

10th
11th
28th
42nd
9th
43rd

ann arbor
film festival

MARCH 15-20, 2005

Main Theater

\$8 admission

TUESDAY 15th

7pm
Opening
Reception

8pm
-film screenings-
BLUE DAHLIA
Opening
Performance

WEDNESDAY 16th

3pm
Shelly Silver
Presentation
(free)

7pm
-Competition
screenings-

9:30pm
-Competition
screenings-

Late Night
SALON AT
FIREFLY



THURSDAY 17th

3pm
Matt McCormick
Presentation
(free)

5pm
Penny Stamps
Lecture

7pm
-Competition
screenings-

9:30pm
-Competition
screenings-

11pm
SEX WORKERS
ART SHOW

FRIDAY 18th

3pm
Jonathan Caouette
Presentation
(free)

7pm
-Competition
screenings-

9:30pm
-Competition
screenings-

Late Night
SALON AT
FIREFLY



SATURDAY 19th

1pm
Competition
Matinee

3pm
Competition
Matinee

7pm
-film screenings-
POTTER BELMAR LABS
Opening
Performance

9:30pm
-Competition
screenings-

Late Night
SATURDAY
NIGHT BASH



SUNDAY 20th

12pm
THE DREAMS
OF SPARROWS

2pm
HIGH TECH SOUL
FOUND MAGAZINE
Opening
Performance

5pm
-awards screening-

7pm
-awards screening-

9pm
-awards screening-

Screening Room

\$8 admission

WEDNESDAY 16th

8pm
-out night-
SUPERSTAR IN
A HOUSEDRESS

10pm
-out night-
COMPETITION
SHORTS

THURSDAY 17th

8pm
-films from
the vault-
Richard Myers
JUNGLE GIRL

10pm
Reynold Reynolds
SUGAR

FRIDAY 18th

8pm
-films from
the vault-
The Films of
Curt McDowell

10pm
-films from
the vault-
George Manupelli
ALMOST CRYING

SATURDAY 19th

3:30pm
THE SHE GAZE
WOMEN MEDIA
MAKERS

8pm
FUTURE OF FOOD

10pm
WAITING TO
INHALE

SUNDAY 20th

1pm
FUTURE OF FOOD

3pm
WAITING TO
INHALE

Workshops/ Seminars/

Panel Discussions

(free to the public)

WEDNESDAY 16th

1pm
Film Jam

THURSDAY 17th

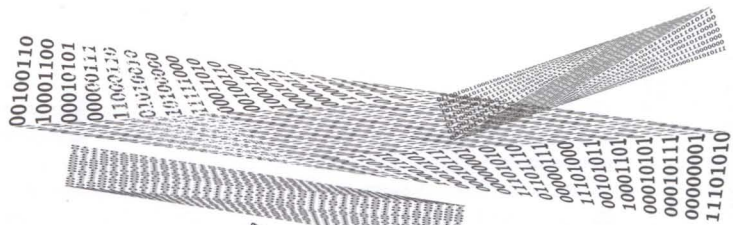
1pm
AVID Seminar

FRIDAY 18th

1pm
Film Jam

SATURDAY 19th

1pm
Panel:
What the hell
was that?



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letter from the executive director



Dan Marano

Welcome to the 43rd Ann Arbor Film Festival, home of the ever changing and expanding cinema. As the new Director of the festival, I invite you to dive into a program that combines the fine new films and videos of the competition program with some cinematic rarities culled from past festivals. Please get comfortable, shed some layers, and prepare to have perspectives and opinions shifted.

Cinema progresses and evolves, so too does the festival itself, as a living organism that grows and pulses with the times. Several years ago, we received a few hundred submissions, most all of them on 16mm film; this year, our selection committee reviewed nearly two thousand! Brilliant and inventive 16mm film can still be seen here, but it is increasingly becoming a conservationist medium that is too costly for emerging artists, and thus, tends to be increasingly conservative. Technology liberates, and it also inundates: the screening committee really did a marvelous job on a very tight timeline. They gave countless hours on many winter nights to bring you this program. I can't thank them enough.

If a large part of our program is now presented on video, another trend is that much of the best work from new makers has to be sought out, invited, and found. I am thankful to have Christina Hamilton back to oversee all of this special programming. She brings a wealth of talent and energy to the job, and brings to the screen everything from

archival prints to some of the best new cinema from some improbable places. Christina has also invited Karl Mehrer, whose K2 Imaging provides the brilliant digital projection in the main theater. We are extremely pleased to be presenting a picture without peer, in only our second year of competition video. Thank you Karl, and welcome to Ann Arbor.

In the beginning there was light, and it was projected at this festival in the basement of the University of Michigan's old Art and Architecture building on main campus. These early festivals, cooked up by George Manupelli and fellow pranksters, skirted mainstream cinema (and sometimes the law) and brought an expanded cinema for those intent on expanding their consciousness. Then as now, art can inflame while it inspires, and we still need art and cinema to do things that are provocative and unexpected, regardless of the medium.

It is a great boon to the festival to have the renewed support of the University of Michigan's School of Art and Design. Dean Bryan Rogers, and the rest of our

Board of Directors, have linked the festival with an important part of the University that was not around in George's day: The Digital Media Commons and the great Tom Bray. Tom lends expert assistance and sage advice to all things digital this year. We are also lucky to have some talented A&D graduates and interns here; they are responsible for the catalog, and much more fine design. They join a terrific team of interns from the Film and Video Department, who go a long way to make this festival run.

None of this would be possible without the fearless determination of Carrie Cecchini, who continues to put together a festival with intelligence and expertise. She introduced me to an astounding community of people whose thought and care bring this festival into being today. Enjoy it, cut it to pieces, ingest it, and let it feed you. This is some of the best media around, made for the people, by the people. Thank you.

board of directors Steve Bergman Dennis Hayes Heidi Kumao Edward McDonald
Chris McNamara Jay Nelson Bryan Rogers Joe Tiboni

board of advisors Frank Beaver Ken Burns Bonny Dore David Gatten
Lawrence Kasdan Alison LaTendresse George Manupelli
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festival staff

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Carrie Cecchini

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and Festival Consultant**

Christina Hamilton

**Screening Committee &
Competition Programming
Committee**

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Shaun Williams

Program Book Designer

Anne-Marie Kim

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Shaun Williams

Poster Design

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Anne-Marie Kim

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Katie Deutsch

Anne-Marie Kim

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Shaun Williams

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Kristen Wargelin

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and Q & A Moderators**

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Jim Pyke

Frank Uhle

An enormous THANK YOU to our many dedicated volunteers! We couldn't do it without you.

letter from the mayor



As the mayor of Ann Arbor, I warmly welcome you to the 43rd Ann Arbor Film Festival. A great cultural tradition in the grand Michigan Theater, the Festival is known far and wide as one of the finest American venues for innovative filmmaking and storytelling. As the oldest festival of its kind, the Ann Arbor Film Festival remains a vibrant cultural tradition in our city, highlighting this community's dedication to creative dialogue and the art of the moving image.

For 43 years, the Festival has supported and promoted diverse film artists who have played pivotal roles in the field, including Yoko Ono, Andy Warhol and Gus Van Sant. Equally impressive is the steadfast commitment of Ann Arbor's own artists and volunteers, who each year contribute their work, art and time to present this marvelous community event. A great part of the reward is that every year, artists and filmmakers come for one week in March to share their images, ideas and thoughts with both young and old, in a stimulating environment that is our home.

Ann Arbor is a city that takes great pride in the arts and in fostering civic dialogue that stimulates the growth of the community and individual alike. Through the years, the Ann Arbor Film Festival has been a key thread in the cultural fabric of our city-- this year, it continues to weave yet another row of exceptional programming into this fabric.

I thank you for joining us for the 43rd festival and hope that you will return for those to come.

Enjoy the show!

Sincerely,

A handwritten signature in cursive script that reads "John Hieftje". The signature is written in dark ink and is positioned below the typed name "John Hieftje".

John Hieftje
Mayor of Ann Arbor

festival contributors & in-kind donors

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

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People's Food Co-op
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Verizon Wireless
WEMU

In-Kind Donors for AAFF Fundraiser

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Schokolad Chocolate Factory
Selo Shevel Gallery
Village Corner
Voila! Boutique
Washtenaw Woodwrights
Whole Foods Market
Wilkensan Luggage Shop

Judges' Brunch

Afternoon Delight
Angelo's Restaurant
Einstein Bros. Bagels
Expresso Royale Cafe
Jefferson Market
Ken Bawcom
Metzger's German Restaurant
People's Food Co-op
Say Cheese Cheesecake Bakery
Whole Foods Market
Zingerman's Bakehouse

Opening Night Reception

Afternoon Delight
Arbor Brewing Company
Bella Ciao
Big City Small World Bakery
Great Harvest Bread Co.
Grizzly Peak Brewing Company
Katherine's Catering, Inc.
Kav's Kafe
People's Food Co-op
Romano's Macaroni Grill
Say Cheese Cheesecake Bakery
Schokolad Chocolate Factory
Soup du Jour
Whole Foods Market

Afterhours Salons

Firefly Club
Bob Moir
Maker's Mark Distillery

Lobby Entertainment

Combo Sanfona
Royal Garden Trio

Saturday Night Bash

Ghostly International
Larry Skiles / Edward Jones
Oz
U of M School of Art & Design

Judges' Meals

Angelo's Restaurant
The Earle
Blue Nile
Red Hawk
Seva Restaurant
Zingerman's Catering

Filmmakers' Reception

Casa Dominick's

Screeners Food

Arbor Brewing Company
Ashley's
Aut Bar
Cottage Inn
Tios Restaurant

On Air Ticket Give-a-ways

Ann Arbor's 107.1
WCBN
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Michigan Radio
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Relaxation Station
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Saturn of Ann Arbor
School Kids in Exile
Soup du Jour
Starbucks
Verizon Wireless
Tabor Hill
Tel Systems

The Detroit Film Theater of the
Detroit Institute of the Arts
University Music Society
Voila! Boutique
Waterfront Film Festival
Whole Foods Market

Extra Special Thanks to these Folks for Encouragement and Inspiration Along the Way

Florence Almozini
Alfonso Alvarez
Matt Anderson
Craig Baldwin
Vera Brunner-Sung
Michael Cecchini
Susan Chastain
Barry Checkoway
Jack Cronin
Lisa Dengiz
David Farrell & Oona Mosna
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Cory Reynolds
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Bryan Rogers
Bruce & Nancy Romant
Swanna Saltiel
Danny Schecter
Jason Silverman
Vince Swain
Sam Valenti
Igor Vamos
Marie Van Tubbergen
Seth Warschausky
Mike Woodruff

membership

The Ann Arbor Film Festival is a grass roots organization dedicated for the past 43 years to screening the very best in independent and experimental film. The generous financial support the Festival receives from its boosters has always been one of its strengths, and our membership campaign serves as a way to recognize these tax-deductible contributions. Putting on the Ann Arbor Film Festival is a year-round effort. Your support and the support of the following people is deeply appreciated.

Film Legends \$1000 and up

630 Club*

Film Producers \$500 and up

Ronald & Jill Donovan Maio

Film Celebrity \$250 and up

Peter Drescher

Film Heroes & Heroines \$100 and up

John Baird
Ruth Bardenstein & Jim Roll
Kathy & Steve Bergman
Alan Blomquist

Clark Charnetski
John Dryden
Mark & Terri Fisher
Philip Hughes
Jill McDonough & Greg Merriman
Daniel Moerman
Bud Niemeyer
Kostas Pappas
Karen Philbrick
Jeffery Philbrick
Diana Raimi
Martin Shackelford
Joe Walters
Karen & David Weinstein

Film Connoisseurs \$50 and up

Jan Sinkow
Bonnie Dede & Bob Egerlund

David Ericksen
Bruce and Nancy Romant
Judy Schwartz

Film Lovers \$25 and up

Fran Cowen Adler
Jack Cronin
Robert Holman
Anne & Fred Remley
Mary Rios
Patricia Smith

Film Cameo \$20 and up

Relah Eckstein

*Thank you to Pfizer for their matching gift fund.

silent auction

Come visit the Silent Auction, opening Tuesday evening in the upper lobby of the Theater! All proceeds for the Ann Arbor Film Festival.

Fill out a card to place a bid. Opening bids are 25% of the donated item's value and are raised in a minimum of \$10 increments. Bids exceeding an item's donated value are tax-deductible.

Winners are announced immediately following the close of the auction on Sunday March 20 at 9pm. Winners then make payments and retrieve their items. Arrangements can be made for those who are unable to pick up items at this time, however all must be claimed by March 31st. Runner-up bidders will be contacted in the event that an item goes unclaimed.

We appreciate the generosity of the following artists, businesses and community members who have donated artwork and services for the auction, as well as those whose names were received after this program went to print.

Special thanks to Kristen Wargelin for all her effort and hard work in organizing the auction.

16 Hands Gallery
Kathleen Beck
4th Ave Birkstock Store
Paul & Claire Timmerhess
Abracadabra Design
Kathryn & Steven Lesse
Aerial Associates
John Sullivan
Charlie Aimone
Al Dente Pasta
Monique & Denny Deschaine
Leland Austin
Lars Bjorn
Barbara Brown
Lori Burkall
Wendy Chaiken
Martha Claus
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Marie Cronin
Jeff Donatto
Downtown Home & Garden
Dream on Futon
Victoria Hayes Engling
Euphoria Oxygen Bar
Eve
Carol Furtado
Gandy Dancer
Vanessa Lako
Marie Weston
Dorothy Gotlib Photography
Dorothy Gotlib
Helen Gotlib Design
Helen Gotlib
John Gutoskey
Richard Hackel
Harmony Hollow
Nancy Brennan & Bradley Cross
Heavenly Metal
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Ann Hexman
Eddie Herrold
Hollanders
Tom & Cindy Hollander
Ester Kirshenbaum
Ann Klevgard
Marie Krull
Pamela LeBlanc
Lucky Monkey
Tattoo Parlour
Main Street Ventures
Marrabella
Lisa Marra
Motor City
Music Conference
Michigan Theater
Russ Collins

Ann Moray
Sue I. Ott
Performance Network
Dan Price
Rick Raxlan
Relaxation Station
Sally Ryan
Vanda Shadigian
John Shultz Photography
John Shultz
Claudette Stern
Swank Martini Co.
Tabor Hill
Randa Trella
True Gem Co.
Judy Gottsedhalk
Greg Upshur
James Van Coppenolle
Ellie White
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Mike Wolfe
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\$3,000

Ken Burns/Florentine Films

\$1,500

630 club*

\$1,200

Palmer Morrel-Samuels/EMPA

\$1,000

The DeVarti Family

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The Tom Berman Award, Inc.

Michael Moore

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\$500

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Tios Restaurant

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Dennis Hayes

\$300

LaBour Foundation for

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\$250

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Lars Bjorn & Susan Wineberg

Piotr Michalowski & Deanna Relyea

\$200

Frank & Gail Beaver

George Fisher

& Kari Magill

Kitty & Steven Kahn

Walter Spiller

\$150

Mark Hardin

\$100

John Caldwell

& Susan Kalinowski

Jim Freudenberg

Cynthia Greig

& Richard Smith

Vicki Engel

Dan Gunning

Richard Hackel

Ken Kiesler

\$25

Philip S. Wilson

Other

Dan & Fred Bourgoise

Detroit Film Center

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Griot Editorial

Film Craft Lab

*Thank you to Pfizer

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THE ANN ARBOR NEWS

Filmcraft
imaging

HI DEFINITION PROJECTION

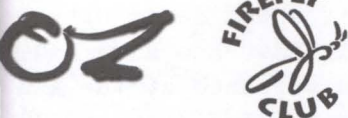
Avid DFC

Between THE Lines
MICHIGAN'S WEEKLY NEWS FOR LESBIANS, GAYS, BISEXUALS, TRANSGENDERS AND FRIENDS



GRACE & WILD, INC.

Kodak
MOTION PICTURE FILM



griot
EDITORIAL



Maker's
Mark



hdstudios

metrotimes

nutella
The original creamy, chocolate hazelnut spread



NATIONAL
ENDOWMENT
FOR THE ARTS



DIGITAL MEDIA COMMONS
in the Duderstadt Center



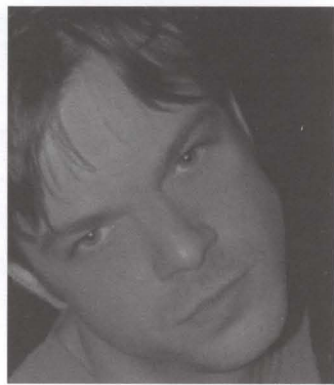
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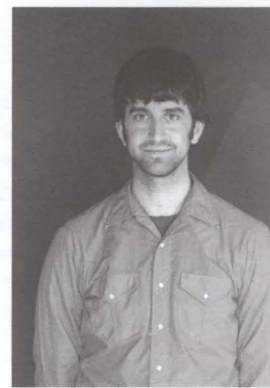


WEMU 89.1



Jonathan Caouette

The name of Jonathan Caouette was everywhere last year due to his ground-breaking film, TARNATION. TARNATION, which screened at last year's festival, has received international critical praise since premiering at the New York Lesbian and Gay Film Festival. With a budget of less than \$300, the film was made using 20 years worth of personal footage and assembled using iMovie. His 88-minute film is an evocative autobiography shot with the tone of dark humor and love that has sustained him through his complex existence to this very day. Along with being screened at Sundance Film Festival and Cannes, TARNATION was awarded much recognition, including the Best Non-Fiction Film by the National Society of Film Critics, USA and the Sutherland Trophy at the London Film Festival. Join Jonathan for a free screening of his work on Friday, March 18 at 3pm in the main theater.



Matt McCormick

Matt McCormick is a Portland, Oregon based filmmaker whose work blurs the line between documentary and experimental. His films combine found and original sounds and images to fashion abstract and witty observations of contemporary culture and current issues. Matt has had three films screen at the Sundance Film Festival, and has received awards including Best Short Film from the San Francisco International Film Festival, Best Experimental from the New York Underground Film Festival, and Grand Prize from the Media City Film Festival. Matt has also had several works screened at the Ann Arbor Film Festival, including THE VYROTONIN DECISION, SINCERELY, JOE P. BEAR, GOING TO THE OCEAN, and THE SUBCONSCIOUS ART OF GRAFFITI REMOVAL, which was the winner of the EMPA Work Life Award at the 40th Ann Arbor Film Festival and named as one of the 'Top 10 Films of 2002' by both The Village Voice and Art Forum magazine. Join Matt for a free screening of his work on Thursday, March 17 at 3pm in the main theater.

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. The jurors' function is to view all entries programmed in the public screenings of films-in-competition and to distribute the awards money. Decisions regarding awards and the distribution of prize monies are the prerogative of the Awards Jury and its decisions are final.

Jurors will present their own work in programs on Wednesday, Thursday and Friday at 3 PM in the main theater. See the schedule for details.



Shelly Silver

Shelly Silver is a New York-based artist utilizing video, film and photography. Her work, which spans a wide range of subject matter and genres, explores the multifarious relations that connect and restrict us; the tortuous routes of pleasure and desire; the stories that are told about us and the stories we construct about ourselves. She has been exhibited throughout the US, Europe and Asia at venues such as MoMA, NYC, MoCA, LA, The Pompidou Center, Paris, The Kyoto Museum, Japan, The ICA London, The London Film Festival, and The Singapore Film Festival. Additionally, she has won awards at The Leipzig International Documentary Festival, The Australian Int'l Film & Video Festival, and The Houston Int'l Film Festival. She currently teaches at The Cooper Union and the MFA Department of Photography and Related Media, The School of Visual Arts. Join Shelly for a free screening of her work on Wednesday, March 16 at 3pm in the main theater.



George Manupelli **Judge Emeritus**

As the Founding Director of the Ann Arbor Film Festival, George Manupelli managed to balance a career as both an organizer and prolific artist/filmmaker. His films range from portraits and ambient narratives to outright slapstick comedies. His movies are overlooked treasures in the history of both experimental film and the burgeoning independent feature film movement of the late 60s and early 70s. Manupelli was a member of the Once Group, an influential 60s intermedia arts collective based in Ann Arbor. The annual Once Festival attracted the most influential avant-garde artists from the worlds of art, film and music of that time, and their legacy has directly influenced subsequent generations. As an educator, Manupelli held many positions including professor at the University of Michigan School of Art, as Dean of the San Francisco Art Institute, and as a longtime professor at York University. Living today in New Hampshire as a refugee from the film scene, Manupelli remains active as a poet and collagist.

the awards

Over \$19,000 in prizes is awarded by the awards jurors, including the following annual named awards:

The Ken Burns Award for Best of Festival \$3,000

This top festival award was established to recognize the filmmaker with the most outstanding entry. The award honors the film that best represents the artistic and creative standards of the festival. It is sponsored by documentary filmmaker Ken Burns, who graduated from Ann Arbor's Pioneer High School in 1971. The Ann Arbor community is proud to have reared this influential cultural figure and patron of independent film.

The EMPA Work Life Award \$1,200

Granted to the film that best provides a witty and insightful look at issues pertaining to careers, employment, co-workers, the workplace, job hunting, job responsibilities, or the impact of employment on the individual's personal life. The film must be no more than 25 minutes long. Employee Motivation & Performance Assessment (SurveysForBusiness.com) sponsors this award as part of its ongoing commitment to the simultaneous improvement of working conditions and profitability.

Gus Van Sant Award for Best Experimental Film \$1,000

Gus Van Sant's film career began in the early 80's, when he was making short experimental films that were awarded at the Ann Arbor Film Festival. Mr. Van Sant is endowing this award to honor the film that best represents the use of experimental processes, forms, and topics.

Tom Berman Award for Most Promising Filmmaker \$1,000

Tom Berman was a University of Michigan film student, an early supporter and a close friend of the Festival. This award, endowed by the Berman family, is given in Tom's memory and is intended to support a young filmmaker who the Awards Jury feels will make a significant contribution to the art of film in the course of his/her filmmaking career.

Prix DeVarti \$1,000

In honor of the 40-year friendship between Dominick's and the Ann Arbor Film Festival, this award is in memory of Dominick and Alice DeVarti. The prize is awarded to the funniest film in the festival.

Michael Moore Award for Best Documentary Film \$1,000

Michael Moore gives back to the festival what he received in inspiration from the hundreds of films he's viewed over the years at the festival. Proceeds from Roger and Me fund the award.

Lawrence Kasdan Award for Best Narrative Film \$1,000

Endowed by Mr. Kasdan, who began his film career in Ann Arbor studying film at the University of Michigan, the award recognizes works which make use of the medium's unique ability to convey striking and original stories.

Kodak/Film Craft Lab Award for Best Cinematography \$1500 Value

\$1500 worth of 16mm or 35mm film stock donated by Kodak, and the processing donated by Film Craft Lab. For the film that demonstrates the highest excellence and creativity in cinematography. Presented in honor of the many independent filmmakers who have contributed to the success of Grace & Wild's lab division, Film Craft Lab, over the last 25 years.

Detroit Film Center Award \$1500 Value

For the past decade, The Detroit Film Center has provided a vital center for the media arts through educational courses, screenings, events, and low-cost equipment rentals. DFC members receive deep discounts on courses and screenings, information on festivals and events, access to film and multimedia equipment and much more. The award, which is intended for a Southeastern Michigan-based filmmaker, provides the recipient \$1500 in waived equipment rental fees and educational courses and workshops.

Chris Frayne Award for Best Animated Film \$500

In memory of Chris Frayne, a key participant in the festival's early years, whose spirit and approach to life was reminiscent of his cartoon characters. The award has been endowed with the hope that his spirit will continue through the prize.

Griot Editorial Best Editing Award \$500

Griot Editorial, Grace & Wild's creative editorial boutique, funds this annual award for excellence in the art of film editing. The awards jurors shall grant this prize to a single film that demonstrates outstanding creativity and technical excellence in the art of motion picture editing.

Between The Lines Award for Best Gay/Lesbian Film \$500

Sponsored by Michigan's weekly newspaper for the lesbian, gay, bisexual and transgendered community and their friends. This award honors the film that best deals with gay/lesbian issues.

Michigan Vue Magazine Award for Best Michigan Filmmaker \$500

This award is intended to support and encourage the local filmmaking community by rewarding excellence in a Michigan-produced film within any genre. Sponsored by metro Detroit-based Michigan Vue Magazine, which is dedicated to promoting Michigan's film, video, and multi-media production industry.

Vicki Honeyman Award for Best 16mm Film \$500

During her 15 years as Festival Director, Vicki Honeyman remained devoted to 16mm film. This award honors her years of dedication and carries forward the legacy of 16mm. The award is intended for the 16mm film that best embodies the spirit of the films that rock her world: technically challenging, innovative, quirky and unique, with a strong respect and passion for film as an art form.

Doug Wandrei Award for Best Lighting Design \$500

Doug Wandrei spent 50 years working in the Detroit production industry, wearing the hat of every technical position possible. Based on his passion for lighting he eventually chose a career as lighting director. This memorial award recognizes the most creative use of lighting in a film in which mood and atmosphere of the environment are greatly enhanced through lighting design.

Peter Wilde Award for Most Technically Innovative Film \$500

In memory of the festival's friend Peter Wilde, who cared passionately about the projected image and was a technical wizard and master of the makeshift. The award honors the film that most respects the integrity of the projected image.

Marvin Felheim Special Jury Award \$500

Marvin Felheim was a film scholar at the University of Michigan and one of the founders of the festival. The prize is awarded to a work of film art that extends the range of subject matter traditionally dealt with in the film medium, while at the same time transcending standard genre categorization.

Tios Hot & Spicy Award \$500

Ann Arbor's Tios Restaurant has been serving up the spiciest salsa around since 1987. Interpretation of "red hot & spicy" is left to the judges discretion in determining allocation of this award, which can be given to any film, based on form, content, or flavor!

Isabella Liddell Art Award \$450

A memorial award for the film that best deals with women's issues, created by friends of Isabella Liddell who was a dear friend and long-time supporter of the festival and practitioner of the arts.

Honorable Mentions \$2,250

Remaining prize monies that are distributed at the awards jurors' discretion as honorable mentions to filmmakers deserving of recognition, support and encouragement.

festival tour

Following the Festival in Ann Arbor, a four-hour program of awarded and highlighted films and videos are selected to represent the Festival on the Ann Arbor Film Festival Tour. The tour will be on the road through mid-December, 2005. Each filmmaker on tour receives \$1.50 per minute per tour stop for the use of their film. More stops will be added throughout the spring, summer and fall - check the Festival website for updates!

April 8 & 9
Reed College
Portland, OR

April 15 & 16
College of the Atlantic
Bar Harbor, ME

April 22 & 23
The Guild Cinema
Albuquerque, NM

May 6 & 7
University of California,
Davis
Davis, CA

June 11 - 14
Cincinnati Film Society
Cincinnati, OH

June 11 & 12
Foothill College
San Francisco, CA

August 6
Capri Theatre
Montgomery, AL

August 20 & 21
Aurora Picture Show
Houston, TX

September 16 & 17
Delta Film Works
Monroe, LA

September 23 & 24
Pittsburgh Filmmakers
Pittsburgh, PA

September 28 & 29
University of Tennessee,
Knoxville, TN

October 11 & 12
Union Theater
Milwaukee, WI

October 16 - 18
Cornell Cinema
Ithaca, NY

October 21 & 22
The Film Theatre at
U.I.C.A. Urban Institute
for Contemporary Arts
Grand Rapids, MI

November 10 & 11
Central Michigan University
Mt. Pleasant, MI

November 28
Rhode Island School of Design
Providence, RI

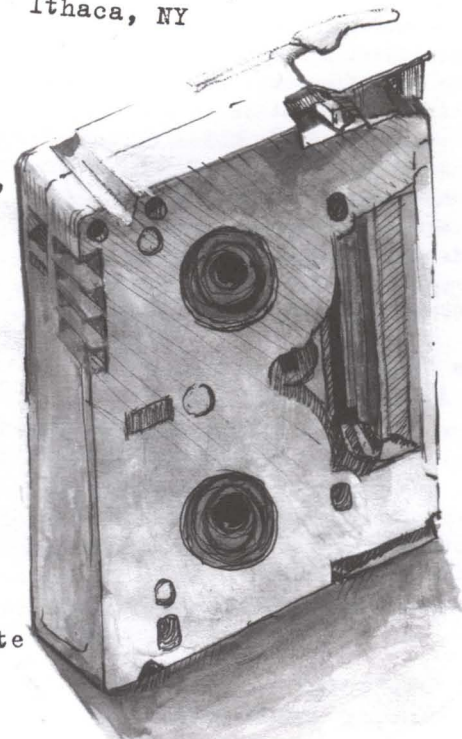
Tour Dates to be announced

City Club Cinema
Minneapolis, MN

Cleveland Institute of Art
Cinematheque
Cleveland, OH

Detroit Film Theater - DIA
Detroit, MI

Ithaca College
Ithaca, NY



Theater

Decoration

The tradition of decorating the lobby for the film festival has evolved from hallway posters at the A and D Building, to the large scale installations that you now see throughout the theater. Installations that take weeks to construct, are installed in 7 hours, and dismantled in a single hour. The artists who participate donate their time and energy to celebrate the creative spirit of the filmmakers and the viewers. Special thanks go to the Film Festival Director Dan Marano, Michigan Theater staff, and all of the volunteers.

Director Of Installation Art
Esther Kirshenbaum

Artists for main lobby
Beili Liu

Esther Kirshenbaum
www.estherkirshenbaum.com

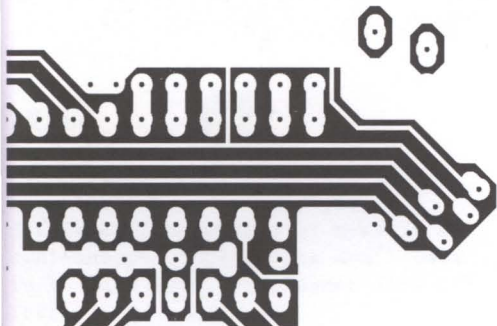
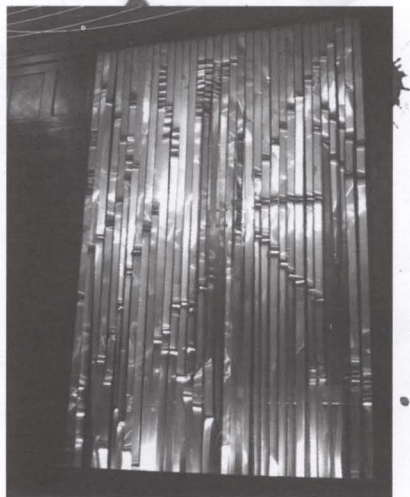
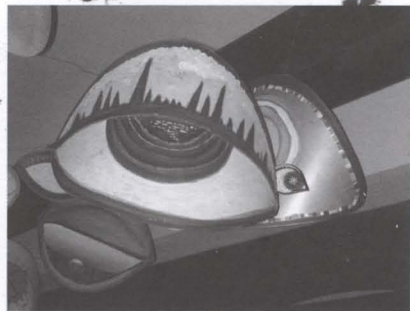
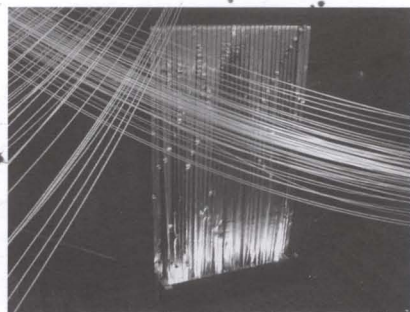
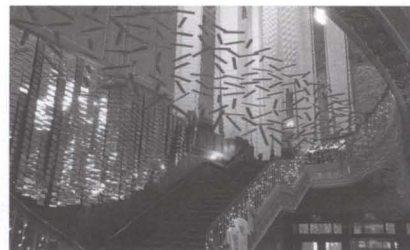
Lynda Cole
www.lcole.com

Filmmakers' lounge (back lobby):
Lou Glorie
Christine Miner

Installation technicians
Alan Pagliere

Claus Theile

Special Thanks to
Barbara Brown
Dance Gallery
People Dancing
Stephanie Shapiro



Tuesday March 15th

PROGRAM OF FILMS

main theater

Tuesday March 15th

8pm main theater
competition screening

**Opening Performance:
bLue daHLia presents
Buster Keaton's
THE SCARECROW**

The Scarecrow (1920), one of Keaton's earliest independent shorts, is a brilliant, fast-moving gag-fest. This is perhaps Keaton's first foray into mechanical gags involving elaborate devices and contraptions for making daily life easier. The plot focuses on a love-triangle involving a farmer's daughter (Sybil Seely). The farmer is played by Keaton's father, Joe Keaton. The film follows the familiar Keaton theme where Buster struggles against all odds to get the girl. A film that is PURE KEATON GENIUS!



Kalamazoo's bLue daHLia brings this classic into the hearts of today's audiences by using modern, multi-stylistic music that connects past and present. The players in the group include: Leslie Boughton on vocals/sound effects, Carolyn Koebel on percussion, Derek Menchinger on guitars, and Levi Strickland on bass. bLue daHLia has been creating original modern soundtracks for silent film since 1999. To learn more, visit www.bluedahlia.com

DEFINITIONS OF ART

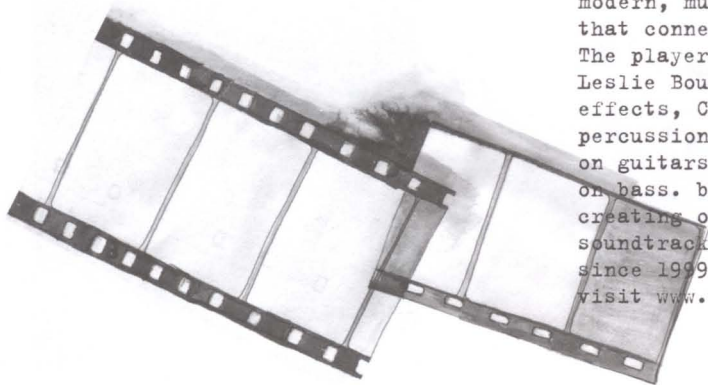
Yuri A, Zuerich, Switzerland. BetaSP, 5 min. 2004. Experimental. Five people state their definition of art: a Swiss without any relation to art is speechless, a body builder shows his muscles and makes a short attempt to explain art, and a blind artist finally bursts out laughing as he realizes that art only exists as a definition and that this film is also art.

LUKE

Bruce Conner, San Francisco, CA. DVD, 22 min. 2004. Experimental Documentary. LUKE is a poetic film document created entirely by Bruce Conner in 1967 during one day of the production of 'Cool Hand Luke' on a location near Stockton, California on a country road.



LUKE



PRESERVING CULTURAL TRADITIONS IN A PERIOD OF INSTABILITY

John and Henry Ford, Austria. DVD, 3 min. 2004. Experimental. The film is a computer-generated video based on artifacts occurring during compression procedures.

LIGHT IS CALLING

Bill Morrison, New York, NY. 35mm, 8 min. 2004. Experimental. A deteriorating scene from James Young's "The Bells" (1926) was optically reprinted and edited to Michael Gordon's 7 minute composition. A meditation on the fleeting nature of life and love, as seen through the roiling emulsion of an ancient film.



LIGHT IS CALLING

MYASO

Slava Ross, Moscow, Russian Federation. 35mm, 14.5 min. 2002. Narrative. Life crashes people's destinies like slices of meat in a meat-chopper. But people don't want to be just flesh. They wanna love and feel.

ASPECT

Emily Richardson, London, United Kingdom. 16mm, 8.5 min. 2004. Experimental. Aspect is filmed in a forest over the period of a year. Using photographic techniques, such as time-lapse and long exposures on single film frames, the forest year is condensed into a few minutes. Light, color and shadow travel across its surface and the film shifts between seeing the trees as trees and seeing the movement of light and shadow abstracting the real environment.



ASPECT

ROLLING DOWN LIKE PELE

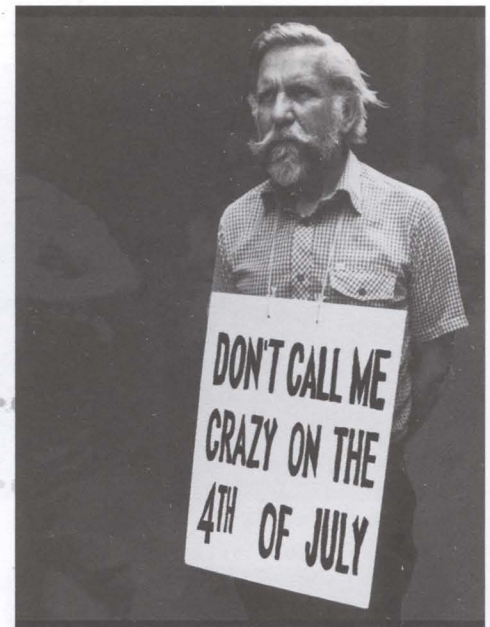
Laura Margulies, New York, NY. 16mm, 5 min. 2004. Animation. Mixing animation and live-action footage, "Rolling Down Like Pele" explores the world of traditional Hula and chant. Lush oil paintings, water colors, and pencil drawings illuminate sections of three Hawaiian dances in a unique way.

AMERICA THE BEAUTIFUL

John Cannizzero, Tarzana, CA. BetaSP, 3 min. 2004. Animation. A concise, sarcastic, violent, and surreal stop-motion history of the United States of America, all in under 5 minutes.

DON'T CALL ME CRAZY ON THE 4TH OF JULY

Richard Pell, Ann Arbor, MI. DVD, 29 min. 2004. Documentary. Why Landsberry can't get his mail.



DON'T CALL ME CRAZY ON THE 4TH OF JULY

main theater

Wednesday, March 16th

3pm main theater
juror presentation

SHELLY SILVER

Shelly Silver will show a variety of short work dealing with storytelling, image-making and the ever-changing divide between the public and the private. Works include:

What I'm Looking For BetaSP, 2004, 15:00. A woman sets out to photograph moments of intimacy. On an Internet dating site she writes: 'I'm looking for people who would like to be photographed in public revealing something of themselves...' What I'm Looking For, a 15-minute high definition video, documents this adventure; the connections formed at this intersection between virtual and actual public space. The video is a rumination on the nature of photography and the persistence of vision. It is a short tale of desire and control.



1 BetaSP, 2001, 3:12. A group of cops laugh and talk, while scanning the street for suspicious activity. An extreme close-up of a sensuously exposed neck; a soft pink fleshy ear turns to reveal an inquisitive hostile eye....1 is a short tape about longing, threat, power and seduction, with the camera functioning in turn, as aggressor, mediator and confessor. The split-screen image as well as the eerie sound track, made up of two versions of the same Miles Davis song run simultaneously, underline

Silver's ambivalent take on the controversial subject matter, as well as calling the work's title into question.



Rooster BetaSP, 2001, 8:00. ROOSTER uses as its starting point an 18th century Jewish tale by Rabbi Nachman about a Prince who decides that he is a rooster, spending his time sitting naked under the dining room table eating stray corn that falls to the floor. All attempts to cure the prince are in vain, until a wise man appears, suggesting a different logic to him: to function as a rooster who acts like a prince.... Images of animated poultry, humans and everyday objects mingle to restage Rabbi Nachman's strange story. Scenes of magic, optimism and naive beauty mix with those of danger, subliminally alluding to both the thrill of changing into somebody completely different, as well as the destabilization, insanity and loss that such a change might engender. Shelly Silver uses this haunting folktale of a prince caught in an unreal reality to reflect on the fragility and vulnerability of fixed identities.

small lies, Big Truth

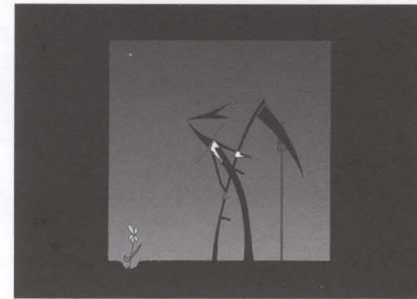
BetaSP, 1999, 18:48. In turn funny, disturbing and glisteningly sensual, SMALL LIES, BIG TRUTH is a video about love, relationships and the joys and banality of sex in the late 20th century. It also touches on such issues as morality, voyeurism, nature vs. culture and power, as eight people are heard reading, in the first person, from the testimony of Monica S. Lewinsky and William Jefferson Clinton as published in the Starr Report.

We BetaSP, 1990, 4:00. A short, graphically dynamic work contrasting contradictory views of perception and interpretation, by way of society's assumptions vis a vis phallicism and fetishism.

7pm main theater
competition screening

MR. REAPER'S REALLY BAD MORNING

Carol Beecher and Kevin D. A. Kurytnik, Calgary, Alberta. 35mm, 17 min. 2004. Animation. It's a film about the uneasy coexistence between life and Mr. Death.



MR. REAPER'S REALLY BAD MORNING

TRAINS OF WINNIPEG

Clive Holden, Winnipeg, Manitoba. BetaSP, 17 min. 2004. (Segment number 13, from TRAINS OF WINNIPEG-14 FILM POEMS, 89 MIN.) Experimental. An epic audiovisual poem, trains as kinetic sculpture and kitsch, found sound art, a film-maker's fetish, or a Romantic's wet dream. O take me to far away places, the rhythm in our plastic hearts, as we are also machines. Tortured cello, the scraping wheel, old cameras, film and rail as parallel tracks thru the remnants of the industrial age. 'Trains of Winnipeg' uses multiple film gauges and digital formats in a collage of colliding and looping vantage points on this brief, ever-moving, moment in history. Analog, digital, and whatever comes next. Music by Emily Goodden. This film is part of a feature length film cycle.

T. S. H.

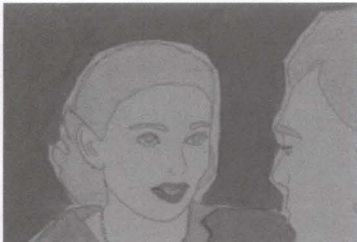
Jesse Lerner, Los Angeles, CA. 16mm, 6.5 min. 2004. Experimental. T.S.H. is a short experimental film based on a 1924 poem by Kyn Taniya (a.k.a. Luis Quintanilla), a member of the short-lived radical group known as the Estridentista movement. The film is a celebration of a poorly tuned radio and a search for transcendence in the ether.

MAGDA

Chel White, Portland, OR. 35mm. 5.5 min. 2004. Animation. A first love is corrupted as a man recalls his affair with a beautiful circus contortionist in the stop-motion animation of wooden manikins.

SELF-PORTRAIT WITH JOHNNY

Johanna Hibbard, Portland, Oregon. DVD, 5 min. 2005. Experimental Animation. Self-portrait With Johnny is a short animated film about a displaced person who gets lost in the 'Johnny' movies of the 1950's. Told from the point of view of his new wife, Self-portrait With Johnny is a tiny glimpse into the life of a post WWII European immigrant on the West Coast.



SELF-PORTRAIT WITH JOHNNY

CAESURA

Leeanne Williams, Somers, CT. BetaSP, 4.5 min. 2004. Animation. A pause to breathe.

THREADING THE NEEDLE

Andaleeb Firdosy, LA, CA. 16mm, 16 min. 2004. Experimental Documentary. The documentation of a lineage of women interpreting the story of a flood and the rescue of a sewing machine. Each voice-contradictory or consistent, is

related through the imagery and woven into an intricate pattern of metaphor and document.

RISING TIDE

Robert Todd, Boston, MA. 16mm, 25 min. 2004. Documentary. Three men who have been running their long-standing businesses in Rye, NY (a suburb of NYC) for most of their lives have found it increasingly difficult to continue as the nature of the town's and the world's economy has changed over the years.

9:30pm main theater competition screening

MORE SENSITIVE

Gail Noonan, Mayne Island, British Columbia. 35mm, 2 min. 2003. Animation. Deep in the wilds of a noisy bar a man at a piano sings his heart out and plays with the unctuous grace of the true lounge performer.



TEARS

TEARS

Pei-Ying Lin, Kaohsiung, TAIWAN. BetaSP, 14.5 min. 2005.

Experimental Narrative. A heartbroken girl collects her tears to recall the memories and sensations of the past of a happier time. It is a cathartic journey into the girl's inner self to find release and peace.

FLOW

Ken Paul Rosenthal, San Francisco, CA. DVCam, 4.5 min. 2004. Experimental. A pregnant woman imagines the loss of her

unborn child before a molten and turbulent sea, then embarks on an obsessive quest to reconnect with her elusive, fleeting spectre.

FUGUE

Trish Van Huesen, Prescott, Ontario. 16mm, 7 min. 2004. Experimental. Inspired by musical and psychological definitions, FUGUE examines the dark flight from identity and environment. Hand processing and the juxtaposition of positive and negative footage depict the journey of a woman as she shifts between being black or white and widow or bride.

BOHEMIAN TOWN

Helen Hill, New Orleans, LA. 16mm, 3.5 min. 2004. Animation. An animation that illustrates and reveals the romantic, underground lifestyle of the North End of Halifax, Nova Scotia.

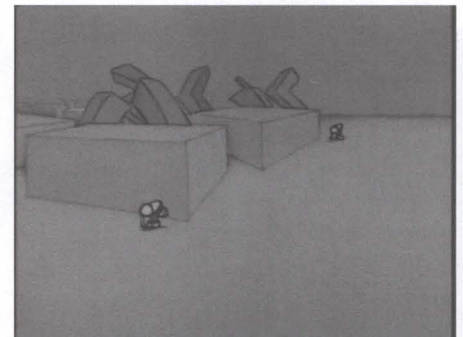
Helen Hill

TOAST

Buzz Miller, Pittsburgh, PA. DVD, 3 min. 2004. Experimental. Inspired by vintage toaster technology, this video required a loaf of white bread and alternating current. Special thanks to the Sysyn's for the use of their toasters.

ROBOTS FOR NO REASON AT ALL IN C

Cathy Karol, Santa Monica, CA. 35mm, 3 min. 2004. Animation. Robotic figures enjoy a whimsical dance through an abstract cityscape to the strains of classic jazz.



ROBOTS FOR NO REASON AT ALL IN C pg 19

Wednesday March 16th

KOSMOS

Thorsten Fleisch, Berlin, Germany. 16mm, 5 min. 2004. Experimental. The mystery of the crystals under closer examination. What is it that makes them possess magic powers as claimed by mystics of all ages? Through growing crystals directly on film their mystical qualities shine straight to the screen. Unfiltered, only aided by light which gracefully breaks its rays into rich visual textures.

ERRATA

Alexander Stewart, Chicago, IL. 16mm, 7.5 min. 2004. Experimental Animation. This is an animation created by copying copies of a blank sheet of paper. This amplifies the visual noise that is a byproduct of 8 reproduction. Each of the several thousand copies made serve as one frame of animation. The result is a marvelously abstract sequence produced by machines that bear resemblance to cloud formations, ocean swells and other natural phenomena.

STUMBLE THEN RISE ON SOME AWKWARD MORNING

Kurtis Hough, Almont, MI. DVD, 6 min. 2004. Animation. An organic, dreamlike journey spiraling from life to death.



STUMBLE THEN RISE ON SOME AWKWARD MORNING

LANDSLAG

Kyja Kristjansson-Nelson, Milwaukee, WI. DVD, 4 min. 2004. Experimental Documentary. Four years after living and studying Reykjavik, Iceland, I returned and traveled through the land from which my great-grandparents

came. Landslag explores the gesture of natural forces, memory and nostalgia that physically and metaphysically shape the Skagafjordur region of Iceland.

HIGHWAY 403, MILE 39

McCabe, Brooklyn, NY. 16mm, 8 min. 2004. Experimental Narrative. A haunted and jarring fiction, HIGHWAY 403, MILE 39 draws on the autobiographical as it explores one mother's struggle to piece together disparate memories of the lost moment before a tragic car accident.

ZERO: THE INSIDE STORY

Elida Schogt, Toronto, Ontario. 35mm, 51 min. 2004. Experimental Documentary. More than a film about the number that is not, ZERO: THE INSIDE STORY, is a commentary on the ways in which humans have come to perceive and fear voids, and reveals how by facing our own sense of emptiness- and its hidden secrets- we can experience insight, hope and ultimately transcendence.

SALON



Wednesday, March 16th

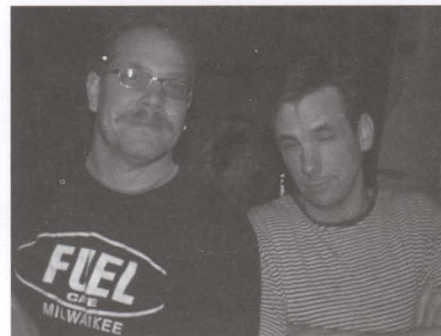
After Show Image and Sound Extravaganza.

Firefly Club, 207 S. Ashley \$5 cover for non-pass holders



Having hoarded images all year long, Festival Favorite Sons, Mike Woodruff and Alfonso Alvarez return to the Firefly Club for yet another evening of films from around the block and around the world! Come share the flickery goodness of multi-projection 16mm, 8mm and super 8mm! Watch as they crack open film cans from the secret vaults of the West Coast Hand Processing Plant, Travelogue home movies scavenged from underground yard sales, finished works by Scott Miller, Sandra Gibson, and Thad Povey and much,

much more. Come and witness the three ring circus of the filmmaker mind in action. Secret Special DJ to spin the tunes and set the mood for a lovely night of watching, chatting and drinking.



Alfonso Alvarez & Mike Woodruff

screening room

Wednesday March 16th

1pm screening room

FILM JAM

Visiting filmmakers are invited to bring film and video works not included in the program to share in an intimate, informal setting. Filmmakers are available for questions following the screenings. Free and open to the public.

8pm screening room

OUT NIGHT

Come to the \aut\ Bar for a reception following tonight's screenings! \aut\ is located at 315 Braun Court, across from Kerrytown on Fourth Street.

OUT NIGHT SPONSORED BY:



SUPERSTAR IN A HOUSEDRESS

Craig Highberger, Cincinnati, OH. 35mm, 95 min. 2004. Documentary. This film examines the life and legend of Warhol transvestite superstar Jackie Curtis who was a poet, playwright, performer, and one of the great personalities of his time. Jackie lived and performed in New York—sometimes as a man, sometimes as a woman. He died tragically of a drug overdose under bizarre circumstances when he was only 38. The film features on-camera interviews with actor Harvey Fierstein who played Jackie's mother in AMERICKA CLEOPATRA when he was 18, Ellen Stewart, founder of LaMama Experimental Theater Club, John Vaccaro, founder of the Playhouse of the Ridiculous, Paul Morrissey, Director of the Andy Warhol films, and surviving superstars Holly Woodlawn and Joe Dallesandro, plus 24 other friends and colleagues of Jackie's.

The film includes never-before-seen video and film clips of Jackie performing in stage plays including Glamour, Glory, and Gold and cabarets. The music of jazz musician and composer Paul Serrato is featured, as is the photography of Jack Mitchell who took more photographs of Curtis and the Warhol crowd than any other professional.

Interviews with media personalities, writers and editors put the work and life of Jackie Curtis in historical perspective. It is directed by Craig Highberger and narrated by Lily Tomlin. It won Best Documentary at Toronto Inside Out Film Festival in June 2004, and screened at the Smithsonian Film As Art program at the Hirshhorn Museum in November 2004. Highberger's book of the same name, which will include the DVD of the film, will be released by Penguin books in summer 2005.



Superstar in a Housedress
Photo©Jack Mitchell

**10pm screening room
films in competition**
OUT NIGHT

SMALL TOWN SECRETS

Katherine Leggett, Stanford, CA. BetaSP, 7.5 min. 2004. Experimental/Documentary. A highly textured film that travels back in time to when the filmmaker was growing up with closeted gay parents in a small, Mid-western town.

CONTINGENT

Nick Peterson, Portland, OR. BetaSP, 26 min. 2004. Narrative. An account of two years in the life of Carmen, a woman who slowly feels herself disillusioned with the ideals of friendship, intimacy and her own independence.

OPERATION INVERT

Tara Mateik, Chicago, IL. BetaSP, 13 min. 2003. Experimental. Are gender outlaws considered the new biological terrorists seeking weapons of mass

bodily destruction? OPERATION INVERT compares the different regulations mediating botox-related plastic surgery and gender reassignment "sex change." Historical medical assessments of the invert (homosexual and transsexual) "condition" reveal seemingly outdated absurdities about outsider deviance. Nonetheless, current institutional loopholes governing gender re-assignment surgery suggest a fresh resurgence of loony pathology and diagnosis.

PLACEBO

Diego Costa, Milwaukee, WI. 16mm, 9.5 min. 2003. Experimental narrative. When one-half of a couple harbours deep-seated insecurities and self-hatred, can there be any real relationship? In this mournful piece, a man reflects on the unfathomable distance he feels between himself and his boyfriend.

THE BROTHEL, THE TEMPLE AND ART

Jere Van Syoc, Chicago, IL. DVD, 20 min. 2003 Documentary. Jere Van Syoc takes the viewer on her trip into the expansive 60's & 70's when art was free from the confines of the gallery, sexuality from the confines of heterosexuality, and education from the confines of classrooms. Van Syoc calls this the art of "high play." Boundaries are crossed repeatedly as fun and humor connect the human condition to sex and death.



THE BROTHEL, THE TEMPLE AND ART

main theater

Thursday March 17th

3pm main theater
juror presentation

MATT MCCORMICK

SINCERELY, JOE P. BEAR

16mm, 1999, 4 min. Appropriated news clips from the 1960's combine with hand-painted film to tackle the momentous issue of how polar bears cope with heartbreak and rejection.



THE VYROTONIN DECISION

16mm, 1999, 7 min. A postmodern disaster epic featuring appropriated segments of 36 television commercials from 1971.

THE SUBCONSCIOUS ART OF GRAFFITI REMOVAL

16mm, 2001, 16 min. A short documentary that proves it is no coincidence that funding for 'anti-graffiti' campaigns often outweigh funding for the arts. Narrated by Miranda July.



PAST AND PENDING

BetaSP, 2003, 5 min.
A music video for The Shins.

AMERICAN NUTRIA

BetaSP, 2003, 11 min. Nutria are a large, odd looking rodent from Argentina, that 60 years after their introduction to North America, appear to be on track to eating the entire continent. Narrated by Calvin Johnson, original music by The Postal Service.

GROUNDLED

BetaSP, 2004, 5:00 MIN. A portrait of heavy industry and urban wildlife.

TOWLINES

BetaSP, 2004, 22:00 min. An experimental documentary about tugboats (or perhaps a children's movie made for adults). Features original music by James Mercer of The Shins

5pm main theater

PENNY W. STAMPS LECTURE/ SCREENING: SHELLY SILVER

Free and open to the public.
Presented in partnership with the School of Art & Design.

Shelly Silver will give an overview of her work as a media artist. Some of the works that will be discussed include:
suicide BetaSP, 2003, 70:00. **suicide** is a feature-length fiction of a woman's voyage through the malls, airports and train stations of Asia, Europe and Central America, chronicling her fiercely hopeful and desperate search for a reason to continue living. Shot to resemble a personal diary film, and starring Silver herself as the fictional filmmaker heroine, **suicide** is edgy, dark and funny; an audacious act of flirting with the revelatory autobiographical.
37 Stories About Leaving Home (in Japanese & English) BetaSP, 1996, 52:00. In this award winning

documentary, Shelly Silver presents an intimate portrait of a group of Japanese women ranging in age from 15 to 82, talking about their lives, families and society. Mixing childhood memories, frank statements, epic events and quotidian details; the film bears witness to the strength of these women and the difficulty of their choices, as they navigate between personal needs and familial and societal pressures. The interviews are framed by a traditional Japanese folktale; a magical and somewhat shocking narrative of a mother's search for her abducted daughter, kidnapped by a monster on the eve of her wedding. **Former East/Former West** (in German & English) BetaSP, 1994, 62:00. Made up of hundreds of street interviews done in Berlin two years after the Reunification, **Former East/Former West** is a vital, surprisingly open, and at times disturbing documentary about what it means to be German at this particular moment in history. **Meet the People** BetaSP, 1986, 16:32 Blurring the line between documentary and fiction, truth and artifice, **Meet the People** presents fourteen 'characters' who face the camera in talking head close-ups and speak about their lives and dreams. The intimacy and honesty of their fragmented, 'autobiographical' storytelling is illusory; the credits reveal that these people are professional actors, playing fictional roles, reading a script.

7pm main theater
films in competition

SELECTIVE SERVICE SYSTEM STORY

Bill Daniel, Portland, OR. BetaSP, 7 min. 2004. Documentary. In 1970, a student at San Francisco State College devised a scenario for a short film, "Selective Service System," that would simultaneously make a statement against the Vietnam War and secure his own physical deferment from the draft. Three decades later, Bill Daniel interviewed director and subject Dan Lovejoy and cameraman Warren

Haack about the violence of those times and the violence manifested in their uncompromisingly honest and brutal protest film. (Originally produced for John Pierson's Spilt Screen series.)

EACH ONE TEACH ONE

Lila Place, Stanford, CA. BetaSP, 7 min. 2004. Documentary. Jason "Compa" Treas was recently released from solitary confinement in a maximum-security prison after spending over half of his life incarcerated. Jason now works with youth in crisis doing mural projects in the hope of preventing them from following in his path. EACH ONE TEACH ONE is a film about art, self-redemption and the meaning of freedom.



EACH ONE TEACH ONE

ONDAS INDIGENAS

Paper Tiger TV, New York, NY. DVD, 11 min. 2004. Documentary. Ondas Indigenas (Indigenous Waves), shot on location in Bolivia, documents the indigenous community radio movement in the high plains surrounding La Paz. Featuring interviews with directors, listeners, and producers from four different radio stations, ONDAS INDIGENAS provides an overview of the importance of community radio and the difficulty in preserving Aymaran culture. ONDAS INDIGENAS was produced in collaboration with SECRAD (Servicio de Capacitación en Radio y Audiovisuales para el Desarrollo or Radio and Audiovisual Training Service for Development). Shot in Spanish and Aymara with English subtitles.

WHEN ME BODY LAY DOWN IN THE GRAVE

Luke Jaeger, Northampton, MA. DVD, 4 min. 2004. Animation. Requiem for the numberless laborers who died building our physical and cultural environment. A haunting, minor-key "Carolina Shout" recorded on a 78 rpm in the 1930s accompanies the imagery of hard labor and death in the subterranean spaces and skyscraper steelwork of New York.

EVERYTHING IN THIS COUNTRY MUST

Gary McKendry, Los Angeles, CA. 35mm, 20 min. 2004. Narrative. Derry, N. Ireland - 1985. A teenage girl must choose between allegiance to her Catholic father and gratitude to the British soldiers who saved the family horse. In this filmed version of Colum McCann's critically acclaimed short story, we look beyond religion and nationality to see ordinary people struggling to live ordinary lives under the crushing weight of history.

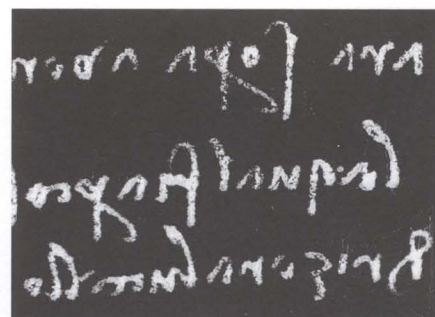
CHESTS

Dolores Wilber, Chicago, IL. DVD, 2.5 min. 2004. Experimental. Chest bashing. Two headless men bash their chests together. Over and over.

THE GREAT ART OF KNOWING

David Gatten, Ithaca, NY. 16mm, 39 min. 2004. Experimental. The latest work in a series of nine films about the Byrd family of Virginia. It combines an investigation of the Byrd family library with the words and images of Leonardo da Vinci, 17th century polymath Athanasius Kircher, and the 19th century scientist and photographer Jules-Etienne Marey. --Melissa Gattine via www.ithaca.edu

Thursday March 17th



THE GREAT ART OF KNOWING

9:30pm main theater
films in competition

DAISY

Ben Lipkin & Elliot Bergman, Ann Arbor, MI. DVD, 5 min. 2004. Experimental. A warm interplay of light, environment, and rapturous timbres express the romantic nuances of a tandem bike.

DETAIL

Avi Mograbi, Tel Aviv, Israel. DVD, 8 min. 2004. Documentary. An armored vehicle, a cloud of dust, a bleeding woman, a megaphone, an ambulance, a woman with two children, another ambulance, a weeping girl, a man with white hair, a gust of wind, a reporter, an armored vehicle, a detail of a bigger picture.

LIFESAVERS

Shaun Williams, Ann Arbor, MI. DVD, 1 min. 2004. Animation. Lifesavers Homeland Security Flavors TM is a satirical advertisement for a rather innocuous product endorsed by the new US Department of Homeland Security. Prompted by a recent wartime trend in which government and military have played a larger role in retail consumption (ie. "D.H.S. - The Series", ABC's "Threat Matrix"), this piece ponders a ridiculous but not impossible alliance.



LIFESAVERS

UNDER THE WATER

Wah Hei Au, San Francisco, CA.
DVD, 2 min. 2004. Experimental.
Between evolution and extinction,
a moment passes by too fast.

GRAVITY

Sheri Wills, Providence, RI. DVD,
14.5 min. 2004. Experimental. A
piece about rising and falling,
aspiring to reach beyond one's
own grasp and the confinement of
the mundane.



GRAVITY

OEDIPUS

Jason Wishnow, Long Beach, CA.
35mm, 8.5 min. 2004. Animation.
The story of Oedipus, in 8
minutes, performed by vegetables,
in the tradition of BEN HUR.

PHANTOM LIMB

Jay Rosenblatt, San Francisco,
CA. BetaSP, 28 min. 2005.
Documentary. The death of a child
triggers this collection of
personal reflections on grief and
loss.

POLKADIDDLES

Lilly Czarnecki, Milwaukee, WI.
DVD, 3.5 min. 2004. Experimental
Animation. A celebration of polka
dots and family.

11pm main theater

SEX WORKERS' ART SHOW

A special late night performance!
Expanding the AAFP performance
art tradition, The Sex Workers'
Art Show brings audiences a
mesmerizing cabaret-style event
featuring music, spoken word,
burlesque, video, drag, and other
performance art; as well as a
visual art display that travels
with the show. The show includes
people from all areas of the sex
industry: strippers, prostitutes,
dommes, film stars, phone sex
operators, internet models, etc.
It smashes traditional
stereotypes and moves beyond
"positive" and "negative" into a
fuller articulation of the
complicated ways sex workers
experience their jobs and their
lives.



SEX WORKERS' ART SHOW

screening room

Thursday March 17th

8pm screening room

FILMS FROM THE VAULT
LOOKING BACK AT AAFP CLASSICS

JUNGLE GIRL

Richard Myers, Munroe Falls, OH.
16mm. 100 min. 1984. "JUNGLE GIRL
is experimental film master Richard
Myers' intensely personal tribute
to Frances Gifford, star of the
Republic Pictures serial of the
1940s. A gentle dream/memory
work of haunting visual beauty
... and as original as Cocteau.
... It helps to know Myers' stock
company, mostly family members,
but even if you don't, this homage
to the brave Frances Gifford is
absorbing as much for its
backstage look at Hollywood as for
its brilliant dream sequences."
- Sheila Benson, The Los Angeles
Times

10pm screening room

SUGAR

Reynold Reynolds and Patrick Jolley, New York, NY, 35mm. 80 Min. 2004. Starring: Samara Golden. Music: Jim Thirwell (Manorexia)

A young woman rents a shabby one room apartment and finds it filled with the belongings of the previous tenant, "Anthony". It is Anthony's home, but he appears to have vanished mysteriously leaving everything behind. She comes to perceive that Anthony is below the floor watching her every move. She experiences uncanny occurrences, visions, nightmares, memories, and revenge.

SUGAR is a tale of the increasing mental collapse of its main character and a metaphoric visualization of psychosis. The film reflects the history of both film and psychoanalysis, and examines the moments in which the disciplines meet. "Formally stunning and compositionally complex, Sugar, Reynold Reynolds and Patrick Jolley's first feature, is a striking postnarrative, gothic horror masterpiece... Samara Golden gives a brilliantly unsettling performance; with no one to talk to, her sanity is eroded by a confrontation with her own body... Terror haunts her sweaty-summer mind as she ritualistically cleans the room ... SUGAR is a terrifying, intoxicating cockroach-eye view into the sweet surrender of hysteria and comforts of urban claustrophobia that will have you crawling out of your skin." -Larin Sullivan



JUNGLE GIRL

"Richard Myers has, through his films, given us the ONLY consistently creative variable to dream-thinking in our time. All else, in film, slides toward surrealism and/or props itself with misplaced Freudian symbols, at best, or else gets lost in the Jungle, at the verses. Myers' work is rooted in what he doesn't know about, just exactly what he knows - his own home grounds mid-America, and, like D.W. Griffith he takes the great risk of being Native to his art, attending it on it's home-grown-grounds/his-Unowned-dreams."

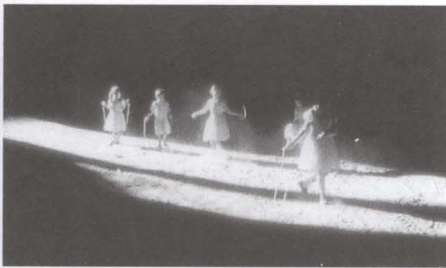
- Stan Brakhage, Filmmaker



SUGAR

"Richard Myers has always lived in Massillon, and Kent, Ohio. Since 1960 his films have synthesized his own dream world with that of America's collective unconscious, creating films that, while deeply personal and 'site-specific,' nevertheless resonate within the larger American landscape.

"Myers' films often times depict journeys to places that seem close by, but that virtually explore vast distances within the terrain of dreams and fantasies. His films are like reconnaissance tours through middle America, melancholic searches for something - an object, an idea, a person, a feeling. And the milieu of his films is often that of the carnival, the medicine show, or the movie theater.



JUNGLE GIRL

"Few American filmmakers equal Myers in breadth of work and perseverance of vision, built upon self-examination and a deep love of cinema. In articulating his own reality, his own dreams, Myers has created a body of work that constitutes one of the outstanding achievements in American filmmaking."

- Ruth Bradley, Director Athens Film and Video Festival & former AAFF Director.

main theater

Friday, March 18th

3pm main theater
juror presentation

JONATHAN CAOUCETTE



TARNATION

35mm, 2004, 88 min

At the age of eleven, TARNATION director Jonathan Caouette borrowed a neighbor's video camera and began documenting his daily life, interrogating his family members and making short films to escape the drama of his everyday existence. Caouette utilized six different cameras over the years, including Super-8, Betamax, VHS, Hi-8 and Mini-DV, with which he shot the bulk of the footage that appears in TARNATION. In addition, he compiled still photographs, archived answering machine messages and audiocassette diaries - all of which documented the details of his tumultuous life. As a self-proclaimed pack rat, Caouette saved what turned out to be 160 hours of personal recorded materials in a wide range of different video and audio formats, spanning over 20 years. Almost 20 years after shooting his first footage, Caouette began using the editing software iMovie while working on his short film "The Hospital." The program came bundled with his boyfriend's Apple computer and was "as easy to learn as riding a bike," according to Caouette.

TARNATION begins in 2003 as Caouette learns of his mother's lithium overdose in his native Texas. Faced with the haunting remnants of his past, including a family legacy of mental illness, abuse, and neglect, Caouette returns home to aid in his mother's recovery. Slipping back into the archives of his youth, we watch Caouette grow up on camera, seeking escape from family trauma through musical theater, grade-B horror flicks and the forging of his identity through popular culture.

A special feature exhibited on digital video at the 42nd AAFP, TARNATION is being presented this year as a new 35mm print.



7pm main theater
films in competition

RELISH

Sean Stewart, Ann Arbor, MI. BetaSP, 2 min. 2004.

Experimental. RELISH is an experimental short aroused by my experience as a teenager diagnosed with obsessive-compulsive disorder. It is an exploration into a world of hand washing, strange eating habits, and excessive sexual desires.

USO JUSTO

Scott Coleman Miller, Minneapolis, MN. BetaSP, 22 min. 2004. Narrative. When an experimental filmmaker comes to the town of Uso Justo to shoot

his latest film the residents are at first enthusiastic but this soon turns to confusion and uncertainty.

VISCERA

Leighton Pierce, Iowa City, IA. DVD, 11.5 min. 2004.

Experimental. I am trying to evoke a small fraction of the emotional complexities of life. Among other things, I am working with the question of absence and what of a person remains in the memory and imagination when that person is absent. Constructed in three parts, VISCERA is meant to shift the perceptual stance of the viewer.

DREAMS OF JAGODINA

Nora Malone, Philadelphia, PA. BetaSP, 28.5 min. 2004.

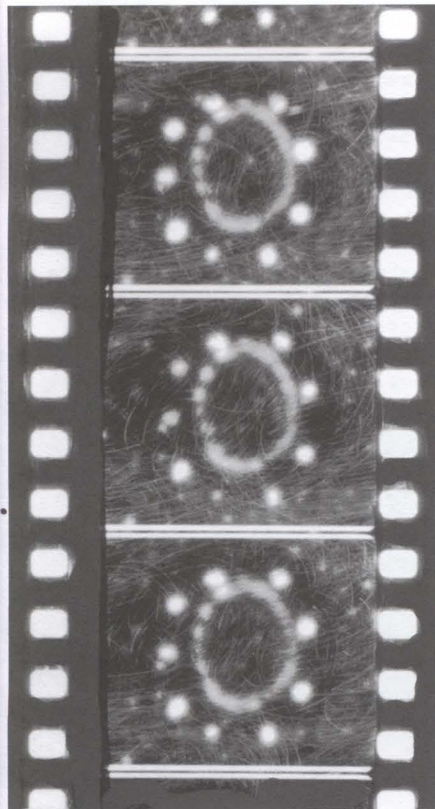
Experimental Narrative. Scripted from interviews with Servian emigre Aleksandra Petrovic, DREAMS OF JAGODINA merges experimental, dreamlike visuals and documentary storytelling to intimately explore the mother-daughter relationship as it functions within the context of domestic violence. Using the motif of Aleksandra's vivid, recurring nightmares, events in her household unfold through the voiceover narration as she attempts to understand her mother's compliance with domestic violence.



DREAMS OF JAGODINA

ELEMENT OF LIGHT

Richard R. Reeves, Calgary, Alberta, Canada. 35mm, 4.5 min. 2004. Animation. A cameraless animation film inspired by the elements of nature on a journey through light, form and optical sound.



ELEMENT OF LIGHT

WINTER (EN HIVER)

Andy & Amy Collen, Portland, OR. 35mm, 6 min. 2004. Animation. It's the late 1800's rural countryside in the dead of winter. A little girl lives with her ailing mother and their scruffy dog in a large Gothic-style mansion. This gentle drama reminds us that during hardships, human nature will rise to the strength that is asked of us all.

MAGNETIC NORTH

Miranda Pennell, London, United Kingdom. DVD, 8.5 min. 2003. Experimental. Adolescent

rituals are played out in the wintry landscapes of Northern Finland. A teenage girl skates on a frozen lake, while a teenage boy poses with a guitar in his room. Moving between the city and the wilderness, MAGNETIC NORTH, entirely shot in the Oulu region of Finland, weaves a pattern of imagined 'calls and answerings' between its characters, across distances, through sound and movement.

LEATHERWING BAT

E. J. Barnes, Amherst, MA. 16mm, 2.5 min. 2000-01. Animation. Gouache-on-paper animation of the traditional Appalachian folk ballad. The bats and birds complain and rejoice over their love lives, night and day, day and night.

THOUGHTS IN THE PRESENCE OF FEAR

Herb E. Smith, Whitesburg, KY. BetaSP, 26 min. 2004. Documentary. THOUGHTS IN THE PRESENCE OF FEAR is based on Wendell Berry's essay in response to the terrorist attacks of September 11/2001. Director Herb E. Smith uses images of rural Kentucky to illustrate Berry's case for a localized, "peaceable economy."

9:30pm main theater
films in competition

NO AMERICAN DREAM

Julia Ostertag, Isernhagen, Germany. DVD, 25 min. 2004. Documentary. An autobiographical experimental road movie about my four week trip to the US for various screenings of my previous film "sexjunkie". The desperate search for the American Dream increasingly turns into a race against time to get at least one good f*** in New York. A video diary composed of personal impressions, interviews, found footage, and music.

Friday, March 18th

BALLS

Stefan Wolner, Vienna, Austria. BetaSP, 6 min. 2004. Experimental. A man and his unusual love for a large red ball.

PILLOW GIRL

Ronnie Cramer, Denver, CO. BetaSP, 7.5 min. 2004. Experimental. Originally a sound-art work created for the Museum of Contemporary Art Denver by musician/artist Ronnie Cramer, who scanned the covers and inside pages of a number of lurid, vintage paperbacks, then ran the collected image and text data through a variety of synthesizers. The resulting sound files were then processed and remixed into the soundtrack for PILLOW GIRL; the visual portion of the film makes use of the 150 covers, with one illustrated figure morphing into the next every two seconds.



PILLOW GIRL

THE WAITING TIME

Sasha Waters, Iowa City, IA. 16mm, 17.5 min. 2005. Experimental Documentary. A first-person experimental documentary exploration of desire, conception, and the long waiting time of gestation; a study of a year in my body at age 35, becoming a mother for the first time. The film is a feminist attempt to address and articulate the question of maternal subjectivity - the experience of motherhood for the mother herself.

Friday, March 18th

PROFILAXIS

Daniel Sanchez Arevalo, Madrid, Spain. 35mm, 9.5 min. 2003.

Narrative. Empty immaculate white set with a chair in the middle. Full lights on. Pedro Perez, 34, has a confession to make.



PROFILAXIS

LAYETTE

Ariana Gerstein, Barton, NY. DVD, 16 min. 2004. Experimental.

The sound of a woman speaking about her desire and inability to produce children is paired with a found photograph of a young girl. Despite evidence of distance and youth in the photo, the sound seems to win out, fusing the character of the girl with the deep voice of the mature woman into a fictional presence.

UNTITLED

Ann Course and Paul Clark, London, United Kingdom. DVD, 2.5 min.

2004. Experimental. Your nuts, my hole.



UNTITLED

ADRIFT

Inger Lise Hansen, Oslo, Norway. 35mm, 8.5 min. 2004. Animation.

ADRIFT is shot on the arctic island of Spitzbergen and in Norway. It combines time-lapse photography with stop-motion animation of the landscape. Through camera-angles and framing the film gradually dislocates the viewer from a stable base, to a point where one will lose the sense of scale and grounding.

THE MATTLBERG PHOTOGRAPHER

Jonas Bagger, Copenhagen Frederiksberg, Denmark. DVD, 23 min. 2004. Documentary. This is the poetic story of an old fashion modern human being who has chosen a life full of contrasts; elk hunters in the Swedish wilderness and dancing ballerinas in Miami.



THE MATTLBERG PHOTOGRAPHER

ROEIEN (ROWING)

Anna Abrahams and Jan Frederik, Groot, Netherlands. DVD, 1.5 min. 2003. Experimental. Animation of a rower, shot with a home-made pin-hole film camera.

Salon

BrazilElectroSalon
with DJ Bob Moir &
vjFutureWorkerGirl
Friday March 18, 10pm
Firefly Club
\$5 cover for
non-pass holders



Presenting DJ
Bob Moir's fresh
new set of Brazillian techno,
sambatronic originals, and Rio
remixes. vjFutureWorkerGirl
provides visual accompaniment,
weaving her hypnotic textures into
samplings from films about Brazil.



Dj Bob Moir & vjFutureWorkerGirl

screening room

Friday March 18th

1pm screening room**FILM JAM**

Visiting filmmakers are invited to bring film and video works not included in the program to share in an intimate, informal setting. Filmmakers are available for questions following the screenings. Free and open to the public.

8pm screening room**FILMS FROM THE VAULT****LOOKING BACK AT AAFJ CLASSICS**

Screening curated by Anita Monga.

A VISIT TO INDIANA

Curt McDowell. 16mm, 10 min. 1970. In one of his earliest works McDowell uses simple home-movie footage to brilliant effect, counterposing wholesome mid-Western scenes with an oddly insinuating voiceover that prefigures the darkly funny world of BLUE VELVET by 25 years.

BOGGY DEPOT

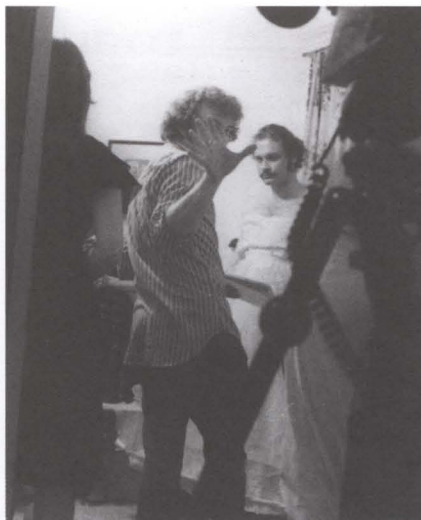
Curt McDowell. 16mm, 17 min. 1974. Billed as "A Musical for the whole Family", Boggy Depot skewers the romantic musical melodrama while simultaneously paying homage. McDowell and collaborator Mark Ellinger's ballads are spot on. Starring George Kuchar and Ainslie Pryor.

FLY ME TO THE MOON

Curt McDowell. 16mm, 7 min. 1975. McDowell's muse, the beautiful Ainslie Pryor, plays starlet to McDowell's director, capturing to certain kind of showbiz elan.

NUDES (A SKETCHBOOK)

Curt McDowell. 16mm, 30 min. 1975. This beautiful work is composed of a series of portraits of McDowell's closest friends including George and Mike Kuchar, Ainslie Pryor and Barbara Linkevitch. The vignettes are as varied as the people themselves, and the film is at turns funny and and deeply affecting—all filtered through McDowell's generous erotic sensibility.

**A REASON TO LIVE**

George Kuchar. 16mm, 30 min. 1976. Curt McDowell stars in George Kuchar's masterpiece. Exquisitely shot in central Oklahoma against a backdrop of wild metrological drama and San Francisco, where hope and fog are commingled, A REASON TO LIVE also features the incredible Marian Eaton, star of McDowell's feature THUNDERCRACK!

**A Tribute To CURT McDOWELL**

In one of those happy coincidences of time and geography, Curt McDowell moved from his native Indiana to attend the San Francisco Art Institute in 1966 to study painting, and started a Masters of Fine Arts in Film at about the same time that legendary underground filmmaker George Kuchar moved from the Bronx to accept a teaching position. Kuchar became McDowell's teacher and mentor. McDowell took to filmmaking with a startling ease, soon making a name for himself (at the Ann Arbor Film Festival!) as the "bad boy of underground film." His work was characterized by wry humor, unrestrained eroticism and profound respect for his subjects. McDowell died of AIDS in 1987 at the age of 42. David Ehrenstein wrote in his obituary, "McDowell was a singular figure in American avant-garde filmmaking... While the movement has drifted increasingly toward academia, producing works of pea-pod similarity and parched aestheticism, McDowell moved elsewhere—toward audiences rather than away from them. He was one of the few experimental filmmakers to keep faith with the loose-limbed avant-garde practices of an earlier era—the films of Ron Rice, Ken Jacobs and Jack Smith. Like those film artists, McDowell is unique and irreplaceable." Programmer Anita Monga has selected five short films from the archives that illustrate the breadth of McDowell's extraordinary talent.

Friday, March 18th

10pm screening room

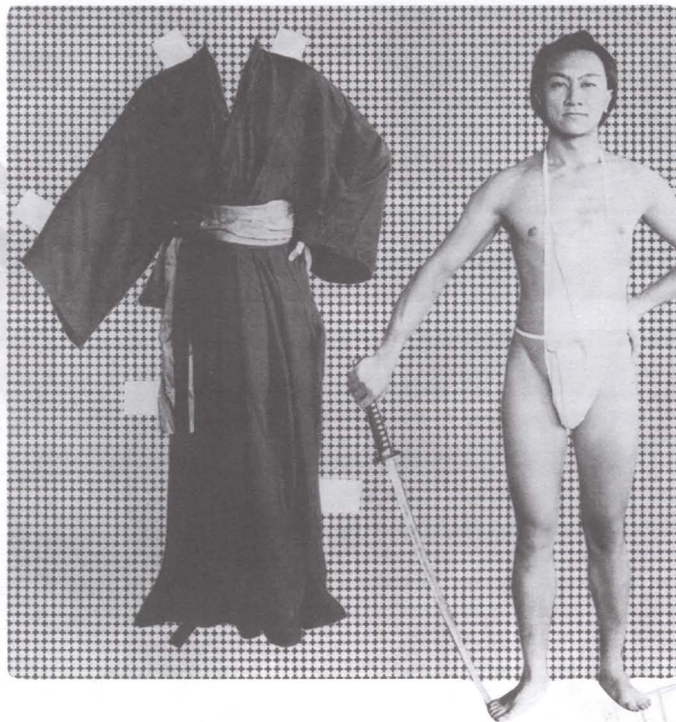
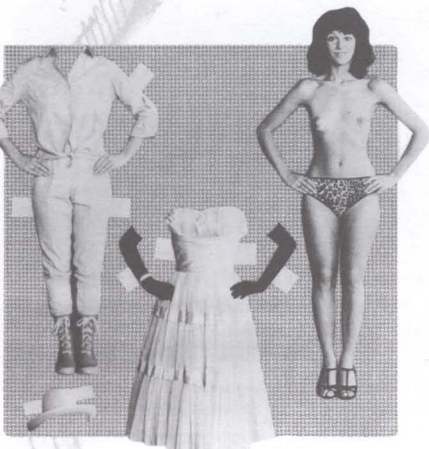
FILMS FROM THE VAULT

LOOKING BACK AT AAFF CLASSICS

ALMOST CRYING

George Manupelli, 16mm, 60 min. 1979. Unquestionably the best lesbian samurai musical ever made, *ALMOST CRYING* is an hours worth of fey, avant garde high jinks. This is a tongue-in-cheek experimental film by George Manupelli, founding director of the Ann Arbor Film Festival. The film portrays a love triangle between a wandering 16th Century samurai (Harvey Chao), and two 20th Century lesbian lovers (Frances Leeming and Jacqueline Humbert). The samurai comes upon the pair a forest cabin and puts them to the test of the One Hundred Kisses. Original songs are performed by Humbert and David Charles Rosenbloom.

GEORGE MANUPELLI has had a long and distinguished career in the arts as a teacher, administrator and filmmaker. In 1956 he made his first feature film, *SPRING IN THE CITY*, and has made over 30 films since. In addition, he was the cinematographer on feature films for John Lennon (*TEN FOR TWO*), and the Rolling Stones (*LADIES AND GENTLEMEN*, *THE ROLLING STONES*). Manupelli's versatility as an artist also takes in songwriting, performance (with the Fluxus-like *Once Group* in Ann Arbor and *Maple Sugar* in Toronto), and the writing of criticism on film and art history. In 1963 he founded the Ann Arbor Film Festival and was its Director for twenty years. Manupelli also served as Dean of the San Francisco Art Institute.



main theater

Saturday March 19th

1pm main theater
films in competition

TOM

Mike Hoolboom, Toronto, Ontario, Canada. BetaSP, 74 min. 2001. Experimental Documentary, An "experimental" feature-length documentary made almost entirely of found footage. This is cinema as *deja vu*, or *deja voodoo*, many moments will feel all too familiar, though they've been projected now onto the surface of a life to make up this most unusual of biographies.



TOM

UNDER FOOT & OVERSTORY

Jason Livingston, Providence, RI. 16mm, 35 min. 2004. Experimental Documentary. Local citizens, The Friends of Hickory Hill Park, work to protect nearly 200 acres of unique urban parkland in Iowa City, Iowa. Systems of knowing nature sometimes run parallel, sometimes collide or drift: this is an encounter with open space.

3pm main theater
films in competition

GESICHTSMUSIK

Benjamin B. Kinsley, Cleveland, OH. DVD, 2.5 min. 2004. Experimental. Titled with the German word for "face music," this is a video music piece set to a music composition composed entirely of sounds created by the artist's face.



GESICHTSMUSIK

HARMONY

Jim Trainor, Chicago, IL. 16mm, 11.5 min. 2004. Animation. A male God bestows upon animals the gift of self-awareness, which they promptly use to express guilt for their behavior. This moral breakthrough is somewhat undermined by the appearance of humans, whose invention of magical belief systems degrades the whole of nature.

CINEPAINTING: EXPERIENCE OIO

Simon Goulet, Montreal, Quebec, Canada. BetaSP, 8.5 min. 2004. Experimental Animation. Cinepainting is a truly unique experience where liquid paint and the cinematographic medium come together to create a painting in motion: a cinepainting! Jets of paint catapulted into the air become perceptible to the human eye through high-speed camera and computer.

POLICE BLOTTER

Kristen Nutile, Brooklyn, NY. BetaSP, 4 min. 2004. Documentary. An experimental documentary short that profiles two different socio-economic neighborhoods in the San Francisco Bay Area through their police blotters.

MANHATTAN CANYON

Greg King, Brooklyn, NY. DVD, 2 min. 2004. Experimental. An experimental film portrait of New York City where two sequences representing the east and west sides of Manhattan form a visual diptych. For each sequence, one stationary camera shot was made at the intersection of every city block, starting from the farthest point north on the east side (135th Street and Madison), and an equivalent point on the west side (128th Street and Amsterdam), and concluding at Battery Park, the southernmost point of the island.

ON A WEDNESDAY NIGHT IN TOKYO

Jan Verbeek, Bonn, Germany. DVD, 5.5 min. 2004. Documentary. Tokyo, train station Shibuya, 11pm. People entering a train. Shot in one take the video communicates the inevitable up to the edge of the unbearable.

THE RAFTMAN'S RAZOR

Keith Bearden, New York, NY. 35mm, 7.5 min. 2004. Narrative. Two teen boys spend a summer trying to figure out the secret of their favorite oddball comic book hero.



THE RAFTMAN'S RAZOR

MILK AND HONEY

Kate McCabe, Van Nuys, CA. 16mm, 16.5 min. 2004. Experimental. A meditation on solitude set in Southern California's most famous valley--the San Fernando.

ELEGY

Marcus Manoogian, Sylvan Lake, MI. DVD, 4.5 min. 2004. Experimental. A story about a girl, her late father's vacuum and what it means to her. The imagery and prose are portrayed by a series of microfilm acticles.

BRITTON, S. DAKOTA

Vanessa Renwick, Portland, OR. BetaSP, 9.5min. 2003. Experimental. A mesmerizing film constructed solely of haunting portraits of children filmed standing in the street of a desolate town in 1938. The footage, obtained from the Prelinger Archives, was shot by the owner of the town's movie theater to be screened before the features as a promotional gimmick to bring in the local folks. Seventy years later, the sometimes smiling, sometimes tortured faces of these children seem to tell everything that has happened since that windy, sunny day in South Dakota. The film is made all the more melodramatic by Portland artist Johnee Eschleman's emotive score.



BRITTON, S. DAKOTA

DESCENT

David Goodrich, Providence, RI. BetaSP, 8.5min. 2003. Animation. DESCENT follows the path of a man and his angel. Once the angel feels true love for the first time, he has to decide between his obligations and his newfound emotion. A short pixilation constructed of thousands of digital photos.

INRESONANCE

Florian Krautkramer, Braunschweig, Germany. DVD, 7 min. 2004. Experimental.

SUPER-MAX

Jim Finn (13min, 2003) I drove around the US filming these super maximum security prison buildings the spring and summer after the World Trade Center bombing. I knew that counties within various states had been frantically outbidding each other to get these high-tech gulags to replace manufacturing and farming jobs that have been lost over the last 25 years. The timing seemed right to remind everyone what we have been doing with our public funding and to draw parallels with the neoliberal economic policies espoused with variations by the Reagan, Clinton and both Bush administrations. The audio tracks are mixed from correctional training videos, science fiction films, a radio call-in show, and the building of the St. Louis Gateway Arch, a public works project from the sixties.



SUPER-MAX

ELEGY

Nadine Takvorian, Foster City, CA. BetaSP, 2.5 min. 2004. Animation. An elderly man plays with his marionettes, making them as if to dance, and reminisces about a lost love.



ELEGY

7pm main theater
films in competition

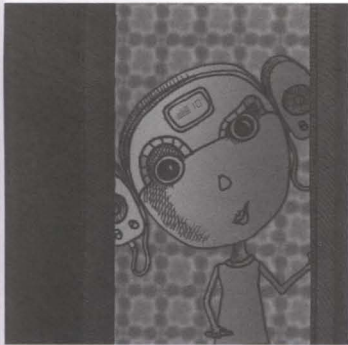
**Opening Performance:
Potter-Belmar Labs**

Potter-Belmar Labs are known for spinning cinematic yarns in sounds and images in real time. An assortment of characters will be presented in this main stage performance, "Characters," part of the duo's current exploration of familiar narrative elements. Be sure to look for their series, "Settings" on view in the Matrix Gallery storefront all week at 111 South 4th Avenue.



HELLO

Jonathan Nix, Sydney, Australia. 35mm, 6.5 min. 2003. Animation. In a digital world, can analog find true love? It is the wise old Gramophone that has the answer for a lovesick loner.



HELLO

BIG SHTICK

Courtney Egan, New Orleans, LA. DVD, 3 min. 2003. Experimental. The morphology of a basic human implement is explored in this experiment in editing popular culture images appropriated from American film and television. BIG SHTICK showcases the ever-changing utilization of "the stick," making the case that "the stick is the shtick".

TAUBMAN SUCKS

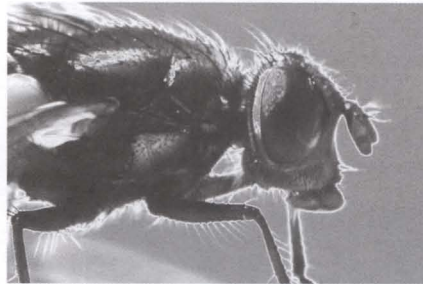
Theo Lipfert, Bozeman, Montana. DVD, 6.5 min. 2004. Documentary. The story of how one man's love of a shopping mall made internet legal history.

A GOOD STRONG ROOF

Tony Gault, Englewood, CO. DVD, 5.5 min. 2004. Experimental Documentary, A lesson in grooming from a formally homeless "Backpack Jack."

A LITTLE LIFE

Elizabeth Murray, Vancouver, BC, Canada. 35mm, 5 min. Experimental. An up close examination of the magnificent fly and its body movement, a sympathetic observation of something so utterly common that it is often overlooked.



A LITTLE LIFE

FISH DON'T TALK

Rick Raxlen, Victoria, BC, Canada. DVD, 11 min. 2004. Animation. Using both archival footage and his own nuanced brand of hand-drawn animation, Raxlen retells an incident from his childhood. Sentenced to summer camp as an eight-year old while his mother visits Europe, Raxlen alone, of the 300 campers is annexed with, cannot swim.

ANIMAL TRAGIC

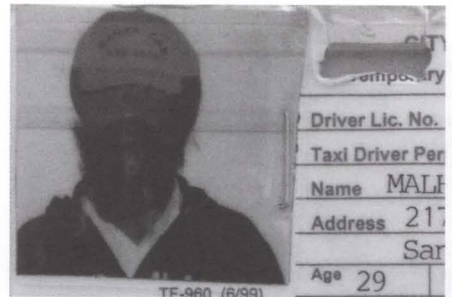
Tim Macmillan, London, United Kingdom. DVD, 6 min. 2004. Experimental Documentary. An unsettling take on the 'natural history' of our contemporary urban environment, recreating three reported incidents where humans and 'friendly' animals interact badly- a postman kills a dog, a dog attacks a child, a horse kills a cyclist.

MARIO MAKES A MOVIE

Roger Deutsch, Berkeley, CA. BetaSP, 12.5 min. 2004. Narrative. A retarded man learns how to use a movie camera.

PUNJABI CAB

Liam Dalzell, Oakland, CA. BetaSP, 20 min. 2004. Documentary. Since 9/11, turban-wearing Sikhs in America have endured harassment and violence because they are mistaken for the stereotypical Middle Eastern terrorist. 'Punjabi Cab' looks at the lives of San Francisco Bay Area taxi drivers working under this threat. We learn how their experience of abuse is tempered by faith, compassion, and pride in their culture.

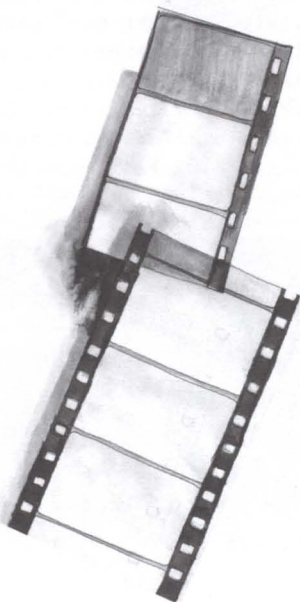


PUNJABI CAB

9:30pm main theater
films in competition

MIRROR

Christoph Girardet/ Matthias Mueller, Bielefeld, Germany. 35mm, 7.5 min. 2003. Experimental. A woman, a man, guests at an evening party. Settings, which are gradually abandoned; the remains of an event, gazes that have lost their object. In MIRROR, frozen tableaux are animated by light alone, which creates connections but also isolates the figures and separates them from the surrounding space. Like the axis of a mirror, a tear runs through the centre of the image, separating the two halves but uniting them into a single motif at the same time. MIRROR creates an atmospheric image of the 'in between', the nameless sphere between belonging and isolation.



WHAT IS IT?

Crispin Hellion Glover, Los Angeles, CA. 35mm, 72min. 2005. A Dadaist deconstruction of the hero's journey as well as a hallucinogenic trip deep into the mind of its bizarre creator. The film (which contains graphic sexuality) flows between controversial imagery and story lines. It is a thoroughly challenging visual experience as well as a compelling allegory for society and its outcasts. As the visual absurdity of the film rides along at a fever pitch, Glover's innate humanism injects the seemingly inhuman scenario with a deep pathos that captures the viewers' attention and consideration. Even the most jaded viewers will be intrigued.



WHAT IS IT?

SALON 

Saturday, March
19th

After the screenings join us at **OZ** (210 S. Fifth) for the Saturday Night Bash! Featuring Ghostly International with Special Guest DVJ Kriel

Ghostly International was formed in 1999, setting the tone for a new generation of original, experimental musicians. Today, Ghostly International is one of the foremost channels for premiering innovative music, from abstract electronic to avant-pop.

Dubbed the "club culture's first superstar VJ" by The Times (UK), DVJ Kriel melds the expression of experimental film with the driving beats of popular dance clubs. He has exhibited and performed at the Venice Biennial, Tate Britain, Royal Opera House and the ICA. Currently, DVJ Kriel is revolutionizing the dance scene with his original vision of projected art within dance clubs.

DVJ Kriel's performance is brought to this year's Festival through the University of Michigan, School of Art and Design. This evening's party is sponsored in part by Larry Skiles of Edward Jones.

The Saturday party is free for Festival pass holders. All others must present the Festival issued invitation (available at the box office and t-shirt table) in addition to a \$8 cover charge.

SPONSORED BY:

University of Michigan School of Art & Design



LARRY SKILES OF EDWARD JONES

screening room

Saturday March 19th

1:00pm what the hell was that?

Panelists: Bryan Konefsky
George Manupelli
Anita Monga
Moderator: Mark Wojahn

A filmmaker-led discussion of works screened in the festival program, some of which will be rescreened prior to the discussion. Free and open to the public.

3:30pm screening room**THE SHE GAZE**

Looking through the lens with women media makers, as they contemplate the female spirit. Exploring moments of truth. Women looking at women, illuminating where we are, where we've been, where we're going and what we've left behind.

In 1974, George Manupelli demanded that the University of Michigan create a Women's Film Institute. He envisioned this as a place for women to share and record their stories. Officials told him that this was the most absurd idea they had ever heard of, and Manupelli subsequently left the University. Curated by Christina Hamilton, this program is dedicated to George's vision and to all the stories that have never been told.

INFRASTRUCTURE

Rachel Reupke, UK, 2002, 14min. Beta Sp. This four-part video work is set along the route of an imagined transport network through the Alps. An airport, a railway, an autobahn and a ferryport are presented centre frame, while a constant flow

**INFRASTRUCTURE****THE MUMMY'S DANCE****(in competition)**

Courtney Egan, New Orleans, LA, 2004, 4min. Beta Sp A mummy, wrapped up in the trappings of modern living and popular culture, finds itself stuck. Its features and reactions are not visible but neither are they important. The mummy is an embodiment of contemporary culture's obsession with body image, in constant flux, wishing to live forever, embalmed in youth.

**MUMMY'S DANCE****BLIND DATE**
(in competition)

Nora Martirosyan, Armenian Republic, 2003, 18 min. Beta Sp Several women wait in the reception area of an unidentified office, (a dentist, a lawyer, a gynecologist or a possible employer?). But very soon their interactions take over and become so much more relevant than the reason for their waiting.

**BLIND DATE****BOYS**

xtina, Bloomington, IN. 1988, 1 min. Beta Sp. Views on gender from an opinionated little girl.

WASP

Andrea Arnold, UK, 2004, 25 min. 2005 Academy Award Winner. 35mm 23 year old Zoë ought to be wild and free but she's already got four kids. A late summer day when Zoë is broke and her kids are hungry, an old flame swings by with the offer of brief release. A glimpse into how circumstances and environment influence behavior.

**WASP**

Saturday March 19th

ESTHER LEVINE'S CHICKEN-WASHING TECHNIQUE

Potter-Belmar Labs, Ann Arbor, MI, 2003 3 min. Beta Sp. Grandma Levine demonstrates the cleaning of the bird prior to cooking. From optically-printed film source of the artist's Grandmother.



IMAGES OF FLYING AND FALLING

IMAGES OF FLYING AND FALLING

Ariana Gerstein, Barton, NY, 2000, 25 min. 16mm Photographic images, moving and still, are shadows of lost people. Mourning the loss of her grandmother, the filmmaker uses the only pictures she has, taken near the end of her grandmother's life. This is not enough, so she uses found footage, a computer and a scanner, to attempt to connect and hold onto the elusive grandmother. What is reality, and how are we changing ours in the age of personal computers?

TENDER SCIENCE

Eve Heller, New York, New York, 2005, 4 min. Work In Progress, 16mm, silent. Our childhood house stands empty, flooded with the shape-shifting light of a dimming day. There's no 'outside' anymore, or place that can be left behind.

8pm screening room films in competition

LAWN

Montieth McCollum, Barton, NY. DVcam, 8.5 min. 2004. Experimental. LAWN explores our relationship with nature and our desire to control it. Filmed over several months it depicts an untamed yard living and dying. The soundtrack includes comments on this topic from various people with many points of view.

THE FUTURE OF FOOD

Deborah Koons Garcia, Mill Valley, CA. 35mm, 89 min. 2004. Documentary. There's a revolution going on in the farm fields and on the dinner tables of America. THE FUTURE OF FOOD offers an in-depth investigation into the disturbing truth behind the unlabeled, patented, genetically engineered foods that have quietly filled grocery store shelves for the past decade.

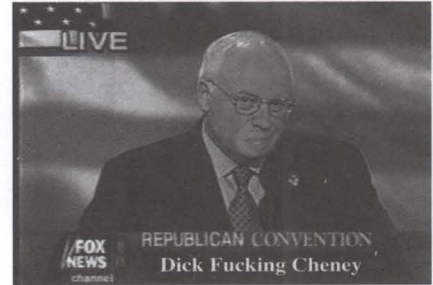


THE FUTURE OF FOOD

10pm screening room films in competition

AMERICA'S BIGGEST DICK

Bryan Boyce, San Francisco, CA. DVD, 4 min. 2004. Animation. A mashup of America's most prominent number 2 and Scarface.



AMERICA'S BIGGEST DICK

WAITING TO INHALE

Jed Riffe, Berkeley, CA. Dvcam, 85 min. 2004. Documentary. WAITING TO INHALE is the first feature length documentary to examine the political, cultural and scientific implications of the movement to legalize medical marijuana in the United States. This issue has seeped into the consciousness of the whole country as medical marijuana has been legalized in ten states, yet use, possession, and distribution "for any reason" are still criminal offenses under federal law. The film explores first hand the ensuing battles in the court, the laboratory, the doctor's office and on illicit California cannabis farms while exploring deeper issues of medical ideology.

main theater

Sunday, March 20th

12pm

THE DREAMS OF SPARROWS

Hayder Mousa Daffar, Baghdad, IRAQ, 2005, BetaSp, 77min. The film follows first time Iraqi director Hayder Mousa Daffar and his team of contributing directors as they share their vision of life in Baghdad, post war and pre reconstruction. It is his attempt to reconcile the conflicting points of view among Iraqis regarding the war, Saddam Hussein and the occupation; the process of which ultimately changes him and his crew irrevocably.

The Dreams of Sparrows is dedicated to Saad Fakher, Associate Producer who died during the production.

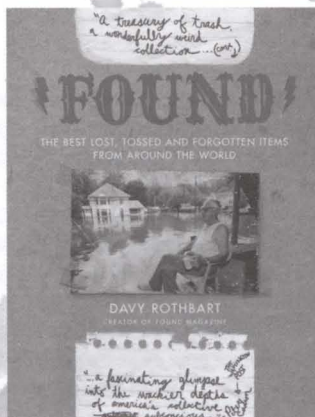


DREAMS OF SPARROWS

2pm main theater
films in competition

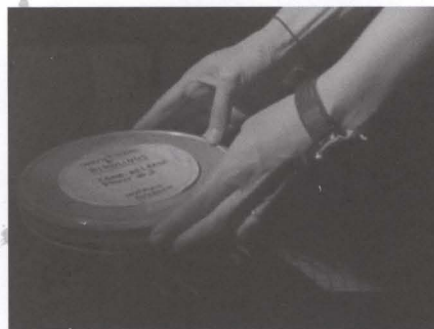
Opening Performance: FOUND MAGAZINE

It's FOUND spills, thrills and chills as FOUND Magazine creator Davy Rothbart shares the latest hilarious and heartbreaking finds mailed in to the magazine's Ann Arbor headquarters.



BIRDLINGS TWO

Davina Pardo, Menlo Park, CA. BetaSp, 6 min. 2004. Experimental Documentary. The filmmaker revisits a computer-animated film her father made when he was 20, exploring the relationship between art and invention, hopes and disappointment, and fathers and daughters.



BIRDLINGS TWO

HIGH TECH SOUL: THE CREATION OF TECHNO MUSIC

Gary Bredow, Ann Arbor, MI. BetaSp, 87. 2004. Documentary. HIGH TECH SOUL traces the creation of Techno music. The film digs deep into the roots of techno as well as the culture of a city, to answer questions of how and why this music came from Detroit. Featuring Juan Atkins, Derrick May, Kevin Saunderson, as well as other innovators that continue to take the music to new levels today. Glu Studios explores the relationships and personal struggles of the individuals who created this global phenomenon. From the riots of 1967 to the underground party scene of the late 80's, HIGH TECH SOUL takes you on a walk around the globe and back to one of the richest and most challenging cities in the world. The film explains why Techno with it's driving beats, abrasive tones, and resonating bass lines could not have come from anywhere else other than Detroit. Techno is much like the city itself, deprived and emotional yet continuing to set trends around the world, touching lives no one could have ever imagined.



HIGH TECH SOUL

screening room

Sunday, March 20th

1pm screening room
films in competition

LAWN

Montieth McCollum, Barton, NY. DVCam, 8.5 min. 2004. Experimental. LAWN explores our relationship with nature and our desire to control it. Filmed over several months, it depicts an untamed yard living and dying. The soundtrack includes comments on this topic from various people with many points of view.



THE FUTURE OF FOOD

THE FUTURE OF FOOD

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3pm screening room

AMERICA'S BIGGEST DICK

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WAITING TO INHALE

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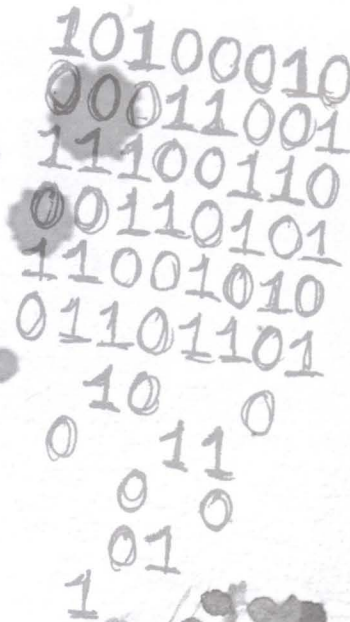


WAITING TO INHALE

main theater

5pm 7pm 9pm in the main theater

Awards will be announced at 5pm followed by three different screenings of Awarded Films at 5pm, 7pm 9pm in the main theater.



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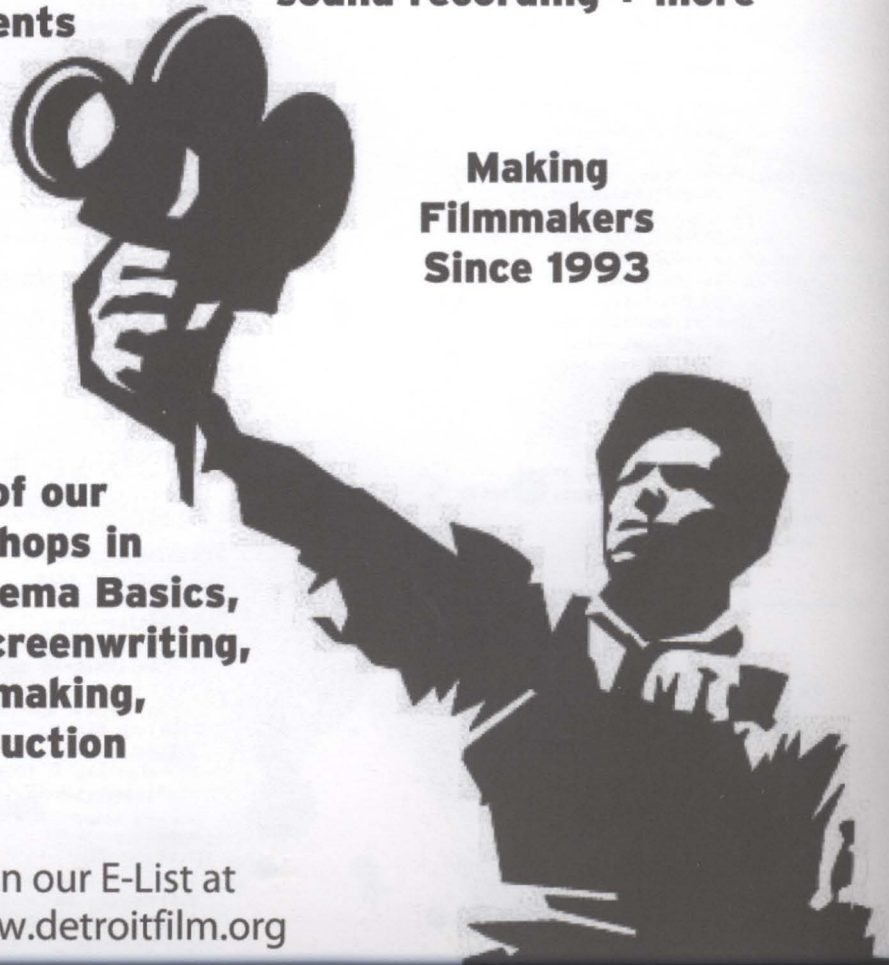
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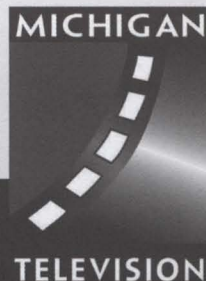
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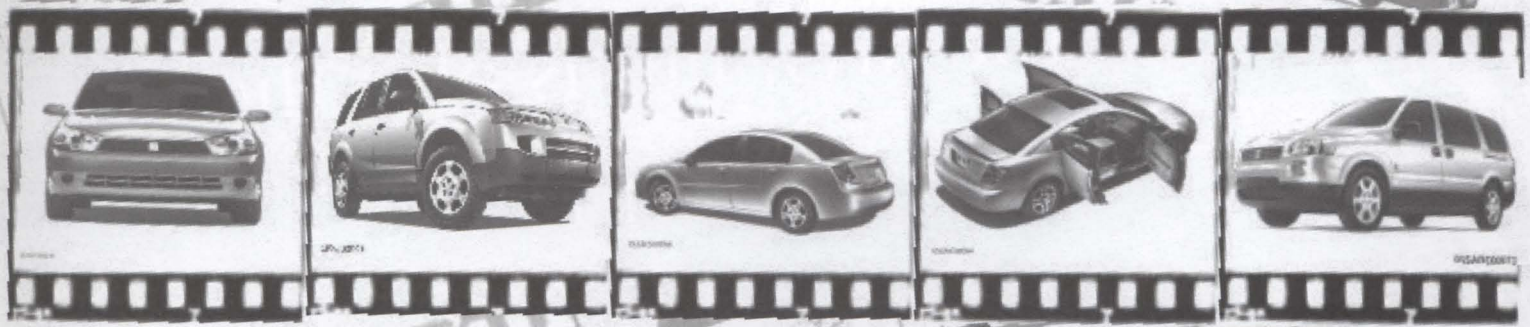
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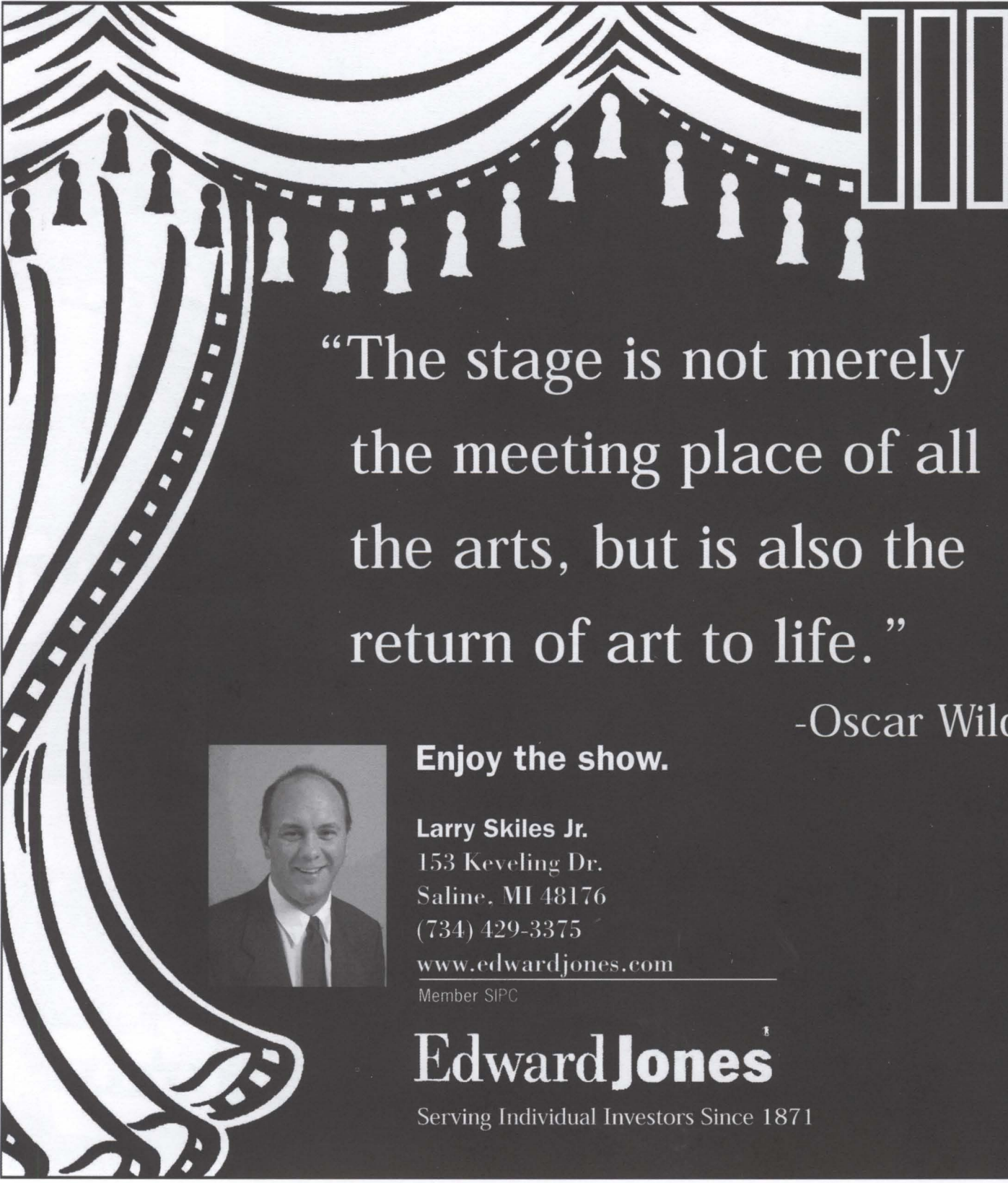
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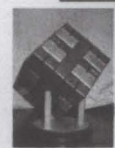
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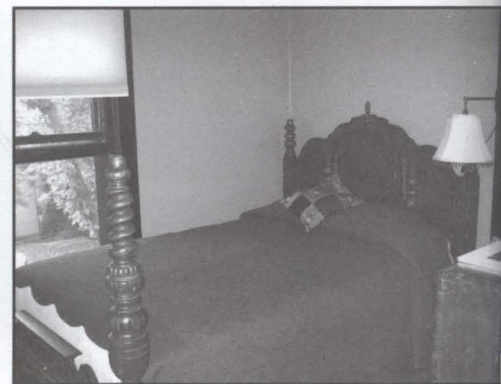
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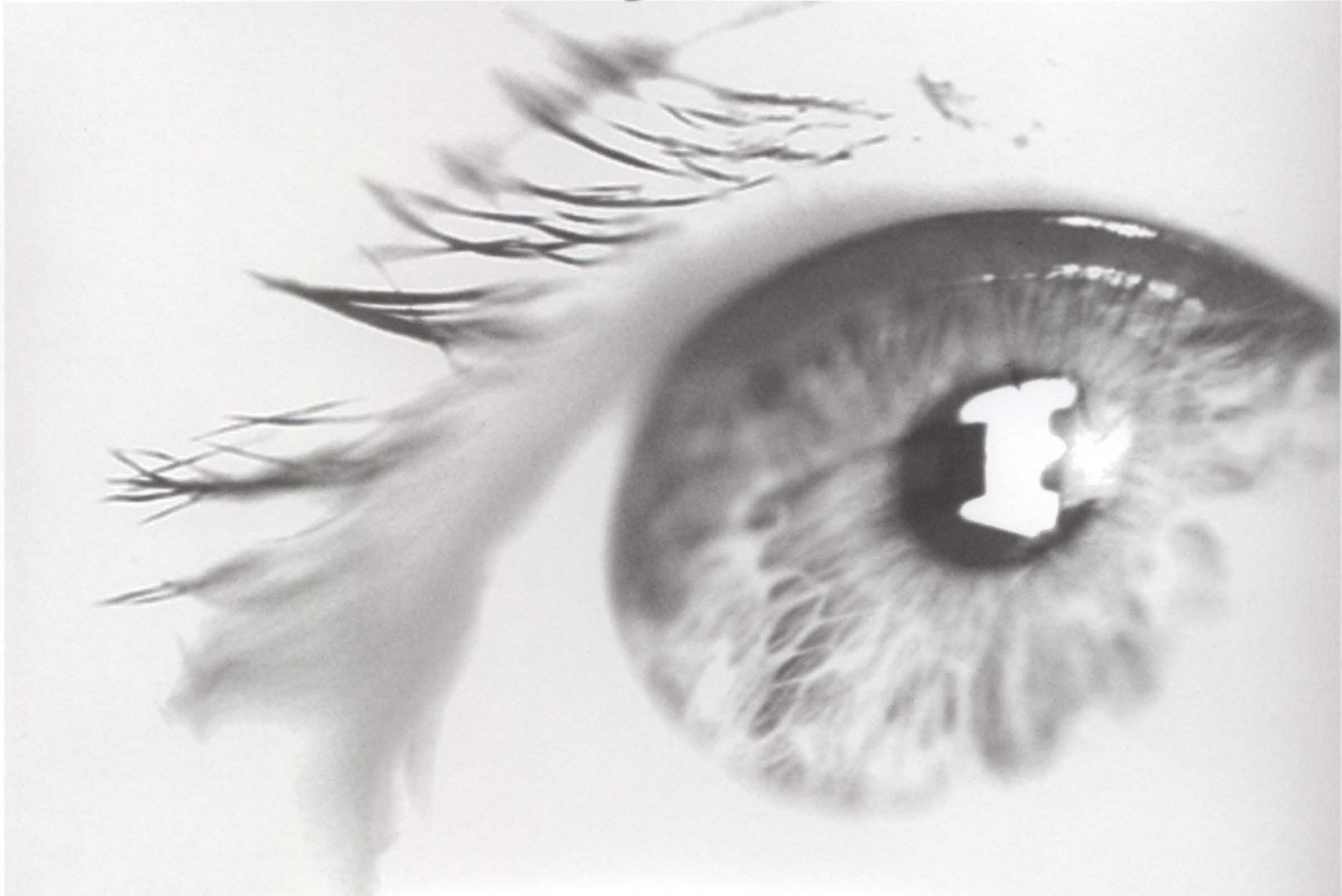


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