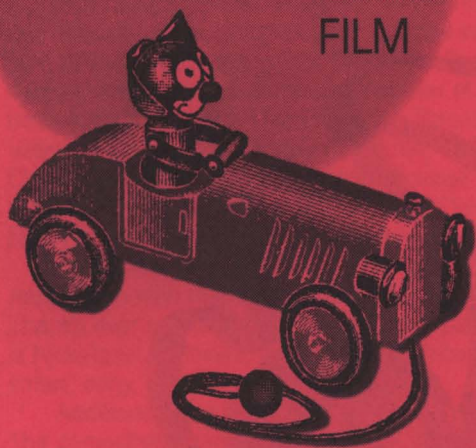


36th ANN ARBOR FILM FESTIVAL

INDEPENDENT
AND
EXPERIMENTAL
16MM
FILM



MARCH 17-22, 1998
MICHIGAN THEATER

Congratulations

on showcasing independent
and experimental films for 36 years.

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

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



Michigan Film Office

1-800-477-3456 ■ 1-517-373-0638

201 N. Washington Square ■ Victor Office Center—2nd Floor ■ Lansing MI 48913

DIRECTOR'S WELCOME

To the participating filmmakers, audience members, and generous sponsors: welcome to the 36th Ann Arbor Film Festival! We're pleased to bring all of you together for another exciting year of independent and experimental films. Our energy level is at a higher pace this year as a result of all the positive reinforcements we've received for this year's festival.

Last May, the Washtenaw Council for the Arts honored the festival by awarding me with an Annie Award for Outstanding Service to the Arts. I admit that I felt like Queen for a Day, but I stepped off my throne, threw off my glass slippers and got back down to business! That energy paid off in many ways.

The Michigan Council for Arts and Cultural Affairs granted this year's festival our full \$20,000 grant request. This is an honor that is rarely bestowed upon grant applicants as grant funds are spread out amongst many non-profit organizations. We feel very privileged to have been validated in this manner.

Absolut Vodka has become a major sponsor. For several years, Absolut Vodka has been sponsoring a wonderful on-line experimental animation festival, Absolut Panushka, representing the works of animators from all over the world. The site can be found at www.absolutvodka.com — and it can be found right here all week long. Be sure to check out the Absolut Vodka kiosk in the theater lobby where a video-loop of the website is on display throughout festival week.

Sundance Channel is sponsoring the festival and the Festival Tour. The additional financial support of the tour has enabled us to increase rental fees paid to each participating tour filmmaker. Feeling gung-ho about the tour, I decided it was time to double the number of tour stops. New locations have been added, including The 111 Minna Street Gallery in SF, Lark Theater in Mill Valley, Grand Illusion Theater in Seattle, Webster University Film Series, Cleveland Cinematheque, Brooklyn College, Northwest Film Center in Portland, Coolidge Corner Theater in Boston, and Olympia, Washington Film Society. A listing of tour all the stops and dates can be found in this program book, p16.

Other new sponsors this are the Ann Arbor News and the State Street Area Association who made it possible for us to increase our coverage in the paper. Thanks ever so! Loved the full-page, 1/4 page, & 1/8 page ads! Also joining us is Nickelodeon Movies, a film production company that develops and produces smart, edgy, innovative kid/family movies.

Additionally, an advisory committee has been formed for this year's festival. The committee members, filmmakers well-known to the festival, have entered their works here for many years. My welcome is extended to experimental filmmakers Jay Rosenblatt from San Francisco, Leighton Pierce from Iowa City, Richard Kerr from Saskatchewan, Canada; and animator Deanna Morse from Grand Rapids, Michigan. Thanks for being with us this week.

We have many other visitors from all around the globe. A filmmaker is attending from as far away as New Zealand, as well as groups of students and filmmakers from Chicago, Toronto, Iowa City, and Syracuse. Welcome to all of you as well as to all other filmmakers and visitors. Thanks for spending your vacation here with us in Ann Arbor!

Big big big thanks to our other sponsors and supporters! You make us great! And thanks to all of you who have joined us to watch the latest and the greatest in 16mm independent and experimental film. We think there's some wonderful stuff in store for you all week.

Vicki Honeyman
Festival Director



BOARD OF DIRECTORS WELCOME

Ann Arbor Film Festival

PO Box 8232
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phone
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vicki@honey
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Dear Festival Enthusiasts:

Welcome to the 36th Ann Arbor Film Festival. It is your good fortune to be participating in this year's well-represented and generously sponsored week of events. We are proud to have received grant support and sponsorship this year from the Michigan Council for Arts and Cultural Affairs, Sundance Channel, Absolut Vodka, and Nickelodeon Movies. Such generous support encourages the independent 16mm filmmaking that is our reason for being. Without continuously expanding our base of individual and corporate support we would not have survived to glimpse nearly forty years of experimental films.

There is a cyclical nature to all things and the arts are no exception. This year's submissions attest to a renewal of interest and activity in avant garde filmmaking and we are very pleased to introduce you to this year's selections and filmmakers.

We are a rarity in festival circles for numerous reasons but our insistence on screening only on film, not video, allows us to remain a truly film-centered event. There is nothing like the luminescence of film and the screeners' excitement as each reel advances.

This is a week of collaboration that is twelve months in the making. Our community of artists, filmmakers, film enthusiasts and supporters rally to provide a venue that celebrates the independent and the untried in the filmmaking world. We are proud of our continued success and of our Festival Director Vicki Honeyman's on-going commitment to 16mm film and our festival.

To all of you who have made another festival possible, thank you, and to those of you returning or joining us for the first time please celebrate and enjoy the films, the silent auction and the multitude of traditions that are the Ann Arbor Film Festival.

Ann Arbor Film Festival
Board of Directors





Ingrid B. Sheldon
Mayor

CITY OF ANN ARBOR, MICHIGAN

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

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

March 1998

Welcome to the 36th Ann Arbor Film Festival!

On behalf of City Council and the people of Ann Arbor, it is my pleasure to extend official greetings to the participants and audience members at this week-long event taking place once again in the historic Michigan Theater.

We are fortunate as a community to be home to this event, which brings festival goers a wide range of unique wonderful films not available in commercial theaters. It is not only the audience who benefits, though. This competition offers award recipients the opportunity to represent the Ann Arbor Film Festival in a cross-country tour and gain national visibility for their work that they may not otherwise receive.

The Ann Arbor Film Festival is one of the events that helps set Ann Arbor apart as a community that welcomes and encourages art in its many forms. We are pleased once again to have you here, and hope that you enjoy the filmmaker's creative efforts.

Sincerely,

Ingrid B. Sheldon
Mayor

A FILMMAKER'S WELCOME COMIE

The Ann Arbor Film Festival is the oldest film festival dedicated to the art of film, a festival that has stayed true to its founding vision. This week at Ann Arbor, we celebrate film as art.

In recent years, some "independent" film festivals have dismissed the art film and the short form, defining independent film as non-studio theatrical features, films we can see at our local Cineplex. This focus on the feature means often that the films are not reflecting the voice of an artist, but are like most of the popular media, a collaborative effort balancing commercial interests against a director's vision.

Ann Arbor honors the short film, the film poetry. And it continues to be a place where filmmakers stretch our definition of what we think "films" are, where we play with the form of film, the underlying structure, where filmmakers push the boundaries. For viewers, it's a fresh breath of film, a visual playground that challenges our assumptions about what media should be.

At a time when the arts in America are under pressure to play it safe and conform to a conservative standard, it is refreshing to find a haven where filmmakers are encouraged to take risks and the diversity of film art is celebrated.

As an animator, Ann Arbor has always been a special festival to me. I casually attended several festivals when I moved to Michigan in the late 70's, and in 1982 my film *Help! I'm Stranded* was accepted for screening and included in the festival tour. Over the next few years, I was surprised when people I met recognized my name and remembered my animated crayon rubbings from that festival and tour. This experience has been repeated over the years: audiences at the Ann Arbor Film Festival read the credits!

I've juried several festivals but my best experience was in 1988 when I served as a member of the awards jury along with Leighton Pierce and Jim Duesing here at the Ann Arbor Film Festival. Jim, Leighton, and I discussed each film at length, working to reach consensus on our awards, seriously considering every film in competition. But our process was only continuing the passion for film that the staff and screening committee had brought to the festival process for many weeks before we arrived. In this festival, the films are respected and taken seriously. Ann Arbor is probably the only festival where each entry is screened, in entirety, and only on film.

Leighton and I return to the festival this week, along with Jay Rosenblatt and Richard Kerr, to meet with the Ann Arbor Film Festival Board of Directors to discuss the festival and how it is perceived outside of Ann Arbor, as well as to provide feedback from some of the artists who contribute to the festival. I encourage you to lend your support and encouragement to this festival as well.

Vicki Honeyman, her staff and Board of Directors are to be commended for holding firm to the festival's vision—a vision that celebrates the film artist, the individual maker who expresses a personal vision through film. Film artists thank you, Vicki!

Deanna Morse, Professor
Grand Valley State University
Member, Board of Directors, ASIFA
(l'Association Internationale du Film d'Animation)



36th ANN ARBOR FILM FESTIVAL

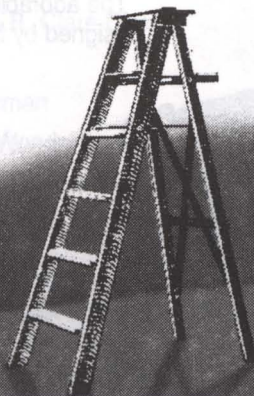
About the Festival

As the oldest festival of experimental film in the United States, the Ann Arbor Film Festival is a showplace for independent and experimental 16mm film. Founded in 1963 at the University of Michigan School of Art by filmmaker/artist George Manupelli, the festival is now independent of the university, and continues to cater to independent works by film artists under the direction of Festival Director Vicki Honeyman. The goals of the festival are to encourage the work of independent filmmakers, to promote the concept of film as art, and to provide a public forum for screening independent and experimental film. High-quality projection is also a priority. We are fortunate to have state-of-the-art facilities provided by the Michigan Theater and its staff.

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

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

This year's festival is dedicated to the Girl From Ipanema.



SCREENING COMMITTEE

The festival received a total of 371 films this year. Each film was viewed in its entirety by a four-member Screening Committee. The Screening Committee selects the films to be shown during festival week. Committee members are chosen for their respect for and knowledge of independent and experimental film, as well as for their commitment to the Ann Arbor Film Festival's goals. Members of this year's Screening Committee are Ken Bawcom, Susan Fink, Vicki Honeyman, and John Loughlin.

The committee spent almost every night of the past seven weeks together, screening the 129 hours of film entered. Because the amount of film entered exceeds available public screening time, not every film can be programmed into the festival week screenings; however, every film entered is still in competition.

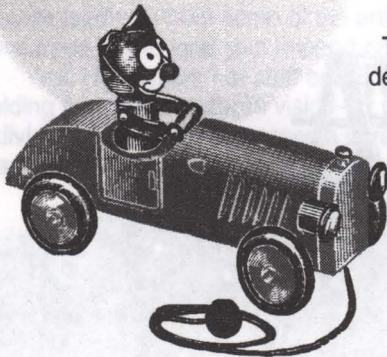
Screening Committee Thanks

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

KEN BAWCOM
BARBARA BROWN
CONNIE CRUMP & JAY SIMROD
DEL RIO BAR
VIRGINIA DICKIE
PIZZA REPUBLIC

KATHARIN JACK ROSS
MICHAEL SCHWARTZ
CLAUDETTE STERN
TIOS RESTAURANT
ZINGERMAN'S DELICATESSEN
HUEY COPELAND

Festival Fundraising in the Lobby



**36th Ann Arbor Film Festival
Commemorative T-Shirts \$15
Bumperstickers \$2**

All proceeds support festival operations.

The very sweet shirts were designed by Lisa Levit Newman.

The adorable bumperstickers were designed by Nic Sims.

FESTIVAL STAFF

FESTIVAL DIRECTOR Vicki Honeyman

ASSISTANT TO THE DIRECTOR Huey Copeland

BOARD OF DIRECTORS Frank Beaver, Steve Bergman, Barbara Brown, Denny Hayes, Edie Herrold, Margarita de la vega Hurtado, Jim Kruz, Michael Schwartz, Claudette Stern, Joe Tiboni, & Tommy York

GRAPHIC ARTIST Lisa Levit Newman

GRAPHIC DESIGNER Nic Sims

INTERNS Josh Glauser, Rob Lundy, Mahesh Murthy, Nathan Oliver, Matt Ostasiewski, Kristine Patnugot, Elizabeth Rieth & Bill Sy

FESTIVAL EYES Daddi-O, A-Frick'N Violet, The Pun Gent, Colour Girl, Herb-A Licious, & Rodeo Spice

SCREENING COMMITTEE Ken Bawcom, Susan Fink, Vicki Honeyman, & John Loughlin

SCREENING COMMITTEE PROJECTIONIST Mahesh "Billy Belden" Murthy

VOLUNTEERS COORDINATORS Shelley Grifka & Linda Mokdad

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FESTIVAL HANDYMAN Mike Woodruff

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

EXTRA SPECIAL THANKS Ann Arbor Alarms (always there & ready to receive film deliveries), Liberty Street Post Office (ditto), Lynn & Carolyne "Ms. Mailpeople", Paul "Mr. UPS" and Ken "Mr. Fed X", Mario Brennan, Dan Bruell and Film Projection Service, Felicia Cassanos &



FESTIVAL STAFF

Jim Forrester of Partners Press, Anders Ramsay, Steve Bishop, Susan Wineberg & Lars Bjorn, Paul & Pat Cousins of Cousins Heritage Inn, John Hilton, Jill McDonough, Jessica Frost, Huey "My Newest Angel" Copeland, Nic "My Kick-Ass Savior" Sims, and as always, the customers of Vicki's Wash & Wear Haircuts for their understanding & patience.

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

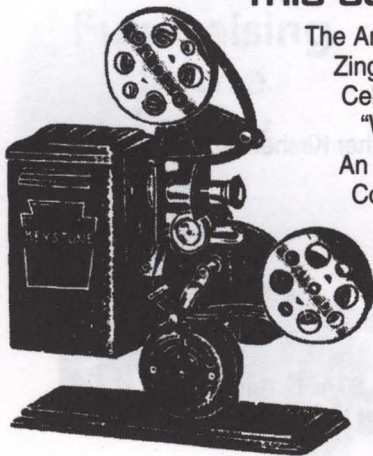
Ray Ayer, Mary Beam, Sarah Bendit, LeeAnn Benkert, Penny Boddington, Nina Brennan, Lisa Bueno, Gary Coin, Tiziana Cristarella, Mark Dinse, Erica Dunham, Zach Evans, Sue Fruchey, Elena Garcia, Maya Gensen, Jay Gira, Ariela Gittlin, Nadia Grooms, Julie Harrison, Jeff Honeyman, Jodie Hughes, Pam Hughes, Kim Jackson, Annie Janusch, Evan Kaufmann, Jodi Kay, Debbie Kolben, James Lauer, Emily Linn, Ryan Malkin, Isa Markevitz, Rebecca Marko, Toni Newell, Michael Nissa, Kyle Norris, Willy Northway, Travis Paddock, Jon Parvis, Andrea Pastor, Melynda Price, Ken Priebe, Tim Pulice, Emily Raine, Sarah Rosaen, Leah Sneider, Miguel Solari, Alana Stern, Senja Thomas, Stacy Tiderington, Nate Todd, Eric Trickey, Leah Tury, Danika Vin Gesjen, Tilman Walsh, Sue Webster, Ellie White, Annie White, Peter Wilson, Alex Wright & Rie Yamaoka thank you thank you thank you thank you!

DOMINICK'S OPEN FOR THE FESTIVAL!

Casa Dominick's, a casual bistro and home to Ann Arbor Film Festival memorabilia, re-opens for the season on Monday, March 15, in conjunction with festival week.

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

FESTIVAL FUNDRAISER THIS SUMMER



The Ann Arbor Film Festival and
Zingerman's Delicatessen
Celebrate the Third Annual
"Winners on the Patio"

An Evening of Food, Film, Music, and Fun!
Come watch two hours of your favorites from this
year's film fest under the stars on the **Patio
of Zingerman's Delicatessen.**

Featuring dazzling delectables from
Zingerman's Catering and authentic
Southern Barbecue from the Carolinas!

Friday, June 5, 8 pm

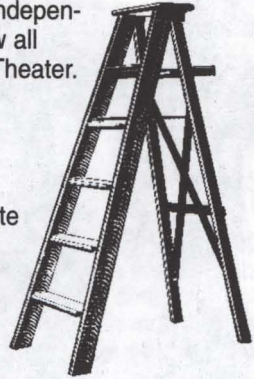
**\$20 for adults/\$10 for children,
tickets available at Zingerman's.**

Call the festival office for more information: 734.995.5356.



The Awards Jury is composed of internationally recognized filmmakers, artists, and critics who are dedicated to independent and experimental film as an art form. Jurors view all public screenings with the audience at the Michigan Theater. They also screen non-programmed entries of their choosing at the festival office.

The function of the Awards Jury is to screen all entries that have been programmed into the public screenings, and others as time allows, and to distribute the awards money. Decisions regarding awards and the distribution of prize monies are the prerogative of the Awards Jury; its decisions are final. In addition, jurors screen their own films or a curated program on Wednesday, Thursday, and Friday at 3:00 p.m. (see "Film Program 1998" for details).



1998 AWARDS JURY MEMBERS

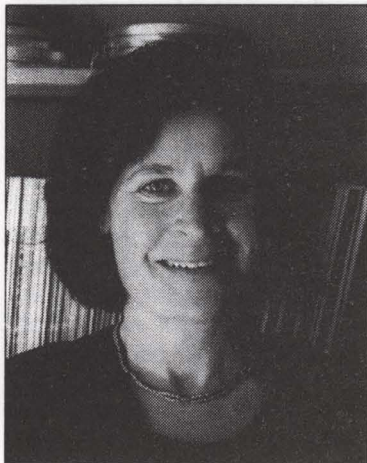


Dominic Angerame

DOMINIC ANGERAME is the Executive Director of Canyon Cinema, one of the world's renowned distributors of avant garde and experimental films and videotapes. He has been teaching filmmaking and cinema studies since 1984 and currently teaches at the University of California, Berkeley Extension, and at the San Francisco Art Institute. He has also taught film production at the New College of California, as well as the Graduate School of Theology in Berkeley. Since 1969, Mr. Angerame has made more than 25 films that have been shown and awarded in film

festivals around the world. He has been awarded film production grants from the Illinois Arts Council, Samuel B. Mayer Foundation, several AFI Western Regional Fellowships, and a Film Arts Foundation grant.

AWARDS JURY



Jan Krawitz

the University of Texas at Austin. She holds a B.A. in Film/Photography from Cornell University and an M.F.A. from Temple University.

JAN KRAWITZ has been an independent documentary filmmaker since 1975. Five of her films have been screened over the years at the Ann Arbor Film Festival beginning with *Styx* in 1977 and most recently *In Harm's Way* which won the Isabella Liddell Art Award at last year's festival. Her films *Drive-In Blues*, *Little People*, and *Mirror Mirror* have been broadcast nationally on PBS and have been shown at festivals here and abroad. Her films are in distribution with Women Make Movies, Direct Cinema Limited, and the Museum of Modern Art. Ms. Krawitz is currently a Professor in the graduate Documentary Film and Video Program at Stanford University. She previously taught at

CHRISTOPHER SULLIVAN is an independent filmmaker and performance artist who has been making media art for 18 years. His films *Master of Ceremonies* (1987), *Rumes* (1989), and *Landscape with the Fall of Icarus* (1994) have all been screened at the Ann Arbor Film Festival. As well as Ann Arbor, his films have been screened at Black Maria, Ottawa, Zagreb, Humboldt, and New York Film Festivals. He has performed at L.A.C.E. in Los Angeles, Franklin Furnace in New York, the Walker Art Center in Minneapolis, and was a featured performer at the Cleveland Performance Festival.



Christopher Sullivan

Mr. Sullivan is an Associate Professor of film and animation at the School of the Art Institute of Chicago. He is currently working on a feature animation, *Consuming Spirits*.

The Mosaic Foundation Best of the Festival Award \$2000

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

Tom Berman Award \$1000 Most Promising Filmmaker

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

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

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

Marvin Felheim Award \$500 Best Experimental Film

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

Chris Frayne Award \$500 Best Animated Film

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

Lawrence Kasdan Award \$500 Best Narrative Film

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

Michael Moore Award \$500 Best Documentary Film

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

Film Craft Lab/Kodak Award \$500+16mm or 35mm film stock Best Cinematography

This award is given to the film that demonstrates the highest excellence and creativity in cinematography. It is presented in honor of the many independent filmmakers who have contributed to the success of Grace & Wild's laboratory division, Film Craft Lab, over the last 25 years. Kodak has generously donated film stock to be included as part of this award. (4,000 ft. of 16mm or 2,000 ft. of 35mm Eastman EXR Color Negative Film.)

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

The Detroit-based editing firm Telepost Inc. funds this \$500 annual award. The awards jurors shall award this prize to a single film that demonstrates outstanding creativity and technical excellence in the art of motion picture editing.

AWARDS

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

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

Borders Books & Music Award \$500 Best Michigan Filmmaker

This award of \$500 is intended to support and encourage the local filmmaking community by rewarding excellence in a Michigan-produced film within any genre. Sponsored by the international bookstore that got its start in Ann Arbor.

Michigan Vue Magazine Award \$500 Best Sound Design

This award is sponsored by metro Detroit-based *Michigan Vue Magazine*, which is dedicated to promoting Michigan's film, video, and multi-media production industry. The award is intended for the film with best use of sound design.

Peter Wilde Award \$500 Most Technically Innovative Film

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

Ann Arbor Film Co-op Award \$500

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

Tio's Red 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 the judges' discretion in determining allocation of this award, which can be given to any film, based on form or content.

Isabella Liddell Art Award \$300

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

The Old Peculiar Award \$300

Named after a powerful English ale, this award represents a nostalgic urge on the part of some former Festival operatives who can variously be described as old, peculiar, or both. The award is for the film(s) that evidence a high regard for film as a creative medium and are eminently successful as works of art. Without considering the format, length, or genre of films, or the age, gender, address, or background of filmmakers, jurors are asked to exercise extreme prejudice in favor of art.

Honorable Mentions

The \$1,400 in remaining prize monies will be distributed at the judges' discretion. If the judges do not choose to award one of the named awards, they are free to distribute the prize money as they see fit.

Detroit Filmmakers Coalition Award

The Detroit Filmmakers Coalition is a member-based non-profit media arts center providing production support to the local independent filmmaking community. The award is intended for a Detroit-based filmmaker, providing the recipient up to \$1500 in waived rental fees towards use of production and post-production equipment from the DFC.

FESTIVAL SPONSORS

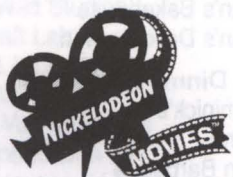
The Ann Arbor Film Festival is happy to acknowledge that this year's festival was made possible with grant support from the Michigan Council for Arts and Cultural Affairs. We also offer very special thanks to the businesses, organizations, and friends of the festival listed below for their very generous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



michigan council for
arts and cultural affairs

sundance
channel

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Country of Sweden
VODKA



THE ANN ARBOR NEWS

Zingerman's
DELICATESSEN

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STATE STREET
AREA ASSOCIATION

FILMMAKER
THE MAGAZINE OF INDEPENDENT FILM

**MovieMaker
Magazine**

Wdet
FM 101.9

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IMAGEMASTERS
AFTERWORDS BOOKSTORE
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MARY ELLEN KASDAN
FOTO 1
U OF M PROGRAM IN
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YOUNG & RUBICAM
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IN-KIND DONORS

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

Judges' Dinner Party

Bella Ciao Trattoria
Big City Bakery
Espresso Royale Caffe
Grizzly Peak
Kerrytown Bistro
Leone Imports
Mediterrano
The Gandy Dancer
The Moveable Feast
Village Corner
Zingerman's Bakehouse

Goods & Services

Action Rental
Sandy Eisle of the Ann Arbor News
Film Craft Lab
I. Friedman Scrapyard
Kolossos Printing
Ellie Serras &
Main Street Area Association
Mercury Signs
Michigan Book & Supply
Russell Video Services
Whitley Setrakian & People Dancing
Tom Haywood &
State Street Area Association
The Gypsy Cafe

Window Displays

Collected Works
Kilwins Chocolates
Ritz Camera
Schoolkids Records

Tuesday Night Reception

Amer's Delicatessen
Busch's Valuland
Great Harvest Bakery
Leone Imports
The Croissant Shop
Whole Foods Market
Zingerman's Delicatessen

MAILING LISTS

Thanks to the following film & video festivals for sharing their print sources with us: Black Filmworks, Black Maria, Bumbershoot, Carolina, Chicago Underground, Film Arts Foundation, Northwest Film Center, Outfest: Los Angeles Gay & Lesbian, and the Sinking Creek Film & Video Festivals.

Sponsoring the Mariachi Band

Ferguson & Widmayer, PC
Peter Honeyman & Sheila Jeffrey

Judge's Breakfasts & Lunches

All Week

Angelo's
Zingerman's

Judges' Brunch

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

Judges' Dinners All Week

Casa Dominick's
Cottage Inn
Mongolian Barbeque
Seva Restaurant
Zanzibar

Filmmaker's Reception

Casa Dominick's

Saturday Night Party

Zingerman's
Silver Foam Distributing Co.

Cash for Festival Operations

Detroit Filmmakers Coalition
H.T. Ewald Corporation
Roger Lane
Nancy LaTendresse
Jill McDonough

Ticket Giveaways

WDET-101.9 FM, WUOM-91.7 FM,
WEMU-89.1 FM, WAAM, WIQB, WQKL
Kool 107 FM, WRIF-101 FM,
CIDR/CIMX, WTVS-Channel 56,
Ann Arbor Observer, Metro Times

PRIZE DONORS

The Ann Arbor Film Festival has increased and added several new awards. A total of \$12,000 will be awarded in prize money. Prize donations go directly to filmmakers in the form of cash awards. Any remaining prize funds are applied to future festival awards. Our thanks to the individuals, organizations, and businesses listed below for generously donating to the prize fund.

Rita & Peter Heydon of the Mosaic Foundation	2,000	Jim Freudenberg	100
Judy Kazis & Berman Family	1,000	Kitty & Steven Kahn	100
The 630 Club	823	Waldamailman	100
Michael Moore	500	Wild Bird Center	100
Susan Warner/Wilde Family	500	Matt Fedorchuk & Elizabeth Cox	100
Borders Books & Music	500	Susan Priller & Alan Grover	100
Lawrence & Mary Ellen Kasdan	500	HGS Corporation	100
Telepost, Inc.	500	Ken Small & Jen Rosen	100
Grace & Wild Studios/ Film Craft Lab	500	Doug Rideout of Liberty Films	75
Liberty St. Video	500	Stevenson Keppelman Associates	75
Tio's Restaurant	500	George Fisher & Kari Magill	75
Michigan Vue Magazine	500	Barry M. Miller, MD, PC	75
LaBour Foundation for Non-Institutional Living	250	Martin Piszczalski	75
Ellen Wilt	200	Casa Dominicks Prix DeVarti Award	75
Glenn & Teresa Mensching	175	Dave & Linda Lawson	75
Daniel Moerman	150	Martha Berry	50
Jay Friedman	150	Forrest Alter	50
Ned's Book Store	150	Scio Systems, Inc.	50
Mid America Cine Support	150	Tim Artist	50
Mike Kuniavsky	125	PJ's Used Record	50
Mark Hardin	100	Diana Raimi	50
Woody Sempliner	100	Stuart Klein	50
J Derek Demaree & J Peter Castro	100	Fred LaBour	50
Frank & Gail Beaver	100	Alan Blomquist	50
Arbor Springs	100	Steve & Heidi Herrell	50
Passing Water Award	100	Vicki Engel	50
Lars Bjorn & Susan Wineberg	100	Matt Madden	50
Harold Borkin & Adrienne Kaplan	100	Dan Gunning & KFJC-FM	50
Peter Michalowski & Deanna Relyea	100	Michigan Psychoanalytic Society of Ann Arbor	50
John & Miles Nelson, & Deborah Gaydos	100	Rose Lieberman Enterprises, Inc.	25
John Caldwell & Susan Kalinowski	100	Jim Pyke	25
Jim Rees	100	Steve Hipkiss	25
		Erika Lindensmith	25
		Downtown Home & Garden	25
		Tom Baird	25
		Detroit Filmmakers Coalition	

FILM FESTIVAL TOUR

Following the festival in Ann Arbor, four hours of film are selected for the Festival Tour. Each filmmaker on tour will receive \$2 per minute per tour stop for use of their film. Tour stops scheduled as of festival week are as follows (additional tour dates may be added):

March 31 & April 1

University of Tennessee
Knoxville, Tennessee

April 3 & April 4

Reed College
Portland, Oregon

April 10 & April 11

School of the Art Institute of Chicago
Chicago, Illinois

April 16 & April 17

Kent State University
International Film Society
Kent, Ohio

April 25 & April 26

The Grand Illusion Theater
Seattle, Washington

April 29 & April 30

Colby College
Waterville, Maine

May 2

Toledo Cinema Guild
Toledo, Ohio

May 4

Detroit Institute of the Arts
Detroit Film Theater
Detroit, Michigan

May 8 & May 9

Brooklyn College
Film Department
Brooklyn, New York

May 15 & May 16

University of California
Memorial Union Art Gallery
Davis, California

May 22 & May 23

Webster University
Film Series
St. Louis, Missouri



May 29 & May 30

Portland Art Museum
Northwest Film Center
Portland, Oregon

June 5

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

June 12 & June 13

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

June 14 & June 15

Film Arts Foundation &
111 Minna Street Gallery
at 111 Minna Street Gallery
San Francisco, California

June 16 & June 17

The Lark Theater
Larkspur, California

June 23 & June 24

Coolidge Corner Theater
Brookline, Massachusetts

June 28 thru July 1

Olympia Film Society
Olympia, Washington

July 9 & July 10

Cleveland Filmmakers &
Cleveland Cinematheque
at Cleveland Cinematheque
Cleveland, Ohio

SILENT AUCTION

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

The auction begins Tuesday, March 17 and ends at the beginning of the 9:00 pm show on Sunday, March 22. It takes place in the upstairs lobby of the Michigan Theater. Bid cards are placed by each piece. Opening bids are 30% of the donated value of the art work or service (as indicated on each bid card). To place a bid, write on the card your name, address, and phone numbers, and your bidding amount. Bids can be raised in \$10 minimum increments. Any bid over the donated value is tax-deductible. Return to the festival Sunday, March 22 at 9:00 p.m. to see if you are the winning bidder, at which time we would like you to make payment and pick up the piece. If you can't pick it up by Sunday, other arrangements can be made. However, the deadline to pick up and pay for the piece is March 27, at which point you will forfeit your bid to the next highest bidder, whom we will contact.

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

- | | | |
|--|---------------------------------------|---|
| Jeanne Adwani , Grass Lake, MI | Arbor | Steffanie Samuels , Ann Arbor |
| Leland Austin , Ann Arbor | Harriet Kozyrn , Ann Arbor | Jeffrey Scher , New York City |
| Julie Bedore , Ann Arbor | Jim Kruz , Ann Arbor | Michael Schwartz & |
| Andrea Berg , Ypsilanti, MI | Pamela LeBlanc , Ann Arbor | Monahan's Seafood Market , |
| Barbara Brown & | Zeuler Lima , Ann Arbor | Ann Arbor |
| Claudette Stern , Ann Arbor | Stan Livingston , Ann Arbor | Schoolkids Records , Ann |
| Jean Buescher , Ann Arbor | Valerie Mangual & | Arbor |
| Helen Bunch , Ann Arbor | Estan Hulbert , Ann Arbor | 16 Hands Gallery , Ann Arbor |
| Lori Burkall , Ann Arbor | Suzanne Dolan Manji , Troy, MI | Lisa Steichmann , Ann Arbor |
| Loralei Byatt , Detroit, MI | Lisa Marra , Ann Arbor | John Sullivan of |
| Susan Crowell , Ann Arbor | Michigan Theater , Ann Arbor | Aerial Associates , Ann |
| Cynthia Davis , Ann Arbor | Barbara Miner , Toledo, OH | Arbor |
| Callie Dean , Ann Arbor | Jim Mimnaugh , Ann Arbor | Sudee Taormina , S. Lyon, MI |
| DeBoer Gallery , Ann Arbor | Sue Moran , Ann Arbor | Jennie Terrell , Ann Arbor |
| Cristina DiChiera , Detroit, MI | Willa O'Wisp , Loveville, USA | Voila , Ann Arbor |
| Jules Engel , Los Angeles, CA | Tom Palozzola , Chicago, IL | Linda Wan , Ann Arbor |
| John Gutoskey & Peter | Margaret Parker , Ann Arbor | Margo West , Ann Arbor |
| Sparling , Ann Arbor | Jeanna Pearson , Sheridan, IN | Ray Wetzels , Ann Arbor |
| Richard Hackel , | Abbie Read , Ann Arbor | Philip Wilson , Grand Rapids, MI |
| Winston-Salem, NC | Molly Reno, PC , Ann Arbor | Ellen Wilt , Ann Arbor |
| Harmony Hollow Bell Works , | Chris Roberts-Antieu , | Mike Wolfe , Ann Arbor |
| Ann Arbor | Manchester, MI | Nancy Wolfe , Ann Arbor |
| Anne Herrmann , Dexter, MI | David Rossiter , Ann Arbor | Mike Woodruff , Ann Arbor |
| Nina Howard , Ann Arbor | Andy Sacks , Chelsea, MI | Sharon Wysocki , Ann Arbor |
| Esther Kirshenbaum , Ann | | Kay Yourist , Ann Arbor |

FESTIVAL FUN

On the Organ

John Lauter brings the curtain up before each show with his fingertips on the keys of the grand Michigan Theater organ.

Festival Trailer

Collage animator **Jeffrey Noyes Scher** created the 30 second trailer which is being shown at the beginning of each show.

On Stage

Since its beginning the Ann Arbor Film Festival has always had live entertainment on stage before film screenings. Keeping up with that tradition, the following performers will get you ready for the evening's films:

Tuesday 7-8 pm

Mariachi 90 perform in the lobby of the Michigan Theater at the opening reception.

Tuesday 8 pm

Peter Sparling Dance Co. presents a white boy's take on James Brown in *Give It Up, Turn It Alose*. Performers are: **Gayle Baily, William Crowley, Jason Marchant, Julianne O'Brien-Pedersen, & Peter Sparling.**

Wednesday 7 pm

Mark Anderson presents a performance piece.

Note: Mark will perform *Tall Tales* with Andy Kirshner March 26-28 at Basement Arts in the Frieze Building.

Thursday 7 pm

Dr. Arwulf Arwulf presents a performance piece, *E.A.T.*

Friday 7 pm

The Amazing Tuba Chairs present John Phillip Sousa's *Missing Months*.

Saturday in the Michigan Theater lobby 6:15 pm

The Neil Gordon/Edie Herrold Duo

Edie Herrold on bass & **Neil Gordon** on guitar.

Film Installation Piece in the Theater Lobby

Take notice of the film loop projected from the mezzanine onto the lobby door transom. This art installation has been created by **Robert Anderson**, a fine artist, filmmaker and educator who teaches at the University of Michigan, the Center for Creative Studies and the Detroit Filmmakers Coalition, a non-profit media arts center. His large-scale public works are projected onto windows from within a building. Viewed from the street it creates a union of image and architecture, an art "event" designed for the general passersby in a location where art usually doesn't occur.

Lobby Installation Artists

Some women from the Women's Caucus of Artists and other Ann Arbor artists worked collectively to create this year's lobby art installations. Artists include **Annette Baron, Lou Brothers, Linda Cole, Cynthia Davis, Jill Donovan, Esther Kirshenbaum, Sue Moran, Jane Bunge Noffke, & Nancy Wolfe.**

You Can Be a Filmmaker

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

Out of Town Visitors: Put Your Mark on the Map

Check out the lobby display and database "Origins of the Films Map," created by **Ben Thompson**. Let us know where you're visiting from by putting a pin on your hometown.

Thanks to the Gypsy Cafe

The Gypsy Cafe, located at 214 N. 4th Avenue in Ann Arbor, hosted two public screenings on February 4 & 18 from 7 to midnight. Full crowds joined the screening committee members in the cafe's cabaret room for non-programmed previewing of entries into this year's festival. Thank you Larry & Fred.



**MIDWEST FILMMAKERS CONFERENCE
MARCH 27-29, 1998**

Cleveland Renaissance Hotel • Cleveland, Ohio

Cleveland Filmmakers presents three days of panels, discussions, and screenings dedicated to Midwest independent filmmakers. Held in conjunction with the Cleveland International Film Festival, national, regional, and local professionals will lead a series of panel discussions on the film-making process from scrip to screen. Ann Arbor Film Festival Director Vicki Honeyman will sit on the panel "Show and Sell": the challenge filmmakers face with a glut of film festivals in the marketplace.

**See
You
Next
Year!**

**The 37th Ann Arbor Film Festival
will be held**

March 16-21, 1999.

Interested in joining the screening committee or interning with the festival next year?

Let us know this week.



FILM PROGRAM 1998

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

Awarded films will be announced at 4:00 p.m. on Sunday, March 22. A selection of awarded films will be screened at three different shows on Sunday, March 22 at 5:00, 7:00, and 9:00 p.m.

Tickets for all shows go on sale one hour before showtime.

The program of films follows. Filmmakers provided the synopses for their films.



TUESDAY, MARCH 17 8:00 PM

24 GIRLS Eva Ilona Brzeski 30 New York, NY

23 girls on the verge of becoming. One girl who never had the chance. A film about possibility.

ADRENALINE Matthew Scott 8 Indianapolis, IN

This experimental film celebrates the retinal excitement and optical pleasure obtained from watching objects in motion.

HORSE DREAMS IN BBQ COUNTRY Daniel Baer 20
San Francisco, CA

This documentary contemplates the 14-year love between two gay ranchers in South Texas. Struggling to make ends meet, they manage to fashion a life set around horses and each other.

LOVE AND OTHER DIFFICULTIES Chel White 8 Portland, OR

A meditation on the obsessive nature of romantic love, this short experimental film uses a well-known Patsy Cline song in its examination of classic associations made between music and memories.

THE STREET Dima El-Horr 21 Chicago, IL

The city of Beirut, Lebanon's enduring massive reconstruction after 12 years of civil war is portrayed in this bittersweet tale of a young boy who rents his bicycle out to neighboring boys.

YOURS Jeff Scher 3.5 New York, NY

A love song revisited in psychodrama by the creator of the animated films *Milk of Amnesia* and *Garden of Regrets*.

MY UNIVERSE INSIDE OUT Faith Hubley 25 Santa Monica, CA

Filmmaker Faith Hubley hand-draws her own autobiography, interwoven with a parallel story of the universe.

FILM PROGRAM 1998

DON'T RUN, JOHNNY Tom E. Brown 7.5 San Francisco, CA

This comedy is the story of an "average gay male's" panic-stricken run through back alleys and abandoned city streets after learning he is HIV-positive. The filmmaker has been HIV-positive for 12 years and considers himself an expert on "anxiety, confusion, loneliness, and denial."

PARANOIA Robert Edwards 23.5 Palo Alto, CA

This documentary examines the forces which influence our lives and the extent to which we should—or should not—feel threatened by them.

THE ICE SKATER David Moroski 3.5 Detroit, MI

A filmmaker's animated view of self-awareness and mortality. The ice skater becomes a symbol of grace, endurance and enthusiasm.

AND THAT IS CINEMA Keith Hill 4 Hamilton, NEW ZEALAND

A play of words, a tongue-in-cheek celebration of a century of cinema.

CONTINUITY: A STORY OF BETRAYAL Dru Brock 4

Syracuse, NY

A comedy detailing the making of an inferior experimental film that causes more pain on the filmmaker than the audience. It is a response to every experimental film that has strived to affect its audience in a negative manor.



WEDNESDAY, MARCH 18 3:00 PM

Awards Juror Screening: DOMINIC ANGERAME

Dominic Angerame's approach to filmmaking has evolved from a casual impressionism, a sort of personal diary style, to the almost passionate abstraction of the highly imagistic. His films rely heavily on the technique of montage and on apparently random yet deliberate sequencing of images that work on the viewer's sensibility, eliciting powerful feelings and ideas which are never stated or limited by the filmmaker. His latest work, *A City Symphony*, is a collection of five separate and distinct films, made since 1987. The work is influenced by the avant garde filmmakers of the 1920's and 1930's. This symphony is an homage to those persons who believe that through their actions in the world, they can affect a change towards a positive end.

Program of Films

CONTINUUM 1987 15 minutes silent

"The world, the workers within the world, and the labor making the film itself are equated through montage and a brilliantly filmic 'painterliness.' The result is an experimental film in which one finds oneself closer to the science of the motion of society in its monumentality, with streets, buildings, the building of them, and the workers and their instruments creating a constructivist poetry within the eyes."—Jack Hirschman

FILM PROGRAM 1998

DECONSTRUCTION SIGHT 1990 13

"This is history within narrative, an abstract summation of what happens when human beings move stuff around and make something of it, grow tired of what they've made and demolish it using other things they've made, and then start all over again."—Barbara Jaspersen Voorhees

PREMONITION 1995 11

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

IN THE COURSE OF HUMAN EVENTS 1997 23

"...an exquisite B&W surrealist depiction of the Embarcadero Freeway demolition, in which dinosaur-like tractors gnash at an organic tangle of steel reinforcements. Like a moving gallery installation, the film is composed of individual shots so precise and emotionally evocative that each could stand on its own as testimony to Angerame's astounding talent."—Silke Tudo, SF Weekly

A special footnote to the *City Symphony*.

LINE OF FIRE 1997 6.5 minutes silent

In November 1993 Mr. Angerame was diagnosed with a coronary arterial disease. A subsequent angiogram revealed that open heart surgery was necessary and duly performed. This angiogram was filmed in 35mm. In March 1995 Mr. Angerame's apartment burnt down in the early morning hours. As lethal smoke enveloped them, he and his girlfriend escaped with their neighbor down a rear fire escape. He returned to the scene the next day to film the aftermath. The film is a blend of footage from these two episodes and explores the temporal nature of the lives we live.



WEDNESDAY, MARCH 18 7:00 PM

NECROPOLIS Russ Johnson 13.5 Cincinnati, OH

An experimental documentary addressing the legacy of our landscapes by putting together images of native American burial mounds, a garbage landfill, a dam and Procter & Gamble's headquarters in Cincinnati.

LINEAR DREAMS Richard Reeves 7 Pender Island, BC, CANADA

An experimental animation created by drawing both sound and picture on 35mm motion picture film. Airbrushing, bleaching, scratch tools, magic markers and painting techniques were used to create this short piece.

HER TATTOO Lexi Leban 9.5 San Francisco, CA

Enter the world of female tattooing in this short documentary.

FILM PROGRAM 1998

MUSEUM Chris Walsh 8 Toronto, ONT, CANADA

Penny, a young filmmaker attempts to explain her mysterious relationship with a man named David, in this experimental piece.

BUT...THEY SAID THEY LOVED ME... Kathleen Angelea Innacone 5 Valencia, CA

This experimental film reviews the cycles of abuse-victimization-healing that prevail in many women's life.

HAPPY-END Peter Tscherkassky 11 Vienna, AUSTRIA

For this experimental film, the filmmaker re-writes the story of his parents, using home movie footage of annual celebrations, shot in the 60's and 70's.

PERSISTENCE Daniel Eisenberg 86 Chicago, IL

Combining images of Germany from World War II and the fall of the Berlin Wall, the filmmaker calls into question collective memory and the human element in the construction of history.



WEDNESDAY, MARCH 18 9:30 PM

TIBETAN RECOLLECTIONS Manfred Neuwirth 24 Vienna, AUSTRIA

This experimental documentary recollects day-to-day scenes to portray China's oppression of the Tibetan culture.

SISYPHUS'S CINEMA Thomas Comerford 3.5 Iowa City, IA

In this experimental film, the linear media of recorded sound and image is reversed in order to seek different meanings.

MIRIAM IS NOT AMUSED Kim Roberts 24.5 Colma, CA

This documentary traces the present life of Miriam, widow of poet Kenneth Patchen and the muse of his creations.

YOU ARE NOT THE BOSS OF ME AND LOOK WHO IS FUCKING SORRY NOW Allison Beda 3.5 Vancouver, BC, CANADA

A short experimental film using the fairy tale narrative structure within a contemporary context of cultural stereotypes.

HAULING TOTO BIG Robert Nelson 43 Milwaukee, WI

An experimental film for you to figure out.

MY WOLVERINE Lorna Johnson 11.5 Bronx, NY

Using the comic book character Wolverine as a reference, this experimental film presents a collage of women's experiences with rage and revenge fantasies.

FILM PROGRAM 1998



WEDNESDAY, MARCH 18 11:00 PM

FIRST SURFACE Ted Lyman 26.5 Richmond, VT

A boy who has memories of his entire life finds himself appearing randomly in his own story in this short experimental film.

HAPPY NEW YEAR Hsi-Wen Lee 8 Valencia, CA

Chinese New Year's rituals are pictured in this paper cut-out and cel animation.

FROM HETTY TO NANCY Deborah Stratman 45 Chicago, IL

A woman's diary written at the turn of the century during a trek in Iceland serves as narration for a film of haunted landscapes. This experimental documentary is an homage to female adventurers.

**THE STRANGE AND THE CHARM Margaret Jamieson 8.5
Iowa City, IA**

This experimental film approaches the connections between body and memory, metaphors and choices.

CHAIR Gary Goldberg 11 New York, NY

A film about a man who can't get out of his chair, starring Bill Rice.

WHAT FAROCKI TAUGHT Jill Godmilow 30.5 Notre Dame, IN

A replica of Faroki's 1969 film *Inextinguishable Fire* about the production of nepalm weapons by Dow Chemicals for the Vietnam War and the abuses of human labor.



THURSDAY, MARCH 19 3:00 PM

Awards Juror Screening: JAN KRAWITZ

Jan Krawitz's body of work reflects her fascination with different facets of American culture. The work exposes layers of complexity behind institutions that we take for granted (the subway, the circus, the drive-in movie theatre, female body image). Although her work falls within the documentary genre, her "voice" is present in the selection and treatment of the subject and the filmic approach. The "reality" that she discovers in the world of a traveling tent circus or among the lives of dwarves is ultimately distilled through her own sensibility and the resulting films reflects her idiosyncratic perspective on the subject. Krawitz's work explores the boundaries of the documentary form while remaining accessible to the audience.

Program of Films**STYX 1976 10**

Styx affords an impressionistic view of the subterranean world of a metropolitan subway system. Joining an anonymous mass of commuters, the camera embarks on a journey across a decaying cityscape.

IN HARM'S WAY 1996 27

This personal memoir explores assumptions about fear, safety, and control which were instilled in children growing up in the late 1950's. The filmmaker's adult experience as a victim of anonymous sexual violence prompts her to revisit the fragile myths of childhood.

MIRROR MIRROR 1990 17

This film provocatively explores the relationship between a woman's body image and the quest for an idealized female form. Blending humor and candor, the film illuminates the vagaries in the concept of an "ideal" body.

DRIVE-IN BLUES 1986 28

This film explores the history and current status of a venerated institution of popular culture—the drive-in movie theatre.

**THURSDAY, MARCH 19 7:00 PM****IMPERMANENCE Karry Fefer 19 Seattle, WA**

Through evanescent images, this experimental piece provokes pondering about aging/mortality and defines memory as a subjective interpretation of an experience.

**MY PRETTY LITTLE GIRLFRIEND Jennifer Gentile 7
Hollywood, CA**

A hamburger becomes the catalyst for a heated argument about weight between a lesbian couple.

WHAT THE WATER SAID David Gatten 5.5 Chicago, IL

Both sound and image are the inscriptions that water, sand, rocks and shells left on unexposed film soaked for three days in a crab cage at South Carolina Beach in this experimental film.

THE PUPIL OF HER HAND IN THE PALM OF HER EYE**Claire Dannenbaum 11 Oakland, CA**

This experimental documentary maps the filmmaker's search for the evil eye. Shot in Morocco, the film traces it's women's culture, where looking, gazing and glancing is heavily coded and controlled.

THE WALL Bob Makara 5.5 Warren, MI

This experimental film is an attempt to show the extent of suffering caused by the Vietnam War beyond the United States' boundaries.

FILM PROGRAM 1998

CAPILLARY ACTION Paul Winkler 17 Sydney, N.S.W., AUSTRALIA

A simulation of the phenomena of water flowing up-hill by opposing dissimilar images. This is the filmmaker's 19th year of entering experimental films in the Ann Arbor Film Festival.

ELEVEN EIGHTY TWO Kevin Everson 5.5 Knoxville, TN

A short experimental documentary about a corrections officer describing his past and present employment.

FULL SERVICE AUTOMATION Darya Farha 6.5 Toronto, ONT, CANADA

A broken or failed animation characterized by movement that is barely possible, incoherent or without apparent motivation.

LETTERS NOT ABOUT LOVE Jacki Ochs 60 New York, NY

Images of the United States and Russia illustrate a 5-year correspondence between two poets which becomes a reflection on language, culture and love in this documentary film.



THURSDAY, MARCH 19 9:30 PM

PASSING ON Mike Hoolboom 22 Toronto, ONT, CANADA

A reflection on the death of the filmmaker's brother, family bonds and memory by the director of last year's awarded film *Letters From Home*.

12 BALL Ara Peterson 3.5 Providence, RI

Using stop motion animation, the filmmaker composes a choreography interpreted by twelve black and white balls.

IMPRINT Louise Bourque 14 Cambridge, MA

Home-movie footage is literally and symbolically manipulated to reclaim and de-mystify the concept of home as an idolized place of intimacy.

BAYOU Dina Ciraulo 6.5 Berkeley, CA

Part travelogue, part diary, this experimental film is an intimate recount of a trip south.

INFECTON Alex Prisdsky 4 El Cerrito, CA

Black and white forms mimic the progress and style of an infection in this animation film.

THE QUESTION Charlotte M. DeBlock 3.5 Alta Loma, CA

An animation about a young boy discovering the big difference between boys and girls and how his aunt deals with the situation.

THE SPECIAL PERIOD Travis Wilkerson 7.5 Ann Arbor, MI

A super-8 portrait of Havana during the economic crisis known in Cuba as "The Special Period."

FILM PROGRAM 1998

TWO FORMS Shanti Thakur 4.5 Philadelphia, PA

A sensual and meditative study of two hands, ambiguous in gender. Reminiscent of the classical photography of Stieglitz and Cunningham, this film plays with extreme close-ups in order to expose texture and unrecognizable forms.

THE GIFT Tony Gault 11.5 Englewood, CO

A family's multigenerational alcoholism and drug addiction is addressed in this experimental film, focusing on the consequences of ignoring genetic ties.

I SAW, HE SAW Amelia Battaglio 5 New York, NY

The adult perception of a child passing through life is portrayed in this short experimental film.

HOW TO BE A GOOD WIFE Joan Nidzyn 4 Brighton, MA

An alternative visit to the stereotype of a good American wife in the 1950's.

SECURE THE SHADOW Kerry A. Laitala 9 San Francisco, CA

Through simultaneously disturbing and beautiful medical images, this experimental film attempts to reveal universal truths about disintegration and mortality.

ADVICE TO ADVENTUROUS GIRLS Kim Wood 8.5

San Francisco, CA

Follow the filmmaker's effort to find Lilly La France, a female daredevil who rode and owned a Wall of Death in the 1920's and 30's.

THE CIRCULAR RUINS Julie Goldstein 6.5 Chicago, IL

While a sculptor is working with clay, each of the elements manifests themselves in an interior landscape. A claymation inspired by a Jorge Luis Borges story and a Maya Lunar hieroglyph.



THURSDAY, MARCH 19 11:00 PM

A BIOGRAPHY OF LILITH Lynn Sachs 35.5 Brooklyn, NY

Combining mystical Jewish texts with interviews, music and poetry, this experimental documentary updates the Jewish creation myth by telling the story of Lilith, the first woman.

OPPO Yasmin P. Karim 3 Burnaby, BC, CANADA

A sand animation celebrating opposites and emphasizing possibilities. The interaction between a square and a circle results in a new form: an octagon.

MOMMY, WHAT'S WRONG? Anita Chang 14 San Francisco, CA

This experimental documentary is a filmic essay about mother-daughter distance and the filmmaker's mothers search for strength as a U.S. immigrant.

TEMPUS FUGIT Duraid Munajim 4.5 Pierrefords, QUE, CANADA

The city is depicted as a living entity with the blunt language of sirens and street lights.

FILM PROGRAM 1998

FRANZISKA Thomas Draschan 5 Vienna, AUSTRIA

This experimental re-animated film consists of hand-made blown-up single super-8 frames fixed into windows cut into 16mm b&w film.

A MICROSCOPIC REVOLUTION Sookyoon Kim 5 Chicago, IL

This claymation depicts the relationship between a scientist, a mosquito and germs in a laboratory.

DE PROFUNDIS Lawrence Brose 66 Buffalo, NY

An experimental film based on Oscar Wilde's text *De Profundis*. Chemically altered footage is accompanied by Wilde's aphorisms and prison letters, along with interviews of gay men.



FRIDAY, MARCH 20 3:00 PM

Awards Juror Screening: CHRIS SULLIVAN

Chris Sullivan has been creating animated films since 1980 and has compiled a body of work created with a commitment to animation as an art form. He is a fiction artist, as in fiction writer. He makes his work from an amalgam of past mental damage and lies that he finds interesting. A recipe for wonder and disaster. His works deal with the flows and breakdowns that occur in human beings as we all try to negotiate the pitfalls of life. And the extremes that individuals go through to try to steer clear of disaster, causing them to almost always collide with what they most wish to avoid.

"It is ironic that often what I take to be the most public reality turns out to be what others take to be my most private fantasy. And that which I suppose to be my most inner world turns out to be what I have most in common with other human beings."—R.D. Laing

Program of Films

MASTER OF CEREMONIES 1987 9

This animated film is about forgiving Death, who is only doing what must be done.

RUME'S 1988 10 (excerpt from feature-length film)

This film is about the disintegration of one childhood landscape as it is visited year after year, reaching the point where you are a stranger there.

LANDSCAPE WITH THE FALL OF ICARUS 1992 25

This animated film is about the disenfranchisement of the elderly in our society and the absurdities of trying to attach a gothic sense of Heaven, Hell, and Earth to our contemporary existence. It is also about the multitude of strangers that pass out of the corner of our eye, and following them home.

CONSUMING SPIRITS 1994-99 40 (excerpt from 90 minute film)

This animated film is about three characters searching for missing people and finding themselves. It is about the destructive and healing power of love and the destructive and healing power of alcohol. It is a life story from a fictitious fork in the road, or a fictitious autobiography.

NOTE: this work-in-progress will be screened in video format.



FRIDAY, MARCH 20 7:00 PM

GROUND ZERO / SACRED GROUND Karen Aqua 9.5

Cambridge, MA

An ancient Native American rock art site lies 35 miles from the detonation place of the world's first atomic bomb. This animation explores the contrasting cultures that created these two sites.

NEW WORLD DICTIONARY Kim Ladin 5.5 San Francisco, CA

A sensory expedition into the texture of tongues and the impulse to translate all that we find foreign.

PAIXAO NACIONAL: IRREVERSIBLE METABOLIC SHOCK

Karim Ainouz 10 New York, NY

A young Brazilian man flees his country in an airplane cargo bound for Europe. His last memories are interwoven with a tourist's impressions of Brazil.

HORSE HOLOGRAPH Leif Goldberg 4 Providence, RI

This cut-out and live action animation reveals the incidents that a horse remembers from her wanderings.

CATCALLS, WOLF WHISTLES, & OTHER ORDINARY DANGERS

Gail Huddleson 8 San Francisco, CA

This documentary shows both the absurd and serious sides of what women do in order to avoid sexual molestation on the streets.

28 Greg Sax 12.5 Los Angeles, CA

Some things the filmmaker was thinking about at age 28—the romanticized notion of someone taking your breath away.

CAVE PAINTINGS 1998 David Moroski 3 Detroit, MI

This animation retells the myth of creation, focusing on the harmony of living things.

RIDING THE RAILS Michael Uys & Lexy Lovell 74.5

Brooklyn, NY

During the Depression of the 1930's thousands of teenagers illegally rode train boxcars in search of jobs and adventures. This documentary compiles the memories of some of the survivors.



FRIDAY, MARCH 20 9:30 PM

**THE MORPHOLOGY OF DESIRE Robert F. Arnold 6
Pompano Beach, FL**

Using digital morphing technology to animate romance novel cover figures, the filmmaker challenges commercial representations of gender, desire in popular culture and the relationship between still and moving image.

THE OLDEST TREE Dale Elrod 13 Salt Lake City, UT

This documentary calls into question human perception of time and other organisms, by showing Bristlecone Pines, the oldest living trees.

ON ANY GIVEN THURSDAY Thad Povey 7 San Francisco, CA
An alternative examination of the meaning of "direction."

DRIVING Ronald H. Green 7 Salt Lake City, UT

An ever-changing car drive is used as a metaphor for the life of the filmmaker's mother.

PI Laura Purdy 3 San Francisco, CA

This experimental film contrasts gender positions, mathematics, cooking and the conditions of autonomy and automation.

BLUE DIARY Jenni Olson 6 San Francisco, CA

Follow a melancholic day in the life of a San Francisco lesbian pining over her one-night stand with a straight girl.

THE AD AND THE EGO Harold Boihem &

Chris Emmanouilides 58.5 Philadelphia, PA

Intercutting thousands of contemporary and classic TV commercials with insights from media professors, this documentary scrutinizes late 20th century American society and its prime inhabitant, Consumer Man.



FRIDAY, MARCH 20 11:00 PM

**A WAKE IN A DARK CONTINENT Rebecca Daczka 43
Montreal, QUE CANADA**

Two bizarre characters, a Polish woman in search of her mother and a born-again bike messenger in search of "deliverance" and redemption, journey west to the end of the dark continent to find what they're looking for.

FILM PROGRAM 1998

A PRIVATE PATCH OF BLUE Tracy German 13 Toronto, ONT, CANADA

A woman's internal subjectivity of pregnancy and the paradox of time standing still while life pulses on.

TADDO Aaron Matthews 10 New York, NY

This documentary depicts Taddo, Brooklyn's oldest barber, former boxer, guitar player and tango aficionado.

FEVER Paula M. Froehle 5.5 Chicago, IL

A visual poem exploring the interruption of mother-child bonds by illness and the resulting fluctuation between security and danger, confidence and doubt.

NINA Mary Ellen Ross 9 New York, NY

Using optically printed images, this experimental film moves through intimate and imaginative realities.

FAR Jorge Yanez Urreta 11 MEXICO

A b&w experimental road film through Mexico.

CURTAIN OF EYES Daniele Wilmouth 12.5 Chicago, IL

A dream is impersonated by Japanese Butoh dancers in this choreographed film.

THE FETISHIST Jim Trainor 38.5 New York, NY

Chicago serial killer William Heirens' critical life events and metaphorical fantasies are told through hand-drawn and xerox animation.



SATURDAY, MARCH 21 1:00 PM

ZERO Tony Krawitz 7.5 Bondi, NSW, AUSTRALIA

This documentary explores zero, the most mysterious number, from mathematics to metaphysics to finance.

STARK FILM Eric Patrick 6 New York, NY

An experimental animated road film made by collaging semi-transparent elements directly onto the surface of 35mm clear leader film.

ALMOST THE COCKTAIL HOUR Lana Lin 57 Boston, MA

A woman's search for lesbian writer Jane Bowle's grave transforms into a quest for self-discovery.

MM Timoleon Wilkins 7.5 San Francisco, CA

A short experimental film using archival footage and found sound.

SIMPLE LIFE OF ELAINE MURPHY Andres Sanz 7 Madrid, SPAIN

This hand-processed experimental film is the result of 1 1/2 years of filming in San Francisco. With no object or subject in mind, some images seemed to suggest a possible story.

FILM PROGRAM 1998

FLIGHT Greta Snider 5 San Francisco, CA

The filmmaker's father's photographic work and hobbies are imprinted in this hand-processed and hand-exposed film.

BANGS Carolynne Hew 8.5 Toronto, ONT, CANADA

A young Asian-Canadian woman is attached to her bangs as a way to cover her large egg-shaped forehead.

NOSTOS (NOSTALGIA) Sheri Wills 9.5 Providence, RI

This hand-painted experimental film explores the sense of "Nostos"—nostalgia in Greek—that the filmmaker feels for a heritage she knows little about, but longs for.

SURVIVORS Sheila M. Sofian 16.5 Philadelphia, PA

The topic of domestic abuse is documented with hand-drawn morphing animation and interviews with battered women and their counselors.

CAMEO GUN Paul Forrer 8.5 Valencia, CA

An experimental film that cycles through life, birth, adolescence, and the attempt to understand entering adulthood.

DIE HONIGBIENE Donna Cameron 7.5 Brooklyn, NY

Utilizing technologies from paper fiber paint to computer graphics, this experimental animation draws an analogy between honey making and the creative process.

DANCE WITH ME Cassandra Nicolaou 9 Toronto, ONT, CANADA

This experimental film portrays a young woman's struggle with cultural tradition, family expectations and her mother's illness.

BUZZARD DAY Chip Karpus 60 Elyria, OH

A documentary tracing the political struggle between two rival Chambers of Commerce for control of the Buzzard Day Festival in Hinckley, Ohio.



SATURDAY, MARCH 21 7:00 PM

ANNA IN THE SKY Mark Edgington 10.5 Brooklyn, NY

Obsessed with his former lover Anna, Justin turns to the dark arts as a desperate resource to win her back in this short narrative.

SAFARI Kate Keller 2.5 Randolph, VT

An animated earth science trip through a very special jungle.

WHIPLASH Warren Sonbert 20 New York, NY

Experimental filmmaker Warren Sonbert's autobiographical testament, centered on facing death, love, music, and art, as well as his farewell to the people, places and things that he loved. This was the last film that Sonbert worked on before his death. The film was subsequently completed by Jeff Scher.

5 DREAMS Luke Jaeger 7.5 Northampton, MA

Various animation techniques are combined to make this vivid short: drawing, painting, photography, xerography, digital imagery, and stop-motion. The film represents the filmmaker's ongoing fascination with abandoned highways and desolate industrial sites.

LICENSED TO KILL Arthur Dong 79.5 Los Angeles, CA

A riveting journey into the minds of men whose contempt for homosexuals led them to murder. Attacked 20 years ago by gay bashers on the streets of San Francisco, the filmmaker confronts murderers of gay men face-to-face in his highly awarded documentary.



SATURDAY, MARCH 21 9:30 PM

HUMAN REMAINS Jay Rosenblatt 30 San Francisco, CA

Illustrating the banality of evil, the filmmaker sifts through archival data, uncovering intimate details of five infamous men without mentioning their significance in history.

GLASS Leighton Pierce 7 Iowa City, IA

A not-so-still-life in the backyard with a few basic elements and two children.

HAVE YOU SEEN PATSY WAYNE? Todd Korgan 7.5

Portland, OR

A humorous portrayal of Patsy Wayne, a delusional character who believes she is John Wayne and Patsy Kline's illegitimate daughter.

THE TIME BEING Kenneth Sherman 53.5 Vancouver, BC, CANADA

A gay man struggles to survive after death is revealed to him by taking the life of his beloved.

FISHLADY Mel Friedling 5.5 Syracuse, NY

An experimental film about a lady who wishes she was a fish.

HUB CITY Bill Brown 15 Lubbock, TX

A movie about the West Texas sky and its lousy memory for detail, made by the filmmaker of the 1996 award-winning *Roswell*, a film that's not really about UFO's at all.

THE SICKROOM Serge Marcotte 12.5 Terrebonne, QUE, CANADA

Based on Franz Kafka's *A Country Doctor*, this experimental film deals with a doctor's desperate attempts to reach a suffering patient in the middle of a stormy night.

DECEMBER Dianne Ouellette 11.5 Regina, SK, CANADA

In this experimental film a woman reflects on her life and realizes that time has caught up with her as she reaches her thirtieth birthday.

FILM PROGRAM 1998

PEEK A BOO Eun-Ha Paek 4.5 San Francisco, CA

Commonplace objects metamorphize into nightmarish fantasies as a child lies restless in his bed. Puppet, cut-out, hand-drawn & computer animation were used in this experimental animation.

DIVORCING JESUS Rebecca Daczka 9 Montreal, QUE, CANADA

An apocalyptic memory recall of a girl's first communion. Collaging found footage with that of a distorted voice-over, the film wavers between a pornographic nightmare and an exorcismic cleansing. Through sexually-dominant memories, the narrator recalls what it was like to first "eat" Jesus, her feelings, disappointment, and eventual "divorce."

UNBORN BABY BLUES Mark Dale Levine 4.5 Playa del Rey, CA

A humorous portrayal of a baby's life in the womb and her attempts to amuse herself with her imagination. This under-the-camera animation uses sand-on-glass technique, creating and manipulating the artwork during the process of filming.

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KESSI THE HUNTER 73
- Mike Allore THE HUNTER 23
- George Andrews DR. QUANTUM'S
MALFUNCTIONING SATELLITE 2
- Grimur Ardal ON THE ROCKS 27
- Jennifer Arnold DOUGLAS 15
- John Barrett Ashmore D, MT & THE BLACK
WIDOW 25
- Kelly Atkins CHATHAM COUNTY
SUPERSTAR 24
- Pierfrancesco Baccaro THE THOROUGH
FALL 11.5
- Jack D. Bair THE LABYRINTH 4.5
- Edwin Baker THE CONFESSION 20
- Celia Xavier Ball CHECK, PLEASE 8
- S. Barber FLOWER, THE BOY, THE
LIBRARIAN 4
- Nancy Baric MOONLADY CUTS THE
CIRCLE 4
- Heidi Elise Beaver LOST 40.5
- Mark Becker JULES AT EIGHT 24
- Roger Warren Beebe SUGGS MUST DIE! 11
- Christopher Benker METAFILM 51
- Laura Bennett DOUBLE D 11.5
- Sean Bokenkamp GENERATION LOSS 13
- Wellington Bowles TRAIN 15.5
- Trisha Boyd WRONG DAY, WRONGGUN 17
- Monica Brady THE FORGOTTEN 18
- Helen Briden TAKE THE CAKE 5
- Khmasea Hoa Bristol RED PERIL 17
- Chris Brown DAUGHTERS 75
- Ron Brown A BEDTIME STORY 14
- Rob Butler SON OF UNGERSON 36
- Rob Butterworth HOW TO: FESTOON 6
- Luis Camara Silva EX VOTO 29
- Luke Carroll FEATHERS 10.5
- Kristin Cato MY SOUL'S DESIRE 9.5
- Yling-Yu Chan WANDERING CITY 10
- Lawrence Chance KINGS WITHOUT
RANCH HOMES 20
- Debra Chasnoff IT'S ELEMENTARY:
TALKING ABOUT GAY ISSUES IN SCHOOL
78
- Robert Chemtob MEAT AND JESUS 20
- Chun-Yang Chu 1/365 12.5
- Anna Cimini DRIVER 83
- Hayley Cloake THUMP 10.5
- Sue Cohn THE BABY SHOWER 23
- John Colorado INTERROGATION 12
- Jeremiah Comey TWO SPARROWS 23
- Marcia Connelly & Janet Hawkwood
THE SKATING PARTY 15
- Eric Cooper JESUS 2000 30.5
- Timothy Cox TYGER TYGER 17.5
- Anne Craig & Maia Harris STORYVILLE -
THE NAKED DANCE 57
- Cathy Lee Crane SKETCHES AFTER
HALLE 13
- Dylan Cree & Tanya Hoeltgen PERVERSIONS:
FOUR LITTLE DEATHS 28.5
- Catherine Crouch VANILLA LAMENT 5.5
- Kirsten D'Andrea A CULTURAL OBJECT:
THE TAMPON 13
- Ingrid Dabringer THE BUS STOP 6.5
- Paolo Davanzo THE DEATH OF THE
FATHER 11
- Nick DeCola CAT WALK 11
- Chad Derrick THE MAO LOUNGE 47
- Erik Deutschman SPLIT 12
- Balvinder Dhenjan THE PYRE 5
- Leonie Dickinson THE SEARCH FOR THE
SHELL ENCRUSTED TOILET SEAT 27
- Theresa Dillon MOTION SICKNESS 20
- Alissa A. Dimock Kaos on Warwick Avenue 29
- Kristin Doherty HALF-HANGED MARY 7
- Ludger Dreimann ABOUT FATHERS 13
- Shira Dubrovner MURIEL 8
- Keith Duknic LETTERS HOME 4.5
- Harvey Edwards THE GREENING OF
VERMONT 8
- Catherine Edwards MOTHER-DAUGHTER-
LOVE 11.5
- Sabine El Chamaa HARB 5.5
- Sabine El-Chamaa DAY 50 18.5
- Chris Ellis SALTY LEMONS 45
- Carmen Elly A GUY WALKS INTO A BAR 28
- Jake Elsas LA PASSANTE 10.5
- Alicia Erian & David Franklin SOMEONE,
ANYONE 25
- Genn Estes THE WHOLE 8
- Andrew Estevez THE SIGNING 13
- David Hayward Evans DIRT 52.5
- Amanda Ewing & Anne Gummer
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Will Swanson, Max Thompson, &
Steve Thomson STRIKE II (IN 6 PARTS) 6
- Robert Fenz VERTICAL AIR 29
- Nara Garber A QUIET CHAPTER 18
- Robert Gelber EROSION 7.5
- Kate Gillick LUNAR DEFENCE 5
- Lawrence Gise TROUT 12.5
- Michael Gitlin BERENICE 51
- Josh Glauser BROKEN 6
- Geoffrey Gottlieb AQUAPHOBIA 14.5
- Laury Granier MUMMY MOMMY 45
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- David A. Greenberg THE FISHERMAN 7.5
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Patrick Halm IN THE LAND OF GIANTS 21
EJ Hamacher A PLACE WHERE ONE GETS NO SLEEP 2.5
Scott Hanson FIELDWORK 14
Amy Happ RESILIENCE 13.5
Thea Hardigg SO LONG GOOD BYE 28
Paul Harrill ONE INCH EQUALS A HUNDRED MILES 12
Daniel Hawkes ROSA'S TIME 17
Kyoung Hee Oh A CHOREOGRAPHY FOR A BUTTERFLY 2.5
Kyoung Hee Oh SONGBIRD 13.5
Judith Helfand A HEALTHY BABY GIRL 59.5
Jeffrey Hemphill APPALACHIAN APPARITION 19
Kyle Henry AMERICAN COWBOY 52
Bob Hering AMERICAN ENGLISH 10
Jason Herndandez-Rosenblatt & Matthew Spain MEAT 18
Don Hertzfeldt LILY AND JIM 13.5
Johanna Hibbard ROMEO 3
Keith Hill A WAY LESS TRAVELLED 7.5
Henry Hills & Sally Silvers MECHANICS OF THE BRAIN 21
Lori Hiris YOU ARE HERE 12
Richard Hoffmann AMELIA 15.5
Peter Hom AGING RAY 30
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Moses Lee Hood LIFE FOR A NIGHT 11
Tyler Hubby MONDAY, 9:02 A.M. 11.5
Sandy Hyhko CRACKER 12.5
Keiko Ibi THE PERSONALS 79
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Guido Jimenez-Cruz SILENT 13
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Emma Johnson VESTIGIAL 12
Fredrick Johnson THE PUZZLE 5.5
Shaun Jorgenson & Todd Wahlquist MONEY, HONEY 19
Adam Joyce TRACKING SIGNAL IMPULSE MOVIE 22
Betsy Kalin ROOF 22
D.C. Kanehann THE BIN 7.5
Jodi Kaplan CHOREA 5.5
Phyllis Katrapani ITHAKA 36
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 April Simmons CORNERED 10.5
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 Jennifer Witvliet THE CROSSING 6
 Paul Yates SPACE WATER ONION 24
 Farhad Zamani S'DNEY 9
 Paul Zinder MOM MOM LOVES HERBERT 71

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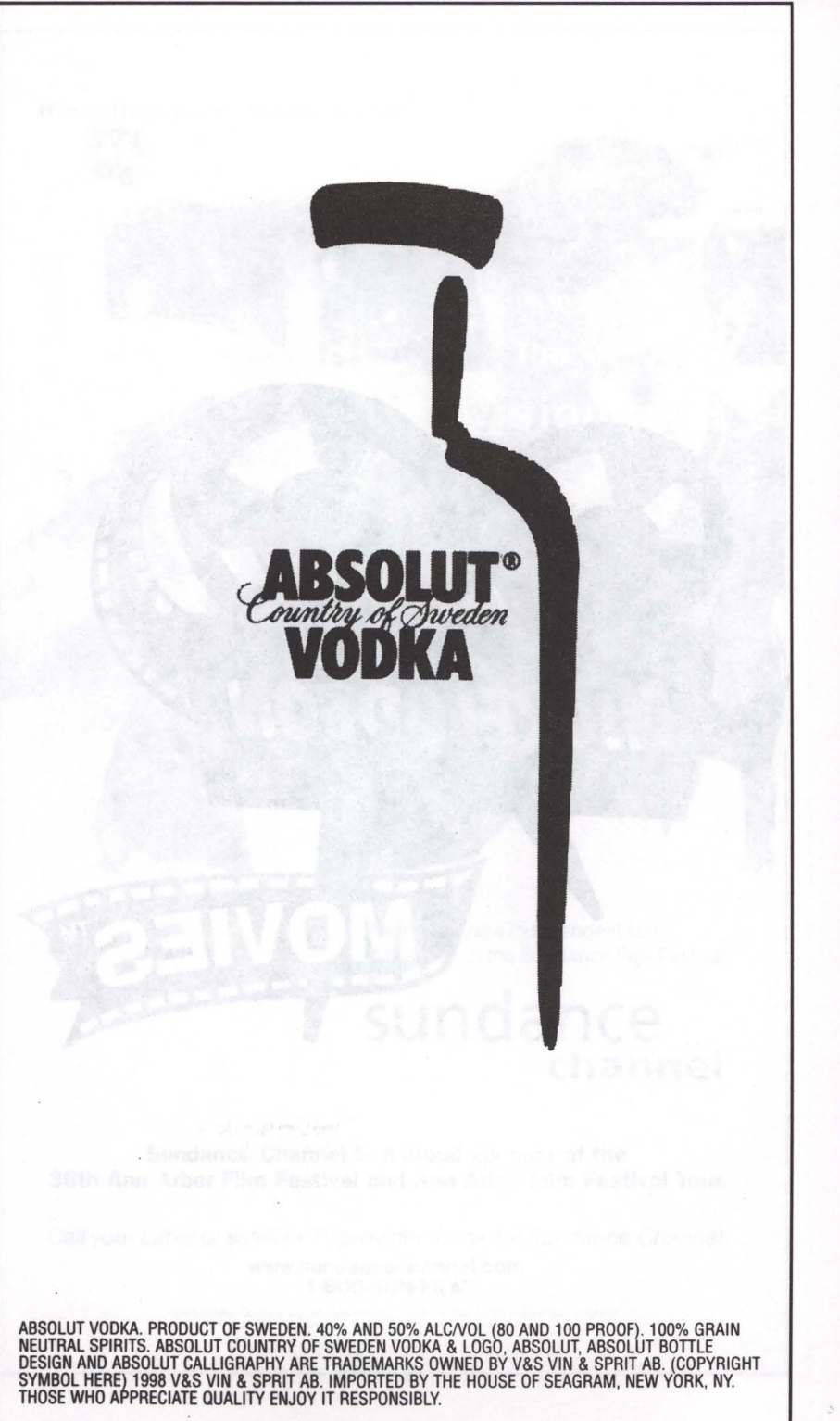
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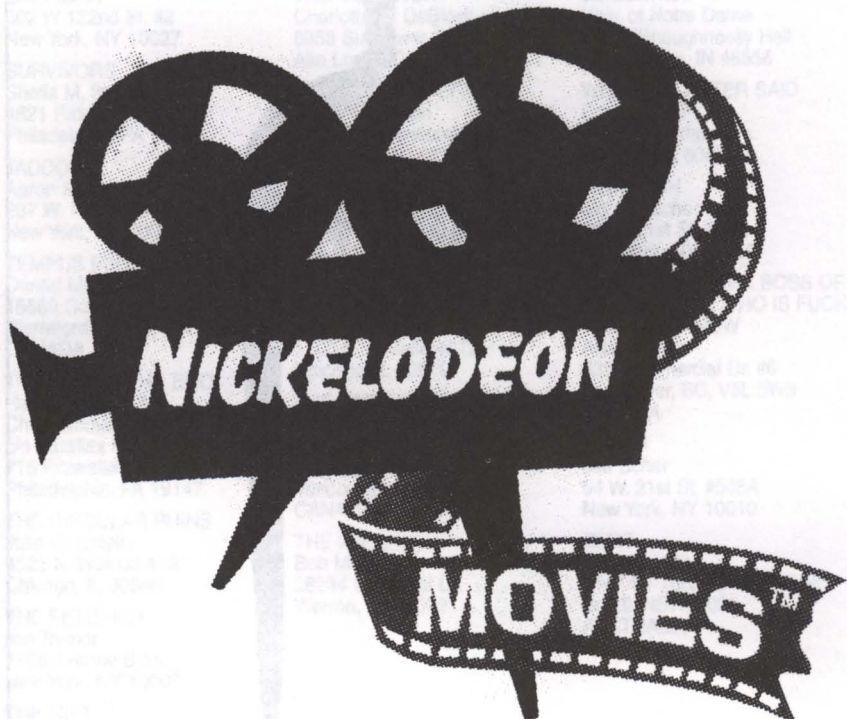
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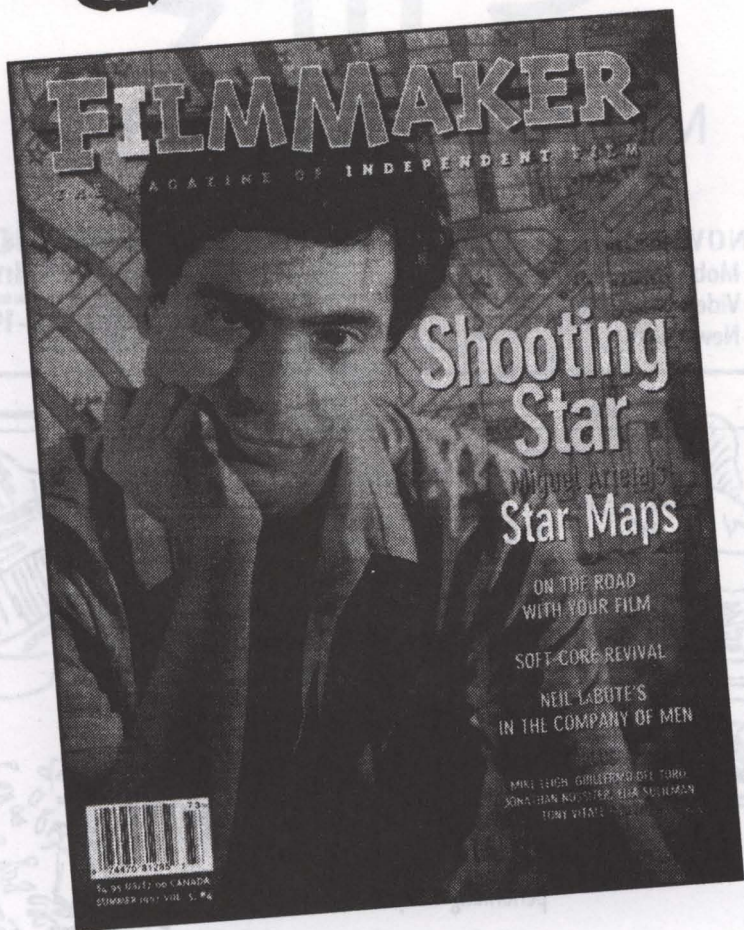
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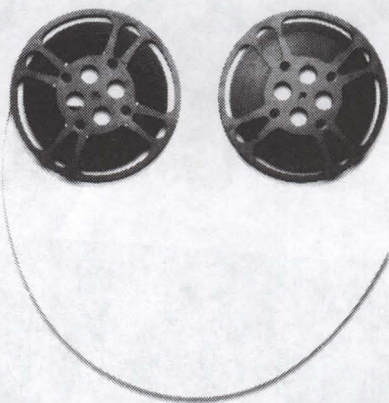


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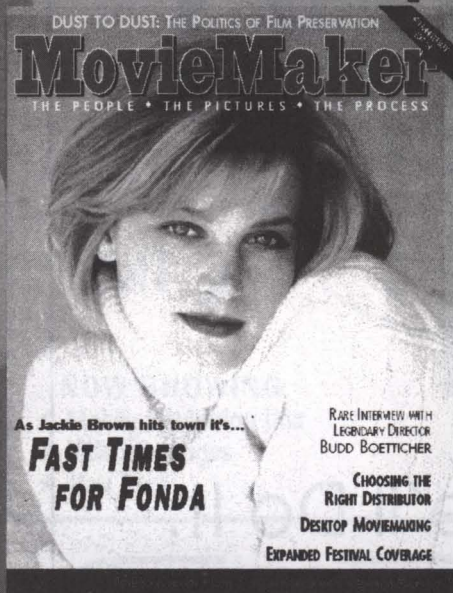
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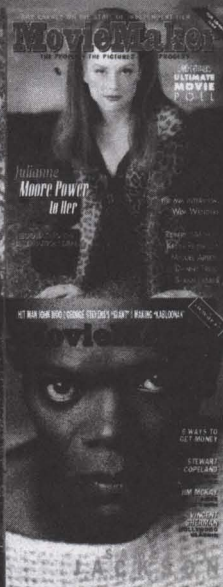
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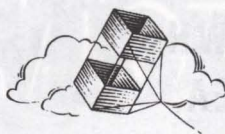
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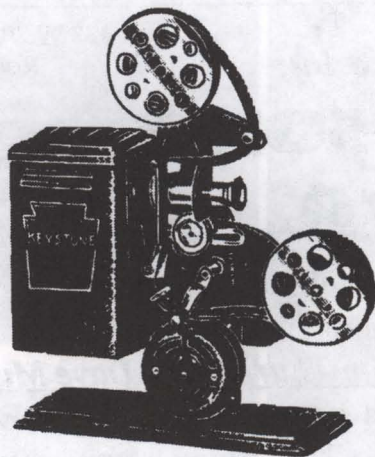
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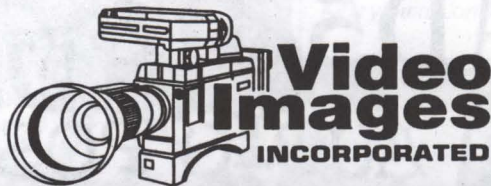
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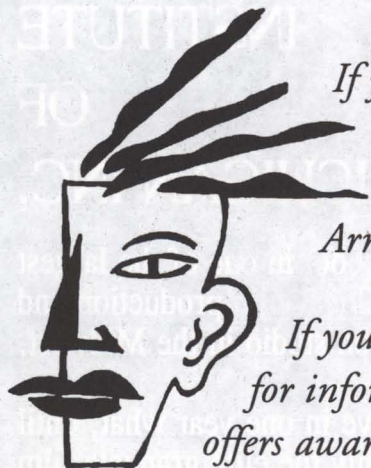
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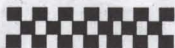
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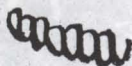


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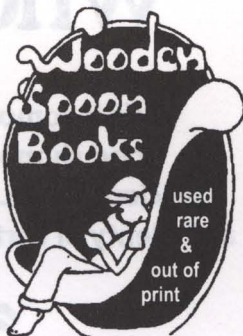
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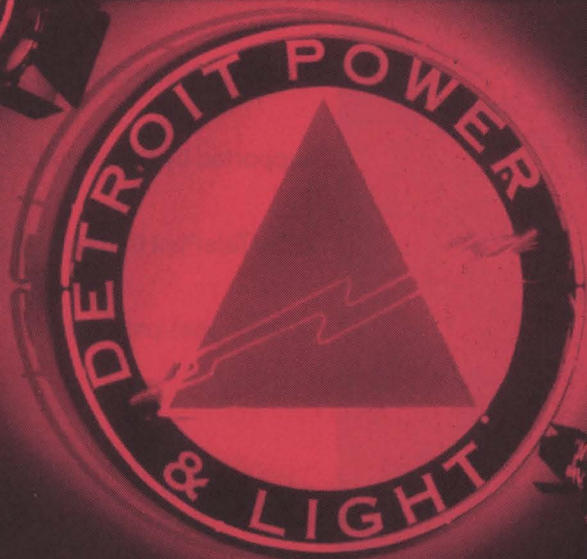
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