



**35th  
ANN  
ARBOR  
FILM  
FESTIVAL**

Independent &  
experimental  
16 mm film

**MARCH 11-16 1997  
MICHIGAN THEATER**

**C**ongratulations on showcasing independent  
and experimental films for 35 years.

**R**emember, we're here to help the independent  
filmmaker in any way we can.

*(Except money. We don't have any money.)*



**Michigan Film Office**

**1-800-477-3456**

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201 N. Washington Square  
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Lansing, Michigan, 48913, USA

## ◉ DIRECTOR'S WELCOME ◉

11 March 1997

Thirty-five years old! We've reached an age where it's become an impressive number. Thanks to the filmmakers who continue to work in 16mm, and to the ever-changing but committed staff of festival volunteers, I'm proud to have been a part of adding one more birthday candle on our cake!

The festival's 30th anniversary was celebrated on a grand scale with the 4-day conference "Thirty Years and Beyond: Celebrating the Independent Filmmaker" that was held just prior to the 30th Ann Arbor Film Festival. It was a big deal and worth every minute, but we decided to have a quieter celebration for this 35th anniversary year. We tracked down the festival's Founding Director, George Manupelli, in New Hampshire and invited him to jot down his thoughts on his wonderful creation. Rumor has it he may surprise us with a visit this weekend. George must be proud of the way the festival has grown in both size and quality. Audiences have continued to increase as 16mm film artists continue to produce highly creative works in this day of ever-changing technology.

The festival and screening committee remains committed to previewing 16mm prints only. With rapidly evolving new technologies within film and video, at times intermingling, nothing looks as good as a projected film. Generally filmmakers appreciate that we choose to preview the film in the format in which it is intended for viewing.

So thank you, filmmakers, for bearing with us and for continuing to be a part of the festival. We rely on you and we look forward to watching your new work. Thank you, as well, to the patrons of the festival, whose generous donations and kind words make it all possible and worthwhile. To you, the reader sitting in the Michigan Theater waiting for the lights to dim, welcome back! And don't forget to take note of the hundreds of supporters who are listed in this program. Please honor their businesses and thank them for keeping the Ann Arbor Film Festival going. Big hugs and thanks to this year's staff of interns, coordinators, and volunteers! I hope you can sit down and enjoy some films this week!

For the past four years I have been blessed with the devoted help of my friend Alison LaTendresse, who took on the difficult role of Assistant to the Director. It didn't take long for me to come up with a nickname for her, "My Angel." Alison's support is offered unconditionally and wholeheartedly, proving many times over her respect for and love of the festival. This is Alison's last year volunteering with the festival. Sadly for all of us here at the festival, Alison is leaving Ann Arbor for the golden world of graduate school. She will be missed more than she can imagine, and, as things get underway next year, she will be remembered for her wonderful attitude, her gift of intelligence, and her brilliant presence. Thank you so very very much, Alison, for sharing your talents with me and the festival staff.

Vicki Honeyman



## ◎ BOARD OF DIRECTOR'S WELCOME ◎

**Ann Arbor  
Film Festival**  
PO Box 8232  
Ann Arbor, MI  
49107  
313.995.5356  
phone  
313.995.5396  
fax

### **Board of Directors**

Steve Bergman  
Denny Hayes  
Jim Kruz  
Michael  
Schwartz  
Claudette Stern  
Joe Tiboni  
Tommy York

Dear Festival Participants:

Someone at the last Board of Directors meeting said with some incredulity, "It's already time for the festival again!" Like other signs of spring, the Ann Arbor Film Festival is back and ready for its 35th consecutive year.

With pleasure and pride, we once again play a part in bringing you this year's films, artists, and entertainment, and to welcome the festival's perennial supporters: the audience and participants. We especially want to welcome those of you who are first-time viewers. We look forward to your participation in the festival's next 35 years of presenting the best in avant-garde and independent 16mm filmmaking talent.

Over the past few years the community has continuously expanded its support of the festival. This year is no different. The volunteers and festival director have once again spent the time necessary to view—in their entirety—all of the submissions, and have selected the films which you'll be seeing. The quality, variety and skill reflected in these works of art never ceases to amaze us; we anticipate and look forward to this continuing in the future.

It is our pleasure to announce that the Best of Festival Award has increased to \$2,000, thanks to the sponsorship of the Mosaic Foundation of Peter and Rita Heydon; it is an honor to have them involved with the festival. We are delighted to report that the awards fund has increased to \$11,000 for the 35th, with the addition of three new awards; Liberty Street Video is sponsoring the Best Gay/Lesbian Film Award of \$500; the Ann Arbor Film Co-op Award of \$500 is sponsored by members of the now-defunct campus film society; and an anonymous sponsor has created the Screening Committee Award for Narrative Integrity—an award of \$1,000—to be selected by that hard-working committee.

The efforts necessary to bring the festival to you every year requires much funding and support. In the past several years, government grants for the arts have dwindled. Fortunately, our community support has broadened and we continue to see it expand. We hope we can look forward to your support in the future as well.

Once again, Welcome! As always, your suggestions, criticism, and support are encouraged; they are an important part of keeping the festival in contact with you, the audience. Enjoy.





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 1997

Welcome to the 35th 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 an award 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 the 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 Ann Arbor Film Festival contributes to that quality of life. We appreciate the opportunity to host this special event and hope you enjoy the filmmaker's creative efforts.

Sincerely,

Ingrid B. Sheldon  
Mayor

## ◎ FOUNDING DIRECTOR'S THOUGHTS ◎

I LEFT THE OLD HOME AS THE TOPSOIL BLEW  
TAKING ALL THAT I OWNED, JUST A PICTURE OF YOU...

If you made experimental films before 1963, you mostly sent them to Jonas Mekas in New York. If he liked them he showed them and wrote about them in the *Village Voice*. If you did and he didn't, you waited until you made your next film and repeated the process. Life seemed too short for this even then and so the First American Film Festival, almost immediately renamed the Ann Arbor Film Festival, was born. The Festival would be open to anyone who saw the film as art. There would be no tastemakers managing the festival. The festival's main purpose would be to serve as a collaboration between filmmakers and audiences. There would be no press by the Festival mentioning one film over another, no categories, no film would ever be too long to screen, no censorship at any cost. New films were started and finished during the festival itself and screened publicly before it ended. People seemed to understand and films flooded in, especially from San Francisco filmmakers, always among the festival's best friends.

The shades were drawn and the houselights dimmed in the old Architecture and Design Auditorium at 7 pm that night in May, 1963, when the projector struggled against the inertia of an overloaded reel, lurched forward and launched the First Ann Arbor Film Festival. But it was hot and airless. The audience countered with marijuana. The old 19th century blinds were as effective as cheesecloth in darkening the hall that time of year, and while the audience huffed and puffed for the sun to set, Pat Oleszko, costumed in satin as a giant penis seated in front of the auditorium, slowly worked herself into a seven foot tall erection. I remember Bruce Baillie, Ed Emshwiller and Richard Myers talking about film and the festival in the dim light of an Ann Arbor living room. I think they are still there; things aren't quite right with art.

Pauline Kael took over as a judge at the 2nd AAFF, a cigarette in one corner of her mouth, film talk from the other, every night until dawn. She opened and closed the festival with a talk. She brought more than a touch of class to the proceedings. "Would you mind moving the artificial flowers from the coffee table so I can set my ashtray and cigarettes down?" she said live to the Michigan State University television interviewer. When pressed by a tall, gay man wearing a bulky sweater about his film, she answered, "I think you ought to stick to knitting."

By the third AAFF, the cops were on the case for the showing of "pornographic films." With Peter Wilde in the projection booth, to prevent films from being seized by the police, a secret knock let one film in and out of the locked booth at a time, delivered from moving automo-

## ◎ FOUNDING DIRECTOR'S THOUGHTS ◎

biles encircling the auditorium. In the event of a raid on the booth, the film being projected would be quickly snipped from the projector and lowered to a waiting conspirator in the audience below, while *The Easter Story* was threaded in its place. Films were kept at clandestine locations overnight. As it turned out, the festival was raided the day following its closing. But by then the films were gone from their hiding places and on to the first stop on the tour where they were seized at the Milwaukee Art Center, but soon released when *The Easter Story*, sent on the tour as a decoy, was among the first films examined by Milwaukee police as the Art Center accused, "religious persecution."

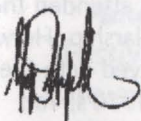
"Did you show a film depicting explicit masturbation?" the University of Michigan Vice President demanded to know. "Well, sir, I have never masturbated, nor have I watched anyone, so I wouldn't know what it looks like. Have you ever?" I questioned in desperation.

Andy Warhol, Gerard Melanga, Nico and the Velvet Underground with Lou Reed and John Cale were hired for \$350 to perform at an early festival. The group rented a recreational vehicle and drove round-trip from New York—I think mostly on sidewalks. Those were the days.

Then there are the ghosts who come each year. Warm breath, bright eyes, they sit in the darkness, animated, a sheen to their skin as the light from the screen plays over them. They whisper, but we cannot hear. We call their names from deep inside us "Isabella, Tom, Peter, Chris, Ellen..." and wait for the lights to go up to embrace them one more time.

During the 17th AAFF, I watched the whole festival from behind the huge perforated screen at the Michigan Theater. Like a print, the movies were in reverse from there, and when the houselights went up and then down briefly between films, I could see the audience through the little holes in the screen, which was still another way of looking at the world. It was time to retire as Festival Director.

The festival was conceived and designed so as to never end if filmmakers and audiences wanted it to go on. So far it never has. Happy 35.



George Manupelli

# ◉ 35TH ANN ARBOR FILM FESTIVAL ◉

## 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. Founded in 1963 at the University of Michigan School of Art by filmmaker/artist George Manupelli, the festival is now independent of the university, and continues to cater to independent works by film artists under the direction of Festival Director Vicki Honeyman. 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, France, Germany, Italy, 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 oversee activities.

This year's festival is dedicated to the memory of Yao Phillips who interned with the festival this academic semester until his sudden death last month. Known as Raymond "Bubba" Phillips, Yao first attended the University of Michigan from 1964-1968 on a football scholarship. He was a member of the 1967 Rose Bowl Wolverine Team and played with the New Orleans Saints and the Washington Redskins. In the 1970's, Yao turned to his African heritage, traveled to Ghana, joined Bosom-Dzemawodzi, a West African Akan cultural and religious group and later served as an Akan Priest in New York. Meanwhile, he represented African-American artists and owned a gallery in Harlem. Yao later formed Odum Entertainment to showcase Africa and develop inspiring stories for children. To master the art of film production, he returned to the University



## ◉ SCREENING COMMITTEE ◉

of Michigan as a student in the Program in Film and Video Studies. We all benefited from Yao's enthusiasm and are saddened that he won't be us for our 35th film festival season.

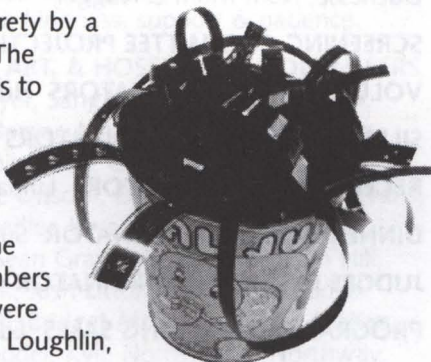
This year's festival is being honored by Mayor Ingrid B. Sheldon who has officially recognized our 35th anniversary in a Proclamation and by Representative Elizabeth Brater in a Special Tribute. Mayor Sheldon will present the honors on stage following the Tuesday opening reception.

### **Screening Committee**

The festival received a total of 309 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 were Ken Bawcom, Vicki Honeyman, John Loughlin, Alison LaTendresse, and Katharin Ross.

The committee spent almost every night of the past six weeks together, screening the 95 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.



## ◉ AAFF '97 MEMORIBILIA ◉

**Fundraising for the Festival in the Lobby Festival T-shirts, \$15, and Festival Keyrings, \$3,** are on sale in the lobby of the Michigan Theater. All proceeds support general festival operations.

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

## ◉ FESTIVAL STAFF ◉

**FESTIVAL DIRECTOR** Vicki Honeyman

**ASSISTANT TO THE DIRECTOR** Alison LaTendresse

**BOARD OF DIRECTORS** Steve Bergman, Denny Hayes, Jim Kruz,  
Michael Schwartz, Claudette Stern, Joe Tiboni & Tommy York

**GRAPHIC DESIGNER** Don Hammond of Hammond Designs

**INTERNS** Aaron Canto, Huey Copeland, Kelly Crandall, Shelly Grifka,  
Nick Harp, Linda Mokdad, Yao Phillips, Matt Reichl, Julie Subrin

**FESTIVAL EYES** Chez Roget, Frostee-nip/I, the Virgin of ColorGirls, the  
Duchesse, Aunt Mom & Nugget

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**PROGRAM DESIGN & LAYOUT** Nic Sims

**HOUSE MANAGER** Rob Fagerlund

**MC** Joe Tiboni

**BOX OFFICE MANAGER** Stephanie Baldwin

**TICKET & SLIDE DESIGN** Dan Bruell

**THEATER DECORATORS** Esther Kirshenbaum & Adria Spurr

**BOX OFFICE DECORATOR** Christine Linder

**LOBBY MAP** Ben Thompson

**SCHOOLKIDS & RITZ CAMERA WINDOW DISPLAY** Adria Spurr

**MICHIGAN THEATER PROJECTION & STAGE STAFF** Anne Baker,  
Rick Berthelot, Walter Bishop, Scott Clarke, Jim Pyke, & Frank Uhle

## ◉ FESTIVAL STAFF ◉

### EXTRA SPECIAL THANKS

Ann Arbor Alarms (always open & ready to receive film deliveries), Liberty Street Post Office (ditto), Herschel "Mr. Mailman", Paul "Mr. UPS" and Ken "Mr. Fed X", Mario Brennan, Dan Bruell and Film Projection Service, Richard Smith, Partners Press, The Performance Network, Susan Wineberg & Lars Bjorn, Paul Cousins of Cousins Heritage Inn, John Hilton, Anders Ramsay, Jill McDonough, and as always, the customers of Vicki's Wash & Wear Haircuts for their kindness, support & patience.



### POSTERERS, USHERS, BOX OFFICE, ART, & HOSPITALITY VOLUNTEERS

Gaby Amabile, Ray Ayer, Elizabeth Ayer, Sangita Baruah, Mary Beam, Sarah Bendit, LeeAnn Benkert, Rick Berger, Marie Bernard, Kim Brody, Bohdan Cap, Ginger Chase, Anita Chik, Craig Cieslikowski, Jill Damon, Fernando Diaz, Claire Didier, Rochelle Driscoll, Erika Dunham, Zach Evans, Brett Fenzel, Ana Fernandez, Scott Fiedler, Krys Filipi, Sarah Flint, Liz French, Wendy Glickman, Ian Gray, Sean Gray, Julie Harrison, Erin Hill, Lisa Hojnacki, Chad Hunter, Kai Kwok, Josh Laton, Rob Lundy, Eldad Malamuth, Isa Markevitz, Jeff Massoll, Bridget McGarry, Rachel McKee, Erin Meehan, Lauren Merrell, Dan Model, Kyle Norris, Willy Northway, Susan O'Connor, Steve O'Rourke, Jin Oh, Travis Paddock, Kristine Patnugot, David Pfister, Tim Police, Katerie Prior, Tracy Rabuse, Jodie Rice, Sarah Rogacki, Jim Rowlands, Cara Saposnick, Frank Saracino, Monica Scholz, Miguel Solari, Holly Spaulding, Brian Spiegel, Gari Stein, Matt Strauss, Amy Stringer, Danika VinGesjen, Sue Webster, John Weitz, and Patty Wilson.

## ◎ 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. Jurors view all public screenings with the audience at the Michigan Theater. They also screen non-programmed entries of their choosing at the festival office.

The function of the Awards Jury is to screen all entries that have been programmed into the public screenings 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 3:00 p.m. (see "Film Program 1997" for details).

### 1997 Awards Jury Members



**LOUISE BOURQUE** is a Canadian experimental filmmaker now living in the Boston area where she teaches film production at the School of the Museum of Fine Arts. She received her BFA in Film Production at Concordia University in Montreal in 1990 and her Masters in Filmmaker from the School of the Art Institute of Chicago in 1992. She has taught film production at Concordia University and the School of the Art Institute of Chicago, and has conducted

numerous workshops and lectures in film production. Her films have been presented internationally in a variety of events. She is currently working on a project consisting of technical research and experimentation in film with the financial assistance of the Canada Council. Her most recent work, *The People in the House*, was recently included in a touring program by the European Media Art Festival.

## ◎ AWARDS JURY ◎



**BARBARA KLUTINIS** is a still photographer and independent experimental filmmaker who lives in San Francisco with her husband and two sons. Since 1970 she has pursued the art of hand coloring black and white still photographs. She has had several one woman and group shows in the Bay Area and New York. Her photographic work extended to the moving image in 1986, when she completed her MFA in Film Production from San Francisco State University. Since

then, she has taught film at Skyline College in San Bruno. She has also developed a Super 8 film animation and film study program at Rooftop Public School in San Francisco, where she is currently teaching film arts to middle school children. Her latest film, *Wind/Water/Wings*, won the Schoolkids Record Label Award for Best Sound Design at last year's Ann Arbor Film Festival. This film has also won awards in Europe and in the U.S. All of her films have been screened at Ann Arbor since 1982.



**JEFFREY NOYES SCHER** lives in New York City where he is an animator, experimental filmmaker and a painter. His most recent film *Trigger Happy*, an object animation film made from objects found largely on the streets of New York, will premiere at this year's Ann Arbor Film Festival. His work has recently been shown at the Knitting Factory in New York, including two recent films *When I Love, I Love Too Much* and *Four Letter Heaven*. His previous film, *Nerve Tonic*,

recently won a Jury Award at the Black Maria Film Festival. His films are in the permanent collection of the Museum of Modern Art and have appeared regularly in the Ann Arbor Film Festival, the New York Film Festival, and Sinking Creek Film & Video Festival, among others. Currently in production on a feature film, *Lover, Lawyer, Corpse*, Mr. Scher also teaches Directing at Columbia University Graduate School for the Arts, as well as Screenwriting at the State University of New York at Purchase.

## ◉ AWARDS ◉

### **The Mosaic Foundation Best of the Festival Award \$2000**

This award was established to recognize the filmmaker of the most outstanding entry. It is sponsored by the Ann Arbor-based Mosaic Foundation of Rita and Peter Heydon and honors the film that best represents the artistic and creative standards of the festival.

### **Tom Berman Award \$1250 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.

### **The Screening Committee's Choice Award for Narrative Integrity \$1000**

This new award has been endowed annually by an anonymous donor who has been a fan of the festival since the late 70's and is to be granted to one filmmaker by the local five-member committee. The award winner is to be selected prior to the Awards Jurors' selection, to ensure that a deserving entry has the opportunity to win multiple awards, and will be made public following the Awards Jurors' announcement of winners. "Narrative" includes all films except pure abstractions or visual studies. Verbal narrative is not required, but the film must be at least in part an account or story. "Integrity" means marked by wholeness, clarity of vision, and strict adherence to ethical or esthetic standards.

### **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.

### **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.

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

An annual award to be given to the film that demonstrates the highest

## ◦ AWARDS ◦

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, Film Craft Lab.

### **Best Michigan Filmmaker Award \$500**

This award honors the most outstanding entry from a Michigan filmmaker, within any category and genre.

### **Liberty St. Video Award \$500 Best Gay/Lesbian Film**

This annual award is sponsored by Liberty St. Video, Ann Arbor's alternative video store that promotes diversity and excellence in filmmaking. This award honors the film that best deals with gay/lesbian issues.

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

The Detroit-based editing firm Telepost Inc. funds this annual award for 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.

### **Ann Arbor Film Co-op Award \$500**

For 26 years the Ann Arbor Film Cooperative was dedicated to showing films that others wouldn't. A Film Co-op film is one that is not afraid to say that the emperor has no clothes and to graphically depict what he looks like without them. It is brash, irreverent, subversive, or obscene, but first and foremost it is unique, challenging and original. This award is intended to go to the film that best embodies that spirit.

### **The Old Peculiar \$300**

Named after a powerful English ale, this award represents a nostalgic urge on the part of some former festival operatives who can variously be described as old, peculiar, or both. The award is for the film(s) 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.

### **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.

### **Judges' Choice Awards**

The \$1,150 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 ◉

The Ann Arbor Film Festival is happy to acknowledge that this year's festival was made possible with the support of the Michigan Council for Arts and Cultural Affairs. We also offer very special thanks to the businesses, organizations, and friends of the festival listed below for their very generous donations towards general festival operations.

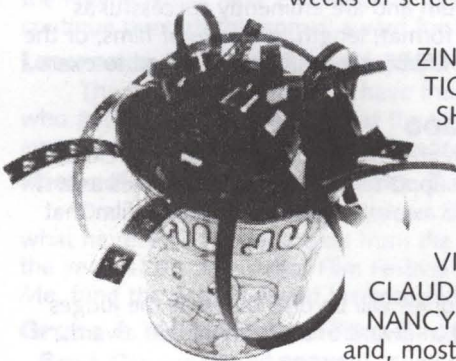
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UNIVERSITY OF MICHIGAN PROGRAM IN FILM & VIDEO STUDIES  
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BILAKOS FAMILY



*michigan council for  
arts and cultural affairs*

## ◉ 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 festival entries.



ZINGERMAN'S DELICATESSEN  
TIOS RESTAURANT  
SHAHRAYAR RESTAURANT  
DEL RIO BAR  
PIZZA REPUBLIC  
JOHN GUTOSKEY  
& PETER SPARLING  
VIRGINIA DICKIE  
CLAUDETTE STERN  
NANCY LATENDRESSE & CHINU BHAVSAR  
and, most especially, HUEY'S CRAFT SVCS.



## ◉ 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**

COUSIN'S HERITAGE INN  
ZINGERMAN'S BAKEHOUSE  
THE GANDY DANCER  
PRICKLY PEAR SOUTHWEST CAFE  
GRIZZLY PEAK BREW PUB  
AYSE'S COURTYARD CAFE  
AFTERNOON DELIGHT  
ARBOR BREWING CO.  
BIG CITY BAKERY  
BELLA CIAO TRATTORIA  
KERRYTOWN BISTRO  
VILLAGE CORNER  
LEONE IMPORTS  
ESPRESSO ROYALE CAFFE

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KOLOSSOS PRINTING  
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MERCURY SIGNS  
FILM CRAFT LAB  
FULLSERV, INC.  
BEN COLMAN PHOTOGRAPHS  
MAIN STREET BUSINESS ASSOC.  
STATE STREET BUSINESS ASSOC.

### **Judge's Breakfast & Lunch All Week**

ANGELO'S RESTAURANT  
ZINGERMAN'S DELICATESSEN

### **Judges' Brunch**

ZINGERMAN'S DELICATESSEN  
MONAHAN'S SEAFOOD MARKET  
THE BAGEL FACTORY  
ZINGERMAN'S BAKEHOUSE  
SAY CHEESE CHEESECAKE BAKERY  
THE PRODUCE STATION

### **Judges' Dinners All Week**

ZANZIBAR  
CHIANTI  
MONGOLIAN BARBEQUE  
CASA DOMINICK'S  
SEVA RESTAURANT

### **Saturday Night Party**

ZINGERMAN'S DELICATESSEN  
SILVER FOAM DISTRIBUTING CO  
PERFORMANCE NETWORK

### **Tuesday Night Reception**

ZINGERMAN'S DELICATESSEN  
ZINGERMAN'S BAKEHOUSE  
THE PRODUCE STATION  
WHOLE FOODS MARKET  
AMER'S DELICATESSEN  
GREAT HARVEST BAKERY  
LEONE IMPORTS  
SILVER FOAM DISTRIBUTING CO.

### **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, WTVS-CH. 56

## ◎ PRIZE DONORS ◎

The Ann Arbor Film Festival has increased and added several new awards this year. A total of \$11,000 will be awarded 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:

Rita & Peter Heydon of the Mosaic Foundation	2,000	Kitty & Steven Kahn	100
Judy Kazis & Berman Family	1,250	Waldamailman	100
The 630 Club	511	Wild Bird Center	100
Lawrence & Mary Ellen Kasdan	500	Susan Priller & Alan Grover	100
Michael Moore	500	HGS Corporation	100
TelePost, Inc.	500	Ken & Jen Small	100
Grace & Wild Studios	500	Liberty Films	75
Mr. Walter Wilde	500	Martin Piszczalski	75
Liberty St. Video	500	Casa Dominick's	75
Denny Hayes	250	George Fisher	65
Sheldon Cohn, WB Doner Co.	250	Forrest Alter	50
LaBour Foundation for Non- Institutional Living	200	Stevenson & Keppelman Assoc.	50
Daniel Moerman	150	Mark & Sue Paris	50
Ellen Wilt	150	Scio Systems, Inc	50
Glenn & Teresa Mensching	150	Frank & Gail Beaver	50
Jay Friedman	150	Tim Artist	50
Ned's Book Store	150	PJ's Used Records	50
Mid America Cine Support	150	Diana Raimi	50
Mike Kuniavsky	125	Stuart Klein	50
Sandy Green & Bonnie Stetson		Fred LaBour	50
The Fabulous Green Sisters	125	Martha Berry	50
Mark Hardin	100	Alan Blomquist	50
Julie Wu & Dan Manville, Attorney at Law	100	Woody Sempliner	50
Arbor Springs		Steve & Heidi Herrell	50
Passing Water Award	100	Matt Fedorchuk & Elizabeth Cox	50
Harold Borkin	\$100	Harry Todd, Cinema Guild	50
Lars Bjorn & Susan Wineberg	100	Dave & Linda Lawson	50
Peter Michalowski & Deanna Relyea	100	Susan Pollay	50
John & Miles Nelson, & Deborah Gaydos	100	Matthew Hoffmann	
John Caldwell & Susan Kalinowski	100	Jewelry Design	50
Jim Rees	100	Vicki Engel	50
Barry M & Meira Miller	100	Dan Gunning, KFJC-FM	50
Jim Freudenberg	100	Matt Madden	50
		Littlefield & Sons Furniture Service	25
		Rose Lieberman Enterprises, Inc.	25
		Jim Pyke	25
		Steve Hipkiss	25
		Erika Lindensmith	25

## ◉ 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 tour stop. Tour stops scheduled as of festival week are as follows (additional tour dates may be added):

### **March 29 & 31**

School of the Art Institute of Chicago  
Chicago, Illinois

### **April 4 & 5**

Reed College  
Portland, Oregon

### **April 8 & 9**

University of Tennessee  
Knoxville, Tennessee

### **April 18 & 19**

University of Iowa  
Iowa City, Iowa

### **April 25 & 26**

Kent State University  
Kent, Ohio

### **April 30 & May 1**

Colby College  
Waterville, Maine

### **May 5**

Detroit Institute of the Arts  
Detroit Film Theater  
Detroit, Michigan

### **May 16 & May 17**

University of California  
Memorial Union Art Gallery  
Davis, California

### **June 6 & 7**

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

### **June 13**

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

### **August 1 & 2**

Fontana Festival of Music & Art  
Kalamazoo, Michigan

### **Dominick's is 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 10, 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 artwork from the festival's early days.

## ◉ SILENT AUCTION ◉

The festival holds a benefit silent auction of donated art works and services during festival week. Having been so well-received by our patrons, we realized that this fundraising effort enhances the festival's tradition of artistic collaboration.

The auction begins Tuesday, March 11 and ends at the end of the 7:00 p.m. show on Sunday, March 16. It takes place in the upstairs lobby of the Michigan Theater. Bid cards are placed by 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 16 at 7:00 p.m. 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.

We appreciate the generosity of the following artists, businesses, and community members who have donated their art work and services:

**Aerial Associates, John Sullivan**, Ann Arbor  
**Leland Austin**, Ann Arbor  
**Steven Anthony Baibak**, Lansing, MI  
**Martin Bandyke & Michael Schwartz**, Detroit & Ann Arbor, MI  
**Julie Bedore-White**, Ann Arbor  
**Andrea Berg**, Ypsilanti, MI  
**Glenn Bering**, Ann Arbor  
**Berman Gallery & Design Studio**, Ann Arbor  
**Barbara Brown & Claudette Stern**, Ann Arbor  
**Jean Buescher**, Ann Arbor  
**Helen Bunch**, Ann Arbor  
**Lori Burkall**, Ann Arbor  
**Loralei Byatt**, Detroit, MI  
**Colin Close**, Ypsilanti, MI  
**Cynthia Davis**, Ann Arbor  
**DeBoer Gallery**, Ann Arbor  
**Cristina DiChiera**, Detroit, MI  
**Jules Engel**, Los Angeles, CA

**Frames Unlimited**, Ann Arbor  
**John Gutoskey**, Ann Arbor  
**Richard Hackel**, Winston-Salem, NC  
**Harmony Hollow Bell Works**, Ann Arbor  
**Anne Herrmann**, Ann Arbor  
**Tyler Hewitt**, Ann Arbor  
**Nina Howard**, Ann Arbor  
**Madeline Kaczmarczyk**, Rockford, MI  
**Shannon Kenney**, Ann Arbor  
**Harriet Kozyn**, Ann Arbor  
**Esther Kirshenbaum**, Ann Arbor  
**Jim Kruz**, Ann Arbor  
**Dennis "Dino" Lampron**, South Lyon, MI  
**Heather McAdams**, Chicago, IL  
**Teresa Menching**, Ann Arbor  
**Michigan Theater**, Ann Arbor  
**Jim Mimnaugh**, Ann Arbor  
**Barbara Miner**, Toledo, OH

**Sue Moran**, Ann Arbor  
**Mark "Ed Special" Murrell**, Ann Arbor  
**Tom Palozzola**, Chicago, IL  
**Jeanna Pearson**, Indianapolis, IN  
**Jane Purcell**, Ann Arbor  
**Abbie Read**, Ann Arbor  
**Molly Reno**, Ann Arbor  
**Andy Sacks**, Ann Arbor  
**Steffanie Samuels**, Ann Arbor  
**Schoolkids Records**, Ann Arbor,  
**16 Hands**, Ann Arbor  
**Joe Tiboni**, Ann Arbor  
**Grace Ann Warn**, Ann Arbor  
**Margo West**, Ann Arbor  
**Philip Wilson**, Grand Rapids, MI  
**Ellen Wilt**, Ann Arbor  
**Mike Wolfe**, Ann Arbor  
**Nancy Wolfe**, Ann Arbor  
**Mike Woodruff**, Ann Arbor  
**Sharon Wysocki**, Ann Arbor  
**Rob Ziebell**, Houston, TX

## ◉ FESTIVAL FUN ◉

### **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. Be sure to make note of his tie collection, which John will be sporting during festival week.

### **Tuesday 7-8 pm**

Mariachi 90 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 and members of his company present a preview of an untitled work in progress to a score by American composer Lee Hyla, *Pre-Pulse Suspended*. The dancers are **Lisa Johnson, Jason Marchant & Julianne O'Brien-Pederson**. Watch for the premiere of this piece in Ann Arbor next Fall.

### **Wednesday 7 pm**

Local musician **Frank Pahl** from **Only a Mother** and local performance artist **Russ Taylor** of **Satori Circus** present a short skit, *The Black Box*, an homage to silent film.

### **Thursday 7 pm**

**Ben Miller, Bob Currie & Linda Kendall** of the musical and performance ensemble **GKW** perform *Time*.

### **Friday 7 pm**

**Dr. Arwulf Arwulf** presents a performance piece, *The Lullaby of the Rocks*.

### **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. Clear leader soundtrack created by Ed Special.

### **Festival Party!**

The Ann Arbor Film Festival invites all festival patrons to celebrate with us and dance '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**, between First & Third Sts.

**THE ATOMIC NUMBERS** will be playing—please join us!

## ◉ FESTIVAL FUN ◉



### **Festival Fundraiser This Summer**

The Ann Arbor Film Festival and **Zingerman's Delicatessen** celebrate the Second Annual "Winners on the Patio." An Evening of Food, Film, Music, and Fun!

Come watch three hours of your favorites from this year's film fest under the stars on the patio of Zingerman's Delicatessen. Dance to the music of **Schoolkid's Record Label** artists **Immigrant Suns**. Featuring dazzling delectables from Zingerman's Catering and authentic Southern Barbecue from the Carolinas!

◉ ZINGERMAN'S PATIO, FRIDAY, JUNE 13, 8 PM ◉

**\$20 FOR ADULTS/\$10 FOR CHILDREN, AT ZINGERMAN'S**

Call the festival office for more information: 313.995.5356

### **Thanks to the Gypsy Cafe**

The **Gypsy Cafe**, located at 214 N. 4th Avenue in Ann Arbor, hosted three public screenings on February 12, 19 & 26 from 7 to midnight. Full crowds joined the screening committee members in the cafe's cabaret room for non-programmed previewing of entries into this year's festival. The screenings were a big hit! Thank you **Larry & Fred**, for providing the space.

### **Matrix Gallery Presents...**

#### **"Combustion Zone" Intake-Compression-Power-Exhaust**

The gallery serves as HeadQuarters during an Ann Arbor multi-site invasion by the Poly Serial Research Group who are present at the festival (look for the white lab coats) to interact with and survey festival-goers on the subject(s) of film & combustion.

Matrix Gallery is located at 212 Miller Avenue, gallery hours are Saturday & Sunday noon to 5 or call 663-7775 for weekday appointment.

More information on this exhibit, brought to Ann Arbor by filmmaker Leslie Raymond, is available on the table in the theater lobby.

◉ **SEE YOU NEXT YEAR!** ◉

**THE 36TH ANN ARBOR FILM FESTIVAL  
WILL BE HELD  
MARCH 17 - 22, 1998**



## ◉ FILM PROGRAM 1997 ◉

All screenings take place at the Michigan Theater. Showtimes are Tuesday 8:00 p.m.; Wednesday at 7:00 & 9:30 p.m.; Thursday at 7:00, 9:30, & 11:00 p.m.; Friday at 7:00 & 9:30 p.m.; and Saturday at 1:00, 7:00 & 9:30 p.m. In addition, Awards Jury members will screen their own programs of films at 3:00 p.m. on Wednesday, Thursday, and Friday (for details, see the schedule that follows). There is no charge to attend the Thursday 11:00 p.m. show, the Saturday 1:00 p.m. show, or the Awards Jury screenings.

Awarded films will be announced at 4:00 p.m. on Sunday, March 16. A selection of awarded films will be screened at three different shows on Sunday, March 16 at 5:00, 7:00, and 9:00 p.m. Tickets for all shows go on sale one hour before showtime.

The program of films follows. Filmmakers provided the synopses.



### **SCRATCH AND CROW** Helen Hill 4.5 Halifax, CANADA

The secret life cycle of chickens, from hatching to their noisy ascent into heaven, is revealed. This film includes drawn, cut-out puppet and drawn-on-film animation.

### **GIRLS LIKE US** Jane Wagner & Tina DiFelicianantonio 56.5 NYC

Exploring female teenage sexuality, this documentary uses fluid hand-held shots to follow an ethnically diverse group of four working class teenage girls who strut, flirt and testify. The film won a Grand Jury Prize for Documentary at the 1997 Sundance Film Festival.

### **VERY LIGHT** Robin Barr 5 Vancouver, CANADA

This experimental film is a meditation on impermanence. The transitory nature of light and sound reflect the endless cycles of life.

### **TINY BUBBLES** Bo Myers 5.5 Vancouver, CANADA

Hand-crafted and soft-spoken, this experimental documentary is a tender and precious portrait of love and touch, in black and white. A rich and complex tale told simply, through gesture, expression and the discreet sharing of secrets.

### **UNBEARABLE BEING** Colin Barton 2.5 Val Verde, CA

Originating in 35mm, this hand painted and collaged experimental animation moves through loops and projectors. A playful piece on personal identity crisis.

# 35TH ANN ARBOR FILM FESTIVAL

## **PORTLAND Greta Snider 12 San Francisco, CA**

An experimental documentary/road movie about travel, the fallibility of photographs, and the merging of memory and imagination.

## **PARACHUTE Laura Heit 17 Chicago, IL**

This film invites you to follow a young woman seeking a safe and comfortable way through a city full of strangers. The multi-plane cut-out animation, using paper, color and perspective, creates a world where time and space shift fluidly and narratives overlap.

## **LETTERS FROM HOME Mike Hoolboom 15 Toronto, CANADA**

Begun with a speech by Vito Russo, this experimental short enjoins speakers to sound off on AIDS, love and death. Impelled by a variety of formal procedures, this series of mini-portraits is mixed with found footage, hand processed dilemmas, super-8 psychodramas, intergalactic warfare and a hot kiss in a cool shower.



wednesday 3:00

## **Awards Juror Screening: LOUISE BOURQUE**

The possibilities that film offers for poetic expression as a visual medium are what led Ms. Bourque to filmmaking in 1987. Her work reveals a particular preoccupation for inner life and personal history. She is also interested in mise en scene and fabrication of environments in which time and space are fragmented and the fragility of what separates different states of consciousness is suggested in the cross-over between memory, fantasy and dream. The use of color and tone in lighting and art direction and the manipulation of color, form and movement in space and time through the optical printing process are important to her work.

## **Program of Films**

### **JOLICOEUR TOURISTE 1989 10**

In this film about escape a young man living in a broken down rented room in a Tourist Inn travels through his inebriety, his memories and his fantasies, transcending the limits of time and space which suddenly intertwine.

### **JUST WORDS 1991 10**

By means of the intimate portrait of a woman it offers, the film addresses the alienation and silence socially imposed upon different generations of women through the limits of their roles as wife and mother. Inspired by *Not I*, a work by Samuel Beckett, the film proceeds by inter-



◦ **FILM PROGRAM 1997** ◦

cutting images from personal family archives with a giant mouth reciting excerpts from the play.

**THE PEOPLE IN THE HOUSE 1994 22**

Ms. Bourque's most recent film explores the dynamics of a family in crisis situation and questions the role of religious devotion in the perpetuation of such a situation by the refuge it provides.

wednesday 7:00

**BOOT CAMP John Scott Matthews 6 New York City**

Set against the backdrop of New York's gay S & M scene, this film pays homage to early gay underground filmmaker Kenneth Anger and the R.K.O. musicals of the early 30s, attempting to find the romance inherent in the courtship between any two people, regardless of sexual proclivity.

**DiViNITy GRATIS Betzy Bromberg 57.5 Tujunga, CA**

This feature length experimental film is an opus to the evolution of civilization.

**TUNNEL OF LOVE Helen Hill 4.5 Halifax, CANADA**

Learn all about love in this animated short about a young silhouette who finds a ticket for a free ride in the tunnel of love. Featuring the Calypso band of the Maritimes.

**ANGUS MUSTANG S. Barber 4 Milwaukee, WI**

An experimental collage-poem about a woman, a tree, and a day in Texas.

**iLLUMiNATE Julie Goldstein 4.5 Chicago, iL**

Eight thousand six hundred and forty hand scratched film frames, illuminating a stream of consciousness in this short animation.

**A HOUSEWIFE'S LOT IS NOT A HAPPY ONE (WITH APOLOGIES TO GILBERT & SULLIVAN) Holen Kahn 42 San Francisco, CA**

A portrait of the filmmaker's grandmother, whom she never knew, disclosed through archival footage, memorabilia, medical records, and a multi-layered audio track. The film is a serious look at breast cancer and histories of violence and desire, yet it is informed by irony, humor and pathos.

**PASSiVe ANARCHY Paolo Davanzo 8.5 Irvine, CA**

This experimental is a visual poem of a journey to Beijing, China.

◉ **35TH ANN ARBOR FILM FESTIVAL** ◉

**THE TEAR** Remy Weber 3 Athens, OH

This short experimental is an exercise in symmetry. The viewer is exposed to how one man can get from one side of himself to the other.

**THROUGH REVOLVING DOORS** Bradley Rappa 11 NYC

Through the disintegration of the photographic image, this experimental narrative explores the deceptive construction of memory which results from psychological trauma.



wednesday 9:30

**IN HARM'S WAY** Jan Krawitz 27 Stanford, CA

This intimate memoir reveals the mixed messages about safety and fear which were instilled in children growing up in the early 1960's. Using archival footage, the filmmaker views her formative experiences of the world through the prism of an adult encounter with random violence.

**AMHERST** Amy Lawrence 8 E. Thetford, VT

Four seasons pass as we travel back in time to Emily Dickinson's Amherst, Massachusetts, seen through animated fabric mosaics.

**EGYPT HOLLOW** Jake Mahaffy 26 Lexington, OH

While Samuel is waiting in the barn for his father, the Burn Barrel Man comes, intent on stealing the boy's imagination (his story book) and forcing him out of the barn. This experimental is based on the filmmaker's childhood memories and dreams of his relationship with his father.

**HIERONYMUS BOSCH BURGER** Mike Sloat 2.5

**San Francisco, CA**

Based on the painting, "The Garden of Earthly Delights," by Dutch painter Hieronymus Bosch, the film exposes the greed, discontent and treachery of the characters and the means by which they go about getting what they want from each other.

**A UNIVERSE OF SOUND** Jim Haverkamp 7.5 Iowa City, IA

A plate cracking in the sink. Rain, as heard from inside a taxidermist's shop. These are the concerns of a sound collector. To some, memory is enough. Others prefer a greater degree of certitude.

**A HEAP OF BROKEN BODIES** Camille Seaman 8.5 Iowa City, IA

A sort of requiem, a dirge for the repose of the dead, this experimen-

## ◎ **FILM PROGRAM 1997** ◎

tal seeks to give us pause each time we find ourselves exercising humanity's potential for evil.

### **THE PLANET UNSCREW'D** **Dustin Woehrmann** **9 Sylmar, CA**

The tabloid newspaper you can't escape. This film is a collaboration of 15 experimental animation students at Cal Arts exploring the world of the almost probable, but insanely bizarre.

### **FROSTBITE** **Wrik Mead** **12 Toronto, CANADA**

A grainy, witty and oddly romantic experimental piece about a lonely lighthouse keeper who rescues his fantasy: a frostbitten man on the rocks.

### **RiFE W/FiRE** **Leslie Raymond** **8 West Bloomfield, Mi**

An experimental documenting one man's pyrotechnic demonstrations, from non-dairy creamer explosions to flaming paraffin and water. The medium of fire lends itself magnificently to a translation in film, as they share as their core essence the rudimentary principles of light and movement.

### **THE END WAS HERE** **Serafina Klarwein Milinaire** **21.5 Paris, FRANCE**

A young girl wakes up and realizes the world is coming to an abrupt end. She imagines what her life - and her 'normal' death - would have been like otherwise. The film reacts to her dreamings through layers of animation, live action, and optical effects.

### **SiLENCE** **Karl Staven** **5.5 Philadelphia, PA**

An experimental short which serves as a plea for the arrest of Serbian war criminals.

**thursday 3:00**

### **Awards Juror Screening: BARBARA KLUTINIS**

Barbara Klutinis regards her work as existing in the environmentalist realm, not in a scientific sense, but in a creative sense. Much of her still photography and film work has concerned itself with the creation and exploration of lyrical environments which exist in those implied "other" realities. In still photography she creates these altered environments with the use of applied color. In film, it is the textural juxtaposition of abstract sound and image which allows the viewer to explore these surreal realms. She continues to explore alternative perspectives using the optical printer and hand processing.

# ◉ 35TH ANN ARBOR FILM FESTIVAL ◉

## Program of Films

### **POOLS 1981 6**

A lyrical documentary about the swimming pools in the Hearst Castle in San Simeon, CA. The film gives the viewer the experience of swimming in the pools as well as a geometric view using a combination of underwater footage and pixilated hand colored photographs. Co-made with Barbara Hammer.

### **TRUMPET GARDEN 1883 10**

An environmental portrait: a magic garden in which a woman in black engages in rituals with nature and death. Inspired by, and a metaphor for, her pregnancy.

### **STILL LIFE WITH BARBIE 1986 18**

A satirical look at the nature of myth, the coding of myth through the ritual of doll-playing, and the inherent conflict when childhood myth meets adult reality. Inspired by observing her sons playing with "boy" toys and a curiosity about how toys contribute to male and female conditioning in a modern generation of feminist-raised children.

### **WIND/WATER/WINGS 1995 22**

An optically printed canvas which explores the interior feel of a world moving with inherent fluidity through a medium of wind and water. This is her menopause film: meditative, reflective, unsettling, unpredictable, sometimes ripping apart at the seams. It takes the form of an impressionistic archetypal drama between nature's poetic elements and unnatural forces gone awry.

Ms. Klutinis will also be showing slides of her hand colored photographs and talking about the creative process in developing a body of work.



thursday 7:00

### **C'EST LA VIE Barbara Sternberg 9.5 Toronto, CANADA**

A mini presentation of consciousness dealing with the cosmos: the world in a grain of sand. A positive muscular little thing.

### **NOT FOR NOTHIN' Cathy Lee Crane 28.5 San Francisco, CA**

A black and white homage to early sound film that follows an androgynous cabaret performer on his search for the Beloved. This experimental

## ◉ FILM PROGRAM 1997 ◉

narrative, a sensuous dream, confounds more than it confirms what it means to be an artist in a world teeming with the mysteries of longing and death.

### **HARDWOOD PROCESS David Gatten 14 Chicago, IL**

An experimental history of scarred surfaces, an inquiry, and an imagining. Written in the scratches on floors, the scars on hands, and the chemical etchings into film emulsion, these languages of experience are seen as unstable.

### **GABRIEL GOES FOR A WALK Karl Staven 4 Philadelphia, PA**

Gabriel, a dog, goes for a walk in the Williamsburg section of Brooklyn in this pixillated animation.

### **CHRONIC Jennifer Reeves 38 Brooklyn, NY**

With visually surreal scenes comprised of scripted and documentary footage, this experimental narrative tells the story of Gretchen, a woman who began using self-mutilation as a coping mechanism when she was a young girl.

### **RIDE ON ROSA Anne Chamberlain 4.5 San Francisco, CA**

Through music combined with historical and poetic imagery, this film examines the role of black women in the civil rights movement, and the role of white women in opposing it.

### **NOCTURNE Michael Crochetière 6 Regina, CANADA**

A boy with sparkler in hand leads us into the world of night in this experimental haunting portrait of Montreal in a nocturnal fog.

### **THE LIFE Kelly L. Mall 1 Battle Creek, MI**

A film absorbed with atmospheric tones, darkened feelings, and memories of isolated unknowns which attempts to create a feeling, a mood, an angst.

### **STRIPMALL Gian Spezzacatena 16.5 Montreal, CANADA**

A short meditation on the electronic media and their effect on memory, art and society. Using an animated collage aesthetic, the film blends original with appropriated material in its surreal critique of the role of TV in the construction of history and identity in post-modern culture.

thursday 9:30

**FETAL POSITION Chana Pollack 7.5 San Francisco, CA**

This experimental explores the tentative nature of (my own) birth. It is a textured reimagining of personal history where the seemingly irreconcilable past and present are bound up together.

**LABOR the labor group 28 San Francisco, CA**

The outcome of a collaborative project by seven filmmakers, this experimental documentary explores the emotional, practical and political sides of labor in the 90's.

**IF MY MOTHER KNEW... Rebecca Blumen 6 San Francisco, CA**

With a beatnik/jazz soundtrack and wild camera movement, this experimental portrays a 'lesbian gaze' which juxtaposes and sensualizes San Francisco architecture, fruit and the female body.

**THE ROOM Gary Goldberg 6 New York City**

An experimental narrative about Taylor Mead in an empty room.

**OFF THE WALL: A CREATIVE JOURNEY Harvey Ovshinsky & William P. O'Reilly 23 Grosse Pointe, Mi**

This documentary portrait of the filmmaker's collaboration with special friend and artist William O'Reilly was shot during their collaboration on a book. The result is a meditation on life, death and the power of the creative process.

**MAH JONGG Tzu-Yu Eunice Chen 8 Vancouver, CANADA**

Mah Jongg is an ancient Chinese game invented by a warlord to keep his soldiers active in mind while they await battles. Hence it has been modified to become one of the most popular pastimes for all ages. This experimental is an amusing look at this ongoing tradition.

thursday 11:00

**AQUAMORPHEUS Brien Burroughs 7.5 San Francisco, CA**

An exploration of the elements of cinematic presentation. Sound and silence, light and dark, and positive/negative are isolated in this experimental which follows a group of fish on a journey through the film medium.

**GENRE Don Hertzfeldt 5 Goleta, CA**

In this mixed-genre film about a hapless cartoon character who gets dragged through a variety of cinematic situations by his frustrated animator, the filmmaker plays with the struggles of the creative process.

**COSMODROM Fridolin Schönwiese 32 Vienna, AUSTRIA**

This experimental is about the connection between cinema and the cosmos. A revolving globe, the distribution logo of the Universal Film Studio and a key image located somewhere between cinema architecture and cinematic space, here appears as "initiation" to the cosmos.

**HASTEN SLOWLY Mickey Lemle 63.5 New York City**

This documentary introduces a general audience to the life and work of Sir Laurens van der Post, one of this century's great living figures who is an inspiration to anyone who aspires to a life of meaning.

friday 3:00

**Awards Juror Screening: JEFFREY NOYES SCHER**

Jeffrey Scher's films have explored the relationship of the sequential film frame to the phenomena of persistence of vision through a variety of animation techniques including rotoscoping, collage, object animation, pixilation and bi-pack (multiple pass matte shooting.) His films weave real human moments—intimate montages of everyday moments—with aggressive cine-texture into a film event. Recently his work has focused on the relationship of color to color and the illusion of depth on the plain of perception—the movie screen. While his films are profoundly labor intensive to make, he continues to regard his filmmaking as the hobby that ate too much (time) but an essential source of pleasure and a celebration of the magic of cinema.

# 35TH ANN ARBOR FILM FESTIVAL

## Program of Films

### **REASONS TO BE GLAD 1980 4**

A combination valentine to, and trailer for, an imagined biopic of Xavier Cugat set to his orchestration of *La Cumparsita*, featuring vocals by Dinah Shore.

### **NYC 1976 3**

A fugue for city, organ, guitar, and trumpet.

### **LETTER STENCILS 1972 3**

An aggressive montage of water color stencils.

### **AREA STRIATA 1973 4**

Black and white textural montage. The film represents an attempt to make motion out of collisions of similar images.

### **MILK OF AMNESIA 1992 6**

A rotoscoped montage film—a labyrinth of otherwise forgotten images. Montage as a lyrical, non-linear approximation of the way the brain catalogs the stuff of everyday life. Awarded at the 31st AAFF.

### **TRIGGER HAPPY 1996 5**

A fun film. An afternoon at the animation stand with a pile of objects picked up on the street. Music by Keith Richards.

### **FOUR LETTER HEAVEN 1995 3**

A film by Cecily Brown that Mr. Scher produced, photographed, edited, and partially drew. The film that threw opening night festival-goers at the Telluride Film Festival into a state of shock was awarded at the 34th Ann Arbor Film Festival and was the first film to be banned from the internet.

### **GARDEN OF REGRETS 1994 8**

A lyrical homage to the often bizarre juxtapositions which occur while channel hopping on the tube. Using collage animation and rotoscoping, it's full of the half realized narratives of life and fragmented television programming. The film is the third and concluding work in the trilogy which includes *Reasons To Be Glad* and *Milk Of Amnesia*.

### **NERVE TONIC 1995 3**

A study of the relationship of figurative forms and relative color relationships.

### **WARREN 1994 3**

Real time with the late filmmaker Warren Sonbert. A cheat of death. A memorial epiphany.



◉ **FILM PROGRAM 1997** ◉

**FRIENDLY WITNESS 1989 32**

Film by Warren Sonbert and one of the masterworks of his mature style. Weaving footage shot over extended periods of time and place —20 years and around the world—the film is woven with Nabakovian wit and multi-dimensionality. Shooting with a hand-held Bolex, his camera style is joyously cine-lyrical and as sharp and incisive as a surgeon's scalpel.



**THE ULTRAWORLD François Miron 17 Montreal, CANADA**

In this world of disposable convenience, the test of time will not be kind to many things born or manufactured today. Durability and quality have been disguised by trend, as synthetic, more profit-making replicas of reality are forced upon us. This experimental seeks to transcend all that.

**DARK HOUSE Phillip K. Davis 15 Cockeysville, MD**

Expanding on the road movie genre, the filmmaker embarks on a quest through the landscape of his memory in search of the father he never knew. His car becomes a theater, the windshield, a screen, and images of the past flicker like signs in the night.

**TERMINUS FOR YOU Nicolas Rey 10 Paris, FRANCE**

Combining animation with documentary, this short is a collage of seen and heard street encounters with pedestrians, spaces and words. Using experimental self-processing techniques, these public encounters are reworked to express a 'personal reality.'

**A SHEEPHERDER'S HOMECOMING Allen Moore & Lou Werner 40.5 White Hall, MD**

This documentary presents an ethnographic portrait of a Mexican migrant's work experience as a shepherd in the Nevada desert and his return home to Mexico. Reflecting on this narrative are an original "corrido" musical composition and a polemic voice-over narration.

**SKINTONE Gregory Godhard 10 Sydney, AUSTRALIA**

What do colors feel like? What do colors sound like? Inspired by the neurological phenomenon of "synaesthesia" or sensory fusion, this experimental short represents colors as audio-tactile experiences for the viewer.

# 35TH ANN ARBOR FILM FESTIVAL

## **TWO OR THREE THINGS BUT NOTHING FOR SURE**

**Tina DiFelicianantonio & Jane C. Wagner 11.5 New York City**

This short documentary explores the life of acclaimed author Dorothy Allison (*Bastard Out of Carolina*), from the oppression of poverty and childhood abuse to a place where she has created her own family and broken a cycle of violence. Jane Wagner's 1995 film *Tom's Flesh* received the Tom Berman Award at the 33rd Ann Arbor Film Festival.



## **SW1 Terrence Kramer 8 Mississauga, CANADA**

An image collage put to the barren soundscape of short-wave radio.

## **FIRST LOVE SECOND PLANET David Munro 17.5**

**San Francisco, CA**

The dysfunctional fantasy of Crystal, an incest survivor who seeks romance on a barren planet she conjures while lovemaking. In the tradition of absurdist theater, Crystal becomes an existential hero by challenging the impossibility of communion in a harsh and reckless world.

## **HOW TO MAKE A SANDWICH E.J. Hamacher 1.5 Livonia, MI**

A rediscovered instructional film from the kitchen of Georges Melies.

## **BONES OF THE FOREST Heather Frise & Velcrow Ripper**

**75.5 Galiano island, CANADA**

A lively, lyrical and surprisingly avant-garde look at our relationship to the land. Presented as a series of vignettes involving British Columbia native and non-native elders, retired loggers and environmentalists, the film documents the social and environmental consequences of short-sighted logging practices and years of colonialism.

## **RECURSION Jay Capela 16.5 San Francisco, CA**

This experimental is a bittersweet meditation on the boundaries of perception and the construction of meaning. Surface manipulation, a dense audio landscape, and repeating shots and scenes interact with and interfere with each other to produce a trance-like experience centered on the viewer's subjectivity.

## **MOTHER NATURE Cathy C. Cook 5 Brooklyn, NY**

This comic short depicts the imagined, the assumed, and the connotations connected to what most earth dwellers believe are the responsibilities of Mother Nature.

◉ **FILM PROGRAM 1997** ◉

**¡AY QUE PELOS!** Pia Cseri-Briones 21 Rochester, NY

This bilingual, hand-processed experimental incorporates a variety of sources—personal experiences, case studies, and medical texts—to examine how anxiety disorders have been (mis)understood by the medical community and others. Cseri-Briones won the Tom Berman Most Promising Filmmaker Award for her film *Tapas* at the 29th Ann Arbor Film Festival.

**LAW OF AVERAGES** James Duesing 15 Cincinnati, OH

A digital animation about a lush garden where two lovers meet and begin a complicated relationship. The temptation in this garden is an interactive theater called *The Big Ghost*, starring a wild and addictive creature named Vynola.

**AMERICA THE BEAUTIFUL** Tag Purvis 3 Miami Beach, FL

This passionate male-male embrace challenges the continued prevalence of homophobia by addressing the very foundation of dominant heterosexual American culture. Through an inspiring expression of intimacy, this short offers a call to gay and lesbian Americans to appropriate the all-inclusive claims of citizenship.



**LIFE, DEATH, BASEBALL** Marilyn Levine 57 Brookline, MA

Through the prism of the present, in which the filmmaker's anxieties about loss are heightened by the impending birth of her first child, this documentary looks back at the unexpected death of the filmmaker's sister 25 years earlier and at her sister's passion for the New York Yankees.

**GOD THE PUGILIST—THE 13TH PROTOCOL** Zack Stiglicz 12 Chicago, IL

Peculiar-little-film. Yucatan's-Chichen-Itza-Ruins, where Toltecs mounted enemy-warriors'-head: A whispering-demo-possessed poet spirit discovers pieces-of-Europe buried among the skulls-carved-in-limestone. Raw-language = homage-to-the-Beats. Color-negative = Mysteries. White-screen = potent-fissures-(death, god, desire, silence)-that-lie-in-wait.

**DIAL M FOR MARS** Jennifer Stefanisko 20.5 Los Angeles, CA

Nostalgic for 50's Sci Fi, the story follows the last man on Mars as he obsessively searches for the caller on the other end of a ringing telephone. This experimental was adapted from a short story by Ray Bradbury.

# ◎ 35TH ANN ARBOR FILM FESTIVAL ◎

## **ESH (FiRE) Daphna Lapidot 18 Valencia, CA**

While born from the memories of Holocaust survivors, this experimental documentary's focus is the strange silence experienced by second generation Jews who learned about the Holocaust through objects and gestures in the absence of words from parents and grandparents.

## **MOVING PICTURE Linda Christanell 11 Vienna, AUSTRIA**

Christanell's experimental film centers on the changes, daily, seasonal and psychic, which transpose the view from her studio window, all under the watchful eyes of Barbara Stanwyck.

## **DEAR MOM Diane Bonder 13.5 Jersey City, NJ**

In this experimental, a young girl's fantasy of matricide comes true, leaving her to reconstruct her memory of Mom through the movies, with the help of some meddling aunts.

## **NOT KOKURA Steven Haworth 9.5 Vancouver, CANADA**

An experimental narrative based on the bombing of Nagasaki, Japan at the end of World War II. The film tries to remove the event from its political context, crying for a more humane perspective.

## **ELLIPSIS Lana Bernberg & Sabisha Freidberg 9.5 San Francisco, CA**

Mixing photographic abstraction, simple animation and a familiar nervous system, this experimental finds its meaning in an architecture of light that defines the landscape of consciousness and alludes to a fin de siècle melancholia.

## **CHOKING ON ICY WATER Roberta J. Pazdro 12.5 Toronto, CANADA**

In this experimental documentary, photographic images are used to support and contradict the narrator's cautionary account of her experience in an abusive and violent relationship.

## **ARTiFACT Erika Mijlin 11 Chicago, IL**

A house has four stories. A question, a shipwreck, a brief inventory of the evidence, suitable for mortals. Equations will be provided.

## **INDEPENDENT LITTLE CUSS Jeff Patterson 32 Nashville, TN**

Nationally-known disability rights advocate Carole Patterson confronts opposition on all sides and faces her own demons with brutal honesty and lively humor as she prepares to marry a non-disabled man against his family's wishes.

◉ **FILM PROGRAM 1997** ◉

**saturday 7:00**

**OUT OF THIS WORLD Holly du Rivage 5 Fillmore, CA**

This animated short is a travel adventure exploring earthly and celestial landscapes.

**B/SIDE Abigail Child 36.5 New York City**

Applying rhythmic construction, poetic license and a generous eye to bodies in poverty, this experimental documentary narrative is an exploration of the urban homeless. It combines footage of their exterior situation (an encampment on New York's Lower East Side) with imagined entries into interior deliriums.

**SWELL Charlotte Lagarde 23.5 Los Angeles, CA**

Featuring women longboard surfers whose ages span four generations, this documentary provides a portrait of a community which shares the best waves, embraces new comers as well as old timers, and comes together to show respect to one they lost in the water, surfing.

**TUNING THE SLEEPING MACHINE David Sherman 13 San Francisco, CA**

Fragments of unidentified and yet strangely familiar films, pregnant with allusion and implication, drift into one another, obscured by a haze of rephotography, electricity and the residue of (al)chemical formulae in this experimental on time, memory and the unconscious.

**HANOI DIARY Travis Wilkerson & Susan Fink 8.5 Minneapolis, MN**

In December of 1966, radical Cuban filmmaker Santiago Alvarez and cameraman Ivan Napoles traveled to Vietnam to document the American escalation of the war. Utilizing excerpts from Napoles' unpublished diary, and images from their documentaries, this experimental was made in honor of the 30th anniversary of their trip.

**AVIARY Jules Engel 2 Los Angeles, CA**

Color, sound and movement lend this experimental abstract animation its esthetic appeal.

**HEY LOCKED BOY Michael Loncar 11.5 Ann Arbor, Mi**

A short narrative based on a poem by the filmmaker and shot in Ann Arbor in the summer of 1996. The work is an excerpt from a longer episodic screenplay.



## ◉ 35TH ANN ARBOR FILM FESTIVAL ◉

### **ON THE MOVE** Michelle Burns 4 Melbourne, AUSTRALIA

An animated film. Homo sapien remembers that there is a window in his room. An alien stands in a forest watching something homo sapien calls "progress." Homo sapien meets himself and realizes that he is "on the move" toward destruction.

### **NY, THE LOST CIVILIZATION** Dylan Mc Neil 18.5

**Los Angeles, CA**

The anthropological study of NY (pronounced "neeh"), a city built on smoke. In this strange city, garbage bags become dangerous objects, society ladies form street gangs, and a single word—fuck—is used as subject, object, and verb.

saturday 9:30

### **ANDRE THE GIANT HAS A POSSE** Helen Stickler 16.5

**Providence, Ri**

The Andre the Giant sticker campaign began as a skate boarding graffiti artist's rebellion against corporate logo worship and grew into a global experiment in phenomenology. This documentary traces the campaign to an art school joke, and tells the story of how one man's obsession with a pop icon created an entire subculture.

### **LOOKING FOR MUSHROOMS** Bruce Conner 14.5

**San Francisco, CA**

Shot in San Francisco and Mexico from 1959 to 1962 while looking for magic mushrooms. Conner's award-winning films have been entered in the Ann Arbor Film Festival since the 1960's.

### **LA MUJER LAGARTIJA** Trixy S. Wattenbarger 4

**Brooklyn, NY**

This is an animated, fantastical mystery involving stolen shoes, Sox the Snakeman, and the lovely Lizard Lizard Lady. Will Hairy find his shoes? G-rated and fun for the whole family.

### **RAW** Don Best 5 Calgary, CANADA

The abstract patterns in this experimental animation are hand-made, created from rubbings of found objects on exposed film. The visual tension between organic and industrial forms is complemented by an ambient soundtrack, drawing the viewer into an unsettling meditative space.

# ◉ 35TH ANN ARBOR FILM FESTIVAL ◉

## **GROOVE ON A STANLEY KNIFE** Beth Kotler & Tinge Krismnan 43 Sheffield, ENGLAND

This narrative follows two female buddies whose drug dependency, homophobia, and perilous urban habitat continually threaten their ability to trust one another. Using multimedia and kinetic cinematography, the film explores the women's relationship, alternately one of survival, attraction and rage.

## **DOPPELGANGER** Reade Scott Whinnem 14 Somerville, MA

This experimental, entirely hand-processed, manipulated and colored, explores the effects of human cruelty using as its framework stock footage from the McCarthy era.

## **CELL #724** Karl Staven 6.5 Philadelphia, PA

A man sits in the corner of a room. Things happen. An animation in four parts.

## **THANK YOU FOR NOT SMOKING** Dan Tice 15 Ann Arbor, Mi

From this simple scenario about a man waiting for a woman to show up unfolds a complex commentary on the fear of real communication and the inability to take action, in a self-reflexive, cultural bouillabaisse that makes reference to everything from the French New Wave to *Waiting for Godot*.

## **AUTO POS** David Tucker 9 Los Angeles, CA

Composed of abstract film images which were scavenged from commercial film special effects and processed on the optical printer, this experimental examines the filmmaker's identity in the wake of rapidly changing media technologies.

## **SURPRISE** Veit Helmer 6 Oldenburg, GERMANY

This short narrative, hand-tinted on black and white, takes a comic turn after a man piles up an arsenal of murder weapons around his lover's bed while she sleeps.

## **CLEAR LEADER FILM** audience 5

## ◉ ALSO ENTERED ◉

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

- |   |   |
|---|---|
| Tim Adams I LOVE YOU, MARY<br>JANE 19.5                   | Victor Buhler WARREN STREET 40  |
| Mary Ahmann THE LAST GOODBYE 18                           | Peter Burstin RENDEZVOUS 11   |
| Michael Alberts INERTIA 14.5                              | John Cantine HERCULES ON HOLD 7   |
| Amy Alexander UNBROKEN PIECES 3                           | Bohdan Damian Cap ALL IT TAKES TO<br>KILL THE DEAD MAN 7.5                        |
| Luigi Allemano A BETTER TOMORROW<br>THROUGH TECHNOLOGY 10 | Elliot Caplan CRWDSPCR 55   |
| Angela Alston LAMENT 17                                   | James Carman OPEN LIGHT 12.5  |
| Ernie Altbacker RUN A MILE IN<br>MY SHOES 7               | Jose Maria Caro FILED 15.5  |
| Rebecca M. Alvin VOICES 23.5                              | Lee Chambers ON THE ROOF 11.5   |
| Larra Anderson DROWNING IN<br>WEST 20.5                   | Anita Chang ONE HUNDRED EGGS A<br>MINUTE 23.5                                     |
| David Anderson BURN IN YOUR ARMS<br>FOREVER 11.5          | Steve Chapman THE PHILOSOPHER<br>READING 31                                       |
| George Andrews MEDIUM 2                                   | Pip Chodorov FIN DE SIECLE (PARIS AT<br>THE TURN OF THE 21ST CENTURY) 5.5         |
| Roberto Ariganello & Federico Hidalgo<br>LOTERIA 22       | Pip Chodorov END MEMORY 6   |
| Jeremy D. Atkins IN SEARCH OF<br>FAMINE 16                | Kristine Clark de Castilho BIRTH OF<br>PERCEPTION: AMERICAN STORY<br>ON RU-486 59 |
| Sharene Azimi COME FEEL THE<br>WIND 30.5                  | David Coffey & Jennifer Wemigwans<br>STILL 5.5                                    |
| Sam Ball RUBBISH 16                                       | Stephen Collins THE PLUMBER 28  |
| Robert C. Banks, Jr. YOU CAN'T GET<br>A PIECE OF MIND! 63 | Eveyn Collins A FAIRY TALE 8.5  |
| Denver M. Beattie KATRINA 60                              | Joshua Colover OLD SALT 28.5  |
| Brent Beavers BORNE AGAIN 18.5                            | Kevin Cournoyer OLANDA'S WISH 45  |
| Sherry Beckman JELLO FOR TITO 6                           | Gary Cozad WHAT WE TALK ABOUT<br>WHEN WE TALK ABOUT LOVE 25                       |
| Bea Bellino SPIRITUAL TREASURE 6.5                        | Devin Crowley WHO IS THE FAMOUS<br>MS. DEE? 10.5                                  |
| Bea Bellino HANDJOB 4.5                                   | Andrew Dunn WEED KILLER 28  |
| Laurance Bennett (Grossman) LUCKY 19                      | Angela Dunnigan 1/16 ELVIS, MY<br>STORY 4.5                                       |
| Melissa Berent THE HYGIENE DREAM 1.5                      | John Ealer CARNIVAL OF MIRACLES 5.5   |
| Douglas Berquist DEATH IN THE<br>FAMILY 69                | Douglas J. Eboch PARTY AT SAMS 89   |
| Gregg Biermann WINDOW OF<br>APPEARANCES 7.5               | Alvin Ecarma A CONVERSATION 6.5   |
| Justin Bisceglia UNENTSCHLOSSENHEIT 5                     | Harvey Edwards LIVING POETRY II<br>"YES, WITH LEMON" 30                           |
| Laurann Black CONCENTRIC CIRCLES 9.5                      | Rodney Evans THE UNVEILING 81   |
| Elisa Blatteis LINE-UP 20                                 | Larissa Fan TEN LITTLE DUMPLINGS 8  |
| Dino Bruce THEY COME FOR YOU<br>TOO, LARRY 20.5           | Mark Feijo THE ADVENTURES OF<br>COWBOY JOE—THE POWER OF<br>THE RAKE 12.5          |
| Matthew Buckingham AMOS FORTUNE<br>ROAD 21.5              | Michael Fimognari EVERY DAY 20.5  |



## ◎ ALSO ENTERED ◎

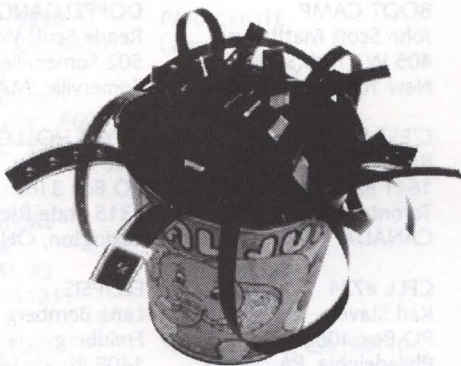
- Arthur Flam MIRAGE 5  
 David A. Ford CLOCKMASTER 5.5  
 David A. Ford CENTER OF THE UNIVERSE 26.5  
 Luis Gispert FINGER EXERCISE 23  
 Inbal Goldstein IN THEIR WAY 16  
 Owen Gottlieb CUTTERS 6.5  
 Donald A. Guarisco MECH-HEAD 14.5  
 Marcus Hahn BURNING BRIDGES 30.5  
 Josef Hamersky BREADMAN 12  
 Ted Hardin HUMANITY 61.5  
 Mark J. Harris LAST DAYS 20.5  
 Rick Hays MARRIAGE A LA MODE 34  
 Kent Hayward SEDIMENTATION 5.5  
 John Helde GOT A LIGHT? 19.5  
 Kara Herold LA SIGNORA DI TUTTI (EVERYBODY'S LADY) 3  
 Cheryl Hess DECK 5.5  
 Helen Hill & Shelly Wattenbarger THE WORLD'S SMALLEST FAIR 4  
 Lauren Himmel BLUEY 12  
 Tessa Hoffe THE COLLECTOR 20.5  
 Clive Holden HITLER! 11  
 Regina Höllbacher THE BACKROOM 10  
 Kathy Horner & Miriam Cooley PARTY GIRLS 80  
 Christopher Rakestraw Humes MALCOLM X-LAX 7  
 Christopher Rakestraw Humes THE "GALACTIC ABORTION" 9  
 Kris Isacson MAN ABOUT TOWN 22  
 Eva Jakubowski KEARNEY 10  
 Brian Kahn & Greg Finton HAVE A NICE DAY 17  
 Arsen Karougian ART AND ENVY 21.5  
 Arsen Karougian DAVID IN MAGNIFICENT COLORS 9.5  
 Mathew Kaufman DOMESTIC DIFFERENCES 48  
 Gary Kibbins FINAGNON 70  
 Kathleen Kim THE MEAN REDS 4  
 Justin King CHEAP CURRY & CALCULUS 24  
 Kevin Lee Knaus TASTES LIKE CHICKEN 6.5  
 Mary Kocol I WAS MY SISTER'S MAID OF HONOR 8  
 David Kost QUIET DESPERATION 11  
 Beth Amber Kowalczyk LILY AND THE LAMB 3  
 Pete LaDuke, Charles F. Cirgenski, Janine Menlove BACK IN BUSINESS 36  
 Tobi Lampard REMEMBER IN BETWEEN THE FORGET 10.5  
 Jon Larson THE BOARD GAME 16.5  
 Alain Le Razer DISTILLATIONS 10  
 Eliza Lee VICTIM EYES 11  
 Carl Lee SECRET MUSEUM 6  
 Anita Lee TRANSLATING GRACE 20.5  
 Ann Deborah Levy THE FANMAKER (LANDSCAPES) 11  
 David Liban FRICTION 14  
 Melanie Loebig BACKING OUT 7  
 Jeranun Lowatchcaragul NUMBER NINE 5  
 Mala Mahlebashian THE LIFT 10  
 Matt Mailer THE MONEY SHOT 32.5  
 Kelly L. Mall THE AMERICAN 8.5  
 Mark Manuszak BETH 4.5  
 Nick Marciano THE TREE 8.5  
 Andrew Marcus & Michael Kadela GUS FIST 17  
 Chris Markowsky THE LAST NIGHT OF CHARLES BUKOWSKI 4  
 Dylan Mc Neil A GIRAFFE 21  
 Kate McCabe TACK 6  
 Kate McCabe GO-GO RAMA MAMA 16  
 Glenn McClanan TRIBES 35  
 Lisa McElroy JOB 5.5  
 P. Lionel McGowan EDEN 7.5  
 Susan McNally DOCTOR PROCTOR 6.5  
 Jordan Melamed A CORNER IN GOLD 28  
 Dale Melgaard LADY'S MAN 19  
 Siri Mellchior & Julie Bille MAMBO 4  
 Daniel Mellitz THE LOST MARINER 20  
 Daniel Mellitz LA FEMME PICKLE 23  
 Jeffrey Mertz COMMONPLACE 8.5  
 Barbara Meter DEPARTURE ON ARRIVAL 23.5  
 David Michalak INSIDE-OUT 17.5  
 David Middleton LIVING OR DEAD 6.5  
 David Middleton ROIDS 10  
 David Middleton 1001 CUPS OF COFFEE 6

## ◉ ALSO ENTERED ◉

- Ross Milen THE GIFT OF TIME 20.5  
 Rick Minnich DELPHI 1830 3  
 Peter Miriani 3 6  
 James Mitchell SCENARIOS 13  
 Michelle Mohabeer TWO / DOH 4.5  
 Matthew. R. Molitor 50/50 22  
 Bret Montana HANA 22  
 John Monte HAROLD, MY MECHANIC 26  
 Tom Moore BARRY AND MEG 12  
 Willard Morgan FESTIVAL FEVER 9.5  
 Birgitte S. Mortensen SEPARATING 11  
 Slink Moss THE ISLAND 5  
 Elizabeth Murray BERNICE 18  
 Nils Myers MOVIES 'TIL DAWN 82  
 Mary Ann Naas CENSORED & SILENCED 25  
 Kaveh Nabatian SAUSAGES 6.5  
 Mark Nalley STAND TALL 84  
 Damian Luis Nelson SEARCHER 16  
 Joan Nidzyn WHAT MORE COULD YOU ASK FOR 3.5  
 Ryuichi Okubo CONNECTIONS OF THE LANDSCAPE 6  
 Ryuichi Okubo BINGHAMTON, NY 9.5  
 Ryuichi Okubo AT A CERTAIN PLACE 7  
 Bill Oliver THE DEBUTANTES 26  
 Steven Olivieri THE IRREVERSIBLE YEAR 85  
 Dianne Ouellette SRASSHA 8.5  
 Dave Palamaro GRANDFATHER 18.5  
 Beatrice Palicka THE SACRED HOOP 23  
 Claudia Paraskiv THE FORBIDDEN FRUIT 14  
 Marcelle Pécot EVERY TELLING HAS A TALEING 9  
 Shane Pickerill REFLECTIONS 12.5  
 Ileana Pietrobrund CAT SWALLOWS PARAKEET AND SPEAKS! 75  
 Tim Poland TIM POLAND'S LONG RIDE HOME 11  
 Tim Poland THE FLORIDA KNOWLEDGE 3.5  
 Mack Polhemus THE SCOTTISH TALE 81  
 Joshua Porter THE RIDE 8  
 Michelle Puetz UNTITLED 2  
 Katherine Purdy BITING THE HAND THAT FEEDS ME 4  
 Irene Rea THIRD 8.5  
 Stephen Ream FROM HERE 7  
 William Redman DEMETROUS THE WERECLOWN 25  
 Brian Relph WIDE AWAKE 5.5  
 Frederick Rendina UTOPIA 40.5  
 David Reznak COMO ANOCHECE AMANECE 11  
 Liz Roberts A LIST OF THINGS THAT MAKE THE HEART BEAT FASTER 12  
 Michael Romero DOUGH, RAY, & ME 11.5  
 Ken Paul Rosenthal SPRING FLAVOR 3  
 Elke Rosthal MY NAME IS RABBIT AND I DON'T KNOW WHY... 30  
 Phillip B. Roth I WAS A JEWISH SEX WORKER 72  
 Aaron Jack Rudelson THE MARSH 14  
 Jan Rudolph THE TIME OF MY LIFE 38.5  
 Hugo Noel Santander-Ferreira PO 14  
 Keyth Scales LOU ANNE NARRAMORE 19  
 Mark Schwartzbard ROAD MOVIE 22  
 Tony Sehgal THE SACRED AND THE CAFFEINE 4  
 Chris Sheridan WALK THIS WAY 12.5  
 Evann Siebens DO NOT CALL IT FIXITY 6.5  
 Catherine Singstad HARVEST 5.5  
 Jessica Sison NEWTON'S LAW 7  
 David Michael Spector FUCK TRAIN 7  
 Jeffrey Stephenson THE AWAKENING 10.5  
 Matthew Strauss TOYS 4  
 Mark Street WHY LIVE HERE? 50  
 Laura Sulborski MEMORIAL DAYS 13.5  
 Yury Tacher IVAN THE VERY TERRIBLE 28  
 Paula Tiberius KILLING TIME 16  
 Renato Garvez Umali LAST SHOW: WHEELING TWIN DRIVE-IN 4  
 Juan Francisco Urrusti A LONG JOURNEY TO GUADALUPE 98  
 Craig W. Van Gundy WITHERED 29  
 C. Paula Vander EURYDICE WAS MURDERED TOO 7  
 Luis A. Vasquez-Gomez IMAGES OF A DREAMT JOURNEY 10  
 Mark Ward & George Grubb CLINIC E 28  
 Karen Watson MARY PARADOX & GRACE 50

## ◉ ALSO ENTERED ◉

John Webb GOITERBOY 24  
 Remy Weber ANDREW MAY'S  
 GRANDFATHER, ARTHUR 11  
 Michael Wellenreiter COUNTRY GOAT,  
 CITY CAR 22.5  
 Clay Westervelt VALKYRIE 6  
 Sheri Wills MURMURING DIPHTHONG  
 4.5  
 Allyson Woodrooffe STANDING ON  
 FISHES 7.5  
 David Woods BABY HOME 29  
 Tamar Yacov BASIC STEPS 27  
 Steven Christopher Young THE PIECE 39  
 Patrick T. Yu HING DAI AND THE MAN 15  
 Robert Zimmerman SEPARATE FLOORS 54  
 Mike Zykoff SEVEN VIRTUES 10.5



## ◉ PRINT SOURCES ◉

A HEAP OF BROKEN BODIES  
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A HOUSEWIFE'S LOT IS  
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BONES OF THE FOREST  
 Heather Frise & Velcrow  
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 Transparent Film  
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 CANADA

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### CHRONIC

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Brooklyn, NY 11205

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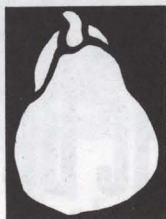
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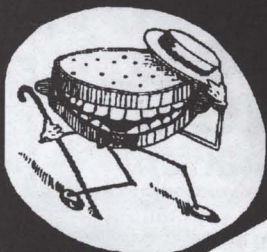
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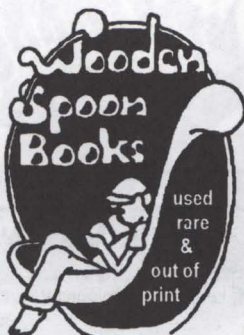
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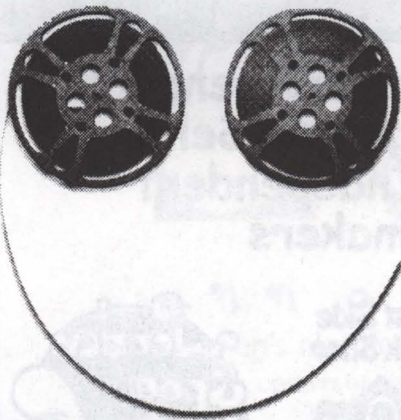
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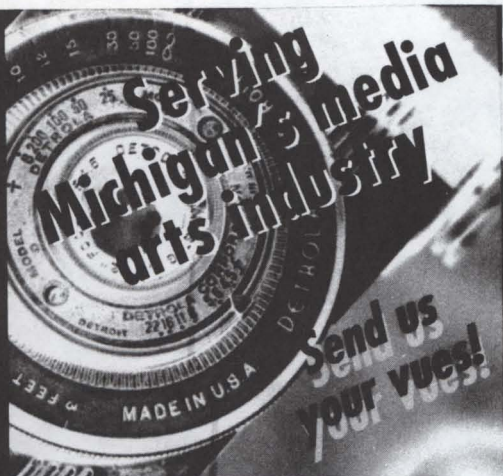
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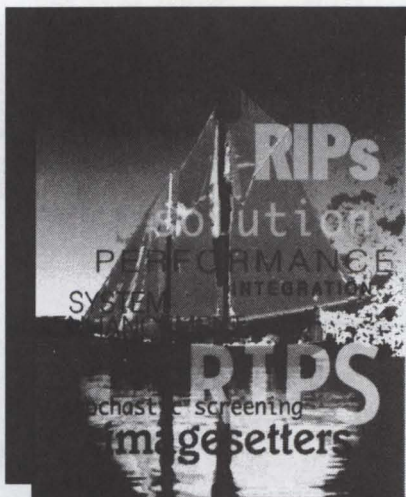


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