arbor Film Festival. He serves as an independent programmer for various

arts-presenting organizations in San Francisco and teaches film production and avant garde cinema at UC Berkeley.



Best of the Festival Award \$1,500

The Ann Arbor Film Festival established this award to recognize the filmmaker the judges select as having created the most outstanding overall entry.

Tom Berman Award \$1,250 Most Promising Filmmaker

Tom Berman was a University of Michigan film student and an early supporter and close friend of the Festival. His brilliant early films won many awards. This annual award, endowed by the Berman family, is given in Tom's memory.

Arts Foundation of Michigan Award \$1,000 Best Michigan Filmmaker

This award is provided by the Arts Foundation of Michigan for the Best Michigan Filmmaker. The Arts Foundation of Michigan is a 28-year old state-wide arts service agency that focuses primarily on funding individual artists creating new work.

Marvin Felheim Award \$500 Best Experimental Film

Marvin Felheim was one of the founders of the Ann Arbor Film Festival. His contributions to the Festival are commemorated by this annual award for the best experimental film. Note: though there is a specific genre referred to as "experimental," many of the films entered into the Festival may also be considered as experimental—for example, experimental documentary, experimental animation, experimental narrative—and thus may also be considered for an award in this category.

Chris Frayne Award \$500 Best Animated Film

A key participant in the early years of the Festival, Chris Frayne's spirit and approach to life was reminiscent of his cartoon characters. His friends and the Frayne family have endowed this prize with the hope that Chris' spirit will continue through this annual award for the best animated film.

Grace & Wild Studios/Film Craft Lab Award \$500 Best Cinematography

An annual award to be given to the film that demonstrates the highest excellence and creativity in cinematography. The award is given in honor of the many independent filmmakers who have contributed to the success of Grace & Wild's laboratory division, the Film Craft Lab, over the last twenty-five years.

Lawrence Kasdan Award \$500 Best Narrative Film

The Festival is honored to have the support of this popular filmmaker, who got his start in Ann Arbor at the University of Michigan. This annual award for the best narrative film is endowed by Mr. Kasdan.

Michael Moore Award \$500 Best Documentary Film

Documentary filmmaker Michael Moore is giving back to the Festival what he received in inspiration from the hundreds of films he's viewed over the years at the Ann Arbor Film Festival. Proceeds from his film, *Roger and Me*, fund this annual award for best documentary film.



Schoolkids Record Label Award \$500 Best Sound Design

An annual award, sponsored by Schoolkids Record Label, a nationally-distributed independent record label based in Ann Arbor. This award goes to the film that exhibits the best use of sound design.

Telepost Inc. Editing Award \$500 Excellence in the Art of Film Editing

The awards jurors shall award this prize to a single film that demonstrates outstanding creativity and technical excellence in the art of motion picture editing.

Peter Wilde Award \$500 Most Technically Innovative Film

This annual award honors the memory of our friend Peter Wilde, who gave the Festival its standards for high-quality projection. The award goes towards the film that most respects the integrity of the projected image.

Isabella Liddell Art Award \$300

This memorial award has been created by six friends of Isabella Liddell, who was a dear friend and long-time supporter of the Festival, as well as a patron and practitioner of the arts. The award is to be given to the film that best deals with women's issues.

The Old Peculiar Award \$300

Named after an English ale, this award represents the nostalgic urge of some former Festival operatives, who can be described as old, peculiar, or both, to award money to films that evidence a high regard for film as a creative medium and are eminently successful as works of art. Without considering the format, length, or genre of films, or the age, gender, address, or background of filmmakers, jurors are asked to exercise extreme prejudice in favor of art. This year, donors of the Old Peculiar Award make their contributions in memory of Ellen Perley Frank.

Judges' Choice Awards

The \$1,650 in remaining prize monies will be distributed at the judges' discretion. If the judges do not choose to award one of the named awards, they are free to distribute the prize money as they see fit.

FESTIVAL SPONSORS

Imagemasters

Afterwords

University of Michigan

Department of Communication Studies

University of Michigan

Program in Film & Video Studies

Foto 1

Hugh Broder, Young & Rubicam, Detroit

Michael & Kim Sperl

Rimano Enterprises, Inc.

Ferguson & Widmayer, PC

Peter Honeyman & Sheila Jeffrey



michigan council for
arts and cultural affairs



PRIZE DONORS

The Ann Arbor Film Festival prize fund has increased and several new awards have been added. This year the Festival will award \$10,000 in prize money. Prize donations go directly to filmmakers in the form of cash awards. Any remaining prize funds are applied to future Festival awards. Our thanks to the individuals, organizations, and businesses listed below for generously donating to the prize fund.

Judy Kazis & Berman Family	1,250	John Caldwell & Susan Kalinowski	100
Arts Foundation of Michigan	1,000	Ned's Book Store	100
Lawrence & Mary Ellen Kasdan	500	Jim Rees	100
Michael Moore	500	Barry M & Meira Miller	100
Schoolkids Record Label	500	Jim Freudenberg	100
TelePost Inc.	500	Kitty & Steven Kahn	100
Grace & Wild Studios/ Film Craft Labs	500	Walter "Waldamailman" Spiller	100
Walter Wilde & Susan Warner	500	Elliott Wolf	100
Dan & Fred Bourgoise of Bug Music	413	Wild Bird Center	100
The 630 Club	349	Liberty Films	75
Denny Hayes	250	Prix DeVarti	75
Sheldon Cohn, WB Doner Co.	250	George Fisher	60
LaBour Foundation for Non-Institutional Living	200	Martin Piszczalski	60
Ellen Wilt (Social Issues/ Content Award)	150	Adrian's Screenprint	50
Jay Friedman	150	Forrest Alter	50
Mid America Cine Support	150	Stevenson Keppelman Associates	50
Sandy Green & Bonnie Stetson "The Fabulous Green Sisters"	150	Mark & Sue Paris	50
Glenn & Teresa Mensching	120	Scio Systems, Inc	50
Ann Arbor Film Coop	111	Frank & Gail Beaver	50
Mike Kuniavsky	108	Tim Artist	50
Mark Hardin	100	PJ's Used Records	50
Daniel Moerman	100	Diana Raimi	50
J Derek Demaree & Pete Castro	100	Stuart Klein	50
Jessy Grizzle & Julie Wu	100	Fred LaBour	50
Arbor Springs Passing Water Award	100	Dan Gunning, KFJC-FM	50
Ira & Nancy Konigsberg	100	Michael Gross	50
Lars Bjorn & Susan Wineberg	100	Fourth Ave Birkenstock	50
Harold Borkin	100	Alan Blomquist	50
Peter Michalowski & Deanna Relyea	100	Audrey Simon & David Chapman	50
John & Miles Nelson, & Deborah Gaydos	100	Woody Sempliner	50
		Steve & Heidi Herrell	50
		Tasha Lebow	50
		Matt Fedorchuk & Elizabeth Cox	50
		Martha Berry	30
		Randel Ball Designs	25
		Littlefield & Sons Furniture Service	25
		Jerry Hosier	15

IN-KIND DONORS

Our thanks to the following businesses and individuals for supporting this year's Festival by donating their goods and services. We encourage you, our Festival patrons, to thank them by patronizing their businesses.

Judges' Dinner Party

Cousins Heritage Inn
General Wine & Liquor
The Earle
Grizzly Peak
Cafe Pastiche
Gratzi
The Gandy Dancer
Prickly Pear Southwest Cafe
Topinkas
Say Cheese Cheesecake Bakery
Great Harvest Bakery
Espresso Royale
Saguaro Plants

Goods & Services

Vintage to Vogue
Shady Tree Service
Mark Sandell at Kolossos Printing
Michigan Book & Supply
Russell Video Services
Schoolkids Records
Ritz Camera
Mercury Signs
Cava Java
Film Craft Lab
Fullserv, Inc.

Judges' Breakfast All Week

Angelo's Restaurant

Judges' Brunch

Zingerman's Delicatessen
The Bagel Factory
Monahan's Seafood Market
Zingerman's Bakehouse
Say Cheese Cheesecake Bakery

Judges' Dinners All Week

Red Hawk Bar & Grill
Casey's Tavern
Mongolian Barbeque
Casa Dominick's
The West End Grill

Saturday Night Party

Silver Foam Distributing Co.
Quizno's

Tuesday Night Reception

Sweet Lorraine's
Amer's Delicatessen
Whole Foods Market
Produce Station
Leone Imports
Action Rental

Ticket Giveaways

WDET-101.9 FM, WUOM-91.7 FM,
WEMU-89.1 FM, WAAM, WIQB, WQKL
Kool-107 FM, WRIF-101 FM, CIDR/CIMX

SCREENING COMMITTEE THANKS

Screening Committee members offer an enormous Thank You! to the following restaurants and friends for keeping them fed throughout the six weeks of screening the 111 hours of Festival entries.

Tios Restaurant
Shahrayar Restaurant
Del Rio Bar
Pizza Republic
Nancy LaTendresse & Chinu Bhavsar
Connie Crump & Jay Simrod
Lesley Chace & Bridget Fahrland

Richard Smith & Cynthia Greig
John Gutoskey & Peter Sparling
Virginia Dickie
Mike Woodruff
Steve Bishop
Randy Ball
Tom Baird



ANN ARBOR FILM FESTIVAL TOUR

Following the Festival in Ann Arbor, four hours of film are selected for the Ann Arbor Film Festival Tour. Each film on tour will receive \$1.00 per minute per screening. Tour stops at this date (additional tour dates may be added):

March 29 & 30

Emerson College
Films From the Margin
Boston, Massachusetts

April 2

Cuesta College
San Luis Obispo, California

April 5 & 6

Reed College
Portland, Oregon

April 9 & 10

University of Tennessee, Knoxville
Knoxville, Tennessee

April 18 & 19

Colby College
Waterville, Maine

April 27 & 28

Kent State University
Kent, Ohio

May 4 & 5

School of the Art Institute of Chicago
Chicago, Illinois

May 17 & 18

Foothill College
c/o KFJC-FM
Los Altos Hills, California

June 7

Ann Arbor Film Festival Fundraiser
"Winners on the Patio" at Zingerman's
Ann Arbor, Michigan

June 21 & 22

Midwest Media Artists Access Center
St. Paul, Minnesota

August 2 & 3

Fontana Festival of Music & Art
Kalamazoo, Michigan

August 19

Detroit Institute of the Arts
Detroit Film Theater
Detroit, Michigan

Dominick's Open for the Festival!

Casa Dominick's, a casual restaurant and home to Ann Arbor Film Festival memorabilia, re-opens for the season on Monday, March 11, in conjunction with Festival week.

Casa Dominick's is located at 812 Monroe, one block east of State Street, south of Liberty Street. If you are an out-of-town visitor to the Ann Arbor Film Festival, please visit the DeVarti family restaurant and take in the vintage Ann Arbor Film Festival posters and art-work from the Festival's early days.



SILENT AUCTION

As a means of raising funds, the Ann Arbor Film Festival is holding a benefit silent auction of donated art works and services during Festival week. Last year's initial silent auction was so well-received by our patrons, we realized that this fundraising effort does, in fact, enhance the Festival's tradition of artistic collaboration.

The auction begins Tuesday, March 12, and ends during the end of intermission of the 9 pm show on Sunday, March 17. It takes place in the upstairs lobby of the Michigan Theater. Bid cards are placed in front of each piece. Opening bids are 25% of the donated value of the art work or service (as indicated on each bid card). To place a bid, write on the card your name, address, and phone numbers, and your bidding amount. Bids can be raised in \$10 minimum increments. Any bid over the donated value is tax deductible. Return to the Festival Sunday, March 17, at 9 pm to see if you are the winning bidder, at which time we would like you to make payment and pick up the piece. If you can't pick it up by Sunday, other arrangements can be made. However, the deadline to pick up and pay for the piece is March 27, at which point you will forfeit your bid to the next highest bidder, whom we will contact. More information will be available in the auction area.

We are very excited about this added venue to the Festival week line-up of activities, and hope it will make the Festival more exciting for you. We appreciate the generosity of the following artists, businesses, and community members who have donated their art work and services for this auction.

Jennifer Baker, Ann Arbor
Randel Ball Designs, Ann Arbor
Amy Balogh/Matrix Gallery,
Ann Arbor
Lynda Barry, Evanston, IL
Julie Bedore-White, Ann Arbor
Andrea Berg, Ypsilanti, MI
Steve Bergman, Ann Arbor
Glenn Bering, Ann Arbor
Berman Pelletier Gallery &
Design Studio, Ann Arbor
Barbara Brown, Ann Arbor
Jean Buescher, Ann Arbor
Helen Bunch, Ann Arbor
Loralei Byatt, Dundee, MI
Harmony Hollow Bell Works,
Ann Arbor
Cynthia Davis, Ann Arbor
DeBoer Gallery, Ann Arbor
Jules Engel, Los Angeles, CA
John Gutoskey, Ann Arbor

Richard Hackel,
Winston-Salem, NC
Nina Howard, Ann Arbor
Carol Jacobsen, Ann Arbor
Madeline Kaczmarczyk,
Rockford, MI
Esther Kirshenbaum, Ann Arbor
Harriet Kozyn, Ann Arbor
Jim Kruz, Ann Arbor
George Laetz, Ann Arbor
Christine Linder, Ann Arbor
Valerie Mangual, Ann Arbor
Dianne Mansfield, Ann Arbor
Teresa Menching, Ann Arbor
Michigan Theater, Ann Arbor
Barbara Miner, Toledo, OH
Jim Minnaugh, Ann Arbor
Patri O'Conner, Ann Arbor
Tom Palozzola, Chicago, IL
Robert Rayher, Ann Arbor
Abbie Read, Ann Arbor

Molly Reno, Ann Arbor
Joan Risgin, Ann Arbor
Sylvia Rowell, Charlotte, NC
Steffanie Samuels, Ann Arbor
Michael Schwartz &
Martin Bandyke, Ann Arbor
Audrey Simon, Ann Arbor
16 Hands, Ann Arbor
Ed Special, Ann Arbor
Claudette Stern, Ann Arbor
John Sullivan, Aerial
Associates, Ann Arbor
Joe Tiboni, Ann Arbor
ATYS, Ann Arbor
Ray Wetzel, Ann Arbor
Nancy Wolfe, Ann Arbor
Mike Wolfe, Ann Arbor
Mike Woodruff, Ann Arbor
Sharon Wysocki, Ann Arbor
Rob Ziebell, Houston, TX

In the Spotlight

On the organ all week long: **John Lauter** brings the curtain up before each show with his fingertips on the keys of the grand Michigan Theater organ.

Tuesday 7-8 pm

Five Guys Named Moe perform in the lobby of the Michigan Theater at this year's opening reception.

Tuesday 8 pm

Artistic Director of Dance Gallery/Peter Sparling & Co, **Peter Sparling**, is joined by cellist **Lynne Tobin**. The complete piece, entitled *New Bach*, will be performed June 27 at the Power Center during the Ann Arbor Summer Festival.

Thursday 7 pm

Hilary Ramsden of Walk & Squawk Performance Project, with guest artist **Jeremy Steward**, presents an excerpt from a new show "Foreign Bodies: Tales from the Outside," which will open September 5, 1996.

Friday 7 pm

Dr. Arwulf and the FPS Celluloid Squadron present: "'Huh?' A State of the Art Celebration of the 16mm Medium." Music by Gustav Mahler.



You Can Be a Filmmaker

Here's your chance! Go to the table in the lobby and make your mark on the clear leader. The finished film will be projected Saturday night at the end of the 9:30 show. Clear leader is donated by Film Craft Lab in Detroit.

Fundraising for the Festival in the Lobby

Festival T-shirts, \$15, and Festival Bumperstickers, \$1, are on sale in the lobby. All proceeds support general Festival operations.

The very cool shirts and bumperstickers were designed by **Don Hammond** of Hammond Designs, and were magnificently printed by **Adrian's Screenprint**.

Festival Party!

The Ann Arbor Film Festival cordially invites all Festival patrons to dance and celebrate 'til the wee hours at the Festival party, which is Saturday night at midnight, following the 9:30 film screenings at the **Performance Network, 408 West Washington**. **THE GHOULS** will be playing, please join us!

Festival Fundraiser This Summer

"Winners on the Patio" at Zingerman's on Friday evening, June 7: the 34th Ann Arbor Film Festival Tour Screening plus food & drinks. Call the Festival office for more information: 313.995.5356

SEE YOU NEXT YEAR!

The 35th Ann Arbor Film Festival will be held March 11-16, 1997.



Where can independent film lovers turn to see the best of independent films on television? Since September 1994, film fans can turn to The Independent Film Channel, available to over three million viewers on both cable and satellite services around the country.

This 24-hour, unedited, commercial-free channel was launched by Bravo, the Film and Arts Network, successful schedulers of independent films as part of their programming for the past fifteen years.

Sitting on the Independent Film Channel's advisory board are some of the most important filmmakers working today including chairman Martin Scorsese, Robert Altman, Joel and Ethan Coen, Martha Coolidge, Spike Lee, Tim Robbins, Ed Saxon, and Steven Soderbergh. Advisory board members are helping the Independent Film Channel with programming decisions as well as bringing pet projects for consideration to develop on the channel. For example, The Independent Film Channel's first full-length production, *Gray's Anatomy* was recently filmed by director Steven Soderbergh and stars Spalding Gray.

Tune into The Independent Film Channel and see original programming like: **IFC's The Independent Spirits Awards**, simulcast on The Independent Film Channel and Bravo, Monday, March 25, 9 pm ET, 6 pm PT.

IFC's Whatever It Takes, hosted by Matthew Harrison (**Rhythm Thief**): a series of seminars on film production, April 7, 8 pm ET.

IFC's Real Filmmakers: Jodie Foster & Oliver Stone, directors talking about filmmaking, April 15, 8 pm ET.

The Typewriter, The Rifle And The Movie Camera, a documentary about Sam Fuller produced by Tim Robbins, June 2, 8 pm ET.

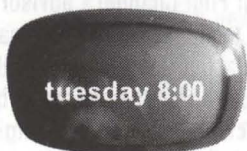
Raw Footage, a series hosted by Alec Baldwin exploring independent films and filmmakers working today, Fall, 1996.

Gray's Anatomy, starring/written by Spalding Gray, Winter, 1996.

For more information about The Independent Film Channel, contact your local cable operator or write to:

The Independent Film Channel
8725 W. Higgins Rd, Suite 585
Chicago, IL 60631

All screenings take place at the Michigan Theater. Showtimes are Tuesday 8 pm; Wednesday 7 & 9:30 pm; Thursday 7, 9:30, & 11 pm; Friday 7 & 9:30 pm; Saturday 1, 7, & 9:30 pm. In addition, Awards Jury members screen their own film programs at 3 pm on Wednesday, Thursday, & Friday (for details, see following schedule). There is no charge to attend the Thursday 11 pm, Saturday 1 pm, or the Awards Jury screenings. Awards will be announced at 4 pm on Sunday March 17 and then shown at 5, 7, & 9 pm. Tickets for all shows go on sale 45 minutes before showtime.



GARDEN OF REGRETS Jeffrey Noyes Scher New York, NY 7

This animation is an homage to the bizarre juxtapositions which occur while channel hopping on the tube. Using collage animation and rotoscoping, it's full of half realized narratives of life and fragmented TV programming. Over 10,000 drawings and paintings are packed into this densely woven montage of images of love, lust, life, and regret.

SWEETNESS Rachel Davies Wellington, NEW ZEALAND 9.5

This experimental contains one simple continuous shot that challenges and redefines the question: fiction or documentary? Speaking in another's voice and appropriating another's experience of abuse leads the issues of gender difference and identity into unmapped territory.

ONE: TERRA Sabrina Schmid Richmond, AUSTRALIA 1.5

The first of four one-minute films, in this short animation one alchemical element (terra, earth) is investigated when two primeval land-creatures meet.

ECLIPSE Jason Ruscio New York, NY 27

A narrative about loss and fear, seen through the war-torn eyes of a young boy.

MOAT Laura Heit Chicago, IL 6

This animation is about the emotional fences people build as shields from change and confrontation. 2D paper cut-out characters were shot using multi-plane technique.

RECONSTRUCTION Laurence Green Greensville, CANADA 21

A stirring documentary about the invalidated memories of a dysfunctional family. The film received the National Film Board Best Short Film Award in the 1995 Toronto Film Festival.

NON-ZYMASE PENTATHLON Roberto Ariganello & Chris Gehman Toronto, CANADA 5.5

The filmmakers animate collaged materials drawn from post-war consumer culture, juxtaposing them in a strictly arbitrary and improvised fashion. The film includes two compelling sections of complex multi-plane animation.

THOSE PRECIOUS MINTS Michelle Warner Whiteside, AUSTRALIA 7

This experimental is a cool tale of mint addiction which explores memories of childhood through the eyes of a child.

UNTITLED Simon Lund Chicago, IL 8

This experimental is a nonsensical grouping of acts, including an opera singing mother with a killer lap dog and a fence-climbing acrobatic roller skater. Shot on 8, 16 and 35mm and entirely hand-processed.

FRACTURES IN LIGHT Yeretzian Lena St Laurent, CANADA 12

Parajanov called his films visions...visions in light...In the end his visions were fractures...fractures in light.

MY GOOD EYE Alfonso Alvarez Oakland, CA 4

Kinochestvo is the art of organizing the necessary movements of objects in space as a rhythmical artistic whole, in harmony with the properties of the material and the rhythm of each object.

UNDERTAKER Rachel Libert & Barbara Parker San Francisco, CA 6

The death of young men in our streets and schoolyards is not unfamiliar to Americans. This short gives these children an identity, and a voice to the pain and loss of the families left behind. An interpretation of a poem written/performed by Patricia Smith.



Awards Juror Screening: ROBB MOSS

Robb lived with a community of river guides during the mid-70's while working for a white-water rafting company. In 1978 the group took a month-long trip through the Grand Canyon, during which Robb shot *Riverdogs*. Since then, these river guides have become wage earners, establishing families and re-orienting their sense of values to grown-up life. Shooting fresh footage and combining scenes from *Riverdogs*, Robb is creating a new film about the onset of adulthood: *Middle-Aged Dogs*.

Program of Films

RIVERDOGS 1981 34

While it is not explicitly political, the film is about a kind of utopia in which the grandness of the group's surroundings magnifies the intention of the guides to live by a code of simplicity, rigor, and community.

THE TOURIST 1991 58

This personal essay is an apt metaphor for a profound emotional experience. The heart of the film is Moss's account of his and his wife's 4-year attempt to conceive a child, an experience he likens to being a "tourist" in the world of families. He is also an outsider in his work as a cameraman who travels to foreign countries. The story comes full circle when the couple decide to adopt. The result is heartbreaking, profound, and sometimes hilarious.

wednesday 7:00

URBANA Brien Burroughs San Francisco, CA 7

This experimental film is a stop-motion journey through a twisting downtown environment. Edited in-camera, then cross-processed, it is a deconstruction of film as a process and a strong manipulation of film as a medium.

EGGS AND SOUP David Russo Seattle, WA 3

An experimental poem-film centered around an infant who repeatedly wakes up crying in the night only to be coerced back to sleep by the rhythm of objects around her. By the end, her predicament becomes representative of the city she sleeps in.

TIME OUT FOR SPORT Paul Winkler Sydney, AUSTRALIA 18.5

A short piece of found footage is optically reworked as text versus image versus the spoken words of a "narrator" telling the audience a story about a famous golf player.

PARTICLE PHYSIQUE John Turk San Francisco, CA 8

This experimental film is an exploration of the chemical properties of the film medium. Within the disintegrating stability of the emulsions surface, is a depiction of an urban landscape in decay. The human figure is left suspended in the inferno.

VIVUS FUNERATUS Stephan Stratil Vienna, AUSTRIA 4.5

High heels of pitiless plastic women push the hero into infinite depth. Helpless, he flies into a world of suffocating, subversive isolation and barely escapes total destruction. Dramatic lighting, flowing cuts, super close-ups, and undersodawater takes create a disturbing dreamy atmosphere of dark confidences.

WHERE Tracy German Toronto, CANADA 13

An experimental film carved from a period of intense personal introspection. Images incessantly search for roots, reverberate into the past, struggle with the future, and dismantle what is known to reconstruct a place in the present.

POSTAL EXCHANGE Bradley J. Gake Los Angeles, CA 6

Two mailmen, one Soviet and one American, deal with on-the-job curiosity and suspicion in this short animation.

TIME LINE Andra Whittico Belleville, MI 7.5

This experimental film is about the spiral pattern of life—"time". Repetition, rotation, and cyclical movement of imagery and sound are woven into visual stanzas that symbolize the memory and progression of a woman's life.

UNBOUND Claudia Morgado Escanilla Vancouver, CANADA 19

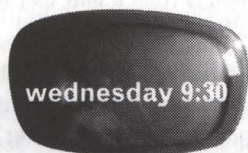
A documentary featuring 15 different women who explain how they feel about their breasts. The film is a series of brilliantly colored, lush and vibrant tableaux which draw upon historically-significant paintings for reference. Each woman breaks out of the constraints of art history to reveal her relationship—sensual and otherwise—to her own body.

CICATRIX Liz Roberts Iowa City, IA 10

This short documentary film is about the step-daughter of a convicted serial rapist who escaped from a maximum security prison in 1994. He was apprehended with the help of "America's Most Wanted." The film explores the stepdaughter's memories while contrasting her perspective with the media's portrayal of the four months he was a fugitive.

HORSE/KAPPA/HOUSE Abraham Ravett Florence, MA 33.5

Inspired by an early 20th century book of Japanese folk tales, this experimental records the surrounding landscapes in a number of small villages throughout Northeastern Japan. The film creates a cinematic space which echoes by implications and associations the external and unseen world in the environment.



**THELMA & LOUISE DON'T LIVE HERE ANYMORE Anne Chamberlain
San Francisco, CA 11**

A critique of mainstream depictions of rape and female bonding through retracing, and geographical and narrative paths traveled by the characters, Thelma & Louise. The misogynist subtext of Hollywood's representation of female empowerment is exposed through repetition, appropriation, and reenactment.

SIJJIL Yasmin Karim NW Calgary, CANADA 3

This animated film celebrates the dot, its joyous movements and continuous motion become part of the natural cycle, where everything is circular and orbital. The film explores creation within creation, inviting the imagination to enjoy the multiplicity of particles.

THE IDEA OF NORTH Rebecca Baron LaJolla, CA 14.5

In 1897, S.A. Andree and his assistants made an optimistic attempt to reach the North Pole by balloon. Nothing was heard of them for three decades until 1930, when a Norwegian fishing boat discovered their mortal remains, along with their diaries and several rolls of film. Some images were successfully printed, depicting their 3-month struggle across the ice.

ORNITHOLOGY Michele Fleming Chicago, IL 19.5

A darkly rendered portrait of people the filmmaker knows, sees, and observes...and of herself, the sole human(e) character in the piece is the puppet master who desperately attempts to untangle the strings being pulled as the nesting material for this viscous collection of birds. Made in collaboration with Zack Stiglicz.

18% GREY Donald Joh Ann Arbor, MI 7

A narrative short. 18% grey is a photographic term for neutral grey—exactly halfway between black and white.

ABSENCE Robin Barr Vancouver, CANADA 5

A lyrical evocation of the inner journey of loss. The cycling of the elements of fire, water, and earth parallel the human cycle. Movement, color and rhythm are the language of this experimental narrative.

THOMAS Keith Behrman Vancouver, CANADA 14

Two brothers are separated by a disease that will claim the older in this narrative. Although the geography surrounding their farmhouse plays a part in this drama, it is the younger brother's emotional separation that provides the greatest obstacle.

THE SAME ARK Laura Colella Providence, RI 5

This short experimental film was shot in Volterra, Italy. The text, spoken by the filmmaker's native Italian mother, is from a play that was written and directed by filmmaker Paul Ruiz for the Volterra Theatre Festival.

PERSONAL BELONGINGS Steve Bognar Yellow Springs, OH 63

Filed over 8 years, this personal documentary is an intimate chronicle of a tumultuous change in one family's life. The filmmaker's father took up a rifle against Soviet tanks in Budapest. The revolt failed, and he fled Hungary, walking across the border with only the things he could carry. Beginning before the Cold War's end, the film follows him on a momentous return to Hungary. Unflinchingly told by his confused and concerned son, his story is humorous and heartbreaking.



Awards Juror Screening: CHRISTINE PANUSHKA

An award winning artist/ animator whose films have been screened internationally uses time, rhythm, and motion to bring her drawings to life. She is dedicated to promoting animation as a viable art form. Her current films-in-progress, *Marrow* and *Singing Sticks*, will be released in the summer of 1996. Today Ms. Panushka is also showing slides: a retrospective of drawing, prints, and painting 1975-1996

Program of Films

NIGHT'S LAST CHILD 2

THE SUM OF THEM 4

NIGHTTIME FEARS AND FANTASIES: A BEDTIME TALE FOR A YOUNG GIRL 7

CANDY JAM 5

MARROW 4 (35mm) Work-in-progress.



thursday 7:00

BIRD-BRAINED Larissa Fan Toronto, CANADA 5.5

Birds, birds, birds—birds in the basement, and birds on the brain. True testimony of an unsettling childhood experience, this short experimental recounts the tale of one man's obsession, and its consequences on those around him.

THE HEART OF SEDUCTION Rebecca Blumen San Francisco, CA 5.5

This experimental is a portrait of a surreal dream sequence. The sound is layered with a recursiveness between image and sound. This correlation reflects the maker's intent to profile the process of the unconscious becoming conscious through dream and fantasy imagery. The film reflects a connection between body and mind and shows the process of unconscious images and sounds becoming conscious through its pace, rhythm and complex editing.

ON THE VARIOUS NATURE OF THINGS Deborah Stratman Reykjavik, ICELAND 25.5

A 24-figure investigation of the natural forces at work in the world. Based on the categories used by physicist Michael Faraday during his Christmas lectures to the English public in 1859, the film borrows the scientific convention of figurative explanation to illustrate physical concepts, both in the literal and metaphorical.

MIRRORED DATE Sue Carman Royal Oak, MI 4

The mirror-clad couple, like so many couples, see a little of themselves in each other. We not only see ourselves in our partner, but in a bit of our environment.

VARIATIONS Cam Williams Carbondale, IL 5.5

In this experimental, three generations of fathers and sons are explored through interconnecting voices and the dissection of an image of a father's return home.

SILVER ALIGN David Gatten Chicago, IL 7

The rhythms of the lake and rhythms of the body inform a color-coded investigation of the film strip as fluid identity for both the film projector and the filmmaker in this experimental. It is a portrait of friend and filmmaker Zack Stiglicz.

NIGHT STREAM Josephine Massarella Toronto, CANADA 12

An experimental film about rebirth and fertility, it evokes the flow of tension and trance within the dream state.

STILLIVING Caroline Weihs, Barbara Gral, & Michael Domes Vienna, AUSTRIA 10.5

This experimental film is composed of 3,000 photographs, each separately elaborated. It is the camera which enables the construction of the new movement-sequence from stills.

SWEEP Philip Hoffman Mount Forest, CANADA 32.5

Aa road movie to memory, a realization of the need to review footsteps and past events which build myths. The travelers/filmmakers, on a journey through Ontario and Quebec to uncover family histories, collide head on with the passing present.

BROKEN BASKET Adriana Rosas Holland, MI 5

This experimental interrogates memory through diverse visual language communicating a feeling of disrapture, ironically delivering a woman in her journey through the world of gender and bilingual identity.

STAMPEDE Sharon Wu Newhall, CA 3

A courageous calf sets himself apart from the herd and stumbles upon an adventure in this animated short, illustrated with hand-carved rubber stamps.



thursday 9:30

THE KAIULANI IN WINTER Matt Heffelfinger San Francisco, CA 13

An exploration of the unusual life of a 20th century gold miner and seaman on the sailing ship *Kaiulani*. The character's nonlinear approach to storytelling illustrates that indefinite space between past and present, between history and memory.

ETUDE David Ehrlich Randolph, VT 4

An animated clay painting in abstract expressionist style.

GRADIVA Zack Stiglicz Chicago, IL 14.5


The film documents Alien-zones: male-bonding-at-the-Beach vs. couples-dancing-in-Public-Space. Shifts from radical-cutting to long-takes code mental-swings (frenzy vs. awareness). Worn-images code visual-documents' vulnerability-to-decay. Dedicated-to-mom who died dancing-with-dad at a Valentine-Party. Depicting the endgame-of-urban-ethnography.

UPON WAKING Julie Wilson Oakville, CANADA 4

A short experimental exploring family rituals such as photo albums and home movies, chronicling a fictitious bond between the filmmaker and her great-great grandmother.

THE MAESTRO: KING OF THE COWBOY ARTISTS Les Blank El Cerrito, CA 54

Meet The Maestro, an ex-wage slave who gave up everything to make art for art's sake. What happens when a dedicated husband and father quits his job, adopts the persona of the Western Cowboy, takes on the entire art establishment, and refuses to take money for his art?




thursday 11:00

MUSICAL Mark Schwartzbard Ithaca, NY 5.5

A film about depression, despair, longing, and learning to express yourself when you have a metal plate riveted across your mouth.

FRONTIERLAND Jesse Lerner & Rubén Ortiz-Torres Los Angeles, CA 77

Part traditional documentary, part post-modern travelogue, part art film, part music video, part public access agit prop.



friday 3:00

Awards Juror Screening: CRAIG BALDWIN

While working on his MFA at SFSU, Craig studied under Bruce Conner, where he became increasingly drawn to collage film form. Since then he has become a notorious underground media pirate with his films *RocketKitKongoKit* (1986), *Tribulation 99: Alien Anomalies Under America* (1991), *O No Coronado!* (1992).

Film program

SONIC OUTLAWS 1995 87 "Copyright Infringement Is Your Best Entertainment Value."

This experimental documentary is a discourse on controversies of copyright infringement, "fair use," appropriation, and culture-jamming. Beginning as a portrait of Oakland-based noise band *Negativland* (sued by Island Records for releasing an album which, Island claimed, infringed on the rights of their artists, U2). The film is a montage of interview, music, and stock footage.



friday 7:00

SUPERHERO Emily Breer New York, NY 10

Live-action, hand-drawn and computergraphic animation drive this high-speed animated narrative about a dionysian-like superhero who sometimes has to punch out Batman for being too goody-goody. *Superhero* is being shown on a continuous monitor at the American Museum of the Moving Image's exhibit "Behind the Screen."

THE SILENCE BETWEEN Jacqueline Turnure New York, NY 8

The film examines the transition that occurs within a mother & daughter's relationship, made abruptly and painfully for the filmmaker & her mother, reunited after 3 years, on a 10-day road trip to Death Valley/Yosemite. Made up of optically printed landscape imagery from Super 8 footage taken on the trip.

ASK-ME Carol Beecher Calgary, CANADA 2

A cameraless animation worked directly on 16mm leader with permanent markers. Ask the spirit what you will, and the answer could reveal itself within the forms of light, dark and color that appear.

STATUARY Laura Colella Providence, RI 27.5

Combining melancholy and humor, this experimental narrative follows two women, each at a different stage in her life.

THE SWEETEST SANDWICH Thad Povey San Francisco, CA 5.5

Dry and Crusty on the ends, full of chicken, tomatoes, honey, and corn in the middle. Kinda Neo-Norman Rockwell.

SIGNAL Su Rynard Toronto, CANADA 3

This experimental parallels an eye exam with semaphore codes to suggest that the modern visualizing technologies in science & the military have colonized the body, forever changing the boundaries reached.

SHOOTING BLANKS Mike Hoolboom & Shawn Chappelle Toronto, CANADA 8

A meditation on silence and the difference between Canadian and American cinema.

CLOSET CASE Wrik Mead Toronto, CANADA 3.5

A figure of speech is made literal as a human figure tries to escape the confines of the closet in this experimental film.

TENDER FICTIONS Barbara Hammer New York, NY 61.5

This pioneer lesbian-feminist filmmaker constructed her autobiography before someone else does it for her in this post-post-modern sequel to her 1992 award-winning documentary *Nitrate Kisses*. Childhood stories of the artist as a young lesbian and the intimate tales of the lesbian as a young artist underscore the filmmaker's life of performances in this experimental documentary film.



THE COWBOY'S OLD WEST Cathy Joritz Dortmund, GERMANY 11.5

This short film is a fast-cut Western-parody based on a poem of the same name by Catalina Belle. Live action footage combined with "scratch-animation," shows how cowpokes used to live and what's become of the prairie since then.

50 FEET OF STRING Leighton Pierce Iowa City, IA 53

This experimental consists of 12 sections dealing with the slow and subtle repeated rhythms of daily life. The approach is painterly and impressionistic. The pace is slow, intentionally inviting viewers into a more viscerally & less verbally analytical state of mind. The "action" of small events: mail arriving, a storm coming, grass getting cut, are secondary to the way of perceiving those events.

...WAS ONCE A LITTLE GIRL WITH... Hellin Kay New York, NY 3

This experimental takes a look at the life left behind by a young girl upon emigrating from Russia to the US. With voiceovers of the filmmaker as a child in Russia, the film tries to understand the affects of separation from a father on a young girl's mind.

SLIK WILLY Brian D. Midkiff Newhall, CA 6

An abstract narrative that creates a world of rhythmic tension and jagged smoothness. It tells the story of a steam engine in abstract shapes, mechanized and organic movement, realistic sound and textures tell the tale.

UNION Jonathan Ari Yudis Nantucket, MA 15

This experimental narrative is a visceral exploration into the interconnected nature of humanity. It depicts a day in the intense lives of three New Yorkers and how they touch one another.

THE SNOWMAN Philip Solomon Broomfield, CO 8.5

Based on a poem of the same title by Wallace Stevens, this experimental film is a meditation on memory, burial, and decay.

WHEN THE MIND HEARS April Hickox Toronto, CANADA 7

This experimental film takes an abstract look at growing up different through the use of optically printed images of children running in a maze, a child riding on an adults back, partnered with a sound track of common sounds most deaf individuals cannot hear. The work is inspired by the ideas of visual memory and innate language ability.

CHIMERA Philip Hoffman Mount Forest, CANADA 15

Made over the last three years, this experimental is a patchwork picture of several places, peoples and spaces. The splayed visual documents inner fluctuations and explosive exteriors during the time of terrific change.

KISS MY LIPS Rebecca Blumen San Francisco, CA 6

With a hypnotic voiceover and driving drum beat, this experimental film presents a 90's reflection of and tribute to the female body in motion. This evocative journey explores the unconscious through the synergistic weaving of color and black & white tactile imagery.

ODE TO CRUDE David Russo Seattle, WA 2

An experimental piece featuring a huge kinetic vessel of self-illuminated anthropomorphic jewelry made of blown-glass, steel, and a 1978 Ford LTD station wagon.

JOE WAS NOT SO HAPPY Heather McAdams Chicago, IL 3.5

Made entirely from found footage and found sound deep in the midnight hours when most good law-abiding citizens are sawing logs, the film was made "to amuse myself and prove to myself that you can make films on nothing and out of nothing."



DESERT DIVE INN Tom Schroeder Minneapolis, MN 9

In this animated short, two nearly adolescent children try to out-do each others' acrobatics in a motel swimming pool.

PREMONITION Dominic Angerame San Francisco, CA 11

The concrete world of the American infrastructure and its demise are made strangely poetic in this expressionist documentary which shows the vacant San Francisco Embarcadero Freeway after it has outlived its usefulness, before its destruction.

JAVA JAM Jerilyn Mettlin Los Angeles, CA 3

Combining both traditional animation and digital ink-and-paint, with the help of some strong coffee, a cartoon character enters a colorful fantasy world.

MONSTERSHOW Richard Myers Kent, OH 96.5

Frankenstein, Dracula, and Jekyll & Hyde provide the 'Backdrop' for the filmmakers' re-assembled dreams. This experimental film includes a film he made in 1949.

BREAKTIME Jennifer Walsh Van Nuys, CA 1

In this animated short a lofty clerk takes a moment from the day's busy schedule to enjoy a quick nibble, but loses track of the time.

THE ROPE FACTORY Megan Hayenga & Kerri O'Kane Petaluma, CA 12.5

Two filmmakers explore the inside of a rope factory in this experimental. Most of the film is hand-processed, creating a unique and palpable space.

ZIMBABWE WHEEL Samuel Ball San Francisco, CA 6.5

A documentary about two wheelchair riders who make all-terrain wheelchairs. Their work draws on the resourcefulness of the disabled people in the Third World, who have no choice but to build their own chairs. This film reveals how wheelchairs can be truly empowering works of art.

EARTHQUAKE Jill Purdy Oakville, CANADA 4

This experimental animation uses the metaphor of an earthquake to explore the natural disaster associated with the loss of identity and the deconstruction and reformation of self within inner and outer social structures.

BURY ME Jeffrey Mertz Corsicana, TX 6.5

This animated piece is a self-portrait reflecting on the filmmaker's birth, life, death, and hope for resurrection.

HEARTS Gary Goldberg New York, NY 25

A marriage proposal that goes very wrong. Starring Taylor Mead and Bill Rice.



BLUE MOVIE Mark Street Brooklyn, NY 5.5

A smattering of repeated performances culled from old porno films, hand-painted. On the soundtrack Anais Nin declares: "but while I'm doing this I feel I'm not living."

BWAY Michael Dwass New York, NY 12

This experimental film is an impressionistic recounting of 10 hours of wandering. A cacophony of sounds and images tied together by a unique thread: a passageway.

DIKE Lisa Hayes Toronto, CANADA 8.5

What do you do when your bodily fluids come out before you do? A woman recounts the story of a friend's attempts to hide an excessive perspiration problem. The film is the story of one woman's struggle with compulsory heterosexuality.

ROSWELL Bill Brown Lubbock, TX 19.5

An amnesiac pursues UFOs through New Mexico and tries to remember what he's so worried about in this experimental film.

ASA FACT OF MATTER Eric Patrick Sun Valley, CA 1

Combining two and three-dimensional animation, this film explores the difficulty of communication in a rapidly changing environment.

OPENING SILENCES Cara Morton & Nuria Enciso Toronto, CANADA 5.5

An experimental: That which was hidden is revealed/Past is Present/That which was lost is found/Past is Present/And that which is invisible becomes light.

BONTOC EULOGY Marlon Fuentes Orange, CA 57

History and memory collide as the filmmaker investigates the disappearance of his grandfather, a Phillipine native displayed as a "primitive" anthropology specimen in the notorious St. Louis World's Fair of 1904. Using rare archival footage, photographs, sound recordings, and historical dramatizations, the film dissects our notions of race, history, science, and the spectacle of the Other in turn-of-the-century America.



START TALKING David Michalak San Francisco, CA 7.5

The first person I met when I arrived in San Francisco in 1978 was Lowell Williams, who presented my first feature film at the now-defunct Above Board Theatre. In *Start Talking*, the soundtrack is composed of messages from Lowell's answering machine, messages of support during his terminal illness. The voices of his friends & neighbors inspired me to finish this film. Though absent, he still gets the last word.

GORILLA GIRL Elisa Blatteis New York, NY 14

Based on a real event, this narrative explores a sideshow act in which a beautiful woman transforms into a man-eating beast.

FOUR LETTER HEAVEN Cecily Brown New York, NY 2.5

This film is 2½ minutes of hot, sweet, fresh animation: a cha-cha-cha frenzy of flickering watercolors whose hypnotic rhythms approximate the erotic acts they celebrate. With the "money shot" literally sprinkled throughout, if this movie were not hand-drawn it would probably be illegal.

WIND/WATER/WINGS Barbara Klutinis San Francisco, CA 21.5

An exquisite study of the delicacies of motion and resonance borne by images moving through a medium of wind and water. The film's optically printed canvas evokes the interrelationship of nature's elements and forces gone awry.

SPENT Christina Clum & Brett Ingram Greensboro, NC 7.5

This animated short acknowledges the symbiotic relationship between order & chaos. The collaboration of these filmmakers finds humor in seemingly desperate situations.

JUST FOR THE RIDE Amanda Micheli San Francisco, CA 53.5

A personal documentary of a young woman's desire to find the heroines of her childhood: cowgirls. The film investigates the past and present of women's rodeo through the filmmaker's experiences with two inspirational female rodeo riders.

ALSO ENTERED

Although they have not been programmed in the public screenings, the films that follow are still in competition.

- An omnibus Production from Cineworks
 Filmmakers Society GOING HOME IN THREE
 MINUTES Vancouver, CANADA 29
- Louis Anastas MENTORS Chicago, IL 25
- Jennifer Arnold DAMES West Hollywood, CA 15.5
- Robert Ascher THE GOLEM Ithaca, NY 4
- Evan Astrowsky THE ROAD'S END New York 14
- Steven Ausbury CULT LIFE New York 21.5
- James Babanikos THE DEATH OF A BACHELOR
 Gainesville, FL 25.5
- Karine Baczynski VOX San Francisco, CA 9.5
- Kelley Baker LOVE THE ONE YOU'RE WITH
 Portland, OR 9
- Samuel Ball ROSY San Francisco, CA 3
- Tracey Bartels STILL LIFE New York 35.5
- Jack Beck FOLLOW AND ORDER Iowa City, IA 38.5
- Mark Becker A STRANGER FIXATION
 Palo Alto, CA 9.5
- Roger Warren Beebe DUET/BIOLOGY
 Durham, NC 10
- Esther Bell PURPLE JESUS New York 17
- Hugues Benard CRUSADER Pittsburgh, PA 80
- Alexandra Berger CLARISSA Pittsburgh, PA 23
- Caroline Blair THE DAY I SHOT PRESIDENT
 KENNEDY San Francisco, CA 33
- Les Blank SWORN TO THE DRUM: A TRIBUTE TO
 FRANCISCO AGUABELLA El Cerrito, CA 34.5
- Andrew Bloom VOICE MAIL New York 12
- Rose Bond DEIRDRE'S CHOICE Portland, OR 22.5
- James Bonner SEDUCTION STORY
 Ann Arbor, MI 32
- David Borden FAMILY FUGUE Merion, PA 27
- Karsten Bott BREAKFAST WITH LUCIE
 Frankfurt, GERMANY 14.5
- Melba Joyce Boyd THE BLACK UNICORN:
 DUDLEY RANDALL AND THE BROADSIDE PRESS
 Detroit, MI 54
- Frazer Bradshaw NOT TITLED
 San Francisco, CA 11.5
- Dietmar Brehm PARTY New York 18
- Gregory Brophy LUCKY HASKINS Ann Arbor, MI 15
- Christian Bruno UNTITLED San Francisco, CA 12
- Kathryn Bucher FAST Encino, CA 15
- Ines Buchli EXPOSURE Vancouver, CANADA 20.5
- Jeff Butcher CRIMINALS Brooklyn, NY 105
- Clemente Calvo-Muñoz THE MUTANT
 Zaragoza, SPAIN 10
- Sergio Camacho AT 22: PICTURES FROM HOME
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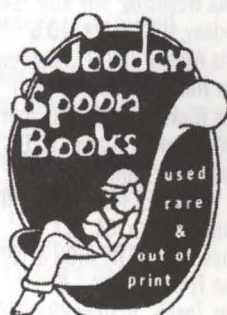
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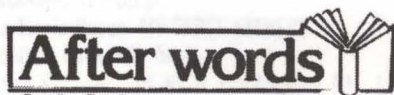
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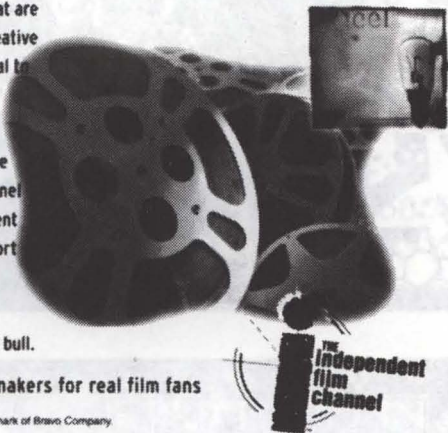
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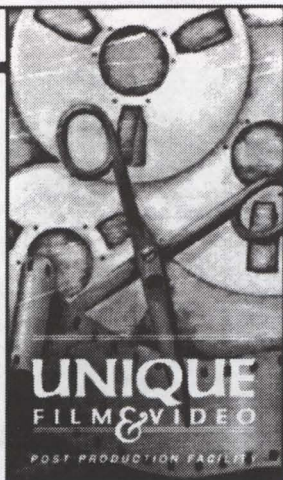
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