

40th
Ann
Arbor
Film
Festival



michigan
theater

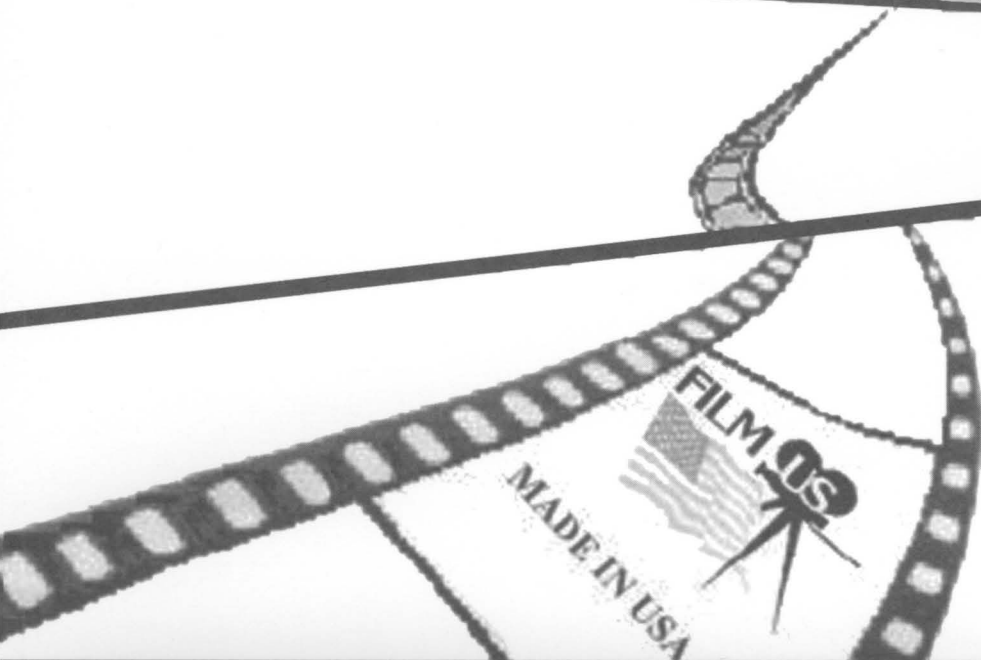
APPROACHING MIDDLE AGE: THE ANN ARBOR FILM FESTIVAL AT 40
A CELEBRATION OF INDEPENDENT & EXPERIMENTAL 16MM FILM

Congratulations to the Ann Arbor Film Festival for showcasing independent and experimental films for 40 years.

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

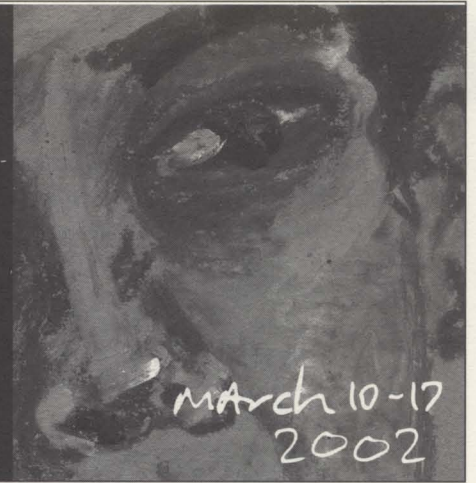
(Except money. We don't have any money.)

michigan film office



800/477-FILM

welcome
to the
40th
Ann
Arbor
Film
Festival



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**APPROACHING MIDDLE AGE: THE ANN ARBOR FILM FESTIVAL AT 40
A CELEBRATION OF INDEPENDENT & EXPERIMENTAL 16MM FILM**



ABOUT THE FESTIVAL

As the oldest festival of experimental film in the United States, the Ann Arbor Film Festival is a showplace for independent and experimental 16mm film. Founded in 1963 at the University of Michigan School of Art by filmmaker/artist George Manupelli, the festival is now independent of the university, and continues to cater to independent works by film artists under the direction of Festival Director Vicki Honeyman. 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.

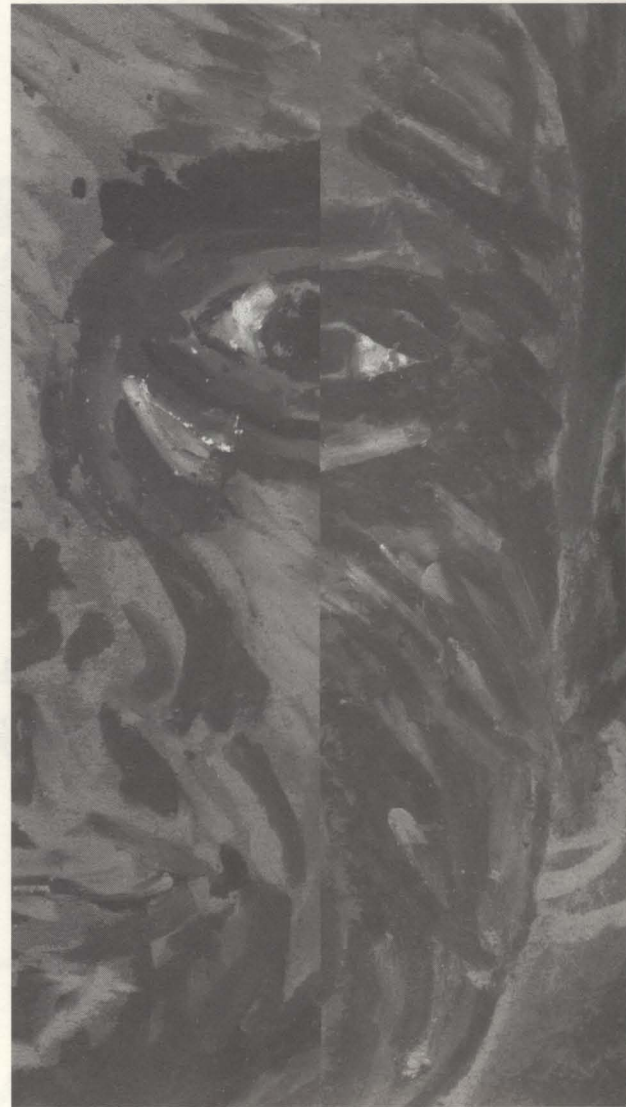
The festival received a total of 440 films this year. Each film was viewed by a five-member Screening Committee, who selected the films being shown in the main auditorium and the screening room during festival week. Committee members are chosen for their respect for and knowledge of independent and experimental film, as well as for their commitment to the Ann Arbor Film Festival's goals. Members of this year's Screening Committee are Ken Bawcom, Ross Ewing, Vicki Honeyman, Linda Kendall, Peter Knox (& Abbie and Lucy).

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, Brazil, Canada, China, England, Germany, Greece, Hong Kong, India, Ireland, Italy, Japan, New Zealand, Russia, Scotland, Singapore, Slovenia, Switzerland, the Netherlands, 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 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 festival also includes seminars, panel discussions, and additional screenings in the theater's screening room. Programs of films centered around themes are making it possible to include more entries into the schedule. Programs of other media are broadening the festival's inclusion of media artists (these programs are not in consideration for awards).

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, memberships, dollars contributed by local businesses and friends and supporters from around the U.S., as well as 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 staff of volunteers. A board of directors oversees activities.

This year's festival is dedicated to Founding Director George Manupelli and his vision, which we will honor throughout Festival week.





- Festival Director** Vicki Honeyman
Managing Assistant Director Christina Hamilton
Board of Directors Bruce Baker, Frank Beaver, Steve Bergman, Barbara Brown, David Gatten, Denny Hayes, Edie Herrold, Jim Kruz & Joe Tiboni
Board of Advisors Ken Burns, Bonny Dore, Lawrence Kasdan, Alison LaTendresse, Deanna Morse, Leighton Pierce & Jay Rosenblatt
Screening Committee Ken Bawcom, Ross Ewing, Vicki Honeyman, Linda Kendall & Peter Knox
Webmaster Willie Northway
Graphic Artist Pamela Waxman/ if the shoe fits... graphic design
Ad/Sponsorship Sales Amy Grambeau
Volunteer Coordinator Lisa Park
Interns Matt Anderson, Margeret Clevestine, Jennifer Langel, Jeff Olson, Agnieszka Palarz, Sultan Sharrief, Erin Watkins, Kyle Wilamowski & Abbie Wisdom
Tech Director Dan Bruell
Box Office Manager Erika Weise
House Manager Rob Fagerlund
Fimmaker Check-in Manager Bonnie Dede
Theater Decorations/Installations Esther Kirshenbaum, Leslie Raymond & Noel Stupek
Silent Auction Coordinator Barbara Brown
Gala Committee Connie Crump, Monique Deschaine & Val Mangual
Marketing Assistant Sue Wilts
Screening Room Facilitator Keith Arnold
Judge's Brunch Coordinator Sue Webster
Ticket & Slide Design Dan Bruell
Newsletter Editor Barbara Brown
Newsletter Graphic Designer Jocelyn Edin
Festival Handyman Mike Woodruff
Michigan Theater Projection & Stage Staff Rick Berthelot, Dan Bruell, Walter Bishop, Scott Clarke, Art McVicar, Scott McWhinney, Jim Pyke & Frank Uhle
Extra Special Thanks Bruce Baker, Ann Arbor Alarms (always happy to receive film deliveries), Carolyne "Ms. Mailperson", Paul "Mr. UPS" and Ken "Mr. Fed X", Dan Bruell, Susan Wineberg & Lars Bjorn, John Hilton, Firefly Club: Susan Chastain & as always, the customers of Vicki's Wash & Wear Haircuts for their understanding & patience.
Extra Extra Special Thanks Gordon White for his many years stuck in the box office as Box Office Coordinator
Festival Poster Illustrations Suzie Kelsey/ if the shoe fits... graphic design
About the Poster Graphics *Self-portraits, 1996*, by Suzie Kelsey, oil pastel on construction paper. Ms. Kelsey produced an unsparing series of self-portraits following a diagnosis of leukemia in 1995. In the work, she drew particular attention to how her physical features had changed as a result of both the disease and its treatment. Suzie Kelsey died July, 2000, at the age of 28.
- Posterers, Ushers, Box Office, Art & Happy Hospitality Volunteers**
 Barbara Annis, Scott Arnold, Bria Bergman, Christine Blaine, Dan Boujoulian, Alixandra Burns, Tony Diaz, Beth Doane, Pascale Dugay, Jubilee Dugay, Jocelyn Edin, Leslie Field, Lauren Freedman, Lynn Freeland, Elise Freimuth, Elizabeth Gasper, Ariela Gitten, Sarah Grady, Ariela Green, Ariel Grosshuesch, Annie Hammel, Max Harris, Kim Hartman, Allie Hlazaty, Amanda Hoebemeyer, Jeanne Horvath, Larry Horvath, Bianca Houston, Helga Hover, Ryan Johnson, Kiarri Kershaw, Elizabeth King, Yael King, Andrea Krantz, Frannie Laks, Paul Lambert, John Lang, Amira Marion, Mavourneen Marion, Tim Malik, Graham Mason, Kathy McGauley, Colin Miller, Jode Millman, Dax Monta, Ruchika Muchala, Zack Napier, Tom Newton, Roland Neynaber, Beth Parsons, Mauree Peabody, Nicole Pearce, Millie Piazza, Jennifer Reinhart, Jeff Richardson, Maggie Roltsch, Sarah Rubin, Lily Rushlow, Michelle Sauve, Carolyn Schilling, Ann Schultz, Pam Schwarzmann, Vonda Shadigian, Adam Steel, Phyllis Stillman, Dan Stratton, Birgit Swanson, Jessica Sysek, Ben Toby, Kathy Toby, Lindsay Trapnell, Patty Turpen, David Victor, Rose Wedal, Shannon White, Alyssa Wood, Stephanie Wooten, & Ryan Yingling



BOARD OF DIRECTORS WELCOME

BOARD OF DIRECTORS

Bruce Baker
Frank Beaver
Steve Bergman,
Barbara Brown
David Gatten
Denny Hayes,
Eddie Herrold
Jim Kruz
Joe Tiboni

BOARD OF ADVISORS

Ken Burns
Bonny Dore
Lawrence Kasdan
Alison LaTendresse
Deanna Morse
Leighton Pierce
Jay Rosenblatt

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The Board of Directors is delighted to welcome everyone to the 40th anniversary party being held to celebrate the films, the individuals who make them, the people who labor diligently to bring the party to all of us, the past directors who set the Festival in motion forty years ago and everyone who will be part of this, our 40th birthday. The Board especially thanks the director, her assistant and the welcome energy of many volunteers, performers, artists, contributors, sponsors and the Michigan Theater. All played parts in the production which will make this a Festival and party to remember.

The 40th Anniversary of the Ann Arbor Film Festival, or any milestone like it, owes debts to many who nurtured, cajoled or pushed it forward over the years. The past 15 years reflects the prodigious and relentless energy of our Director, Vicki Honeyman, whose efforts have made the Festival the film landmark event of its kind. We are also delighted to welcome the founder and the others directors of the Festival who have returned to celebrate the occasion with us.

The Board is also happy to welcome sponsors, new and old. This year's prizes include the first Ken Burns Award of \$3,000 for Best of Festival. The award honors this Ann Arbor native who has generously committed to supporting the Festival's continuing pursuit of excellence in film and imagination. The Board is happy to welcome other award sponsors including Michael Moore who, besides continuing his award for Best Documentary, will be here to contribute his personal energy and effort to the celebration. As always, the Board is deeply appreciative of the sponsors of awards, the Festival sponsors, the generous grants from the NEA, Michigan Council of the Arts, the Academy of Motion Pictures, Arts and Sciences and others too numerous to mention individually whose contributions form the economic backbone around which the Festival is built. We are grateful to the noteworthy support of the DeVarti family whose endowment this year highlights the depth of community support that nourishes the Festival. Thank you all.

This year's Festival promises to set a new standard for scope and breadth of its films and live performances. We'll have reviews of historic and seminal films from Andy Warhol and others and host a pre-release screening of Jodie Foster's new film, *Dangerous Lives of Altar Boys*. Personal appearances by Oscar winner John Nelson and a rare return visit by performance artist Pat Oleszko in too many roles to mention will contribute to the celebration. The list goes on and we're proud to be part of it.

Finally, the 40th anniversary of the Festival reaffirms our commitment to filmmakers and their art in all its forms. We welcome the Festival's traditional contributors and supporters and as always, we extend its stage to their new, innovative, fresh contributions to film, fun and art.

The week promises much and will deliver more than promised. You'll see films that will engage you, enrage you maybe and entertain with their audacity, perception, humor and whimsy. There aren't enough adjectives to describe what you'll see and experience. Welcome to the party. Enjoy!

Ann Arbor Film Festival Board of Directors



FESTIVAL DIRECTOR'S WELCOME

For the past month I've been talking to filmmakers and filmgoers, with one specific message: this is *the* year to come to the Ann Arbor Film Festival!

Ten years ago, to celebrate the Festival's 30th anniversary, we held a 4-day conference, *30 Years and Beyond: A Celebration of Independent and Experimental Film*. This year, in honor of our 40th anniversary, we decided to spend an entire week celebrating our history and presence in the independent film community, as well as recognizing a few seminal and/or emerging artists.

How we're celebrating is as important as what we're showing. The work we're offering in the Sidebar Programs may not be available in this area for years... or ever again. The programs Craig Baldwin, Alison LaTendresse, and Lux Mundi have curated represent young artists who may be putting their current work in the closet as they continue to develop. Though Andy Warhol can't be here on the festival stage to repeat his 1966 premiere performance of the *EPI*, Warhol expert Branden Joseph joins us to discuss the piece and its importance in Warhol — and Ann Arbor Film Festival — history.

Christina and I are both filled with pride to share with you the Festival's legacy. Since the end of the 39th Festival, we have labored to bring you an incredible assortment of work and talent for you to fill up on. We appreciate of all who've made it possible.

The really big deal for us is a woman who used to grace the festival stage in its early days of the 60s and early 70s — the queen of the festival, Pat Oleszko. Pat's being here is reason enough to throw a party and to celebrate the Festival's 40th year. It is such an honor to have Pat back on stage, as well as to have her judging entries all week long with filmmakers and friends of the Festival, Jay Rosenblatt and Chel White.

There are many other special people to note who have worked really hard to help organize the Festival. This year I feel even more indebted to those people who came through for me and for the Festival. I wish to point them out and thank them.

Christina Hamilton, Managing Assistant Director of the Festival, operates on an energy level that would send most to the hospital for needed rest. Her love of and commitment to the Festival equals mine. She has done a fabulous job since arriving on our scene, and deserves recognition for her stamina. Christina is my star and, though we can't always work in the same room together, at the end of the day, preferably over martinis, our friendship remains strong.

Willie Northway, the Festival's Webmaster, deserves ten rounds of applause. Receiving no stipend or salary, Willie has devoted endless hours to improving, perfecting, and updating our webpage. I've learned that this is a full-time position, and Willie is all over it with a smile and a twinkle in his eye. Thank you so very much for creating what I feel has become a top-notch professional and useable webpage, complete with a shopping cart, thanks to Willie and our webhost Diamond Bullet.

More applause please for Pamela Waxman, who, like Willie, has devoted countless hours to creating the Festival's graphic images this year, with not one, but *two* designs for the 40th. Fabulous isn't a big enough word for Pamela's clever popcorn box gala invites — too too wonderful! Pamela, I apologize publicly for all those last minute, past deadline requests, but you did all of it so well and made it seem so effortless.

As you're reading this program book, please notice the display ads in the back and the list of sponsors whose support has made this year's festival possible. Huge thanks and recognition go to Amy

Grambeau, the Festival's Director of Sales, who managed that feat with amazing professionalism, and with a personality and charm that sponsors couldn't resist.

What's a non-profit organization without its volunteers? No where. Volunteer Coordinator Lisa Park understands that, and with her energetic and contagious pitch, manages to excite over 100 people to volunteer. Lisa had to choose between escaping to California or sticking around to marshal the troops again this year. She chose the later because she loves the Festival, and because she's totally ace at the job. Thank you and thank you again!

Lots more people have given their talents and time to the Festival. I particularly appreciate the efforts of the members of the volunteer staff who have worked with me for many of my 15 years as director. The year-to-year consistency that you bring helps the show continue to run smoothly. Thanks for your devotion to the Festival and your eagerness to return: Mike Woodruff, Bruce Baker, Gari Stein, Rob Fagerlund, Bonnie Dede, Esther Kirshenbaum, Linda Kendall, Peter Knox, Dan Bruell, Barbara Brown, Sue Webster and especially Ken Bawcom for his sincere generosity and love of the festival.

Special thanks to Leslie Raymond for putting on her own festival within the Festival this year, Lux Mundi, which can be seen all around town this week with installations, film and video screenings, and even a fire-eating multi-media happening.

Thank you as well to my friend John Nelson for taking time from his busy production schedule to be a part of this year's celebration. John and I worked on the Festival together in the mid 70s. Each March I know he wishes he could be here in Ann Arbor for festival week. Welcome back, John, and kudos for succeeding in your goal to be awarded your own Oscar.

Deep gratitude and condolences to the DeVarti family, who knew their father Dominick would wish to bequeath an endowment to the Festival in hopes of maintaining the festival's financial security through the next 20 years. Dominick was a close friend of Festival folks in the 60s and 70s, when founding director George Manupelli and friends would hold fort at Casa Dominick's after-hours of Festival screenings. We appreciate the family's recognition of that special relationship.

Thank you to the NEA and Michigan Council for Arts and Cultural Affairs and to our many sponsors, donors, members, and friends who wish the Festival well by granting us funds and continuing to make donations to our event. We couldn't survive without you. Huge thanks also to University of Michigan interns Matt Anderson, Margaret Clevestine, Jen Langel, Jeff Olson, Agneiszka Palarz, Sutlan Sharrief, Kyle Wilamowski and Abbie Wisdom who've worked with me in the office all year and made the day-to-day job a little less stressful. You are all angels and you know it!

Not taking any of you for granted, I thank all the filmmakers for continuing to produce works in 16mm and for caring so much for this festival. Your thank you notes always offer me a sweet reminder about why Ann Arbor is what it is, and why it must continue to cater to 16mm film artists. Thank you for entering this year and for making this our best year yet.

All of you who are with us this week, please know how fortunate you are to have this unique occasion to take in all this talent and important work that we've gathered together. I'm honored to have the opportunity to bring it to you.

Vicki Honeyman





A LOVE LETTER TO THE ANN ARBOR FILM FESTIVAL

A few years ago, my husband Dan and I were speaking with William Farley after a screening of one of his films at Yerba Buena Center for the Arts in San Francisco. We complimented him on a previous film, "Citizen" and mentioned that we had seen it many years earlier at the Ann Arbor Film Festival. Surprised that we were familiar with his work, he asked us if we made films ourselves.

To date, the answer is no, but our attendance at the Ann Arbor Film Festival over the last 15-25 years has exposed us to the work of countless experimental and documentary filmmakers from all over the world. When we moved from Ann Arbor to San Francisco in 1988, we anticipated that we would see more of these types of films on a regular basis. Many of the films shown at Ann Arbor come out of the fertile film community in San Francisco.

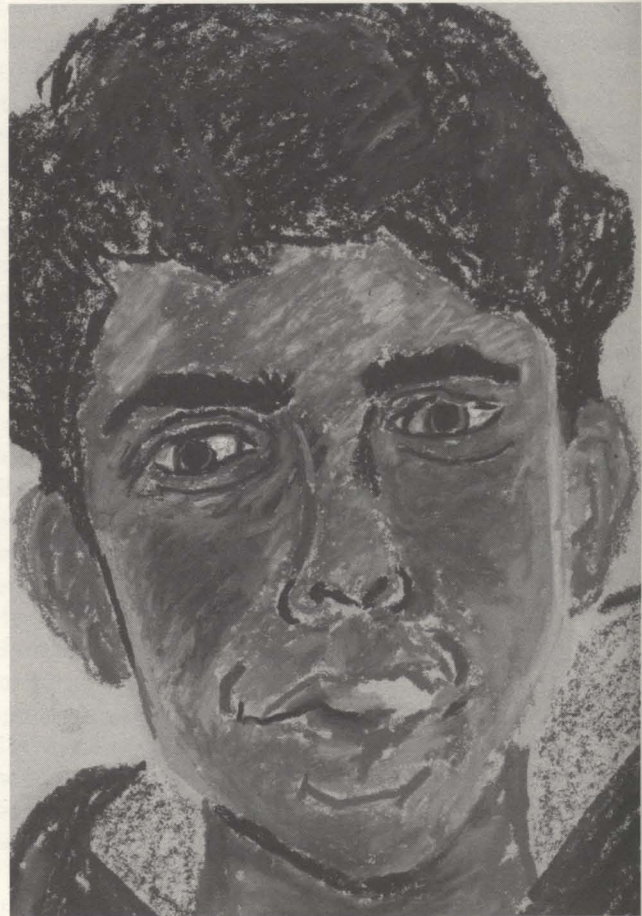
True, there is a wealth of experimental and independent films made and shown in the Bay Area. But we still journey back to Michigan in March. The tradition of the Festival, its atmosphere, and the Ann Arbor community that embraces it - these ingredients make the experience truly unique.

The programming at the Ann Arbor Film Festival keeps the audience interested, and at times, guessing. A difficult subject may precede something light. Documentaries or narrative films are often programmed alongside of non-narrative pieces. This could contribute to the fact that the Festival attracts an audience that goes beyond the filmmaking community itself. And over the years this audience has come to know the complete works of many talented filmmakers.

Thanks to the Festival I have grown to love the films of Leighton Pierce, Mike Hoolboom, Richard Myers, Claire Dannenbaum, Bill Brown, Martin Arnold, the late Warren Sonbert and so many others. I'll never forget the haunting "Where is Memory" by Chris Gallagher, or Jeff Scher's lyrical "Milk of Amnesia". Will I see any more work by Nancy Andrews, who's whimsical "Hedwig Page, Seaside Librarian" was shown in last year's 39th annual festival?

Only time will tell. The film festival and its audience have grown up together. In between shows, there are lively discussions in the aisles and in front of the theater. While opinions on individual films may differ, the audience shares an enthusiasm that keeps them coming back for more.

Looking back over my collection of festival programs, I have scribbled a word or two next to film titles in an effort to remember something about them, like "garment workers", "father dying" or "Ross McElwee-style". Sometimes I wrote down a single line from a film or made a note of music used in the soundtrack. Films that I found noteworthy are starred or highlighted. In 1992, I highlighted 85% of the films listed.



15 years ago, the Festival program was one legal-sized sheet of paper printed on both sides. In recent years it has become a 60-page book listing workshops, seminars, panel discussions, and a multitude of sponsors. The amazing growth that the Festival has enjoyed under the helm of Director Vicki Honeyman cannot be overlooked. In a climate where funding for the arts is continually threatened, I applaud Ms. Honeyman for her tireless efforts to broaden both financial and creative support for the film festival.

Regardless of the size of the program, come the second week of March you can find me seated in the darkened Michigan Theater making notes in the margins of mine.

Vicki Engel

FORMER ANN ARBORITE VICKI ENGEL IS A FILM LOVER AND AN 11 YEAR VETERAN OF VISUAL EFFECTS PRODUCTION AT INDUSTRIAL LIGHT AND MAGIC. HER LAST PROJECT, *ARTIFICIAL INTELLIGENCE*, IS NOMINATED FOR AN ACADEMY AWARD IN VISUAL EFFECTS





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 film screenings and to distribute the awards money. Decisions regarding awards and the distribution of prize monies are the prerogative of the Awards Jury; its decisions are final. In addition, jurors present their own work or a curated program on Wednesday, Thursday, and Friday at 3:00 pm (see **FILM PROGRAM 2002** for details).

PAT OLESZKO



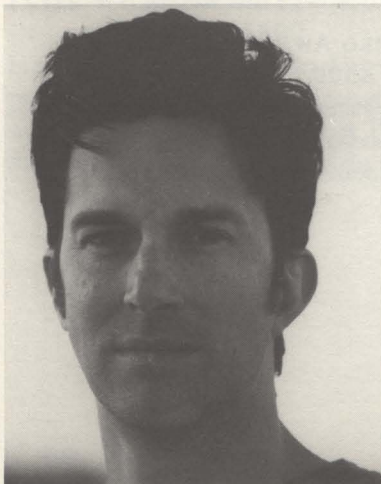
Performantz and multi-media artist Pat Oleszko "wears" spectacles for better visions. Known as the Ms Tricks of Dese Guise, she has a large body – of work – which includes many unnatural acts. Utilizing elaborate costume and props, she has created lithe performances, films, installations that a-dress trees, knees, elephants, breasts, butts and index fingers, and assordid special events with the cast-off thousands. She has worked from the popular artforms of the street, party, parade, and burlesque house, to the Museum of Modern Art, from Sesame Street Magazine to Ms, Playboy, and Artforum. For her efforts she has received four NEAs, three NYFAs, two CAPS, a DAAD to live in Brrrrlin, a BESSIE for Sustained Achievement, the Guggenheim, two TONY nominations and the occasional evening in jail. Recently, she not only spent a glorious year in Italy as a recipient of the prestigious Rome Prize, but was also awarded detention at the Vatican for posing as the Nincompope, forever pursuing the las' laugh.

JAY ROSENBLATT



Jay Rosenblatt has been working as an independent filmmaker since 1980 and has completed fourteen films and two videos. He is a recent recipient of a Guggenheim and a Rockefeller Fellowship. His films have won many awards and have screened throughout the world. Most recently his films showed for one week at the Film Forum in NY and in theaters in San Francisco, Chicago, Seattle, Boston and Cleveland. Articles about his work have appeared in the Sunday NY Times Arts & Leisure section, the LA Times, the NY Times, Filmmaker magazine, the Village Voice, and The Independent. Many of his films explore our emotional and psychological cores. He has taught filmmaking at the College of San Mateo and Stanford University. He is originally from Brooklyn and in a former life worked as a therapist.

CHEL WHITE



Chel White began his film work in experimental animation, creating a series of films that explore the interplay of sound and image. These early works play with the juxtaposition of musical structure and visual rhythm, and are distinctly non-narrative. In recent years Chel's films have gravitated towards narrative work that reveals his own off-center perspective. Consistently defying categorization, his work explores obsession, alienation, fetishism, transcendence, dreams, and childhood memories. In much of his work, White draws on the tension between modern industrial culture and the needs of the human soul. Yet many of his films, both old and new, are darkly humorous with a whimsical spirit. The South Carolina Arts Commission called Chel White's films, "unpredictable journeys through obsession and allegory, where the individual is at the center of his insights."

From Sundance to Berlin, the short films of Chel White have been shown in film festivals all over the world, and recognized with many awards. Over the past 20 years, seven of his films have screened at Ann Arbor.



THE AWARDS

A total of \$18,000 in cash prizes is awarded by the awards jurors, including the following annual named awards:



THE KEN BURNS AWARD FOR BEST OF FESTIVAL \$3,000

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

THE EMPA WORK LIFE AWARD \$1,200

Granted to the film that best addresses issues that pertain to working conditions, careers, the workplace, or employees. Employee Motivation & Performance Assessment (SurveysForBusiness.com) sponsors this award as part of its ongoing commitment to the simultaneous improvement of working conditions and profitability.

TOM BERMAN AWARD FOR MOST PROMISING FILMMAKER \$1,000

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

SCREENING COMMITTEE'S CHOICE FOR NARRATIVE INTEGRITY \$1,000

Granted to one filmmaker by the screening committee to ensure that a deserving entry has the opportunity to win multiple awards. The recipient is announced following the awards jurors announcement of winners.

GUS VAN SANT AWARD FOR BEST EXPERIMENTAL FILM \$1,000

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

LAWRENCE KASDAN AWARD FOR BEST NARRATIVE FILM \$1,000

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

MICHAEL MOORE AWARD FOR BEST DOCUMENTARY FILM \$1,000

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

CHRIS FRAYNE AWARD FOR BEST ANIMATED FILM \$1,000

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

PRIX DEVARTI \$1,000

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



FILM CRAFT LAB/KODAK AWARD FOR BEST CINEMATOGRAPHY 16MM FILM STOCK + PROCESSING

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. Film Craft Lab has generously donated the processing cost of Kodak's film stock contribution - 4,000 ft. of 16mm Eastman EXR Color Negative Film.

GRIOT EDITORIAL BEST EDITING AWARD \$500

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

LIBERTY STREET VIDEO AWARD FOR BEST GAY/LESBIAN FILM \$500

Sponsored by 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 FOR BEST MICHIGAN FILMMAKER \$500

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

DETROIT FILMMAKERS COALITION AWARD

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



AUDIOVISIONS/AMAZING AUDIO AWARD FOR BEST SOUND DESIGN \$500

Audiovisions/Amazing Audio, Inc. is 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 FOR BEST LIGHTING DESIGN \$500

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

PETER WILDE AWARD FOR MOST TECHNICALLY INNOVATIVE FILM \$500

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

MARVIN FELHEIM SPECIAL JURY AWARD \$500

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

TIOS HOT & SPICY AWARD \$500

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

ISABELLA LIDDELL ART AWARD \$400

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

HONORABLE MENTIONS \$2,400

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



FESTIVAL SPONSORS & PRIZE DONORS

The Ann Arbor Film Festival is proud 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 and donations.



PRIZE DONORS

A total of \$18,000 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.

\$3000

Ken Burns/Florentine Films

\$1200

Palmer, Morrel-Samuels/EMPA

\$1000

Judy Kazis & Berman Family,
Lawrence & Mary Ellen Kasdan,
Michael Moore, Gus Van Sant,
Bruce Baker, and DeVarti family

\$500

Mid America Cine Support,
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Tios Restaurant, Amazing Audio Inc.,
630 Club, and Griot Editorial

\$400

Daniel Moerman

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Institutional Living

\$250

Denny Hayes, Arbor Springs Passing
WaterAward, and Matt & Elizabeth
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\$200

Frank & Gail Beaver, Kitty & Steven
Kahn, HGS Corporation, Tom Baird,
Mark Hardin, and Harold Borkin
& Adrienne Kaplan

\$199-101

Mike Kuniavsky, Barry M. Miller,
Walter Spiller, and
George Fisher & Kari Magill

\$100

Roger Lane, Lars Bjorn & Susan
Wineberg, John Caldwell & Susan
Kalinowski, Peter Michalowski &
Deanna Relyea, Jim Freudenberg,
and Don & Kathryn Van Leeuwen

\$50-25

PJ's Used Records, Fred LaBour, Steve
& Heidi Herrell, Michigan
Psychoanalytic Society of Ann Arbor

Others

Pfizer Foundation Matching
Gifts Program, George & Katherine
Frayne, Susan Warner & Wilde
Family, Grace & Wild Studios,
Detroit Filmmakers Coalition,
and Kodak



FESTIVAL CONTRIBUTORS & IN-KIND DONORS



Our BIG BIG thanks to the following businesses and individuals for supporting this year's festival by donating their goods, services, and expertise. We encourage our festival patrons to thank them by patronizing their businesses. Tell them you're there because they support the Festival you love!

IN-KIND DONATION

Russell Video Services
Foto 1
John Lauter
Action Rental
Kolossos Printing
Ann Arbor News
Greenstreet Tree Care
Adrian's Screenprint
Bill Husted
Access Productions
Erin & David Watkins
Goetzcraft Printers
Robot Printing

JUDGES' BREAKFASTS

Angelo's

JUDGES' DINNERS

Zanzibar
Seva Restaurant
BD's Mongolian Barbecue
The Blue Nile
Del Rio Bar

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Peter Honeyman
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FILMMAKER RECEPTION

Casa Dominick's

JUDGES' BRUNCH

Monahan's Seafood Market
Zingerman's Delicatessen
Zingerman's Bakehouse
Say Cheese Cheesecake Bakery
Jefferson Market

FILMMAKER

ENTRY FEE DONORS

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Diamond Bullet

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FOOD & DRINK

Big Ten Party Store/Tommy York
O & W Distributing/Jim Wanty
Leone Imports
Silver Foam Distributing Company

OPENING GALA

CATERERING

Fabulous Foods

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MEALS

Del Rio Bar
Zingerman's
KenFood
Bruce Baker

LOBBY KIOSKS

Michael Woodruff/Zone 5 Design

DIXIE GAS HOUSE

PAT OLESZKO FUND

Jeff Charney
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Michael Lee Parsons
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Josh Pokempner & Gretchen Gardner





MEMBERSHIP

The Ann Arbor Film Festival is a grass roots organization dedicated for the past 40 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. The festival's formal membership campaign serves as a way to recognize and acknowledge much appreciated, tax-deductible contributions. Putting on the Ann Arbor Film Festival is a year-round effort. The support is greatly appreciated.



Film Producers (\$500+)

Jill McDonough & Greg Merriman
Myrna Jean Rugg & Richard Cronn

Film Celebrities (\$250+)

Ruth Bardenstein/
Burns Park Consulting
Fred & Jeannie Birkhill
Peter Drescher
Gavin Eadie
Jules Engel
Adam Forslund & Eric Rasmussen
Nancy LaTendresse

Film Heroes and Heroines (\$100+)

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John Baird
Olga Bilakos
Clark Charnetski
Bowdy Copeland
Jill Donovan
John Dryden & Diana Raimi
Vicki Engel
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Martin Shackelford
Peter Sparling & John Gutoskey
Victor R. Volkman
Pam Schwarzmenn
Gordon & Cheryl White
Ellen Wilt

Film Connoisseurs (\$50+)

Alan Blomquist
Cary Cox
Robert Droppleman & Julie Weatherbee
Mark Hodesh/
Downtown Home and Garden

Hannah & Max Honeyman
Jan Krawitz
Susan Moiseev
Deanna Morse
Drusilla Scott
Robert & Elaine Sims
Mark Street & Lynne Sachs

Film Lovers (\$25+)

Fran Cowen Adler
Peter Bauland
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Peter Brown
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Carrie Downes
Jim Duesing
East Lansing Film Festival
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Jenny & Karl Smith-Davids
Manohar Varakantham
Joe Walters
Erika Wease
Phyllis Wright

Film Cameos (\$10+)

Rebecca M. Alvin
Barbara Hammer





As an additional 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 well-received by our patrons and enhances the Festival's tradition of artistic collaboration.

The auction begins Sunday, March 10 and ends at 9:00 pm on Sunday, March 17. 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 artwork 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 17 at 9:00 pm to see if you are the winning bidder, at which time we would like you to make payment and pick up the piece. If you can't pick it up by Sunday, other arrangements can be made. However, the deadline to pick up and pay for the piece is March 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.



Charles Aimone *Taylor MI*
 Chris Roberts-Antieu *Manchester MI*
 Leland Austin *Ann Arbor*
 Julie Bedore *Ann Arbor*
 Barbara Brown *Ann Arbor*
 Jean Buescher *Ann Arbor*
 Helen Bunch *Ann Arbor*
 Lori Burkall *Ann Arbor*
 Cathy & Gary Catania, Vesuvius Art Gallery *Glenn MI*
 Martha Claus *Ann Arbor*
 Lynda Cole *Ann Arbor*
 Nancy & Brad Cross, Harmony Hollow *Ann Arbor*
 Jill Damon, 16 Hands *Ann Arbor*
 Cynthia Davis *Ann Arbor*
 Trish DeBoer, Deboer Gallery *Ann Arbor*
 Scott Douglas, Mudman Studios *Ann Arbor*
 Marie Gaston *Ann Arbor*
 Dorothy Gottlieb *Ann Arbor*
 Richard Hackel *Ann Arbor*
 Anne Hermann *Dexter MI*
 Tom & Cindy Hollander, Hollander's *Ann Arbor*
 Sue Iott *Ann Arbor*
 Richard Kooyman *Kaleva MI*
 Dennis Laemmel *Manchester MI*
 Esther Kirshenbaum *Ann Arbor*
 Harriet Kozyn *Ann Arbor*
 Rebecca Lambers *Manchester MI*
 Steven & Katherine Lesse, Abracadabra *Ann Arbor*

Valerie Mangual *Ann Arbor*
 Lisa Marra *Ann Arbor*
 Robin Mendenhall *Ann Arbor*
 Michigan Theater *Ann Arbor*
 Ken Mikolowski *Ann Arbor*
 Jim Mimnaugh *Ann Arbor*
 Denny & Monique Deschaine Al Dente Pasta *Ann Arbor*
 Anne Moray *Ann Arbor*
 Renee Mueller, Voila *Ann Arbor*
 Marge Pacer *Ann Arbor*
 Lisa Powers *Ann Arbor*
 Terri Sarris *Ann Arbor*
 Greg Sobran *Ann Arbor*
 Lisa Steichmann *Ann Arbor*
 Claudette Stern *Ann Arbor*
 Debbie Thompson *Ann Arbor*
 True Gems *Ann Arbor*
 Richard & Raven Tuttle, Saguaro Rare Plant Nursery *Ann Arbor*
 Robin Vincent *Ann Arbor*
 Graceann Warn *Ann Arbor*
 Margo West *Ann Arbor*
 Ellie White *Ann Arbor*
 Ann Whitney *Ann Arbor*
 Philip Wilson *Grand Rapids MI*
 Sue Wilts *South Lyon MI*
 Michael Wolfe *Ann Arbor*
 Nancy Wolfe *Ann Arbor*
 Michael Woodruff *Ann Arbor*
 Sharon Wysocki *Ann Arbor*
 Kay Yourist, Yourist Pottery Studio *Ann Arbor*



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, and fall. Please check the Festival webpage at <http://aafilmfest.org> for those updates.

March 29 & 30

Reed College
Portland OR

April 5, 6 & 7

Fine Arts Cinema
Berkeley CA

April 9 & 10

Colby College
Waterville ME

April 12 & 13

University of Tennessee
Knoxville TN

April 18 & 19

Kent State University
Kent OH

April 26 & 27

Memorial Union Art Gallery
UC Davis
Davis CA

May 6

Detroit Film Theater
Detroit Institute of the Arts
Detroit MI

May 11 & 12

Foothill College
Los Altos Hills CA

May 29

Cincinnati Film Society
Cincinnati OH

June 14 & 15

Northwest Film Center
Portland OR

August 3

Capri Theatre
Montgomery AL

August 10 & 11

Aurora Picture Show
Houston TX

September 15, 16 & 17

Cornell Cinema
Ithaca NY

September 27 & 28

Webster University Film Series
St. Louis, MO

October 4 & 5

Pittsburgh Filmmakers
Pittsburgh PA

October 9

Rhode Island School of Design
Providence RI

October 17 & 18

Central Michigan University
Park Library Auditorium
Mt. Pleasant MI

October 24 & 25

Amherst College
Amherst MA

November 14

Alternative Film Festival
Edinboro PA

November 25 & 26

Ithaca College
Ithaca NY

December 6 & 7

Southwest Film Center
Albuquerque NM

**Dates to be announced later at
aafilmfest.org/tour:**

Union Theater
University of Wisconsin
Milwaukee WI

UW Cinematheque
University of Wisconsin
Madison WI

Cleveland Cinematheque
Cleveland OH





The Gala kicks off a celebration of an entire week honoring the Festival's 40 years.

Outdoor Sculpture Garden

The Air's Apparent is an installation of a number of Pat Oleszko's outrageous and cartoonlike pneumatic sculptures that will be placed in the street for the Gala Opening of the Film Festival as a looney sculpture garden. Featured prominently on opening night will be the 40th anniversary 25" tall inflated birthday pastry, *The Angel Fool Cake*. Also seen will be *Airhead*, the *Androgynuts Bozos*, and the *Quantum Leaper*.

Tribute to Vicki Honeyman

Tonight we're celebrating 15 years of Vicki Honeyman's reign as Festival Director. We'd tell you what we have planned, but we want it to be a surprise, and if we printed it, well... then Vicki would know.

John Nelson

A 25 year veteran of Hollywood special effects design for such films as *Anaconda*, *City of Angels*, and *Terminator 2*, Festival alumni John Nelson will show clips and speak about his experiences creating his Academy Award winning visual effects for *Gladiator*.

Pat Oleszko

Roamin Holiday: A View From A Broad presents a series of clothes calls and cunning stunts deployed amidst the pope and circus-stance of the Patican and the Wholly Roaming Empire. Picaresque investigations into the modern dazed saints are presented from the rather refreshing standpoint of a sinner. Included among the Patpourri of functioning unctionaries are St. Sebastian as a yuppie schlockbroker from hell, the Glad-He-Ate-Her, a living-large Pasta Madonna and the mighty mien of the Nincompope. A new pizza from Pat Oleszko with everything on it: outland-ditched costumes, truncated media, monster pneumatics, relentless word ploys, garish lighting, cloying muzak, whining, rhyming and humiliating audience Pa'ticipation.

LOBBY INSTALLATION ART

Pat Oleszko *Inflatables*, Terrence Campagna & Nicole MacDonald *Latent Light*, Melanie Curry *Bottoms Up!* Language Removal Services *Lux Aeterni*, Potter-Belmar Labs *Dual Observation Cabinets*, Thad Povey *Wrapped Around the Screw*, Ann Arbor Hands On Museum *Anyone Anywhere Anytime*

FILMMAKER KIOSK & LOUNGE (IN THE LOBBY OF THE SCREENING ROOM)

Filmmakers! Get your polaroid taken so everyone can see who you are. The lounge is the place to find a filmmaker or chill.

DOMINICK'S IS OPEN FOR THE FEST! 812 Monroe St. (one block east of State St, south of S. University)

Casa Dominick's, a pub and home to film fest memorabilia, re-opens for the season, in conjunction with festival week. If you are an out-of-town visitor to the Festival, please visit the DeVarti family bistro and take in the vintage festival posters and artwork from the Festival's early days.

MIDNIGHT PARTY (for Festival goers), Firefly Club, 207 S. Ashley St., between Liberty & Washington

Join us and partake in owner Susan Chastain's AAFF martini "The Flicker"! Enjoy *Lightning in a Bottle - Last Gasp for Moving Projections*, *Sound*, and *Installation Afterhours Style* with Kapt. Salty and the Cinema Preservation Society.

SUNDAY, MARCH 17, 5 PM – SPECIAL CLOSING NIGHT FEATURE

Pre-release Screening of *Dangerous Lives of Altar Boys*, starring Jodie Foster, with Q & A by the producer, Meg LeFauve

Based on Chris Fuhrman's original and audacious coming-of-age novel, *The Dangerous Lives of Altar Boys* is a 70s set drama featuring two charming but irreverent Catholic high schoolers who confront the mysteries of adulthood. The boys experience a series of misadventures through which they learn the most painful lesson of all – that growing up means learning how to depend on yourself. Jodie Foster plays Sister Assumpta, the emblematic authority figure in their lives, the enemy. Seeing only her rules and daily efforts to subvert their fun instead of the genuine concern she has for their souls, the boys use their artistic talents to create a hard-edged comic book that depicts Sister Assumpta as a fiendish, motorcycle-riding villain who battles their animated alter-egos. Throughout the story, their fantasy universe comes to life in animated sequences, paralleling the live-action tale of friendship, first love, and inevitable loss.





Lux Mundi: Cinema Connection screening
 exhibition of linear/single-channel film & video works
 Saturday March 9 8:30pm Dreamland
 Wednesday March 13 10pm Michigan Theater Screening Room

Dreamland gallery showcasing other artworks by Lux Mundi Artists
 Sat March 9 reception 7pm

Azff gala opening MI Theater
LUX MUNDI street procession
 Lion Dance
 Pat Oleszko's Inflatable Sculpture Garden
 Sunday March 10 6pm

WCBN Jason Voss hosts Language Removal Services
 Monday March 11 noon-2pm

Installations & Performances by:

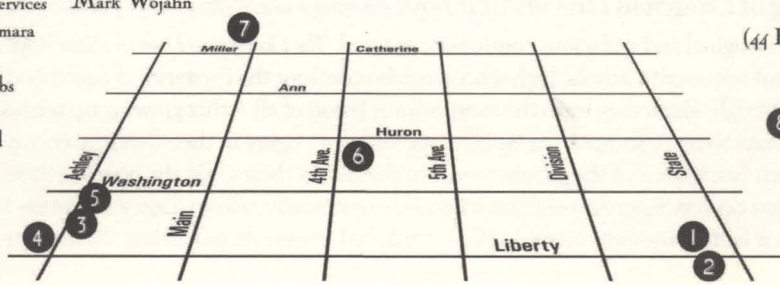
- | | |
|---------------------------|---------------|
| Alfonso Alvaraz | Stephen Rife |
| Keith Arnold | Dale Sophiae |
| Matthew Bakkom | Jason Stevens |
| Terrence Campagna | Noel Stupek |
| Craig Baldwin | Uncle Art |
| Melanie Currie | Naia Venturi |
| Language Removal Services | Mark Wojahn |
| Christopher McNamara | |
| Scott Miller | |
| Potter-Belmar Labs | |
| Thad Povey | |
| Leslie Raymond | |

Firefly Events:
 Monday March 11 evening - after hours
 Blue Velvet and Birth projected on by Alfonso Alvarez
 Tuesday March 12 11:50pm
 Filament performed by Naia Venturi
 Shadow puppets with a projected background.
 Wednesday March 13 11:30pm
 Craig Baldwin culture-jam - Press Play to Agitate:
 Pirates, Parodists, & the Prank-Documentary (3\$)

Saturday March 16 midnight
 In Downtown Home & Garden asphalt lot across from Firefly
 Stephen Rife performs **FIREFILM**
 closing party at Firefly
 Lightning in a Bottle
 projeccionistas: Keith Arnold, Alfonso Alvarez, Scott Miller,
 sounds: Dale Sophiae

Sponsors:
 U of M School of Art & Design
 Ann Arbor FilmFest
 U of M Film/Video program

- Locations include:
- Michigan theater
 - Border's Books
 - Firefly Club
 - Downtown Home & Garden
 - Sweetwaters Cafe
 - Matrix Gallery
 - Art Oasis
 - Dreamland
(44 E. Cross, Ypsilanti)





SIDEBAR PROGRAMS

These events take place in the Michigan Theater's Screening Room unless otherwise noted.

sundance
channel



SHOWTIMES

MONDAY, MARCH 11, 8 & 10 PM

TUESDAY, MARCH 12, 1 PM - FREE

TUESDAY, MARCH 12, 8 & 10 PM

WEDNESDAY, MARCH 13, 1 PM - FREE

WEDNESDAY, MARCH 13, 8 & 10 PM

WEDNESDAY, MARCH 13, 11 PM, at the Firefly Club

THURSDAY, MARCH 14, NOON - FREE

THURSDAY, MARCH 14, 8 & 10 PM

FRIDAY, MARCH 15, 1 PM - FREE

FRIDAY MARCH 15, 8 & 10 PM

SATURDAY, MARCH 16, 1 & 3 PM - FREE

SATURDAY, MARCH 16, 5, 7 & 9 PM

SATURDAY, MARCH 16, 11:30 PM, at the Firefly Club

SUNDAY MARCH 17, 1 & 3 PM - FREE

SUNDAY MARCH 17, 8 & 10 PM

SCREENING ROOM SEMINARS / PANELS (free and open to the public)

Facilitated by Keith Arnold, a film projection artist living in Berkeley, California. He operates and programs Fine Arts Cinema in Berkeley, a venerable single screen movie theatre that specializes in conceptual double features, silent movies, foreign films, experimental, and short subject programming.

TUESDAY, MARCH 12 & WEDNESDAY, MARCH 13, 1 PM

Film Jams

Visiting filmmakers are invited to bring other film and video works not included in the program to share in intimate screenings. Q & A and discussions with the filmmakers follow the screenings.

THURSDAY, MARCH 14 1 PM

Seminar: AVID

Avid Technology makes the industry's most powerful portable video editing solution with more than 100 customizable real-time effects and multiple simultaneous streams in an affordable DV editing studio for both Windows and Macintosh platforms. The seminar offers a free demonstration of Avid's brand new Xpress DV v3 editing equipment and will discuss how digital media is shared, stored and distributed.

A buffet lunch presented by Avid precedes the seminar, in the Screening Room lobby at noon.

FRIDAY, MARCH 15 & SATURDAY, MARCH 16, 1 PM

Panel: "What the Hell Was That?"

A panel discussion of works screened in the competitive program of films (some films will be rescreened before discussion)

Friday's Panel: Alison LaTendresse, Dan Gunning, George Manupelli, Leslie Raymond, Mark Wojahn

Saturday's Panel: David Gatten, Jan Schuijren, Deanna Morse, Jeremy Rigsby, Steven Rife

SUNDAY, MARCH 17, 1 PM

Discussion: Festival Wrap Up



MONDAY, MARCH 11, 8PM**The Old Guard: *Moving Pictures***; Richard Myers, 91 minutes, 1989

BEST NARRATIVE FILM & MOST INNOVATIVE FILM AWARDS, 28TH ANN ARBOR FILM FESTIVAL, 1990

"Most of [Myers'] movies are surrealistic works based on his dreams. *Moving Pictures* is a formal tour-de-force in which everything is captured in slow, horizontal tracking shots. It is a quiet, elegant, meditative work. The film is also like carnivals of the unconscious with midway attractions that range from collage imagery to free associations. The viewer swoons as he takes in all the sights and sounds on hand - the lights and shadows, the striking compositions, the tantalizing fragments of speech and music, the catchy rhythms, the varied visual textures." - John Ewing, Cleveland Cinematheque

MONDAY, MARCH 11, 10 PM**The Old Guard: *11 x 14***; James Benning, 83 minutes, 1976

James Hoberman choose *11 X 14* as one of the top ten films of the 70s (*Film Comment*, Jan. 1980). The film is a meditation on America, using minimal narrative threads to present a formalist view. The story is pushed to the background and the frame, color, sound, movement, and duration become the plot. John Greyson wrote: "Some sort of visual narrative was being played out, involving suburban cowboys, lesbians, a farming couple, a middle-aged man. They move through America driving, getting in and out of cars, lying on motel beds, fighting obliquely on the street corners, yet they were nothing more than symptoms in the landscape, decorations involved in meaningless progressions. Benning's wry humor begins to come through and bite back."

TUESDAY, MARCH 12, 8 PM**To War Or Not To War: *Selective Service System***; Warren Haack, 13 minutes, 1970

BEST DOCUMENTARY, 9TH ANN ARBOR FILM FESTIVAL, 1971

The U.S. commitment to a ground war in Asia led to an increasing involvement in that area of the world, despite growing dissatisfaction here at home. To implement this country's mobilization, the draft system was stepped up. This system made virtually no exemptions for those who felt this war was immoral and unjust. These young men either had to serve in a war in which they did not believe, or face the bleak alternatives to service. Some chose prison. Some sought refuge in other countries. This film documents another alternative. There was no attempt to alter the proceedings that took place.

The Good War and Those Who Refused To Fight It; Judith Ehrlich & Rick Tejada-Flores, 60 minutes, 2001

The dramatic story of the conscientious objectors who refused to fight in World War II. As noncombatant medics under fire, medical guinea pigs, fire fighters, attendants in mental institutions and workers in Civilian Public Service camps, 37,000 COs performed alternative service during the war. 7,000 war resisters spent those years in prison and used hunger strikes to racially integrate the federal prison system. Their experiences prepared a generation of nonviolent activists to change American society in way that we are only now beginning to appreciate. *Note: this film is in competition.*

TUESDAY, MARCH 12, 10 PM**New Faces in the Crowd: Alien Anomalies Out Of Other Cinema**; curated by Craig Baldwin

A super-duper Experimental Film program of the best work in the venue from the past three years, curated by the grand master of found footage filmmaking Craig Baldwin. Excerpts from his feature length psychotronic pseudo-pseudo-documentary *Tribulation 99: Alien Anomalies Under America* will be included in the program. Q & A with Craig follows.

WEDNESDAY, MARCH 13, 8 PM**Other Media: *Bridge the Gap Videoworks from Montevideo***; Netherlands Media Art Institute

Curated by Jan Schuijren

The program presents emerging and internationally established artists whose videoworks show an example of recent tendencies in contemporary video art. They explore the boundaries of image and sound, present contemporary interpretations of video performance, give new visions on classical video poetry, and address crossovers between video, photography, and cinematography. Individual film descriptions are available in a separate handout.

TST.04 Bas van Koolwijk NL 2000, 4:26*Dhyn Ftejli* Bart Dijkman NL 2001, 6 min*She Did See...* Pieter-Paul Mortier B 1999, 18 min



- Sketch for Angels* Pia Wergius S 2000, 2:40
P.D.O.A (Public Display of Affection) Guillaume Graux B 2000, 24 min
Hangen (Hanging) Nicky Zwaan NL 2000, 2:18
Gemini Andreas Gedin S 2000, 7:09
Trembling Time Yael Bartana ISR NL 2001, 6:20
File Kurt d'Haeseleer B 2000, 25 min
Belchic QE reMI A/NL, 2000, 3:52



MONTEVIDEO

WEDNESDAY, MARCH 13, 10 PM

New Faces in the Crowd: Cinema Connection Lux Mundi

The screening showcases linear film &/or single-channel video works by installation & performance artists who have contributed to Lux Mundi SuperCinematic Events. Individual film descriptions are available in a separate handout.

- My Good Eye;* Alfonso Alvarez, San Francisco CA, 16mm, 4 min, 1995
The Twelve Labors of Hercules; Jason Stevens & Julian Stark, Ann Arbor MI & NY, miniDV, 14 min, 2002
Principles of Communication; Chris McNamara, Windsor ONT, miniDV, 7 min, 2001
Channel Zero; Matthew Bakkom, New York NY, vhs, 2:20, 2001
Aqua Vitae; Stephen Rife, St Paul MN miniDV, 5 min, 2002
Pick Up On My Street; Matthew Bakkom, New York NY, vhs, 1 min, 2001
Twa Corbies Potter-Belmar Labs, Ann Arbor MI, vhs, 6 min, 2000
09-08-2001; Matthew Bakkom, New York NY vhs, 10 min, 2001
Rife w/ Fire; Leslie Raymond, Ann Arbor MI, 16mm, 8 min, 1996
What America Needs, An Interior Expedition; New Kinomatoographic Union, USA, vhs, 15 min, 1995
This is only a test; Naia Venturi, Ypsilanti MI, miniDV, 4:30, 2001 An Impression
Step off a ten foot platform with your clothes on; Scott Miller, Minneapolis MN, 16mm, 7 min, 1990

WEDNESDAY, MARCH 13, 11 PM

Firefly Club, 207 S. Ashley St. (\$3 + one drink minimum, age 18 and over only)

Press Play to Agitate: Pirates, Parodists, & the Prank-Documentary, Cult-Jam salon presented by Craig Baldwin and DJ Bob Moir, spinning prankster ersatz electronica...

An informal video salon presenting a variety of approaches to prank news and serious media redistribution. These subversive tapes offer a selection from the American "culture-jamming" scene, appropriating the rhetorical devices of news, documentaries, "informercials," surveillance footage and technical reports... they playfully satirize the graphics and style of the mass media while providing new critical perspectives with surprise, humor, and the thrill of transgression.

THURSDAY, MARCH 14, 8 PM

The Old Guard: Mind Split Open: Andy Warhol's Exploding Plastic Inevitable

Presented by Branden Joseph

Joseph's talk will focus on Andy Warhol's *Exploding Plastic Inevitable*, or *EPI*, an overwhelming, expanded cinema production to which the artist dedicated himself from 1966 to 1967. The first, fully-developed performance of the *EPI* took place at the 4th Ann Arbor Film Festival in 1966. At its height, the *EPI* consisted of up to five film projectors; multicolored slides that swept the theater; multiple strobe, spot, and flashing pistol lights; two mirror balls; speakers that blared several pop records at the same time; and performances by Lou Reed and John Cale's group, the Velvet Underground, along with Nico.

Drawing on the contemporary insights of the 1960s underground press, William S. Burroughs, the multimedia designers, Charles and Ray Eames, and Marshall McLuhan, the talk presents Warhol's *EPI* as a pivotal phase in the development of the electronic technologies of imaging and information that have become prevalent today.

Following Joseph's talk, he will introduce a screening of Warhol's *The Velvet Underground and Nico* (1966), a film that was produced especially for use in Warhol's *Exploding Plastic Inevitable* performances.





SIDEBAR PROGRAMS

THURSDAY, MARCH 14, 10 PM

Other Media: *Bridging the Gap: Montevideo*

See Wednesday, March 13, 8pm

FRIDAY, MARCH 15, 8 PM

New Faces in the Crowd: *Underground Zero*

Filmmakers Jay Rosenblatt and Caveh Zahedi have developed a collaborative film project intended to express diverse thoughts and feelings about the attacks and the events of September 11. *Underground Zero* is a compilation of one-to-ten minute personal shorts by various experimental and documentary filmmakers intended to counter mainstream media's narrow representation of events by giving voice to diverse responses within the independent film community – cutting across race, ethnicity, class, gender, sexuality, and religion – to present a collective response more powerful and effective than isolated individual responses. Individual film descriptions are available in a separate handout.

The End of Summer Frazer Bradshaw

China Diary (911) Eva Brzeski

Scene from an Endless War Norman Cowie

The World is a Classroom Caveh Zahedi

A Strange Mourning David Driver

Awake Greg Watkins

My Cat, My Garden and 9/1 Anne Robertson

Brief Encounter with Tibetan Monks Paul Harrill

21 Laura Plotkin

Unfurling Martha Gorzycki

Fear Itself Dan Weir

Innocence and Despair Phil Solomon

Carefully Taught Valerie Soe

The World As We Know It John Haptas and Kristine Samuelson

Merciful and Compassionate? Rock Ross

Prayer Jay Rosenblatt

Untitled Ira Sachs

FRIDAY, MARCH 15, 10 PM

New Faces in the Crowd: *Decasia*; Bill Morrison, 80 min, 2002

Created from restored nitrate footage re-photographed onto 35mm, the experimental feature uses decaying found footage from the early days of film to investigate the human desire to transcend the limitations of earthbound existence. The abstract scenario follows the course of a life-cycle, beginning with 1927 footage by Sergei Eisenstein of a cesarean section and live birth. The score for *Decasia* was composed by Bang On A Can co-founder Michael Gordon, and the work was initially screened with live accompaniment by the Basel Sinfonietta in November 2001.

SATURDAY, MARCH 16, 3 PM

Advisory Board Presentation: Alison LaTendresse, *Lost and Found: Recent Videoworks on Mourning and Loss*

This program brings together some recent video works that incorporate states of mourning or loss into their structure. What draws them together is an obsession with memorializing, either through images, text, or ritual. Each of these pieces works in its own way to understand how images and words can reckon with the fundamentally ineffable experience of grief. Some investigate words and images themselves as sites or objects of loss. Not all of these videos are sad or mournful, however. Often times playful, and occasionally strange, these works move from microcosms of personal grief for a lost loved one out to considerations of the way grief and memorial function in institutions and the culture at large. Individual film descriptions are available in a separate handout.

Bessie Cohen, Survivor of 1911 Shirtwaist Fire; Hope Tucker, *The Obituary Project*, 3 min, 2000

Everyday Problems of the Living – a serial...; K. High, 15 min (excerpts), 2001

Lolo Ferrari; Hope Tucker, *The Obituary Project*, 1:30., 2001

After Celilo Falls; Michael Annus, 19 min, 2000



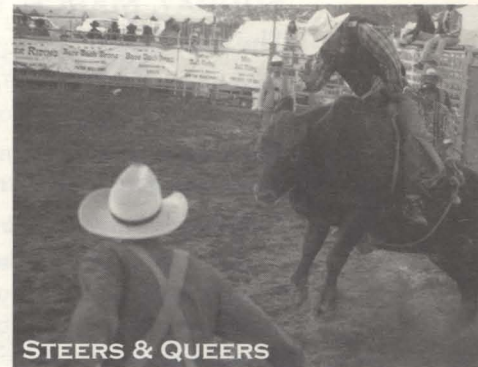


- The Two Boys*; Jason Livingston, 8:30, 1999
- Schlafbau*; Helen Mirra, 14:30, 1995
- Big Star*; Hope Tucker, The Obituary Project, 3 min, 2001
- Saul Steinberg*; Hope Tucker, The Obituary Project, 30 sec, 2001
- Shifting Positions*; K. High, 28 min, 1999

SATURDAY, MARCH 16, 5 PM

New Faces in the Crowd: *Underground Zero II* Individual film descriptions are available in a separate handout.

- See Friday, March 15, 8 pm
- Both Towers Have Fallen* Cathy Cook
- Brooklyn Promenade* Mark Street
- The Voice of the Prophet* Robert Edwards
- Isaiah's Rap* Rob Epstein and Jeffrey Friedman
- Ashes to Ashes: the Art of Rebecca Haseltine* Barbara Klutinis
- New York* Chel White
- Parthenogenesis* Marina Zurkow
- Language Lessons* Jeanne Finley and John Muse
- Meal* Cathy Crane and Sarah Lewison
- Collateral Damage* Marcia Jarmel
- Twins* Barbara Hammer
- Fight or Flight* Dolissa Medina
- Veiled Red* Leighton Pierce
- End of an Era* Lucas Sabean
- Wake* Abigail Severance and Julia Ines Gandolinas
- 9:11* Matthew Langdon Weiss
- Tornado* Lynne Sachs
- Drink from the River* Thad Povey and The Scratch Film Junkies
- No News* Bushra Azzouz
- Vale of Tears* Nancy D. Kates



STEERS & QUEERS

SATURDAY, MARCH 16, 7 PM

Out Night: Gay/Lesbian Documentary Films, *Greeting From Washington DC*, Rob Epstein, Frances Reid, Greta Schiller, & Lucy Winer, 28 min, 1981

A kaleidoscope of music, dance, stories and laughter shared at the first gay and lesbian rights march on Washington.
Note: not in competition

Steers and Queers, Paula Gauthier, 30 min, 2000

An inside look at one of the most unique and exciting events in queer culture: the gay rodeo! Part social gathering, part sporting event, the rodeo is a place where contestants come together to celebrate the incongruous worlds of gay and western life. *Note: this film is in competition.*

SATURDAY, MARCH 16, 9 PM


Out Night: Barbara Hammer in Person! *Still Point*, 9 minutes, 1989

This early Hammer film whirls around a point of centeredness as four screens of home and homelessness, travel and weather, architecture and sports signify the constant movement and haste of late twentieth century life.





SIDEBAR PROGRAMS



Tender Fictions, 58 minutes, 1995

An innovative, funny, and historic autobiographical exploration of the search for and meaning of gay community. From a childhood spent being groomed as the next Shirley Temple to her current work as an activist and maker of over 70 films and videos, groundbreaking filmmaker Barbara Hammer casts a wry eye on her life and changing world. In a rich montage of home movies, experimental films, news footage, and personal photographs, she charts her growth from 1950s child star "wannabe" to 1960s straight earth mother to 1990s lesbian artist and activist. Documenting how Hammer's personal and artistic development grew out of and became a part of the feminist, gay, and AIDS activist movements, the film is both the story of an extraordinary filmmaker and a compelling portrait of the changes wrought by a generation of women.

SUNDAY, MARCH 17, 3 PM

Advisory Board Member Presentation: Deanna Morse

Creating a DVD of Animation & Experimental Films

Deanna Morse, Professor at Grand Valley State University, will show clips from her new DVD "move-click-move", and give an overview of the production process for creating this dynamic interactive DVD collection of animation and experimental films. Sound Designers Edie Herrold and Joe McCargar (River City Studios, Grand Rapids) will describe working with digital audio and discuss their collaboration on this project.

SUNDAY, MARCH 17, 8 PM

The Old Guard: George Manupelli's Rarely Seen Filmworks, 1965-1981

Become an Artist, San Francisco, 1981

With: Fr. Guido Sarducci, Written: Don Novello, Directed: William Farley, Produced: Melinda Tucker, Conceived & Photographed: George Manupelli. Made for a cost of \$100, *Become an Artist* won a Clio Award in the Public Service Announcement category, internationally.

Gerard Malanga as Baron Manfred Von Richtohfen, Ann Arbor, 3 min, 1967

Made and shown during the screening week of the 1967 AAFF, along with a companion film by French film critic Henri Chapier, both filmmakers using Gerard Malanga as the subject and exercising competing styles: Manupelli the comic, Chapier the homoerotic. Poet Malanga was in Ann Arbor as part of the Warhol, Nico and Velvet Underground performance piece at the '67 festival. Performers include: Henri Chapier, Ann Wehrer, and Michigan Architecture and Design students of the 60s.

Five Short Films, Ann Arbor, 1965

An animated film made by softening sections of black leader with water, then scraping the softened emulsion with a wood chisel, using a steel straightedge as a guide. The soundtrack features electronic music works by avant-garde composers, Robert Ashley and Gordon Mumma, founders of the ONCE Festival of Contemporary Music, Ann Arbor.

Portraits, Self-Portraits and Still Lives, Ann Arbor, 70 min, 1969

Soundtrack: Robert Ashley with organ instrumental by Rober Sheff, AKA Blue Gene Tyranny; actors are A&D students and Ann Arbor women of the period. "Portraits is a difficult film to view. It is long, sustained, even relentless." — Manupelli

SUNDAY, MARCH 17, 10 PM

The Old Guard: Andy Warhol

Haircut (No. 1), 24 min, 1963

A fascinating example of Warhol's early minimalist film style. Unlike some of his other early films (*Eat, Blow Job, Empire*) which consist of identical uninterrupted takes, this film is shot from a number of different angles, each of which is exquisitely composed and lit. This is one of at least three different films in which he restaged Billy Names' famous haircutting parties. This version is a slow motion haircut transformed into an enigmatic, homoerotic performance.

Vinyl, 66 min, 1965

Based on a script by Ronald Tavel, which was based in turn on Anthony Burgess' novel, *A Clockwork Orange*. The misbehavior and reconditioning of the young hoodlum Victor, played by Gerard Malanga, is acted out in a desultory manner in a claustrophobic setting crammed with cast members and S&M practitioners. The action is accompanied by the repeated playing of Martha and the Vandella's *Nowhere to Run*.

FILM PROGRAM 2002



SHOWTIMES

MONDAY, 7 & 9 PM

TUESDAY, 7 & 9 PM

WEDNESDAY, 7 & 9 PM

THURSDAY, 7, 9 & 11 PM

FRIDAY, 7, 9 & 11 PM

SATURDAY, 8 & 10 PM

Vick's Picks Retrospective

SUNDAY, 8 & 10 PM

Winners' Shows

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

Awarded films are announced at 5 pm on Sunday, March 17. A selection of awarded films will be screened on Sunday at two different shows.

All festival screenings take place at the Michigan Theater.

MONDAY, MARCH 11, 7 PM

MADAME WINGER MAKES A FILM: A SURVIVAL GUIDE TO THE 21ST CENTURY

Helen Hill New Orleans, LA 9.5 experimental animation

Madame Winger wants to inspire you to make a film about something you love. Watch her examples of inexpensive and easy types of filmmaking, from drawing and scratching directly onto film, to hand-processing it in your bathtub.

THE TASSELED LOAFERS Jim Blashfield Portland, OR 11 experimental narrative

A tale of a handyman who, compelled to watch four hours of test footage while waiting for his pipe sealant to dry, becomes fascinated with the tasseled loafers of a dead man in a nearby bathroom stall.

FISHERS OF DAR Lina Fruzzetti, Akos Ostor, Steven Ross Providence, RI 38 documentary

A portrayal of life in an urban fishing town, the many hands through which fish pass in Dar es Salaam's Harbor Market, a bustle of people, boats and auctions. In cinema verité style, the traditional ways Tanzania's vast metropolis is supplied with fish is witnessed.

BREATHE Hannah Gal Beckenham, ENGLAND 4 experimental

A story of a drowning woman struggling for air. Visually rich and despite the sad subject matter the film is aesthetically pleasant to watch.

TRACING A VEIN Danielle Wilmouth Chicago, IL 14 experimental

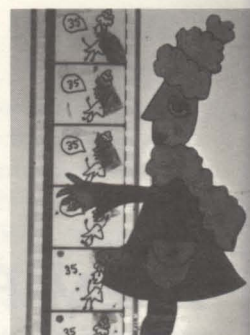
A contemporary ceremonial dance between performers and camera, the film uses choreography influenced by Japanese *Butoh* dance to chart an individual's journey through the cycle of life.

TECHNICAL AIDS Kasumi Cleveland, OH 4 experimental

This experimental film is a montage of original artwork, paint-on-film, computer generated images, visual samples, original music and sound, digital video, and the direct result of pure association only subconscious logic can produce.

VESSEL WRESTLING Lisa Yu Los Angeles, CA 13 animation

A woman serves dinner. She waits. Stuff happens.



MADAM WINGER

MONDAY, MARCH 11, 9 PM

SUPPLICATION Chrissy Terry Hollywood, CA 9.5 experimental narrative

A Princess' desire brings out the animal in her Prince Charming in this gothic fairy tale that confesses the secrets and strangeness of a love in which the dormant bed becomes a self-imposed prison.

FILM (DZAMA) Deco Dawson Winnipeg, MB, CANADA 23 experimental

An attempt to rekindle the lost form of surrealist cinema made popular in the 1920s by Dali/Bunuel and Man Ray.

WATER FROM THE MOON Jenny McCracken Jamaica Plain, MA 9 animation

Live-action marionettes play the characters in this story of a lonely washerwoman who discovers a winged man in her closet.

TRANSFIXED Jason Britski Prince Albert, SK, CANADA 2 experimental

A meditative film that celebrates the beauty found within the small details of existence.

SISTER DAUGHTER MOTHER WIFE Betsy Weiss New Orleans, LA 11 documentary

A tribute to women working in developing countries in Asia, the film uses layered imagery and sound to reflect the women's multicolored lives. It is also about the filmmaker's search for connection with women she met traveling alone in Asia and her exploration of the shifting boundaries of insider/outsider relationships. Various moments in the film reveal the bond between daily life and spirituality, such as a woman cleaning clothes on the shore of a lake and other women making offerings to Vishnu.

MEASURE Gaelen & Dayna Hanson Seattle, WA 6.5 experimental

An abstract dance film that takes place exclusively within the decaying walls of a constricted, 4-foot-wide corridor in an unrestored turn-of-the-century boarding school.



SUPPLICATION





IF YOU LIVED HERE, YOU'D BE HOME BY NOW Diane Bonder Brooklyn, NY 14.5 experimental documentary
A film about the divisiveness over land and the relationship of public and private space in small town America, and the concept of home. Landscape stills are juxtaposed to stories 'ripped from the headlines' of a small-town newspaper. The struggle over public space described in the stories reflect universal concepts of space, privacy, and property ownership everywhere.

RADIO ACTIVE SPIDER Devon Damonte South Boston, MA 6.5 experimental animation
A spider's fate has given a starring, but brief, role to play in the drama we call life. The film is made entirely by hand without cameras, using direct animation techniques on film leader. Images are made by heat iron transfer of ink from printed plastic Spiderman tablecloth, direct tape collage of same material and textured scratch on black leader.

THE SUBCONSCIOUS ART OF GRAFFITI REMOVAL Matt McCormick Portland, OR 16 exp.documentary
It is no coincidence that funding for 'anti-graffiti' campaigns often outweighs funding for the arts. Graffiti removal has subverted the common obstacles blocking creative expression and become one of the more intriguing and important art movements of our time. Emerging from the human psyche and showing characteristics of abstract expressionism, minimalism and Russian constructivism, graffiti removal has secured its place in the history of modern art while being created by artists unconscious of their artistic achievements.

AZUL Angel Vasquez Daly City CA 1 experimental
This is a visual film that explores color, pattern, texture, and mood using hand-processed Super-8 footage optically reproduced on a 16mm optical printer.

TWO IF BY SEA George F. Davis & Brian Dean Richmond Murrysville, PA 8 experimental
This film was originally presented as an installation at an art gallery in Pittsburgh, PA. Dissolving slide projectors and 16mm films were combined and rephotographed to create an animated boat drifting at sea. Sounds of creaking floors and cymbals being bowed were digitally enhanced and added to create a soundscape that gives a feeling of distance and uncertainty. This film uses a wide variety of formats and technologies to create a hypnotic journey to a far away place.

IMY BIKE Ken Paul Rosenthal Singapore 5.5 experimental
A cinempoem that addresses the conflict between urban space and the body by tracing a child's compulsion to stare into the sun and an adult's obsession with dying and moving towards the light. The past and present collide within a round portal containing fleeting images of vintage Market Street, San Francisco over a dense sea of modern day bicyclists.

TUESDAY, MARCH 12, 7 PM

PULSE Patrick Halm Los Angeles, CA 5 experimental
How to explain television to a dead hare.

THE BREATHERS-IN Ben Russell Chicago, IL 29.5 experimental narrative
A melancholy tale of loss and alienation in which two sisters trade the comforts of a maritime life for the hidden terrors of the everyday.

DESPEPITANDOSE POR/YEARNING FOR... Cecilia Mendez Ann Arbor, MI 2 animation
A bilingual exploration that speaks to the need to seek, retrieve, understand, and express words and meanings across two languages.

BE LIKE THEM Thad Povey San Francisco, CA 4 experimental
In the volume of alien voices, sending out their messages of consumption and conformity as gross multi-national products.

A WOMAN, A MIRROR Roger Beebe & Sara L. Smith Gainesville, FL 15 experimental
Portrait of a girl, abstracted and containing moments of reflection on the relationship between woman and air transport. The film is a meditation on the complex relation of technology and the performance of gender.

ERASED Jay Rosenstein Urbana, IL 4 documentary
A poignant and poetic look at the aging process of the filmmaker's mother.



SHARKIE Francien van Everdingen The Hague, THE NETHERLANDS 4 experimental

A gentle confrontation of two worlds, a floating flubbery intimate colorful underwater world and the outside world, while a human being, a silly spectator, and a quasi-scientist are gazing at it.

AN EXAMINATION OF EXHIBITS A (1) THRU E (5) Gibbs Chapman San Francisco, CA 19 experimental
VIA its 5 departments, the scientific, the academic, the romantic, the psychological, and the critical, a surgery mounts the evidence submitted that remains of our culture. A quest influenced by its subject, this regurgitation realizes that people, places and things are interesting only when one does not have enough information about them.

DAUME Ben Russell Chicago, IL 6.5 experimental

The characters come and go as if they're primitives posing for the camera, obeying or fighting an ethnographer's controlling eye.

LEZENVISIB Korbett Matthews Montreal, QUE, CANADA 7.5 experimental
Set to an insightful poem by émigré writer Felix Morisseau-Lero, the film is a thunderous journey across the sunburnt landscape of Haiti that reveals the negative impact of the tourist's camera.

WITH ME Kerstin Cmelka Vienna, AUSTRIA 3 experimental

A woman is lying on a bed. Her double is stretched out next to her, and she slowly turns to caress it, to kiss and lick it before the two cuddle up to each other and the scene darkens.

DEADPAN Rick Raxlen Victoria, BC CANADA 6 experimental animation

Using a combination of animation techniques and intertitles, I try to recreate the ambient vertigo and discombobulation growing up, having to eat tongue and other traumatized meat. It was a nervous time. It was an irrational time.

TUESDAY, MARCH 12, 9 PM

HAND EYE COORDINATION Naomi Uman Newhall, CA 11 experimental animation

This film investigates the visual manifestation of the manual, mechanical manipulation of film upon the cinematic screen.

BLUE EYE WATCHING ME Blanca Lista Annandale-on-Hudson, NY 18.5 experimental

This hand-processed film is a self reflective love memory seen through the eyes of the male narrator.

BARTOLA Luis Camilo New York, NY 14 experimental

The life and struggles of Latinos in New York and a few stories about Latinos and their feelings towards their homeland.

FLOATING Lin Li Castaic, CA 3 experimental

This experimental film is about a woman who experiences a floating moment in meditation.

SHE WANTS TO TALK TO YOU Anita Chang San Francisco, CA 29.5 experimental documentary

Three 13-year old Nepali girls bravely took the unique opportunity to share with the filmmaker their ideas on being girls in Nepal, marriage, friendship, love, their dreams, and God. These recordings provide a complex and poignant framework for these women living in the U.S. to reflect on their own struggle, exile and quest for liberation.

BATTLE STATIONS - A NAVAL ADVENTURE Dominic Angerame San Francisco, CA 5.5 experimental

One filmmaker, radioactive toxic materials, top secret activity and belly dancing. A complete package.

GOING TO THE OCEAN Matt McCormick Portland, OR 8 experimental

A textured mood swing and a trip to the beach — what does it mean to be sea worthy? Answers questions in a slow-motion memory lapse. Night-vision security camera video and found kodachrome film with an improvised soundtrack.

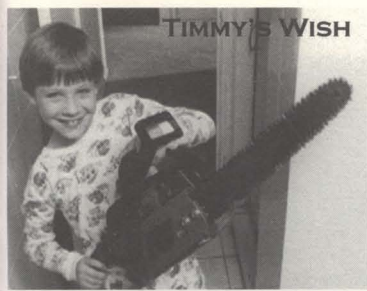
CARPENTER Michael B. Robinson Ithaca, NY 3.5 experimental

Designed as a get well card, this experimental film was completed just two months before leukemia took my father's life. Through use of the optical printer I pull him back to an easier time.





TIMMY'S WISH



NUCLEAR FAMILY Dana Plays Los Angeles, CA 21.5 experimental
 This experimental film explores institutional and personal representations of memory and behavior through a complex interweaving of scientific documentation, animal behavior experiments and vintage pre-school footage.

TIMMY'S WISH Patrick Cannon Los Angeles, CA 9.5 narrative
 After he is sent to his room for refusing to eat his vegetables, an angry Timmy prays to God to deliver him from his cruel parents. Much to his surprise, his prayers are answered big time. Now it is up to Timmy to clean up the mess.

WEDNESDAY, MARCH 13, 3 PM

Awards Juror Screening: Pat Oleszko

Featured in this judge's expose will be bits and pieces from Oleszko's assordid Pats over a long period of time. This compilation video Pats (Master) Piece will include selections from multifarious performantzes and films including highlights from *Nora's Art: Pat Too*, *Bluebeard's Hassle: The Writhes of the Wives*, *Foots'*, *Where Fools Russian*, and *The Clown Jewells* amongst many others. It will also premier the as yet unfinished film installation entitled *Kneepoleon*, complete with the inflated Marquee du Pat and the Patio City Music Hall.

WEDNESDAY, MARCH 13, 7 PM

IN MY CAR Mike Hoolboom Toronto, ONT CANADA 5.5 experimental
 Dad is so broke I have to live in the family car.

THE VELVET TIGRESS Jen Sachs Los Angeles, CA 11 animation
 An animated documentary which chronicles the media coverage of the 1931 Winnie Ruth Judd 'Trunk Murders' trial. It's a story of murder, sex, drugs, betrayal, jealousy, political corruption, and above all sentimentalism.



THE VELVET TIGRESS

GOING BACK HOME Louise Bourque Malden, MA 1 experimental
 This experimental film portrays the turmoil of unsheltered childhood: the dwelling as self.

MEDITATIONS ON REVOLUTION, PART III: SOLEDAD Robert Fenz Newhall, CA 14.5 experimental
 Part three in a series of short, silent, B&W films that explore the definition of the word 'revolution'. Shot in Mexico City, San Cristobal de las Casas, and New York City, the film presents Mexico in a timeless fashion and evokes a sense of various periods of time: past, future, and present. A space is created where the tradition of revolution in Mexico is contemplated.

TSIPA & VOLF Daniel Gamburg San Francisco, CA 19 documentary
 The sustainability of human relations and love not erased by time and illness is portrayed, capturing the tragic and comic nature of a 50-year relationship that is based on survival and commitment. Two elderly Jewish émigrés from Latvia, now living in San Francisco, reminisce about a rich community lost to the horrors of World War II.

INTERRUPTED Emily F. Cohn Huntington Woods, MI 3 experimental
 An exploration of images that the mind creates following an intense period of emotional stress. This film was made in the year following a major emotional crisis in my life and is a reflection of the emotions I felt, but mostly I hope people will view it and allow their minds to relax.

LEMON IS LEMON Konstantin Bojanov & Ivaylo Simidchiev Brooklyn, NY 23 documentary
 Five guys gather in an abandoned building, cook up and shoot up dope. Later they chat. One of them is Vikicha...



LEMON IS LEMON

SILENCE Vanessa O'Neill Brooklyn, NY 13 experimental
 An idea of white.

2nd GRADE Aimee Jennings Glendale, CA 2 narrative
 This narrative film is the dramatic retelling of an actual event in the filmmakers life. It questions existence and being in its purest forms. Who we are, who we were and who we want to be, collide in this short story about a girl and herself.

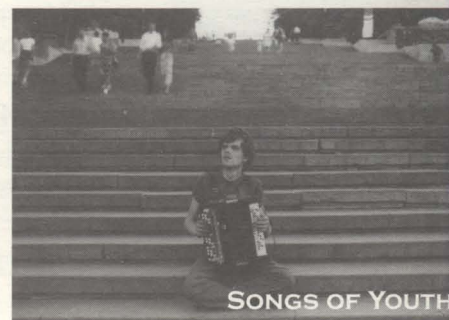
WEDNESDAY, MARCH 13, 9 PM

SONGS OF YOUTH Konstantin Sevezen Toronto, ONT, Canada 55
experimental documentary

The filmmaker's journey in search of things past takes an unexpected turn when he meets Kostia Bediik, a blind man 'who sees more than most'.

METROPOLEN DES LEICHTSINNS Thomas Draschan & Ulrich Wiesner
Frankfurt, GERMANY 11 experimental

A modern classic, starting with a journey into film itself, followed by lovemaking, birth, raising the question about 'how to spend one's life,' followed by suicide and other opportunities, which leads to no significant result whatsoever.



PALINDROME Rebecca Reynolds Chicago, IL 11 experimental

The circular has collapsed itself into a straight line. Surreal images created extemporaneously within a structure of in-camera effects and editing suggest the workings of a mechanism. This is a film about the mechanism of desire and the desire to become formless.

NIGHT LIGHT AND LEAPING Rebecca Meyers Chicago, IL 22 experimental

A portrait of a space that is altered by sunlight, darkness, and the weather. An investigation, motivated by a cat's vigilance, reconsiders the spaces we inhabit together and frames the cat within its surroundings. An exercise in careful looking.

TAKE ME HOME Matt Hulse Edinburgh Midlothian, SCOTLAND 6.5 experimental animation

First Prize at the Transmediale, Berlin 1999 for its 'naked grainy digital dirtiness'. Comic, unsettling, surreal – a man rushes and gyrates through spaces with measured movements, through levels of film emulsion and absurd thoughts that rattle in and around him. Try this at home – unsupervised!

DARK DARK Abigail Child New York, NY 16 experimental documentary narrative

A voyage behind the scenes which reviews and 'unmutes' anonymous crews and actors.

THURSDAY, MARCH 14, 3 PM

Awards Juror Screening: Chel White

New York 2002 5:30 video

Metal Dogs of India 1985 3:30 16mm

Machine Song 1987 3:30 16mm

Choreography for Copy Machine 1991 3:30 16mm

Capital 1996 2 min video

Dirt 1998 4 min 35mm

The Making of 'Dirt' 1998 2:30 video

Artifice 1999 2:30 video

Soulmate 2000 14 min 16mm

Passage 2001 11 min 35mm

The Beats, the Bomb & the 1950s 6:00 video (a video trailer for a work-in-progress)

THURSDAY, MARCH 14, 7 PM

THE LESTER FILM Heather McAdams & Chris Ligon Milford, DE 14 experimental documentary

An experimental documentary about Chicago artist Lester Brodzik (aka Lestuska + Leslie 2000). Working as an art therapist at a mental institution by day and hitting the clubs at night, Lester has gained notoriety for his interesting fashion sense. We especially wanted to capture him on film in the little German girl outfit since no one else would.

FOREIGNERS Peter Barrickman, Brent Goodsell, Didier & Xavier Leplae Milwaukee, WI 49:30 narrative

Shot mostly in Turkey, and partly in Milwaukee, the film is unique in that it was written, directed and edited equally by four different filmmakers. The unconventional narrative follows the lives of six foreigners in the Turkish town of Goreme.





STRANGE NEWS FROM ANOTHER STAR Jason Nielsen Regina Sask CANADA 8:30 experimental
An experimental space odyssey that contrasts everyday images with archival space photography to reflect on the paradoxical nature of desire.

SKATE Cade Bursell San Francisco, CA 5:30 experimental
This experimental film's images were produced through a process of painting liquid emulsion sand paper, clear leader, contact printing, then hand-processing.

CONTRAFACIA Roberto Ariganello & Chris Gehman Toronto, ON CANADA 16 animation
Using images taken from medieval visual art, quotations from the writings of mystics and poets, and snatches of period music, the film creates a web of related images and events without a simple connecting narrative. The film takes its place in a tradition that stretches from Melies through the Surrealists.

THURSDAY, MARCH 14, 9 PM

THE DOWNWARD TRAJECTORY OF RELATIONSHIPS...OR LOVE STINKS Gregory Serpa
Oakland, CA 10 experimental

Here is a story of Jack and Diane. Two American kids growing up in the heartland. Jack wants to be a football star. Diane is the debutante backseat of Jackie's car. Oh yeah life goes on. Long after the thrill of living is gone.

A CONVERSATION WITH HARIS Sheila Sofian Pasadena, CA 6 animation
A young boy's experiences in war-torn Bosnia are illustrated by painting-on-glass animation.

RIGHT ROAD LOST Victoria Gamburg San Francisco, CA 11 documentary
All Phil Rios ever wanted to be was an artist. His life, however, took another direction. This documentary tells the story of one man's attempt to cope with the memory of an unspeakable military operation, committed in the name of freedom.

WHAT THESE ASHES WANTED Philip Hoffman Mount Forest, ONT, CANADA 57 experimental
This film places flesh on the poet Anne Carson's words, 'death lines every moment of ordinary times.' The filmmaker resides in an acutely intimate time: a daily practice of loss lived precariously between the terror of psychic disintegration and the provisional solace taken through public rituals of mourning. The film is not a story of surviving death, but rather, of living death through a heightening of the quotidian moments of everyday experience.

UNTITLED Frazer Bradshaw San Francisco, CA 4 experimental
I found the bad in people, and my 8-year old cousin found the good in them. As a filmmaker, I thought it interesting to see what she might figuratively see in what I literally saw with the camera.

MOTHER'S BLOOD Myra Sito Velasquez New York, NY 17 narrative
A story, told through the eyes of an unborn daughter, of a young Chinese American woman struggling to break the bonds of her family's emotional legacy before they break her.

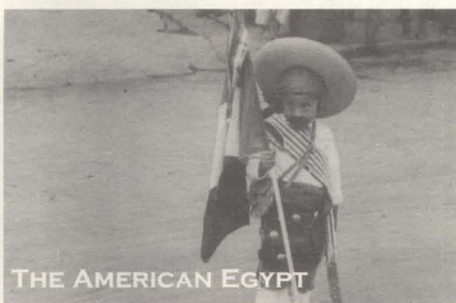


THURSDAY, MARCH 14, 11 PM

VARIATIONS ON WHAT CANNOT BE HEARD Robyn Moore Jamaica Plain, MA 11 experimental
The filmmaker's struggle with temporality and love of the ephemeral and her desire for complete stillness, and unfathomable realization that the people she loves will one day pass out of her life and into memory.

SNOW COVERED PATHS Asim Nuraney Burnaby, BC, CANADA 10 experimental
A childhood passport is used to recall a journey to a new country in this poetic meditation on migration, and identity.

THE AMERICAN EGYPT Jesse Lerner Claremont, CA 58 experimental documentary
This experimental documentary revisits the first socialist government of the Americas, the Mexican Revolution on the Yucatan peninsula – one resembling the early days of the Soviet Union.





FILM PROGRAM 2002

HWA-SHAN-DISTINCT, TAIPEI Bernard Schreiner Vienna, AUSTRIA 11:30 experimental documentary
A portrayal of the part of the town Taipei that was situated in the centre, Hwa-Shan, a wasteland of industry ruins, disused underground trains, overgrown buildings which no one except dogs call their home. The filmmaker uses a rich repertoire of expressive techniques: rhythmic change of focus, fast shutter speeds, aperture variations, in relation to the sound atmosphere of each place



SITUATION LEADING TO A STORY Matthew Buckingham

New York NY 20 experimental

If private life can be defined as the time or space in which people are not 'images' or 'objects,' then this film examines amateur filmmaking's awkward attempt to create an image of privacy.

THE ENJOYMENT OF READING (LOST & FOUND) David Gatten Ithaca, NY 14 experimental

Combining an ink and emulsion transfer processes, live-action micro-photography and optical printing techniques, the film is an investigation into the division of knowledge into discreet

categories and the impulse to understand the world by creating an intellectual identity through the accumulation and cataloging of natural and metaphysical phenomena.

VIEWS FROM A GAS MASK Mark F. Tattenbaum New York, NY 3 experimental

This experimental film deals with the threat of biological warfare and its effects on relationships and everyday life. It is based upon conversations between the artist and his wife.

HER GLACIAL SPEED Eve Heller Buffalo, NY 5 experimental

The world as seen in a teardrop of milk. A film about how unwitting constellations of meaning rise to a surface of understanding at a pace out of worldly time. abstract.

FRIDAY, MARCH 15, 3 PM

Awards Juror Screening: Jay Rosenblatt

Nine Lives (The Eternal Moment of Now) 2001 1 min

Worm, co-directed with Caveh Zahedi 2001 2 min

King of the Jews 2000 18 min

Restricted 1999 1 min

A Pregnant Moment, co-directed with Jennifer Frame 1999 24 min

Human Remains 1998 30 min

Short Of Breath 1990 10 min

Brain In The Desert, co-directed with Jennifer Frame 1990 5 min

FRIDAY, MARCH 15, 7 PM

SUNDOG VERGA MATRIX Simon Tarr Ithaca, NY 4 experimental

Misusing 3D glasses in cruel new ways, this found internet footage film is the synthesis of simulacrum and solar max. This film is the follow up to *Burning Contour Matrix*, which screened at the 38th Ann Arbor Film Festival.

THAT SPECIAL MONKEY Sean McBride Blue Bell, PA 5 animation

Steve is searching for love, a true love, a lasting love, that kind of love that can only be shared between a dragon and a monkey. In this whimsical story, Steve's friend helps him through his bizarre journey to find that special monkey.

MAY YOU BLOSSOM ALL AROUND Kent Long Oakland, CA 7 experimental

One may never fully realize one's own self, only glimpses captured in moments of public and private performance.

ATTEMPT? Jessica Weinberg Ann Arbor, MI 14 narrative

This film is the experimental and tragicomic tale of a girl whose best reason for getting out of bed in the morning is because she has to pee. In this cold, modern world, she does not understand appropriate personal marketing techniques.

TOWARDS GROUND ZERO! (ONE MONTH LATER) Karl Staven Philadelphia, PA 2 animation

A journey down Broadway Street in New York City to the remains of the World Trade Center.





LUSTMORD Gwynne Fulton Vancouver, BC, CANADA 10:30 experimental

A psycho-horror about a deranged hospital maid's nightmarish vision of her repressed fantasies. A carnival of the perverse where sexual paranoia triggers fears of infection and sickness as punishment for moral and sexual transgression.

CALLING ALL CARS Alfonso Alvarez Berkeley, CA 4 experimental

An existing day in the life of a rookie lawman. He has never had to fire his weapon, respects his superiors, and is always ready for any emergency, day or night.

SILENT SONG Elida Schogt Toronto, ONT, CANADA 6 experimental documentary

The third part in the filmmaker's deeply personal trilogy on family history and holocaust memory. *Zyklon Portrait* (1999) and *The Walnut Tree* (2000), the first two in the trilogy, and this third segment, have all dealt with different aspects of the Holocaust and its effects on the filmmaker and her family.

AUSTRIA 05 2000 Frederick Baker Vienna, AUSTRIA 5 experimental documentary

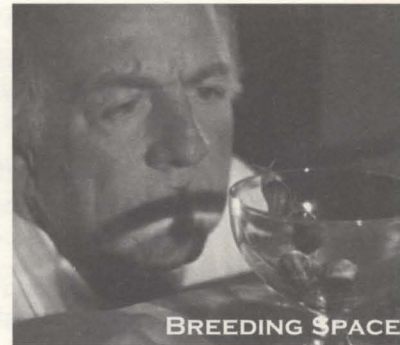
The story of the anti-right wing protest movement in Vienna. It has tattooed its protest against right winger Joerg Haider, literally to the walls of Vienna in the form of graffiti. One of the symbols used is the 05, the symbol of the Austrian 2nd World War anti-Nazi resistance group. Every Thursday night for two years now, the protest takes to the streets.

HATCHING BEAUTY Amy Hicks San Francisco, CA 10 experimental animation

Picture a time in the not-so-distant future, when survival meets the worst of the profit-driven bio-tech industry. Eve Monsanto is driven by low wages and the despair of deferred dreams to consider selling her ovum.

BREEDING SPACE Laurens van Charante New York, NY 17 narrative

Richard discovers a group of mating snails in his kitchen. He becomes enthralled by the passion they display in their nonstop lovemaking. He saves them from their fate as an appetizer, and begins to breed in his study.



THE FLOATING WORLD Brian E. F. Oakes Los Angeles, CA 1 experimental animation

This experimental film is about a woman who experiences a floating moment in meditation.

FRIDAY, MARCH 15, 9 PM

FOR OUR MAN Kazuo Ohno New York, NY 25 narrative

Alone in a room, in the mid of night, an old scribbler begins work on a story. It should not be much of a problem. Then again, memories have this way of intruding...

PIE FIGHT '69 Sam Green & Christian Bruno San Francisco, CA 8 documentary

This documentary tells the hilarious story of a pie-fight protest that marred the opening night on the 1969 San Francisco International Film Festival. Two dozen costumed radicals (all independent filmmakers) descended on the black ties, fox furs and red carpet with one fully-laden pie truck and six cameras to record their action. Using the long-lost film footage, the film restores this collision of guerrilla filmmaking and spirited protest to its rightful place in underground film history.

THE HUNGER ARTIST Tom Gibbons Oakland, CA 16 animation

Locked in an empty cage on a deserted street, abandoned by his manager, and forgotten by his audience, only the memories of his earlier fame to break the monotony. Here he will make his greatest performance. Here he will become the greatest hunger artist ever.

BUFFALO COMMON Bill Brown Lubbock, TX 22 experimental

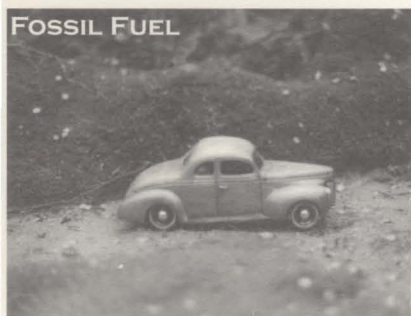
With the end of the Cold War, North Dakota's last reliable cash crop, its stockpile of Minutemen 3 intercontinental ballistic missiles, went bust. As the former missile silos are blown up, peace activists, retired wheat farmers, air force officers, and demolition derby drivers all stake claim to the state's wide screen landscape and the story that it tells.





FILM PROGRAM 2002

FOSSIL FUEL



FOSSIL FUEL Jacob Borshard Plano, TX 4:30 animation

An old flathead Ford is on a dreamlike ride. The car finds a strange land of little dinosaurs, more fragile than they appear.

ANODYNE Sheri Wills Providence, RI 4 experimental

A film composed of optically printed photograms. 'The whole atmosphere...seems to be on some extreme precipice of human existence, either within the womb or at the first moments after one's death.' (Virgil Wong, PaperVeins Museum).

EXPOSED Siegfried Frunauf Vienna, AUSTRIA 9 experimental

Using one scene from a feature film as raw material (a man observing a dancing woman through a keyhole), the scene is re-exposed by passing the perforations of a strip of film in front of the projector so that they resemble a moving sieve.

DRAIN BABY Diane Cheklich Royal Oak, MI 4 narrative

Sex in the shower plus nutrient rich shampoo equals a new breed of love child.

FRIDAY, MARCH 15, 11 PM

JON'S DAY Peter Ko Simi Valley, CA 2:30 animation

A day of skateboarding in the life of 15-year old Jon finds him running into trouble and learning lessons the hard way.

RITA ON THE ROPES Tom Palazzolo Oak Park, IL 9 exp documentary narrative

A young woman wanders the streets and back waters of the city while musing about her misfortunes.

REAPER, SHEEPER, TREASURE SEEKER Dave Lieber

Massapequa, NY 15 animation

A clay/puppet animated story about Death, a Sheep, and four Pirates and how their lives coexist and intersect.

JAPAN: KESEI LINE SINGLE TAKE Ian Toews Regina, SK, CANADA 4:30 experimental

Part of a series and a visual poem, the imagery is at times like that of Abstract Expressionist painting. This entire film is comprised of one take. There are no cuts, no camera moves, no exposure, focus or shutter adjustments.

INVESTIGATION OF A FLAME Lynne Sachs Brooklyn, NY 44 exp documentary

INVESTIGATION OF A FLAME



On May 17, 1968 nine Vietnam War protesters, including a nurse, an artist, and three priests, walked into a Catonsville, Maryland draft board office, grabbed hundreds of selective service records and burned them with homemade napalm. This film is an intimate portrait of the Catonsville Nine, this disparate band of resisters who chose to break the law in a defiant, poetic act of civil disobedience.

ABLUTION Eric Patrick Austin, TX 12:30 experimental

A film in three acts that traces a character's dissociative journey through an archetypal cleansing. Metaphorically, the cinematic structures of the three vignettes leave trap doors and secret passageways throughout the film for interpretation.

\$0\$ Reed O' Beirne Seattle, WA 3 experimental

The Seattle Kingdome was imploded on a cheery Sunday morning in March 2000 causing a magnitude 2.3 earthquake. The destruction was the result of Referendum 48, a ballot initiative backed by \$5 million in advertising (the most expensive ballot initiative campaign in WA state history.) The theme for this ad campaign was "Save Our Seahawks" from which came the name for the film.

LAFFTRAK Karl Staven Philadelphia, PA 2:30 animation

Images of the filmmaker collected over time are moved to give voice to a soundtrack constructed from laughter.





CLAM UP Robert Todd Jamaica Plain, MA 3 experimental

One man's search to discover the secret inner life of a clam leads to an astonishing conclusion.

WEE THREE Matt Hulse Edinburgh Midlothian, SCOTLAND 6:30 narrative

Combining live action with stop-frame animation, the film examines the excruciating conflict between the natural commands of the body and the unreal demands of the adult world.

SURFACE NOISE Abigail Child New York, NY 18 experimental documentary narrative

The film explores themes of fascism of gender limits and the ways people exist in public and private places.

SATURDAY, MARCH 16, 7 PM

Pat Oleszko: *Rubble Without a Pause*

Rubble Without a Pause, a work-in-progress, was created from the cataclysmic and reflective journey from September 11 at Ground Zero thru the dazed following as a citizen under siege, a rescue worker and, as an artist finding another courage. To be followed by an open discussion.

SATURDAY, MARCH 16, 8 PM & 10 PM

Retrospective Screening: *Vick's Picks*

Ten years ago I put together a retrospective of awarded films from the Festival's past 29 years. The screenings were part of the *30 Years and Beyond* conference and 30th Festival anniversary. I decided to show at least two films from each year – films that both the audience and I would want to see again. The evening was a big hit.

At 4:00 in the morning, as the crowd was leaving the theater after the 11:00 show, many bleary-eyed but smiling festival-goers thanked me for the great programs... and for showing films until 4am! I confess that while setting the program I hadn't paid attention to running times. So, the 7:00 show ended close to 10... the 9:00 show started somewhere around midnight... and the 11:00 got underway around 2 am. But no one complained. I packed in some great work that night.

This year I opted to be a responsible festival director. After all, we have a party to get to by midnight tonight! For all you film gluttons... I'm sorry, buuuuut... instead of putting together films from the past 39 years, I bring you works from the past 9 years, since our last anniversary. I found a wonderful selection of films the audience will love to see again. Of course I'm frustrated that I couldn't include all the titles deserving of recognition and replay on our screen. Hopefully, though, you'll be so delighted with the films you'll see tonight that you won't be disappointed by the gaps.

(note - these film are not in competition).

8PM

THE MATCH THAT STARTED MY FIRE Cathy Cook 18:30, 1991

BEST OF THE FESTIVAL, 30TH ANN ARBOR FILM FESTIVAL

The telephone rings and the girl-talk begins: secrets emerge and confessions build. A comedy in which the joy of sexual pleasure is discovered and experienced by women in their childhood and early teens. Climbing a rope, descending a slide, being stung by insects... a host of women tell their hilarious anecdotes of "the match that started their fire".

GRACE Lorelei Pepi 6:30, 1999

HONORABLE MENTION, 38TH ANN ARBOR FILM FESTIVAL

A lovely film constructed utilizing 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.

ROSWELL Bill Brown 19:30, 1994

BEST FIRST FILM AWARD, 34TH ANN ARBOR FILM FESTIVAL

The film takes a fanciful, humorous look at the supposed crash of a flying saucer near Roswell, New Mexico in 1947, an 'event' UFO-types cite to this day as evidence of a massive government cover-up.



THE MATCH THAT STARTED MY FIRE



FILM PROGRAM 2002

MILK OF AMNESIA Jeffrey Noyes Scher 6 min 1992

AWARD OF EXCELLENCE, 31ST ANN ARBOR FILM FESTIVAL

A tango through the labyrinth of memory. An animated montage as a lyrical, non-linear approximation of the way the brain catalogs the stuff of every day life.

CRITIZEN Michael La Haie 18 min 1994

HONORABLE MENTION, 33RD ANN ARBOR FILM FESTIVAL

San Francisco. The early '90s. During this dark period before the internet and Willie Brown saved the day, life in the Bay Area was bleak. Rampant poverty, homelessness, and Mayor Frank Jordan's oppressive war against freedom had crushed the populace. What was a young man to do?

SUPERHERO Emily Breer 10 min 1995

BEST ANIMATION, 34TH ANN ARBOR FILM FESTIVAL

Live-action, hand-drawn and computer graphic animation drive this high-speed fractured narrative about a Dionysian-like superhero who sometimes has to punch out Batman for being too goody-goody.



JIGSAW VENUS Dean Kapsalis 10:30 2000

ISABELLA LIDDELL AWARD, 39TH ANN ARBOR FILM FESTIVAL

Love may be a small piece in life's puzzle but to Madeline the picture without its contribution looks incredibly suspended and ready to collapse. This much desired little piece seems to pass her right by until one magical night she realizes that it was by her all the time. Life is so simple and sweet at times.

MY FAVORITE THINGS THAT I LOVE Janet Perlman 4 min 1994

ISABELLA LIDDELL ART AWARD, 33RD ANN ARBOR FILM FESTIVAL

Don't look for any raindrops on roses, but there are whiskers on kittens, lipstick-wearing dogs, sad clowns, flying unicorns, and many more wacky and tacky creations in this oddly engaging little film that features several animation styles.

10PM

ALONE LIFE WASTES ANDY HARDY Martin Arnold 15 min 1998

CHRIS FRAYNE BEST ANIMATED FILM AWARD, 37TH ANN ARBOR FILM FESTIVAL

The filmmaker's process of deconstructing classic Hollywood films with brilliant editing links in with his other two films, *Pièce Touchée* and *Passage à L'acte*. The family scenes, which in the original last only seconds and are not particularly notable, are surgically sectioned into single frames. Using repetition of these 'single cells' and a new rhythm, Arnold then creates an inflated doppelganger of the original cuts lasting many minutes. The hidden message of sex and violence is turned inside out to the point where it simply crackles.

OUT THE FIRE Luke Jaeger 4 min 1999

38TH ANN ARBOR FILM FESTIVAL TOUR

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 SMELL OF BURNING ANTS Jay Rosenblatt 21:30 1994

BEST OF THE FESTIVAL AWARD, 32ND ANN ARBOR FILM FESTIVAL

A haunting account of the pains and trauma of growing up male. The inner and outer cruelties that boys perpetrate and endure are evocatively presented. Rather than glorifying and romanticizing boyhood, this film opens up wounds to let the poisons out.

24 GIRLS Eva Ilona Brzeski 30 min 1998

TOM BERMAN AWARD FOR MOST PROMISING FILMMAKER, 36TH ANN ARBOR FILM FESTIVAL

Set on the borderland between childhood and adolescence, between dream and reality, the film presents fleeting glimpses of girls on the threshold of maturity and the concomitant loss of innocence. One by one, pre-adolescent girls take the stage to announce and execute their chosen performances, from dancing to singing, poetry reading to storytelling, simultaneously revealing both unhindered childlike freedom and dawning self-consciousness. Carefully juxtaposed with these auditions is Brzeski's rumination on the short life of one girl who never had the chance to cross over into womanhood.



2000 BIKE RIDE Tom Schroeder 6:30 2001

HONORABLE MENTION, 39TH ANN ARBOR FILM FESTIVAL

James Peterson tells the story of riding his bike 50 miles to see his girlfriend getting dumped and riding home. Jazz drummer Dave King improvises to this story. Tom Schroeder in turn draws animation to an analysis of both audio tracks. The film is the record of their free-associative collaboration.

NY, THE LOST CIVILIZATION Dylan Mc Neil 18:30 1997

MICHAEL MOORE AWARD FOR BEST DOCUMENTARY, 35TH ANN ARBOR FILM FESTIVAL

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

SID Jeff Scher 3:30 1999

37TH ANN ARBOR FILM FESTIVAL TOUR

There's no such thing as too much for the flying dog. Filmed with a Beaulieu r16 and a Century 9mm lens on Shelter Island last summer. Music by Ween. Stay tuned for SID II - Balloon Orgy. Principle photography this summer.



**THANKS FOR COMING!
THE 41ST ANN ARBOR FILM FESTIVAL
WILL RUN MARCH 11-16, 2003.
SEE YOU THERE!**





ALSO ENTERED

- Nicolas Alvarez VIOLETA Buenos Aires ARGENTINA 27
Steve Alves TOGETHER IN TIME Westmoreland NH 27
Ryan Amaro DESPERATION San Francisco CA 3
Omid Amjadi THE KISS Berkeley CA 5
Jeyi An SWEAT San Francisco CA 30
Ananda Pictures Circuit
OORUKKU NOORUPER (A HUNDRED VOICES FOR A CAUSE) Chennai INDIA
Kelly Anderson & Tami Gold MAKING A KILLING: PHILIP MORRIS, KRAFT AND GLOBAL TOBACCO ADDICTION Boston MA 30
Jenny Andrews THE "BATHROOM" AGREEMENT Los Angeles CA 21
Nancy Andrews THE REACH OF AN ARM Seal Harbor ME 32
Alisa F. Anglesey THE GOOD SAMARITAN Ogden, UT 2
Vojko Anzewe THE LAST SUPPER Wubloana SLOVENIA 94
Reymonde April TOUT EMBRESSER Montreal, Quebec CANADA 58
Roberto Ariganello SHELTER Toronto, Ontario CANADA 8
Nurshen Bakir PARTISANS San Francisco, CA 10
Michael Ball LEGALIZED AMERICA Brookline MA 25
Mitchell Bard MERGERS AND ACQUISITIONS Bayside NY 90
Bill Basquin THE LAST DAY OF NOVEMBER San Francisco CA 4
Sarah Bassine EIGHT New York NY 19
Mercedes Bauer I'M SCREWED Pacifica CA 12
Signe Baumane & Josh Rechnitz NATASHA New York NY 10
Alex Beckstead TRAILER PARK BLUES Mountain View CA 57
Brian BecVar WHERE SECRETS LIE Los Angeles CA 13
Ruth Behar ADIO KERIDA Ann Arbor MI 89
Jennifer E. Beineke THE BOOK AND THE ROSE Springfield MA 29
Dianne Bellino SLITCH Baltimore MD 23
Adam Scott Bellow ADDICTION Merrick NY 16
Jim Berry SEMMELWEIS New York NY 19
Merlyn M. Bilas A LONGER JOURNEY Foster City CA 6
Miro Bilbrough BARTLEBY Lilyfield NSW AUSTRALIA 28
Anna Biller A VISIT FROM THE INCUBUS Los Angeles CA 26
Randall Blair THE DEAD FILMMAKERS SOCIETY Chevy Chase MD 28
Doug Bollinger JUST LOVERS Asbury Park NJ 99
Fabienne S. Bouville THE LONELINESS OF ANIMALS New York NY 20:30
Laurie Jay Boylan TESTIMONY OF TRIUMPH Laguna Beach CA 29
Dietmar Brehm MIX-3 Valley Cottage NY 14
Dietmar Brehm MIX-4 Valley Cottage NY 21
Sarah Brenia BREAD & BUTTER Chicago IL 7:30
Jason Britski MOVING VIOLATION Prince Albert SK CANADA 5:30
Kathryn L. Bucher BURIED Encino CA 57
Jim Burer SON OF MAN Chattanooga TN 22
Carey Burratt MIND CONTROL MADE EASY OR HOW TO BECOME A CULT LEADER New York NY 13
Damien Caldwell LINCOLN & 31ST Los Angeles CA 11:30
Will Canon & Douglas Simon DOCTOR MUFFINS Arlington TX 18
Kurush Canteenwala ONE HUNDRED FEET OF YESTERDAY AND TOMORROW Carbondale IL 3
N. Barry Carver ROMEO & JULIET REVISITED Los Angeles CA 26
Cori Chavez UNKNOWN NAME, UNKNOWN NUMBER Boulder CO 5
Ya-nan Chou SILHOUETTE Culver City CA 4
Amanda Christie LEARNING TO DROWN Chicago IL 33:30
Wally Chung A PLACE BETTER THAN OURS New York NY 2:30
Hugo & Ann Cimmelli A TOWN OF FRIENDLY PEOPLE Pearl River NY 30
Cybele Clark-Mendes CORKY SAY CRACK Kalamazoo MI 6
Jason W. Clarke JESUS WAS A CAPRICORN Vancouver BC CANADA 10
Chris Cloutier STREET DREAMS New York NY 23
Kerstin Cmelka ET IN ARCADIA EGO Valley Cottage NY 3
Thomas Comerford ILLA CAMERA OBSCURA Chicago IL 12:30
Brooke Connolly, Chantelle Janelle, Kate Karbowiczek, & Nichole Semones A SONG OF ASCENTS Cayce SC 12
Sandra Contreras THE BLESSING Los Angeles CA 8
T. Arthur Cottam BEER GOGGLES Los Angeles CA 6
T. Arthur Cottam BETWEEN US Los Angeles CA 8
B. Coughenour THIS FILM HAS NO TITLE Southfield MI 90
Bruce Coughran MY FRIEND'S LOVE AFFAIR Los Angeles CA 25
Christiane Covington & James A. Ellis LEGACIES Bonita CA 30
Laura Jean Cronin BLOCK PARTY Seattle WA 24
Hanelle M. Culpepper THE WEDDING DRESS Los Angeles CA 18
Isaiah Curry CLIMBING DEEPER San Jose CA 9
Marlin Darrah BUTTERFLY MAN Portland OR 101
Paolo Davanzo PICININ Irvine CA 6
Liesel de Boor CAT LADY New York NY 9:30
Marcelo T. Meolo THE BEAUTY AND THE BIRDS Sao Paulo SP BRAZIL 8
Manuel De Seixas Correa SUICIDE INC. Brooklyn NY 10
Connie DiCicco THE PENNY GAME Tallahassee FL 17:30
Amy Dillon LITTLE ANGELS Minneapolis MN 8
Brandon Doherty THE SHORTEST DISTANCE Chicago IL 8
Brandon Doherty DRAWING ON HORSEBACK Chicago IL 3
Brandon Doherty PRESENCE OF ABSENCE Chicago IL 6
Fritz Donnelly BLUE LOBSTER New York NY 70
Katrina Hart Drabkin SEEKING FELICITY Oakland CA 13:30
Alyssa Dressman ORCHARD'S REPOSE Los Angeles CA 8
Jubilee Dugay BETRAYAL Harper Woods MI 5
Harvey Lawrence Edwards THE RABBIT'S DILEMMA Eagle Bridge NY 17
Amber Edwards GEORGE SEGAL: AMERICAN STILL LIFE Newtown CT 57
Talia Eisen SOMEBODY ELSE'S SHOES Los Angeles CA 22
Denis Eleonsky KARLSON HAS RETURNED St. Petersburg RUSSIA 23
Bonnie Elliott & Anna Fraser MOTEL Marrickville NSW AUSTRALIA 6
David Ellsworth HUSLES VIDEO DUB Hills IA 10
Verena Endtner DON'T FORGET GAUGUIN Vancouver BC CANADA
Gita Farid THE WAYFARER'S JOURNEY Chandler AZ 6
Jennifer Fenza MATERNAL INSTINCTS Jamaica Plain MA 51
Claudio Fernandes THE GIFT OF SISYPHUS San Francisco CA 9
Douglas Finelli GROWNUPS Lincoln Park NJ 86
David Fishel H-POL (THE MOTION PICTURE) Iowa City IA 11
Thorsten Fleisch SUPERBITMAPPING Bonn GERMANY 3
Nick Fletcher SUPER CHOCOLATEY FUDGE Vancouver BC CANADA 8:30
Susy Foreman THE EDGE OF THE MIDWAY Los Angeles CA 25
Corrie Francis ASH SUNDAY Moraga CA 5:30
Mark M. Franks THE ALEXIS DREAM Chicago IL 15
Claudia Frantzen THE REKINDLING NYC 18
Melissa Pearl Friedling MERCEDES, HERE LIES THE HEART Syracuse NY 30
Siegfried Fruhauf MOUNTAIN TRIP Valley Cottage NY 3:30
Francesca Galesi BORIS Los Angeles CA 26
Julia Inez Gandelonas LAST TAKE Los Angeles CA 3
Geretta/Geretta SWEETIECAKES Wintwrthur SWITZERLAND 87
Kyle Gilman CAMERA NOISE Cambridge MA 30
Britta Gordon DAY JOB Brooklyn NY 7
Ryan Gould UNTITLED New York NY 22
Rylend J. Grant THE RIDE OF THE VALKYRIES Ann Arbor MI 18
Rylend J. Grant DRIVE Ann Arbor MI 29
Cindy Greene UPSIDE RIGHT NY NY 25
Paul Greenhouse RISE 'N SHINE Brooklyn NY 28
Sabine Gruffat PART 1 & PART 2 Chicago IL 5:30
Philip-Jon Haarsma DEVIOUS BEINGS Los Angeles CA 98
Tanya Haden THE VISIT Los Angeles CA 4
Dallas Richard Hallam THE MOVIE ABOUT: LOVE, HISTORY, MEMORY, SECRET Iowa City IA 9
Patrick Halm SUBMERSED BUT FOR THE SAKE OF THE SEA Los Angeles CA 7
Patrick Halm AUTOGENIC THRESHOLD





- Los Angeles CA 9
 Sarah Hamady EZEKIEL Los Angeles CA 11
 Dave Hanagan JACK STRANGE, LITERARY HERO Seattle WA 30
 Christopher Harris STILL/HERE Orlando FL 60
 Benjamin Hershleder THE BRONX BOYS Burbank CA 45
 Carol Ho MASQUERADE MY MESS Valencia CA 15:30
 Robert Saiz Holguine MEXICAN STANDOFF New York NY 85
 Eva Honegger STAR TIGER Carbondale IL 8
 Monica Nordhaus ECCENTRIC CAKES New York NY 12
 Ann Howell THE FAILURE OF PAMELA SALT Durham NC 23
 Ralph Hoy WORSE THAN TERRIBLE Studio City CA 28
 Diana Hu I SEE Seattle WA 5
 Diana Hu DON'T LOCK ME OUT Seattle WA 5
 Katrin Huckfeldt MOMENTS OUT OF CONTROL Berlin GERMANY 47
 Annie Rae Huston PORCELAIN Vancouver BC CANADA 7
 James Hutcheson BETWEEN CERTAINTY & OBLIVION Richmond VA 9
 Yeo Han Hwee PASSAGES Singapore SINGAPORE 5:30
 Hirotugu Ikeda SILENCE Sunnyside NY 34
 Maria Iliou ALEXANDIA Athens GREECE 115
 Annemarie Jacir THE SATELLITE SHOOTERS New York NY 15
 Scott Jacobs TRUE LIFE Chicago IL
 Yongchae Jeung SECRET SONG San Francisco CA 5
 Alex R. Johnson THANKSGIVING Brooklyn NY 17
 Christophe Joly HALFWAY THERE Los Angeles CA 20
 Eric Juhola SIZE MATTERS New York NY 21
 Dikran Janus Kadagian A CRISIS OF FAITH/ THE AMERICAN DILEMMA Ridgefield CT 49
 Matthew Kalish SYNAPSE Muttontown NY 10
 Shiho Kano ROCKING CHAIR Tokyo JAPAN 13
 Yasmin P. Karim ZARRA Burnaby BC Canada 3
 Dan Kay WAY OFF BROADWAY NY NY 84
 Sarah Kernochan THOTH New York NY 42
 Joanne Kerrigan SLUG Halifax NS CANADA 10
 Rebecca Kerster JADA GREEN + RED Vancouver BC CANADA
 Rebecca Kerster STARLIGHT, STARBRIGHT Vancouver BC CANADA
 Maryam Keshavarz SANCTUARY Oakland CA 17:30
 Ingrid Kirkland MELTING ICE Pound Ridge NY 26
 Cedrick Kluykens GEKY Vancouver BC CANADA
 Tara Knight HOW TO NAME THE BIGGER LIGHT Poultney VT 8:30
 Michael Kowalski DONALD AND DOT CLOCK FOUND DEAD IN THEIR HOME Los Angeles CA 76
 Robert E. Kreipke NOCTURNAL EVOLUTION Dearborn Heights MI 7
 Shawn Ku THE BUTCHER Los Angeles CA 6
 Robbie Land OIL DERRIC Tampa FL 6
 Andrew Landauro I'VE BEEN THINKING ABOUT NOT COMING DOWN Boston MA 19
 John M. Landsberg THESE FEW WEAPONS AGAINST DEATH Santa Barbara CA 26:30
 Roxana Lara SHADE OF ATONEMENT San Francisco CA 12
 David Michael Latt JANE WHITE IS SICK & TWISTED Simi Valley CA 84
 Matthew Leary THE STORYTELLER St. Paul MN 8:30
 Mickey Lemle RAM DASS FIERCE GRACE New York NY 93
 Joe Leonard BULLETIN BOARD NY NY 10
 Eric Leven ANTI-SUNSET Berkeley CA 2
 Lin Li SYDNEY COAL LOADER Castaic CA 6
 Eleftheria Lialios IF I PROFANE Chicago IL 6
 Eleftheria Lialios AUTOBIOGRAPHY OF A GREEK WOMAN PART 2 Chicago IL 8
 David Liban ONE LAST CIGARETTE Washington DC 17:30
 Rachel Libert KOOL BREEZE San Francisco CA 6:30
 Jack Lilburn THE ANYTOWN USA CHRONICLES: CRACKSHOT STU NYC 9:30
 Marc. A Littler WILD TURKEY Rodgau Hessen GERMANY 9:30
 Yong Liu THIRTEEN Daly City CA 12
 Alison Lonesome CROSSING JORDAN Chicago IL 13
 Christopher Loucks ARC-EN-CI Greenwood Village CO 7:30
 John Lundin GOTHIC 2000 Hollywood FL 36
 Wendra Lynne ONE FAMILY Vashon Island WA 1
 James MacSwain THE ALPHA EXPEDITION Halifax NS CANADA 17
 Nate Mahoney POPCORN Carmichael CA 5
 Nate Mahoney & Yui Takamatsu REGENERATION Carmichael CA 8
 Matthew Majewski A BETTER REALITY Cedarburg WI 12
 Bob Makara FEUD FOR THOUGHT Grosse Pointe Farms MI 30
 Nick Marciano AMERICAN SLAVES Woodbridge ON CANADA 25
 Helvecio Marins Jr. 2 MEN - "2 HOMENS" Belo Horizonte BRAZIL 5
 Josh Marston VOICE OF AN ANGEL Brooklyn NY 15
 Paul Martell THE RITE OF SPRING Hollywood CA 8.3
 Eric Mattimore WHEN IT WILL NO LONGER BE AVAILABLE FOR MAN Springfield OH 6
 Will May FOOL Charlottesville VA 7
 Chris Maybury DIRTY BOOTS Vancouver BC CANADA 7
 Kate McCabe PORTRAITS N. Hollywood CA 8
 Kate McCabe DAS NEUE MONSTER N. Hollywood CA 8
 Denise McCarthy JOEY PETRONE: TV COP Los Angeles CA 12
 Moebius McCartney Simmons ONE Ithaca NY 6
 Alan McIntyre PERSEPHONE South Bend IN 21
 Chris McKay ONE STOP SHOPPING Toronto ONT CANADA 4
 Drew McLean ASTRONOMY Winston-Salem NC 20
 Bernadine Mellis BORN Philadelphia PA 6
 Cecilia Mendez MOLADORA MOLIENDO/GRINDER GRINDING Ann Arbor MI 2
 Hilda Mercado A PIECE OF EARTH/UN PEDASP DE TIERRA Los Angeles CA 22
 Daniel Merkle ...I LIKE IT FINE Chicago IL 12
 Gayle Metz REFLECTIONS Regina SK CANADA 3
 Terri Miller MY FEMME LADY Santa Monica CA 23
 Ken Miller THE MIRE Brooklyn NY 9
 Douglas H. Monson CASSIE IN THE PARK Holt MI 4
 Danielle Montalbano DRIVER Brooklyn NY 15
 Terry Montlick TELEPHONE 19 Kikuko Morimoto LUNA New York NY 21
 Arlene Muller IN DARKNESS La Jolla CA 12
 Matthew Mumper THE HELPER San Francisco CA 26
 Rusty Nails GRETHEL & HANSEL Chicago IL 13
 Mayu Nakamura FAMILY ALBUM NY NY 15
 Kirthi Nath THE TO DO LIST CONFESSIONS San Francisco CA 15:30
 Ben Nedivi THE LOVE SONG OF HENRY MILK Jersey City NJ 12
 Dan Ness STILL LIFE Portland OR 5
 Gabriele Neudecker FREAKY Koestendorf AUSTRIA 27
 Chirs Newberry AGORA Wayzata MN 8
 Jeff Nichols NOBLE CHROME PIRATES Winston-Salem NC 19
 Joan Nidzyn 36-365 Brighton MA 10
 Frances Nkara UNDER THE INFLUENCE San Ramon CA 11
 Jeffrey Nouné BYNARY LOVE Ann Arbor MI 5
 Rusty Nye THE PLATFORM San Antonio TX 47
 Patrick O'Connor DEAR JOHN NY NY 19
 Jason O'Hara FAITH Rochester NY
 Jon O'Neal TANGO PARA DOS Los Angeles CA 5
 Johnny O'Reilly THE TERMS Dublin IRELAND 11:30
 Brandon Ogborn & Matt Medendorp SARA'S STORY Muskegon MI 10
 Dianne Ouellette SIGH Regina SK CANADA 8
 Pepe Ozan GANGA MA - A PILGRIMAGE TO THE SOURCE San Francisco CA 58
 JL Packard BERGEN ST Brooklyn NY 5



ALSO ENTERED

- John Palmer MAN! San Francisco CA 5
Tony Papa ICE BEYOND COOL
Vancouver BC CANADA 33
Tony Papa TRAVELLER Vancouver
BC CANADA 55
Sachin Parekh BOMBAY RAJ Villa Park CA 24
Sanghee Park HOME_PART II
San Francisco CA 6
Helen Pau SHUDDER San Francisco CA 28
Michael Pavlic THE TRANSITIVE PROPERTY
Boston MA 19
Scott Allen Perry SIDE EFFECTS
Los Angeles CA 18
Linda Planigiani FASCINATION
Castellina Scalo-Siena ITALY 4:30
Erin Ploss-Campoamor LA AMERICANITA
Venice CA 20
Tyler Polhemus OFF Astoria NY 16
Janet Polli GIRL TRAP Chicago IL 8:30
Arie Posin OVER MY DEAD BODY
Los Angeles CA 14
Jimena Puente-Trevino THE PILL BOX
Darlington NSW AUSTRALIA 8
Andrew Putschoegl COLD CALL
Los Angeles CA 14
Zhong Qiang METAMORPHOSIS
Beijing China 82
Dale L. Radomski DAMIEN IN THE
FOOTSTEPS OF CHRIST Honolulu HI 48
Pola Rapaport FAMILY SECRET
Hapton Bays NY 58
Ryan Redford THE UNSTRUNG EAR
Aurora ONT CANADA 12:30
John Reynolds GARAGE SALE
Jacksonboro SC 18
Troy Rhoades COLORLESS GREEN IDEAS
SLEEP FURIOUSLY
Edmonton AB CANADA 3
Troy Rhoades BABELANGUE
Edmonton AB CANADA 7
Trevor Ristow SATELLITE New York NY 18
Regina Robbins IN THE EYE New York NY 15
John Paul Roche DA CAPO Los Angeles CA 6
Bryony Rogers JOURNEYS HOME
Lancaster UK 14
Fatimah Tobing Rony EVERYTHING IN
BETWEEN Los Angeles CA 26
Manlio Roseano IL TERZO LEONE (THE
THIRD LION) Udine ITALY 65
Demetria Royals BROTHER MEN
Brooklyn NY 56
Lynne Sachs PHOTOGRAPH OF WIND
Brooklyn NY 3
Marie-Josée Saint-Pierre SELECTION
NATURELLE Montreal QC CANADA 7:30
Kitao Sakurai & Andrew Spirk CODA
Cleveland OH 10:30
Wayne Salvatore & Matt Azzarto THE DAY
BEFORE TOMORROW Hoboken NJ 30
David Samuels THE DANGERS OF
TOBACCO New York NY 5
Fredeswinda Z. Santos A HAUNTING
Oakland CA 15
Hank Saroyan 5 CARD STUD
N. Hollywood CA 96
Chris Sautter THE KING OF STEELTOWN
Washington DC 75
Joel Schlemowitz REVERIE Brooklyn NY 7:30
Joel Schlemowitz & Jon Beherns ALL SAINTS
DAY Brooklyn NY 6
Lee Anne Schmitt NIGHTINGALE
Los Angeles CA 14:30
Ben Scholle POTTERSVILLE Dallas TX 22
Michael Schuh PROGRAMMED
St. Louis MO 9:30
Alexa Schulz BURNING HEART
Berlin GERMANY 18
Brooke Sebold & Patrick O'Conner PASTORAL
SYMPHONY Tucson AZ 6
Ben-hur Sepehr LONG ROAD TO PARADISE
Reseda CA 39
Tony Shaff GET OUTTA HERE
Winston-Salem NC 20
Robbin Shahani THE PERFECT BABYSITTER
Salt Lake City UT 6:30
David Sherman THE SILVER RETURNS
San Francisco CA 9
Kang Shin I WISH... Los Angeles CA 17
Richard Shpuntoff MORNING DANCE
Bronx NY 6
Kia Simon IN PUBLIC SPACE
San Francisco CA 14
Brent A. Sims BECOMING VEX
Baton Rouge LA 79
Emily Singer FINAL SALE 15
Alan Snitow & Deborah Kaufman SECRETS
OF SILICON VALLEY Berkeley CA 60
Alessandro Soares & Vicky Mourer Zabriskie
SAUDADE Tallahassee FL 21
Laleh Soomekh DEAR JUDGE Oakland CA 27
Eric Southworth OFFSIDES Somerset MA 24
Gerald Spraygen ECONOMICS 101
Boca Raton FL 70
Thea St. Omer A TOUCH OF TUTELAGE
Bronx NY 14
Thea St. Omer LOVE IN AN ELEVATOR
Bronx NY 17
Karl Staven COMPOSITION IN BLUE &
GREEN Philadelphia PA 3:30
Daniel Stedman CELEBRATION
Wellesley MA 5
Laura Steinhoff CUTTING A VIEW: A
DAUGHTER'S LOOK PAST THE
CAMOUFLAGE Los Angeles CA 13
Matthew Stenerson HEARTS BREAKING IN
SLOW MOTION Minneapolis MN 4
Cindy Stillwell THE FIRST STORY
Bozeman MT 11
Jon P. Straface SAY IT AIN'T SO, JOANNE
Vancouver BC CANADA 10
Deborah Stratman UNTIED Chicago IL 3
Tony Strong THE HUNGER Howell MI 5
Oana Suteu M FOR MOTION
Montreal QC CANADA 7
Tommy Taylor BETTY AND VERONICA
Vancouver BC CANADA
Lysanne Thibodeau ELOGE DER RETOUR /
ODE TO A JOURNEY HOME
Montreal QC CANADA 43
Robert Todd CLIP (4000F.) Jamaica Plain MA
3:30
Tamara Tracz TIMEPIECE Newhall CA 6
Fiona Trigg LOVE BIRDS St Kilda Vic
AUSTRALIA 3:30
Glen Trotiner OVERNIGHT SENSATION
New York City New York 90
Hope Tucker STOKOE Iowa City IA
Renato Umali MS. LAKE MICHIGAN 1952
Milwaukee WI 9:30
Cheryl van Grunsven VAN Brooklyn NY 12
Adolfo Vargas INFIDEL New York NY 9
Peter Veverka REMOTE CONTROL
Los Angeles CA 24
Marc Vogler COW-BOY San Francisco CA 11
Peter J. Vogt & Mark Van-S NUTS & BOLTS
Seattle WA 27
Jason Wade GOLDEN AFTERNOON
Minneapolis MN 7
Jeff Wadlow KILGORE CANYON
W. Hollywood CA 9
Michelle Wagner MEET THE PATERSONS
West Hollywood CA 12
Jonathan Wald LIVES OF THE PHARAOHS
San Francisco CA 16
Siobahn Walshe LUCID Brooklyn NY 27
Tricia Ward SURVIVAL OF THE FITTEST
New York NY 6
John Warren SUMMER INTO FALL
Boston MA 10
Bob Watson MATCHES Redmond WA 5
Anita Weber THE LITTLE RED TOILET
Brooklyn MI 6
Catherine Webster SPILLWAY N. Liberty IA 4
Lucy Weismann IN THE RED NY NY 4
Matthew Weiss MEAN PEOPLE SUCK
Langhorne PA 9
Kennedy Wheatley IRON LADIES
Los Angeles CA 30
Brian Whitley CONVERSATIONS WITH
MYSELF North Hollywood CA 23
Stephen Williams GO TELL MAMA
Chesapeake VA 22
Kate T. Williamson WOOD ISLAND
Wyomissing PA 20
Jessica Joy Wise THIRST
Montreal QC CANADA 16
Liza Wong PAR AVION Causeway Bay
HONG KONG 28
S. Caspar Wong SHIRTS & SKINS
Toshiharu Yaegashi PULSATION NY NY 16
Koorosh Yaraghi MEN IN PATIENCE
New York NY 11:30
Abigail Zealey Bess CAUGHT IN TIME
New York NY 7





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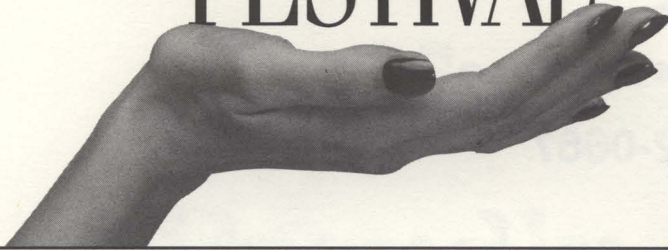
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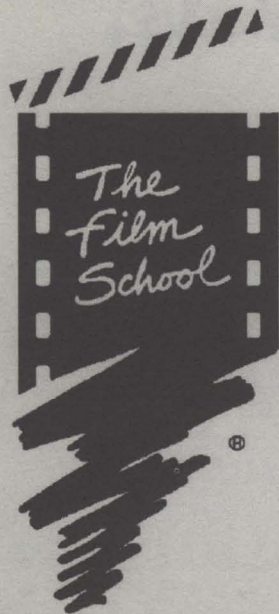
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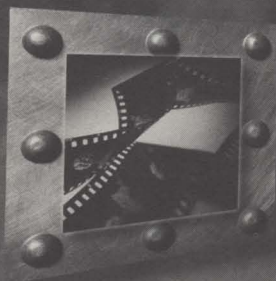
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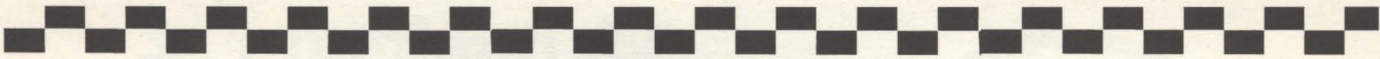
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**THE
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Lyon Opera Ballet Maguy Marin's *Cendrillon* ("Cinderella")

FRI 4/19 8 PM

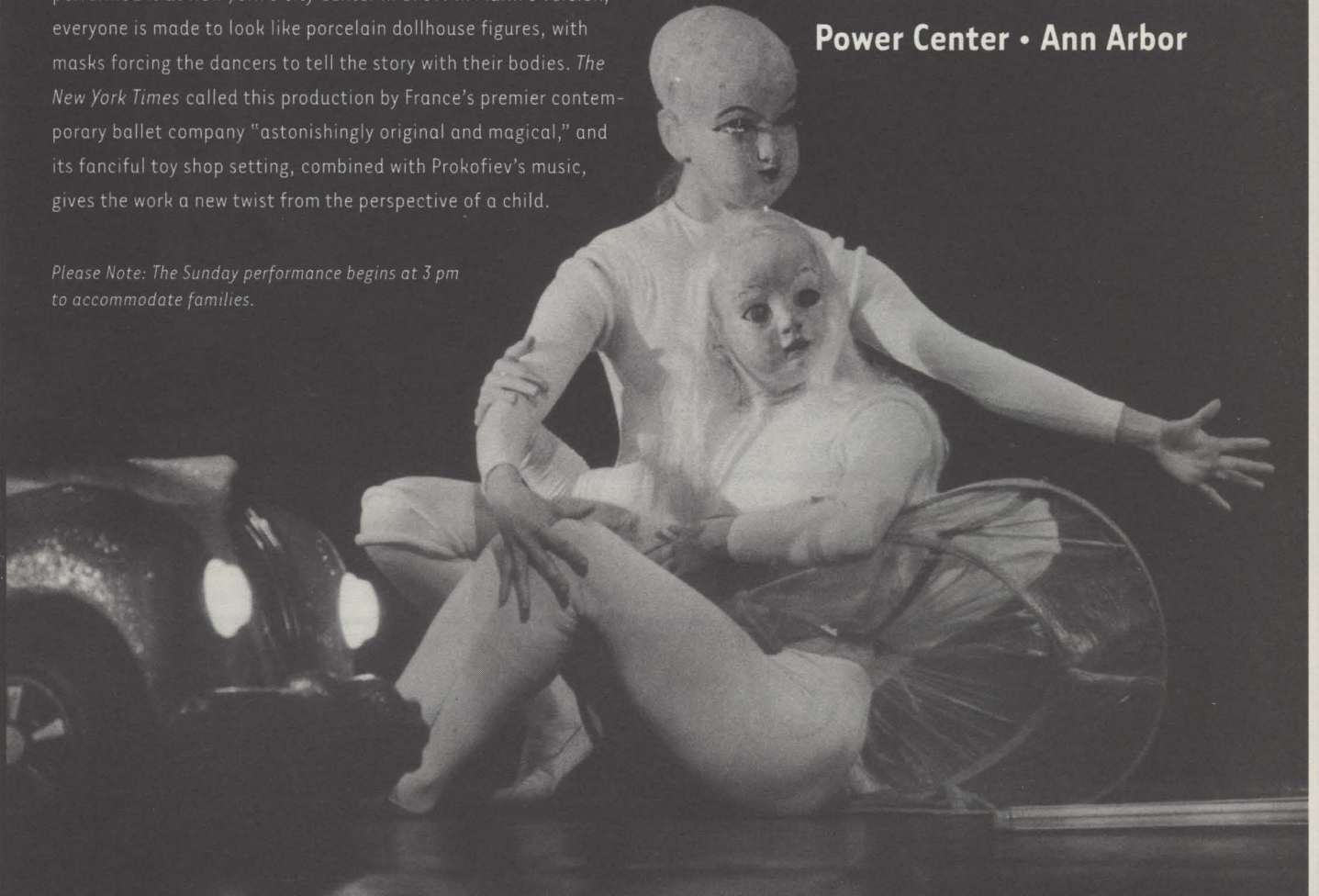
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The Lyon Opera Ballet returns to Ann Arbor with Maguy Marin's unusual and outlandish *Cendrillon*, a magical transformation of the Cinderella story that became an instant hit when the company performed it at New York's City Center in 1987. In Marin's version, everyone is made to look like porcelain dollhouse figures, with masks forcing the dancers to tell the story with their bodies. *The New York Times* called this production by France's premier contemporary ballet company "astonishingly original and magical," and its fanciful toy shop setting, combined with Prokofiev's music, gives the work a new twist from the perspective of a child.

Please Note: The Sunday performance begins at 3 pm to accommodate families.



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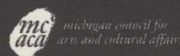
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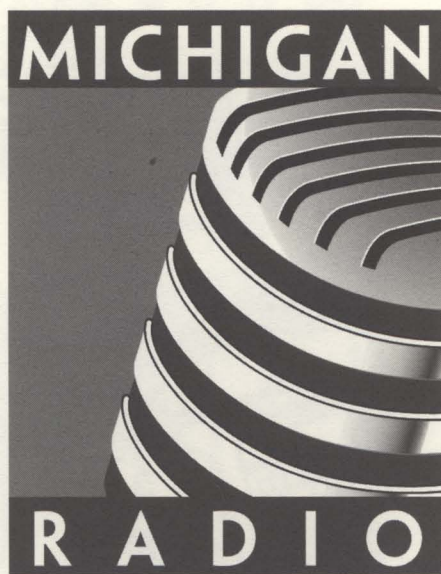
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