



**42<sup>nd</sup>**

**ann arbor  
film festival**

**independent  
and experimental  
march 16-21, 2004  
historic michigan theater**

# festival week at a glance

## EVENTS/SEMINARS/PANEL DISCUSSIONS (free & open to the public)

TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
	1:00 PM Film Jam  4:30 PM (AC) Digital Canvas & Bruce McClure	1:00 PM Seminar: Avid  5:00 PM (MT) Julia Scher Lecture	1:00 PM Panel: What the hell was that?	1:00 PM Panel: What the hell was that?	
3/16	3/17	3/18	3/19	3/20	3/21

All events held in Screening Room except where noted as Main Theater (MT), Ann Arbor Art Center (AC)

## SCREENING ROOM (\$8 general admission)

TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
	OTHER VOICES  8:00 PM Lost Film Festival  10:00 PM Fourth World War	OUT NIGHT  8:00 PM Outfest LA  10:00 PM Competition  Reception to follow at \aut\ Bar	SUPERSONIC  8:00 PM SuperSonic Screen  10:00 PM SuperSonic Screen	4:00 PM Surprise!  8:00 PM Tarnation  10:00 PM Up Close & Personal	1:00 PM Double Dare  3:00 PM The Messengers  5:30 PM Jurors Show Hill  7:30 PM Jurors Show McCollum  9:30 PM Jurors Show Morrison
3/16	3/17	3/18	3/19	3/20	3/21

## MAIN THEATER (\$8 general admission)

TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
7:00 PM Opening Reception  8:00 PM Competition Program	3:00 PM Helen Hill Juror Presentation  7:00 PM Competition Program  9:30 PM Competition Program	3:00 PM Monteith McCollum Juror Presentation  7:00 PM Competition Program  9:30 PM Competition Program	3:00 PM Bill Morrison Juror Presentation  7:00 PM Competition Program  9:30 PM Competition Program	1:00 PM Kids Flicks!  3:00 PM Competition Matinee Program  7:00 PM Competition Program  9:30 PM Competition Program	12:00 PM Tarnation  2:00 PM Monster Road  5:00 PM Awards Screenings  7:00 PM Awards Screening  9:00 PM Awards Screening
3/16	3/17	3/18	3/19	3/20	3/21

## FIREFLY AFTERGLOW SALONS (nightly cover \$5, free for pass holders)

TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
mPathic.AV with Faruq Z Bey	Kodachrome Kommandos with DJ Bob Moir	Optimism Overran Invention	Thinkbox CD Release Party	*Eyeball Earhole Confederation Maker's Mark
3/16	3/17	3/18	3/19	3/20

Firefly Club 207 Ashley St. \* Free for all ticket holders \$10 for all others





the 42nd  
**Ann Arbor  
Film Festival**

**Festival Dedication**

This year's festival is dedicated to the projectionists, for lighting up the screen with our myriad of new formats. We thank them for all their hard work and attention to detail.

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# festival director's welcome



BREWNER

## Board of Directors

Steve Bergman  
Dennis Hayes  
Heidi Kumao  
Ed McDonald  
Chris McNamara  
Jay Nelson  
Jaron Odish  
Bryan Rogers  
Joe Tiboni

## Board of Advisors

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David Gatten  
Lawrence Kasdan  
Richard Kerr  
Alison LaTendresse  
George Manupelli  
Deanna Morse  
Leighton Pierce  
Jay Rosenblatt

## Ann Arbor Film Festival

203 East Ann  
Ann Arbor, MI 48104 USA

734.995.5356 p  
734.995.5396 f

[www.aafilmfest.org](http://www.aafilmfest.org)

It is a great pleasure to welcome you to the 42nd Ann Arbor Film Festival. With the season of renewal upon us, I invite you to join in celebrating the art of the moving image and its power to illuminate, to reveal, to transform. If you are a first time visitor, we have a feast for your eyes; if you are a seasoned viewer, welcome home!

This is a landmark year for the Festival. For the first time, we have opened the doors of our competition to video and digital formats. We are pleased to see these media exist side by side with film, allowing us to bring you the broadest and boldest variety of voices and visions. The program continues its evolution with the expansion of SuperCinematic Events, an array of installations, performances, and salons. Creating a spontaneous and immersive environment, SuperCinematics serve to intensify the Festival experience and summon all of us to take part in the artistic process. The experiment continues.

Another exciting development for the Festival this year: we welcomed six new members to our Board of Directors. Bringing with them fresh new energy and a spirit of partnership, they have been a wonderful addition. I want to honor, congratulate and thank all of our board members for their commitment and service to this flourishing and vibrant event.

Hats off to the screening committee, who dedicated long hours of thoughtful viewing and debate to select the program of films in competition. Decisions were difficult. Nonetheless, we are proud of the quality and diversity of the program this process has produced. I extend special thanks to Carrie Cecchini, for her loyal support and hard work; and to Leslie Raymond who has been essential in bringing forth SuperCinematics. My tremendous gratitude to all the filmmakers, volunteers, sponsors, and donors whose extraordinary dedication is at the core of making this festival possible.

Society advances on the strength of community: people sharing ideas and common experience. In these times of fear and isolation, I find comfort in the community of the Ann Arbor Film Festival—from filmmakers around the world choosing to live a life invested in illuminating the truth of human experience, to the dedicated local community of film devotees who come together each year to mount this celebration. It is in this fusion of art and revelry that we find each other, come together, and thrive.

A handwritten signature in black ink, which appears to read 'Christina Hamilton'.

Christina Hamilton  
Festival Director

**Festival Director**  
**Managing Assistant Director**  
**Screening Committee**

Chrisstina Hamilton  
 Carrie Cecchini  
 Matt Anderson, Ken Bawcom, Vera Brunner-Sung, Ross Ewing, Chrisstina Hamilton, Heidi Kumao, Dan Marano

**Special Projects Director**  
**Director's Assistant**  
**Webmaster**  
**Marketing Assistants**

Leslie Raymond  
 Vera Brunner-Sung  
 Willie Northway  
 Melissa Ackerman, Stephanie Kapera, Stephanie Wooten

**Poster Design**  
**Catalog Design**  
**Newsletter Graphic Design**  
**Fun Extra Designs**

Ed McDonald  
 Dave Brenner, Vera Brunner-Sung  
 David Mudie  
 Pamela Waxman, Adrian Pittman, Jakub Alexander

**Catalog & Website Editor**  
**Festival Trailer**  
**Volunteer Coordinator**  
**Ad & Sponsorship Sales**  
**Aide-de-Camp**

Vera Brunner-Sung  
 Alfonso Alvarez, Leslie Raymond, Jason Stevens  
 Lauren Bridges, Shrihari Sathe  
 Ed McDonald, Tom Sura  
 Simona Vaitkute

**Interns**

Tara Billik, Ben Curtiss-Lusher, Jess Fetter, Julia Goldstein, Jennifer Kosky, Daniel Norton, Rejoice Osaghae, Julia Reardin, Shrihari Sathe, Lauren Trendler, Jacqueline Wood, Stephanie Wooten

**Tech Coordinator & Slide Design**  
**Concierge**

Dan Bruell  
 Rob Fagerlund

**Filmmaker Check-in & Merchandise Sales**  
**Silent Auction Coordinator**

Bonnie Dede  
 Barbara Brown

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**Screening Room Facilitator**

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 Alfonso Alvarez

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**Opening Reception Coordinators**

Melissa Doris, Ann Klevgard, Gari Stein

**Judge's Brunch Coordinators**

Melissa Doris, Ann Klevgard, Sue Webster

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Ken Bawcom, Cynthia Ellis

**Filmmaker Housing Coordinator**

Jacqueline Wood

**Airport Pick-up Coordinator**

Shrihari Sathe

**Pre-screeners**

Matt Anderson, Ken Bawcom, Carrie Cecchini, Chrisstina Hamilton, Paul Hathaway, Stashu Kaybartas, Kent Lambert, Alison LaTendresse, Matthew Makinen, Dan Marano, Ed McDonald, Chris McNamara, Claudette Stern, Simona Vaitkute, Sue Webster

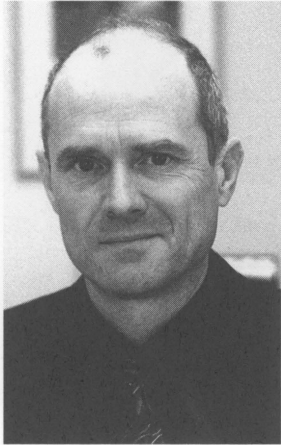
**Michigan Theater**  
**Projection & Stage Staff**

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**Volunteer Support Staff**

Renee Balmick, George Fisher, Nickolas Gilbert, DJ Ledford, Alan Pagliere, Shari Sacks, Cory Snavelly, Claudette Stern, Claus Theile, Adam Weakley

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



PT QUINN

## Welcome!

As mayor of Ann Arbor, I'm so pleased to welcome you to the 42<sup>nd</sup> Ann Arbor Film Festival. Ann Arbor prides itself on being a vibrant bastion for the arts, and the Film Festival is in no small part a reason why. Set in the glorious Michigan Theater, the Ann Arbor Film Festival is a gem of our local arts scene.

There is its impressive history: the oldest festival of its kind in North America, an early supporter of famed artists such as Kenneth Anger and Andy Warhol, and its steadfast devotion to film as art.

But the festival is also special because of its longstanding involvement with our local community. A diverse, ever-growing group of volunteers and donors plays an essential role in the functioning and operation of the Festival. And every year filmmakers and artists from around the world descend on our city, live in the community and visit schools, participating in the exchanging of ideas.

In these times we can't help but place a special importance on what the Festival contributes not only to our community but to our individual spirits. The work of these artists stimulates us—challenges us, moves us, and makes us think. Thank you for joining us this year and in the years to come, and for supporting this critical local venue for arts and ideas.

Enjoy the show!

Sincerely,

A handwritten signature in black ink that reads "John Hieftje". The signature is written in a cursive, flowing style.

John Hieftje

Mayor of Ann Arbor

# festival contributors & in-kind donors

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

## Sponsors

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University of Michigan Program in Film & Video Studies  
University of Michigan School of Art & Design  
WGTE-TV  
WUOM - Michigan Radio

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City of Ann Arbor  
Nonprofit Enterprise at Work  
Michigan Council for Arts and Cultural Affairs  
National Endowment for the Arts

## Entry Fee Sponsor

University of Michigan  
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WRAP - Washtenaw Rainbow Action Project

## In-Kind Donors

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Rogow & Loney, PC  
Schokolad Chocolate Factory  
Selo Shevel Gallery  
Sixteen Hands  
Sony  
Three Chairs Company  
Tobins Lake Studio/TLS Prod.  
Union Street - Detroit  
Village Corner  
Voila  
West Side Book Shop  
Wireless Toyz  
Howard White & Barbara Brown  
Whole Foods Market  
Wilkinson Luggage Shop  
Vineyard Wines

## Festival Travel

Ruth Altchek  
Dave Ericksen  
Denny Hayes  
Fred Moore  
Pat Oleszko  
Rob Yelvington

## Filmmaker Reception

Casa Dominick's

## Judges' Meals

Angelo's Restaurant  
The Earl  
Red Hawk  
Seva Restaurant  
Shalimar Restaurant  
Zanzibar  
Zingerman's Delicatessen

## Judges Brunch

Jefferson Market  
Metzger's German Restaurant  
Say Cheese Cheesecake Bakery  
Zingerman's Bakehouse

## Judges Dinner Party

Cafe Zola  
Vineyard Wines

## Saturday Night Closing Party

Firefly Club  
Maker's Mark

## Tech Support

Dan Klyn  
Nickolas Gilbert  
Dan Norton  
Ken Rorick

## Reception Donors

Arbor Brewing Co.  
Blue Nile  
Common Grill  
Espresso Royal Cafe  
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Gandy Dancer  
Great Harvest Bread Co.  
Kav's Cafe  
Pancho's  
People's Food Cooperative  
Produce Station  
SKYY Vodka  
Syrian Cuisine & Exotic Bakeries  
Taste Private Chef  
Tios Restaurant  
Tuptim Thai Cuisine  
Zingerman's Bakehouse

## Screener Food

Arbor Brewing Co.  
Ashley's  
\aut\ Bar  
Cottage Inn  
Don Carlos  
Zingerman's

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BMC Media  
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David Mueller, Edward Surovell Realtors  
Detroit Film Theater  
Encore Recordings  
Filmmaker Magazine  
Grizzly Peak Brewing Co.  
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InterFirst Wholesale Mortgage Lending

## Kalamazoo Pictures

Kodak  
Madstone Theaters  
Main Street Area Assoc.  
Menlo Innovations  
Michigan Radio and Television  
Mid America Cine Support, Inc.  
Overture Audio  
Saturn of Ann Arbor  
Schoolkids in Exile  
Starbucks  
Tel Systems  
University Musical Society  
Voila Boutique  
WGTE-TV

*Thank you to all those who opened their homes to house visiting filmmakers, and to all the airport chauffeurs!*

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

Alfonso Alvarez  
Ken Bawcom, Leslie Raymond, Chris McNamara, Joe Tiboni  
Dave Brenner  
Verena Brunner  
Vera Brunner-Sung  
Michael & Leni Cecchini  
Susan Chastain  
J. Scott Clarke  
David Dinnell  
Dude's Doggy Daycare  
Andreas Erne  
Nancy Freyburger  
Lou Glorie  
Greg Highlen  
Bill Hill  
Phil Hoffman  
Jayne & Genevieve  
Josephine, Luther, Graham  
Jennifer Judge  
Kim Kemner  
George Manupelli  
Tara McComb  
Pat Oleszko  
Dute Otto  
Margaret Parker  
Josh Pokempner  
Jeremy Rigsby  
Bryan Rogers  
Bruce & Nancy Romant  
Jason Stevens  
Mark Wojahn  
The Wonder Women  
Zelda

## membership

The Ann Arbor Film Festival is a grass roots organization dedicated for the past 42 years to screening the very best in independent and experimental film. The generous financial support the Festival receives from its boosters has always been one of its strengths, and our membership campaign serves as a way to recognize these tax-deductible contributions. Putting on the Ann Arbor Film Festival is a year-round effort. Your support and the support of the following people is deeply appreciated.

### **Film Legends \$1000**

Rita & Peter Heydon  
Myrna Jean Rugg & Richard Cronn\*

### **Film Producers \$500**

Ronald & Jill Donovan Maio

### **Film Celebrities \$250**

Charles Reinhart Company, Realtors  
Frederick & Jean Birkhill  
Lou Glorie  
Nancy LaTendresse

### **Film Heroes & Heroines \$100**

John Baird  
Ruth Bardenstein & Jim Roll  
Olga Bilakos  
Verena Brunner  
Clark Charnetski  
Nick Durrie  
David Ericksen  
George Ewing  
Vicky Henry  
Philip Hughes  
David Lundin  
Jill McDonough & Greg Merriman  
Daniel Moerman  
Kostas Pappas  
Andrew Rodgers  
Drusilla Scott  
Martin Shackelford  
Mark Street & Lynne Sachs  
Joe Walters  
Karen & David Weinstein  
Gordon & Cheryl White  
John Dryden  
Diana Raimi

### **Film Connoisseurs \$50**

Bonnie Dede & Rob Fagerlund  
Alan & Lisa Dengiz  
Detroit Film Center - Anthony Morrow  
Steve and Heidi Herrell  
Esther Kirshenbaum  
Amy Moore  
Deanna Morse  
Jan Onder  
Peter Osler & Betsy Williams  
Bruce & Nancy Romant  
Susan Wineberg & Lars Bjorn

### **Film Lovers \$25**

Bernard & Raquel Agranoff  
Tony Buba  
Valerie Scho Carey  
Stephen Graham  
Fred & Marjorie Hill  
George Kargilis  
Geraldine Kaylor  
Doni Lystra  
Margaret Parker  
Michael Schippani  
Judy Schwartz  
Patricia Smith  
Ellen Wilt

\*Thank you to Pfizer for their matching gift fund.

**If you would like to give to the Ann Arbor Film Festival, please fill out the form at the back of this catalog!**



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

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

Winners are announced immediately following the close of the auction on **Sunday March 21, at 9 PM.** Winners may then make payments and retrieve their items. Arrangements can be made for those who are unable to pick up items at this time, however all must be claimed by March 31. Runner-up bidders will be contacted in the event that an item goes unclaimed.

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

*Special thanks to Barbara Brown for all her effort and hard work in organizing the auction.*

Charles Aimone  
Chris Roberts-Antieu  
Leland Austin  
Susie Ayer  
Lars Bjorn  
Nancy Brennan & Brad Cross, Harmony Hollow Bells  
Barbara Brown  
Jean Buescher-Bartlett  
Fred Burkhill  
Susan Byrnes  
Wendy Chaiken  
Martha Claus  
Lynda Cole  
Jill Connaughton  
Niki Conraths-Lange  
Jill Damon, 16 Hands  
Cynthia Davis  
Monique & Denny Deschaine, Al Dente Pasta  
Kim Demmick  
Frederick Ferri, Yoga Pro  
Fourth Ave. Sleep Shop, Paul & Claire Tinkerhess  
Fourth Ave. Birkenstock, Paul & Claire Tinkerhess  
Carol Furtado  
Marie Gaston  
Dorothy Gotlib  
Helen Gotlib  
Richard Hackel  
Victoria Hayes  
Edie Herrold  
Claudine Hyatt  
Indulge Hair Salon  
Tom Isaia, Coffee Express  
Esther Kirshenbaum  
Harriet Kozyn

Jean Henry, Jefferson Market  
Anne Herrmann  
Tom & Cindy Hollander, Hollander's  
Marie Krull  
Rebecca Lambers  
Jens Lange  
Steven & Katherine Lesse, Abracadabra  
Lisa Marra, Marra Bella  
Molly Mast  
Michigan Theater  
Ken Mikolowski  
Anne Moray  
Deana Morse  
Alan Pagliere, Tree Town Bees  
Davy Rothbart & Found Magazine  
Andrew Sacks  
Rubber Soul  
Terri Sarris  
Grace Shackman  
Victoria Silks  
Ed Special  
Claudette Stern  
Dylan Strzynski  
True Gem Co., Garth & Judi Gottschalk  
Greg Upshur, Greenbarn Works  
Betsy VanderVeen Rutz  
Margo West  
Ellie White  
Ann Whitney  
Sue Wilts  
Susan Wineberg  
Leslie Wolfe  
Michael Wolfe  
Nancy Wolfe

# festival sponsors & prize donors

The Ann Arbor Film Festival is made possible with grant support from the Michigan Council for the Arts and Cultural Affairs and the National Endowment for the Arts. We extend our very special thanks to these granting institutions as well as to the following corporations, businesses, organizations and friends of the festival for their very generous sponsorship donations.



## Prize Donors

Over \$20,000 will be awarded in prizes this year. 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.

### \$3,000

Ken Burns/Florentine Films

### \$1,200

Palmer Morrel-Samuels/EMPA

### \$1,000

Judy Kazis/The Tom Berman Award, Inc.  
Lawrence & Mary Ellen Kasdan  
The DeVarti Family  
Michael Moore  
Gus Van Sant/Wendy Foundation  
Rick Cronn & Myrna Rugg\*

### \$500

Ghostly International  
630 Club  
Susan Warner  
Mid America Cine Support  
Liberty Street Video  
Michigan Vue Magazine  
Tios Restaurant  
John Johnson  
Connie Crump & Jay Simrod  
Griot Editorial  
WGTE Public Broadcasting

### \$350

Denny Hayes

### \$300

LaBour Foundation for Non-Institutional Living

### \$250

Anonymous  
Arbor Springs  
Piotr Michalowski & Deanna Relyea

### \$200

Frank & Gail Beaver  
George Fisher & Kari Magill  
Lars Bjorn & Susan Wineberg  
Kitty & Steven Kahn  
Mark Hardin

### \$175

Walter Spiller

### \$150

Ken Kiesler

### \$126

Matt Graff & Leslie Lawther

### \$100

John Minock  
John Caldwell & Susan Kalinowski  
Jim Freudenberg  
Cynthia Greig & Richard Smith  
Richard Hackel  
Dan Gunning  
Daniel Moerman

### \$50

Alice Liberson  
Lars Bjorn & Susan Wineberg  
Phillip Wilson & Beth Straebel

### Other

Dan & Fred Bourgoise  
Grace & Wild Studios  
Detroit Filmmakers Coalition  
Eastman Kodak

\*Thank you to Pfizer for their matching gift fund.

The Awards Jury is composed of internationally recognized filmmakers, artists and critics who are dedicated to independent and experimental film as an art form. The jurors' function is to view all entries programmed in the public screenings of films-in-competition and to distribute the awards money. Decisions regarding awards and the distribution of prize monies are the prerogative of the Awards Jury and its decisions are final.

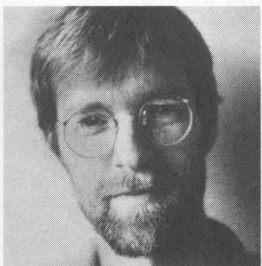
**Jurors will present their own work in programs on Wednesday, Thursday and Friday, at 3 PM in the main theater. See the schedule for details.**

### Helen Hill



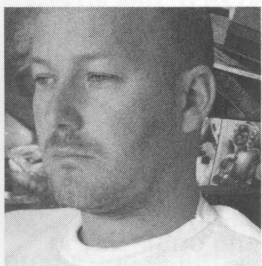
Helen Hill, a filmmaker since the fifth grade, makes short animated films. She has recently been experimenting with handcrafted cinema techniques, such as hand processing movie films in her bathtub. In 2000 she received a Canada Council for the Arts grant to travel across Canada on a self-guided tour of handcrafted cinema, where she learned new techniques and approaches to experimental filmmaking. Her trip has led to new work like her award-winning *MADAME WINGER MAKES A FILM* (2000), in which the animated character is a spokesperson for her film activist ideas. She very directly assures her audience that you don't need computers, big money, or the latest digital gizmo to make a film; you just need a good idea. Hill's goal is to continue championing film as an egalitarian medium. She teaches experimental animation courses in New Orleans and in workshops at film festivals in the U.S. and Canada, to both adults and children. Hill has lived in South Carolina, Massachusetts, California and Nova Scotia, Canada. She currently lives in New Orleans with her husband Paul.

### Monteith McCollum



Monteith McCollum's early years were spent in Scotland, Tasmania, and traveling across Europe in the back of a Land Rover. At the age of eight he moved back to the United States to live on his grandfather's farm in Iowa. In 1994 he received a BFA from the Art Institute of Chicago, and afterwards worked for a Franciscan Catholic soup kitchen driving nuns to and from convents and delivering food. He also worked as a cameraman at a Polish and Arab cable station, which led to production jobs and teaching positions at Columbia College and the City Colleges of Chicago. Over the past decade McCollum has been involved in making films and sound compositions. His most recent documentary film, *HYBRID*, received an Independent Spirit Award in 2002 and was shown on P.O.V. In 2003 he and his partner, filmmaker Ariana Gerstein, received a Rockefeller Fellowship for the documentary they are currently working on, *MILK*. They live in upstate New York.

### Bill Morrison



Chicago-born Bill Morrison has worked in film and theater since graduating from The Cooper Union School of Art in 1989. In 2001 Morrison won a Village Voice Obie award for his film work in the Ridge Theater production of Mac Wellman's *Jennie Richee*. His film *THE DEATH TRAIN* received a Bessie Award for excellence in theatrical design, and was included in the Whitney Museum's survey "The American Century: Film and Video 1950-2000." In 2000 Morrison received a Guggenheim Fellowship for filmmaking, and together with grants from NYFA and Creative Capital in 2001, he completed his first feature length film. *DECASIA* made its world premiere at the 2002 Sundance Film Festival and has since screened at numerous venues. His collected works have been shown in solo shows at the Museum of Modern Art, New York; the Institute of Contemporary Art, London; and the Museo de Bellas Artes, Buenos Aires. Five of his titles are in the permanent collection of the Museum of Modern Art. Morrison lives in New York City.

## the awards

Over \$20,000 in prizes is awarded by the Awards Jury, including the following annual named awards:

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

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

### **The EMPA Work Life Award \$1,200**

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

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

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

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

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

### **Prix DeVarti \$1,000**

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

### **Vicki Honeyman Award for Best 16mm Film \$1,000**

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

### **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 that 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 here over the years. Proceeds from his film 'ROGER AND ME' (1989) fund the award.

### **Kodak/Film Craft Lab Award for Best Cinematography \$1500 plus processing**

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

### **Chris Frayne Award for Best Animated Film \$500**

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

### **Ghostly International Award for Best Sound Design \$500**

This award is given for excellence and originality in sound design. Ghostly International is an Ann Arbor-based independent record label focusing on innovative electronic music, founded in 1999 by then-University of Michigan student Sam Valenti IV.

**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 Film Center Award \$1500**

For the past decade, the Detroit Film Center has provided a vital center for the media arts through educational courses, screenings, events, and low-cost equipment rentals. DFC members receive deep discounts on courses and screenings, information on festivals and events, access to film and multimedia equipment and much more. The award, which is intended for a Southeastern Michigan-based filmmaker, provides the recipient \$1000 in waived equipment rental fees plus \$500 towards educational courses and workshops.

**WGTE Public Broadcasting Award for Best Use of Music in a Film \$500**

WGTE Public Broadcasting is pleased to present an award for the best use of music in a film. Music, used correctly and to its best advantage, can have a powerful effect on the audience. This award will be presented to the Festival entrant whose skillful use of music helps to create a truly memorable 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.

**Lawther/Graff No Violence Award \$126**

This award honors the film that best demonstrates non-violent artistic communication. It is presented to the filmmaker whose film refuses to feed off fear and that successfully creates a space that is life affirming.

**Honorable Mentions \$1,625**

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

## **festival tour**

Following the festival in Ann Arbor, a four-hour program of awarded and highlighted 16mm films is selected to represent the Festival on the **Ann Arbor Film Festival Tour**. The tour will be on the road through mid-December, 2004. Each filmmaker on tour receives \$1.50 per minute per tour stop for the use of their film. More stops will be added throughout the spring, summer and fall—check the Festival website for updates!

### **April 2 & 3**

Reed College  
Portland, OR

### **April 9 & 10**

College of the Atlantic  
Bar Harbor, ME

### **April 17 & 18**

Southwest Film Center  
Albuquerque, NM

### **April 22 & 23**

Kent State University  
Kent, OH

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

Cincinnati Film Society  
Cincinnati, OH

### **May 6-9**

Cleveland Cinematheque  
Cleveland, OH

### **May 21 & 22**

University of California, Davis  
Davis, CA

### **June 12 & 13**

Foothill College  
San Francisco, CA

### **August 7**

Capri Theatre  
Montgomery, AL

### **August 21 & 22**

Aurora Picture Show  
Houston, TX

### **August 27 & 28**

Indiana Buskirk-Chumley  
Theater  
Bloomington, IN

### **September 3 & 4**

The Film Theatre at the Urban  
Institute for Contemporary Arts  
Grand Rapids, MI

### **September 9 & 10**

University of Tennessee, Knoxville  
Knoxville, TN

### **September 17 & 18**

Delta Film Works  
Monroe, LA

### **September 27**

Detroit Film Theater at the  
Detroit Institute of Art  
Detroit, MI

### **October 1 & 2**

Pittsburgh Filmmakers  
Pittsburgh, PA

### **October 6**

Rhode Island School of Design  
Providence, RI

### **October 12**

Union Theater  
Milwaukee, WI

### **October 17 & 19**

Cornell Cinema  
Ithaca, NY

### **October 24 & 25**

DelRay Lounge & Ballroom  
Lincoln, NE

### **November 1**

Ithaca College  
Ithaca, NY

### **November 6 & 7**

Central Michigan University  
Mt. Pleasant, MI

### **November 11**

Alternative Film Festival  
Edinboro, PA

### **Tour dates to be announced:**

Webster Film Series  
St. Louis, MO

Alabama Filmmaker's Co-op  
Huntsville, AL

Brooklyn College  
Brooklyn, NY

Fine Arts Cinema  
Berkeley, CA

University of Chicago  
Chicago, IL

Northwestern University  
Chicago, IL

## 8 PM. Competition

### Opening Performance: Peter Sparling Dance Company

Peter Sparling Dance Company previews *Peninsula*, the full-evening, multi-media travelogue of the state of Michigan to be premiered at the 2004 Ann Arbor Summer Festival on June 23. This excerpt, "Part I: From Rust and Ruin," features Frank Pahl's music and Sparling's video backdrop.

**KINETIC SANDWICH** Eric Dyer, Baltimore, MD. MiniDV, 2.5 min. 2002. Experimental animation. At the dawn of the motion picture era, Eadweard Muybridge photographed motion and laid the sequential stills out on the page, thus exposing the stillness hidden in motion. Over a century later, this concept is inverted. This work exposes the motion hidden in stillness.

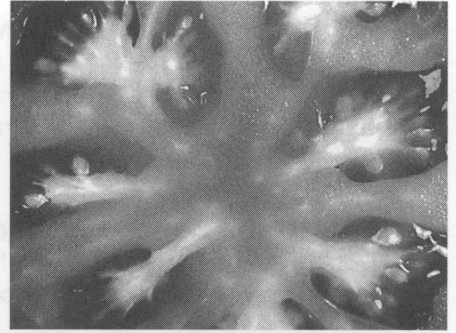
**FOR SUMMERS TO COME** Jennifer Hardacker, Ann Arbor, MI. DVD, 13.5 min. 2003. Experimental. The videomaker attempts to recreate her remembered childhood summers for her one-year-old son, staging him in various "good memory" moments. Through the use of a child's toy, digital camera, and an editing style, a patchwork quilt is evoked.

**PAPILLON D'AMOUR** Nicolas Provost, Belgium. BetaSP, 3 min. 2003. Experimental. "Nicolas Provost turns the shards of Rashomon's broken mirror to reflect one another and stares deep into their infinite regress, hallucinating the night-terrors of a butterfly still slumbering in its chrysalis. If romances often exult in the transformative powers of love, it is rare that they express this viscerally how much change can horrify or hurt." —Spencer Parsons, Cinematexas

**WHATEVER YOU DESTROY** Yoni Goldstein & Max Sussman, Ann Arbor, MI. MiniDV, 20 min. 2003. Experimental documentary. This film features the last existing footage of Ann Arbor's collapsing artistic community in the Old West Side building, "The Technology Center." It explores the sociopolitical dynamics between working artists and urban gentrification.

**FALL** Leighton Pierce, Iowa City, IA. BetaSP, 13 min. 2002. Experimental. A struggle to hold on to the world, the various worlds we try to inhabit. Shot in the south of France during the fall of 2001.

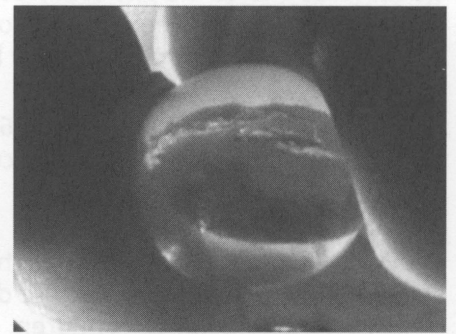
**RESISTING PARADISE** Barbara Hammer, New York, NY. 16mm, 80 min. 2003. Experimental documentary. How can art persist during a time of war? This film uses the paradigm of the French painters Matisse and Bonnard, who continued to paint during WWII, and Resistance fighters from Provence. Viewers are challenged to look at their own choices in troubling times.



KINETIC SANDWICH



FOR SUMMERS TO COME



FALL

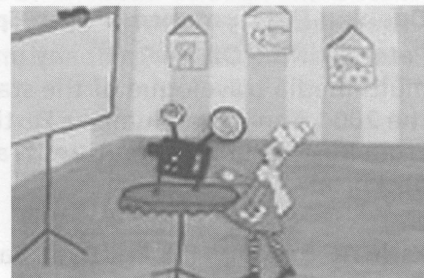


RESISTING PARADISE

# Main Theater — Wednesday March 17

## 3 PM. Juror Presentation: Helen Hill

**MADAME WINGER MAKES A FILM: A SURVIVAL GUIDE FOR THE 21ST CENTURY** 16mm, 2001, 9:29. Madame Winger wants you to make a film about something you love. She shows you her favorite low-budget filmmaking techniques, from cameraless animation to processing your own film in a bathtub.



MADAME WINGER MAKES A FILM

**TERMITE LIGHT** Courtney Egan and Helen Hill. 16mm, 2003, 2:30. Made in memory of Stan Brakhage (after his film "Mothlight"), this film stars the destructive Formosan termites of Louisiana.

**MOUSEHOLES** 16mm, 1999, 7:40. Since I could not stop my grandfather's death, I tried to understand, through recordings of his voice, home movies and animated scenes of heaven.

**TUNNEL OF LOVE** 16mm, 1996, 4:00. Why fall in love with strangers when best friends make the best sweethearts? Follow a silhouette through a tunnel of love and animation to learn more.

**SCRATCH AND CROW** 16mm, 1995, 4:23. This hand-drawn animated film reveals the secret lifecycle of chickens, from their hatching by mother cats to their noisy ascent into Heaven.

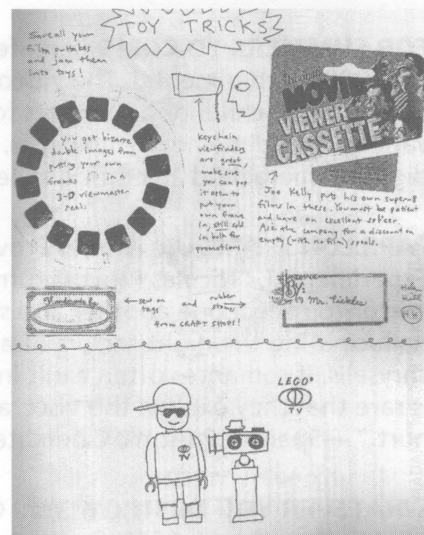
**YOUR NEW PIG IS DOWN THE ROAD** 16mm, 1999, 5:00. Filmed and hand-processed in a week at Phil Hoffman's Film Farm in Canada, this film was a treasure map to lead my husband to his gift, a little pet pig.

**THE WORLD'S SMALLEST FAIR** 16mm, 1995, 4:26. While in art school, I invited my fellow students to help create one square mile of cotton candy in fantastical shapes.

**RAIN DANCE** 16mm, 1990, 3:45. This animated film illustrates a lullaby about rain, which tells the story of dancing and walking among the creatures of a rainstorm. "Children, don't tremble, I saw it rain for three miles, and when it hit, I was walking among them."

**FILM FOR ROSIE** 16mm, 2001, 2:00. The true family history of Rosie, a pet pig.

**VESSEL** 16mm, 1992, 6:15. This film combines drawn, cel and cut-out paper animation to follow a young girl's journey to the top of a sunflower.



FROM RECIPES FOR DISASTER: A HAND CRAFTED FILM COOK BOOKLET



## 7 PM. Competition

### Opening Performance: *FOUND Magazine*

Davy Rothbart, creator of *FOUND Magazine*, author of *The Lone Surfer of Montana, Kansas*, and frequent contributor to NPR's *This American Life*, shares finds from his upcoming book, *FOUND* (Simon & Schuster, May 2004). *FOUND*'s 50-state Slapdance Across America tour begins in April. More information at [www.foundmagazine.com](http://www.foundmagazine.com).

**CHOPIN'S BICYCLE** Eric Dyer, Baltimore, MD. MiniDV, 4.5 min. 2003. Experimental. In the creation of this work, the production staff was replaced by the music staff: a music composition served as both editor and compositor. In visual/procedural tandem, this video mirrors the alpha and omega of humankind's affair with technology.

**APPLE GROWN IN WIND TUNNEL** Steve Matheson, Chicago, IL. BetaSP, 26.5 min. 2000. Experimental narrative. This absurdist, microscopic film noir follows the activities of an underground network of ill people, desperate to create alternative methods of self-care in a world where natural resources are disappearing.

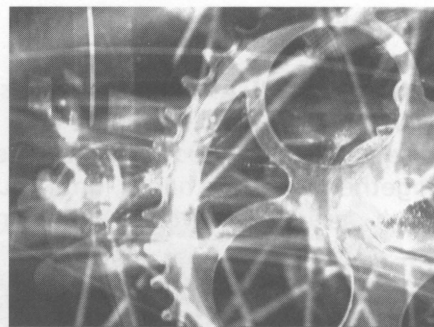
**CLUCK CLUCK (GACK GACK)** Olaf Encke, Berlin, Germany. 35mm, 6 min. 2002. Animation. Times are changing. The authoritarian boss Dr. Brock is replaced by team supervisor Martin. But what does this mean to the other staff members? And how does the attractive head secretary handle the new situation?

**THE COLD ONES** Aaron Platt, Santa Cruz, CA. 35mm, 7 min. 2003. Experimental narrative. Two siblings deal with the abandonment of their mother and the death of their father.

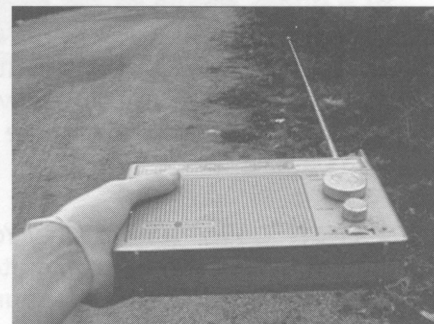
**AEROPLANE MAN** Alison Murray, London, England. BetaSP, 6 min. 2003. Experimental. After an encounter with a racist in East London, Jonzi begins a quest to find a place to belong. Grenada, Jamaica, America, Africa...in each place he finds he does not really fit in. His impersonations are full of affection but capture the sting of rejection offered in every place.

**A THOUSAND WORDS** Melba L. Williams, Stanford, CA. BetaSP, 8.5 min. 2003. Documentary. This film explores the effects of war and silence on a family. Through the use of old home movies, photos and interviews with her father and brother, the filmmaker's personal journey of uncovering family history is exposed.

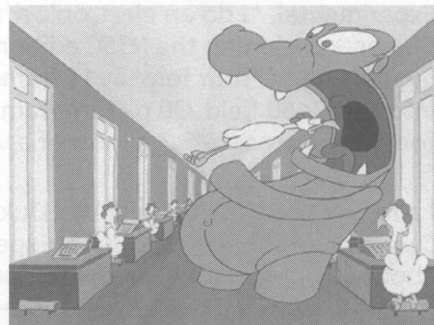
**IN THE BEGINNING WAS THE EYE** Bady Minck, Austria. 35mm, 44 min. 2003. Experimental animation. The camera acts as a winking eye spying into a poet's workroom.



CHOPIN'S BICYCLE



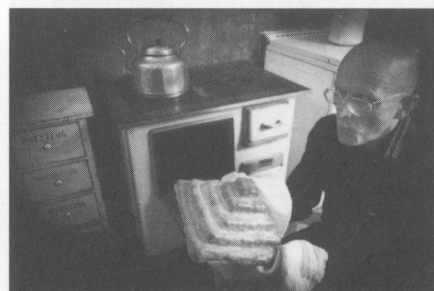
APPLE GROWN IN WIND TUNNEL



CLUCK CLUCK (GACK GACK)



THE COLD ONES



IN THE BEGINNING WAS THE EYE

## Main Theater — Wednesday March 17

### 9:30 PM. Competition

**IDIOT'S BREW** Antonin De Bemels, Brussels, Belgium. DVD, 9.5 min. 2002. Experimental. Put some flour and a small amount of water in a bowl; add all the odd stuff that goes through your mind. Knead all this together with your hands, until you obtain a homogeneous mixture. You don't necessarily have to eat or drink the result.



IDIOT'S BREW

**POST MARK LICK** Sonia Bridge, London, England. 35mm, 4 min. 2002. Experimental animation. This film explores the materiality of the postage stamp and fleeting narratives of postcards.

**BUSES, TRAINS, CARS AND PLANES** Bob Makara, Grosse Pointe Farms, MI. 16mm, 16 min. 2003. Documentary. This film documents the producer's journey to visit three diverse locations by various means of transportation, while satirizing the travel industry and saving money at the same time.

**IN TRANSIT** Doug Vitarelli, New York, NY. 16mm, 3 min. 2002. Animation. A NYC subway commute is depicted as a rhythm of abstract shapes and raw colors over the sounds of urban cacophony.



IN TRANSIT

**A TOM TOM CHASER** Ken Jacobs, New York, NY. MiniDV, 10.5 min. 2002. Experimental. "I do an electronic riff on the MoMa print in 'A Tom Tom Chaser,' concluding the NTSC edition. I'd been supervising a new digitalizing of 'Tom Tom' at 15 frames per second, because 15 fits neatly into NTSC's 60 fields/30 picture frames per second, thus minimizing compression 'artifacts,' a form of a visual 'noise' I wasn't welcoming." —KJ

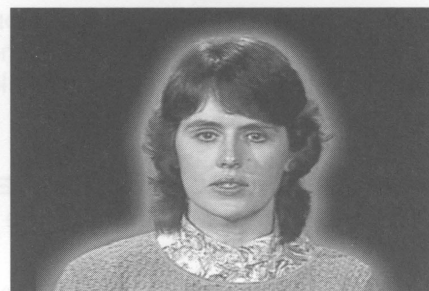


A TOM TOM CHASER

**I AM A CONJUROR** Emily Vey Duke & Cooper Battersby, Toronto, Canada. BetaSP, 8.5 min. 2003. Experimental. A science-fiction narrative about a couple who have revolutionized the course of medical and scientific history. The viewer is asked to reconsider some of the most basic ideas we hold about science, culture and everyday life.

**SECURITY ANTHEM** Kent Lambert, Chicago, IL. MiniDV, 3.5 min. 2003. Experimental. An ode to lovers, fear, potatoes, and paranoia, with a special appearance by U.S. Attorney General John Ashcroft.

**THE SECRET HISTORY OF THE DIVIDING LINE** David Gatten, Ithaca, NY. 16mm, 20 min. 2002. Experimental. "Conflicting descriptions of the same territory by the same William Byrd fracture in an attempt to inhabit the same space, yielding to obscure landscapes that vividly depict the numerical distances relegated to an appendix. As subtly rhythmic and droll as it is outwardly austere, David Gatten's continued perusal of the Byrd library generously rewards patience with its faithful curiosity." —Spencer Parsons, Cinematexas.



SECURITY ANTHEM

## 1 PM. FILM JAM

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

## Other Voices

### 8 PM. Lost Film Festival

#### Opening Performance: The Poem Adept

Peter Rothbart AKA the Poem Adept performs a cover of "The Booty Don't Stop," a homemade booty-rap song from a tape found on the ground in Ypsilanti, Michigan. The Poem Adept's first album, *Songs for the Long, Lonely Drive*, will be out in April. More booty at [www.poemadep.com](http://www.poemadep.com).

#### Lost Film Festival: Hollywood Can Suck It!

The *Hollywood Can Suck It!* tour premieres at the Ann Arbor Film Festival with a new program for 2004 featuring scathing and hilarious social commentary from North America and beyond in the form of narrative shorts, documented pranks, and hot amateur protest footage from around the world. "This is about smashing the illusions cast by Hollywood and CNN," says festival director Scott Beibin. The program is an action-packed 100 minutes long, and never drags. Beibin spins the films in the same way a house DJ spins records, and narrates with amusing anecdotes and behind-the-scenes information about the films.

Lost Film Festival is a traveling showcase of truly independent (read: anti-authoritarian + anti-corporate) film based in West Philadelphia. It's a totally grassroots and DIY concept of how to run a film festival of politically conscious dark comedy. Lost Film Fest regularly appears at theaters and universities, but its indigenous environs are squats, clubs, warehouses, political convergences, and rooftops. For more information and complete listings go to [www.lostfilmfest.com](http://www.lostfilmfest.com).

### 10 PM. Competition

**THE SON OF SAMSONITE** Mike Olenick, Columbus, OH. DVD, 9.5 min. 2002. Experimental narrative. This film uses several text streams to bombard the viewer with multiple narrative possibilities. Composed of a series of extended images (often cinematic memories), it is filled with irony and black humor, puns and pop songs, and a troubled relationship that unfolds amongst disasters.

**THE FOURTH WORLD WAR** Richard Rowley, New York, NY. BetaSP. 76 min. 2003. Documentary. Shot on the frontlines of struggles on five continents, where the mainstream media cannot go, this film is the untold human story of the current global conflict. It is the story of men and women around the world who resist being annihilated in this war.



rad.art



THE SON OF SAMSONITE



THE FOURTH WORLD WAR

## Main Theater — Thursday March 18

### 3 PM. Juror Presentation: Monteith McCollum

**HYBRID** 2000, 93 min, B & W 16mm. In a rather unusual form, where animations of crawling and mating corncoobs alternate with meditative nature scenes, this documentary tells the story of one man's obsession with hybrid corn. Using dry Midwestern wit, the film delves deep into one family's complex relationships with an eccentric man who finds solace in the whispers of rustling cornfields. *Winner of AAFF Best of Festival in 2001.*

### 5 PM. Lecture/screening: Julia Scher

Julia Scher is an artist who employs electronic security and closed circuit surveillance systems to create transitory web/installation performances exploring issues of power, control, seduction, responsibility, and the experienced environment. Presented by the UM School of Art & Design Penny W. Stamps Distinguished Visitors Series. Reception to follow at Work, 306 S. State Street. *Free and open to the public.*

### 7 PM. Competition

#### Opening Performance: silt

San Francisco-based collaborative trio silt make their Ann Arbor debut with their performance/installation "Luminal Lines." A cinematic exploration of the river landscapes of the Pacific Northwest, the piece investigates lines of perception, the "lattice patterns of convergences and associations, sympathetic and divergent vectors that we find ourselves immersed in." First of two performances.

An installation by silt is on view at the festival's *superCinematics@WORK* exhibition. Silt appears with support from the University of Michigan School of Art & Design Roman J. Witt Visiting Faculty Program.

**CARELESS REEF: MARSABU GALAWA** Gerard Holthuis, The Hague, Netherlands. 35mm, 12 min. 2003. Experimental. A deep dive under the surface of the sea, searching for the places where man normally does not go. Under water everything looks the same—Egypt, Florida, Mexico, Asia, The Maldives. Coral is coral and a Lionfish looks the same. Everywhere.

**WORST CASE SCENARIO** John Smith, London, England. BetaSP, 18 min. 2003. Experimental. This film starts out as a series of still photographs depicting daily life on a Viennese street corner. But as Sigmund Freud casts his long shadow across the city, the static world slowly and subtly comes to life and an increasingly improbable chain of events and relationships starts to emerge.

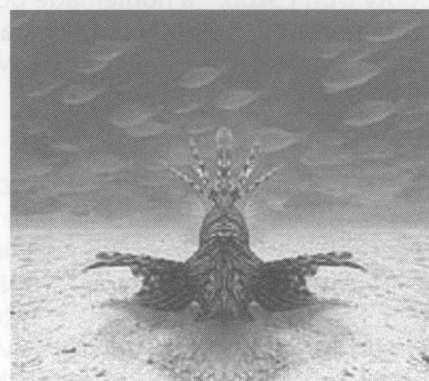
**FORTRESS** Potter-Belmar Labs, Ann Arbor, MI. DVD, 5 min. 2003. Experimental. The establishment condemns the visionary.

**BLUE LIKE A GUNSHOT** Masoud Raouf, New York, NY. 35mm, 5.5 min. 2003. Experimental animation. The visual transposition of a powerful poem about the barbarity of our world.

**GLASS CROW** Steven Subotnick, Providence, RI. BetaSP, 6 min. 2004. Experimental animation. In 1618, some Protestant nobles angrily broke into a meeting in Prague Castle and pushed two Catholic ministers out a window. But the men were saved when they landed on a pile of waste in the castle moat. This was known as the Defenestration of Prague.



HYBRID



CARELESS REEF: MARSABU GALAWA

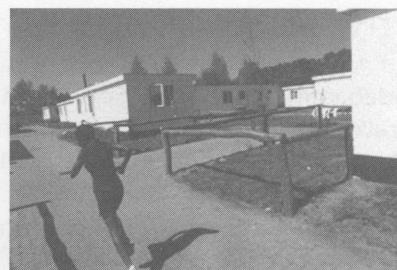


BLUE LIKE A GUNSHOT



GLASS CROW

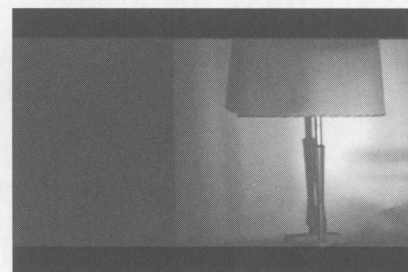
**RESORT** Anna Abrahams & Jan Frederik Groot, Netherlands. 16mm, 14.5 min. 2002. Documentary. A precise film about housing of asylum seekers in the Friesian towns of Joure and Drachten.



RESORT

**THE GEOSOPHIST'S TEARS** Peter Rose, Philadelphia, PA. BetaSP, 8 min. 2002. Experimental. Shot during a seven-week cross-country road trip in the aftermath of the catastrophic events of Sept. 11, 2001, this video offers unstable metaphors for the state of the union and a respectful homage to the traditions of painting.

**JOURNEYS** Vinayan Kodoth, Ahmedabad, India. 35mm, 37 min. 2003. Documentary. What does it mean to be part of a desperate crowd of seven million commuters to whom the suburban train journey between home and workplace has become the survival of the fittest? Using sound and visual juxtapositions, the film builds up a surreal picture in the city of Mumbai (Bombay).

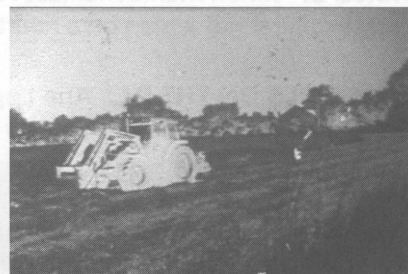


NOCTURNAL ADMISSIONS

## 9:30 PM. Competition

**RED THINGS** Max Porter, Port Washington, NY. BetaSP, 9.5 min. 2003. Animation. A mysterious phenomenon overtakes a small town, wreaking havoc with all things red.

**NOCTURNAL ADMISSIONS** Kara Blake, Montreal, Canada. MiniDV, 3 min. 2003. Experimental. A 153-year-old house collects and reveals the traces its inhabitants have left behind.



DOWN ON THE FARM

**DOWN ON THE FARM** Alfonso Alvarez, Berkeley, CA. 16mm, 6.5 min. 2003. Experimental. "Amid the rolling flatlands west of Toronto, there is a place they call the Film Farm. It is an ancient Mennonite farmhouse and barn, and it is here that loyal pilgrims journey every summer to make hand-crafted films. This short work is my story of a week's worth of exploration and inspiration." —AA

**MOUNTAIN STATE** Bill Brown, Lubbock, TX. 16mm, 19 min. 2003. Experimental documentary. A brief history of the westward expansion of the United States, as told by 25 roadside historical markers in West Virginia.

**WAR** Jake Mahaffy, Roanoke, VA. 35mm, 86 min. 2003. Experimental narrative. This film reveals the internal struggles of three isolated characters amid the rural ruins of a disappearing America.



WAR

# Screening Room — Thursday March 18

## 1 PM. SEMINAR: Avid

An Avid representative showcases Avid Xpress Pro with Avid Mojo digital video editing software. Session attendees are automatically entered in a drawing to win a free copy of the software. Advance registration is available at [www.avid.com/events/localevents.asp](http://www.avid.com/events/localevents.asp). *Free and open to the public.*

## Out Night

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

## 8 PM. Outfest LA: Favorites from Outfest 2003

Presented by Outfest, the Los Angeles Gay and Lesbian Film Festival

Outfest is a leading showcase for diverse, international gay, lesbian, bisexual and transgender film and video. Outfest produces the largest and oldest continuous film festival in Southern California, featuring more than 200 feature and short films, seven venues and attendance of over 42,000 people. Funny, sassy and smart, this program includes award-winners and festival favorites from the 2003 festival.

**HUNG UP** Jonah Markowitz (Los Angeles, CA), BetaSP, 9:00, 2003. A cell phone catastrophe sends a man on a heart-thumping race to regain his dignity.

**GAY GIRLS ON THE P.L.** Ana Lopez (Los Angeles, CA), BetaSP, 8:00, 2003. Girls meeting girls over the party line leads to fun and trouble!

**STRANGE AND CHARMED** Shari Frilot (Los Angeles, CA), BetaSP, 16:00, 2003. Merging science and sexuality, the love lives of three women are seen through the point of view of quarks.

**STAND BY** Tony Osso (New York City, NY), BetaSP, 9:00, 2003. A moment of truth strikes a nerve between a mother and son in this unconventional, comical coming out drama.

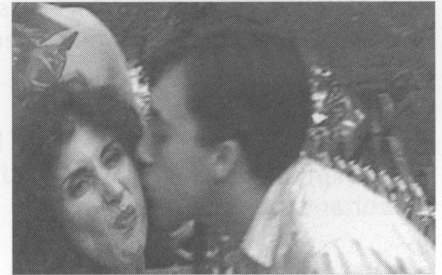
**ONE FINE MORNING** Scott Boswell (San Francisco, CA), 16mm, 16:00, 2002. It's the fall of 1988 and a high school senior can't wait to see the boy of his new wave dreams.

**FOTOSTAR** Michele Andina (Switzerland), 35mm, 14:00, 2002. A closeted photo shop employee has hot imaginary affairs with beautiful men in pictures.

**D.E.B.S.** Angela Robinson (Los Angeles, CA), 35mm, 11:00, 2002. A gang of gorgeous brainy high school girls is on a top-secret spy mission to save the world.



STRANGE AND CHARMED



STAND BY



D.E.B.S.

**TRILLIUM**  
REAL ESTATE

**WRAP**  
Washtenaw Rainbow Action Project

**Pfizer**  
Ann Arbor  
RAINBOW ALLIANCE

Common Language  
Bookstore  
Ann Arbor, Michigan

**l\aut\**

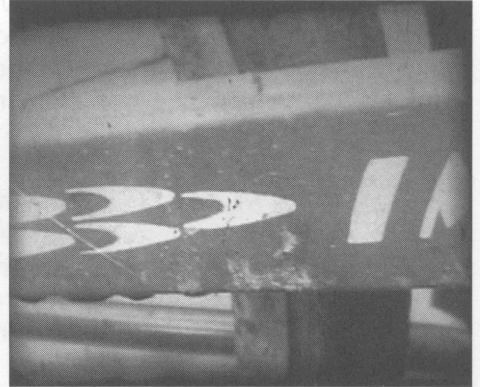
## 10 PM. Competition

**Special live performance by drag sensation the Rubi Girls to follow their film!**

**THIS IS THE BIKE RIDE TO WORK** Stephanie Gray, Queens, NY. DVD, 10 min. 2002. Experimental. The bike ride to work is swiftly and slowly, dreamily documented with stories of real life scenes along the way as the bike ride heroine is thinking them. When was the last time you rode your bike and noticed the neighborhood?

**PORCELAIN** Morgan Rashida Stiff, Los Angeles, CA. BetaSP, 5.5 min. 2003. Narrative. The story of a gay Filipino man who is faced with the idea of being a fetish when he goes home with a white man he meets at a club. Upon finding a china man figurine among other Asian paraphernalia he is forced to confront difficult issues about his identity.

**PRETTY THINGS** Michael Lucid & Amanda Quinn, Los Angeles, CA. BetaSP, 27 min. 2003. Highlights from the first season of the gender-bending sketch comedy show airing on public access TV across the country. Features best friends and creators Lucid and Quinn as a variety of recurring characters, often playing multiple characters in each scene. *Not in competition.*



THIS IS THE BIKE RIDE TO WORK

## THE RUBI GIRLS

Jonathan McNeal, Kettering, OH. BetaSP, 28 min. 2003. Documentary. In the heart of the Midwest, a tight-knit group of professional gay men has been embraced by the community for their fresh approach to comedic drag and dedication to HIV/AIDS fund raising. In addition to documenting the history of the "Girls," the film also attempts to redefine the term "family values."



THE RUBI GIRLS

## Main Theater — Friday March 19

### 3 PM. Juror Presentation: Bill Morrison

**FOOTPRINTS** 1992, 6 min, b/w & color, 16mm. Sound design by Jim Farmer. The co-evolution of cinema and modern man, set to a marriage of "Island of Lost Souls" and Duke Ellington's "Caravan."

**THE FILM OF HER** 1996, 12 min, b/w, 35mm. Music by Bill Frisell and Henryk Gorecki. The story of a clerk who rediscovers the paper print collection in the vaults of the Library of Congress. The memory of an ancient piece of pornographic footage serves as his muse, as he struggles to save the collection from incineration, and himself from obscurity.

**DECASIA** 2002, 67 min, b/w, 35mm. Music by Michael Gordon. Using nitrate-based master elements with severe emulsion deterioration, this film depicts Man's struggle to transcend his own mortality as the very fabric of his world disintegrates before our eyes. Kasper de Roo conducts the basel sinfonietta, performing Michael Gordon's masterful symphony.

**LIGHT IS CALLING** 2004, 8 min, color, 35mm. Music by Michael Gordon. A single from James Young's "The Bells" (1926) was optically reprinted and edited to Michael Gordon's 7 minute composition. A meditation on the random and fleeting nature of life and love, as seen through the roiling emulsion of an ancient film.

### 7 PM. Competition

#### Opening Performance: silt

San Francisco-based collaborative trio silt make their Ann Arbor debut with their performance/installation "Luminal Lines." A cinematic exploration of the river landscapes of the Pacific Northwest, the piece investigates lines of perception, the "lattice patterns of convergences and associations, sympathetic and divergent vectors that we find ourselves immersed in." Second of two performances.

An installation by silt is on view at the festival's *superCinematics@WORK* exhibition. Silt appears with support from the University of Michigan School of Art & Design Roman J. Witt Visiting Faculty Program.

**THIS IS OUR SLAUGHTERHOUSE** Matthew Broerman, Cincinnati, OH. DVD, 20.5 min. 2003. Documentary. For the ten workers of Broerman Poultry Processing, every weekend of the past twelve years has been spent slaughtering chickens. This short documentary follows these ten workers, revealing their surprisingly close relationships, despite the gruesome nature of their job.

**LATE** Diane Cheklich, Royal Oak, MI. 16mm, 7.5 min. 2003. Experimental. Late night. Troubled souls. Evangelist Phillips, dispenser of hope.

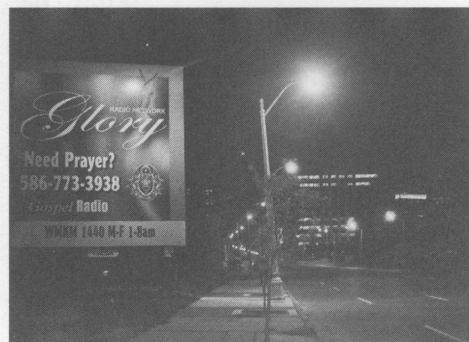
**THE OGRE** Ip Yuk-Yiu, Hong Kong, China. DVD, 1.5 min. 2003. Experimental. A kaleidoscope of self-devour autoeroticism.



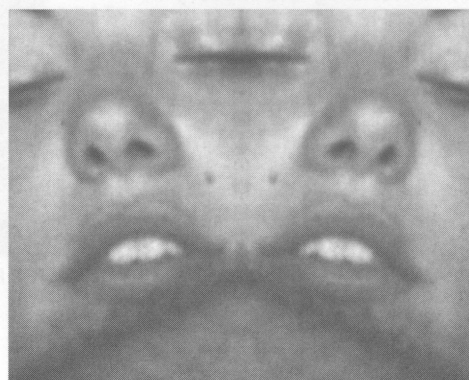
DECASIA



THIS IS OUR SLAUGHTERHOUSE



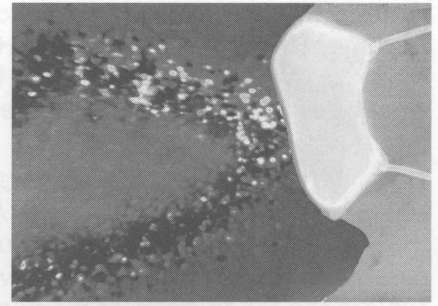
LATE



THE OGRE



**OUT OF THE ETHER** Kerry A. Laitala, San Francisco, CA. 16mm, 10 min. 2003. Experimental. This film unleashes septic musings about fear in the guise of microbial menace and mayhem.



OUT OF THE ETHER

**THE THIEF OF BAGDAD** Diane Nerwen, Brooklyn, NY. DVD, 4.5 min. 2003. Experimental. Oil, flying horses, and tales of liberation swirl together in this Technicolor action-adventure-fantasy starring Charlton Heston as a swaggering Texan empire-builder in Baghdad and Conrad Veidt as his nemesis. The film draws on imagery and dialogue from classic Orientalist cinema to depict a clash of civilizations, Hollywood-style.



THE THIEF OF BAGDAD

**I AM PALESTINE** Suha Araj, San Francisco, CA. BetaSP, 15.5 min. 2003. Documentary. Millions of separate lives, yet one collective experience. This documentary explores what it means to be Palestinian while Palestine does not exist on a map. For Palestinians, there is a story to be told, a purpose to exist, and a reason to believe in a future.

**PEEP SHOW** J.X. Williams, San Francisco, CA. 16mm, 46 min. 1965/2003. Experimental narrative. J.X. Williams' notorious screed against the Chicago Syndicate comes to the screen for the first time after nearly four decades in limbo. A secret history of the Kennedy Administration involving a Mafia plot against Frank Sinatra to addict him to heroin.

**9:30 PM. Competition**

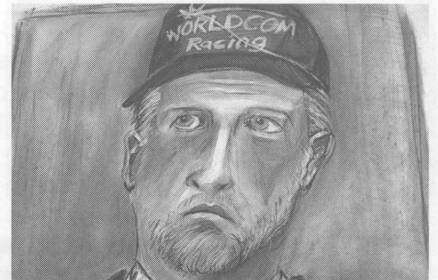
**MOUSKOURI AND A CABBAGE TREE** Miriam Harris, Auckland, New Zealand. BetaSP, 6 min. 2003. Animation. "This animation explores some of my memories as a child growing up in New Zealand in the 1970's. Nana Mouskouri, along with Abba, was a major musical icon during this period. A cabbage tree has long spiky leaves and is a fixture in the New Zealand landscape, found in suburban gardens as well as the native bush." —MH



MOUSKOURI AND A CABBAGE TREE

**THE INVISIBLE HAND** Lori Hiris, New York, NY. 16mm, 12 min. 2003. Animation. A story of greed, gambling, bankruptcy, and confession.

**THE AROUSING ADVENTURES OF SAILOR BOY** Jenny Bisch, Winnipeg, Canada. 16mm, 8.5 min. 2002. Narrative. A day in the life of Sailor Boy as he searches for the hermaphrodite of his dreams.



THE INVISIBLE HAND

**FISH NEVER SLEEP** Gaelle Denis, London, England. BetaSP, 6.5 min. 2002. Animation. Naoko is a complete insomniac. She tries everything to sleep. She works in her own sushi restaurant. She lives close to the Tsukiji Market in Tokyo, the biggest fish market in the world. So why do the fish never sleep?

## Main Theater — Friday March 19

**HARRIS RANCH** Danielle Lurie, Los Angeles, CA. MiniDV, 3 min. 2003. Documentary. When we drive on Highway 5, between Los Angeles and San Francisco, we can choose when to look out the window. Sometimes what we see can change our lives forever.

**THE DEER AND THE ANTELOPE** Jack Cronin, Detroit, MI. BetaSP, 14 min. 2001. Experimental documentary. A personal, experimental documentary that briefly explores the lives of Burtin and Carla Cronin, the filmmaker's parents. This work blends interviews with home video and filmic collage to explore the randomness of memory and visual texture of perception.

**TENDER BODIES** James Duesing, Pittsburgh, PA. 35mm, 8 min. 2003. Experimental animation. A darkly humorous story about characters that are the result of genetic experiments. They are hunters and hunted and one unusual specimen becomes the entertainment at a strange party.

**DR. JEKYLL AND MR. HYDE** Paul Bush, Chicago, IL. BetaSP, 5.5 min. 2001. Experimental. Imagine that the camera is possessed with a psychosis similar to human schizophrenia. Suppose that this disease subtly changes every single frame of film while leaving the narrative superficially intact.

**YOU ARE HERE (CONNECTICUT DIARY: MAY 7, 1983)** Bryan Konefsky, Albuquerque, NM. MiniDV, 7 min. 2003. Experimental. "This work is an example of personal media archeology revisiting 35mm slide documentation of a prank executed in 1983. It was interesting to consider what historical baggage might have attached itself to these stills 20 years later. The work addressed ideas of heroism and what that term has come to mean in recent years." —BK

**MODEL PRISONER** Katherin McInnis, San Francisco, CA. MiniDV, 7.5 min. 2003. Documentary. This documentary investigates the Visible Human Project, which consists of nearly 2,000 images of every millimeter of the human body. Its "subject," Joseph Jernigan, was executed in Texas in 1993. Downloaded data, archival footage, original video, and intersections between legal and medical all show ways of viewing and identifying the human body.

**330.20** Joey Huertas, Bronx, NY. BetaSP, 37 min. 2003. Experimental narrative. A fascinating look at the criminally insane. Using a cast of non-professional actors with psychiatric histories themselves, the film explores a world only derivative of criminal illness.



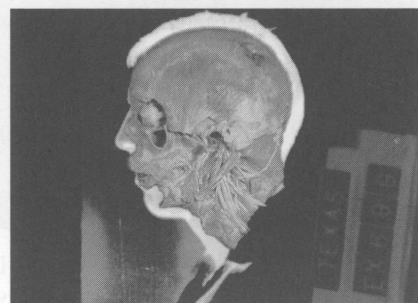
TENDER BODIES



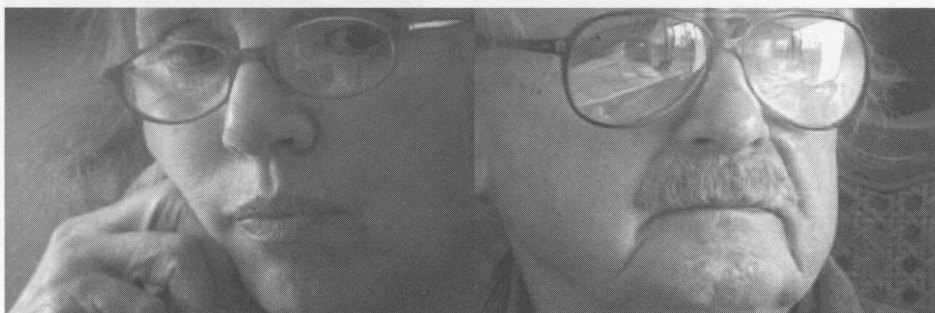
DR. JEKYLL AND MR. HYDE



YOU ARE HERE



MODEL PRISONER,



THE DEER AND THE ANTELOPE



330.20

## 1 PM. PANEL: What the hell was that?

Panelists: Jeff Economy, Bruce McClure, Steve Rife, Terri Sarris  
Moderator: Chris McNamara

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

## SuperSonicScreen

Two back-to-back shows of live performances, film, and video that explore and celebrate the sound-image relationship. Organized by artist Leslie Raymond. *All work in competition is marked (\*).*

### Lobby performance between shows: *Let's Stay in Tonight*

Erin Markey & Bryan Heyboer's performance/video installation couches audience reception to cinema and television in the language of choreographed movement to everyday gesture. Get out your binoculars and raise an eyebrow to eavesdrop on a night at home gone campy.

## 8 PM.

**\*ELECTRONIC SPINE TRACK 1 (SHORT VERSION)** Julie Meitz, Detroit, MI. MiniDV, 4:30. 2003. Experimental. Zoom into Space! Zoom into Blood! This is a mixture of great 16mm educational films, transferred to digital, and remixed to the beat of music by Midwest Product.

**STATICEROSION** Raymond Salvatore Harmon, Chicago, IL. MiniDV, 3:30. 1999. Organic tapestries of decaying matter dissolve time as flowers bloom and erosion becomes the birth of complex compositions.

### Live Performance: **Josh Rosenstock (Chicago, IL)**

***Duet for Alto and Tenor Televisions*** is a performance piece using an electronic video/music instrument of the artist's own design. In the improvised performance, tiny snippets of historical found footage are obsessively re-examined and remixed into a live sonic and visual collage.

**READING AND CLEANING** bubblegone vs. verzerren, Ann Arbor, MI. DVD, 5:00. 2004. The process of emptying oneself in music and image creation through examining subconscious objects in our lives.

**FIREWORKS (NO MAIL DAYS ARE SAD DAYS)** Jeff Economy, Chicago, IL. MiniDV, 15:00. 2003. A fugue for rock band and explosives. The piece originated as a specially made film for the band Califone to improvise to during their live show. The soundtrack for this version was recorded in-studio. *World premiere.*

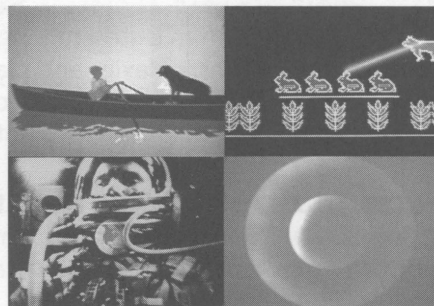
**GIRL SHOTS 2 BOYS BRAWLING!** Potter-Belmar Labs, Ann Arbor, MI. MiniDV, 1:30. 2003. A fight to the death!?! Made for the Low Voltage Film Festival category "music video (no rock music)."

**\*JET** Michaela Schwentner, Austria. BetaSP, 6 min. 2003. Experimental. A precisely composed interplay of color and form which structures the viewer's perception significantly.

**\*THE STAIRWAY AT ST. PAUL'S** Jeroen Offerman, Netherlands. BetaSP, 8 min. 2003. Experimental narrative. Rock bands supposedly placed hidden messages in their records that could only be heard when played backwards.



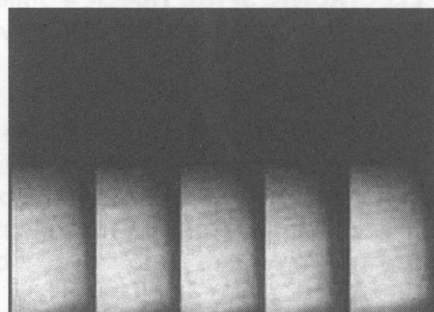
LET'S STAY IN TONIGHT



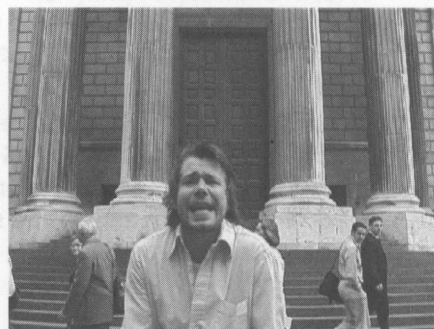
ELECTRONIC SPINE TRACK 1



JOSH ROSENSTOCK



READING AND CLEANING



THE STAIRWAY AT ST. PAUL'S

## Live Performance: Thinkbox (Windsor, Canada)

Thinkbox combines electronic music, sound art, digital cinema and live performance to create a complex sensory experience for the audience. The collective's primary aim is to "promote and advance the new media artist as content provider/cultural producer in the changing art landscape of the new century." Join Thinkbox after hours tonight at the Firefly Club, where they celebrate the release of their new CD *Thinkbox Editions 02: Guitar*.

## 10 PM.

**\*TO THE HAPPY FEW** Thomas Draschan, Austria/Germany. 16mm, 4.5 min. Experimental. The film is structured around a mystical idea of mandala, in this case pictures of suns, galaxies and planets in sync with an Indian Bollywood song. The film covers a wide variety of found footage from various sources and decades starting in the 1930s until the end of the 1980s.

**\*L'ŒIL LOURD DU VOYAGE MECANIQUE** Augustin Gimel, Paris, France. DVD, 3 min. 2003. Experimental. Rotating landscape, animated postcard, the Anosy lake in Antananarivo, Madagascar.

## Live Performance: The Shenanigans (Lansing, MI)

**The Shenanigans Summon the Bat.** Jitter and max/msp are used to make both music and video simultaneously and in real time. Nested metronomes send out signals, different elements of the audio and video are manipulated, different samples are cued, moved, or processed. Audio improvisation: each gesture creating both music and video.

**\*SOFA ROCKERS** Timo Novotny, Austria/Japan. BetaSP, 4:30. 2000. Experimental. Timo Novotny's video for Richard Dorfmeister's *Sofa Surfers Remix* studies how each beat has its own speed and each tempo suggests certain images. Near the end, the rhythm materializes in the human body.

**\*ELECTRONIC SPINE TRACK 4** Julie Meitz, Detroit, MI. MiniDV, 6:30. 2003. Experimental. Reverb-Boost-Overdrive! Flashback to the early electronic music devices!

## Live Performance: Bruce McClure (Brooklyn, NY)

**Cut.** "Cut to length, coiled in a can, imperfectly transparent clear leader is a/ Cut horizontally and fitted into the pressure plate assembly of a projector, the/ technological substrate used to mark potential with a beginning and an end./ interference of a brass plate is both additive or subtractive." —BM

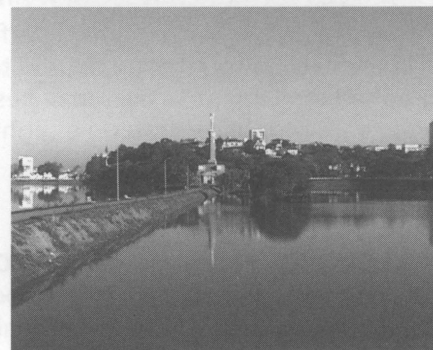
**TINY INCONSISTENCIES** Raymond Salvatore Harmon, Chicago, IL. MiniDV, 4:30. 2001. The subdued flame-like flashes and sounds reinforce the feeling of quietly smoldering passion. These elements come together to create a delicate composition which is abstract, yet full of feeling.

## Live Performance: Ken Butler (New York, NY)

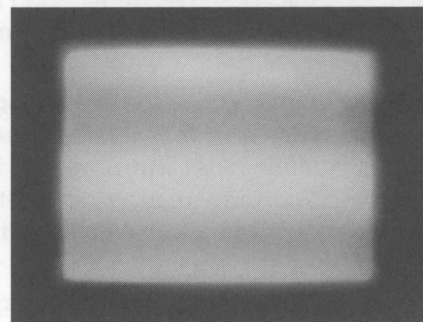
**Voices of Anxious Objects: Lost & Sound.** The artist/musician performs mesmerizing world trance textures and driving melodic gypsy grooves on an amazing arsenal of amplified hybrid string instruments made from household objects and tools. Duchampian Dada meets Hybrid Hindu Hendrix.



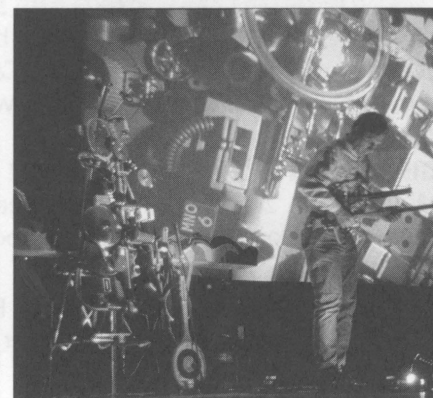
TO THE HAPPY FEW



L'ŒIL LOURD DU VOYAGE MECANIQUE



CUT



Ken Butler

**1 PM. Kids Flicks!**

**COLORFORMS** Eva Saks, New York, NY. 35mm, 7 min. 2003. Narrative. The story of a very messy little girl. *In competition.*

**The Next Generation at KAFI 2003**

Age is not a limit when it comes to producing animation! Kalamazoo Animation Festival International presents a highlighted program of animated films from its 2003 competition by filmmakers ranging in age from the third grade to college. KAFI's mission is to promote new talent and help give direction to an up-and-coming generation of animators. For more information visit [www.kafi.kvcc.edu](http://www.kafi.kvcc.edu).

Filmmaker ages: Y= 12 years of age and younger; T= 13-18 years; C= two year college; P= post-secondary; G= graduate



COLORFORMS

**LET'S GO ICESKATING!**

Gloria So, Gava/Gate Animation. 0:40, Y.

**GRAPES ANYONE?**

Allie Freed, Hannah Walton, and Aimee Plamondon, Suttons Bay. 1:07, Y.

**ANIMATION THEATER**

Jonathan Scott Leiter. 7:11, Y.

**ANCIENT GREECE - POTS TELL THE STORY**

Treasure Mountain Middle School. 11:30, Y.

**123 MATH TOON**

Toonz Animation, India. 4:00, Y.

**TRIAL & ERROR**

Capital Children's Museum. 2:04, T.

**SOMEONE FOR EVERYONE**

Darnell Jones-Bey, EOCHS. 3:15, T.

**RHYTHM OF NATURE**

Toonz Animation, India. 4:00, T.

**RED STAR**

Davis Silis, EFA. 5:00, T.

**FUSSY PRINCE**

Toonz Animation, India. 4:00, T.

**ENTROPY MACHINE**

Michael Pifer, Education for the Arts. 3:30, T.

**DOWNHOME COOKIN'**

Peter Enns, Gave/Gate Animation. 1:05, T.

**ATTACK OF THE 50 FOOT B MOVIE**

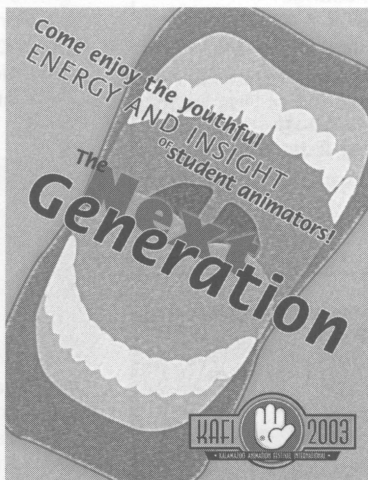
Capital Children's Museum. 1:04, T.

**UNTITLED**

Vancouver Film School. 1:43, P.

**FIRE IN THE SKY**

Kalamazoo Valley Community College. 4:04, C.



**ALPHABETICAL ORDER**

Kellogg Community College. 3:30, C.

**UNTITLED**

Vancouver Film School. 3:25, P.

**THE PATH**

Vancouver Film School. 3:05, P.

**RESURRECTION**

Kai Zhang, Mississippi State University. 3:40, G.

**THE BOY WHO COULD SMELL THE FUTURE**

Kurt Nellis, Galaxy 12. 1:30, G.

**IT'S MY LIFE**

Nicky, Roger, Shannon, Yeesang, Yongsiang, and Huiwen, Nanyang Polytechnic. 2:40, P.

**DAS GLOCKENSPIEL**

Vancouver Film School. 3:57, P.

**FLOWERS**

Vancouver Film School. 2:59, P.

**LADY BUG**

Gigi Chen, School of Visual Arts. 2:00, P.

**THE KEY**

Steven Dorchester, Vancouver Film School. 3:01, P.

**THE LEGEND OF BUKIT TIMAH**

Harry, Henry, Ivan, Shawn, Jarvis, Riduan, and Jasmine, Nanyang Polytechnic. 4:40, P.

**S VS. S**

Vancouver Film School. 3:26, P.

# SUPERCINEMATICS!

42<sup>nd</sup> ann arbor film festival EXPANDING EVENTS

# LOOK! "HEAR"

March 16-21 2004

## THEATER INSTALLATIONS

### Lynda Cole

"White Peace" 2004  
mobile

### Language Removal Services

"Hollywood's Golden Age"  
sound sculpture, corridor alcove  
Language Removal Services, the  
world's leader in language  
removal services for language  
removal applications, presents  
static language portraits of some  
of the greatest names from  
Hollywood's "silent" era.

### James Leonard

"Untitled Portrait Series" 2003  
five-channel video installation,  
main lobby under stairs  
Fifteen stoic portraits, captured in  
super slow motion, reveal their  
human sides with the help of  
some water balloons.

### Beili Liu

"Hua La La" 2004  
sculpture, stairway landing

### Julie Meitz

"Stream of  
FILMVIDEODIGITALsciousness"  
installation, box office  
Diversified formats co-exist,  
glittering and dangling in and  
about the box-office sphere.

### Claus Theile

"Frame"  
installation, back hallway

### Howard White

"Paint Yourself" 2004  
interactive image production,  
theater lobby

### Christine Miner-Minderovic & Lou Glorie

Filmmakers Lounge

### Noel Stupek

Restrooms

### Jeanetta Harabasz-Stepniewski & Jennifer Tanau

Back hallway

## EXHIBITIONS

### 1 Digital Canvas

Ann Arbor Art Center  
117 Liberty St.

February 20-March 17

"Live video," a visual art form found at the crossroads of video, performance, music, and painting, is usually presented in a club, theater or other performance setting. For *Digital Canvas*, artist/curator Leslie Raymond recontextualizes this work in a gallery. Featuring work by area artists Shenanigans, juLiE mEitZ, verzerren vs. bubblegone, Detroit Techno Vision, and vjFutureWorkerGirl.

### CLOSING PARTY

Wednesday March 17, 4:30-6:30 PM

Featuring live 16mm film performance by

Bruce McClure (Brooklyn, NY)

5:00-6:00 PM

### Scotopic Turbulence: Crib and Sift

"Crib and Sift" is an array of screening possibilities for four film print orientations made from an original 16mm ink sneeze. It is a register of symbolic solutions devoted to deliberate obstruction and calculated aimlessness recognizing that wreckage is often more interesting than structure.

### SuperCinematics@WORK

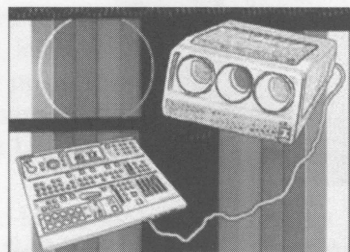
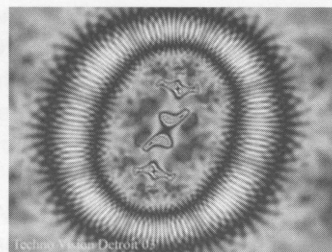
4

Work Gallery

306 State St.

March 12-21

An exhibition of sculpture and installation art that expands cinematic screen experience outside the context of the movie theater and into the gallery. Artists include Rae Davis (Ontario), John Kalymnions (NYC), Frank Pahl (Detroit), silt (San Francisco), Anne Walsh (Berkeley), and UM Art & Design Video Class.



## EVENTS

### Tuesday 16 March

#### Look! Hear! superCinematics Parade!

6:30 PM

Route TBA

A demonstration of local creativity put on by artists aiming to capture the spirit of the early days of the Ann Arbor Film Festival.

2

### Thursday 18 March

#### Filmmaker's breakfast

10 AM

AA Institute for Regeneration  
& Undocumented Relationship,  
124 Adams Street.

Films, images & food!

7

### Sunday 21 March

#### Open House for Vicki Honeyman

11 AM - 4 PM

Heavenly Metal Gallery, 207 Ann Street.

Come visit former Film Festival Director Vicki Honeyman at the gallery/giftshop she created. Sales to benefit her breast cancer recovery; donations also accepted.

# 5 AFTERGLOW SALONS

Salons are held nightly at the Firefly Club, 207 Ashley St., following evening theater screenings. Nightly cover is \$5 at the door; free for Festival pass holders. Saturday party is free for all ticket holders and \$10 for all non-festival attendees. Member your ticket stub—and be sure to try the Firefly's specialty Manhattan, the Filmmaker's Mark!



Climb into the **ECHO CHAMBER LOOKOUT!** A cavern of floating screens and shifting walls sustain a multiplex of expanded cinema events in the Firefly Club after hours for late-nightly environments.

## Tuesday March 16

**mPathic.AV**  
with **Faruq Z Bey**

mPathic.AV is a blend of artists joined together by creativity. Our mission is to freely express emotion, explore ideas and to share with others... the mPathic Audio Visual experience. We do this by collaborating to create works that explore the meshing of music, dramatic art, spoken word and other art forms.

## Wednesday March 17

**Kodachrome Kommandos**  
with **DJ Bob Moir**  
present **The Reel Room**

Enjoy an ambient evening of the beautiful and unapologetically analog format that is 8mm film. The Kodachrome Kommandos will present their grainy, worn, and nostalgic libraries of home movies from life in the 20th century. Multiple projectors shoot flickering images to live accompaniment courtesy DJ Bob Moir and his particular pastiche of dance soundtracks and folly.

## Thursday March 18

**Jeff Economy & Carolyn Faber: Optimism Overran Invention**  
with **Matt DeGenero and Scott Tuma**

filmmakers Jeff Economy and Carolyn Faber have excavated, selected, cut, shot and/or chemically altered dozens of film loops and fragments for this performance. They project their images simultaneously and alternately, superimposing, fading and dissolving each other to create a fluid yet completely improvised whole out of seemingly scattered, tattered pieces. Each performance is uniquely designed for each venue.

## Friday March 19

**Thinkbox CD Release Party**

Join the Thinkbox crew as they improvise a live audio and video mix in celebration of the release of their new CD, *Thinkbox Editions 02: Guitar*.

"Thinkbox is a Windsor/Detroit artist collective that began their collaborations in the late 90's. Their vision of art includes 'producing a kind of experimental intermedia that is both unfamiliar and unique.'" —Jhoan Baluyot, WindsorVox

## Saturday March 20

**Eyeball Earhole Confederation**  
The Ann Arbor Film Festival **closing party** features the artists from the *Digital Canvas* exhibition jamming live, hi-tech, low-tech, analog, digital, film, video, sound, and image. Head across the street to visit:

**Maker's Mark**  
SIV

### 3 ROLLY WHOLLY OVER A TOUR

Performative video installation  
11:00 PM-1:00 AM

Downtown Home & Garden, 210 Ashley St.

Satoru Takahashi, Keiko Kurachi, Christopher Bradley (Ann Arbor, MI)

This device will give you the paradoxical experience of "now here" and "no where" at the same time, with a sense of humor. Two bicycles are connected by a steel structure and participants chase each other in a circular motion. Accompanied by video images of roads from different cities, their movements are projected on multiple screens.

## Off-site INSTALLATIONS

On display throughout Festival Week; projections viewable after dark.

### 3 Steve Eberle

"Orbit" 2004

animation, window projection

Downtown Home & Garden, 210 Ashley St.

Inspired by the scientific discovery of Johannes Kepler in the year 1605 that has made it possible today to land probes on the surface of Mars, "Orbit" is hand-drawn animation, animated, composited and sequenced on the computer.

More information: [www.steve.eberles.org](http://www.steve.eberles.org).

### 5 Noel Stupek

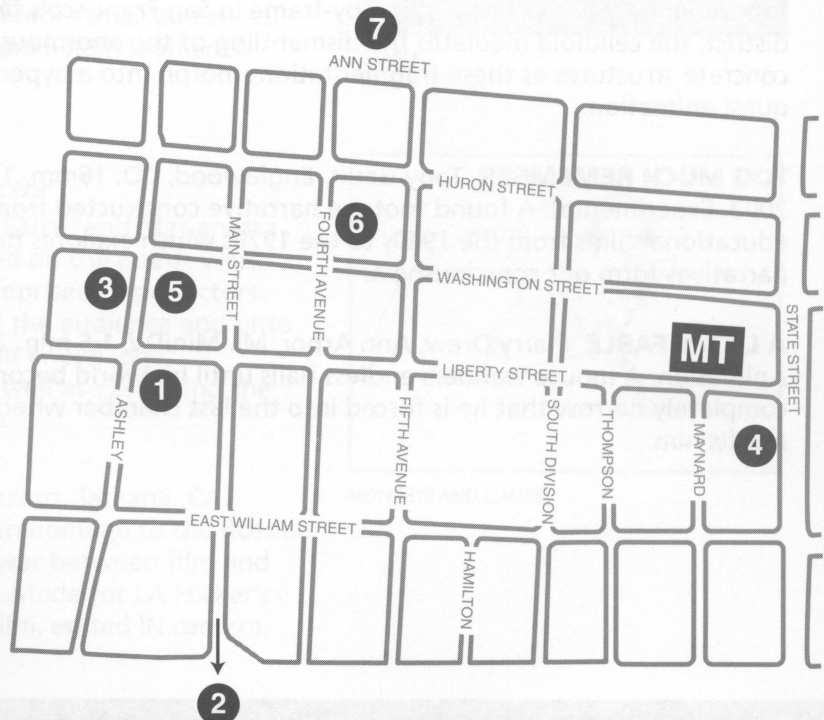
"Sheet Music" installation

Firefly Club, 207 Ashley St.

### 6 VJ Future Worker Girl

"video loop dee loops"

storefront installation with video projection  
Matrix Gallery, 111 Fourth St.



## 3 PM. Competition

**DANCING DOG** Francesca Talenti, Chapel Hill, NC. MiniDV, 3 min. 2003. Animation. Faithfully devoted to his master, Dancing Dog also leads a secret life of song and dance. Here he sings Cole Porter's "You Do Something To Me," in Marlene Dietrich's voice.

**MERIDIAN DAYS** Trevor Fife, Portland, OR. 16mm, 11.5 min. 2003. Documentary. A hauntingly poetic travelogue that stems from audio and visual material collected on a three-week luxury ship cruise taken with the filmmaker's 82-year-old grandmother. Through the combined use of text, voiceover, and visual metaphor the film explores themes of aging, alienation, and independence.

**ECLIPSE** Chel White, Portland, OR. BetaSP, 3 min. 2003. Experimental. In this work, enigmatic images trail the path of a poem, exploring one aspect of grief when a life is eclipsed. The often controversial subject of a woman's right to choose is depicted from a perspective that is intentionally more personal than political.

**NOCTURNO** Naoko Sasaki, Delta, Canada. 16mm, 6 min. 2003. Experimental. A woman struggles with the sense of emptiness in life. Her emotional landscape is reflected in the images around her. A seemingly mundane domestic scene is transformed into something mysteriously sensual and deeply emotional. All the images in the film are taken from a bread-making process captured in macro.

**THE GRIFFITH CIRCLE: HIDE & SEEK** Ip Yuk-Yiu, Hong Kong, China. DVD, 4 min. 2002. Experimental. Recycling a scene from a D.W. Griffith short, this work explores the enigma of the cinematic space perpetuated by the so-called continuity system that has dominated classical film practices for over a century. It turns a simple and often neglected act of screen direction into a playful meditation on spatial construction and a symbolic game of cinematic "hide and seek."

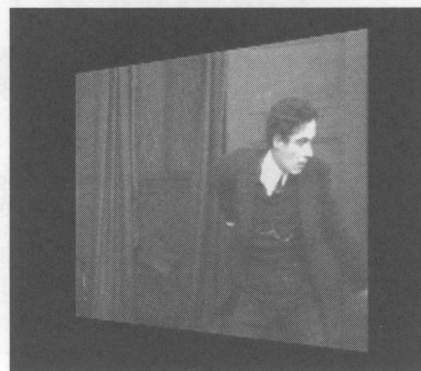
**CONSTRUCT** Daniel Gahr, Oakland, CA. 16mm, 4.5 min. 2002. Experimental. Shot entirely frame-by-frame in San Francisco's financial district, the celluloid mediates the dismantling of the enormous glass and concrete structures as these fragmentations morph into a hyper-kinetic quasi-animation.

**TOO MUCH REMEMBER** Tony Gault, Englewood, CO. 16mm, 11 min. 2003. Experimental. A found footage narrative constructed from over 30 educational films from the 1940s to the 1970s which explores how narratives form our consciousness.

**A LITTLE FABLE** P'arry Drew, Ann Arbor, MI. MiniDV, 1.5 min. 2003. Animation. A mouse wanders endless halls until his world becomes so completely narrow that he is forced into the last chamber where a trap awaits him.



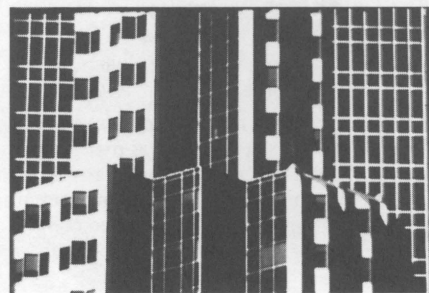
MERIDIAN DAYS



THE GRIFFITH CIRCLE: HIDE & SEEK



ECLIPSE



CONSTRUCT



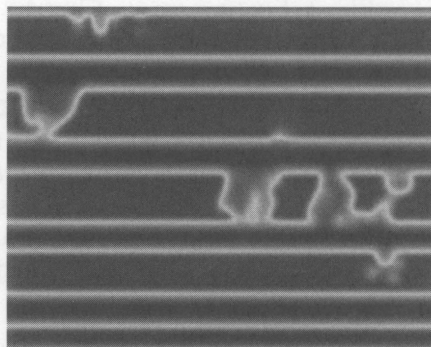
**PERHAPS/WE** Solomon Nagler, Winnipeg, Canada. 16mm, 11 min. 2003. Experimental. Within the mystical spaces of Judaic self-doubt falls a dreaming painter from Polish city of Lodz. A million murdered spirits bring him into a world of faded photographs and stone angels, whose petrified teardrops forever scar the widowed landscape of Poland.



PERHAPS/WE

**EXPOSURE** Peter Collis, Rye Harbour, England. 35mm, 5.5 min. 2003. Experimental animation. A curious and remote coastal research site becomes a vibrant and graphic testament to impermanence. Using a range of experimental animation techniques, the film studies physical exposure to time and weathering, photographic exposure to light, processing chemicals, and mark-making directly onto celluloid.

**ZJKFIJERGIJOK** reMI, Austria/Netherlands. BetaSP, 3 min. 2003. Experimental. Numerous types of analog secularities serve as the big crash or, more specifically, the unhindered electronic impact: illustrations from old encyclopedias and textbooks, fragments of texts and sentences, and apparently irrelevant information.

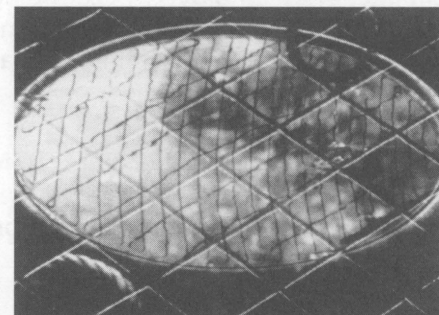


LE SILENCE EST EN MARCHÉ

**ALIEN** Chris J. Melnychuk, Calgary, Canada. 35mm, 1.5 min. 2003. Animation. An animated film utilizing antitechnological filmmaking methods such as scratching, inking, and bleaching directly onto 35mm film.

**LE SILENCE EST EN MARCHÉ** Pierre-Yves Cruaud, Montpellier, France. DVD, 3.5 min. 2002. Experimental. Insurmountable barriers limit vital space of human activities. We attend the development of already regulated lives. Will we hear voices? The video interrogates our report in the social conditioning.

**STABLE** Robert Todd, Boston, MA. 16mm, 7 min. 2003. Experimental. This multi-layered film portrait of an old-fashioned New England farm offers a chance to live with it, get lost in it, and move beyond it. All image layering in this work was done in-camera.



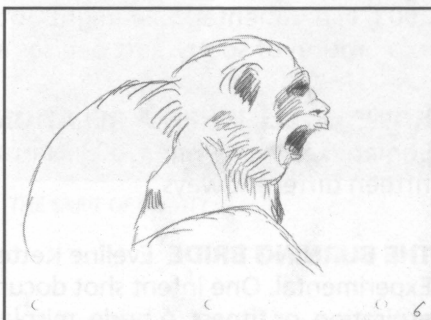
STABLE

**MONKEYS AND LUMPS** Nancy Andrews, Seal Harbor, ME. 16mm, 37.5 min. 2003. Experimental animation. A hybrid of drawn animation, live action and puppetry. The film's character, Ima Plume (pronounced EE-MA PLOOM), is a chalk-talk specialist or public illustrator who draws before small audiences. Her chalk-talks are represented in the hand drawn animation segments.

## 7 PM. Competition

### Opening Performance: *My Master is a Collector*

Using the entire theater, Cynthia Pachikara, Terri Sarris, and Marianetta Porter offer a screen event/light installation, based on the poetic work *Slave Moth* by Thylis Moss. A lighting system comprised of projectors throws shadows and moving images from behind the audience and onto the screen. The work explores structures of "veiled knowledge" and "implied power" suggested in the poem, as well as examining the frontally-specific orientation of the movie theater.



MONKEYS AND LUMPS

**50 FEET THAT SHOOK THE WORLD** John Cannizzaro, Tarzana, CA. BetaSP, 2.5 min. 2003. Animation. This stop-motion homage to the Russian silent classics takes a twisted look at the age-old war between film and video (imagine Svankmajer remaking *Potemkin!*). Made for LA Flicker's "Attack of the 50 Foot Reels"—1 roll of Super 8 film, edited IN camera.

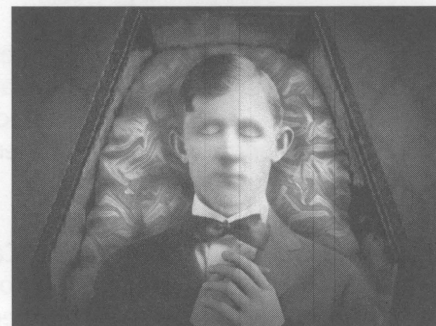
## Main Theater — Saturday March 20

**SHARONY!** Jennet Thomas, London, England. BetaSP, 10.5 min. 2000. Experimental narrative. This is the story of two young girls who dig up a tiny woman from the back garden. They incubate her in their mouths, she sleeps in their bed, and they lock her in a doll house wallpapered with pornography to make her grow up faster, feeding her through a tube in the door.



SHARONY!

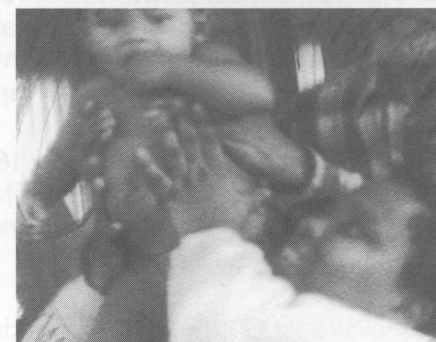
**THE FINE ART OF POISONING** Bill Domonkos, Oakland, CA. BetaSP, 5.5 min. 2002. Experimental animation. A lavish chiaroscuro montage of 2D and 3D animation, still photography and hand drawn images, this film seduces the viewer into an elegant netherworld of deceit, plotting, and secretly-served revenge.



THE FINE ART OF POISONING

**VANESSA** Kevin Everson, Charlottesville, VA. 35mm, 3 min. 2002. Documentary. A film about loss and Michelangelo.

**DISSIDENT: OSWALDO PAYA AND THE VARELA PROJECT**, Heidi Ewing, New York, NY. BetaSP, 17.5 min. 2003. Documentary. This documentary artfully captures Havana's physical and spiritual struggle against totalitarianism. The work is about Mr. Paya, who takes advantage of a loophole in the Cuban constitution that allows legislative initiatives for any petition with 100 Cuban signatures.



VANESSA

**FAST FILM** Virgil Widrich, Austria. 35mm, 14 min. 2003. Experimental. On the surface, this film seems to be a simple rescue story. The catch is that all its scenes were taken from 300 different works produced in the course of film history. No less than 65,000 paper print-outs of individual images were employed. After being folded into thousands of objects such as planes and train cars and arranged in complex tableaux, they were photographed with a simple digital camera and loaded into a computer, image by image.

**MOVE** Benjamin Garry, Amherst, MA. MiniDV. 53 min. 2003. Documentary. A documentary covering the entire controversial history of the radical MOVE organization from Philadelphia. Narrated by Howard Zinn. *World premiere.*



FAST FILM

### 9:30 PM. Competition

**SOGGY PENIS SYNDROME** Rosy Boyer, Syracuse, NY. BetaSP, 5.5 min. 2003. Experimental. Size might not matter, but hardness does in this fun exploration of soggy, soft penises and the girls they scare.

**HOW TO TELL WHEN A RELATIONSHIP IS OVER** Tony Roche, London, England. 35mm, 6 min. 2003. Narrative. The story of a couple splitting up fifteen different ways.

**THE BURNING BRIDE** Eveline Ketterings, Netherlands. 35mm, 6 min. 2003. Experimental. One intent shot documenting a mystifying random act of aspiration, or fitness. A bride, misplaced to some colorless Hong Kong bardo, flails and jumps like there is no past and no future. Persistence in time and the question: why? The question is always a motivation.



MOVE

**PEOPLE ARE SICK FROM EATING CANDY ALL DAY LONG** Brent Coughenour, Southfield, MI. BetaSP, 3 min. 2003. Documentary. A father and son dance. Father leads. Son follows. A lesson in conflict resolution.

**THE CHAOS HAGS** Courtney Egan, New Orleans, LA. MiniDV, 8 min. 2003. Experimental. A series of short, collage-like digital animations of the female body, using body parts "sampled" from images of actresses found in television and film.

**A TRICKLE DOWN THEORY OF SORROW** Mary Filippo, New York, NY. BetaSP, 15 min. 2002. Experimental. A documentary that tackles issues of work, class and gender roles. The filmmaker uses a montage of images to prompt considerations of connections between consumerism, global labor practices, motherhood and the relationship between money and happiness.

**TRAN SCAN** Stephen Arthur, Vancouver, Canada. DVD, 8 min. 2003. Experimental animation. A stunning cross-continental journey. A cosmic zoom. A geography lesson. A secret ingredient. Fun for the whole family.

**LOST BALL** Akiyoshi Kitagawa, Tokyo, Japan. DVD, 11 min. 2003. Experimental. On a cloudy summer afternoon, this incident happened: suddenly, the suburban boom-town dwellers were wiped out. The investigators were sent to the town, but they, too, disappeared. Only the empty town was left.

**BRAND NEW TRIATHLON** Rick Raxlen, Victoria, Canada. 16mm, 8.5 min. 2003. Animation. Busy. Got to keep busy. Busy is good, not busy is bad. So we play at a new hipper triathlon... bowling, cricket, tai chi... a veritable ironman's or ironwoman's dream.

**TO RE-EDIT THE WORLD** David Sherman, San Francisco, CA. MiniDV, 32 min. 2002. Experimental documentary. Assembled from the contents of 4 boxes of 50's and 60's films shot by San Francisco filmmaker Dion Aigne, this work spins through a lost history, a disappearance of names and faces and works and words of the characters who comprised one of the great chapters in American Underground filmmaking.

**BATAILLE** Nicolas Provost, Belgium. BetaSP, 7 min. 2003. Experimental. "In the violence of overcoming, in the disorder of my laughter and my sobbing, in the excess of raptures that shatter me, I seize on the similarity between a horror and voluptuousness that goes beyond me, between an ultimate pain and an unbearable joy!" —George Bataille

**THE SPIRIT OF GRAVITY** Victor Bellomo & David Pace, Palo Alto, CA. 35mm, 5.5 min. 2003. Animation. Inspired by Friedrich Nietzsche's "Thus Spoke Zarathustra," in which Nietzsche sings his philosophy to a small town, this animated mini-musical arouses the villagers to join him in defying the forces of nature.



A TRICKLE DOWN THEORY OF SORROW



TRAN SCAN



LOST BALL



THE SPIRIT OF GRAVITY

## 1 PM. PANEL: What the hell was that?

Panelists: Jan Schuijren, Chris Kubick, Phil Hoffman, Julia Ostertag  
Moderator: Chris McNamara

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

## 4 PM. Surprise!

Hot off the plane from Amsterdam, Jan Schuijren arrives with a suitcase of tapes in hand. After weeks of viewing at the Rotterdam Film Festival and the Argos Festival in Brussels, and poring over the European Media Art Festival submissions for this spring's edition in Osnabrück, Germany, Jan has handpicked the most compelling fresh new work from the screens of Europe. You'll only know what you're going to see when the titles start rolling over the screen. A special thank you to all the participating artists, and to the institutions that made this program possible: Argos in Brussels ([www.argosarts.be](http://www.argosarts.be)) and the European Media Art Festival in Osnabrück ([www.emaf.de](http://www.emaf.de)).

There will be a hand-out with titles and descriptions at the screening... come and see for yourself!

*Jan Schuijren (Amsterdam, Netherlands) works as an independent curator on the development and presentation of visual art projects, exhibitions and film and video programs. He is currently working on a European group exhibition entitled "Real World Theatre - encapsulated in life," which will open at both SPACE and Wood Street Galleries in Pittsburgh in October 2004.*

## 8 PM. Special Feature

### TARNATION

2003, 88 min. (Unrated)

Directed, Written & Edited by Jonathan Caouette

Gus Van Sant, Executive Producer

John Cameron Mitchell, Executive Producer

Jonathan Caouette has done something probably unprecedented: he's assembled his entire life on screen using photos, home movies, video and audio diaries, phone messages, dramatic reenactments, 80's pop culture samples and fragments from his own short films. This was all done entirely on Apple's iMovie program—edit, sound, effects, mix. The result is a searing autobiography shot through with the dark humor and unquenchable love that buoy Jonathan through his complex existence to this very day. "TARNATION is a film about youth, art, sexuality, mental illness, America and survival," he states. "It's also a love letter to my mother, Renee, and to all mothers everywhere."

After seeing a rough cut, Cannes Best Director Gus Van Sant and Sundance Best Director John Cameron Mitchell came on board as Executive Producer and Co-Executive Producer, respectively.

TARNATION defies easy categorizing, neither narrative nor documentary, but the filmmaker's naked revelations take us on an unforgettable journey, which is both highly disturbing and humanly sweet.



TARNATION



TARNATION



TARNATION



TARNATION

## 10 PM. *Up Close\_and personal*

Jan Schuijren's assembly of video work by artists from Europe and Canada takes a closer look at our intimate selves.

Total running time: 70 min.

**SEX AND SADNESS (PART 1)** Brian MacDonald (CAN, 2001, 4:12, video). A five-part production, out of which three parts are being shown. In Part One we see the face of a woman, almost motionless, telling the sad tale of her life in an unfamiliar language. Sex and death are linked together in her story again and again and form the leitmotiv in her life.

**THE HIGHEST POINT** Julika Rudelius (NL, 2002, 12:30, video). In this reaction to the banal porn with which we are presented on television, advertising, and wherever we look, the women almost clinically tell their stories. By never completely "unveiling" them, Rudelius enhances the value of the film as a documentary or reality soap.

**SEX AND SADNESS (PART 2)** Brian MacDonald (CAN, 2001, 2:48, video). A man lies on a bed, with only his head on screen, and a woman's two feet next to him. His silent thoughts are visualized by written text. Depressing thoughts, of powerlessness, misfortune and loneliness.

**THE GLASS WALL** Dora Garcia (BEL, 2003, 28:00, video). Two girls are in permanent contact with each other through an electronic answering machine. Without any visual contact or prior knowledge they begin to sound each other out through questions and fantasy images.

**SEX AND SADNESS (PART 3)** Brian MacDonald (CAN, 2001, 2:58, video). Text rolls vertically over the screen, accompanied by music. It is the script for a film about "sex and sadness," a person's ultimate loneliness, the incapacity to truly bond, the desire to, the tragedy of life. The film was never made as reported at the end, but nevertheless plays out again and again.

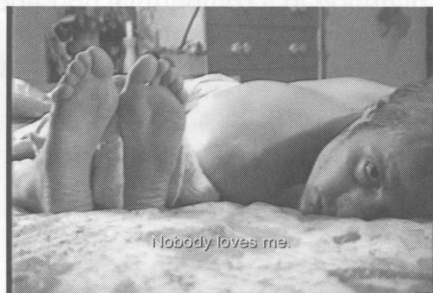
**SEX JUNKIE** Julia Ostertag (GER, 2002, 10:00, video). A film about the difficulty to join love and sexuality, the incompetence to live without emotional closeness. Sexuality as a source of affection, the restlessness of longing, the fear of rejection. From the combination of erotic and explicit imagery, and a disturbingly personal and voyeuristic text, a complex essay emerges.

*Jan Schuijren (Amsterdam, Netherlands) works as an independent curator on the development and presentation of visual art projects, exhibitions and film and video programs. He is currently working on a European group exhibition entitled "Real World Theatre - encapsulated in life," which will open at both SPACE and Wood Street Galleries in Pittsburgh in October 2004.*

"Up Close\_and personal" curated by Jan Schuijren, 2004. © with the artists. Contact: jan001@xs4all.nl



THE HIGHEST POINT



SEX AND SADNESS (PART 2)



THE GLASS WALL



SEX JUNKIE

## Main Theater

12 PM. **Tarnation (See Saturday 8 PM)**

2 PM. **Competition Feature**

Opening Performance: **Arwulf Arwulf**

**MONSTER ROAD**, Brett Ingram, Durham, NC. BetaSP, 80 min. 2003. Documentary. This film explores the wildly fantastic worlds of legendary underground clay animator Bruce Bickford. Tracing the origins of his remarkably unique sensibility, the film journeys back to Bickford's childhood in a competitive household during the paranoia of the Cold War and examines his relationship with his father, George, a retired Boeing engineer who is facing the onset of Alzheimer's Disease.

5 PM: **Awards Screening**

7 PM: **Awards Screening**

9 PM: **Awards Screening**

## Screening Room

1 PM. **Competition Feature**

**DOUBLE DARE** Amanda Micheli, San Francisco, CA. BetaSP, 81 min. 2003. Documentary. This documentary explores the lives of Jeannie and Zoe, the stunt doubles for Wonder Woman and Xena: Warrior Princess, as they face the challenges of a dangerous and male-dominated profession.

3 PM. **Competition Feature**

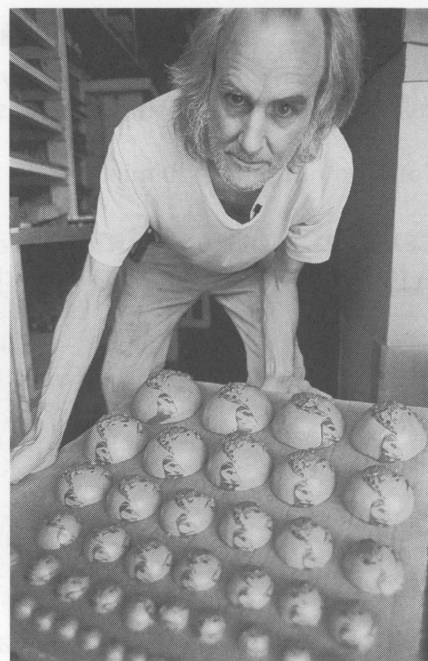
**THIS EXISTENCE IS MATERIAL** Denise Kaufmann, Iowa City, IA. 16mm, 10 min. 2003. Experimental. This film dismantles multiple binary relationships in order to explore how boundaries across generations, genders, and oceans are shaped or dissolved by language, travel and modernity.

**THE MESSENGERS** Helen Doyle, Montreal, Canada. BetaSP. 65 min. 2003. Documentary. An encounter with some exceptional artists who are also compelling characters. A film that takes us on a journey to meet some of them, learn about their hopes and beliefs, their questionings and doubts, and to show a way towards a better future for the world.

5:30 PM. **Judge's Show: Helen Hill**  
(See Main Theater listing for Wednesday, 3 PM.)

7:30 PM. **Judge's Show: Monteith McCollum**  
(See Main Theater listing for Thursday, 3 PM.)

9:30 PM. **Judge's Show: Bill Morrison**  
(See Main Theater listing for Friday, 3 PM.)



MONSTER ROAD



DOUBLE DARE



THE MESSENGERS

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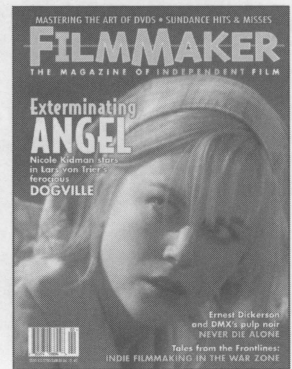
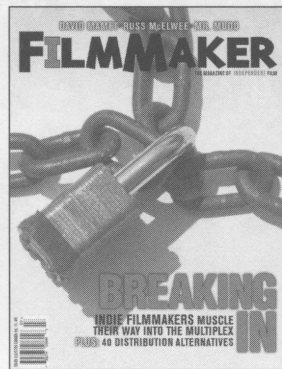
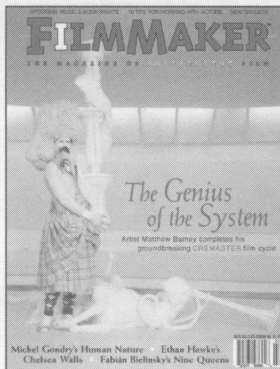
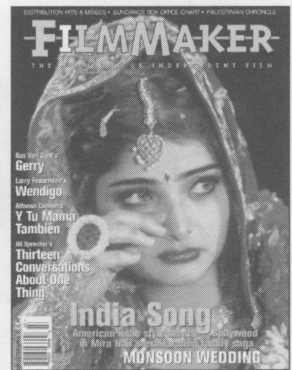
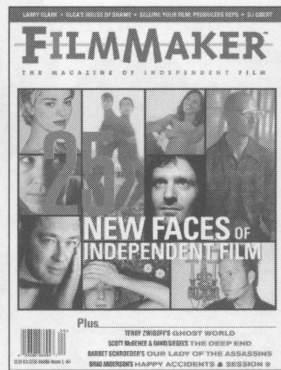
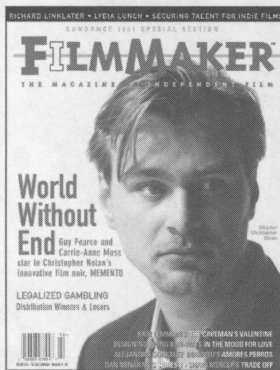
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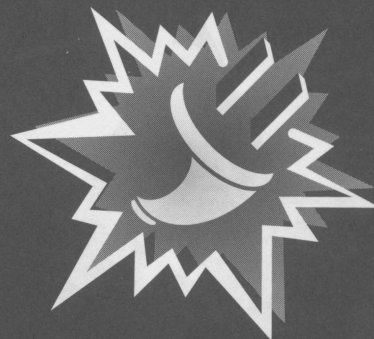
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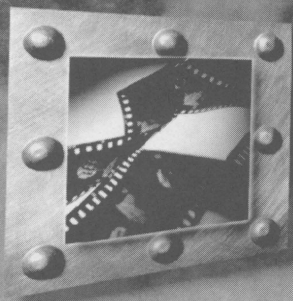
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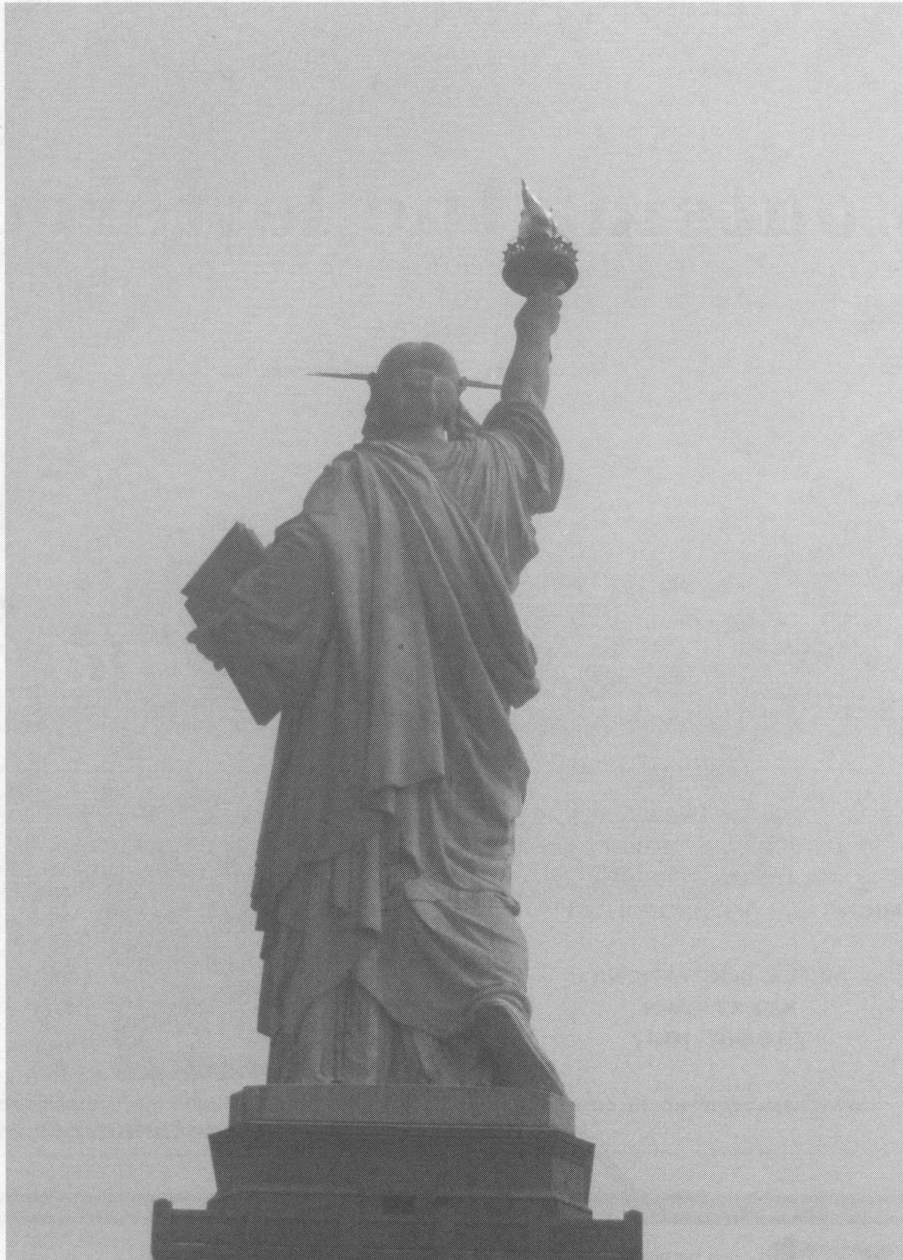
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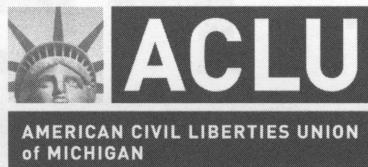
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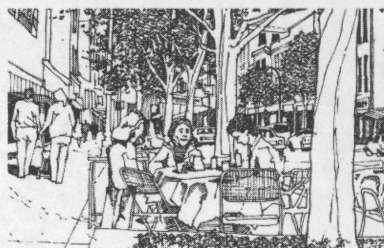


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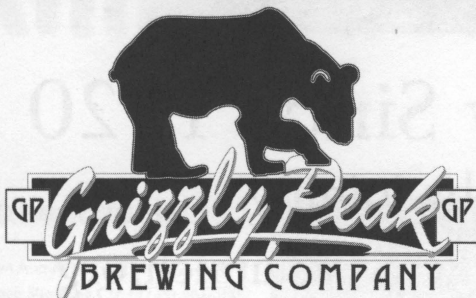


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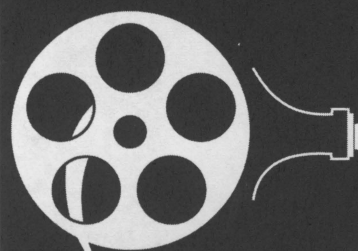
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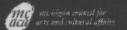
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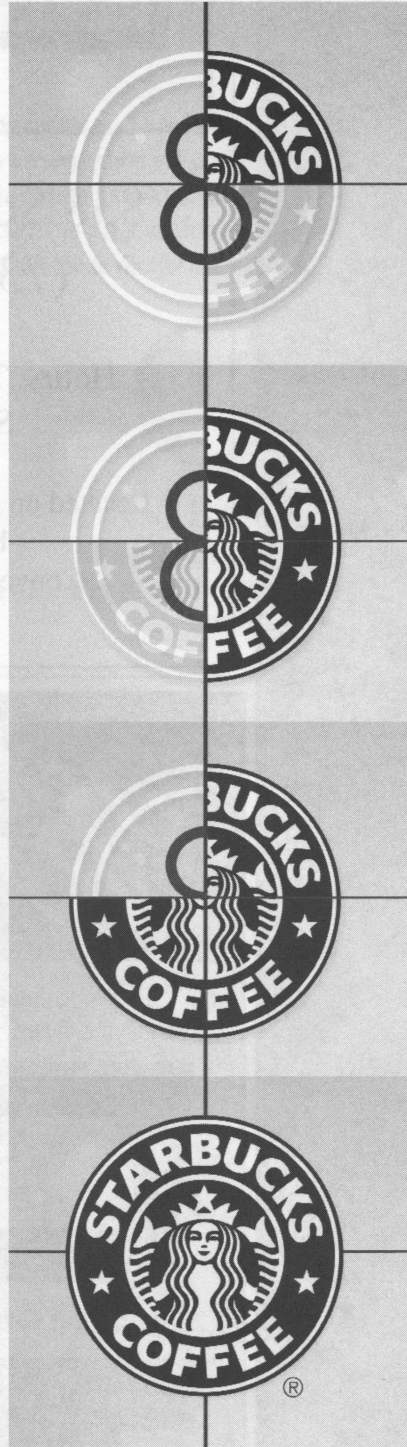
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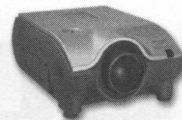
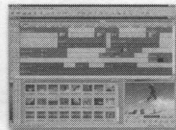
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"Foot for Foot, Schoolkids' in Exile may be the  
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M. Lipton, Graffiti Magazine

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# See. Hear.



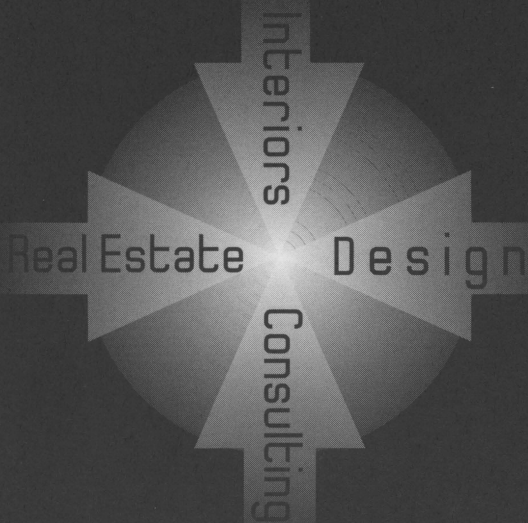
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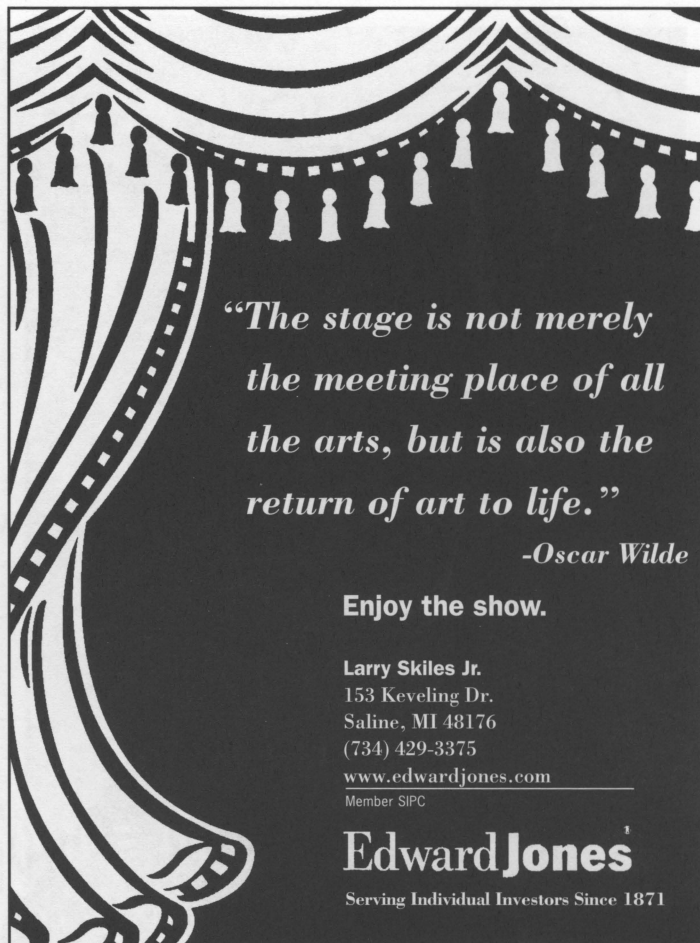
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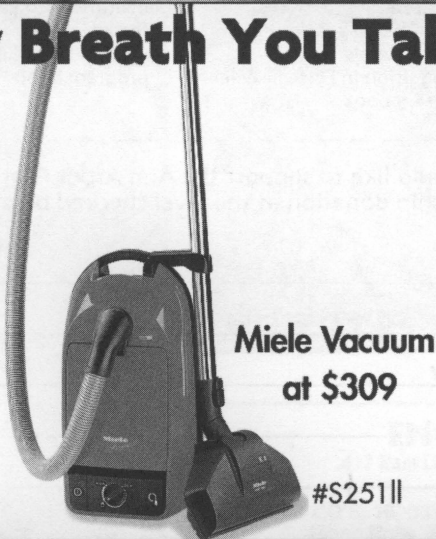
# Notes

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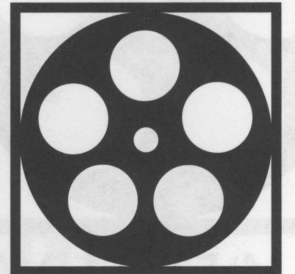
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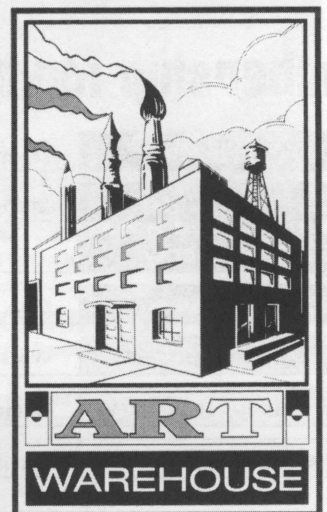
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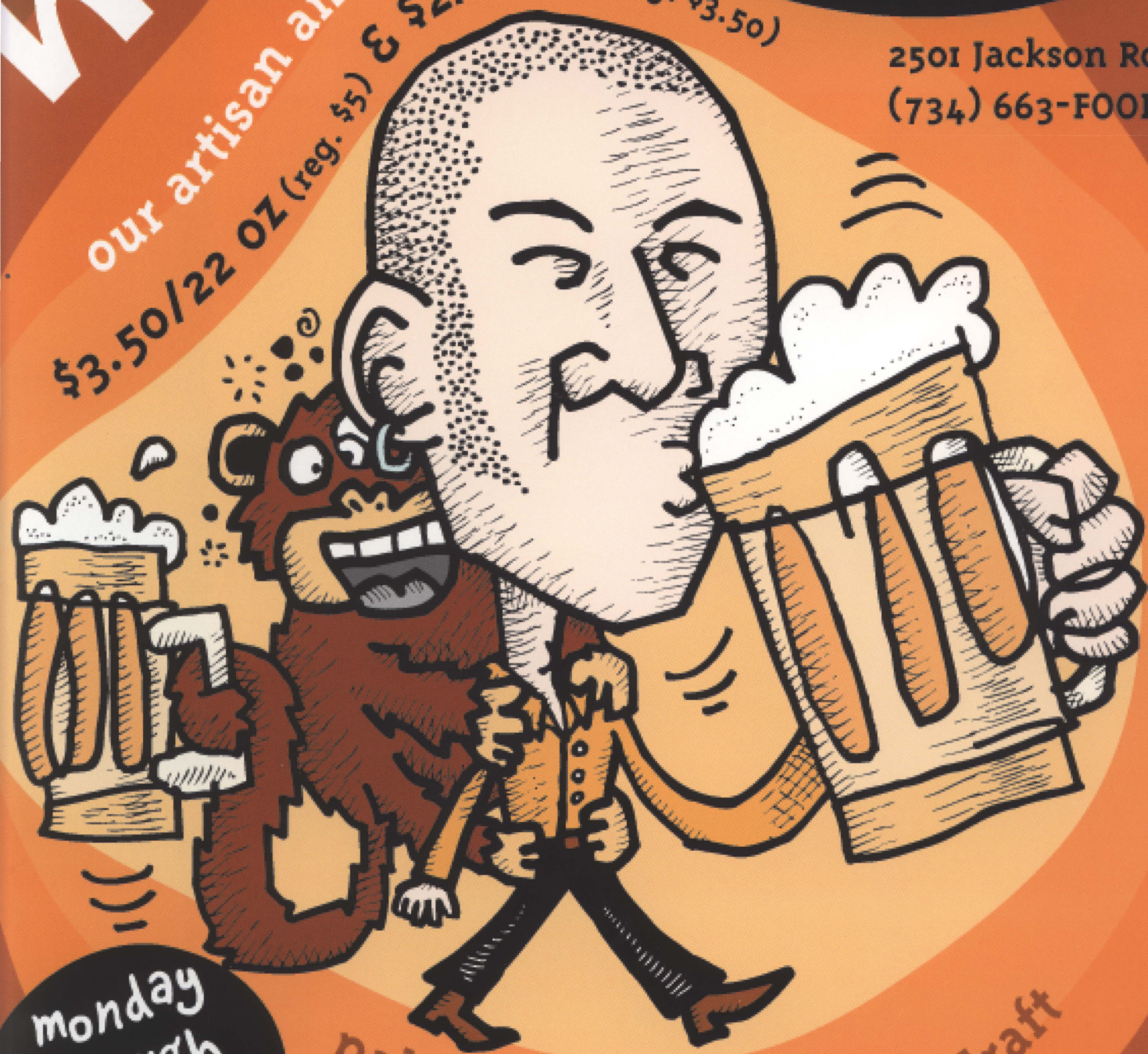
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