

*Wish
you were
here...*



*independent & experimental
16mm film*

**Congratulations to the
ANN ARBOR FILM FESTIVAL**
for showcasing
independent & experimental films
for 38 years.

**Remember, we're here to help
the independent filmmaker
in any way that we can.**
(Except money. We don't have money.)



Michigan Film Office
1-800-477-3456

We're honored to bring you — the participating filmmakers, audience members, and generous sponsors — together for another celebration of some of the best 16mm independent and experimental film from around the world. *Truly* a showcase of creative geniuses.

I know every year I say this is the best fest ever, and this year is no different— well actually it *is* the best fest ever! We received 25 more films than last year and were honored to be able to check them all out. This year we were able to do that in style: for those of you who have walked into the chaos in the back of Vicki's Wash & Wear, you'll be happy to know that the festival has added additional office space that works beautifully as the screening committee's home-away-from-home. Big big and bigger thanks to the generous assistance from Ken Bawcom, who donated hours and hours of his time getting the new space together. Along with Bruce Baker and Richard Hackel, we had several weeks of happy moments pulling the project together. Hats off to you guys for helping make my four-year dream come true.

Another dream that has come true was the addition of an experimental filmmaker to the screening committee. Alfonso Alvarez spent his nights watching festival entries as a screener, and his days teaching film production to 6th-12th graders in Ann Arbor, Chelsea, and Detroit through the festival's newly-launched children's educational outreach program, the Young Filmmaker's Project. Fresh in from the Bay Area for a six-week stint as the festival's Artist-in-Residence, it was an incredible workload for Alfonso, but well-worth the effort. The efforts of his students will be projected here at the theater on Thursday at 11:45am and Saturday at 11am — come see the work of young filmmakers at these free screenings.

And my last dream come true was finding Chrisstina Hamilton, the festival's new Managing Assistant Director. The woman has more energy than one could imagine. In six months, she not only launched a brand-new, and successful, membership campaign but

orchestrated the entire Young Filmmaker's Project. And she did both with such determination, nothing was going to stop her. Hopefully things will calm down at her desk so she can realize what a great job she's done.

I'm very excited to see how things run for us this year. With the addition of the Michigan Theater's screening room, festival week is going to be even more festive. Programming stays the same as always in the main auditorium — hours and hours of non-theme related, non-categorized screenings of absolutely incredible work by artists I am proud to have represent the festival. In the screening room we are offering workshops, seminars, panel discussions, and additional film screenings. Find details and line-ups for those events on pages 7-9 in this program. Our goal is to show more work and to entice more filmmakers and film lovers to participate in festival events. I hope you find this to be a step in the right direction.

Another new-comer for the festival is the newsletter that was mailed earlier this year. Barbara Brown did an absolutely terrific job of editing and preparing the design layout. We were all proud to send it off around the world and intend to make the newsletter a yearly addition to the festival. The first annual Ann Arbor Film Festival newsletter really was lovely — thank you Barbara.

Now about the membership campaign: we have greatly increased our expenses this year to have all these dreams come true and are calling on you, our biggest fans, for support. We've had a terrific response to the campaign so far and send out a big thank you to all who have joined us in support of 16mm independent and experimental film. For those of you who have not yet joined our membership, please consider signing up at the t-shirt/membership table in the lobby.

I'm proud to include in this year's materials the logo of the National Endowment for the Arts, as they've become a first-time supporter of the festival through an Organizational Grant. Continued support has come in from the Michigan Council for Arts and Cultural

Affairs through their granting program. And renewed support from the Sundance Channel, sponsor this year of screening room workshops and seminars, has made all our new projects possible.



Thank you to all the members of the Board of Directors and Board of Advisors for your trust in me and love of the festival. Mammoth thanks to the huge staff of volunteers, interns, coordinators, and especially the filmmakers for respecting the Ann Arbor Film Festival. Bigger than mammoth, bigger than the Statue of Liberty hugs and kisses to the Screening Committee who got more than an eyeful this year. There were moments....but we got through them. Welcome to the staff and enormous thanks to Christy Rose for being the calm and fearless new Volunteer Coordinator. As always, special thanks to my friend Nic Sims for her moral support and graphic expertise — we do get the job done, don't we? And extra special thanks to my dear buddies Mike Woodruff and Curt Mark who keep me laughing and wipe away the tears.

Thank you to our long list of festival sponsors and donors who help us all keep the faith. Your financial and in-kind assistance is greatly appreciated by those of us who bring the festival to Ann Arbor each spring.

I hope you all enjoy the films as much as I do. It's a great program this year.

Vicki Honeyman
Festival Director



March 2000

Dear Festival Participants:

It is with great pleasure that we welcome you to the 38th Ann Arbor Film Festival. This is an event unlike any other. You are about to see films that will amaze, baffle, and maybe even enrage you. You will find many things to love as well as some to hate. You will laugh and you will learn. And if the experience of the past 37 years is any guide, you will see films that you will never ever forget.

We are privileged to show the works of both young and established filmmakers. They are among the most creative, iconoclastic, and innovative artists in film. Some will no doubt fade into obscurity with the passage of time. But, like Ann Arbor Film Festival alumni such as George Lucas, Steven Spielberg, and Lawrence Kasdan, some will entertain, educate, and delight us for generations to come.

A few thanks are in order. The Ann Arbor Film Festival would not exist without the unparalleled dedication and hard work of its director, Vicki Honeyman. Our new Managing Assistant Director, Chrisstina Hamilton, has been invaluable since joining us this summer, and also has been instrumental in developing our youth program. Many thanks to Alfonso Alvarez, to the screening committee, to the judges, to dozens of volunteers (you know who you are), to the filmmakers, and to the Michigan Theater. Very special thanks to Ken Bawcom, who has selflessly given of his time and skills to make many things possible for us.

Thank you all again. And, please enjoy the show.

Ann Arbor Film Festival Board of Directors

Ann Arbor Film Festival

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Richard Kerr

Deanna Morse

Leighton Pierce

Jay Rosenblatt

It is an honor for me to welcome you to the 38th Ann Arbor Film Festival. This festival is a proven juggernaut, so climb on in and experience the phenomenon or get out of the way, because the momentum, fueled by an incredible circle of filmmakers and enthusiasts, can't be stopped.

This was the first festival I ever entered (1973). I soon realized that it isn't just an event. It is an Art Rally, a Homecoming Bonfire for the unconventional, an international Block Party. I have become friends with people as a result of seeing their films at this festival. We have come to rely on each others' encouragement and insight. This particular festival demonstrates just how eclectic and vast is the support for personal expression.

Over the years I have participated as filmmaker, guest, judge, screening projectionist and interim director of programming (1988). Daily, I would drag sledful after sledful of film entries through the snow from the Post Office. Nightly, we looked at every frame of every film entered. There are hundreds of films entered. It is a daunting, exhausting and exhilarating experience. You either love it or leave the room and if you drop out you are no longer a screener. All or nothing. These people are committed. Some of them actually have been committed as I understand it. Perhaps 'dedicated' would be a better word to use.

The Ann Arbor Film Festival not only revels in presenting uncommon films but in presenting filmmakers to



an audience and to each other. This is a prime social situation. A fecund and yeasty blend that inevitably has rising results.

This week, the Michigan Theater becomes a Temple of Optikos. While the lush sounds of the Mighty Wurlitzer wash over you, take a look at the extraordinary length of this remarkable theatre. Now observe the brightness and clarity of the projected image. This is a distinct accomplishment for 16mm and a customized setup. I have observed the two projectionists with high powered binoculars crisply focusing on the particular grain of each scene of each film as well as equalizing every

separate optical track. Every film is cleaned before being presented and is presented separately, not on one big reel. It is no accident that the films always look their best.

After an entire week of unrelenting film watching, you can observe a variety of individuals emerge stumbling, numb and quivering with Awe, Astonishment and Inspiration or possibly delirium tremens.

The next time you hear those slacker cell-phone energy-suck whinerati complain about funding structure tell them to go to Ann Arbor in March and witness what filmmakers can do with Vision, Imagination and Passion.

**Rock Ross
Filmmaker**

Recognized internationally for his innovative, out-of-the-ordinary short films, Ross shoots titles and credits for independent filmmakers by day. By night, he runs the New Nothing Microcinema in San Francisco, the reincarnation of the No Nothing Theater that was located at 30 Berry Street.



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.

As the premiere festival of 16mm independent & experimental film, the Ann Arbor Film Festival exists to provide a worldwide public forum for 16mm film screenings, to encourage and showcase independent & experimental film artists, to promote film as art, and to offer educational outreach. High-quality projection is also a priority. We appreciate the state-of-the-art facilities provided by the Michigan Theater and its staff.

The festival received a total of 380 films this year. Each film was viewed by a five-member Screening Committee, who selected the films being 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 Alfonso Alvarez, Ken Bawcom, Vicki Honeyman, Linda Kendall, and Leslie Raymond.

The committee spent almost every night of the past six weeks together, screening the 128 hours of film entered. Because the amount of film entered exceeds the available public screening time, not every film can be programmed into the festival week screening, though every film entered is in competition.

Film entries arrived from all over the world: Argentina, Australia, Austria, Belgium, Canada, Denmark, England, Germany, Ireland, Italy, Mexico, the Netherlands, Sweden, Switzerland, Taiwan 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 kind and generous members of the Ann Arbor community who donate money, food, time, and in-kind assistance. 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 that is organized by one full-time, one half-time, and an enormous volunteer staff. A board of directors oversees activities.

This year's festival is dedicated to the beauty and spontaneity of film hand-processing. The screening committee was pleasantly astounded by the number of hand-processed works that were entered this year. Like a snowflake, no two images are alike.



- Festival Director** Vicki Honeyman
- Managing Assistant Director** Christina Hamilton
- Board of Directors** Bruce Baker, Frank Beaver, Steve Bergman, Barbara Brown, Margarita de la vega Hurtado, David Gatten, Denny Hayes, Edie Herrold, Jim Kruz, Joe Tiboni & Carina Yervasi
- Board of Advisors** Bonny Dore, Lawrence Kasdan, Richard Kerr, Deanna Morse, Leighton Pierce & Jay Rosenblatt
- Graphic Artist** Nic (she's a star) Sims
- Membership Campaign Graphics** Pamela Waxman & Suzie Kelsey of & Myra Messing
- Newsletter Editor & Designer** Barbara Brown
- Program Designer** Nic Sims
- Webpage Designers** Tony Quiroz & Stephan Iscoe
- Lensgrinder** Michael Roth
- Festival Eyes** Gale Maze, Mr. Facetious Irony, Mist Upto Hear, L. Lucite & Avery Clay
- Screening Committee Projectionist** AJ
- Interns** Matt Anderson, Daniella Cusumano, Gabriel Delahaye, Maria Esteva, Sara Hellman, Geoffrey Lachassagne, Michael Siegel, David Turner & Mike Wozniak
- Volunteers Coordinator** Christy Rose
- Program Advertising Sales** Edie Herrold, Jim Kruz, Pamela LeBlanc, & the Big Idea Advertising Sales Staff: Amy Grambeau, Sheila Diedrich & Joy Murray
- Postering Coordinator** Mike DaRonco
- Silent Auction Coordinators** Barbara Brown, Shari Sacks & Jill Donovan
- Reception Coordinators** Kathie Benjamin, Connie Bank & Gari Stein
- Dinner Party Coordinators** Vicki Engel & Stan Graff
- Judge's Brunch Coordinator** Ann Yaroch
- Filmmakers Hospitality** David Gatten
- Ticket & Slide Design** Dan Bruell
- House Manager** Rob Fagerlund
- Box Office Manager** Gordon White
- T-Shirt/Membership Table Sales** Bonnie Dede
- Theater Decorations/Installations** Esther Kirshenbaum
- Lobby Map** Ben Thompson
- Window Displays** Marita Esteva & Caroline Oh
- Sponsorship Consultant** Connie Crump
- Publicity Consultant** John Moreau
- Sound Advice Consultant** Alison LaTendresse
- Festival Handyman** Mike Woodruff



Michigan Theater Projection & Stage Staff

Rick Berthelot, Dan Bruell, Walter Bishop, Scott Clarke, Scott McWhinney, Jim Pyke, & Frank Uhle

Extra Special Thanks

Bruce Baker, Ann Arbor Alarms (always happy to receive film deliveries), Liberty Street Post Office (ditto), Carolyne "Ms. Mailperson," Paul "Mr. UPS" and Ken "Mr. Fed X," Mario Brennan, Dan Bruell, Jean & her staff at Film Projection Service, Al Young, Partners Press, Susan Wineberg & Lars Bjorn, John Hilton, Suzan Bruce, Sheila Jeffrey, Vicki Engel & Dan Gunning, and as always, the customers of Vicki's Wash & Wear Haircuts for their understanding & patience

Posterers, Ushers, Box Office, Art, & Happy Hospitality Volunteers

Ben Albensi, Erica Arbelaez, Tim Baessler, Linda Bailey, Becky Beamish, Lauren Benjamin, Dan Boujoulian, Charlotte Briggs, Hans Buegl, Laura Champion, Denise Charneski, Steve Clark, Julie Clark, Gary Coin, Cynthia Coraci, Cheryl Coraci, Dawn Coraci, Tom Coraci, Andrea Coronil, Michelle Cruthfield, Vicki Cruthfield, Charlene Cutro, Mike DaRonco, Nejat Datmani, Cathy Davis, Dan Del Zoppo, Gene Duggan, Kamari Duncan, Kevin Dwyer, Amanda Dwyer, Jacob Edin, Dory Ellis, Charla Engelmeyer, Zach Evans, Leslie Field, Mary Frederickson, Rachel Fry, Britt Godchaux, Stan Graff, Marcie Grambeau, Michelle Grambeau, Elisa Green, Nina Hauser, Pat Heiland, Dan Hibrich, Cathy Hilobuk, Emily Honeyman, Maggie Honeyman, Helga Hover, Jaz Jaslow, Emma Jurek, Glory Kraft, Jason Krzysiak, Paul Lambert, Mimi Lambert, Jennifer Langel, Sarah Larson, David Lawrence-Lupton, Katie Linden, Candy Love, Brad Lowell, Dominique Lowell, Ben Mankoff Amira Marion, Mavourneen Marion, Patricia Martin, Danielle Mathews, Thomas Mayer, Pauline McDonald, James McKenzie, Shawn McKinney, Dory Mead, Mark Meves, Sheona Mix, Gerrie Moody, Tisha Moore, Scott Newall, Willie Northway, Holly Page, Lisa Park, Mical Parker, Alina Petrescu, Jenna Petroskey, Terry Porter, Jocelyn Rainey, Scott Richardson, Tara Rubinstein, Patricia Saad, Mark Sgriccia, Shulman, Eve Silberman, Amanda Slies, Eric Small, Dennis Smith, Laura Sparling, Janet Sutherland, Craig Terrell, Charlie Terrell, James Terry, Justin Thorsesen, Sandy Tolbert, Shawn Tubb, Shannon Tubb, Jean Wallace, Rose Wedal, Annie White, Ellie White, Maria Williams, Alyssa Wood, Ann Yaroch, & Jeremy Zeller.

In January of this year the Ann Arbor Film Festival launched a youth educational outreach program, the Young Filmmaker's Project, for area 6th-12th grade students. Aimed at introducing students to experimental film and 16mm film production, the program encourages youth to have a voice in their community. Emphasizing hands-on education, the program also seeks to fuse school-community partnerships.

The project began seven weeks ago in several classrooms, under the direction of the festival's visiting filmmaker, Artist-in-Residence Alfonso Alvarez. The 100 participating students were taught 16mm film production, with an emphasis on experimental techniques. Groups of students produced short films specifically for a program that is included in festival-week events.

Mr. Alvarez visited six schools in the Ann Arbor and Detroit area: Malcolm X Academy in Detroit (including two Renaissance High students); Community High School and Mack Open School in Ann Arbor; Chelsea Alternative High School; and a group of Home Schoolers that met at the Neutral Zone in Ann Arbor. Kids from Lansing, Ypsilanti, Leslie, Jackson, Jonesville, Munith, Gregory, and Whitmore Lake were a part of the home-schoolers group.

The project has been a very rewarding experience for all of us here at the Ann Arbor Film Festival. We received an overwhelming response from students wishing to be part of the project, as well as teachers from schools that were not included in this year's program. We intend to continue the project and increase its capacity to better serve the demand.

Mr. Alvarez, the 38th Ann Arbor Film Festival's Artist-in-Residence, is a California-born filmmaker who has worked as an experimental filmmaker in the Bay Area for over 15 years. Several of his films are recognized as being part of a larger body of work by contemporary Bay Area experimental filmmakers.

Mr. Alvarez' films draw the viewer's attention by his outstanding use of color and highly-charged sound tracks. His work has screened in the Bay Area for many years, marked by a major retrospective at the San Francisco Cinematheque in 1995. National screenings include New York, Chicago, Ann Arbor, Austin, and Denver Film Festivals and internationally in Paris, Tokyo, Mexico City, Singapore, and Edinburgh.

Currently a visiting lecturer in the Motion Picture and Video Department at the San Francisco Academy of Art College, he's recently returned from South East Asia where he was a Visiting Artist teaching experimental cinema in Singapore.

student participants

Chelsea Alternative HS

David Blough, Matt Borders, Shawn McCormick, Stacy Peters, Jordan Phillips, Ryan Shears, Amy Stough, Craig Taylor, Mary Thompkins, Wes Vermeylen, Kristen Vichinsky

Community HS

Jordan Baskett-Pee, David Cooperwasser, Celia Desmarais, Ariela Gittlen, Dylan Goings, Kaitlyn Greenough, Schuyler Hibbard, Lara Hillard, Mark Jackson, David Lupton-Lawrence, Benjamin Mankoff, Claire Mannle, Dorothea Mead, Andrew Pike, Kiran Rouzie, Rachel Schifrin, Pier Schippani, Justin Thoresen, Noah Wark, Gregory Wilbur

Home Schoolers

Justin Copelin, Mary Czupinski, Joe Czupinski, Justin Czupinski, Stacey Getz, John Logan, Breaha Montague-Bauer, Journey Montague-Bauer, Catherine Mooney, Annie Nitkiewicz, Mary Nitkiewicz, Joe Nitkiewicz, Carolyn Paul, Juliana Sutton, Raynor Vandeven, Natalie Vandeven, Alex Wilson, Kali Wood-Schranz

Mack Open School

Emily Brosius, Aaron Brumbaugh, Schuyler Cohen, Sam Haddix, Dustin Hennigan, Caz Klim, Kase Mahony, Erica Manoppo, Caitlyn Molitor, Daniel Ponstein, Lucas Price, Brianna Rhoades, Shannon Roberts, Ben Sayler, Emma Soloway, Andy Strother, Martin Tinkerhess, Andy Vo

Malcolm X Academy

Jerome Alexander, Paris Bowie, Chris Bragg, Kelli Cathey, Dwayne Dickerson, Ryan Ely, Thomas Fields, Sheariah Howard, Jamal Jennings, Keon Kenney, Jared Lake, Kandace McIntyre, Aishah Mixon, Brandon Stanley, Kereen Suber, Darian Wallace, Deangelo William

Renaissance HS

Michael Bosman, Brian Smiley

COMMUNITY

RESOURCE CLASSES

Community HS

Andrea Coronil, Rachel Frey, Tara Rubinstein, Lene Wojcik,

Huron HS

Kristal Korzon, Greg Reimnink, Rene Scheys, Joanna Schuman, Eric Stemmer, Mark Williams,

New School

Emma Jurek, Loren Mindell

Pioneer HS

Maggie Bragagnolo, Melissa Capistrano, Talia Glass, Justin Rabideau, Meghan Kelley, Kim Simm, Claire Woodward

Roberto Clemente HS

Kamari Duncan, William Wright

thanks

to the following people and businesses who made the project happen:

EQUIPMENT, FILM & PROCESSING

Grace & Wild: Steve Wild & Ginny Hart; Film Craft Lab: Dominic Troia & Lee Lipner; U of M Film/Video Studies: Gaylyn Studlar & Our Saviour, Al Young; EMU: John Cooper & Steve Martin; LS&A Media Services: David Crandall

DAFT Annette Frank

ALFONSO'S WHEELS Denny Hayes & Ron Rounsifer, Enterprise Rental Cars

FEST BOARD MEMBER SUPPORT

Denny Hayes, Carina Yervasi, Jim Kruz, Edie Herrold, Barbara Brown, Frank Beaver

FACULTY SUPPORT Vicky Henry, Brian Miller, Oni Akilah, Mary Wigton,

Lisa Dengiz, Will Thompson, Joe Tinsley, Lovie Bradley, Kathy Heckenkamp, Nancy DeWolf, Jeff Kass, Carey Culbertson, Marguerite Carlson

NEUTRAL ZONE Lisa Dengiz & Jenny Fee

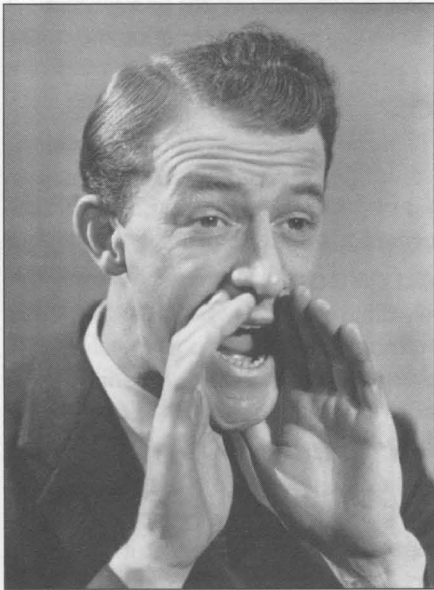
INDISPENSIBLE CLASSROOM

ASSISTANTS Emily Anderson, Matt Higbee, Alina Petrescu, Cathy Lennington, Anne Spitz, Matt Anderson, Sally Logan, Christine Law, Sally Vandeven, Claire & Miller Tinkerhess, Kate Roesch, Gloria Wilson

DOCUMENTATION: Miller Tinkerhess, Brian Smiley

ALFONSO'S CRIB Mike Woodruff





making space

Cinema is one of the time arts. But it is also the art of making space – public space. Every year in the middle of March, the Ann Arbor Film Festival and the artists featured in the festival work together to create that collective, public space of cinema.

And the space just got larger.

Thanks to the Michigan Theater's new screening room, the Ann Arbor Film Festival is pleased to present an entirely new series of events aimed at increasing the opportunity for filmmakers and audience members to come together to discuss issues and ideas surrounding the art and craft of filmmaking. Starting at 10am on Wednesday morning and continuing throughout the week you will find seminars, discussions, Q&A sessions, and special sidebar film screenings.

All events taking place in the screening room are sponsored by

**sundance
channel**

WORKSHOPS / SEMINARS

wednesday, march 15 10am

**New Technology Workshop:
Electronic Cinema: Producing Video and Computer
Animation for 35mm Release**

Tim Rochon, Vice President of Wall Street Productions, will speak about the technical and practical aspects of shooting on video, editing on computer, and releasing on 35mm film. Mr. Rochon will also touch on computer animation for 35mm film and take questions from the audience.

Transferring Video to Film

Lee Lipner, Vice President/General Manager of Grace & Wild's Film Craft Lab Division, will address the process of transferring video to film.

wednesday, march 15 12:30pm

Film jams & repeat screenings by visiting filmmakers with Q&A.

thursday, march 16 10am

Digital vs. Sprocketed Media Panel Discussion

Led by filmmaker David Gatten, with filmmakers Jay Rosenblatt and Deanna Morse, this discussion will delve into opinions, issues, and the buzz surrounding the new vs. the old.

thursday, march 16 12:30pm

Visiting Filmmakers Screenings

Film jams & repeat screenings by visiting filmmakers with Q&A.

friday, march 16 10am

"What the Hell Was That?" Panel/Group Discussion

Panel and informal group discussions for any and all interested in unravelling the myriad mysteries behind films shown at the festival. Ever wondered what exactly makes a film "experimental?" Come discuss this and related questions and topics at these sessions. There may be some answers!

friday, march 16 12:30 pm

Board Members Screenings

AAFF Board of Advisor members Jay Rosenblatt and Deanna Morse, and Board of Directors member David Gatten will screen their own work, with Q&A.

saturday, march 17 10am

"What the Hell Was That?" Panel/Group Discussion

saturday, march 17 12:30 pm

Board Members Screenings

As time allows, visiting filmmakers screenings.

categorized shows

We are pleased to present three separate evening shows of documentary, animated and narrative work. Some of the films in these programs are also included in the main auditorium programs. Others are selected films that have received strong support from the Screening Committee, which we are able to share with you now that we have additional screening space. These additional selected films are made available to the Awards Jury for viewing. We hope you appreciate the opportunity to see more work.

**wednesday, march 15, 8pm
documentary show**

THE HEART, THE LUNGS, & OTHER VITAL ORGANS

Sheila Harrington Nevada City, CA 23.5

A quirky short exploring the karma of one of the world's most revered and despised musical instruments – the accordion.

RIDING THE TIGER

John Haptas & Kristine Samuelson Palo Alto, CA 34

An unsentimental evocation of a terrible war, the film is the story of the Vietnam War told by those who know it: GI's, Vietnamese villagers, journalists. Their voices are interwoven with archival film from both American and Vietnamese cameras, and contemporary footage of an Arizona military "boneyard", where thousands of Hueys, B-52s, and other aircraft are arrayed in formation on the desert floor.

LA CASA DEL NONNO

Lisa Sfriso Montreal, QUE Canada 15

A house deserted by those who used to dwell in it. A house full of tears. A house forgotten. A film in memory of those who left me.

ACCELERATED DEVELOPMENT

Travis Wilkerson Valencia, CA 55

Mixing biography, autobiography, and fiction, the film is an experimental tribute to the life and work of the Cuban documentary filmmaker Santiago Alvarez. Utilizing a range of film and video gauges, with both new and found footage, the film strives to pay homage to a remarkable innovator of documentary cinema in a manner as radical as the director himself.

**thursday, march 16, 8pm
animation show**

STUPOR MUNDI

Rock Ross San Francisco, CA 9

Death rules this allegorical menage a trois. The score is performed on the organ this evening by John Lauter. *NOTE: also screened Tuesday 8 pm*

FULL MOON IN THE FOREST

Elise Beauvais Toronto, Ontario CANADA 5.5

A film-poem about the self-same patterns of life in the forest.

FOSSILS

Celia Mercer Sherman Oaks, CA 2

Abstract images and geometric shapes are set to the Saint-Seans' Fossiles segment of Le Carnaval des Animaux.

THE WARHAUL

Tim Vierling Boulder, CO 7

A world-weary Marilyn Monroe, together with an army of "close" friends, sets out to fight 1940's-50's portrait photographer Raoul Gradvhol, one of the first to actively airbrush and manipulate the female form in his finished prints.

THE DEVIL LIVES IN HOLLYWOOD

Amy Lockhart Gloucester, Ontario CANADA 5.5

A series of simply-drawn images animated to a naively-sung poem relying on warped logic in its search for meaning in life with pop culture as the only reference point. *NOTE: also screened Saturday 9:30 pm*

ST. LOUISE

Thad Povey & the Scratch Film Junkies, San Francisco, CA 5

The Scratch Film Junkies congregate once a week in a dank hole in the Mission District of San Francisco to manipulate film one frame at a time while inhaling solvents and paint fumes. *NOTE: also screened Friday 7 pm*

NUCOAT

Robert Levine Granville, OH 3.5

Employing color paint swatches to touch upon themes of identity and distinction: variety breeds anxiety. *NOTE: also screened Tuesday 8 pm*

SERENADE

Nadia Roden New York, NY 5.5

A hand-painted love story set in the 1930's New York of the filmmaker's imagination. Sumi ink and charcoal on paper. *NOTE: also screened Wednesday 7 pm*

THE MANIPULATORS

Clare E Rojas & Andrew Jeffrey Wright Philadelphia, PA 2.5

Watch the vengeful fun as whiteout and marker transform ads and fashion spreads into a laugh-fest that all can enjoy. *NOTE: also screened Saturday 7 pm*

EDGEWAYS

Sandra Gibson Providence, RI 4

A journey of color, rhythm, and sound, that explores the literal limits of film. *NOTE: also screened Saturday 7 pm*

FLIP FILM

Alfonso Alvarez & Ellen Ugelstad Berkeley, CA 1

A short bus trip told in the flip book style of the 1890's film toy, the Mutoscope. *NOTE: also screened Saturday 9:30 pm*

TRANSLATIONS

Jen Sachs Valencia, CA 3.5

A cathartic moment inspired by the case histories of Freud and Breuer and Elaine Showalter's modern reinterpretations of hysteria as a cultural disease. *NOTE: also screened Saturday 7 pm*



PINPOINT

Ya-nan Chou North Hollywood, CA 1
A weaving tale in which different pieces of embroidery on fabric animate a female's emotional bonding to the relationship between two sexes. *NOTE: also screened Wednesday 9:30 pm*

THE DAY STASHI RAN OUT OF HONEY

Sonia Bridge Vancouver, BC CANADA 5
An old man, a village, a potato field in bloom, and the sudden appearance of war on your doorstep. *NOTE: also screened Friday 9:30 pm*

VISIT FROM OUTER SPACE

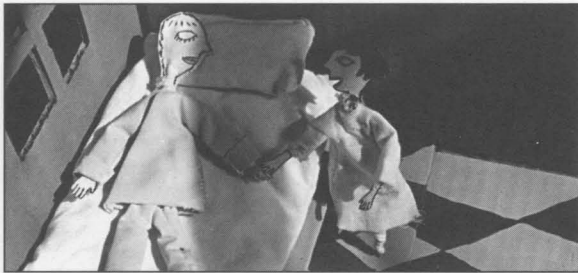
Sietske Tjallingii Amsterdam, NETHERLANDS 3.5
A small UFO with an unknown mission visits Amsterdam. A tribute to Ed Wood. *NOTE: also screened Tuesday 7 pm*

STRAIGHT GIRLS AND THEIR DYKE SQUAD

Whitney Rogers Pasadena, CA 5
Based on a true story, featuring superhero lesbians who fly through the air fighting evil and rescuing innocent straight girls from their romantic woes. *NOTE: also screened Saturday 9:30 pm*

CHROMACYCLE

Devon Damonte S. Boston, MA 4.5 silent
Made entirely by hand using colored leader, razor blades and scrappy devices, colored wax and edible rice starch paper, assembled with the magical guillotine tape splicer in a manner not recommended by the manufacturer. *NOTE: also screened Friday 11 pm*



MOUSEHOLES

Helen Hill Halifax, Nova Scotia CANADA 7.5
The delirious last days of an old man and his granddaughter's attempt to stop death, the film includes drawing-on-film, cel animation, paper cut-outs and 3D puppets along with home movies and hand-processed film (above). *NOTE: also screened Friday 7 pm*

HUS

Inger Lise Hansen London, ENGLAND 7.5
A live animation film shot on location in the California Desert. The film is about time and process, disintegration and construction. *NOTE: also screened Friday 7 pm*

GRACE

Lorelei Pepi Los Angeles, CA 6.5
Multi-media techniques create a layered and flowing poem of visual metaphor. Exploring flesh and soul, spirituality and sensuality, the incandescent body in space transforms as it reclaims itself. *NOTE: also screened Tuesday 8 pm*

**friday, march 17, 8pm
narrative show**

THE BOTTOMLESS CUP

Paul Bonner New York, NY 13.5
A Kafkaesque nightmare in which a driver at an all-night diner is forced by the waitress and diner regulars to finish his "bottomless" cup of coffee. *NOTE: also screened Tuesday 8 pm*

PUMP

Abigail Severance Los Angeles, CA 17
Ruby discovers that her girlfriend Pearl is not the "very real girl" she pretended to be. By train, by sea or by foot, Ruby is determined to be rid of her broken heart, in this sweet narrative film. *NOTE: also screened Saturday 7 pm*

THE ARCHES BEYOND

Spiros Diamantis Santa Monica, CA 27
A boy, sole figure in an empty landscape, explores his favorite playground: an abandoned factory. He falls into a pit and gets trapped, realizing the limits of his prison.

SWINGERS' SERENADE

Danny Plotnick San Francisco, CA 25
A tawdry tale of suburban sexual malaise plus a lesson in arcane film history rolled into one sin-tillating package.

SAFETY IN NUMBERS

Amy Harrison San Francisco, CA 6
One woman's private nightmare is portrayed as she circles in on her own neurosis. Blending pathos and humor, this film strikes a chord even in the well-adjusted.

SUNDAY AFTERNOON

Paul Charney & Marc Vogl San Francisco, CA 4.5
The film pits lovers against one another in a highly sub textual dialogue whose deepest meaning may only be known to the penguins who hear it all. *NOTE: also screened Tuesday 8 pm*

THE SNAKE PRINCESS

Jennifer Kroot San Francisco, CA 8
A fairy tale about a snake princess who falls in love with golden bird and is willing to sacrifice her snake existence to understand his beautiful song.

**saturday, march 18, 8pm
buzz films show**

TBA later in the week

What was that? Amazing – how did they do it? Really? I missed it? This show allows audience members another chance to see some of the films everyone's talking about. Unique films that rocked the audience when they were shown in the main auditorium during the week. Films that stick in your head and won't let go!



FESTIVAL tour



Following the festival in Ann Arbor, a four-hour program of awarded and highlighted films are selected to represent the festival on the Ann Arbor Film Festival Tour. The tour will be on the road from the end of March through mid-December. Each filmmaker on tour will receive \$2.00 per minute per tour stop for use of their film. More stops will be added throughout the spring, summer, & fall. Please check the festival webpage at <http://aafilmfest.org> for those updates.

FRI, MARCH 31 & SAT, APRIL 1

Reed College
Portland, Oregon

THURS, APRIL 6 & FRI, APRIL 7

University of Tennessee, Knoxville
Knoxville, Tennessee

FRI, APRIL 14 & SAT, APRIL 15

School of the Art Institute of Chicago
Chicago, Illinois

THURS, APRIL 20 & FRI, APRIL 21

Kent State University
Kent, Ohio

WEDS, APRIL 26 & THURS, APRIL 27

Colby College
Waterville, Maine

MON, MAY 1

Detroit Film Theater
Detroit Institute of Arts
Detroit, Michigan

FRI, MAY 5 & SAT, MAY 6

UMBC - Filmmakers Anonymous
University of Maryland
Baltimore, Maryland

FRI, MAY 12 & SAT, MAY 13

Northwest Film Center
Portland Art Museum
Portland, Oregon

FRI, MAY 19 & SAT, MAY 20

Memorial Union Art Gallery
University of California
Davis, California

FRI, JUNE 2 - SUN, JUNE 4

Oak Street Cinema
Minneapolis, Minnesota

THURS, JUNE 29 - SAT, JULY 1

Door Community Auditorium
Fish Creek, Wisconsin

SAT, JULY 22 & SUN, JULY 23

Foothill College
c/o KFJC-FM
San Francisco, California

THURS, AUGUST 3

Southern Stories
Birmingham Museum of Art
Birmingham, Alabama

SUN, AUGUST 6

Capri Theater
Montgomery, Alabama

FRI, AUGUST 11 & SAT, AUGUST 12

Fontana Concert Society
Kalamazoo, Michigan

FRI, AUGUST 25 & SAT, AUGUST 26

Houston Museum of Fine Arts
Houston, Texas

SUN, SEPTEMBER 10 &

TUES, SEPTEMBER 12

Cornell Cinema
Ithaca, New York

FRI, SEPTEMBER 15

& SAT, SEPTEMBER 16

Webster University Film Series
St. Louis, Missouri

SAT, SEPTEMBER 23 &

SUN, SEPTEMBER 24

Cleveland Cinematheque
Cleveland, Ohio

WEDS, SEPTEMBER 27 -

SAT, SEPTEMBER 30

Fine Arts Cinema
Berkeley, California

FRI, OCTOBER 6 & SAT, OCTOBER 7

Pittsburgh Filmmakers
Pittsburgh, Pennsylvania

WEDS, OCTOBER 11

Rhode Island School of Design
Providence, Rhode Island

THURS, OCTOBER 19 &

FRI, OCTOBER 20

Amherst College
Amherst, Massachusetts

WEDS, OCTOBER 25 &

THURS, OCTOBER 26

Rogers Center for the Arts
Merrimack College
N. Andover, Massachusetts

FRI, NOVEMBER 3 &

SATURDAY, NOV 4

Union Theater
University of Wisconsin
Milwaukee, Wisconsin

MON, NOVEMBER 27

Ithaca College
Ithaca, New York



portia cobb

As a video maker, producer, media artist, cultural worker, theorist, curator and educator, Ms. Cobb has innovated and advanced research in the areas of media art, video installation, production, film exhibition history and academia. These contributions to the field have won her the recognition and respect of others internationally. Ms. Cobb is respected as an ambassador and advocate of African and African American and "Third Cinema." She's held Arts Residencies at both the Wexner Center of the Arts in Ohio and at the Studio for Creative Inquiry at Carnegie Mellon University in Pittsburgh. Ms. Cobb is an Associate Professor in the film department at the University of Wisconsin-Milwaukee and Artistic Director of the UW-Milwaukee's Community Media Project, an outreach component of the film school which offers free film and video production classes for youth as well as a film and video exhibition program.



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 juror's function is to view all entries programmed into the public screenings in the main auditorium, and others as time allows, and to distribute the awards money.

Jurors also screen non-programmed entries of their choosing at the festival office. Decisions regarding awards and the distribution of prize monies are the prerogative of the Awards Jury; its decisions are final.

In addition, jurors present their own work or a curated program on Wednesday, Thursday, and Friday at 3pm (see "Film Program 2000" for details).

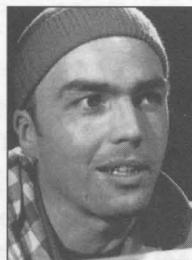
ann marie fleming

An independent Canadian filmmaker, born in Okinawa, of Chinese and Australian descent, Ms. Fleming studied animation at the Emily Carr College of Art and Design and holds degrees in English Literature and Fine Arts. She uses a variety of genre in her work, combining animated, dramatic, documentary, and experimental narrative strategies. Her films have screened and awarded internationally, including the Tom Berman Award for Most Promising Filmmaker at the Ann Arbor Film Festival in 1991 for "You Take Care Now" and again in 1992 for "New Shoes: An Interview in 5 Minutes" Ms. Fleming's work, which often involves personal narrative, centers around themes of family, history and memory, from a feminist perspective, in a continuing media critique. She is currently working on a documentary about her great grandfather, Long Tack Sam, a Chinese vaudeville magician and acrobat, and an animated film that explores issues of community through the eyes of a woman without a lip.



matthias müller

Born in Bielefeld in 1961, Mr. Müller studied German Literature and Fine Arts at the Bielefeld University, graduating in 1987. In 1991 he received a MFA at the Braunschweig School of Art and has been producing films since 1980. Mr. Müller has been teaching as a guest professor at several art and film schools and universities, including Frankfurt University and the Dortmund Fachhochschule. His work has been awarded around the world including the Golden Gate Award at the San Francisco International Film Festival, the American Federation of the Arts Experimental Film Award, Prizes of the Association of German Film Critics and Main Awards of the International Short Film Festivals of Oberhausen, Hamburg and Vila do Conde and the Madrid Semana de Cine Experimental. In 1994 the Museum of Modern Art showcased Müller's work with a Cineprobe. Following this visit to the Ann Arbor Film Festival, Mr. Müller will be traveling around the US and Canada for speaking and film presentation engagements.



**THE MOSAIC FOUNDATION
BEST OF THE FESTIVAL \$2000**

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

**TOM BERMAN AWARD
MOST PROMISING FILMMAKER \$1000**

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 and is intended to support a young filmmaker that the Awards Jury expects will make a significant contribution to the art of film in the course of his/her filmmaking career.

**THE SCREENING COMMITTEE'S CHOICE
FOR NARRATIVE INTEGRITY \$1000**

Endowed annually by an anonymous donor who has been a fan of the festival since the late 70's, the award is to be granted to one filmmaker by the screening committee. The award winner is to be selected prior to the Awards Jurors' selection, to ensure that a deserving entry has the opportunity to win multiple awards, and will be made public following the Awards 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.

**JEFF MOON PRODUCTIONS
BEST EXPERIMENTAL FILM \$1000**

Through the generosity of Jeff Moon Production Services, Inc., a Detroit-based business which provides high quality camera packages and crews to the production community, this prize is awarded to the film that best represents the investigation of experimental processes, forms, and topics. NOTE: Though there is a specific genre referred to as "experimental", many of the films entered into the festival may also be considered experimental, i.e., experimental documentary, experimental animation, experimental narrative and thus may also be considered for an award in this category.

**LAWRENCE KASDAN AWARD
BEST NARRATIVE FILM \$1000**

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 annual award for the best narrative film is endowed by Mr. Kasdan and is intended to recognize works which make use of the film medium's unique ability to convey striking and original stories.

**MICHAEL MOORE AWARD
BEST DOCUMENTARY FILM \$1000**

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.

**CHRIS FRAYNE AWARD
BEST ANIMATED FILM \$1000**

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.

**FILM CRAFT LAB/KODAK AWARD
BEST CINEMATOGRAPHY \$500 + 16MM FILM STOCK**

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 Eastman EXR Color Negative Film.

**TELEPOST INC. EDITING AWARD
EXCELLENCE IN THE ART OF FILM EDITING \$500**

The Detroit-based editing firm Telepost Inc. 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.

**LIBERTY ST. VIDEO AWARD
BEST GAY/LESBIAN FILM \$500**

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



MICHIGAN VUE MAGAZINE AWARD \$500

BEST MICHIGAN FILMMAKER

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.

AUDIOVISIONS/AMAZING AUDIO AWARD

BEST SOUND DESIGN \$500

This award is sponsored by Audiovisions/Amazing Audio, Inc., the premiere location sound and staging production company for film, video, broadcasts, teleconferences, and all live events. The award is intended for the film that exhibits the best use of sound design to further the creative intentions of the film.

DOUG WANDREI AWARD

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

MOST TECHNICALLY INNOVATIVE FILM \$500

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 and celebrates the indelible beauty of metallic silver-based images.

MARVIN FELHEIM AWARD SPECIAL JURY PRIZE \$500

Marvin Felheim was a film scholar at the University of Michigan and one of the founders of the Ann Arbor Film Festival. His contributions to the festival are commemorated with this award. The prize, to be given to a single film, 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.

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 left to the judges discretion in determining allocation of this award, which can be given to any film, based on form, content, or flavor!

DETROIT FILMMAKERS COALITION AWARD

The Detroit Filmmakers Coalition is a member-based non-profit media arts center whose purpose is to provide production support to the local independent filmmaking community. The DFC is sponsoring this award which is intended for a Southeastern Michigan-based filmmaker. The award provides the recipient up to \$1500 in waived rental fees for use towards production and post-production equipment from the DFC.

ISABELLA LIDDELL ART AWARD \$400

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(s) 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.

PRIX DEVARTI AWARD FUNNIEST FILM AWARD \$100

This award, sponsored by long-time festival friends at Casa Dominick's, is for the film that gets the most laughs. Dominick's, home to vintage Ann Arbor Film Festival posters and paraphernalia, used to be the festival's watering hole way back when.

HONORABLE MENTIONS

The \$2,800 in remaining prize monies will be distributed at the judges' discretion to films of high artistic merit and to filmmakers deserving of recognition, support, and encouragement. If the judges do not choose to award one of the named awards, they are free to distribute this additional prize money as they see fit to films under the category of Honorable Mention.



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 and the National Endowment for the Arts. We also offer very special thanks to the corporations, businesses, organizations, and friends of the festival listed below for their very generous sponsorship donations.

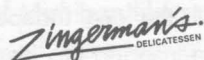


NATIONAL
ENDOWMENT
FOR THE ARTS



michigan council for
arts and cultural affairs

sundance
channel



STATE STREET
AREA ASSOCIATION



wDET FM 101.9
Detroit Public Radio

WEMU 89.1

THE ANN ARBOR NEWS

WEST MICHIGAN'S INDEPENDENT VOICE
the Paper.

IMAGEMASTERS

LAWRENCE & MEG KASDAN
AFTERWORDS BOOKSTORE
FOTO 1
BRUCE BAKER

BURNS PARK CONSULTING

CITY OF ANN ARBOR COMMUNITY
EVENTS FUND
UNIV OF MICH PROGRAM IN
FILM & VIDEO STUDIES

BBDO-DETROIT

MARGARITA DE LA VEGA-HURTADO
INTELLIGENT SOLUTIONS
JOHN NELSON & DEB GAYDOS
ADRIAN'S SCREENPRINT

PRIZE donors

A total of \$16,000 will be awarded in prize money at this year's festival. 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. Our apologies to the people and businesses who contributed prize donations after this program went to press.

Rita & Peter Heydon, The Mosaic Foundation	2,000	Mike Kuniavsky	170
The 630 Club	1,500	Ellen Wilt	150
Detroit Filmmakers Coalition		Tom Baird	150
Judy Kazis & the Berman Family	1,000	Barry M. & Meira Miller	125
Lawrence & Meg Kasdan	1,000	Waldamailman	125
Michael Moore	1,000	Frank & Gail Beaver	100
Jeff Moon Productions	1,000	George Fisher & Kari Magill	100
Anon.	1,000	Lars Bjorn & Susan Wineberg	100
Susan Warner & the Wilde Family		Peter Michalowski & Deanna Relyea	100
Kodak		John Caldwell & Susan Kalinowski	100
Grace & Wild Studios	500	Jim Freudenberg	100
TelePost Inc.	500	Martin Piszczalski	100
Mid America Cine Support	500	Casa Dominick's	100
Liberty Street Video	500	Jim Rees	100
Michigan Vue Magazine	500	Ken Small & Jen Rosen	100
Tios Restaurant	500	Connie & Brent Calhoun	100
Audiovisions/Amazing Audio Inc.	500	American Adjusters & Appraisers, Inc.	100
LaBour Foundation for Non-Institutional Living	300	Stevenson Keppelman Associates	50
Glenn & Teresa Mensching	300	PJ's Used Records	50
Arbor Springs Passing Water Award	250	Stuart Klein	50
Jay Friedman	250	Fred LaBour	50
Denny Hayes	250	Martha Berry	50
Daniel Moerman	250	Woody Sempliner	50
Matt Fedorchuk & Elizabeth Cox	250	Symphony Road Productions	50
Mark Hardin	200	Vicki Engel	50
Kitty & Steven Kahn	200	Matt Madden	50
HGS Corporation	200	Michigan Psychoanalytic Society of Ann Arbor	50
Harold Borkin & Adrienne Kaplan	200	Forrest Alter	25
		Jim Pyke	25
		Susan G. Baker	25
		Universal Images	25

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. Tell them you're there because they support the festival you love!

\$ FOR OPERATIONS

- Kutz
- ERIM
- H.T. Ewald Foundation
- Vicki Engel
- Zentechologies
- Roger Lane

IN-KIND DONATION

- Russell Video Services
- Foto 1
- John Lauter
- Peter Sparling Dance Co.
- Film Craft Lab
- Action Rental
- Fullserv, Inc.
- Kolossos Printing
- Greenstreet Tree Care
- Adrian's Screenprint
- SKR
- Michigan Book & Supply

JUDGES' BREAKFAST ALL WEEK

- Angelo's

JUDGES' DINNERS ALL WEEK

- Zanzibar
- Seva Restaurant
- BD's Mongolian Barbecue
- The Original Cottage Inn

JUDGES' DINNER PARTY

- Kerrytown Bistro
- The Moveable Feast
- Mediterrano
- Bella Ciao Trattoria
- The Gandy Dancer
- The Sushi Shop
- Kav's Cafe
- Grizzly Peak
- Village Corner
- Zingerman's Bakehouse
- Big City Bakery
- Leone Imports
- Espresso Royale Caffee

TUESDAY NIGHT RECEPTION

- Amer's Delicatessen
- Whole Foods Market
- Great Harvest Bakery
- Produce Station
- Zingerman's Bakehouse
- Zingermans Delicatessen
- The Croissant Shop
- Busch's Valuland
- D'Amatos Neighborhood Restaurant
- Silver Foam Distributing
- Leone Imports

SPONSORING THE MARIACHI BAND

- Ferguson & Widmayer, PC
- Peter Honeyman
- Sheila Jeffrey

FILMMAKER RECEPTION

- Casa Dominick's

JUDGES' BRUNCH

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

SATURDAY NIGHT PARTY

- Silver Foam Distributing Co.

TICKET GIVEAWAYS

- WDET-101.9 FM, WEMU-89.1 FM, WCBN, WAAM, WQKL, WGTE

MAILING LISTS

Thanks to the following festivals for sharing their print sources with us: Black Maria Film & Video Festival, Cleveland Film Society, Film Arts Foundation Festival, Northwest Film & Video Festival FAF

WINDOW DISPLAYS

- Ritz Camera
- SKR Blues & Jazz, Pop & Rock Records

SUZAN ROOM

- Ken Bawcom
- Bruce Baker
- Richard Hackel
- Suzan Bruce & Joost Felluis
- Anderson Paints
- Fingerle Lumber
- Denny Hayes
- Mike Meade
- Alison LaTendresse
- Glenn & Teresa Mensching
- David Mayfield
- Curt Mark
- Mike Woodruff
- Sam Baker, Peter Vlahakis, & Michael Nisson
- Shelby

THEATER DÉCOR

- Friedman's Scrapmetals
- Dan Del Zoppo
- Curt Mark
- Whitley Setrakian for the lights
- Margaret Spurr
- Ken Bawcom

BIG IDEA EXPO

- Traci Phillips & Amy Grambeau

MEMBERSHIP CAMPAIGN

- Myra Messing
- If the Shoe Fits
- Suzie Kelsey & Pamela Waxman
- Gail Steiner: Michigan Theater
- Susan Barnes: Dance Gallery
- Tom Haywood: State Street Area Association

OTHER

- Jeremy Rigsby, Media City
- International Festival of Experimental Film & Video Art
- Jim Fleming of Fleming & Tamulevich Associates



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. Food for inspiration.

- | | |
|------------------------------|------------------------------|
| Del Rio Bar | Connie Crump & Jay Simrod |
| Tios Restaurant | KenFood |
| Zingerman's Delicatessen | Val Mangual & David Rossiter |
| Pizza House | Bruce Baker |
| Virginia Dickie (beer money) | Angelo's |

MEMBERSHIP

9

8

7

6

5

4

3

2

1

The Ann Arbor Film Festival is a grass roots organization dedicated for the past 38 years to screening the very best in independent and experimental 16mm film. One of the strengths of the festival has always been the generous financial support it has received from its boosters. This year, for the first time we have launched a formal membership campaign. This serves as a way to recognize and acknowledge your much appreciated, tax-deductible contributions. Putting on the Ann Arbor Film Festival is a year-round effort. Your support and the support of the following contributors is deeply appreciated.



FILM LEGENDS (\$1,000 +)

Bruce Baker & Genie Wolfson

FILM PRODUCERS (\$500+)

Jill McDonough

John Van Osdol

FILM CELEBRITIES (\$250+)

John Bracey

Richard DeVarti

Peter Drescher

Gavin Eadie

Nancy LaTendresse

Mark Loeb

John & Sally McHale

Pat O'Neill

Kevin Smith

Henry C. White

FILM HEROES & HEROINES (\$100+)

Fred & Jeannie Birkhill

Barbara Brown & Howard White

Suzan Bruce & Joost Felius

Tim Carroll

Karen & David Copeland-Weinstein

George & Katherine Frayne

Matt Graff

Charles Hall

Barbara Hammer

Mark Hodesh

John Honeyman & Deborah Zukin

P.A. Hughes

Dr. Jennifer Machiorlatti

Lisa Nagro

Pam Schwarzmann

Martin Shackelford

Ned Shure & Jan Onder

Mark Street & Lynne Sachs

Chris Sullivan

FILM CONNOISSEURS (\$50+)

John Baird

Joan Binkow

Mark Braun & Heidi Chiego

Jeff Charney

Bonnie Dede & Rob Fagerlund

Gay Dyess-Dean

Gary & Carol Gapen

Rita Mitchell & Ed Steinman

Dallas Moore

Deanna Morse

Keith Roberts

Lorri Sipes & Maggie Hostetler

Vintage to Vogue

Julie Weatherbee & Robert Droppleman

FILM LOVERS (\$25)

Tony Buba

Karin Clissold

Gary Coin

Jim Duesing

Chris Emmanouilides

Tony Gault

Hannah & Max Honeyman

George Kargilis

Mildred Koen

Rose Lieberman

Evelyn & Albert Lerman

Doni Lystra

Julie Mattucci-Clark & Steven Clark

Frank Merrill

Susan Moiseev

Barbara Nelson

Marguerite Parise

Anne & Fred Remley

Judy Schwartz

Drusilla Scott

Camille Seaman

Robert & Elaine Sims

Shirley Honeyman Sklar

Bob & Franny Woodruff

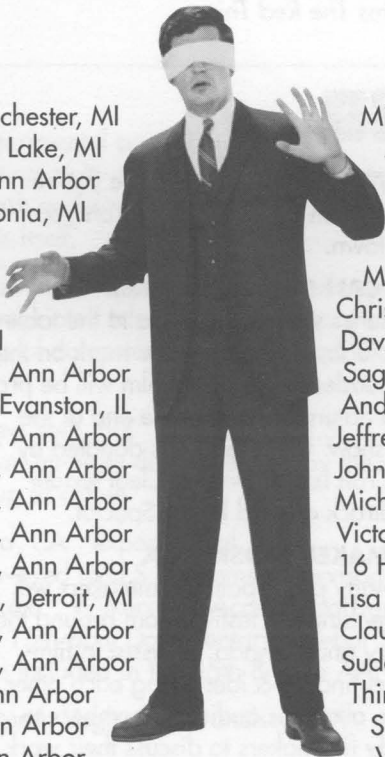


As a means of raising funds, the Ann Arbor Film Festival holds a benefit silent auction of donated art works and services during festival week. The silent auction is extremely well-received by our patrons and enhances the festival's tradition of artistic collaboration.

The auction begins Tuesday, March 14 and ends at 9:00 p.m. on Sunday, March 19. It takes place in the upper lobby of the Michigan Theater. Bid cards are placed by each piece. Opening bids are 25 percent 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 are to be raised in \$10 minimum increments. Any bid over the donated value is tax-deductible. Return to the festival Sunday, March 19 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 31, at which point you will forfeit your bid to the next highest bidder, whom we will contact.

We appreciate the generosity of the following artists, businesses, and community members who have donated their art work and services for this auction. Other items may have come in after the program was printed, thus their names won't be listed here.

- Fran Adler, Manchester, MI
- Jeanne Adwani, Grass Lake, MI
- Aerial Associates, Ann Arbor
- Charles Aimone, Livonia, MI
- Al Dente Pasta, Whitmore Lake, MI
- Alfonso Alvarez, Berkeley, CA
- Anonymous, Nashville, TN
- Anonymous, Royal Oak, MI
- Leland Austin, Ann Arbor
- Lynda Barry, Evanston, IL
- Julie Bedore, Ann Arbor
- Barbara Brown, Ann Arbor
- Jean Buescher, Ann Arbor
- Helen Bunch, Ann Arbor
- Lori Burkall, Ann Arbor
- Lorei Byatt, Detroit, MI
- Coffee Express, Ann Arbor
- Cynthia Davis, Ann Arbor
- DeBoer Gallery, Ann Arbor
- Eileen Dirkinson, Ann Arbor
- Jill Donovan, Ann Arbor
- Gary Gaspen, Madison, WI
- Marie Gaston, Ann Arbor
- Cynthia Grieg, Bloomfield Hills, MI
- John Gutoskey, Ann Arbor
- Richard Hackel, Ann Arbor
- Harmony Hollow Bell Works, Ann Arbor
- Edie Herrold, Ann Arbor
- Nina Howard, Ann Arbor
- Esther Kirshenbaum, Ann Arbor
- Richard Kooyman, Manistee, MI
- Harriet Kozyn, Ann Arbor
- Jim Kruz, Ann Arbor
- Pamela LeBlanc, Ann Arbor
- Stan Livingston, Ann Arbor
- Teresa Menching, Ann Arbor



- Michigan Theater, Ann Arbor
- Jim Mimnaugh, Ann Arbor
- Ms. Claus' Giftbags, Ann Arbor
- Mark Orr, Ann Arbor
- Tom Palozzolo, Chicago, IL
- Margaret Parker, Ann Arbor
- Chris Roberts-Antieu, Manchester, MI
- David Rossiter, Ann Arbor
- Saguaro Rare Plant Nursery, Whitmore Lake, MI
- Andy Sacks Photography, Chelsea, MI
- Jeffrey Scher, New York, NY
- John Schultz, Ann Arbor
- Michael Schwartz, Ann Arbor
- Victoria Silks, Ann Arbor
- 16 Hands Gallery, Ann Arbor
- Lisa Steichmann, Ann Arbor
- Claudette Stern, Ann Arbor
- Sudee Taormina, South Lyon, MI
- ThirdStone Gallery, Saugatuck, MI
- Shari Thompson Sacks, Chelsea, MI
- Vesuvius Gallery, Glenn, MI
- Vintage to Vogue, Ann Arbor
- Voila, Ann Arbor
- Grace Ann Warn, Ann Arbor
- Margo West, Ann Arbor
- Ellie White, Ann Arbor
- Robert Wilhelm of RAW Design, Irvine, CA
- LaRon Williams, Ann Arbor
- Philip Wilson of Lots O' Pots Pottery, Grand Rapids, MI
- Ellen Wilt, Ann Arbor
- Willow Wisp, Ann Arbor
- Nancy Wolfe, Ann Arbor
- Mike Wolfe, Ann Arbor
- Mike Woodruff, Ann Arbor
- Sharon Wysocki, Ann Arbor
- Kay Yourist, Ann Arbor

in the spotlight

ON STAGE

Since its early days, the festival has always had live entertainment on stage before screenings. In keeping with tradition, the following performers will wow you before the evening's films:

TUESDAY 7-8 PM

Back by popular demand! Mariachi 90 perform in the lobby at the opening reception.

TUESDAY 8 PM

Peter Sparling, of Peter Sparling Dance Co., performs *Psalm*, the closing solo from his new work *Possible Dances*, to be premiered at the Ann Arbor Summer Festival on June 30.

WEDNESDAY 7 PM

Arwulf presents Bruckner's *Mass No. 3 in F Minor*.

THURSDAY 7 PM

Michael Daugherty performs *Demented Lounge Music* on the piano.

SATURDAY 7 PM

Performance artist MA Woodruff performs *The Red Thing*.



ON THE ORGAN ALL WEEK LONG

John Lauter brings the curtain up before each show with his fingertips on the keys of the theater's grand organ.

IN the LOBBY

LOBBY INSTALLATION ART

The lobby transformation was created by some great Ann Arbor artists, led by Esther Kirshenbaum, Lou Glorie, Nancy Wolfe & Designs in Iron & Lisa Steichman.

THE NOMADIC INFORMATION BROADCASTING STUDIO & PORTABLE EXHIBITION VENUE

Appearing at the A2F2 2000 in the lobby of the Michigan Theater.

This versatile 6-person tent is both a portable dispatch office and flexible exhibition space.

The NIB reporters are currently on assignment uncovering information from & about the films, filmmakers, festival-goers and organizers at the A2F2 scene.

Our portable dispatch operators are on site, conveying the story by broadcasting on the NIB website: <http://www.umich.edu/~elray>

Simultaneously, the PEV is hosting a number of art projects, including a film-loop montage, and a demonstration of a "social sculpture" that grows with crowd involvement.

For more info: elray@umich.edu

OUT OF TOWN VISITORS: PUT YOUR MARK ON THE MAP

Check out the lobby display "Origins of the Films Map," created by Ben

Thompson. Let us know where you're visiting from by putting a pin on your hometown.

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.

FILMMAKER KIOSK - PIX

Many participating filmmakers will be attending the festival from around the country and Canada. To assist in filmmakers finding & identifying each other and to allow for audience members to identify filmmakers to discuss their work with them, polaroid photos of each attending filmmaker are posted in the theater lobby on the Filmmaker Kiosk.

In order to show as much film as possible, the festival doesn't include time for Q & A sessions in the auditorium following screenings. If you would like to talk with a filmmaker about his/her work following the show, please look for them at the kiosk or at screening room events.

GOODIES IN THE LOBBY

38th Ann Arbor Film Festival
T-Shirts \$15 Mugs \$8

other stuff

WELCOME TRAILER

The trailer that opens every show is a dear little romp, created by festival friend filmmaker Jeff Scher. Music by Shay Lynch.

DOMINICK'S OPEN FOR THE FEST!

Casa Dominick's, a casual restaurant and home to Ann Arbor Film Festival memorabilia, re-opens for the season on Monday, March 13, in conjunction with festival week.

Casa Dominick's is located at 812 Monroe, one block east of State Street, south of Liberty Street (across from the Law School). 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.

PARTY! MIDNIGHT! SATURDAY!

Join us at our end-of-fest bash after the Saturday 9:30 show ends. Location will be announced at the fest.



see you next year!

The 39th Ann Arbor Film Festival will be held March 13 - 18, 2001.

All festival screenings take place at the Michigan Theater

showtimes

Tuesday 8pm; Wednesday 7 & 9:30pm; Thursday 7, 9:30 & 11pm; Friday 7, 9:30 & 11pm; Saturday 2, 7, 9:30pm.

In addition, Awards Jury members screen their own programs of work at **3pm on Wednesday, Thursday, and Friday.** These programs are free and open to the public.

Awarded films are announced at 4pm on Sunday, March 19. A selection of awarded films will be screened at three different shows on Sunday at 5, 7 & 9pm.

tuesday, march 14



GRACE Lorelei Pepi Los Angeles, CA experimental animation 6.5

A lovely animation constructed in four parts using multi-media techniques to create a layered and flowing poem of visual metaphor. Exploring flesh and soul, spirituality and sensuality, the incandescent body in space transforms as it reclaims itself.

THE VIROTONYN DECISION Matt McCormick Portland, OR experimental 7

A post-modern disaster epic featuring 36 appropriated televisions commercial from 1971. A hand-made film constructed from images and sounds of dumpster-rescued discards that uses a hole punch, junk store splicer, and lots of tape and glue.

THE BOTTOMLESS CUP Paul Bonner New York, NY narrative 13.5

A Kafkaesque nightmare in which a driver at an all-night diner is forced by the waitress and diner regulars to finish his "bottomless" cup of coffee.

SELF PORTRAIT Travis Wilkerson Valencia, CA experimental 7.5

The film's complete title is "Self-portrait: as conveyed to U.S. Customs supervisor Desmond on the occasion of my arrest for traveling to Cuba." Wilkerson's *Accelerated Development* is being shown during the Wednesday, March 15th 8pm Documentary Sidebar Show. His films *Hanoi Diary* and *The Special Period* were included in the 35th & 36th AAFF.

SUNDAY AFTERNOON Paul Charney & Marc Vogl San Francisco, CA narrative 4.5

Finding humor in moments of extreme emotional pathos, this film pits lovers against one another in a highly subtextual dialogue whose deepest meaning may only be known to the penguins who hear it all.

BLACKBIRDS Ken Paul Rosenthal San Francisco, CA experimental 9

This short experimental film addresses how media images of racial violence compromise and prejudice viewers' perception of race. Rosenthal's *Spring Flavor* was awarded at the 35th AAFF.

VISIT FROM OUTER SPACE Sietske Tjallingii Amsterdam, THE NETHERLANDS experimental animation 3.5

A small UFO with an unknown mission visits Amsterdam. A tribute to Ed Wood.

KING OF THE JEWS Jay Rosenblatt San Francisco, CA experimental documentary 18

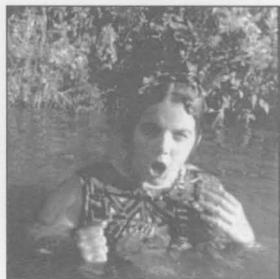
This film about fear and transcendence explores the filmmaker's relationship, as a Jewish boy growing up in Brooklyn, to Jesus Christ while at the same time examining the roots of Christian anti-Semitism. The filmmaker has been awarded here over the years with his films *Human Remains*, *The Smell of Burning Ants*, *Short of Breath*. and *Brain in the Desert*.

NUCOAT Robert Levine Granville, OH experimental animation 3.5

An animated short employing color paint swatches to touch upon themes of identity and distinction. Variety breeds anxiety.



the bottomless cup



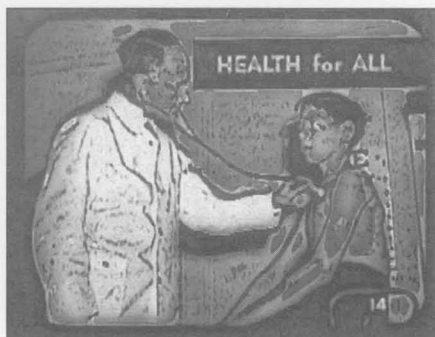
why i hate bees

3 FILMS Thomas Draschen Vienna, AUSTRIA experimental 9 *silent*
 Three films within this one film: each film repeats experiences with the medium itself and re-invents film. The order of the experiment: abab (1) and aabbcc (2) and aabbss (3) where 's' stands for an unexposed frame.

WHY I HATE BEES Sarah Abbott Toronto, Ontario CANADA exp narrative 4
 A comedic journey into a young girl's memories of near death.

THINGS TO REMEMBER ABOUT DAUMIER

Matthew Konicek Chicago, IL experimental 4.5
 A work that explores visual manipulation of vintage educational filmstrips. Its twisting succession of image and sound provides an expressionistic memory of a mid-sixties education where we all advanced one frame at the sound of the beep.



things to remember about daumier

MY AMERICAN GRANDMOTHER Aysha Ghazoul Portland, OR documentary 47
 A personal documentary about the relationship between the Iraqi filmmaker and her Texan grandmother.

STUPOR MUNDI Rock Ross San Francisco, CA experimental animation 9
 Death rules this allegorical menage a trois. The film sways to a live score composed by Nik Phelps specifically for the (San Francisco) Castro Theatre's Mighty Wurlitzer organ. Performed this evening on the Michigan Theater's Mighty Wurlitzer by John Lauter. Rock Ross has had many films shown at the AAFF, including *Bag Light*, at last year's festival.

OUTER SPACE Peter Tscherkassky Vienna, AUSTRIA experimental 9.5
 This film, shot in cinemascope, is a shocker of cinematographic dysfunction, a "hell-raiser" of avant-garde cinema. Found footage from Hollywood forms the basis for this horror film.

Tscherkassky's *Happy End* and *L'Arrivee* were awarded at the 36th & 37th AAFF. *note: there will be a very short pause while the screen is set for scope projection.*

wednesday, march 15



AWARDS JUROR SCREENING: PORTIA COBB Milwaukee, Wisconsin

As a media artist, I am interested in all forms of documentation. Trained in film, I chose to use video in place of film. I think of this as a revolutionary act necessitated by the kind of documentation I needed to do. My work requires portability and quick, independent access to record the everyday lives of people in communities I lived in or passed through. Though video was and is for me an expedient means to make work, I have transferred some of the aesthetic and stylistic conventions of film to the video medium. This pushes formal visual conventions through layering, reprocessing and reinventing. My mission as an artist is to make work that recovers and encapsulates the knowledge of something threatened or lost. I suppose that this is the result of being a descendent of African people sold into slavery. I have questions about family history that cannot be answered. A particular recurring theme in my work is the desire to be rooted; the desire to find a legitimate sense of beginnings.

HOMECOMINGS: PLACES LEFT BEHIND 1998 video 20

Archived images illustrate notes from a travel log, documenting my return to the homes of West African friends and surrogate family members. Completed to accompany a solo exhibition of constructed environments *Places Left Behind*, which commented on the notion of home and place, January 1999 at the Meridian Gallery in San Francisco.

PAUL IN THE WINDOW 1997 video 5

What begins with a whimsical discussion between two women over the telephone develops into a commentary on the terrain of the black male body. Text is taken from a travel diary and documents my first visit to Africa, a stop-over in Brooklyn and the headline news of the day...the infamous beating of Rodney King.

DON'T HURRY BACK 1996 video 28

A single channel work constructed as a triptych to reflect on three different visits to West Africa. It attempts to address questions of displaced identity, inspired in part by a statement a friend once made, "Something is calling me to Africa...but the really bad part is, I don't know where I belong in Africa." This is the genuine sentiment of the work.

Three works in time:

EXHAUSTED 1997 time-lapse video 5

The first part of a three-part portrait of my mother. During her brief visits to my home in Milwaukee, she spends most of her time in my kitchen — cooking, reorganizing and terrorizing anyone who steps across the threshold of her claimed domain. When she leaves, we can't find anything.

SNOW IN TIME 1997 time-lapse video 5

A window study of a typical Milwaukee winter day.

SELF PORTRAIT: NO REST... FOR THE WEARY 1995 time lapse video 6

An attempt to monitor and break my self-diagnosed insomnia, and the habit of sleeping on the couch, I recorded a typical night of intermittent sleep with T.V.



outer space

wednesday, march 15



EULOGY/OBVERSE Ryan Feldman Oakville, Ontario CANADA experimental 7

A film that explores the relationship between filming and the exploitation of the subject matter.

X, THE BABY CINEMA Robert C. Banks Jr. Cleveland OH experimental 5

How the ideals of Malcolm X became T-shirts and caps.

INCANTATION Cara Morton Toronto, Ontario CANADA experimental documentary 5

A hand-processed film about the quieter moments at a large protest.

WATER CURE Michael Annus Iowa City, IA experimental narrative 6

You travel up river, find a place you like and a person you love. Thinking the good life is ahead, you find that your place and your water-dwelling neighbors are threatened. Plus you've made a vow to these fellow creatures. What do you do and what are the consequences of inaction?

EQUATIONS Christine Murray Palo Alto, CA experimental 5.5

As sure as the sound of the ocean, this film beats with the rhythm of life's choices, mathematics, and the gray area between conviction and regret. It is a rare peek into a private memory box full of treasures, secrets, losses, and confidences shared between the filmmaker, her mother, her grandmother, and her unborn child.

SERENADE Nadia Roden New York, NY animation 5.5

A hand-painted love story set in the 1930's New York of the filmmaker's imagination. Sumi ink and charcoal on paper.

MUKTIKARA Jeanne Liotta New York, NY experimental 11.5 *silent*

From the Sanskrit 'gentle gazing brings liberation,' the title is also the name of the particular body of water which is the image/subject of the film. Landscape as 'inscape', not inertly present but beckoning an active perception.

IOTA Carolyn Faber Chicago, IL experimental 6.5

Via optical printing, the film explodes a moment in time captured on a fragment of decaying film and attempts to look at artifacts of time, place and celluloid that are otherwise easily (dis)missed.



spirit of my mother

EL ESPIRITU DE MI MAMA (SPIRIT OF MY MOTHER) Ali Allie Los Gatos, CA narrative 77

A Garifuna woman journeys from Los Angeles to Honduras to remember her mother, reacquaint herself with her own culture, and forget a past that is haunted by an American soldier.

wednesday, march 15

9 3 0 P M

IN MEMORY Abraham Ravett Florence, MA experimental 13

A tribute - a projected memorial to members of the filmmaker's family and ALL those who died under Nazi occupation.

MADAME D.J. Johanna Hibbard Iowa City, IA experimental 2

An experimental work using Blanche Yurka's portrayal of Madame D. in *A Tale of Two Cities* to create a collage of Frenchness, the guillotine, feminism, turn-table-ism, and animation. Hibbard's film *Vanilla Egg Cream* was in the 37th AAFF.

PEOPLE LIKE US Wendy Popadynetz Santa Barbara, CA documentary 7.5

An intimate documentary exploring homophobia within a lesbian relationship, as one partner asks the other "let me call you sweetheart." This is a story about fear of loving.

LIMINAL LIGHT Michael Bederson West Palm Beach, FL experimental 12

A discursive journey through time and moments as they exist in different environments and time natures. We move through time, as moments move through us.

CONFEDERATION PARK Bill Brown Lubbock, TX experimental 32

Canada is not sure it wants to be a country, which is partly what this film is about. An essay on terrorist bombings and bad weather and that whole mysterious field of physics that deals with the undetectable forces that hold things together. Brown's *Roswell* and *Hub City* were awarded and toured with the 34th & 36th AAFF.

PINPOINT Ya-nan Chou North Hollywood, CA animation 1

A weaving tale in which different pieces of embroidery on fabric animate a female's emotional bonding to the relationship between two sexes.

FINE PAIN Carl E. Brown Toronto, Ontario CANADA experimental 58

A dual-projected hand-processed film by one of Canada's hand-processing wizards, whose *Condensation Of Sensation* and *Air Cries and Empty Water* were included in the 27th & 32nd AAFF.

thursday, march 16

3 P M

AWARDS JUROR SCREENING: ANN MARIE FLEMING Vancouver, BC Canada

I work in several genres because I have a short attention span and I try to let my subject choose the way it wants to be told. I come from a literary, musical, theatre, fine art background, and those forms influence my work probably more than other films do. I've been making films since 1987. I started making films because I didn't see images out there that represented my concerns. This seems to be a familiar incentive for a lot of people to begin to use their own voice in different mediums. My films deal with themes of family, history and memory, in a continuing media critique. I believe that the personal is the political. Violence is also a part of my work, though not the type you see in *Pulp Fiction*.

WAVING 1987 16mm 7

This is a poem for my grandmother, celebrating a complicated relationship amidst a swirl of grief.

SO FAR SO 1992 16mm 2

Portrait of the artist as a young woman. This animated film was drawn in 1988, when I was in a wheelchair, and couldn't pick up a camera to shoot with.

YOU TAKE CARE NOW 1989 16mm 11

This collage film is an attempt to get every member of the audience to imagine what it would be like to go through some pretty specific traumatic experiences.



butterfly

MY BOYFRIEND GAVE ME PEACHES 1994, 16mm, 2 minutes

In this animated piece we see how schoolyard clapping songs are actually preparing little girls for future dysfunctional relationships.

NEW SHOES: AN INTERVIEW IN EXACTLY 5 MINUTES 1990 16mm 5

Part of the National Film Board of Canada's now-defunct Studio D's "Five Feminist Minutes" Program, this documentary stars my friend who was partially responsible for getting the gun laws tightened in Ontario.

GREAT EXPECTATIONS (NOT WHAT YOU'RE THINKING) 1997 35mm 80 sec.

In the continuing saga of Stickgirl, she finds fame and fortune through documentary filmmaking.

PIONEERS OF X-RAY TECHNOLOGY (A FILM ABOUT GRANDPA) 1991 16mm 15

My grandfather, the then 91 yr. old Dr. Ernest To, talks about his contribution to photography and radiology in Hong Kong.

I LOVE MY WORK 1994 16mm 2

Stickgirl would really just like to get to down to work, but everything seems to conspire against it.

PLEASURE FILM (AHMED'S STORY) 1995 16mm 7

Ahmed has this dream about getting what you want...

AMF'S TIRESIAS 1998 35mm 5

Stickgirl revisits the myth of Tiresias only to find it still has some unfortunate contemporary relevance.

IT'S ME, AGAIN 1993 16mm 45

An ostensible scientific study of twins is actually a search for meaning.

thursday, march 16



WATER RITUAL Izumi Hirayama Oakland, CA experimental 6.5

A ritual circulation of water and the images of fragmented memories blend together into a quiet meditation and rhythmic elegy.

BUTTERFLY Doug Wolens San Francisco, CA documentary 79

A documentary about the environmental heroine Julia Butterfly Hill, who gained worldwide attention for her two-year vigil 180-feet atop an ancient California redwood tree in her efforts to prevent the tree from being clear-cut.

WOODS MARM Nancy Andrews Seal Harbor, ME experimental animation 30

This puppet animation portrays Hermione Pine, a hobby entomologist and botanist who, with her friend Pince-Nez the crow, makes her home in the trunk of a giant tree. Quirky and charming.



woods marm

FLIGHT Guy Sherwin London, ENGLAND experimental 4

Tiny fragments of footage of pigeons, semi-silhouetted in trees, shot with a long lens. The imagery has been slowed-down and sometimes stopped — the effect is that a bird, frozen in the act of taking off from a branch, disappears.

THE ORANGE TREE David Moroski Grosse Pointe Park, MI animation 2

Vibrant colors and music are featured in this animated film about the exuberant power and growth of nature. Moroski's *Cave Paintings* received the Detroit Filmmaker's Coalition Award at the 36th AAFF.

NIPKOW TV Christian Hossner Roesrath-Forsbach, GERMANY experimental 7 silent

This gorgeous film uses Paul Nipkow's disc as a rotary shutter inside a super-8 camera. Sequences were shot out the filmmaker's window and then blown up to 16mm. Positive and negative images change throughout the film by dissolving them and by enlarging the blow up.

SINCERELY, JOE P. BEAR Matt McCormick Portland, OR experimental

A movie about a heart-broken polar bear who is dealing with rejection. Combining footage from a 1960's TV newscast with hand-painted film, this is a heartfelt letter from a lonely bear.

thursday, march 16

9 3 0 P M

A PRIMER FOR DENTAL EXTRACTION Carl Wiedemann Chicago, IL experimental 4.5
The protagonist aggressively cleans her teeth and chain-smokes. Pursued by the camera, she assaults it repeatedly.

RESCUE IN CHINATOWN Keiichi Kondoh Philadelphia, PA experimental
A self-reflexive kung-fu film exploring asian stereotypes and cinematic notions of the "hero."

HERZBLUT Zachary Scheuren Denver, CO experimental 9.5
"Heartblood": lifeblood, a vital or lifegiving force (Webster), something without which one cannot live. Also a term of affection such as "darling" or "love." Without blood in our veins we die. Without our lifeblood we die emotionally; we fall apart.

DEGREE-ZERO Te-Shun Tseng San Francisco, CA experimental 3
An experimental film about certain gestures of modern dance and different textures of film medium. The double screen projection invites viewers to make connections between the simultaneous imagery.

THE MARCH Abraham Ravett Florence, MA experimental documentary 25
Utilizing a series of conversations conducted over a thirteen year period between the filmmaker and his mother, the film details one woman's recollections on the 1945 "Death March" from Auschwitz.

THOUGHT-CITY Stefan Gruber Seattle, WA animation 5
An army of commuters go about their routine, abstract and almost non-sensical business within an ever-shifting cement-block world. Using hi-tech concepts and lo-fi tools, this animated film makes an ambiguous parable of the work-a-day world. Gruber's *Leashlessness* was included in the 37th AAFF.



abandoned dolls

TWILIGHT PSALM II: WALKING DISTANCE Phil Solomon Broomfield, CO experimental 23

This visually stunning film is a series of short visual tone poems, a personal history of the 20th century at closing time. His *The Exquisite Hour* was awarded at the 33rd AAFF.

ABANDONED DOLLS Karl Staven Philadelphia, PA animation 6.5
A rumination on ethnic cleansing as played out in a decaying world inhabited by two types of dolls. Fear is apparent, violence is both open and hidden, and entreaties are ignored and unanswered. There is no resolution. Staven's *Gabriel Goes For A Walk* was included in the 35th AAFF.

thursday, march 16

I P M

NATIVE (BOOKS I.-VII.) William Z. Richard San Francisco, CA experimental 11.5
A dazzling examination of the patterns, colors and textures found on the bodies of animals and insects. The film captures the variety and elegance of nature's design, compulsively cataloging the surfaces of creation. Richard's *Black And Blue All Over* was awarded at the 37th AAFF.

THE LIGHT IN OUR LIZARD BELLIES Sarah Abbott Toronto, CANADA
experimental 8.5

Through a single dancer, the film reflects the intensities that discombobulate us as we go through change and face parts of ourself previously unknown.

GRAND CENTRAL Jeff Scher New York, NY experimental 15
A window in time, a consideration of place and functions — a tone and picture poem. A departure from his collage animated trio *Milk of Amnesia*, *Garden of Regrets*, and *Reasons To Be Glad* that have been AAFF favorites over the years, this new piece is just as lush.

GARDEN WITHOUT FLOWERS Alyssa Sherwood San Francisco, CA

animation 4

This short is about the image-making invention/creation machine that generates ideas in the mindscape/landscape.

LESSON 9 Mark Taylor San Francisco, CA experimental 14

A short film about the loss of a lover to insanity. Part horror story, noir-like mystery and disaster film, the story weaves together shards of a narrative that has been shattered.

IMPORTED Kevin Everson Knoxville, TN experimental documentary 4

A film about three methods of ridding collard greens of a pesky insect.

LAKE OF THE SPIRITS Timoleon Wilkins San Francisco, CA experimental 6.5

Documenting a visit to the secluded and mysterious Pyramid Lake in western Nevada, this is the second in a series of "old-west" poem. The film weaves a spiritual thread through time: from present day neon boulevards to the days of the pioneers and into the prehistoric land formations surrounding the lake.

THIS IS FOR BETSY HALL Hope Hall Stanford, CA personal documentary 6

Insight into the filmmaker's mother who had anorexia and bulimia most of her life. The film is for her to keep and to remember what her daughter witnessed, for them to watch together, and for audiences to consider the legacies parents leave behind.



the light in our lizard bellies

friday, march 17



AWARDS JUROR SCREENING: MATTHIAS MÜLLER Bielefeld, Germany

I focus on the intersections between the private and public spheres, mingling original footage produced by myself with found footage coming from a variety of different sources. I often use found footage to extend my autobiographical research and of widen my introspective view. These two interests are also mirrored in my activities as a curator of avant-garde film events such as the "Found Footage Film Festival" and "Ich etc.," the festival of autobiographical film. Meandering between the film scene and the art world, I approach film from shifting positions: as a filmmaker and distributor, a visual artist, curator, teacher, and member of film boards.

HOME STORIES 1990 16mm 6

A found-footage collection of the most kitschy and colorful images of disturbed housewives in evening gowns from 1950's Hollywood melodramas, re-cut into a film that comments on Hollywood gender entrapment and the joy of image mutilation.

ALPSEE 1994 16mm 15

A childhood in the sixties. A heart beats in the cabinet. Voices rain down on the city. A tree grows on planet Mars. It's a miracle. A boy's coming of age is staged, that painful time between infant dependency and mature individuation.

SLEEPY HAVEN 1993 16mm 15

Accompanied by 19th century tales of the sea, the naked bodies of young sailors drown in a blue ocean of lost love and desire.

SCATTERING STARS 1994 16mm 2

Against a pitch-black nighttime sky, splendid fireworks explode. From a different darkness, gleaming male body parts light up. Meticulous cutting and solarization make the fireworks seem to emerge from the very center of the bodies.

PENSAO GLOBO 1997 16mm 15

A man faces his approaching death. He takes a journey, his last perhaps, and ends up at the "Pensao Globo" in Lisbon, where he sets out on aimless excursions through the city. The film depicts a life in a state of transition.



this is for betsy hall

VACANCY 1998 16mm 15
 Brasilia, the "city of hope," "the ultimate utopia of the 20th century," is being conserved as a cultural heritage today. It's a place as old as the filmmaker. Segments of amateur footage and feature films shot on location in the early 60's are inserted in this travelogue.

PHOENIX TAPES 1999, betacam
 In collaboration with Christoph Girardet, the project reassembles shots from forty Hitchcock films in thought-provoking permutations. Comprised of six separate tapes running a total of 45 minutes, the tapes present selective editing of specific themes and motifs within Hitchcock's narratives with a wit, cunning, rhythm, and tone that are all true to the source. Tape #4 has been selected for the program, others will be shown as time allows:

WHY DON'T YOU LOVE ME? 8.5
 A freak show, a gallery of Hitchcock's monsters, villains, and killers paying special attention to their dubious relation to their clinging and possessive mothers.

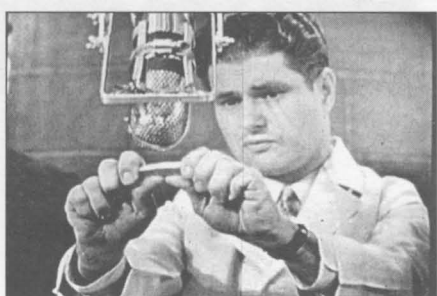
friday, march 17



THE PENFIELD ROAD Diane Kitchen Milwaukee, WI experimental 5.5
 A fable that includes the landscape, the open road, Starved Rock, Little America, and the Silver Black Fox.

HUS Inger Lise Hansen London, ENGLAND experimental animation 7.5
 A live animation film, shot on location in the California Desert, about time and process, disintegration and construction.

I AM ALWAYS CONNECTED Phillip Barker Toronto, CANADA experimental 4 *silent*
 The film is about inseparable connections, like those between light and shadow, the mind and the body, the rational and the instinctual. The film is a new construction from footage originally made for a 1984 installation piece for the Lumen Travo, a gallery in Amsterdam. The original super-8 film was projected hundreds of times in a loop.



spectres of the spectrum

SPECTRES OF THE SPECTRUM Craig Baldwin San Francisco, CA exp narrative 90
 A found-footage tale set in the year 2007 in a blighted desert outpost outside of Los Angeles. This science fiction allegory is about electromagnetic autonomy in the face of massive media conglomeration. The film is a parable of resistance to this "New Electromagnetic Order," cobbled together in a playful 'collage-essay' style. Baldwin's *Rocketkitkongokit*, *O No Coronado!*, and *Tribuation 99: Alien, Anomalies Under America* were included in the 25th, 30th & 32st AAFF.

MOUSEHOLES Helen Hill Halifax, Nova Scotia CANADA exp animation 7.5
 A moving animated short about the delirious last days of an old man and his granddaughter's attempt to stop death. The film includes drawing-on-film, cel animation, paper cut-outs and 3D puppets along with home movies and hand-processed film. The filmmaker's animated piece *Scratch and Crow* was included in the 35th festival and tour.

ST. LOUISE Thad Povey & the Scratch Film Junkies San Francisco, CA
 experimental animation 5
 The Scratch Film Junkies congregate once a week in a dank hole in the Mission District of San Francisco to manipulate film one frame at a time while inhaling solvents and paint fumes. The group is driven to scribble, inclined to dribble, and will rub on whatever sticks. Povey's *Thine Inward-Looking Eyes* was awarded at the 33rd AAFF.

friday, march 17

9 3 0 P M

THE DAY STASHI RAN OUT OF HONEY Sonia Bridge Vancouver, CANADA animation 5
An old man, a village, a potato field in bloom, and the sudden appearance of war on your doorstep.

THE QUEST Francois Miron Montreal, Quebec CANADA experimental 10
A film about making experimental film. The process is the film. The film is the process. The two are the same. Dig it. Miron's 1994 *Evil Surprise* received Best Experimental Film at the 32nd AAFF.

FILM IS Gustav Deutsch Vienna, AUSTRIA experimental 60
A poetic film that consists almost exclusively of sequences from existing scientific films. The films are about the acrobatic flights of pigeons, the intelligence testing of apes; about "reversed worlds" and stereoscopic vision; hurricanes and impact waves in the air. How glass breaks, children walk, and how a Mercedes crashes into a stone will in slow motion.

HER WINKING BLINKING SAUCER EYE Sandy Loam Ann Arbor, MI exp 2.5
An optically-printed document of a documentation at work. She is recorded during her process of making a record of an old house in the Rocky Mountains.

P Yuri A Zurich, SWITZERLAND experimental 6.5
A single theme is explored in this film. Excrements, babies, worms and flies guide us through a compilation of facts and theories, approaching a theme often regarded as disgusting in a meaningful and pleasant way.

friday, march 17

I I P M

LUCY'S DREAM Relah Eckstein Encino, CA experimental 13
Lucy is a dog who dreams she is a woman who is in love with her master. Her master has fantasies of her own including one in which she is a drummer in a rock and roll band. Eckstein's *Oat-Meal* was included in the 33rd AAFF.

CHROMACYCLE Devon Damonte S. Boston, MA animation 4.5 *silent*
Riding the reels, looping the hues, a cacophony of colors flares, abrades and transmutes towards maximum kinetic density. The film was made entirely by hand using colored leader, razor blades and scrappy devices, colored wax and edible rice starch paper, assembled with the magical guillotine tape splicer in a manner not recommended by the manufacturer.

DIET COKE MONTANA Gene Bernofsky Missoula, MT exp documentary 13.5
A mockumentary wildlife film made as a counterpoint to the slick BBC and National Geographic wildlife films.

FLIGHT OF THE STONE Susanne Horizon-Franzel Lorch, GERMANY experimental 15
The filmmaker walked around the world to create this wordless, pixillated film about a stone hurled in anger which appears to enter into very low earth orbit. The stone witnesses the trials and tribulations of human relationships around the world, until it approaches the person who threw it from behind. Franzal's *Bravo Papa 2040* was awarded here in 1989.

MANAGING YOUR EMOTIONS Jennifer Hardacker New York, NY experimental 7.5
The film borrows sound bites from various educational films that espouse the virtues of managing one's own emotions.

BEHOLD THE ASIAN: HOW ONE BECOMES WHAT ONE IS

James T. Hong San Francisco, CA experimental 15
The film interprets the last few days of a delusional Asian American man who escaped a mental institution in San Francisco, walked to Death Valley, and killed himself.



lucy's dream

REMOVED Naomi Uman Newhall, CA experimental 7
Using a soft porn film from the 1970s, nail polish and bleach, the filmmaker has created a short piece of pornography in which the woman is present as a hole — an empty, animated space. Uman's *Leche* was awarded at the 37th AAFF.

MEDITATIONS ON REVOLUTION, PART II: THE SPACE IN BETWEEN Robert Fenz
New York, NY experimental 8 *silent*
Inspired by architect Oscar Niemeyer and filmed in the Favela neighborhood of Rochina, Latin America's largest shanty town, the Rio landscape becomes the metaphoric space between revolution and non-revolution. A follow-up to last years entry *Part I: Lonely Planet*.

SEVEN HOURS TO BURN Shanti Thakur Philadelphia, PA experimental 9
The filmmaker explores her Danish mother's and Indian father's experiences of two different wars based on ethnic/religious purity. Her film *Two Forms* was included in the 1998 AAFF and Tour.

saturday, march 18

2 P M

MOXON'S MECHANICK EXERCISES, or, THE DOCTRINE OF HANDYWORKS APPLIED TO THE ART OF PRINTING David Gatten Ithaca, NY experimental documentary 26 *silent*
A handmade film with images generated entirely from cellophane tape. The film is a meditation on the development of the printing press and its role in the spread of Christianity throughout Europe. Gatten's films *What the Water Said* and *Hardwood Process* have been awarded here.

TRANSLATIONS Jen Sachs Valencia, CA animation 3.5
A cathartic animated moment inspired by the case histories of Freud and Breuer and Elaine Showalter's modern reinterpretations of hysteria as a cultural disease.

REINVENTION Sadia Shepard Stanford, CA documentary 4.5
The autumn love story of an 83-year old inventor and his 66-year old muse. Determined to have a second childhood, they spend their days testing gadgets and their nights swing dancing at the senior center.

SLENDER EXISTENCE Laura Murray San Mateo, CA personal documentary 24
The filmmaker, a survivor of anorexia nervosa, tells the story her battle with the debilitating eating disorder and eventual blossoming into a healthy adult.

ACROSS Cara Morton Toronto, Ontario CANADA experimental 3
Nietzsche said that we are the abyss and also the rope across it.

MOTHERS OF ME Alexandra Grimanis Toronto, Ontario CANADA experimental 15
The secret histories of the women in the filmmaker's family are explored. How can a history that is kept secret reverberate onto future generations?

IF YOU STAND WITH YOUR BACK TO THE SLOWING OF THE SPEED OF LIGHT IN WATER Julie Murray New York, NY experimental 18.5
Artful editing and inventive juxtapositions make cliched images come alive with new possibilities in this found footage film.

BLASPHEME Yuen Chu Modesto, CA experimental 3.5
The filmmaker's views upon spirituality are juxtaposed with footage of creating a cybernetic organism. It took one night for the filmmaker to complete construction of the animal while his brother operated the camera. The animal parts were purchased at Ranch 99 Market and Radio Shack.

I'D LIKE THEM (BETTER) IF THEY WERE RAINBOW Travis Ryburn Leland
San Francisco, CA experimental 11.5
A fetishistic celebration/condemnation of bird parts, dirt, disease, white-noise, run-over bagels, and the greasy pigeons seen on every San Francisco street corner.

FILTER BEDS Guy Sherwin London, ENGLAND experimental documentary 9
This quiet film is made up of images of grasses and reeds, subtle shifts of focal point, the appearance of a vapour trail.

saturday, march 18

7 P M

THE MANIPULATORS Clare Rojas & Andrew Jeffrey Wright Philadelphia, PA animation 2.5
Lo-fi animation at its most mischievous. Watch the vengeful fun as whiteout and marker transform ads and fashion spreads into a laugh-fest that all can enjoy.

BURNING CONTOUR MATRIX Simon Tarr University Park, PA experimental 3.5
Get your 3D glasses on. Pure digital images traded over email are combined with hand-painted film and animated together.

PUMP Abigail Severance Los Angeles, CA narrative 17
Ruby discovers that her girlfriend Pearl is not the "very real girl" she pretended to be. By train, by sea or by foot, Ruby is determined to be rid of her broken heart, in this sweet film.

RESTRICTED Jay Rosenblatt San Francisco, CA experimental 1
Take a chance. Don't do it. This is America. Do it.

BLUTRAUSCH-BLOODLUST Thorsten Fleisch Frankfurt, GERMANY experimental 4
An attempt to constitute a human/machine dialogue. It shows the filmmaker's blood as seen/heard by the eyes/ears of the machine which is a film projector with optical sound.

ZYKLON PORTRAIT Elida Schogt Toronto, CANADA exp documentary 13.5
Underneath a clinical and scientific look at how the Nazis transformed Zyklon B gas from pesticide to genocide weapon, lies the enormity of a family's loss.

WHIRLWIND Karel Doing, Bea Haut, Greg Pope & Ben Haymer Rotterdam, THE NETHERLANDS experimental 9
Performances using light, lenses, projections and bodily interventions were the source for this film. The performances have been manipulated and intensified by use of stop-motion, long shutter speeds and opticals, resulting in a labyrinth of spaces. The essence of cinema, painting with light, is represented in a hallucinatory way.

ANAMNESIS Edward Schindler San Francisco, CA experimental 5
The film's title is a technical term referring to the recovery of anxiety provoking incidents. Told through re-photographed turn-of-the-century archival footage, the film examines an individual's psychological construct.

WALTER ROSENBLUM: IN SEARCH OF PITT STREET Nina Rosenblum New York, NY documentary 62.5
A portrait of a much loved photographer, Walter Rosenblum, who photographed from 1938 to the present.

EDGEWAYS Sandra Gibson Providence, RI experimental animation 4
A journey of color, rhythm, and sound, this animated piece explores the literal limits of film. Gibson's *Lure* was included in the 37th AAFF.



zyklon portrait



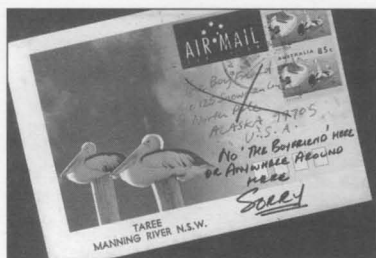
walter rosenblum:
in search of pitt street

saturday, march 18

9 3 0 P M

SLOW DANCE Tamara Tracy Newhall, CA experimental 2

A very short film about emotion. Presented in hand-painted b&w, dreamlike images of the end of a dance are combined with a monologue telling of feelings that, while both contradictory and irrational, are still true at the moment of feeling.



the etiquette of letter-writing

THE ETIQUETTE OF LETTER-WRITING Lucy Lehmann Newtown, NSW AUSTRALIA experimental documentary 12.5

A document of the break-up of a long-distance relationship. The film is modeled on the primitive instructional films of the 1950's, the decade that took intimacy and distance (the main ingredients in a long-distance relationship) to new heights, with inventions such as the twin bed.

HONG KONG (HKG) Gerard Holthuis Den Haag, THE NETHERLANDS experimental documentary 13

Until 1999, approaching Kai Tak Airport was a unique experience for passengers. This lovely ethereal film is about the approach and the passing by of the airplanes in the middle of a city.

FLIP FILM Alfonso Alvarez & Ellen Ugelstad Berkeley, CA experimental animation 1

An experimental animation about a short bus trip told in the flip book style of the 1890's film toy, the Mutoscope. Alvarez' films *My Good Eye*, *La Reina*, and *Quixote Dreams* have been included in the 30th, 32nd, & 34th AAFF.

THE DEVIL LIVES IN HOLLYWOOD Amy Lockhart Gloucester, Ontario CANADA animation 5.5

A series of simply-drawn images animated to a naively-sung poem relying on warped logic in its search for meaning in life with pop culture as the only reference point. "Who knows more about God than the Devil? And we all know where the Devil lives. The Devil lives in Hollywood."

VERS LA MER (TO THE SEA) Annik LeRoy Brussels, BELGIUM documentary 87

The film travels and lives through Europe, as the Danube itself, sweeping gracefully through and beyond political frontier, reflecting life stories, great and small, beyond the diversity of the people and the countries that the river runs through.

STRAIGHT GIRLS AND THEIR DYKE SQUAD Whitney Rogers Pasadena, CA animation 5

Based on a true story, featuring superhero lesbians who fly through the air fighting evil and rescuing innocent straight girls from their romantic woes. This piece combines traditional stop-motion animation with an original rock n' roll score.

FROGLIGHT Sarah Abbott Toronto, Ontario CANADA experimental 3.5

A film about having faith in the unknown, made during a 5-day hand-processing retreat at Phil Hoffman's filmmaking farm in Ontario..

OUT THE FIRE Luke Jaeger Northampton, MA animation 4

An animated romp set to a 1946 calypso tune about the New York Fire Department. Firefighting bulldogs, flaming subways, rocket-powered fire extinguishers and sexy skeletons cavort through this retro "music video" in the tradition of classic Betty Boop singalongs. The filmmaker's *5 Dreams* was awarded at the 1997 AAFF

CLEAR LEADER FILM 5

All week long festival attendees visited the clear leader table in the theater lobby, where they drew and scratched on the clear leader. Here's what it looks like. Leader donated by Film Craft Lab. Soundtrack created by Ed Special.



straight girls & their dyke squad

- Debbie Abrahamson THE VOID
Santa Monica, CA 38.5
- Adam Abrams & Christopher Bravo
HEY YINTZ ! Chicago, IL 1
- Ana-Victoria Aenlle BONES
Fullerton, CA 11.5
- Carlo Alacchi INCUBATIO
Montreal, QUE Canada 32
- Daniel Alegi CZAR OF MAKE BELIEVE
Santa Monica, CA 24
- Kevin Anderton PARTING SHOTS
Malden, MA 30
- Catherine Apple OPENING DAY
Los Angeles, CA 57
- Meghann Artes SO Iowa City, IA 6
- Danielle Ash AILY NYC 13.5
- Sreet Value Productions
CARNAGE A TROIS Brighton, MI 9
- Pierfrancesco Baccaro THE MUSE
West Paterson, NJ 16
- Claire Bain IT'S ME PART 2: FAMILY
ALBUM San Francisco, CA 7.5
- Sam Ball PLEASURES OF URBAN DECAY
Berkeley, CA 18
- Shawn Bannon THE BOY WITH THE
BIG HEAD Newhall, CA 7
- Michael Barron THE LANGUAGE OF
KICKBALL Cleveland, OH 84
- Paul Battista FROZEN IN THE LIGHT OF
THE SUN Salt Lake City, UT 4
- Elise Beauvais FULL MOON IN THE
FOREST Toronto, ONT Canada 5.5
- Alex Beckstead sXe
Mountain View, CA 18
- Roger Beebe A FRAGMENTARY HISTORY
OF THE 21st CENTURY Durham, NC 18
- Randy Bell & Justin Rice LOOK BACK,
DON'T LOOK BACK Cambridge, MA 30
- Rodrigo Bellott DESTIERRO (EXILE)
Ithaca, NY 8.5
- Ricardo Berriozabal DESTINY
Mexico City, Mexico 5.5
- Jacob Borshard DESTROY ALL TURTLE
NECKS! Plano, TX 10.5
- Ted Bourne PLANT LIFE Philadelphia, PA 9
- Louise Bourque FISSURES Malden, MA 2.5
- Jon Bowden DOWNTOWN
San Francisco, CA 6
- Edward Neil Bowen THE HUMMINGBIRD
KIMONO Nashville, TN 57
- Greg Bowyer STEP OUTSIDE
Culver City, CA 12
- Ken Boynton WILLIAM PSYCHSPEARE'S
TAMING OF THE SHRINK Seattle, WA 10
- Dorothea Braemer MOONSHEEP
Philadelphia, PA 29
- Benjamin T. Brammeier POPULATION
St. Louis, MO 6.5
- Christopher Bravo 01-03-73
Chicago, IL 16
- Dietmar Brehm ORGANICS
Vienna, AUSTRIA 17.5
- Jason Britski YOU WOULD MAKE A
GOOD LAWYER Regina,
SK Canada 4.5
- Dru Brock ROUGH CUT
Ellicott City, MD 15
- Roslyn Broder MOTHER Chicago, IL 13
- Owsley Brown NIGHT WALTZ SF, CA 80
- Carl Brown BROWNSNOW Toronto,
ONT Canada 120
- Carl Brown LE MISTRIAL, BEAUTIFUL BUT
TERRIBLE Toronto, ONT Canada 120
- Tate Bunker PERCEPTION
Milwaukee, WI 6
- Kathy Burdette EVEN LOVERS HAVE
STILL LIVES Laurel, MD 18
- Michael Carolan JOHN KELLY TELLS ALL
Dublin, IRELAND 16.5
- Maia Cybelle Carpenter SITE VISIT
Chicago, IL 10
- A. Purcell Carson IMPORT EXPORT
Palo Alto, CA 6
- Charles Chadwick THE UNSEEN HAND
Los Gatos, CA 4.5
- Anita Chang IMAGINING PLACE
San Francisco, CA 35
- Lee Chatametikool MIAMI STRIPS, HOLLY
WOOD DREAM Elmhurst, NY 28
- Cori Chavez & Mike Picarsic PARALLAXI
DAZECAL Boulder, CO 7
- Bill Chayes & Isaac Solotaroff JEWS AND
BUDDHISM Berkeley, CA 41
- Philip Chidel FAR FROM BISMARCK
Los Angeles, CA 80
- Yuen Chu BEAST WITHIN Modesto, CA 2
- Elizabeth Maria Cole KIRBY CANNON
CERTIFIED AMATEUR TAXONOMER
Iowa City, IA 10
- Heather Lee Collmer SMOKER
Champaign, IL 5
- Thomas Comerford FEY EYES PINHOLES
DRUMS HUM Chicago, IL 15
- Dennis Courtney ARABY
La Mirada, CA 21
- Kelly Crawford 4508 CLAREWOOD
Detroit, MI 3
- Michael Crochietiere SUBTERRANEAN
PASSAGE Regina, SK Canada 31
- Jack Cronin FLOURIDE
West Allis, WI 7.5
- Josef Dabernig & Markus Scherer TIMAU
Vienna, AUSTRIA 20
- Paolo Davanzo CASTELLI IN ARIA
Los Angeles, CA 5
- Mike Davies Jr. MESSAGE: RECEIVED
Toronto, ONT Canada 20.5
- Liesel de Boor WITHOUT A NAME
NYC 11
- Lin de Mol STRAND Amsterdam,
THE NETHERLANDS, 3.5
- Nicolas Debot VARLA, PHILOSOPHER
Stockholm, SWEDEN 3.5
- DeSales KALIN'S PRAYER NYC 31
- Pierre Désir ZoNa Ithaca, NY 94
- Siobhan Devine RAPE Toronto,
ONT Canada 13
- Inbal Diskin CAVES OF THE MIND
LIC, NY 20
- Susana Donovan HAUNT #451 SF, CA 18
- Alyssa Dressman & Matthew Homeijer
THE RETURN OF FLIGHT
Valencia, CA 16.5
- David Duhig VAGUS SF, CA 4
- Harvey Edwards TREE - RETURN TO LIFE
Eagle Bridge, NY 20
- Matthew Ehlers THE ALIBI
Rochester, NY 12
- Kenneth Eisenstein IF YOU COULD
WRING JUPITER LIKE A TOWEL,
AND OTHER CREATION MYTHS
Chicago, IL 14
- Kevin Everson MERGER Knoxville, TN 2
- Kevin Everson SECOND SHIFT
Knoxville, TN 4
- Jesper Fabricius ARKITEKTUR & LANDS
BY KIRKER Copenhagen 13
- Dominika Ferenz GLASS BOX Sydney,
NSW Australia 14



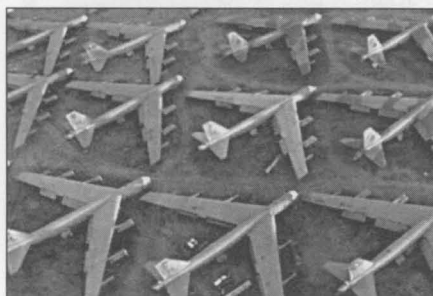
pump

- Trevor Fife STEAMING WEENIES
Portland, OR 6
- Bill Flannigan JIMMY RITZ
Seattle, WA 16
- Gregory Feldman JOE SCHMO NYC 26
- Shellie Fleming LIFE/EXPECTANCY
Chicago, IL 30
- Nicolas Fonseca SUGARPLUM
Montreal, QUE Canada 7
- Neil Forman BLUE SKY REMISSION
Holliston, MA 22
- Anna Fraser EVIDENCE Deewhy,
NSW Australia 5
- Anna Fraser SIGN LANGUAGE
Deewhy, NSW Australia 1.5
- Giulia Frati SADISINFECTENZ Montreal,
QUE Canada 2
- Glenn Friedel UNDERDOGS
Washington, DC 101
- Martin Friedman, Trevor Hoff,
Jahnna D'Lish & Emily Ward
PENDEMONIUM LA, CA 10
- Francesca Galesi DAY AND AN
ARABIAN KNIGHT Los Angeles, CA 13
- Mabel Gan CHILD BRIDE
Tallahassee, FL 27

Adam Gault RESTLESS
Greenwich, CT 15.5
Tony Gault HOUSESITTING
Englewood, CO 16.5
Monica Gazzo TENDING ECHO PARK
Santa Monica, CA 16.5
James Genn SECOND DATE Vancouver
BC Canada 10
Tchavdar Georgiev SIGNIFICANT OTHER
West Hollywood, CA 6
Anna Geyer DOZER SF, CA 14.5
Aida Ghidry BURST SF, CA 15
Chris Gilpin REMEMBRANCE DANCE
Vancouver, BC Canada 15

Georgia Irwin MAKING CHANGE
Los Angeles, CA 10
Les Ispanky THE MAN WHO HAD NO
EYES Bay Point, CA 6.5
Akiko Iwakawa NIGHTSCAPES NYC 30
Trevor P. Jenkins PARADOSIS
Savannah, GA 11
Donald Joh THE MYTH OF PYGMALION
Los Angeles, CA 6
Emma Johnson THE CAKE CHRONICLES
NYC 9.5
Joe Kelly LA DOLCE VELVEETA
Calgary, ALB Canada 13
Gina Kim EMPTY HOUSE
Irvine, CA 24
Sookyoon Kim HEAR THE OCEAN
Woodside, NY 12
Laurie King TABULA RASA Santa
Monica, CA 16.5
Tammy Kinsey PASSAGE Toledo, OH 8
Micki Krimmel MASON DIXON
Revere, MA 10
Velveeta Krisp TOILET MOUTH
Vancouver, BC Canada 3
Kerry Laitala & Isabel Reichert
THE ESCAPADES OF MADAME X
San Francisco, CA 10

John Scott Matthews BASIC STORIES
NYC 20
Rachael Maxwell THE FACE
Newport Beach, CA 16.5
John May REACTION STICK Toronto,
ONT Canada 7.5
Roger Mayer THE (MARBLE) STAIRCASE
Providence, RI 31.5
Jeremy Mayhew STRIKER'S PASSING
Chilmark, MA 58
Dan McLaughlin NO IDEA
Hermosa Beach, CA 1
Wrik Mead STAGEFRIGHT Toronto,
ONT Canada 5
Antonio J. Mendez IGNORANT BLISS
NYC 17
Celia Mercer FOSSILS
Sherman Oaks, CA 2
Johanna Mercer WEDDING KNIVES
Vancouver, BC Canada 14.5
Benjamin Meyer SOLD Evanston, IL 14.5
Marc Meyers CALLOUS NYC 14
Rebecca Meyers FROM BOYS TO
ROLLERCOASTERS Iowa City, IA 5
Robi Michael TREACHERY OF IMAGES
Los Angeles, CA 18
Hans Michaud QUATERNARY
Brooklyn, NY 3
Tricia Middleton & Joel Taylor EVERYONE
DESERVES LOVE Vancouver, BC 12
Peter Miriani BEFORE SHE MET ME Los
Angeles, CA 14
Janet Mitchell HOW DOES ANYONE
GET OLD? Los Angeles, CA 20
Grant Mitchell THE PAVILION
Venice, CA 97
Paul Moehring WELCOME TO COSMOS
Minneapolis, MN 44
Unjoo Moon SORROW'S CHILD
Los Angeles, CA 20
Kikuko Morimoto RIPPLE NYC 12
David Moroski AMEBIC
Grosse Pointe Park, MI 3.5
Sarah Nagy EULOGY Portland, OR 11.5
Kirthi Nath YOURS La Jolla, CA 7.5
Arvid Nelson A FROZEN MOMENT
Brooklyn, NY 4.5
Joan Nidzyn WHAT MORE COULD YOU
ASK FOR Brighton, MA 4
Tonje Cicilie Nordgaard VISITING HOME
Sherman Oaks, CA 8.5
Vanessa O'Neill CLOSING IN
Waltham, MA 14
Sanny Overbeeke & Hein van Liempd 2
FLIES The Hague, The Netherlands 4.5
Farida Pacha TONGUE Carbondale, IL 4
Louis Pepe MOMENTS OF DOUBT
Los Angeles, CA 44
Harper Philbin MY LIFE AMONG THE
GOPIS Allendale, MI 39
Shane R. Phillips TRIP
Palm Beach, CA 15



ride the tiger

Archie Gipps ROADKILL LA, CA 8.5
Gary Goldberg CHAIR MAN
(VERSION 1) NYC 26
Andrew Gravkin THE WAY OF THE
SWORD Vancouver, BC Canada 31
Katherine Griffin THE INNOCENTS
Los Angeles, CA 96
Eric Gross PORNO LA, CA 46
Huck Hackstedt MINT CONDITION
Burbank, CA 10
J. Michael Hagopian VOICES FROM THE
LAKE Thousand Oaks, CA 83
Megan A. Harrison PHONE: A CINE
MATIC HISTORY Ellicot City, MD 9
Kate Haug DEEP CREEP LA, CA 7.5
Jim Haverkamp ENEMY Durham, NC 7
Steve Heffner LOVE LIE LEAVE
Newburgh, NY 31
David Heinemann THE GARDEN NYC 16
Anton Herbert NIGHT LIGHT SF, CA 2.5
Nadia Hironaka FIGURE GROUND
Philadelphia, PA 18
Philip Hoffman KOKORO IS FOR HEART
Toronto, ONT Canada 7
James Holland NIGHT ON THE TOWN
Boston, MA 19
Catherine Hollander LIGHT AS A
FEATHER Los Angeles, CA 29
Kristin Hondros AMOROUS
SUPPLICATION NYC 20
Mike Hoolboom HEY MADONNA
Toronto, ONT Canada 9.5
Reggie Hudson KINETIC LIFE
San Jose, CA 12
Billy Hulkower TASTY LA, CA 12

Erick Landmark GOLDEN GATE, BRIDGE
OF TOMORROW TODAY SF, CA 4.5
Lindy Laub THEY COME AT NIGHT
Austin, TX 96
Ann LaVigne WHERE MONSTERS LIE
Providence, RI 6.5
Robert E. Lee ALICE UNDERGROUND
NYC 24
Shuk-Shan Lee THE SKY WHEN IT IS A
SUNNY DAY Princeton, NJ 18
Shuk-Shan Lee A STILL SMALL VOICE
Princeton, NJ 14.5
Grace Lee THE RIDE HOME LA, CA 9.5
David Leister PAINTING THE TOWN
London, ENGLAND 7
Vadan Less ROCKWELL
Tallahassee, FL 22.5
Andrea LeVasseur 'TIL DEATH DO US
PART Ypsilanti, MI 8
Eleftheria Lialios I HAD THIS DREAM
LAST NIGHT... Chicago, IL 16
Eleftheria Lialios AUTOBIOGRAPHY OF A
GREEK WOMAN Chicago, IL 8
Howard Libov LITTLE MAN
Atlanta, GA 23
Rica Linders DEJA VU Hollywood, CA 1.5
Marcus G. Lopez LITEWEIGHT
San Antonio, TX 28
Laurence Maher ALMOST
Denton, TX 140
John Mancini SPECIFIC GRAVITY
Baltimore, MD 11.5
Chris Mann THE SHINEY HARP
Wilmette, IL 20
Asghar Massombagi THE MIRACLE
Burnaby, BC Canada. 21

9

8

7

6

5

4

3

2

1

- Daniel Pico JETHRO GOES TO THE CITY
Wheeling, IL 9
- Erin Ploss-Campoamor APRIL IN THE
MORNING Berkeley, CA 10
- Laura Purdy THE FOUR LETTER WORD
Los Angeles, CA 12.5
- Igor Stephen Rados DEJA VU DEJA VU
Toronto, ONT Canada 28
- Abraham Ravett THE BOARDWALK
Florence, MA 29
- Rick Raxlen JAFFA GATE Victoria, BC 6
- Ray Rea STRAIGHTBOY LESSONS
San Francisco, CA 8.5
- Mary Beth Reed FLOATING UNDER A
HONEY TREE Boulder, CA 3.5
- GI Young Rhee THE INVISIBLE NYC 32
- Roslynn Rhee OMA RHEE
Somerville, MA 20
- William Z. Richard A NEW DAY YESTAR
DAY San Francisco, CA 9.5
- Susan Rivo AMY Arlington, MA 9
- Greg Robbins 101 BLUES Stateline, NV 7
- William Preston Robertson WEEPING
SHRINER Lexington, KY 15.5
- Bernard Roddy RELATIVISM
N. Tonawanda, NY 4.5
- Karen Rodriguez MOSS FAMILY DAIRY
Iowa City, IA 9
- Michael Rosas-Walsh DESIGNATED
WALK San Francisco, CA 3
- Carlos Ruiz TO ANYONE WHO CAN
HEAR ME London, ENGLAND 87
- Aaron Saidman BELIEVE NYC 24.5
- Rebecca Salzer & Chris Brown OFFICE
FURNITURE San Francisco, CA 8.5
- Steve Sanguedolce SMACK Toronto,
ONT Canada 55
- Brent Scarpo & Martin Bedogne
JOURNEY TO A HATE FREE MILLENIUM
Denver, CO 80
- Robert Schaller TO THE BEACH
Boulder, CO 10
- Mike Schmidt CAT Iowa City, IA 7.5
- Matthew Schommer OUT IN THE LIGHT
Port Sanilac, MI 19
- Allison Schulnik VEDMA
Valencia, CA 5.5
- Giovanni Scifo THE PLAYER
Agrigento, ITALY 4.5
- Robert Shaw DIRTY SUMMER FRIDAYS
Philadelphia, PA 11
- Jane Shepard NINE NYC 43
- Richie Sherman SMASH Athens, OH 19
- Amie Siegel THE SLEEPERS
Baltimore, MD 45
- Gregg Simon & Brent Katz THE FINAL
RESOLUTION NYC 15
- Geoffrey Siskind & Seth Owen MONKEY
DANCE Toronto, ONT Canada 100
- Matt Smith BOB Santa Monica, CA 16
- Douglas N. Smith BETWEEN TWO FIRES
Virginia Beach, VA 47
- Eric Spaar SEES IN SECRET
Harrisburg, PA 37
- Jilann Spitzmiller & Hank Rogerson
HOMELAND Los Angeles, CA 57
- Jeff Stacy MIKE MALLOY
Baltimore, MD 25
- Jenny Stark THE FIRST DAY OF THE
BEGINNING OF THE END OF THE
WORLD Houston, TX 30.5
- Marcella Steingart META
Brooklyn, NY 19
- Caspar Stracke AFTERBIRTH NYC 17
- Donald Alan Straub III YOU WILL
BELIEVE Long Beach, CA 33
- Mark Street SWEEP Baltimore, MD 7
- Roger R. Summerhayes LANGMUIR'S
WORLD Kingshill, VI 57
- Elizabeth Sung THE WATER GHOST
Valley Village, CA 29
- Trixy Sweetvittles MERMAIDS AND
PICKLES Brooklyn, NY 2
- David Tebby THE GIFT Toronto, ONT
Canada 25
- Greg Tennant THE DISTRACTION
Sunnyvale, CA 87
- Michael Tierno AUDITIONS NYC 85
- Robert Todd FABLE: I WANT THE
WORLD, CLEAN
Jamaica Plain, MA 16
- Peter Todd DAY OUT OR 100' OF FILM
London, ENGLAND 2
- Eric Torvi THE STILL POINT
Quincy, MA 16
- Daniela Trajtenberg JUANA
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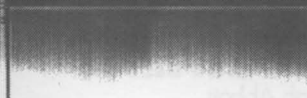
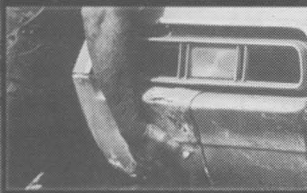
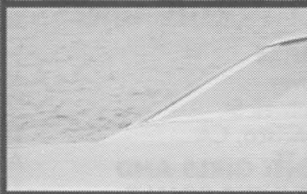
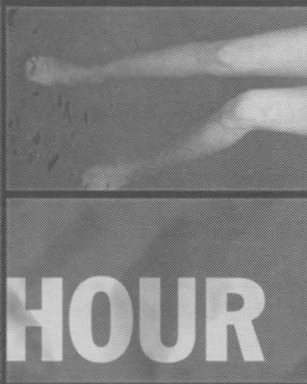
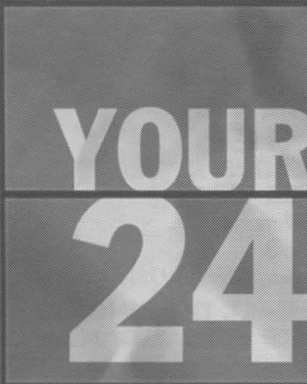
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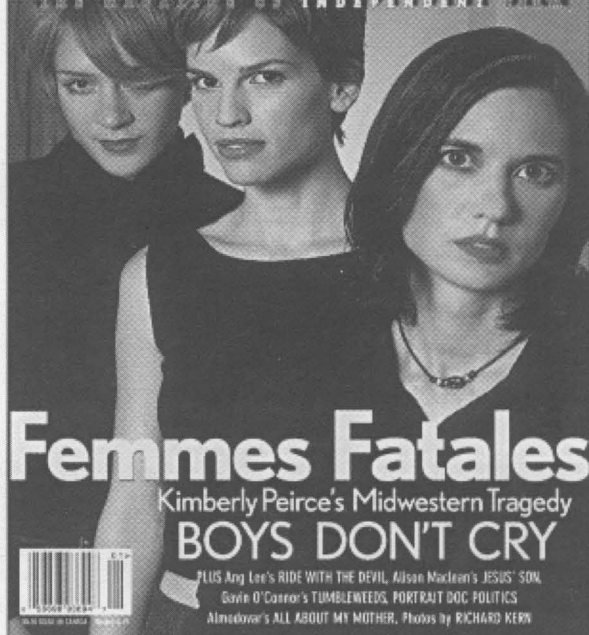
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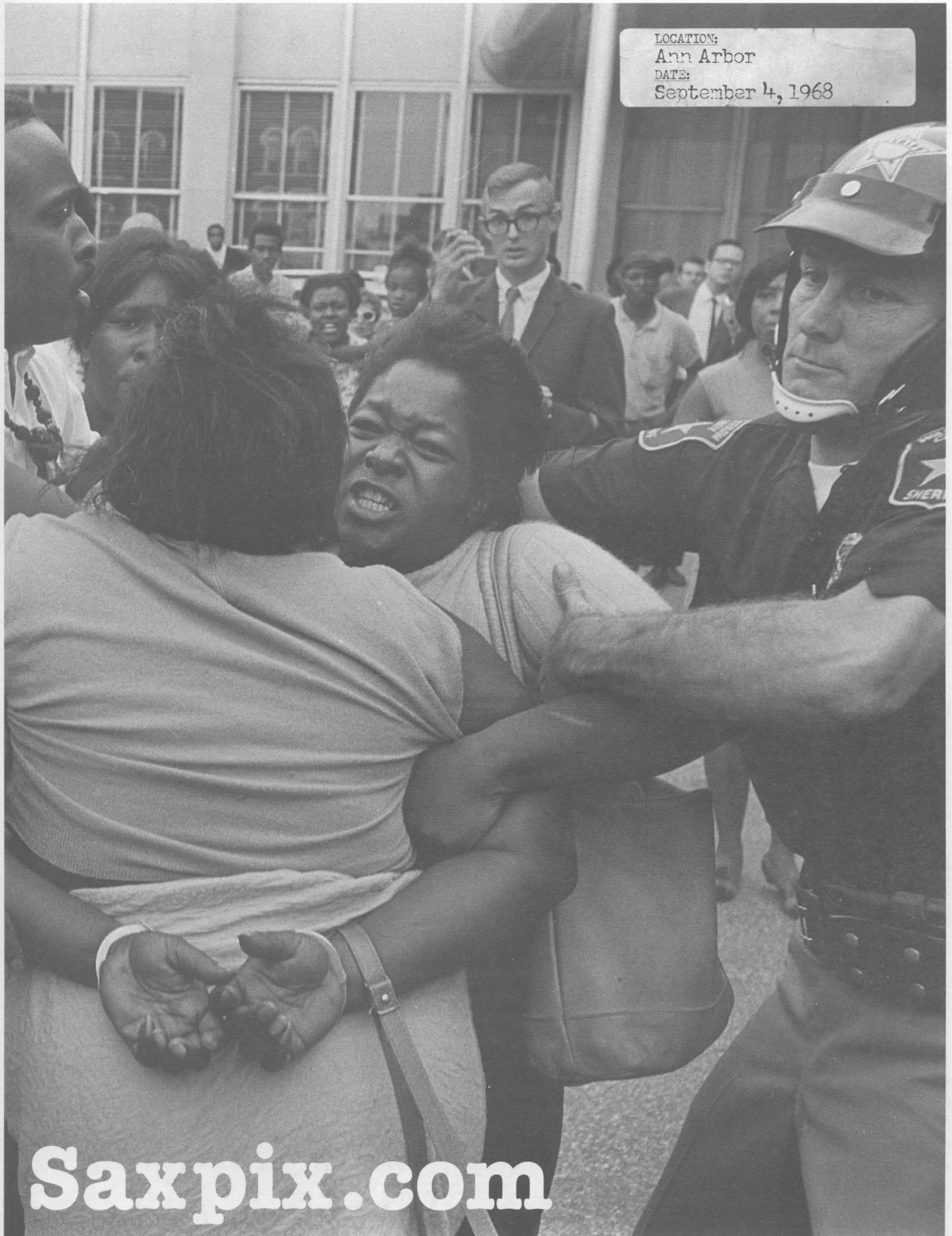
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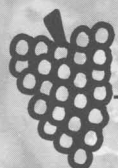
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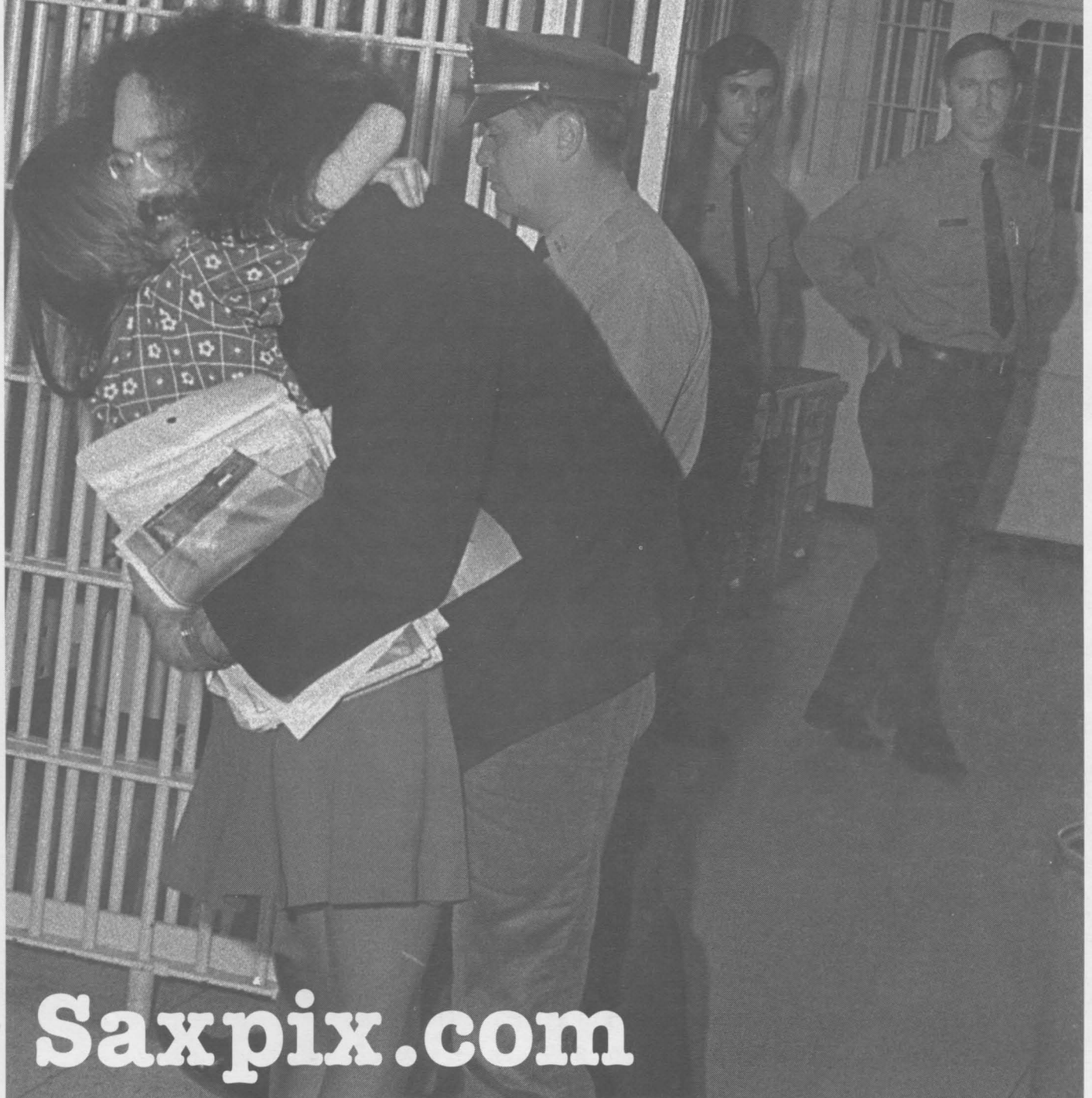
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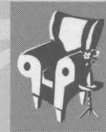
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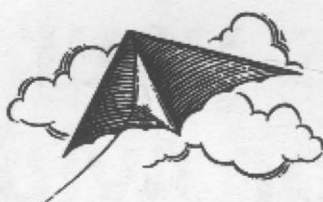
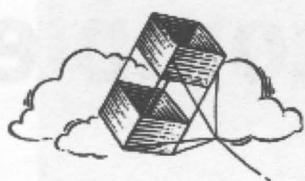
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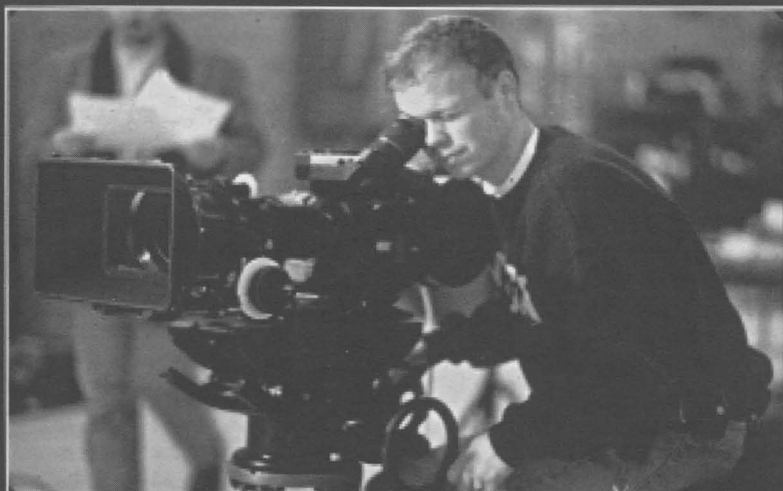


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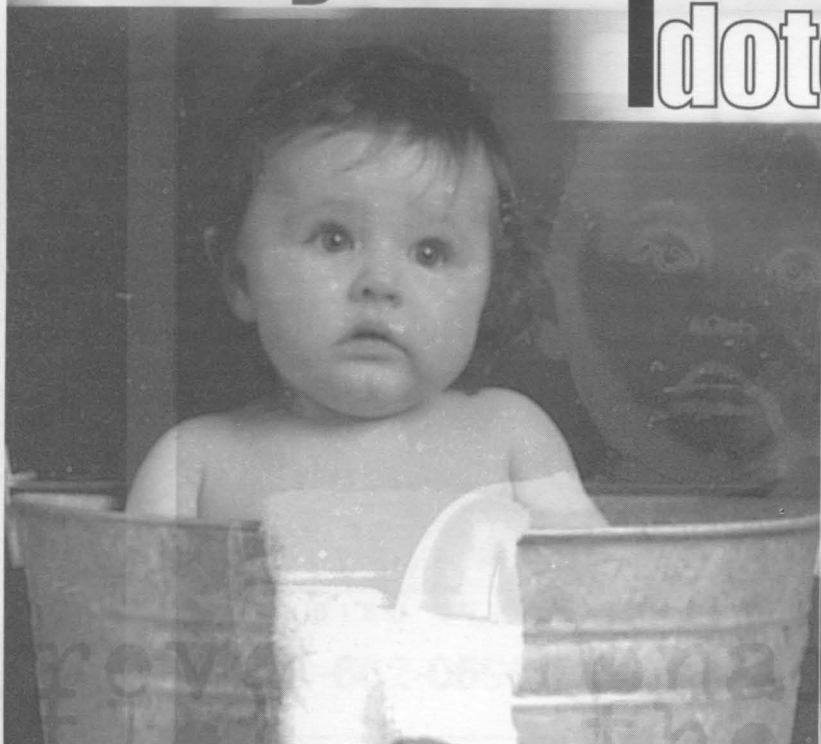


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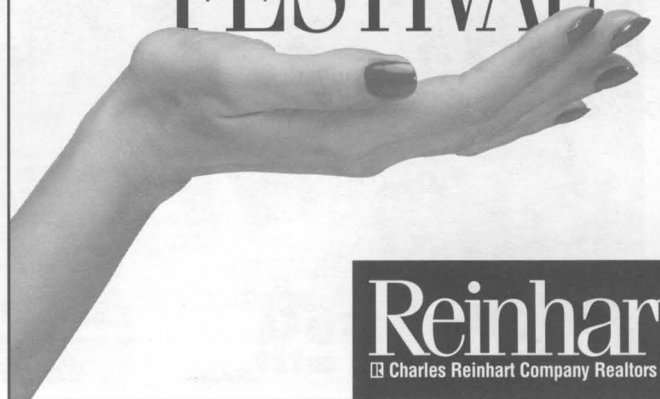
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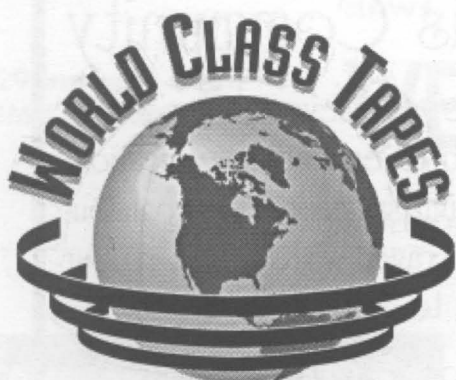
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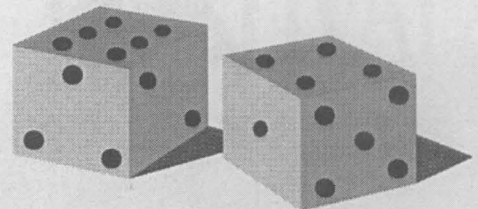
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