

The 45<sup>th</sup>

# Ann Arbor Film Festival



March 20-25th  
at the Michigan Theater

Some people use  
over 24 frames  
per second  
to capture their  
audience...

...we only  
need one

Join SEE on Saturday, March 24th as we support the Ann Arbor Film Festival  
at our annual Film-Fabulous kick off party!

Enjoy swanky refreshments, special VIP savings and our resident DJ while you revel  
in philanthropy knowing 10% of your purchases go directly to  
support the Ann Arbor Film Festival!

# SEE

308 S. State Street, Ann Arbor, (734) 622-8056

Birmingham

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"I could never be bored in life because there are so many films yet to be made."

She has been called the brightest light, a tireless saint, and a compassionate soul. Others have named her a loving wife, dedicated teacher, and caring mother. Inspiring every person around her, she was the playful artist, ambitious rebel, and a sparkling, subversive Southern Belle.

On January 4, 2007, Helen Hill was tragically murdered in New Orleans, Louisiana; and the loss of this innovative, inquisitive and joyful friend has affected us all. Helen celebrated life with a genuine sunny disposition and was a compassionate soul who would always go out of her way to help someone in need. Always generous with her love, support and inspiration, Helen touched the lives of every person who knew her, making her passing unbelievably painful.

She had screened several films at the Ann Arbor Film Festival (including *The World's Smallest Fair*, *Scratch & Crow*, *Tunnel of Love* and *Mouseholes*), and was an honored juror at the 42<sup>nd</sup> Ann Arbor Film Festival. We consider her one of our own, and a member of the AAFF family.

Her animated films reflect her playful, innovative and inquisitive way of living life, and her caring and dedication to teaching show her value for the world around her. This wonderful person spent her brief time on earth joyfully and creatively. Helen leaves behind her husband Paul Gailiunas and their two-year old son, Francis Pop, her pet pig Rosie, and two cats.

In honor of the inspiration and memory that Helen has given all of us, we dedicate the 45<sup>th</sup> Ann Arbor Film Festival to her beloved memory. We will never forget you, Helen, and will continue to love and be inspired by you.

Please join us for a tribute and memorial on Wednesday, March 21st 5:00PM at the Firefly Club in Ann Arbor, where we will eat, drink and merrily celebrate the newly remastered collection of Helen Hill's 16mm films:

Mouseholes

Tunnel of Love

Scratch and Crow

Vessel

Film for Rosie

Bohemian Town

Your New Pig Is Down the Road

Madame Winger Makes A Film:  
A Survival Guide to the  
21st Century



# Letter from Christen McArdle

## Executive Director

We are Homo sapiens. Part of being a Homo sapien is telling stories. Cave women and men told their stories with stick figures on rock walls. But times have changed since then, and here we are 37,000 years later at the 45<sup>th</sup> Ann Arbor Film Festival: the highest evolution of storytelling achieved by humankind. I'm serious. Evolution occurs when there is experimentation, risk-taking and exploration of boundaries. And that is what the Ann Arbor Film Festival is all about.

We stay at the forefront of storytelling evolution by finding work that innovates fiercely, takes risks, and crosses genres with an adventurous spirit. This year we are presenting boundary-crushing work that would blow a cave man's mind back to the Stone Age.

Our risk taking extends to how we approach our festival, and this year is no exception. We dare to screen the films in our "Banned In Michigan" program that were deemed pornographic by some of the less-evolved Homo sapiens of our community. And we also took a leap of faith this year when we did not apply for state funding in order to maintain our artistic integrity, trusting the generosity of our friends, supporters, donors and other enlightened beings.

Speaking of enlightenment, imagine being locked in a room for six months with a gaggle of college students in sauna-like temperatures, with no sleep for days on end, subsisting on microwave pizza and sushi. All the while, state legislators are taking away your funding. This has been my gateway to Nirvana.

I am proud and honored to share this year's festival with you. We've worked so hard, that we could've reinvented the wheel at least a dozen times. Now let's gather 'round the fire (or in this case, grab a good seat at the Michigan Theater) and share some stories.



Christen McArdle



# Awards Jury



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

Jurors will present their own work in programs on Wednesday, Thursday and Friday at 3pm in the Main Theater. See schedule for details.

## David Gatten

Gatten explores the link between the printed word and moving images. He is at work on a series of nine films about letters, lovers, books, ghosts and the Byrd family of Virginia during the early 18th century. His work is included in the permanent collections of the Whitney Museum of American Art in New York and the Art Institute of Chicago, as well as in private collections in the U.S., Canada and Japan. His newest work *Film for Invisible Ink case no. 71: Base-plus-Fog* premiered on October 2006 at Lincoln Center in the 44th New York Film Festival.



## Deborah Stratman

Stratman is a Chicago-based experimental and documentary filmmaker. She is presently working on three new films about disappearance, utopian failures and the culture of elevated threat. A Guggenheim and Fulbright fellow, she has screened at the Whitney Biennial, Sundance, Viennale and Rotterdam film festivals. She teaches at the University of Illinois in Chicago.



## Brooke Keesling

Keesling, an animator, filmmaker and educator, is currently Professor of Animation at Detroit's College of Creative Studies. She is the creator of *Boobie Girl*, one of the films named by the Mackinac Center in a report that accused the AAFF of showing obscene material in violation of state funding rules. Keesling won both an Academy Award® and an Emmy Award® for the best animated film by a student in 2001 for *Boobie Girl*. Her work has been featured in more than 80 film festivals world wide, including the AAFF.



### **The Ken Burns Award for Best of the 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. The award is sponsored by renowned documentary filmmaker Ken Burns, a graduate of Ann Arbor's Pioneer High School. The Ann Arbor community is proud to have reared this influential cultural figure and patron of independent film.

### **The Streetlamp Studios Audience Award \$1,200 total, \$200 daily**

The Ann Arbor Film Festival is the first festival to provide daily Audience Awards. The audience votes for their favorite film within each day's films in competition. The festival gives two Audience Awards on Saturday due to additional matinee screenings. Sponsored by Thad and Pam Johnson of Streetlamp Studios, this award provides an opportunity for festival attendees to contribute to our goal: to support the filmmaker.

### **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.

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

The festival is honored to have the support of this popular filmmaker, who got his start in Ann Arbor at the University of Michigan. This annual award for the best narrative film is endowed by Mr. Kasdan and is intended to recognize works that make use of the film medium's unique ability to convey striking and original stories.

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

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

### **The EMPA Work Life Award \$1,300**

Granted to the film with excellent production-values that best provides a witty and insightful look at issues pertaining to any of the following: careers, employment, coworkers, the workplace, job hunting, job responsibilities, or the impact of employment on the individual's personal life. The award will be granted to an exhibited film in competition of any length. Employee Motivation & Performance Assessment (SurveysforBusiness.com) sponsors this award as part of its ongoing commitment to the simultaneous improvement of working conditions and profitability.

### **Between The Lines and \aut\FILM Award for Best Gay/Lesbian Film \$1,000**

This annual award is sponsored by Pride Source Media Group and the autBAR to promote diversity and excellence in filmmaking. This award honors the film that best addresses Gay, Lesbian, Bisexual, or Transgender (GLBT) issues.

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

Tom Berman was a University of Michigan film student, an early supporter and close friend of the festival. His brilliant early films won many awards. This annual award, endowed by the Berman family, is given in Tom's memory and is intended to support a young filmmaker that the Awards Jury expects will make a significant contribution to the art of film in the course of his/her filmmaking career.

### **Prix DeVarti for Funniest Film \$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.





# The Awards

## **Vicki Honeyman Award for Best 16mm Film - \$300**

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.

## **Kodak/Film Craft Lab Award for Best Cinematography \$1,500 of film plus processing**

\$1,500 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.

## **Griot Editorial Award for Best Editing \$500**

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

## **Chris Frayne Award for Best Animated Film \$275**

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.

## **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 \$1,000 in waived equipment rental fees plus \$500 towards educational courses and workshops.

## **Tio's Red Hot & Spicy Award \$500**

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

## **The Eileen Maitland Award \$200**

This memorial award has been created by six friends of Eileen Maitland, who was a dear friend and long-time supporter of the festival, as well as a patron and practitioner of the arts. The award is to be given to the most promising female filmmaker.

## **Honorable Mentions \$1,350**

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

# Festival Staff and Volunteers

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**Afterparty Entertainment**

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J. Scott Clark  
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Rick Berthelot  
Scott McWhinney  
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Sharon Jones  
Stashu Kybartas  
Tim Furstnau  
Tom Bray  
Victor Pudeyev

**Banned in Michigan DVD**

Claire Skowronek  
Amanda Kerr



# Festival Contributors, Sponsors and In-Kind Donors

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## Granting Agencies & Organizations

The Academy of Motion Picture Arts and Sciences  
City of Ann Arbor  
Target

## In-Kind Donors

Adrian's Screenprinting  
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Arbor Brewing Company  
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Digital Media Commons  
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## Audience Award Gift Basket

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Cosi  
Krazy Jim's  
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Three Chairs Company

## Afterhours Salons

aut Bar  
Babs Underground Lounge  
Firefly Club

## Installation Artists

### Directors: Michigan Theater

Esther Kirschenbaum

Nick Tobier

Alan Pagliere

### Artists: Michigan Theater

Lou Glorie

Jennifer Locke

Christine Miner

Leo Ogata

Amy Sacksteder

### Firefly Club:

Kristina Spitale

Brandon Rudolph

## Opening Night Reception & Judges Meals

Angelo's  
Arbor Brewing Company  
Bruegger's Bagels  
BD's Mongolian Barbecue  
Busch's  
Carlson's Catering  
Conor O'Neill's  
Cottage Inn  
Katherine's Catering  
Laura's Catering  
Macaroni Grill  
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Toledo City  
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U of M School of Art & Design  
Whole Foods  
World Class Tapes

## Individual Prize Donors

\$3,000  
Ken Burns / Florentine Films

\$1,500  
The Detroit Film Center  
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\$1,300  
EMPA / Palmer Morris-Samuels  
  
\$1,200  
Streetlamp Studios / Thad Johnson  
  
\$1,000  
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Lawrence & Mary Ellen Kasdan  
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autBAR  
Constance Crump & Jay Simrod  
Criot Editorial  
Marion Kiser  
Mary Cronin & John Johnston  
Michigan Vue  
Pride Source Media Group / Jan Stevenson  
Tios Restaurant

\$350  
Denny Hayes

\$300  
Kitty & Stephen Kahn

\$250  
Walter Spiller  
George Fisher & Kari Magill  
Pitor Michalowski & Deanna Relyea  
Susan Wineberg & Lars Bjorn

\$200  
Frank & Gail Beaver  
Dan Cunning  
Matthew Graff & Leslie Lawther

\$150  
Mark Hardin  
Ken Kiesler

\$125  
Jim Feudenberg  
John Nelson, Debora Gaydos  
& Miles Nelson

\$100  
Billy Roberts  
Cynthia Greig & Richard Smith  
Daniel Moerman  
Jim Feudenberg  
John Caldwell & Susan Kalinowski  
John Minock  
John Nelson  
Richard Hackel  
Vicki Engel

\$50  
Alice Liberson  
Dan Bourgoise

\$25  
Beth Staebel  
Philip Wilson

## Thank You For Your Support, Encouragement, and Inspiration

Alan Pagliere  
Amanda Kerr  
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Edward Norton  
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George Clooney  
George Manupelli  
Gerry Fialka  
Grady Burnett  
Gus Van Sant

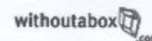


Guster  
 Holly Woodlawn  
 Iggy Pop  
 Jimmy Rhoades  
 Joe Ferdon  
 Joe Moorehouse  
 Joel Sunman  
 John Hieftje  
 John Roos  
 Katherine Weider  
 Katie Melua  
 Kay Seaser  
 Ken Burns  
 Kevin Smith  
 Mark Waters  
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 NAMAC  
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 Palmer Morrel-Samuels  
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 Ryan Williams  
 Sam Raimi  
 Sara Fitzgerald  
 Shaman Drum Bookstore  
 Steven Wild  
 Sundance Film Festival  
 Tom Haywood

David Hashim  
 Depeche Mode  
 Donald Harrison  
 Erika Julien  
 Esther Kirshenbaum  
 FVSA  
 Jessica Reinelt  
 Jon Sajetowski  
 Katherine Weider  
 Ken Bawcom  
 Kim Zavicar  
 Kristin Darga  
 Mom and Dad  
 Myrna Jean Rugg  
 Paul Gailiunas  
 Russ Collins  
 Suzanne Gromofsky  
 Tara McComb  
 Trixy Sweetvittles  
 Vicki Honeyman

#### Bear Hugs To

Abigail Albaugh  
 Alison LaTendresse  
 Alfonso Alvarez  
 Amanda Strong  
 Becky Lewis  
 Betsy Weiss  
 Bob Bolak  
 Charlie Burney  
 Chris Csont  
 Chris Core  
 Chrisstina Hamilton  
 Claire Skowronek  
 Courtney Egan  
 Dan Marano  
 Das Interns  
 David Dinnell



# Festival Knowledge

## The Tour

Following the festival, a four-hour program of awarded and highlighted films and videos are selected to represent the festival on the Ann Arbor Film Festival Tour. The tour will be on the road immediately after the festival, through mid-December. Each filmmaker on tour receives \$1.50 per minute per tour stop for the use of their film, and works are featured in museums, art-house theaters, multi-plex theaters, and in classroom settings at universities. To learn more about our national tour stops, be sure to visit the Ann Arbor Film Festival website. ([www.aafilmfest.org](http://www.aafilmfest.org))

## AAFF Membership

The Ann Arbor Film Festival has exciting year-round events planned for our valued members. Be sure to visit our merchandise table at the festival and learn about the benefits of becoming a card-carrying AAFF member!

## Additional Venues for Festival Events

### /aut/ Bar

315 Braun Court  
(off 4th Ave., near Ann St.)  
(734) 994-3677

### Babs Underground Lounge

213 S. Ashley St.  
(btwn Washington St.  
and Huron St.)  
(734) 997-0800

### Dominick's

812 Monroe St.  
(head South on State St.)  
(734) 662-5414

### Firefly Club

207 S. Ashley St.  
(btwn Washington St.  
and Huron St.)  
(734) 665-9090

### Shaman Drum Bookshop

311-315 S. State St.  
(around the corner from MI Theater)  
(734) 662-7407

## The Projectionists

The local IATSE provides the skilled union projectionists for the Ann Arbor Film Festival. If you think they are doing a great job, please let them know!





# “faux-porn”

(you'll know it when you see it)

The following films were used against the Ann Arbor Film Festival by Michigan legislators and special interest groups in the 2006-2007 attempt to cease state-subsidized funding for the festival and against public funding of the arts. The Ann Arbor Film Festival would like to thank the filmmakers for their continued support and allowing us to showcase their work in the “Banned In Michigan” DVD.

**America's Biggest Dick** (Bryan Boyce / San Francisco, CA)

**The Arousing Adventures of Sailor Boy** (Jenny Bisch / Winnipeg, Canada)

**Bone Wish** (Abigail Severence / Los Angeles, CA)

**Boobie Girl** (Brooke Keesling / Los Angeles, CA)

**Breeding Space** (Laurens Van Charante / New York, NY)

**Chests** (Dolores Wilbur / Chicago, IL)

**Deep Creep** (Kate Haug / San Francisco, CA)

**Dream Work** (Peter Tscherkassky / Vienna, Austria)

**Farming the Dragonfly** (Danielle Rubin / Sydney, NSW, Australia)

**Five F\*\*king Fables** (Signe Baumane / New York, NY)

**Lustmord** (Gwynne Fulton / Vancouver, BC, Canada)

**No American Dream** (Julia Ostertag / Berlin, Germany)

**Pleasureland** (Bryan Poyser / Austin, TX)

**The Ride** (Bill Basquin / San Francisco, CA)

**Sex Workers Art Show** (Annie Oakley / Los Angeles, CA)

**Sexy** (Tom Whitman & Dustin Woehrmann / Los Angeles, CA)

**Sharony!** (Jennet Thomas / London, England)

**Soggy Penis Syndrome** (Rosy Boyer / Syracuse, NY)

**Steers & Queers** (Paula Gauthier / New York, NY)

**Superstar In A Housedress** (Craig Highberger / Cincinnati, OH)

**U** (Yuri A / Zurich, Switzerland)

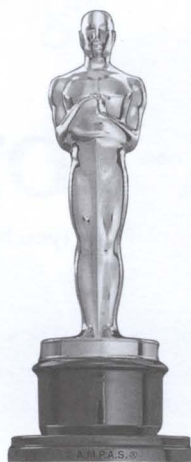
**What Is It?** (Crispin Hellion Glover / Los Angeles, CA)

**With Me** (Kerstin Cmelka / Vienna, Austria)

**View some  
of these films!**

SATURDAY MARCH 24TH  
SCREENING ROOM 10PM

page 48

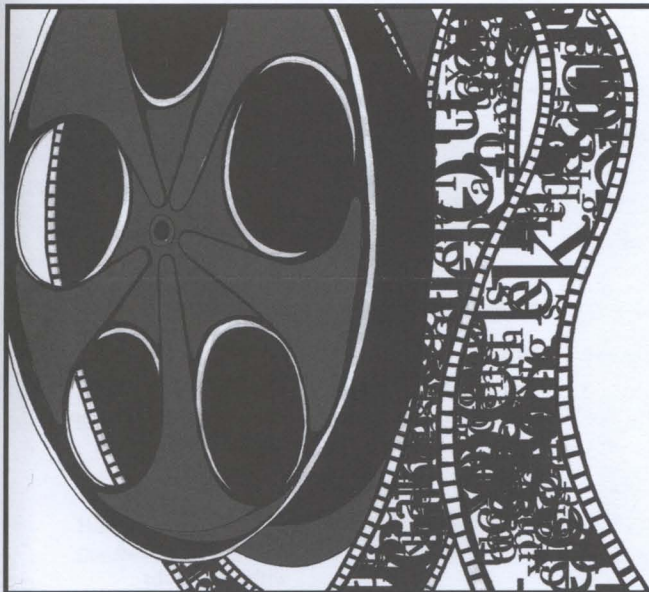


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*We're proud to play a supporting role.*

The Academy extends congratulations to the Ann Arbor Film Festival  
on the occasion of its 45<sup>th</sup> annual celebration of motion pictures.





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10% of the net sales raised from this  
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Film Festival

10% of the final purchase amount, excluding Gift cards, will be donated to Ann Arbor Film Festival.

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# **BORDERS®**

Start



## Tuesday March 20th

### OPENING NIGHT

**7pm**

Opening Reception  
featuring live music  
by Los Gatos

**8pm**

Tribute to Helen Hill  
Films In Competition  
**After-party at BABS  
Underground Lounge**



### MAIN THEATER

**3pm**

Juror's Presentation:  
David Gatten

**7pm**

Films In Competition

**9:30pm**

Films In Competition

### OTHER EVENTS

**5pm**

Filmmaker Meetings  
Judges Dinner



## Wednesday March 21st

### SCREENING ROOM

**1pm**

Film Jam

**5pm**

Helen Hill Tribute  
at Firefly Club

**7:30pm**

"Funeral Parade  
of Roses" featuring  
Toshio Matsumoto

**10pm**

Toshio Matsumoto:  
shorts program

**After-party  
at Firefly  
Club**



## Thursday March 22nd

### MAIN THEATER

**3pm**

Juror's Presentation:  
Deborah Stratman

**5pm**

Penny Stamps Lecture  
featuring Ken Jacobs

**7pm**

Films In Competition

**9:30pm**

Films In Competition



### OTHER EVENTS

**5pm**

Filmmaker Meetings  
Judges Dinner

### SCREENING ROOM

**1pm**

"What The Hell Was  
That?" Panel discussion  
on experimental film

**7pm**

Penny Stamps Q&A  
with Ken Jacobs

**8pm**

Out Night:  
Competition program

**10pm**

Out night:  
"F\*#k Art, Let's Laugh!"  
Curated by Debra Miller

**After-parties at  
Firefly Club and  
\out\ BAR**



# Festival Overview

March 20th-25th

## Friday March 23rd

### MAIN THEATER

**3pm**

Juror's Presentation:  
Brooke Keesling

**7pm**

Films In  
Competition

**9:30pm**

Films In  
Competition

### STATE THEATER

**Midnight**

"El Topo" by  
Alejandro Jodorowsky

### SCREENING ROOM

**12pm**

Press Screening  
for Filmmakers

**5:30pm**

Documentary Films  
in Competition

**8pm**

Robert Todd:  
New Works

**10pm**

Bruce McClure:  
projector performance

**After-party  
at Firefly  
Club**

### OTHER EVENTS

**1pm**

"AAFF Pioneers"  
hosted by Gerry  
Fialka at Shaman  
Drum Bookshop

**5pm**

Filmmaker Meetings  
Judges Dinner

## Saturday March 24th

### MAIN THEATER

**1pm**

Competition  
Matinee

**3pm**

Competition  
Matinee

**7pm**

Films In  
Competition

**9:30pm**

Films In  
Competition

### STATE THEATER

**Midnight**

"The Holy Mountain"  
by Alejandro Jodorowsky

### SCREENING ROOM

**1:30pm**

Panel Discussion  
moderated by  
Chris Gore

**3:30pm**

"Two Wrenching  
Departures" by  
Ken Jacobs

**7:30pm**

"Geography of  
The Body"  
SF Cinematheque  
co-presentation

**10pm**

"Banned in Michigan"

### OTHER EVENTS

**5pm-7pm**

Filmmakers Reception  
at Dominick's

**12-8pm  
All-day  
party at SEE  
Eyewear**

## Sunday March 25th

### MAIN THEATER

**12:30pm**

Competition  
Matinee

**2:30pm**

Competition  
Matinee

**5pm**

Award  
Announcement

**5:30pm**

Awarded Films

**7pm**

Awarded Films

**9pm**

Awarded Films

### SCREENING ROOM

**1pm**

"Pine Flat" by  
Sharon Lockhart

**5:30pm**

Documentary  
Films In  
Competition

**8pm**

Documentary  
Films In  
Competition



**End**

## MAIN THEATER

TUESDAY

8PM

### Hymn To Pan

Francois Miron

Montreal, QC Canada 2007

4.5min 16mm B&W

Experimental

Part 1 of a triptych: a representation of an homage to John Balance via a celebration through light and shadow of the infamous poem, "Hymn To Pan" by Aleister Crowley. Be forewarned that the act watching this film will conjure up a spell.

### Kristall

Christoph Giradet and Mattias Muller

Berlin, Germany 2006

14.5min 35mm

Experimental

A melodrama inside seemingly claustrophobic mirrored cabinets. Like an anonymous viewer, the mirroring observes scenes of intimacy and provides a frame for the characters. At the same time, it makes them appear disjointed and fragmented. This instrument for self-assurance and narcissistic presentation becomes a powerful opponent that increases the sense of fragility, doubt, and loss twofold.

### Occulted

William Noland

Durham, NC 2006

20min Beta SP

Experimental Documentary

Sophisticated surveillance systems blanket public space in England, training watchful eyes and ears on a population that passively complies. "Occulted" intimately immerses the viewer into the heavily surveilled streets of London early in 2006, six months after the traumatic subway and bus bombings 2005.



7pm

## Opening Reception

Featuring live music  
by Los Gatos

### Invisible City

Jack Cronin

Detroit, MI 2006

11min Beta SP B&W

Experimental

Invisible City was filmed in Detroit over the course of three years. Inspired by Italo Calvino's *Le città invisibili*, in which the Italian author suggests that what constitutes a city is not so much its physical structure but the impression it makes upon its visitors. The film is loosely organized into four segments representing spring, summer, fall, and winter.

### Jean Genet in Chicago

Frédéric Moffet

Chicago, IL 2006

25.5min Beta SP Color, B&W

Experimental Documentary

A queer rewriting of the events surrounding the 1968 National Democratic Convention in Chicago from the point of view of French writer Jean Genet. Along the way, Genet will meet, amongst others, Allen Ginsberg, William S. Burroughs, the Yippies, the Black Panther Party and the Chicago police force. The film discusses the difficulty of aligning the political and sexual desires.

### By Modern Measure

Matthew Lessner

Nahalem, OR 2006

6min Beta SP B&W

Experimental Narrative

An amateur French sociologist presents his observations on a day in the life to two young Americans who meet by chance outside a Taco Bell on October 8, 2006.





# Films In Competition

TUESDAY

MAIN THEATER

8PM

## L'Education Nautique

**Genevieve Perron**

Montreal, QC Canada 2006

5min 16mm & HD  
Experimental Narrative

"You will be cold. You will be scared. You will want to give up. Only true heroes triumph." This film is exhibited in two parts. The first is shot in 16mm and hand-processed by the filmmakers themselves. The second is the exact same script, shot in HD. One actor, one storyboard, one soundtrack. Two different moods.



## El Doctor

**Suzan Pitt**

Los Angeles, CA 2006

24min 35mm  
Animation

This hand painted animated tale tells the story of the drunken El Doctor and his surreal experiences in a crumbling Mexican hospital. The Saint of Holes rearranges the doctors perspective and leads him on a sad and funny journey through the miraculous.

## Popkitsch

**Paul Winkler**

Sydney, Australia 2006

15min 16mm  
Experimental

A slightly satirical look at cheap novelty items you might spend five minutes on, then forget about them. The film works on different layers; choose the one you like best.

## In The Kingdom Of Shadows

**Francisca Duran**

Toronto, ON Canada 2007

6min 35mm B&W  
Experimental

A documentation of the dissolution of Maxim Gorky's 1896 review of the Lumiere brothers film Arrival of the Train at La Ciotat (1895). The review, typeset on an early Ludlow Linecaster in Tempo typeface, returns the lead to a liquid state, reconsidering historical and technological relationships between cinema, print and review.



## Frequency of the Sun

**Jason Boughton**

Brooklyn, NY 2005

10.5min Beta SP  
Experimental

An American paratrooper tries to describe a firefight twice, but becomes confused with place, time, and ways to die. A gradual collage of Hollywood panorama, propaganda footage and combat reporting, Boughton's film plays a quotation game which is never fully resolved and tells a joke with the punchline not entirely spoken.



## Collage D'Hollywood

**Richard Kerr**

Montreal, QC Canada 2003

8.5 35mm  
Experimental

The deconstruction and reconstruction of the 35mm "uber-trailer." Emphasizing de-assemblage and recombination, the projection reveals how techniques such as superimposition are used to accelerate rhythm, to intensify the image and to heighten visceral impact. Kerr's film challenges the traditions of film spectatorship while simultaneously questioning the Hollywood trailer's fixed states as a promotional object.



MAIN THEATER

3PM

WEDNESDAY

## Juror's Presentation

# David Gatten

### Hardwood Process

1996 14min Silent

1997 BEST OF THE FESTIVAL grand prize at AAF.

A hand-made, diary film generated from alternative processing techniques, chemical treatments, and optical & contact printing, it is a history of scarred surfaces, an inquiry, and an imagining: for the marks we see and the marks we make, for the languages we can read and for those we are trying to learn. Written in the scratches on the floors, the scars on the hands, and the chemical etchings into the film emulsion, these languages of experience are unstable ones—vocabularies constantly shifting with the passage of time. The film is contact printed by hand on an old Bell & Howell model C printer resulting in individual, unique release prints.

### What the Water Said, Nos. 1-3

1997-1998 16min

1998 BEST EXPERIMENTAL FILM AWARD at AAF

This film is the result of a series of cameraless collaborations between the filmmaker, the Atlantic Ocean, and a crab cage. For three days in January and three days in October of 1997, and again, for a day, in August of 1998, lengths of unexposed, undeveloped film were soaked in a crab cage on a South Carolina beach. Both the sound and image in What The Water Said are the result of the ensuing oceanic inscriptions written directly into the emulsion of the film as it was buffeted by the salt water, sand, rocks, shells, and the sides of the crab cage.

### The Great Art of Knowing

2004 37min Silent B&W 16mm

2005 BEST CINEMATOGRAPHY AWARD at AAF

On either side of a Life find a Library before and an Auction after: consider these figures as the sites for a collection created for the purposes of division and dispersal. The journey this time moves from the first light at dawn to the last rays of a sunset, reflected and refracted. In between find dry Fall turn toward the shadows of Spring and the stillness of death sparked by the singularities of a transcendental field. Find yourself resting uneasily half way up the stairs: Something has left the body, yet the body remains: what has left is on its way Elsewhere but cannot help but look back: this look animates the world and makes possible this Theory of Flight in the form of a bibliography.

## Film Jam

**Wednesday  
Screening Room 1pm**  
(Free, like water)

Hosted by Alfonso Alvarez

Bring your film to the Michigan Theater, and see it on the big screen! On a first come, first serve basis, we will showcase a selection of films from the community.

All formats welcome. This is an open mic for filmmakers!





# Films In Competition



## Friend Film

**Colin V. Barton**

Oakland, CA 2005  
6min 16mm B&W & Color  
Experimental Animation

This is a eulogy to lost friends, either by death or disassociation. River Phoenix appears as the archetypal figure of Barton's generation. This film lives in a space of a junkies death walk, and their final exit from the earth. Hand-painted 35mm original with optical printing are at the source of this work; with a little help from an electric toothbrush and washing machine.

## Mirror World

**Abigail Child**

New York, NY 2006  
13min Beta SP  
Experimental Narrative

A deconstruction of narrative and discovery of subversion through reflections, refractions and formal play. Mirror World utilizes digital printing to wreak havoc on our perceptions of the world in a way that is funny, disturbing, and beautiful.



## Hiro

**Matthew Swanson**

Toronto, ON Canada 2006  
20min 35mm  
Narrative

After a chance encounter with a young girl, a shy Japanese insect collector finds himself thrust into a wild chase to recover a stolen beetle.



## A Room With Askew

**Gregory Godhard**

Sydney, Australia 2006  
5.5min 16mm  
Animation

Trapped in a strange room where nothing is as it seems, a hungry little creature awaits a meal that may never happen.



## Crossing the Stream

**Skip Battaglia**

Rochester, NY 2006  
4min 35mm  
Animation

Hand-drawn animation on paper with pencil and watercolor. Battaglia's film is a meditation on water, the animation of water, work, and consciousness. A poem in the shape of a stream. Dedicated to independent filmmaker Bruce Baillie.

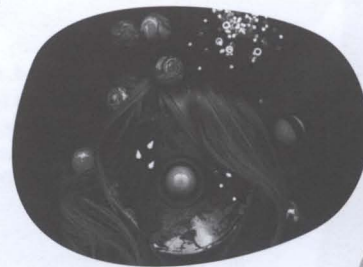


## Foggy Mountains Breakdown More Than Non-Foggy Mountains

**Jessie Stead**

Brooklyn, NY 2006  
58.5min Beta SP Color, B&W  
Experimental

As the mild heir to this delirium we wonder... where is the other end of the cultural thread Foggy Mountain Breakdown has pulled through the sonic consciousness of the USA? Jessie Stead pulled an analogous thread through this other work of fiction (FMB MT N-FM) to find out. Is there a non-foggy mountain on the other side? Do we want there to be?



Featured Artist

WEDNESDAY

SCREENING ROOM

7:30PM

# Toshio Matsumoto

## Funeral Parade Of Roses (1969)

107 min 16mm on DV

From Pier Paolo Pasolini to Jonas Mekas, from Charles Baudelaire to Jean Genet, from Japan's film underground to its popular television film critic Yodogawa Nagaharu, from Sophocles' Oedipus Rex to Freud's theory of the negative Oedipus, and from Vietnam-era American GIs on R&R in Tokyo to Japan's homegrown club-toting, dogma-quoting student radicals—Matsumoto Toshio's 1969 drag-queen melodrama, *The Funeral Parade of Roses*, is assembled from a dizzyingly varied set of Japanese, European, and American filmic, literary, and cultural icons. In the hands of a less nuanced, more dogmatic director, such dissimilar items might serve an endless array of weighty metaphors or, worse, a tiresome laundry list of witticisms. But, for Matsumoto, it is such icons' very aggregate that frames the wide panorama he offers of the social and political turmoil of the late 1960s and that effectively sharpens the film's critique into one of the mid-century's most politically acerbic, campily postmodern, and, at the same time, aesthetically and narratively daring experiments in feature filmmaking.

The most formally complex feature film to emerge from the Japanese New Wave and certainly one of its most brilliant, *The Funeral Parade of Roses* finds in its portrayal of male homosexuality a unique, anti-redemptive position to criticize the family romance of mommy-daddy-me as metaphor for national growth and reproduction. The film's dominant narrative, Oedipus, is subject to a dispersion whereby the film lovingly explodes the reproductive logic of the Oedipal triangle, across at least six different Oedipal and negative Oedipal structures, in effect parodying and attempting to empty the structure through its unstoppable multiplication. In doing so, Matsumoto establishes bewildering structures of flashbacks and flashforwards to critique the embedded notions of time, production, and development that underpin the contemporaneous ascendancy of Japanese high-growth economics, offering in their stead a logic of metonymic and lateral implantation to replace the ill-fated regimen of re-production and progress. But where Deleuze and Guattari identify "lines of flight" away from this Oedipal system, Matsumoto is less concerned with its alternative than with the limited space of cinema itself as resistance within this system. —Jonathan Hall





# Films In Competition

## Color + Modulation #7

**Rob Tyler**

Portland, OR 2005  
5.5min Beta SP  
Experimental Animation

A film that has been painstakingly hand painted frame-by-frame with acrylic paints and permanent ink pens, and digitally manipulated on a desktop computer, Tyler's film took 7 years to complete. Described as both visually stunning and atmospherically beautiful this "film painting" is an abstract canvas full of playful motion and smooth explosions of color and shape.

## Michoacan: La Muerta

**Sabine Gruffat & Ben Russell**

Detroit, MI 2006  
8min Beta SP  
Experimental Narrative

Part 1: Makeshift folklore for an uncertain world. Shot in the Mexican state of Michoacan and constructed using the same techniques employed in the Surrealist parlor game of the Exquisite Corpse, this video holds a mirror up to the unseen, hallucinates and reflects it back into the everyday forever and ever. The film is about "tourism" in every sense of the word. Real and imagine characters are continuously reversed making it difficult for the viewer to decide which is real and which is imaginary.

## Snail

**Michael Langan**

Providence, RI 2005  
1.5min Beta SP B&W  
Animation

A runner pauses to catch his breath in the woods, incidentally meeting a snail traveling in the opposite direction. The moment somehow lends significance to itself.

## Establishing Shots

**Chris McNamara**

Windsor, ON Canada 2006  
12min Beta SP  
Experimental

A short video work that focuses on the opening visuals in any scene in a movie that conveys a sense of time and place for characters (and, by extension, viewers). The video disrupts these fundamental cues, testing their function by introducing a series of fragmented narrative strands in the form of foreign-language voice-overs and subtitles. The voices and text might all represent different characters and points of view, but they also encourage viewers to read between the lines of a linear narrative and to find other poetic possibilities.

## Hairlady

**David Birdsell**

Los Angeles, CA 2006  
8min Beta SP  
Experimental

A musical exploration of one man's hair and the woman who collects it.

## Fountain of Youth

**John Cannizzaro**

Tarzana, CA 2006  
12.5min Beta SP  
Experimental Documentary

The last home movie. Shot on the now discontinued Kodachrome 40 super 8 film stock, a cine-poem to time, childhood and the color of memory.



MAIN THEATER

3PM

THURSDAY

## Juror's Presentation

# Deborah Stratman



### Untied

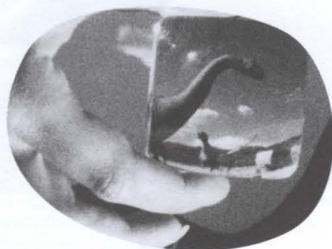
2001 16mm 3min

A small portrait of the volatility of intimacy, and of breaking free from abusive cycles. Made in response to a year of collapsing relationships and violent accidents that left me broken, dislocated and stuck in my apartment.

### On the Various Nature of Things

1995 16mm 25min

A 24-figure exploration of the natural forces at work in the world, based on Scottish physicist Michael Faraday's 1859 Christmas lectures to the public. The film literally, metaphorically and whimsically reinterprets scientific convention to illustrate physical concepts.



### The Magician's House

2007 16mm 6min

Both a letter to an alchemist-film-maker friend, and a quiet tribute to the vanishing art of celluloid, *The Magician's House* is full of ghosts. Including that of Athanasius Kircher, the inventor of the first Magic Lantern, or Sorcerer's Lamp, whose image appears fleetingly in the film.

### From Hetty to Nancy

1997 16mm 44 min

The stoic beauty the Icelandic landscape forms a backdrop for a series of witty and caustic letters written at the turn of the century by a woman named Hetty as she treks with her companion Masie, four school girls and their school marm. The film juxtaposes Hetty's ironic cataloging of the petty social interactions of her companions as they endure discomfort and boredom with historic accounts of catastrophes that reveal the Icelandic people subject to the awesome forces of nature.





## Featured Artist

# Ken Jacobs

### In collaboration with the University of Michigan School of Art and Design

Established with the generous support of alumna Penny W. Stamps, the Distinguished Visitors Program brings respected emerging and established artists/designers from a broad spectrum of media to the School to conduct a public lecture and engage with students, faculty, and the larger University and Ann Arbor communities.

**1 THURSDAY MAIN THEATER 5PM**

## Space/Time and Worries

### A Conversation with Ken Jacobs

Q & A Session with Ken Jacobs directly following the screening in the Screening Room.

For more than forty years, director, cinematographer, actor and master of the avant garde Ken Jacobs, has engaged in an aesthetic, social, and physiological critique of projected images. For Jacobs, cinema has become "a concentration on the computer screen, where what a friend called 'the age of cheap miracles' is taking image and sound to places no one could dream of when we were coming up in the nineteen-sixties. We're entering the undreamable, unless the misery we've caused in Iraq spreads here. Walking to Chinatown for a break, I see the streets are full of metal posts to interfere with suicide bombers. Wall Street has moved to New Jersey. I'm shaping a bright new cinema to hand over to posterity but wondering will it arrive?"



**2 SATURDAY SCREENING ROOM 3:30PM**

## Two Wrenching Departures

**Directed by Ken Jacobs**

2006 90min Beta SP

In October 1989, estranged friends Bob Fleischner and Jack Smith died within a week of each other. Ken Jacobs met Smith through Fleischner in 1955 at CUNY night school, where the three were studying camera techniques. This feature-length work, first performed in 1990 as a live Nervous System piece, is a "luminous threnody" (Mark McElhatten) made in response to the loss of Jacobs's friends.



# Out Night



## Films In Competition

### Londres

**Eva Tang**

Singapore 2006

10.5min 16mm

Experimental Narrative

In a city that could be anywhere or nowhere, which at any moment could be destroyed, we discover Lisa in the midst of the break-up of a relationship and the 7th July bomb attacks.

### Fascination

**Michael Hoolbloom**

Toronto, ON Canada 2006

70min Beta SP

Experimental Documentary

"Mike Hoolbloom's latest work is a biographical portrait of Colin Campbell, video art pioneer, and key figure of the Canadian underground. A juxtaposition of elements that reshuffle and expand some features of Campbell's art and personality, from the nuclear threat and the advent of television in the 1950s to his death in 2001." (Buenos Aires International Festival)





## MAIN THEATER

9:30PM

THURSDAY



### Night Flight

**Brent Coughenour**

Milwaukee, WI 2006

9min Beta SP

Experimental

Female voices communicate with an unknown listener. Messages sent in code. The spies whom Coughenour loved.

### Untitled #2

**Valerie Brewer**

Santa Monica, CA 2006

13min 16mm

Experimental Animation / Machinima

An exploitation in a glitch in the visual landscape of an online community to tease out the vague boundaries and tenuous relationships of virtual identity, property and body. *This film contains mature content. Viewer discretion is advised.*



### How Little We Know of Our Neighbours

**Rebecca Baron**

USA 2005

49min Beta SP

Experimental Documentary

An experimental documentary about Britain's Mass Observation Movement and its relationship to contemporary issues regarding surveillance, public self-disclosure, and privacy.



### Market Street

**Tomonari Nishikawa**

United Kingdom 2005

4.5min 16mm B&W Silent

Experimental

An exploitation in a glitch in the visual landscape of an online community to tease out the vague boundaries and tenuous relationships of virtual identity, property and body.

### NYC Weights & Measures

**Jem Cohen**

New York, NY 2006

6.5min Beta SP

Experimental

Shot with a spring-wound 16mm Bolex on, above and below the streets of Manhattan and Brooklyn. Cohen mixes New York City street footage with a ticker tape parade for astronaut John Glenn.



# Films In Competition

THURSDAY

MAIN THEATER

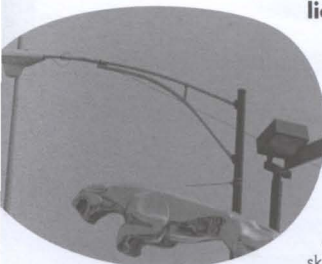
9:30PM

## lions and tigers and bears

**Rebecca Meyers**

Cambridge, MA 2006  
12min 16mm  
Experimental

A bustling metropolis' towering skyscrapers and urban architecture reveal traces of the wild. Remnants of an untamed world are reincorporated into the built environment as stone lions guard homes and museums, jaguars lend power and speed to business, and decorative Halloween owls try to navigate the city's skies. Meanwhile, squirrels traverse jungles of power lines, geese hold court in parks, and cats, dogs, and fish look out at the wilderness in watchful silence.



## Reminiscence

**Yuiko Matsuyama**

Tokyo, Japan 2006  
3.5min 16mm  
Experimental

A meditation on memory; the excavation of home movie footage and it's subsequent accumulation of layers through optical printing.



## Views From Home

**Guy Sherwin**

United Kingdom 2006  
10min 16mm  
Experimental

Partly shot in the Beijing in the Temple of Heaven Park, Stidworthy's film focuses on the early morning exercises of individuals among the trees, which are spread irregularly across a huge grassy area. The slow motion of these movements is juxtaposed with hand-held video footage shot in Shanghai of hip-hop competitors as they sit, chat, pose and try out their gymnastic dance moves. The accumulated rhythms gradually building up into a visual complexity and a musical/percussive soundscape.



## You Don't Bring Me Flowers

**Michael Robinson**

Chicago, IL 2005  
8min 16mm  
Experimental

Viewed at its seams, a collection of National Geographic landscapes from the 1960's and 70's conjurs and obsolete romanticism currently peddled to propagate entitlement and individualism from sea to shining sea.



## The Zone of Total Eclipse

**Mika Taanilla**

Finland 2006  
6.5min 16mm (double projection) B&W  
Experimental

In The Zone of Total Eclipse, Mika Taanilla has re-edited scientific film footage made of a solar eclipse in Finland in 1945. From this he produced two separate reels—one positive (The Sun), the other negative (The Moon)—that are superimposed on one another in projection, creating a kind of "additive eclipse." A richly rewarding visual experience and an homage to the pioneers of scientific filmmaking, The Zone of Total Eclipse evokes any number of metaphorical interpretations. It is awesome in the true sense of the word.—Andréa Picard & Chris Gehman.





THURSDAY

10PM

# Out Night

## F\*ck Art, Let's Laff!



Pro Choice

### Heart

**David Quantic**

5min 2005

David sings with all his Heart.

### Peaches Karaoke

**Anna Abelo**

2min 2003

And now YOU get to sing, er, shout along!

### Available Men

**David Dean Bottrell**

15min 2005

It is said that "context" is everything...find out how true this is, in this sexy comedy of errors.

### Synchronized Swimming

**Anna Abelo**

2min 2003

In 2003, Synchronized Swimming was removed from the Olympics. Undaunted, the athletes took their protest to the street!

### Getting to Know You

**Liz Lachman**

19.5min 2005

How many of us forget the old adage its what's inside that counts? Our Heroine find this truth out, one strange date at a time. Elizabeth Keener (hot sister of Katherine Keener) stars with a roster of talented lesbian actors and a few friends (Dana Delany, Ian Gomez).

### Abstract

**Anna Kinsky**

4min 2007

A woman's body thru the eyes of a woman.

### Outside

**Jenn Kao**

20min 2004

In a post-apocalyptic society where people are isolated in sealed bunkers, a young woman confronts her fears of the unknown when she makes contact with an Outsider.

### My Crazy Life

**Enzo Ybarra**

7min 2006

Young, Chicano and FABULOUS! Enzo's love of life is infectious!

### The Heterosexual Menace

**Steve Feger**

5min 2005

Finally, a truth that dares to speak its name. Gays: Payback is a bitch!

### Marge Perskey— Doggie Dilemma

**Jayne Grodi & Heather Bodell**

5min 2006

Marge P, suburban savior, loves the sinner—well almost. so revealing.

### The Perfect Ones

**Matt Johnstone & Nao Bustamante**

20min 2006

Suburban angst; we've seen Lynch and Lee show their views, but I am sure you its not the same take as Johnstone and Bustamante!

### Pro Choice

**David Jahn**

4min 2006

Reading the news has never been so revealing.



### About the Curator

Debra Miller occasionally works in the film industry. She has been a performance artist and author. Miller performed with the Santa Cruz Bozo Collective, New York's WOW CAFE (with the exceptionally talented Michigan natives HOLLY HUGHES and LISA KRON), SPLITBRITCHES, on Broadway with 2005 TONY Award winner Bill Irwin's "Largely New York", in San Francisco Nightclubs, on film (Stolen Moments, Lez B Friends-A Biker Bitch Hate Story, Tattooed Jews) published theater and film reviews, erotic short stories, and written two unpublished short films (but who hasn't, she says). Miller has worked on numerous GLBT short films and volunteers as a film programmer for OUTFEST and AFI film festivals.

Please join us for an Out Night afterglow party at the \aut\BAR for a live performance art piece by Mike Ogren. Ogren has created pieces that include graffiti, cartooning, caricature, portraiture, and graphic design, with influences that include Dave Kinsey, Andrew Zbihlyj, Joe Sorren, and Sebastian Krueger.

MAIN THEATER

FRIDAY

3PM



ANN ARBOR  
FILM FESTIVAL

Juror's Presentation

# Brooke Keesling

## Brooke Keesling's Animation Variety Show

Join juror Brooke Keesling for an hour of non-stop animated pleasure! Keesling will present her Academy Award and Emmy Award winning film *Boobie Girl* as well as her stop-motion animated cult-classic film *Meatclown*. Brooke will also be showing a selection of her favorite films by fellow CalArts Animation program graduates. A short Q&A will follow.

### Boobie Girl

Brooke Keesling  
2001  
5min 35mm

A young girl wishes for large breasts and gets more than she bargained for in this colorful, hand-drawn animated short.



### More

Mark Osborne  
1998  
6min 35mm

This Academy Award nominated short tells story of a lonely inventor, whose colorless existence is brightened only by dreams of the carefree bliss of his youth.

### Tic Toc Continuum

Ben Ridgway  
2005  
2min DVD

A surreal look at time and some of the happenstance direction it occupies.

### Night Sweats

Director: David Lebow  
2000  
7min Beta SP

With Giacometti-like scribbles and complex, hand-drawn camera moves, *Night Sweats* evoke an endless night of insomnia.

### Title: Part 2

Colin V. Barton  
2000  
2.5min 16mm

This direct-on-film animated piece, "Part 2" is the "That's Entertainment, Part 2" preview trailer; dissected and re-interpreted.

### Lint People

Helder Sun  
2001  
7.5min DVD

Those fibers and fabrics that get unwoven from your sweaters in the spin cycle have a life of their own in this story of domestic woe.



Lint People

### Son of Satan

JJ Villard  
2004  
12min DVD

This multi-award winning films tells Charles Bukowski's cruel story of youth in a raw and energetic animated style.

### Meatclown

Brooke Keesling  
1999  
2min DVD

Set to an obnoxiously catch tune, things take a turn for the worst with this famous fast-food clown. The film begs the question: "Where else would you choose to go for a hot flap of meat and some cheese?"



1PM

FRIDAY

## Ann Arbor Film Festival Pioneers

### @ Shaman Drum Bookshop

Gerry Fialka surveys the contributions of participants, attendees and past directors, and how their visions produce innovative movements in experimental filmmaking. Fialka will link the festival's longevity with the breakthroughs of founder George Manupelli, Peter Wilde, Woody Sempliner, Herb Eagle, Frank Beaver, Pat Olesko, Andy Warhol, Chick Strand, Dan Gunning, Leighton Pierce, Vicki Honeyman, Alfonso Alvarez, Christina Hamilton and many more. As an ardent chronicler of the AAF, Fialka proudly presents this performance art piece after years of research by himself and many other contributors.

### Shaman Drum Bookshop

(311-315 S. State St., around the corner from the Michigan Theater)

FREE ADMISSION



## SCREENING ROOM

FRIDAY

5:30PM

# Films In Competition

## The Fighting Cholitas

**Mariam Jobrani**

Alabama 2006

20min Beta SP Documentary

A short about a group of strong and resilient female Bolivian wrestlers. Every Sunday, loyal fans of the Cholitas pack the auditorium, enjoying an afternoon of live entertainment and "justice served in the ring."



## Illymanya: The Story of Guinea Music

**Nicholas Incorvaia & Joshua Batchedler**

Olympia, WA 2006

67min Beta SP Documentary

The story of a group of Americans whose lives have been influenced by West African drum and dance, and their efforts to bring that music, and its message of survival, to rural America. It is a rare look at Africa; a place of rhythm, passion, and beauty.



## The Bakarwal

**Asim Waqif**

New Delhi, India 2006

27min Beta SP Documentary

An observational documentary about the Bakarwal, a tribe of Himalayan shepherds who travel with their sheep deep into the Himalayan and Pir-Panjal ranges to graze on high-altitude meadows. Joined by their khachchar and dogs, the Bakarwal lead a lonely, tough life at an altitude of about 3900m above sea level.



## After-party

Please join us Friday night at the Firefly Club, when Like Water Drum & Dance (from "Illymanya: A Story Of Guinea Music") will perform at the festival afterglow party. Like Water Drum & Dance is a Washtenaw County, Michigan-based percussion and dance troupe, showcasing traditional West African drumming and dancing. (Drums, dancing and drinks? Yes, please.)

## Life In The Web

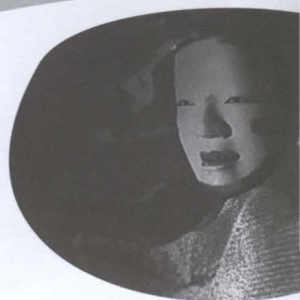
**Kathy Rose**

Philadelphia, PA 2006

9min Beta SP

Experimental Animation

Through "self-puppetry," Rose explores the identity of the artist and process of the art using fabrics, figures and miniature sets to create an enchanting operatic vision. Influenced by the work of Remedios Varo, assemblages of Hannah Hoch, the supernatural world of the Japanese Noh theater, and a fascination with puppet dolls.



## Making the Balkans Erotic

**Richard Haber**

New York, NY 2006

29.5min Beta SP

Documentary

The making of "Balkan Erotic Epic," a series of videos directed by performance artist Marina Abramovic depicting ancient rituals from her birthplace, the Balkans. During medieval times, men and women from small villages believed they could use their sexual organs as tools to improve their lives. Filmed in Belgrade, Serbia. *This film contains mature content. Viewer discretion is advised.*



## Sift

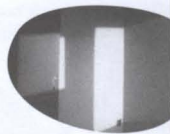
**Sally Van Gorder**

Doha, Qatar 2006

9.5min Beta SP

Experimental Narrative

An intimate glimpse into the thoughts of fifteen young Arab women as they sort through the shifting and often contradictory expectations accompanying changes in the rapidly developing Arabian gulf country of Qatar.



# Films In Competition

FRIDAY

MAIN THEATER

7PM

## thereabouts

**Peter Byrne**

Rochester, NY 2006  
5min Beta SP  
Experimental Animation



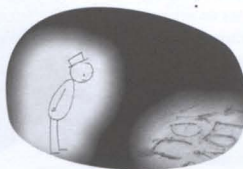
This layered visual journey utilizes erasure and color to reflect on landscape and memory. Sound weaves through imagery, presenting an intimate encounter that punctuates and shifts one's sense of balance.

## Everything Will Be OK

**Don Hertzfeldt**

Goleta, CA 2006  
17min 35mm  
Animation

A series of dark and troubling events forces Bill to reckon with the meaning of his life—or lack thereof. Hertzfeldt's film was single-handedly animated and photographed without the use of computers, shot entirely on an antique 35mm Richardson animation camera stand, one of the last functioning cameras of its kind left in America. Special effects were meticulously created in-camera via traditional double exposures and trick photography techniques.



## Unified Fields

**Brandon Walley**

Detroit, MI 2006  
9min Beta SP B&W  
Experimental

Made during a hot summer weekend in the country with family, Walley's usual "realist attitude" gave way to thoughts of interconnectedness under a clear sky full of stars.



## Film Noir

**Osbert Parker**

London, United Kingdom 2005  
3.5min Beta SP  
Experimental Animation

Combines live action and animation to take the viewer on a non-linear adventure in the spirit of a classic noir thriller. Created in-camera, this mixed media film is crafted using found objects and movie clips that have been re-animated to construct a unique story in a cinematic world never seen before.



## Elizabeth Short

**Deco Dawson**

Winnipeg, Manitoba Canada 2006  
7min 16mm  
Experimental

Using archival footage, newsprint images, text and an innovative use of audio, Dawson has fashioned a sensitive yet harrowing collage account of the 1947 Black Dahlia murder. Created exclusively using crude digital technology, the film focuses on the victim Elizabeth Short to present a human side to the murder instead of the often-sensationalized aspects of the murder and unknown murderer.

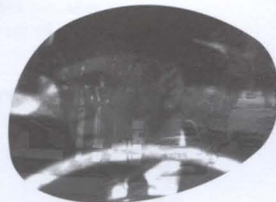


## Between 2 Deaths

**Wago Kreide**

Cargondale, IL 2006  
6.5min Beta SP B&W  
Experimental

A ghost of cinema past living in the present, shot at San Francisco's Mission Dolores, site of Alfred Hitchcock's Vertigo. The famous graveyard scene was meticulously reconstructed. The new imagery was then superimposed with the original to create a poetic and haunting work, a meditation on the history of cinema.



## Mirror Mechanics

**Siegfried A. Fruhauf**

Austria 2005  
7.5min 35mm  
Experimental

This film reports on cinema and the processes within it. In doing so, it doesn't reveal any secrets, but instead, attempts to transfer what we do in the cinema and what also can be relevant outside of film into a visually stimulating and captivating event.





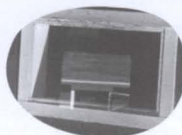
# Robert Todd

"Since 1989, Boston-based filmmaker Robert Todd has been quietly developing one of the most distinctive bodies of work in the American film scene. Todd's beautifully shot films draw together documentary and experimental elements; they don't hew to a single, clearly defined style, but nevertheless show a consistency of poetic vision, spirit, and purpose. Through suspended moments of reflection and anticipation, Todd's films explore the difficult-to-define emotions engendered by the stresses of civilization." (Cinematheque Ontario)

## The Robert Todd Now-trospective

### Stable 7min

The family-run farm is a staple of romantic Americana. Industrialization's reformation of our material and ideological makeup brought with it an idealized notion of the Farm as a point of origin and innocence, and in so doing created a cultural rift between agriculturists and bourgeois. Film's entry onto the cultural stage coincided with the high watermark of industrial hegemony in the Western world, and as a product of Industry, provided a new representational language for bourgeois culture. As such, the character of the lens through which the filmmaker posits the Farm has been either romantic or ethnographic.



### Thunder 11min

The floral life that has taken root over the decades in the lot next door to me has recently had its inevitable fate as denizens of an urban landscape: what we euphemistically term "redevelopment" translates as certain death for the squatters of the world we like to call our own. This film brings arboreal life that has inspired me over the years to the fore, in a piece that's title is meant as much to reflect its structure as to underscore the portentous nature of its subject.

### Evergreen 15.5min

If all limits we set upon ourselves can be overcome, and there is no endpoint to growth in the human sense of production, how does that leave the face of the environments we continually insist upon reshaping, or lives beyond our own?



### Qualities of Stone 11min

This is the third in a series on urban naturalism (following Thunder & Evergreen). "Stone" is an analog to "mineral", the common denominator between organic and inorganic life (as crystalline forms).

This one moves closer to the flesh of the film—a much more interior film. It lives within the near present. And I guess that's the real title, 'presences', but "qualities of stone" it remains, as stone can only exist that way once carved. I wonder about this title because it applies to so many films I've made, or maybe it applies to my way of seeing them.

### Bliss 4.5min

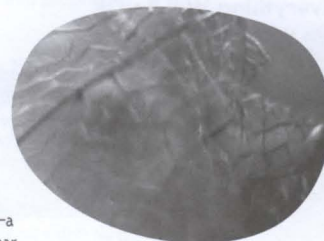
This short video keeps intact the dividing line between our civilized view of 'nature' as serving our aesthetic interests and the danger it poses as an unbridled power.

### Interplay 6.5min

A film about summer. Play in 3 acts, a dance in 3 forms, 3 versions of paradise.

### There 9.5min

A rediscovery of emotional colors drawn from an evolution of texture and value (shades of gray). Seeds of light feed on the luscious soil of darkness.



FRIDAY

MAIN THEATER

9:30PM

# Films In Competition



## Masters of the Sea

**Armen Evrensel**

West Vancouver, Canada 2006

14.5min Beta SP

Narrative

An all-encompassing investigation into the secretive world of Shakesports and the lifestyles of the athletes involved.

## The Boy In The Air

**Lyn Elliot**

State College, PA 2005

2min Beta SP

Experimental

An enigmatic advertisement inspires a letter. The corporation writes back.

## Pump

**Sinisa Kukic**

San Francisco, CA 2006

5min 16mm

Experimental

A study of a merged entity, a bicycle and the cyclist, and its movement through a synthetic environment: an urban landscape. Originally shot on super-8 and optically printed to 16mm.

## Where You Are Is Not Where You Are Going

**Jennifer Hardacker**

Ann Arbor, MI 2006

2.5min 16mm

Animation

Should I stay or should I go? Is the grass always greener on the other side or is there no place like home? This short asks these questions and more. Traveling shots are made all the more frenetic and kinetic through animation.

## Her Heart Is Washed In Water And Then Weighed

**Sasha Waters**

Iowa City, IA 2006

13min 16mm

Experimental

When you die, everything you know disappears. A love letter to the abject beauty of human frailty, in three short acts.

## Sensing The World By Echo

**Mark Taylor**

San Francisco, CA 2006

17.5min Beta SP

Experimental Animation

An unconventional story about growing up feeling like an alien from outer space.

## Invisible

**Rox Mortimer**

London, United Kingdom 2006

63min Beta SP

Experimental Documentary

In this beautiful and thought-provoking film, artist and filmmaker Rox Mortimer takes us on a hypnotic journey to the high arctic where the bodies of Inuit mothers are loaded with chemicals migrating from the South. Featuring throatsinging performances from Tagaq.





SCREENING ROOM

10PM

FRIDAY

## Featured Artist **Bruce McClure**

### **Happy Incidences**

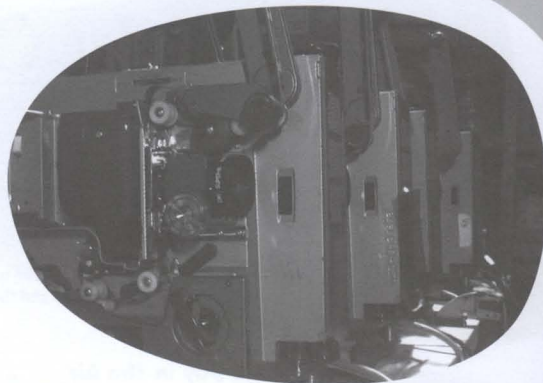
#### **Bruce McClure Projector Performance**

STRUCTURE is derived through the division of a whole into parts. Sitting in the movie house, looking from the side of the picture plane, we are held fast by countless standstills that seem to restrict any appreciation of forward motion. The horizon is present but how can we advance on it when it lies over our shoulders beyond the meshing of teeth and the claw propelled according to a syncopated beat in the glow of a focused rotary vision? For several years now, I have turned my formal considerations toward the projector where the convergence of light lines and sound potential evolves into a interactive play between ourselves and the character of this phenomenal apparatus. Chimerical, the synchronic and diachronic are grafted, reflecting each other in the intervening space of the movie house and its occupants. In the happy incidence of the projector flash and the sonic jump, expressive projectiles of sound and light fall upon salient features without being strictly parallel.

Film, the cinematic server, carries meaning by sheer presence as a reciprocating agent between what takes and what gives. Looped, the film strip becomes a zero depicting absence through the division of space into an inside and an outside. Perforated, the looped film strip and sprocket hole are an analogue of time measured by frames during mechanical dispersion. In the performance pieces included in this program I have dismantled the homologous relationship between the perforated film frame and the projector's rotational timing by allocating vacant frames in clusters of emulsion that close in on themselves. Instead of the frame as the basic unit, I propose giving more recognition to the integrated structures of projection by recognizing the distance between the optical axis of the main lens and the sound projection lens as fundamental. The interval is then divided by its integral factors resulting in a series of 7 loops.

—Bruce McClure

"The eye stops at the screen. It is sheer fantasy to suppose that the mind can be equally obliging."



#### **Rack & Slide**

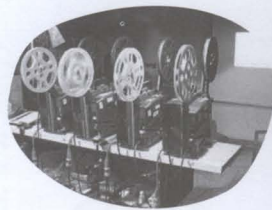
2006 20 minutes

#### **Nethergate**

2005 30 minutes

#### **Unnamed Complement**

2007 30 minutes



Three projector performances for (3) modified 16mm projectors, metal plate inserts, patterned film loops and guitar effects pedals.

Bruce McClure is a NYC based artist and practicing architect. Long preoccupied with visual perception and the illusion of motion intrinsic to cinema, in 1994 he began constructing proto-cinematic devices. Soon after, McClure started working with film loops and their simultaneous projection. In the past decade, McClure has created over a dozen cinematic light and sound performances utilizing modified 16mm film projectors, guitar effect pedals and an assortment of film loops.

His work has been exhibited in numerous museums, festivals, cinematheques, and galleries throughout North America, Europe and Japan.

# Midnight Movies

The Ann Arbor Film Festival and the University of Michigan Film and Video Student Association is proud to present the original midnight movies by visionary director Alejandro Jodorowsky, *EL TOPO* (1970) and *THE HOLY MOUNTAIN* (1973). When they originally premiered they sparked outrage among critics and the upper-class of Mexican society but were quickly embraced by the counter-cultural movement in the United States and Europe; John Lennon was noted as naming *EL TOPO* his favorite film. This inspired Beatles manager Allan Klein to help fund Jodorowsky's follow-up, *THE HOLY MOUNTAIN*, three years later. Seven years before David Lynch's *ERASERHEAD* stunned audiences, these films were the first 'midnight movies' and have inspired countless filmmakers, including Lynch. However, audiences have since forgotten about the influential films, which have been out-of-print for nearly forty years. They were recently fully remastered by ABKCO FILMS and are presented here in 35mm. The Ann Arbor Film Festival is proud to bring these films back to the attention of the experimental filmmaking community.

## About the Director: Alejandro Jodorowsky

Often called 'the father of the midnight movies,' Alejandro Jodorowsky was born in Chile in 1929 but later moved to Mexico to make films. In France he was one of the originators of the Panic Movement, a shock theater inspired by Luis Buñuel, and studied under Marice Chevalier, Jean Giraud (Moebius) and Marcel Marceau. His first film, *FANDO Y LIS*, sparked a full-scale riot when it premiered in Mexico in 1968. He is noted for his outrageous directing methods and interviews, and has been quoted as saying "I ask of film what most North Americans ask of psychedelic drugs." He is currently residing in France and working with Marilyn Manson on a gangster film called *KING SHOT*.

## About the Film and Video Student Association

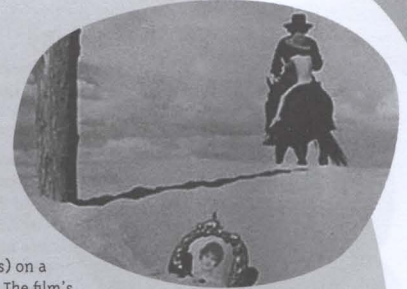
The Film and Video Student Association is a collective of undergraduates working to bring together film lovers from every corner of the University of Michigan campus. Part social network, part promotional agency, and part exhibition outlet, the group co-ordinates events that generate interest in the moving image. Whether screening student work or talking Kubrick over a cup of coffee, the FVSA is here to celebrate cinema in all of its forms. Learn more at: [www.umich.edu/~fvsa](http://www.umich.edu/~fvsa)

## FRIDAY

### El Topo (The Mole)

1970 125minu 35mm Rated R

Modeled after Leone's spaghetti westerns of the late 1960s, the film follows *El Topo* (Jodorowsky), a violent gun-fighter, who travels with his naked seven-year-old son (actually Jodorowsky's real-life son Brontis) on a quest across the desert for enlightenment. The film's bizarre imagery overshadows the otherwise simple narrative, as does its use of bizarre characters and non-actors. The film required the use of four thousand kilos of fake blood. You must see it to believe it, particularly in a scene near the film's climax during which a brainwashed group of religious fanatics plays a dangerous game of Russian roulette.



## SATURDAY

### The Holy Mountain

1973 114 minutes 35mm Rated R

Largely funded by Beatles heavyweights John Lennon, George Harrison, and manager Allan Klein, *THE HOLY MOUNTAIN* is an LSD-trip through the mind of its visionary director. Jodorowsky and his cast and crew attended three months of spiritual exercises with Oscar Ichazo before shooting began, and the film is wrought with Buddhist, Sufi, and Christian symbolism... and biting satire. The film's haphazard plot is more of an excuse for its stunning and surreal imagery, rendered expertly in the super-wide Techniscope frame. Noted for its collapse of the pro-filmic realm during the orgasmic finale, drug users of the 1970s called the film an enlightening experience on first viewing.

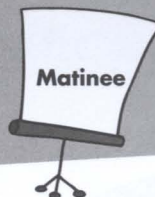




## MAIN THEATER

SATURDAY

1PM



### Proximity

Inger Lise Hansen

Norway, United Kingdom 2006

3.5min 16mm  
Experimental

An upside-down time-lapse camera is moved frame by frame on a track along a beach inverting the ground and the sky. The camera moves through four shots recorded in different weather conditions. The result is a mysterious and disorienting space in accelerated time, where the originally solid ground at the top of the frame appears to be sliding past like a lava-stream. Shot on Super16mm film, on location in North Jutland, Denmark.



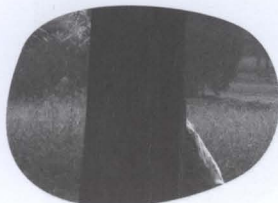
### 7am

Imogen Stidworthy

Liverpool, United Kingdom 2007

5.5min Beta SP  
Experimental

Partly shot in the Beijing in the Temple of Heaven Park, Stidworthy's film focuses on the early morning exercises of individuals among the trees, which are spread irregularly across a huge grassy area. The slow motion of these movements is juxtaposed with hand-held video footage shot in Shanghai of hip-hop competitors as they sit, chat, pose and try out their gymnastic dance moves. The accumulated rhythms gradually building up into a visual complexity and a musical/percussive soundscape.



### Hammer and Flame

Vaughn Piikian

India 2005

10min Beta SP  
Documentary

There is a place on the coast of northern India where ships come to die. This film opens a window on this strange, disturbing and hallucinatory world, where men and women labour day and night to break down the giants of the ocean piece by piece using only the simplest of tools.



### Detroit Park

Julie Murray

Detroit, MI 2005

7.5min Beta SP  
Experimental

Detroit Park shows the old Michigan Theater in Detroit, which, in the 1970's, was converted into a parking garage. Floors and ramps were installed with minimal intrusion upon the original interior leaving the great carapace of elaborately molded plaster ceiling still hanging from a network of trusses attached to the roof.



### Kabir Song

Anal Shah

India 2006

6min Beta SP  
Experimental Documentary

Shot in the ancient city of Varanasi on the banks of River Ganges, and based on the words of the 14th century Indian mystic Kabir, who was well known for his scorn for religious affiliation.



### Black and Whyte Trypps Number Three

Ben Russell

Providence, RI 2006

12min 35mm  
Experimental Documentary

The third part in a series of films dealing with naturally-derived psychedelia. Shot during a performance by local Rhode Island noise band Lightning Bolt, this film documents the transformation of a rock audience's collective freak-out into a trance ritual of the highest spiritual order.

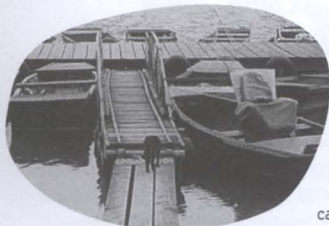


# Films In Competition

SATURDAY

MAIN THEATER

1PM



## The Dike of Transience

**Gyula Nemes**

Hungary 2005  
13min 16mm B&W  
Experimental Documentary

Three years of the Kopaszi dam under a demolition order. The sunlight spindle camera, the scratches and flashes of the expired raw material and the cut in the camera breathe together with nature and the people living there. The film's sound material is an orchestra's rehearsal in which a brass band is trying to play the Egmont overture.



## Block

**Emily Richardson**

London, United Kingdom 2005  
12min 16mm  
Experimental

Day through night, Block is a portrait of a London tower block, it's interior and exterior spaces explored and revealed.

## Silk Ties

**Jim Jennings**

New York, NY 2006  
9min 16mm Silent  
Experimental

Jennings mostly shot 'Silk Ties' in New York's Garment District from the vantage point of a work truck. Filmed while parked on the street and driving in traffic, Jennings captures the rhythms and sensation of this vibrant street life. Edited mostly in-camera, 'Silk Ties' reflects the working-class sensibility of its environment.



## Everyday Bad Dream

**Fred Worden**

Silver Spring, MD 2006  
6min Beta SP  
Experimental

Like picking shards of broken glass out of pile carpet on a hangover morning.



## Because of the War

**Jennet Thomas**

United Kingdom 2005  
13.5min Beta SP  
Experimental Documentary

"Because of the War things were changing. Very few toys or games were left and music was almost over. Tap water was tasting female and television only came in nasty spasms..." A surreal and sometimes comic meditation on how the war affects the hopes and dreams of ordinary people.

## The General Returns From One Place To Another

**Michael Robinson**

Chicago, IL 2006  
10.5min 16mm  
Experimental

Learning to love again, with fear at its side, the film draws balance between the romantic and the horrid, shaping a concurrently skeptical and indulgent experience of the beautiful. A Frank O'Hara monologue (from a play of the same title) attempts to undercut the sincerity of the landscape, but there are stronger forces surfacing.





SCREENING ROOM

1:30PM

SATURDAY

# Hot and Bothered

## A Discussion on Censorship in the Arts

Censorship is not just an action enacted by government officials or boards of review. Everyone must come to their own decision about what they find acceptable in the arts, morally appropriate for their families, and desirable for their own tastes and interests. This panel will discuss the questions people must ask themselves when trying to determine what they find objectionable, and the importance of thoughtful reactions in such circumstances.

Censorship affects art long before it reaches the audience and while the individual must define their own artistic limits, is it ever right to have someone else define that limit for the masses?

FREE ADMISSION



### Chris Gore Moderator

Chris Gore is an author, columnist, television host and filmmaker who built a solid reputation as the brutally honest founder of the legendary Film Threat. Chris' book, "The Ultimate Film Festival Survival Guide," is the bible for filmmakers touring on the festival circuit and a 4th edition will be published in 2008. He is an opinionated columnist on his own blog at [ChrisGore.com](http://ChrisGore.com) as well as a weekly feature known as "Footage Fetishes" on [SuicideGirls.com](http://SuicideGirls.com). Chris began his independent filmmaking career with the cult short "Red" starring tough guy actor Lawrence Tierney from *Reservoir Dogs* and also co-wrote and produced the feature comedy "My Big Fat Independent Movie" which premiered at SXSW. In addition, Chris is the film expert on G4 TV's "Attack of the Show." He was named one of the "25 Most Influential People in Independent Film" by *Film Festival Today* magazine.



# Panel Discussion

## **cen-sor [sen-ser] (n.)**

1. An official who examines books, plays, news reports, motion pictures, radio and television programs, letters, cablegrams, etc., for the purpose of suppressing parts deemed objectionable on moral, political, military, or other grounds.
  2. The force that represses ideas, impulses, and feelings, and prevents them from entering consciousness in their original, undisguised forms.
- .....

## **Eddie Schmidt**

Eddie Schmidt is an Oscar-nominated producer whose work ranges from powerful real-life dramas to razor-sharp satirical comedy. His latest project, which he produced and co-wrote, is the explosive IFC documentary "This Film Is Not Yet Rated," a breakthrough investigation into the MPAA film ratings system and its impact on American culture. Among previous documentaries, Schmidt notably produced HBO's Academy Award nominated "Twist Of Faith," about a man who confronts the trauma of boyhood sexual abuse by a Catholic priest, and "Chain Camera," a cutting-edge portrait of contemporary urban teenage life. Schmidt has also been a contributor to NPR's popular series "This American Life" and co-wrote the book, "The Finger: A Comprehensive Guide To Flipping Off." He has appeared on numerous TV shows including MSNBC's "The Most" and G4's "Attack of the Show."



## **Elaine King**

Elaine A. King is a Professor of the History of Art & Theory and Museum Studies, in the College of Fine Arts at Carnegie Mellon University. She was a Senior Research Fellow at the Smithsonian American Art Museum and National Portrait Gallery in 2000 and is currently working on a book and exhibition titled FACING AMERICA: 1960-2002. King was the Executive Director and Chief Curator of the Contemporary Arts Center in Cincinnati immediately after the Robert Mapplethorpe controversy in 1990. King was also the Director and Curator of the Carnegie Mellon Art Gallery. She has organized a wide range of one-person exhibitions and catalogues for such artists as Barry Le Va, Martin Puryear, Elizabeth Murray, Mel Bochner, Nancy Spero, and Robert Wilson.



## **Matthew Bernstein**

Matthew Bernstein has taught Film Studies at

Emory University since 1989,

and is currently chair of the Department of Film Studies. He is also the author of *Walter Wanger, Hollywood Independent* (1994; 2000); editor of *Controlling Hollywood: Censorship and Regulation in the Studio Era* (1999) and co-editor (with University of Michigan Professor Gaylyn Studlar) of two other anthologies, *Visions of the East: Orientalism in Film* (1997) and *John Ford Made Westerns* (2001). He is co-authoring a history of movie culture in Atlanta from the segregated era through the Civil Rights era, a project won an NEH Collaborative Research Grant. He currently serves as Book Review Editor for *Film Quarterly*, as well as on the National Film Preservation Board, which advises the Librarian of Congress about films to be named annually to the National Film Registry.





MAIN THEATER

3PM

SATURDAY

Matinee

# Films In Competition

## Travel Diary

**Ken-Ming Liu**

Jersey City, NJ 2006  
7min Beta SP  
Animation

A 2D animation using digital collage, video, photography, stop motion, composting and traditional illustration skills., attempting to illustrate the stark differences between countries and cultures in various ways and awaken the desire to travel.



## Monument

**Alain Delannoy**

Winnipeg, Manitoba Canada 2006  
12min 35mm  
Animation

A hand drawn animated film about a boy who embarks on a journey that leads him to discover not only the hidden meaning of his environment, but his very destiny. This film is about loss, courage and hope, and was inspired by elements found in the filmmakers French Canadian heritage.



## A Little Night Fright

**Mischa Livingstone**

Los Angeles, CA 2006  
2.5min 35mm  
Narrative

When the bedtime story ends and the lights go out, a little boy exacts revenge on his tormenting older brother.



## KIEU

**Kevin T. Allen**

Jersey City, NJ 2006  
17.5min Beta SP  
Experimental Documentary

KIEU, loosely translated as "foreign," is the name given to thousands of Vietnamese refugees and their children who have journeyed "home." We traverse notions of origin and belonging by way of luscious Kodachrome travel footage; through an intricate weaving of field recordings and the vivid stories of three Viet-Kieu voices, we return to Vietnam.



## Thomas In Bloom

**Jeff Prugh**

Hermosa Beach, CA  
2006 14min 35mm  
Narrative

A prodigious and introverted seven year old boy devises a clever way to talk to his ailing Grandma only days before her death.



## Breathing Chamber

**Carlos Marulanda**

San Francisco, CA  
15min 16mm 2006  
Experimental Narrative

Mysterious breathing problems begin to change a boy's life as he finds himself suffocating in his familiar surroundings. Confined to a breathing tank in the basement, he spends his days in front of a TV enlured by the distored images of the outside world and the ghostly visits of his family.



## Ski Boys

**Benny Zenga**

Toronto, ON Canada 2006  
9min 8mm  
Experimental

The lost reels of the Ski Boys documents their inventive exploits in rural Ontario during the early seventies. This film reveals the bizarre footage of these "folk stunt" artists to the public for the first time despite the implications of rewriting history and blowing your mind.

## Gimme Green

**Eric Flagg**

Gainesville, FL 2006  
27min Beta SP  
Documentary

A humorous look at America's obsession with the residential lawn and the effects it has on our environment, our wallets, and our outlook on life.



SATURDAY

MAIN THEATER

7PM

# Films In Competition



## Dear Bill Gates

**Sarah J. Christman**

Philadelphia, PA 2006

16.5min Beta SP

Experimental

A simple correspondence evolves into a poetic visual essay that draws unexpected connections among mining, memory and Microsoft.

## Memo to Pic Desk

**Chris Kennedy & Anna van der Martin**

San Francisco, CA 2006

6.5min 16mm

Experimental Documentary

An idiosyncratic look at staging in news photography, using materials from the archives of a Toronto daily. Moral codes, delinquency and autonomy are pulled into an altered coherence, as vintage photos are examined next to their type-written paper trail.



## Wolves in the Woods

**B.J. Schwartz**

Los Angeles, CA 2005

6min Beta SP

Narrative

It's a beautiful day for a game of hide-and-seek. A young boy counts, children scatter into the woods, and a five year old Katrina finds the perfect hiding spot. But there is more at play in the woods than children. An innocent game may have heady consequences.



## Stranger Comes To Town

**Jacqueline Goss**

Tivoli, NY 2007

28.5min Beta SP

Experimental Documentary

"Stranger Comes to Town" re-works animations from the Department of Homeland Security—combining them with stories from the border, impressions from the on-line game World of Warcraft, and journeys via Google Earth to tell a tale of bodies moving through lands familiar and strange. Goss focuses on the questions and examinations used to establish identity at the border, and how these processes in turn affect one's own sense of self and view of the world.



## 731: Two Versions of Hell

**James Hong**

San Francisco, CA 2007

29.5min Beta SP

Experimental Documentary

Two conflicting views of Japan's World War. Two biological weapons facility, Univ 731.



## Instructions for a Light and Sound Machine

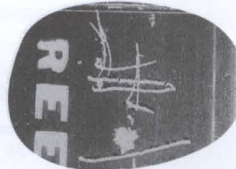
**Peter Tscherkassky**

Austria 2005

17min 35mm

Experimental

Walking down the street, the hero realizes that he is subject to the moods of several spectators, as well as the mercy of the filmmaker.





# Geography of the Body

San Francisco Cinematheque Co-Presentation

Curated by Alfonso Alvarez



Spiders In Love

The San Francisco Cinematheque and the Ann Arbor Film Festival are some of the world's most renown and long-standing institutions who showcase work that pushes the boundaries of the status quo. In these times, so few organizations support and defend artistic free speech by programming challenging films that may be construed as offensive or otherwise stand outside of the mainstream of cinema. These works highlight a wide range of makers whose films use the body as the location to examine political issues, celebrate beauty, and ask the audience to personally re-examine what is artistic expression and free speech. In an effort to highlight issues of taste, morality and standards guiding funding decisions related to the AAFF, and with the additional support from the Academy of Motion Pictures Arts and Sciences, the San Francisco is pleased to co-present the following films at the 45th Ann Arbor Film Festival.

*These films contain mature content. Viewer discretion is advised.*

## Geography of the Body

**Willard Maas** 1943  
7min 16mm B&W

Commentary by the British poet, George Barker. An analogical pilgrimage evokes the terrors and splendors of the human body as the undiscovered, mysterious continent. Extreme magnification increases the ambiguity of the visuals, tongue-in-cheek commentary counteracts or reinforces their sexual implications. The method is that used by the imagist-symbolist poet.

## Hold Me While I'm Naked

**George Kuchar** 1966  
15m 6mm

"A very direct and subtle, very sad and funny look at nothing more or less than sexual frustration and aloneness. In its economy and cogency of imaging, HOLD ME surpasses any of Kuchar's previous work. The odd blend of Hollywood glamour and drama with all-too-real life creates and inspires counterpoint of unattainable desire against unbearable actuality."  
—Ken Kelman

## The Bed

**James Broughton** 1968  
20m 16mm

"One of the most lyrically erotic of independent films, THE BED is a merry allegory which celebrates impudently and imaginatively just about everything that could happen in bed (and some things that couldn't) - birth, young love, loneliness, dreams and death, amid all sorts of hanky-panky from fetishism to plain old lechery."—LA Free Press - (played at Ann Arbor Film Festival)

## River Body

**Ann Severson** 1970  
7min 16mm B&W

The film's fascination lies with the suspense of that magic moment, halfway between two persons, when the dissolve technique produces composite figures, oftentimes hermaphroditic, that inspires awe for the mystery of the human form." B. Ruby Rich, Chicago Art Institute - (played at Ann Arbor Film Festival)



**SATURDAY**

**SCREENING ROOM**

**7:30PM**

"Whatever is unnamed, undepicted in images, whatever is omitted from biography, censored in collections of letters, whatever is misnamed as something else, made difficult-to-come-by, whatever is buried in the memory by the collapse of meaning under an inadequate or lying language—this will become not merely unspoken, but unspeakable."

—Adrienne Rich from *The Transformation of Silence Into Language and Action*

## Holding

**Connie Beeson** 1971  
13m 16mm

Two young women in love communicate through fantasy and touching in a rhythmic buildup, merging time concepts. Flashes of the past blend with the present and future in a collage of themselves, the hills, the sea and their sexuality.

## No No Nooky TV

**Barbara Hammer** 1987  
12m 16mm

NO NO NOOKY TV posits sexuality to be a social construct in a "sex-text" of satiric graphic representation of "dirty pictures." Made on an Amiga Computer and shot in 16mm film, NO NO NOOKY TV confronts the feminist controversy around sexuality with electronic language, pixels and interface. Even the monitor is eroticized in this film/video hybrid that points fun at romance, sexuality, and love in our post-industrial age. (played at Ann Arbor Film Festival, 1988)

## Our Gay Brothers

**Greta Snider** 1993  
9m 16mm

"This collage of found film footage, assembles porn movie, children's instructional film, sports coverage and '50s Hollywood musicals to construct an investigation of gay men's differing attitudes towards the female body. A clever and contentious film." —Melbourne International Film Festival

## The Honey Pot

**Todd Lincoln** 1998  
5m 16mm

Following the honey pot through time and place is a bit like traveling with Alice through a series of encounters that are connected by a naïve sense of adventure and bold imagination. From bee farm to teenage skater bedroom space, 'the Honey Pot' is an amusing little tale that reminds us to have fun with our condiments.



## NOEMA

**Scott Stark** 1998  
11m 16mm

Noema is philosopher Husserl's term for "the meaning of an object that is formed in the domain of consciousness." Pornographic videos are mined for the unerotic moments between moments, when the actors are engaging in an awkward change of position or when the camera pans meaningfully away from the urgent mechanisms of sex up to a cheap painting on the wall or the distant embers of a crackling fire.

A piercing musical score loops endlessly throughout, and the repetitive and curious iterations of movement become furtive searches for meaning within their own blandness.

## About Alfonso Alvarez

California born artist, Alfonso Alvarez has worked for over 15 years as a filmmaker and teacher. He has collaborated with a number of musicians and filmmakers to create multi-projector shows with live musical accompaniment. His films have screened in many high-end warehouses, bars, galleries and film festivals locally and around the world, including the SF International, Ann Arbor Film Festival and Tour, Humboldt, Videoex, CUFF, Anti-Matter and Tokyo International Film Festival.

## Spiders In Love: An Arachnogaemic Musical

**Martha Colburn** 1999  
5m 16mm

This is a very complex animated film of the world of the she-spiders. They dance and dash about with ghoulish and gorgeous expressions of lust and consuming hunger. Parts of this film could appear as if Busby Berkley made a nature film as there are so many fabulous legs and complex dance routines. Indications of death and life abound. Musical soundtrack by Red Balune and Jad Fair and J. Willett.

Descriptions courtesy of Canyon Cinema except  
Spiders In Love - courtesy Martha Colburn.



## MAIN THEATER

9:30PM

SATURDAY



### And Lo, Guilharmenia

**Louise Despont**

Providence, RI 2006

16min 16mm

Experimental Animation

A woman who lives in an enchanted isolation attempts to heal a sickly bird-spirit with surreal mandala rituals.

### Nothing, Nowhere

**Daniel Garcia & Rania Attieh**

New York, NY 2006

12.5min Beta SP

Experimental Documentary

Two young American travelers sit inside a small room, bored. Meanwhile outside, the world is happening, albeit in a small, fleeting, insignificant moments.

### I Just Wanted To Be Somebody

**Jay Rosenblatt**

San Francisco, CA 2006

10min Beta SP

Experimental Documentary

What do the religious right and the gay liberation movement have in common? Both were fortified by the efforts of one woman - Anita Bryant. Part document and part poem, I Just Wanted To Be Somebody brings us back to the late 1970's and reflects on Bryant's life and the impact she had on our culture.



### My Person In The Water

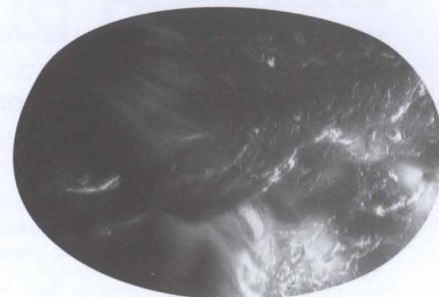
**Leighton Pierce**

Iowa City, IA 2006

5.5min Beta SP

Experimental

A woman moving in the water and the gaze of a man, both seen from beneath the water and elaborated by the vectorizing force of sound, lead the viewer toward an effervescence of feeling. A desire for merge among the knowledge of separateness.



### Help Is Coming

**Ben Mor**

Providence, RI 2006

7.5min (16mm) Beta SP

Experimental

In the wake of Hurricane Katrina's aftermath, three youths survey the desolate wasteland only to find a suspicious looking package.



### Bridge Over The Drina

**Xavier Lukomski**

Brussels, Belgium 2005

17.5min 35mm

Experimental Documentary

We remember the names of cities like Sarajevo, Mostar, Bihac, Tuzla, Gorazde, and a massacre in Srebrenica. But we don't remember Visegrad because the western media never told about it. It's a city with a majestic bridge, celebrated in the novel from Ivo Andric, in eastern Bosnia. The bridge is a symbol and a witness.



# Films In Competition

SATURDAY

MAIN THEATER

9:30PM

## Who Is Stealing My Signs?

**Marc Tasman**

Milwaukee, WI 2006  
8min Beta SP B&W  
Experimental Documentary

After having several political yard signs stolen in the late summer of 2004, Tasman covered his remaining sign with oil and thorns, devised a crude motion sensitive sonic alarm, set up an infrared camcorder at his front door and recorded the nighttime scene.

## Waving the Flag

**Sheila Sofan**

Pasadena, CA 2006  
4min Beta SP  
Animation

About patriotism, the flag, and what it means to be an American. Using manipulated photographs and digitally painted images, politics and consumerism are explored from the point of view of an ambivalent patriot.

## The Life And Times of Robert Kennedy Starring Gary Cooper

**Aaron Valdez**

Iowa City, IA 2006  
8min Beta SP  
Experimental

Overlaid newsreel footage of Robert Kennedy and images from the classic Hollywood western "High Noon" blur the line between truth and fiction. Music composed by Travis Weller.

## Four Hours In Shatila

**Carlos Lapenas**

Madrid, Spain 2005  
22.5min Beta SP  
Documentary

During the Israeli "Operation: Peace for Galilea," the Lebanese falangista militia, under Israeli army protection led by Ariel Sharon, massacred 2,750 Palestinian and Lebanese civilians in the refugee camps of Sabra and Shatila outside Beirut. Based on the written testimony of the esteemed Jean Genet, a witness to the wreckage of the slaughter.

## Le Bombardement

**Richard Kerr**

Montreal, QC Canada 2003  
8.5min Beta SP  
Experimental

Le Bombardement le Port des Perles... a handmade re-working of the trailer for Pearl Harbor... a revisionist political collage for our times.





SCREENING ROOM

SATURDAY

10PM

# Banned in Michigan

This program of films is a selection of work from the "faux-porn" collection. DVD copies of this program will be available for purchase after the screening. *These films contain mature content. Viewer discretion is advised.*



## Chests

**Dolores Wilber** 2004 Beta SP

In her artistic practice, Dolores Wilber begins with the ties that bind us together, our physical bodies and psychological and social violence. Through close-ups of two male torsos pushing against each other, her work connotes a sense of mindless and seemingly harmless aggression with undertones of sexual tension.



## Soggy Penis Syndrome

**Rosy Boyer** 2003 BetaSP

Size might not matter, but hardness does in this fun exploration of soggy, soft penises and the girls they scare.

## America's Biggest Dick

**Bryan Boyce** 2005 BetaSP

"Vice President Dick Cheney finally tells it like it is".

## No American Dream

**Julia Ostertag** 2004 Beta SP

The ironic search for the American dream increasingly turns into a race against time to get at least one good f\*\*k in New York City.

## Five F\*\*king Fables

**Signe Baumann** 2002

The ones who f\*\*k live better.

## The Arousing Adventures of Sailor Boy

**Jenny Bisch** 2002 16mm  
Winnipeg/Manitoba/Canada

Sailor boys are the stuff of dreams in the prairie provinces. Bisch proves that this lack doesn't make them any less desirable. You are not going to wake up from this one without getting a little wet.

## With Me

**Kerstin Cmelka** Vienna Beta SP

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



## Pleasureland

**Bryan Poyser**

A customer makes repeated trips to a video store. Every tape he brings home has a person in it. He tries to f\*\*k them all.

## Sharony!

**Jennet Thomas** 2000 BetaSP

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, the lock her in a doll house wallpapered with pornography to make her grow faster, feeding her through a tube in the door.

## U

**Yuri A** 2002

Facts on farts, an introduction to the fine art of fart. Starts and departs with a fart. With great music from rears to cars.

## Boobie Girl

**Brooke Keesling** 2001 35mm

A young girl wishes for large breasts and gets more than she bargained for in this colorful, hand-drawn animated short.



## Midnight Film!

see page 37

12:30PM

# Films In Competition

Matinee



## IV.6

**Mike Winkelmann**

Grand Chute, WI 2006

3.5min Beta SP

Animation

An animated music video where each instrument and each note is animated so that there is a one to one mapping between the audio and video.



## Big Red Ball

**Chuck Moore**

Marietta, GA 2005

8.5min Beta SP

Narrative

A playful, live-action fantasy about a large playground ball that finds real love and true danger in the big city. Artful cinematography and jazzy-blues score drives this playful homage to the French classic "The Red Balloon."

## Startle Pattern

**Eric Patrick**

Greensboro, NC 2006

13min 16mm

Animation

A deconstruction of spectatorship in the moving image.



## The Other Side

**Bill Brown**

44min 16mm

Experimental Documentary

A 2000-mile journey along the U.S./Mexico border in an age of homeland insecurity. Brown documents the physical landscape of the borderlands, and the human landscape of cross-border migration. Along the way, he considers a border that is at once physical, historical, and political.

## Magnavoz

**Jesse Lerner**

San Angel, Mexico 2006

25.5min 16mm

Experimental

An experimental adaptation of Xavier Icaza's speculative rant on the future of Mexico. Bringing together noisy broadcasts from atop the volcanoes, raucous bacchanalia at popular watering holes and a series of apocalyptic, hypernationalistic pronouncements, the meditation is timely and prescient, though it was written more than eighty years ago.



1PM

## Feature Film

# Pine Flat

by Sharon Lockhart

2005 138min 16mm

"[A]n exquisitely crafted, penetrating, and intimate portrait of rural American childhood.... Alternately ticklish, amusing, comforting, and haunting, PineFlat rewards the patient and open-minded viewer with a remarkable journey through a beautiful mountain landscape and the poignant moments of childhood" —Shari Frlot



Sharon Lockhart was born in 1964 and lives and works in Los Angeles. Her films and photographic work have been widely exhibited in international film festivals and at innumerable museums, cultural institutions and galleries around the world. She has had solo exhibitions at the Walker Art Center, Minneapolis; Sila Rikalde, Bilbao; Museum of Contemporary Art, Chicago; Museum Boijmans van Beuningen, Rotterdam; and Kunsthalle Zurich, Switzerland. Her previous films include NO (2003), Teatro Amazonas (1999), and Goshogooka (1997) and Kahil, Shaun, A Woman Under the Influence (1994).

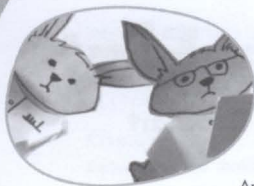


MAIN THEATER

2:30PM

SUNDAY

# Films In Competition



## Children of the Universe

Seth Welton

Ann Arbor, MI 2006

4.5min Beta SP

Animation

A stop-motion animation featuring the adventures of a paper cut-out Timothy Treadwell (Grizzly Man) as he is kidnapped by rabbit scientists, transformed into a bear, cloned, and sent to a far away planet.

## Tyger

Guilherme Marcondes

Santa Monica, CA 2006

4.5min Beta SP

Animation

A giant tiger mysteriously appears in a big city. It will reveal the hidden reality in an otherwise ordinary night. Inspired by the William Blake poem, "Tyger."



## Children of the Shadows (Kage no kodomo)

Naoyuki Tsuji

Tokyo, Japan 2007

18min 35mm

Animation

A boy and his sister are nearly eaten by their father and they rush out of the house. They run away with their father's black car and wind up in the wilderness, where they meet a Giant and a Witch. This animation film in black & white charcoal drawings uses the sound of a bass guitar and combines a Japanese Manga feel with a fairy tale by the Brothers Grimm.

## AntiMaps

Alexandra Ginsberg

London, United Kingdom 2006

2min Beta SP

Experimental

Juxtaposed against the macro-scale of the Grand Canyon and the landscape surrounding Las Vegas, the extravagantly patterned casino carpets create an artificial nature, the psychedelic patterns purposefully disorientating the punter. Excerpts from architect Robert Venturi's seminal text of 1972, "Learning from Las Vegas," illustrate how the manipulation of space continues today.

## 930

Alexandra Larose

Montreal, QC Canada 2006

10min 16mm

Experimental

930 is a series of visual passages through a train tunnel.



## What Love Looks Like

April Caskie

Birmingham, AL 2006

10min Beta SP

Experimental Narrative

A mother of four, whose husband works in Afghanistan, becomes consumed by post 9/11 images in the media. Communication and connections begin to deteriorate as doubt in her husband's faithfulness and disbelief in governmental policies start to collide.

## When Adnan Comes Home

Andrew Berends

New York, NY 2006

74min Beta SP

Documentary

An Iraqi boy risks his life and freedom for a couple dollars worth of scrap metal... and loses.



Matinee

## SCREENING ROOM

5:30PM

# Films In Competition

### **The People's Advocate: The Life & Times of Charles R. Garry**

**Hrag Yedalian**  
La Crescenta, CA 2006  
65min Beta SP  
Documentary

Remembered as "the defender of the despised," attorney Charles R. Garry was at the center of the most important political trials of the 1960s. His illustrious career came to an end, however, when one of his clients orchestrated the largest mass suicide in modern history.



### **RANT**

**Dikran Janus Kadagian**  
Ridgefield, CT 2006  
46min Beta SP  
Experimental Documentary

Words collide with image and music. Featuring works by Rumi, Langston Hughes and more.



SUNDAY

8PM

# Films In Competition

### **United Gates of America**

**Alex Cooke**  
London, United Kingdom 2006  
60min  
Documentary

Pulitzer prize-winning reporter Charlie LeDuff journeys into the heart of California to experience life in a gated community. Canyon Lake had become a haven for white, middle class families who have fled the cities for peace of mind. They've dubbed the city a little piece of paradise; but what they encounter is something more seething behind the walls and beneath the palms.



### **Off The Grid: Life On The Mesa**

**Eric Juhola**  
New York, NY 2006  
61min Beta SP  
Documentary

In a remote area of New Mexico, disillusioned Gulf War veterans, teenage runaways and drifters drop out American Society to form a loose-knit community with a legal code all its own.



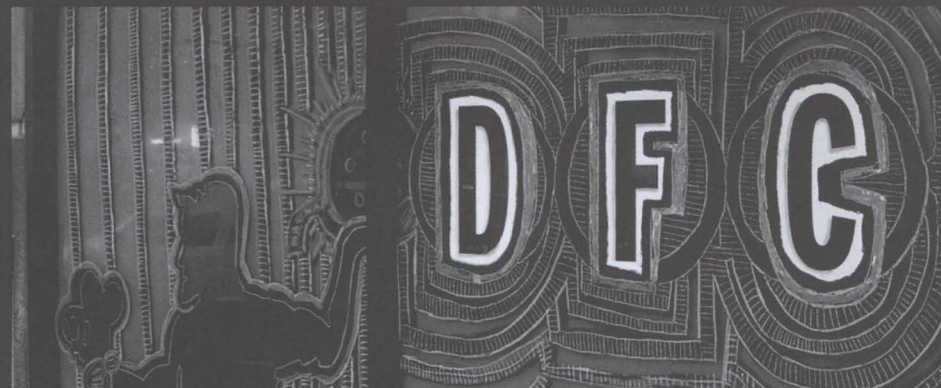


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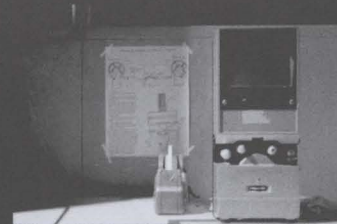
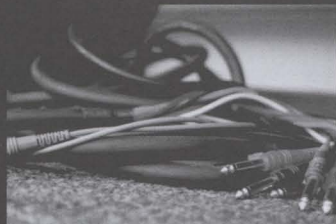
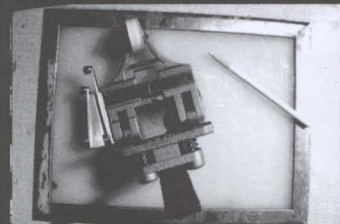
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Thirteen years ago the Detroit Film Center was founded as a resource for local filmmakers. We strive to cut costs by providing discounted rental equipment, classes, and a space where those working in film and video can collectively problem-solve all aspects of the filmmaking process.

Experimental, independent, off-beat, and rare describe the flavor of the DFC's micro-cinema. FOR MORE INFO. 313.961.9936 or [WWW.DETROITFILM.ORG](http://WWW.DETROITFILM.ORG)



## Upcoming Class Start date Animation

Introduction or review of a variety of traditional animation methods - hand-drawn, cell, paper cut-out, and clay. Using the program Frame Thief to capture sequences, each student will design, create and shoot an animated short. Class meets 4 times: Saturdays, 1pm-4pm STARTS APR. 7th

## Upcoming Screenings

**Saturday, April 7 - BOXCAR film and video series**

DFC's screening series devoted to exhibiting experimental and documentary short film/video by local filmmakers as well as national and international artists.

**Saturday, April 14 - An evening of films by Marie Losier**

As part of the DFC's New Cinema Series, we are thrilled to present a selection of short films by this acclaimed filmmaker.

Films included in this program are Flying Saucey!, The Ontological Cowboy, Eat My Makeup!, Electrocute Your Stars, Bird, Bath and Beyond, Lunch Break on the Xerox Machine and a few surprises. Filmmaker in attendance.







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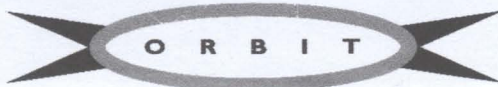
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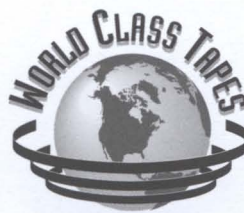


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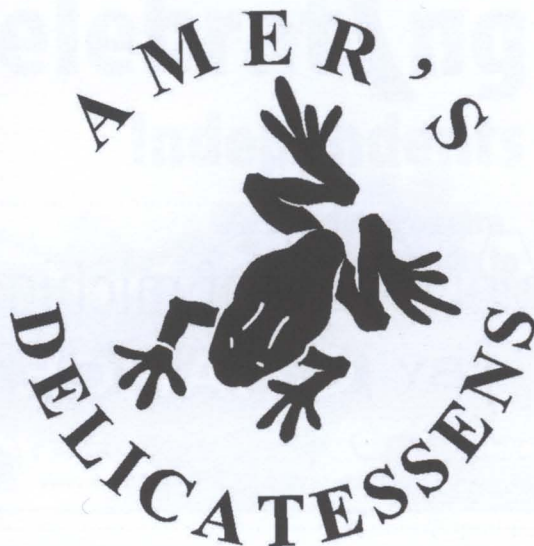
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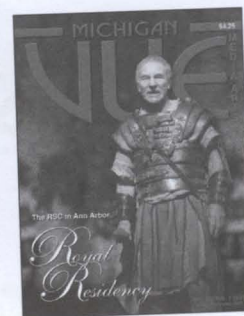
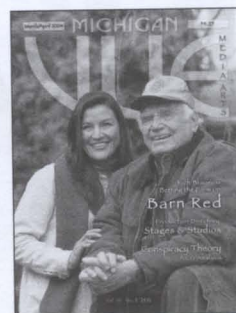
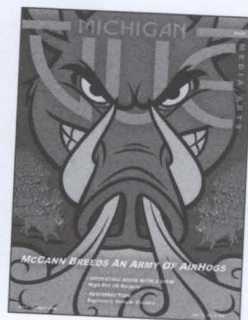
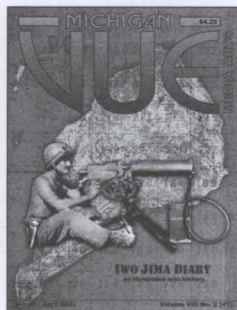


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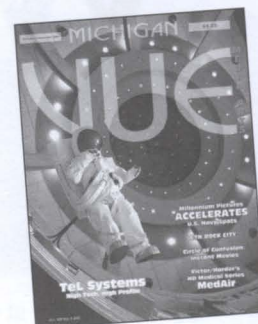
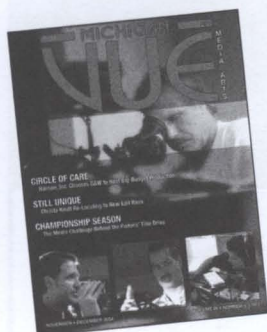
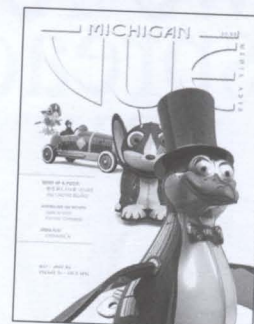
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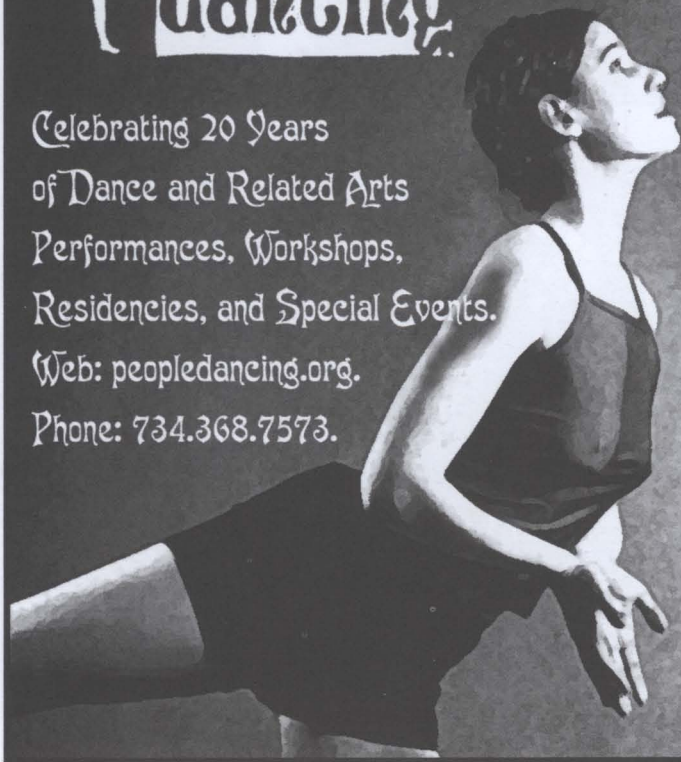




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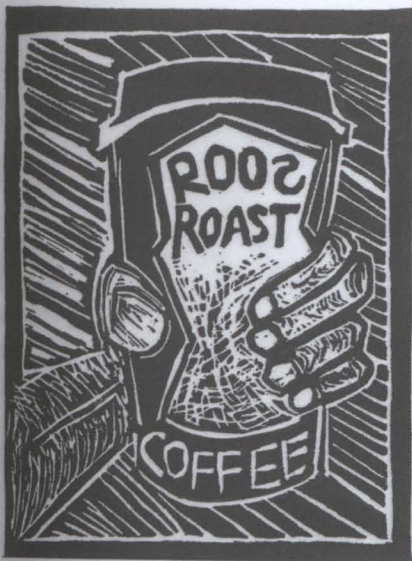
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