

15TH JAMES RIVER FILM FESTIVAL MARCH 31 - APRIL 6, 2008

WITH SPECIAL GUESTS: **VIRGINIA'S FESTIVAL**
director **RICHARD KELLY** FOR THE INDEPENDENT-MINDED!
filmmaker **ROB TREGENZA**
music ensemble
father/son filmmakers
KEN AND AZAZEL JACOBS
alternative media advocate
DEEDEE HALLECK
filmmaker **DAVID WILLIAMS**
also **FLICKER'S**
10TH ANNIVERSARY
NATIONAL JURIED
COMPETITION & more

PRESENTED BY THE RICHMOND MOVING IMAGE CO-OP

WELCOME TO THE FIFTEENTH JAMES RIVER FILM FESTIVAL

THURSDAY, MARCH 27
PRE-FESTIVAL EVENT!!!

INSIDE/OUT (1997, 121 min.)

with Rob Tregenza

7:00 p.m., The Byrd Theatre

Admission \$5

Guest director Rob Tregenza visited JRFF in 1997 (Talking to Strangers), and returns as director of the VCUarts new Cinema Program. *Inside/Out*, which screened at the Toronto, Sundance and Cannes festivals, is a story of madness, restlessness, ennui, and ultimately, about time itself, and how we manage to pass it. Driven neither by plot nor character, the drama unfolds visually (gorgeous wide-screen b&w photography) without dialogue for the most part, at the pace of the always moving camera and the duration of the take. Tregenza falls within the tradition of mise-en-scene directors like Jean Renoir, Orson Welles, Max Ophüls, and Miklós Jancsó. Uncompromising, challenging but worth it! Jonathan Rosenbaum (*Chicago Reader*) calls Tregenza, "One of the best cinematographers on the planet." David Sterritt: "*Inside/Out* is worth a close look by anyone with a serious interest in cinema as a visual art." (Cannes)

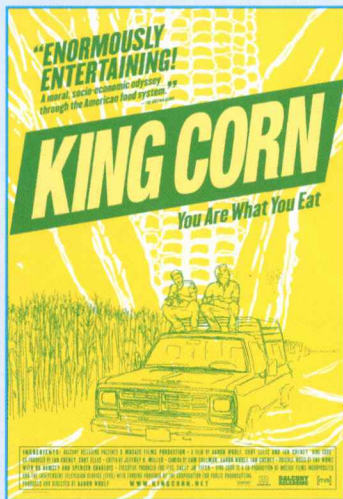
MONDAY, MARCH 31

KING CORN (2007, 90 min.)

Sponsored by The Biggest Picture

7:30 p.m., The Firehouse Theatre

FREE



In this film by Aaron Woolf, Ian Cheney and Curt Ellis (w/score by WoWz), two East Coast college roommates (Cheney and Ellis) move to the Iowa heartland to learn more where our food comes from and the processes it before it arrives. With neighbors, genetically altered seeds and herbicides they grow a one acre bumper crop but what they find along the way will have you thinking twice about the nation's favorite kernel. *King Corn* reviewed: "It reveals a food

system that is not serving its citizen eaters well." – Frederick Kirschenmann, Agriculturist. "*King Corn* is as relevant as *Super Size Me* and as important as *An Inconvenient Truth* in the recent rash of documentaries that challenge our perception of life in America." – *Austin Chronicle*.

TUESDAY, APRIL 1

**2 x MARKER: *La Jetée* (1962, 28 min.)
& *The Case Of The Grinning Cat***

(2004, 58 min., English and French with subtitles)

7:30 p.m., The Firehouse Theatre

Admission \$5



The elusive French director Chris Marker is lauded in film circles for his offbeat documentaries – *Letter from Siberia*, *Sans Soleil* – employing a wry voiceover with ironic counterpoint. Yet it's *La Jetée* – a

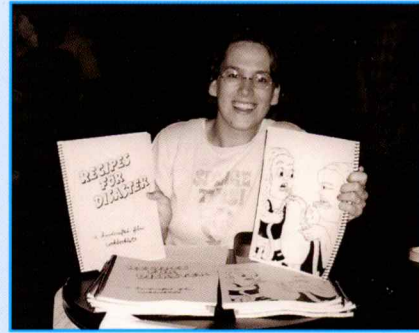
post-apocalyptic journey where past meets present composed almost entirely of stills – that lingers. *La Jetée* was the premise behind Terry Gilliam's *12 Monkeys*. In 2001, Marker became intrigued by the proliferation of cat graffiti on Paris buildings and metros. His investigation becomes a commentary Marker-style on a variety of subjects and ends with the ultimate revelation of the source of the mysterious grinning cats. Marker concludes with thoughts on the importance of such public expressions – “Poetry is in the street!” J. Hoberman called it “Lively, engaged, and provocative!” A don't miss double feature!

WEDNESDAY, APRIL 2

REMEMBERING HELEN HILL (Approx. 2 hrs.)

7:30 p.m., The Firehouse Theatre

Admission \$5



Tonight we remember the late filmmaker Helen Hill with a screening of ten newly-preserved short animated and experimental films she made between 1990 and 2006. Because she never used a distributor and because much of her creative work was

damaged or lost in the post-Katrina floods of 2005, it's a small miracle that so much of her output is suddenly available, and in vivid new 16mm prints. When her tragic death made headlines at the beginning of 2007, it quickly became clear how many people Helen Hill's work and life had affected. (Note: In 2001, Richmond Flicker founder James Parrish got in touch with Helen and screened her “*Madame Winger Makes a Film*” at Flicker. By way of emails, phone calls and her film, James got a good sense of how special Helen was and he was deeply affected by the news of her death.) Among the outpourings of affection and tribute was the collective effort of many who came together to make this preservation and



restoration work happen: Colorlab, Harvard Film Archive, BB Optics, New York University, the University of South Carolina, and the Center for Home Movies. Helen Hill's films are hand-drawn, figurative pieces infused with humor and a loving spirit. Many blend live-action with pixilation, cut-out, and cell animation. Collectively they are a batch of utopian love letters, addressed to particular people, communities, and the world.

Rain Dance (1990)

Vessel (1992)

The World's Smallest Fair (1995)

Scratch and Crow (1995)

Tunnel of Love (1996)

Your New Pig Is Down

the Road (1999)

Film for Rosie (2000)

Moseholes (1999)

*Madame Winger Makes a Film:
A Survival Guide for the 21st
Century* (2001)

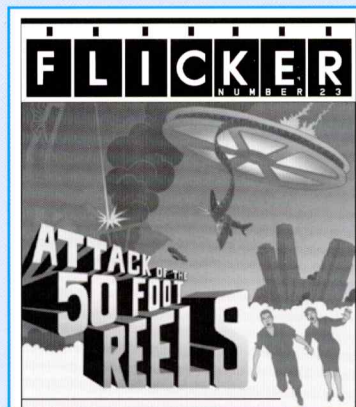
Bohemian Town (2004)

THURSDAY, APRIL 3

FLICKER'S 10TH ANNIVERSARY: ATTACK OF 50 FT. REELS! *(Approx. 2 hrs.)*

7:30 p.m., The Firehouse Theatre

Admission \$5



During the first year of the Richmond Flicker (1997-1998), founder James Parrish heard about the Bentleys, a festival where all the films were made using a Bentley (probably the cheapest Super 8 cameras ever made) and edited in the camera on one cartridge (50 feet) of Super 8 film. Using that innovative idea as inspiration James launched

Flicker's Attack of the 50-Ft. Reels in 1999 and it's become an annual event and a community/crowd pleaser. Since then many of the other Flicker fests, notably the L.A. and Chapel Hill chapters, have held their own annual Attack of the 50-Ft. Reels shows in their communities. Tonight's show celebrates the Richmond Flicker's 10th anniversary the best way possible – by showing a bunch of new 50-ft. reels from Richmond, L.A., Chapel Hill and elsewhere. Join us for films, food (popcorn and cake!) and fellowship. **Happy anniversary Flicker!**

FRIDAY, APRIL 4

THE MYSTERY OF PICASSO

(1956, 86 min., French with subtitles)

Title courtesy of the Virginia Museum of Fine Arts

12:00 noon, Richmond Public Library Main Branch,

Basement Auditorium

FREE

This rarely seen film by Henri-Georges Clouzot (*Wages of Fear, Diabolique*) captures the charismatic Picasso at work on a series of glass canvases for the camera/viewer – all of which were destroyed after the shoot! A fascinating look of a true master at work, from first line to finished piece.

STUDENT FILMS from the APPOMATTOX REGIONAL GOVERNOR'S SCHOOL for the ARTS and TECHNOLOGY *(Approx. 80 min.)*

3:30 p.m., The Firehouse Theatre

FREE

In the past six years more than 200 students have produced over one hundred short and not-so-short films. Please join them for a screening of recent works! The school boasts one of the largest public film programs in the U.S.

VIRGINIA FILM OFFICE RECEPTION

4:30 – 6:30 p.m., The Camel

FREE (Cash bar)

Meet the festival guests and enjoy hors d'oeuvres courtesy of the Virginia Film Office.

JRFF JURIED COMPETITION FINALISTS

Co-sponsored by the Virginia Film Office and the Virginia Production Alliance

7:00 p.m., The Firehouse Theatre

FREE *(Approx. 90 min.)*

Every year the James River Film Festival, the Virginia Film Office and the Virginia Production Alliance co-sponsor a national invitational of recently produced short films in any genre – animation, drama, experimental, documentary. And every year we screen the jurors' selections and award \$2,000 in prizes, including the audiences' favorite! **The finalists are:**

Sapsucker by Christopher Holmes (NC)

Messenger by Mark Scalse (CT)

Nunna Mia e la Barca by Jacob Dodd (VA)

Watch on the Rhine by Nathan Hall (VA)

Once Upon a Train by Paul Hugins (VA)

The Green Grass of Twilight by Richie Sherman (PA)

Not Enough Night by Dan Boord & Luis Valdovino (CO)

Fish, But No Cigar by Lyn Elliot & Tara White (PA)

KEN JACOBS RETROSPECTIVE, PART I with Ken, Flo & Azazel Jacobs (Approx. 76 min.)

9:00 p.m., The Firehouse Theatre

Admission \$5



Mr. Jacobs was a major participant in the “underground film” explosion of NY in the early to mid-1960’s, a movement that included Jack Smith, Jonas Mekas and Andy Warhol. His seminal works – *Blonde Cobra*, *Little Stabs at Happiness*, *The Sky Socialist* – pushed

the ongoing discovery of cinema’s possibilities even further. In the spirit of First Fridays, we offer Richmond a little taste of the New York underground spirit.

Nymph (2007, 3 min., silent)

Blonde Cobra (1963, 33 min., 16mm w/sound)

His Favorite Wife Improved (2008, 2 min., sound)

Pushcarts of Eternity Street (2006, 10 min., silent)

The Surging Sea of Humanity (2006, 11 min., silent)

Capitalism: Slavery (2006, 3 min. silent)

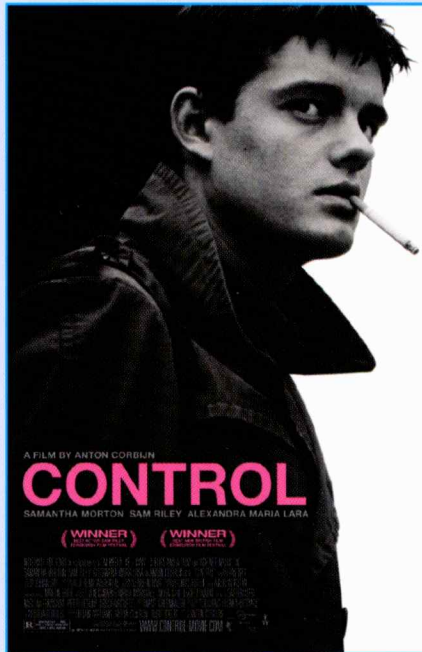
Capitalism: Child Labor (2006, 14 min., music by Rick Reed)

CONTROL (2007, 105 min.)

Co-sponsored by WRIR, 97.3 FM

12:00 midnight, The Byrd Theatre

Admission \$5



A must-see for all Joy Division fans, *Control* is essentially Ian Curtis’ tale – the gloom-punk quartet’s rising popularity and the singer’s suicide on the eve of U. S. tour – as told by wife Deborah, and interpreted by director Anton Corbijn. Corbijn directed Joy Division in some early videos and knew the musicians now played by his actors. (Note: *The members of film band play all their instruments and sound remarkably like the real thing.*) All the acting is top notch and cast to perfection,

especially Sam Riley as Curtis. Filmed in stark black and white like their album covers – a Richmond premiere!

SATURDAY, APRIL 5

TWO BY JACOBS: AZAZEL AND KEN *The GoodTimesKid* and *The Whirled* (aka Four Shorts of Jack Smith) with Azazel, Ken and Flo Jacobs (Approx. 96 min.)

10:00 a.m., The Byrd Theatre

Admission \$5



You can thank John Mhiripiri, administrative director and exhibitions coordinator at Anthology Film Archives in New York City, for suggesting that we invite Azazel Jacobs (and his parents!) to this year's festival. In early 2007, Anthology featured Azazel's second feature *The GoodTimesKid* for a week's run, and it made several film critics' Best of 2007 lists. Kevin Knox of The Cinematheque sums up nicely why this screening is a "don't miss" opportunity:



"When your daddy is one of the lynchpins of experimental cinema in the United States – and the world – your future has got to be a bright one, for you too can become one of the most underrated, underexposed, unheard of by most, avant-gardist auteurs in the history of cinema. With *The GoodTimesKid*, Azazel Jacobs, son of legendary, if not quite a household name, Ken Jacobs, the man responsible for the brilliantly deceptive 1969 experimental bon mot *Tom, Tom, the Piper's Son* and the *découpage* juggernaut, 40 years in the making, *Star Spangled to Death*, gives us (and by us I mean myself, J. Hoberman and about three other film geeks from the East Village) one of the sweetest, funniest romances of the year. A melange of his paternally encrusted experimental roots, an obvious lust for the early French New Wave, live action Fleischer Brother quirkiness, Jim Jarmusch's brain in a jar, indie-pop licks and a screwball heart, all glazed over with a sort of low-def Boho Lubitsch touch, Jacobs' film – which played for exactly seven days in January of 2007 at the Anthology Archives in New York and has still not seen the shiny side of a DVD – is the one film of 2007 most in need of watching – mainly because so many have not."

The Whirled (aka Four Shorts of Jack Smith): The Following four films are early images of Jack Smith: 1. *Saturday Afternoon Blood Sacrifice* (1956), 2. *Little Cobra Dance* (1956), 3. *Hunch Your Back* (1963), 4. *Death of P'Town* (1961). The first two shorts were shot around Jack's loft on Reade Street on two 100' rolls (Sunday morning, following Saturday's sacrifice, I saw there was another 50' left) in an impromptu

way very different from my initial fastidious art-film approach. I would never be an art-film true-believer again. In 1963 a snatch of *Saturday Afternoon* ... was shown on TV when I was somehow invited to participate in a TV quiz program called *Hunch Your Back (Back Your Hunch)*. After years of shooting my raging epic *Star Spangled to Death* starring Jack as *The Spirit Not of Life But of Living*, and after a few months of being on the outs with each other, we got together for one last stab at friendship and the making of a film in Provincetown, Summer of '61. – Ken Jacobs

KEN JACOBS RETROSPECTIVE, PART II with Ken, Flo & Azazel Jacobs *Return To The Scene Of The Crime*

(2008, 92 min., b/w & color, music by Malcolm Goldstein)



**plus a new short by
Azazel Jacobs!**

1:00 p.m.

The Firehouse Theatre

Admission \$5

*Tom, Tom, the piper's son,
Stole a pig and away he run;
The pig was eat,
And Tom was beat
And Tom ran crying down
the street.*

More than theft of a pig is taking place at Southwark Fair. Why does God, right there amongst the crowd, allow this cheery riffraff such liberties? I haven't been so shocked since 1969, when I first examined this primitive 1905 movie with my camera (*Tom, Tom, the Piper's Son*, named this year to the Library of Congress National Film Registry). A better print of the original film, and the power of the computer, allows for deeper and more detailed inspection. Forensic cinema at its most obsessive, the dead rise ... and prove quite entertaining.

– Ken Jacobs

BULLETS INTO BLOGS, SWORDS INTO POWER POINTS: OLD AND NEW MEDIA IN THE QUEST FOR PEACE

with DeeDee Halleck *(Approx. 2 hrs.)*

Sponsored by WRIR, 97.3 FM



3:30 p.m.

The Firehouse Theatre

FREE

*Tactical media is creative
solidarity in the fight for justice
and democracy: resistance to
the rampant tendencies toward
repression, exploitation, isolation,
alienation and corporatization.*

– DeeDee Halleck

DeeDee Halleck, filmmaker, co-founder of Paper Tiger Television and the Deep Dish Satellite Network, and Professor Emeritus Department of Communication at the University of San Diego, will present a selection of provocative videos produced by Paper Tiger Television and Deep Dish Satellite Network and discuss the role that independent media can play in building community and promoting social change.

Community Media Around the World
Paper Tiger Reads Paper Tiger
Shocking and Awful (Iraq War)
The Last Televangelist, Rev. Billy C. Wirtz

RICHMOND INDIGENOUS GOURD ORCHESTRA plays NANOOK OF THE NORTH (1922, 79 min., silent with live score)

Sponsored by Plan 9 Music

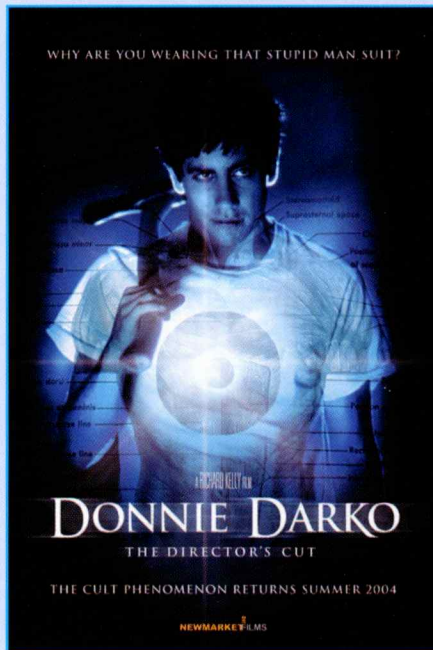
8:30 p.m., The Firehouse Theatre

\$10 advance @ Plan 9 Music and JRFF events;

\$15 at door Seating is limited!!!

Robert Flaherty's documentary on life with the Eskimos – Itivimuits – of northern Hudson Bay set the standard for narrative nonfiction and made *Nanook the Hunter* an international celebrity – remember the Eskimo Pie? Flaherty's chronicle of Nanook's and his family's nomadic routine in the frozen North shows man at his best, living harmoniously with his surroundings, i.e. living green in black and white. Seen it before? Hear it new with RIGO'S live accompaniment!

DONNIE DARKO: THE DIRECTOR'S CUT (2004, 133 min.) **with Richard Kelly**



**Co-sponsored by
Virginia Film Office
11:30 p.m.
The Byrd Theatre
Admission \$5**

Director Richard Kelly will introduce his widely acclaimed feature, the hallucinatory *Donnie Darko*, an original and dark comic turn on suburban high school late 1980's time travel angst. Referencing everything from *Harvey* with Jimmy Stewart, Graham Greene's *The Destructors*, Marker's *La Jetée* to David

Lynch and post-modern doppelgangers everywhere, *Donnie Darko* is a surprisingly assured first outing for Midlothian native Kelly. It was initially released in 2001, and has since been accorded "official cult status." Please join us for this very special screening.

SUNDAY, APRIL 6

MOMMA'S MAN (2007, 95 min.)

with Azazel, Ken and Flo Jacobs

Print courtesy of THINKFilm



10:00 a.m.
The Byrd Theatre
Admission \$5

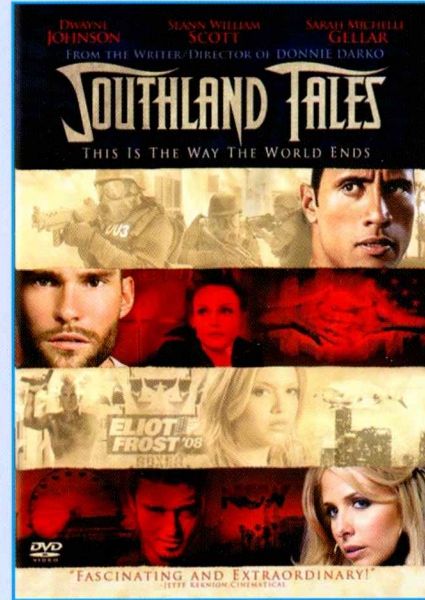
Azazel Jacob's third feature, *Momma's Man*, created quite a buzz among general audiences and critics alike at this

year's Sundance Film Festival, walking away with a healthy dose of critical praise and a distribution deal with THINKFilm. *Entertainment Weekly's* Owen Gleiberman singled out the film as a work that does "nothing less than re-invent, and purify, that Sundance staple – the quirky, angst-ridden family drama." His film tells the story of a 30-something man named Mikey (Matt Boren) who travels home over the holidays to visit his parents, then finds himself incapable of leaving and returning to his wife and newborn baby. What makes Azazel's unique is that he cast his parents – painter Flo and legendary avant-garde filmmaker Ken Jacobs – as "Mom" and "Dad" and shot it in their TriBeCa loft. Come see here first, before its theatrical release this summer, with the film's director and his/its parents.

SOUTHLAND TALES (2006, 145 min.)

with Richard Kelly

Co-sponsored by Virginia Film Office & Velocity Comics



12:00 noon
The Byrd Theatre
Admission \$5

Guest Richard Kelly's follow-up to *Donnie Darko* is an apocalyptic sci-fi war story that challenges an audience's narrative expectations. Naysayed at Cannes, *Southland Tales* was re-edited and released and championed by critic Amy Taubin as a new form of cinema along with David Lynch's *Inland Empire*,

a form employing the associative editing and continuity breaking conventions of dreams. Kelly readily acknowledges the multiple pop cultural influences – comics, music videos, movies, internet – in his films but still manages to somehow twist them in his own image. A Richmond premiere!

BEST OF WHOLPHIN

with Emily Doe (Approx. 90 min.)

Sponsored by Chop Suey Books

3:00 p.m., The Firehouse Theatre

Admission \$5



Assistant editor Emily Doe will screen a selection of films from *Wholphin*, a quarterly DVD magazine from McSweeney's that features short films, documentaries, animation, and instructional videos that have

not, for whatever reason, found wide release. Come see the world's most illegal game of border volleyball; a band of Scottish nine-year-olds singing "Satan Rocks" at their county fair; a *Wizard of Oz* story reinterpreted in a world of evangelical mysticism; a documentary about a thirteen-year-old Yemeni girl who refuses to wear her veil; an Academy Award nominated short; squid birth and more!

BAD GIRLS (2000-2005, 85 min.)

with David Williams

5:00 p.m., The Firehouse Theatre

Admission \$5

Another in a series of works into artists' personalities and processes, Richmond filmmaker David Williams offers a work-in-progress on the local art duo known as "Bad Girl Art." Keithley Pierce and Georgia Terry make art with an unflinching honesty and a humorous tongue-in-cheek quality derived from their own relationships with men and family. After cultivating a loyal patronage, they're finally able to quit their day jobs and pursue their one true calling. Stay for a Q&A after the film with Mr. Williams.

WHY HAS BODHI-DHARMA LEFT FOR THE EAST? (1989, 135 min., Korean with subtitles)

7:30 p.m., The Firehouse Theatre

Admission \$5

The first major Korean film to be released in the U.S., director Bae Yong-kyun's Zen saga relates the last days of an elderly Buddhist monk, and his two charges, a disciple and an orphan. As he prepares for his death, he wisely prepares them for their own life paths. Stunning cinematography in a restored print from Milestone Films. In Korean with subtitles.

ABOUT THE GUESTS

Emily Doe is the Assistant Editor/Producer of *Wholphin*, the quarterly DVD magazine of rare and unseen short films distributed by McSweeney's. After squid birth, trap-jaw ants and an illegal game of border volleyball, she is now working on getting footage of a telerobotic teeth-cleaning video at 2000 meters under the sea.

DeeDee Halleck is a filmmaker, media activist, co-founder of Paper Tiger Television and the Deep Dish Satellite Network, the first grass roots community television network, and Professor Emeritus in the Department of Communication at the University of California at San Diego. Her first film, *Children Make Movies* (1961), was about a filmmaking project at the Lillian Wald Settlement in Lower Manhattan. She has received a variety of recognition, including two Rockefeller Media Fellowships, three lifetime achievement awards, and a Guggenheim Fellowship. Her work has been featured at numerous museums and festivals, including the Whitney Museum, the Wexner Center, and the Venice, Woodstock, Vermont and London film festivals. Her book, *Hand-Held Visions: The Impossible Possibilities of Community Media* was published in 2002.

Azazel Jacobs, son of avant-garde filmmaker Ken Jacobs, was born in 1972 and raised in New York's lower Manhattan surrounded by important and innovative artists. He went to undergraduate school at the film department of SUNY Purchase and graduated in 1995. In 1999 he moved to Los Angeles to study in the directing program at the American Film



Institute. While getting his Masters he made his first feature-length film, *Nobody Needs To Know*, which had its world premiere at the Rotterdam Film Festival in 2003. Two years later he premiered his second feature, *The GoodTimesKid*, at the AFI Film Festival in Los Angeles. The super low-budget film was a hit with critics and audiences alike and was recently placed in the Top Ten Films of 2007 by the *New York Post*. In the August 2007 issue of *Filmmaker Magazine*, Azazel was listed among the "25 Directors To Watch." *Momma's Man*, Azazel's third feature, screened at this year's Sundance Film Festival, was selected as part of the Film Society of Lincoln Center/Museum of Modern Art's New Directors/New Films series, March 26-April 6, 2008, and was acquired by THINKFilm for theatrical release this summer.

Ken and Flo Jacobs are both artists. Flo is a painter and collaborator with Ken, who has been making avant-garde films since the mid-fifties. Along with Stan Brakhage, Jonas Mekas, and Peter Kubelka,



Ken Jacobs's films exemplify the provocative and innovative spirit of experimental cinema. He studied painting under Hans Hoffman, was an influential teacher of famed author and artist Art Spiegelman, and in 1969 helped found the cinema department at Binghamton University, from which he retired in 2002 as a Distinguished Professor of Cinema. His films include *Blonde Cobra* (1959-63), *Tom, Tom, The Piper's Son* (1969), *Star Spangled To Death* (1957-59, completed 2003-4), and *Razzle Dazzle* (2006). Jacobs's films are shown extensively throughout the world, including multiple times at the New York, Berlin and Rotterdam film festivals as well as the Whitney Museum Biennial, and he has received numerous grants and awards. In December of 2007, *Tom, Tom, The Piper's Son* was named to the National Film Registry.

Richard Kelly A graduate of Midlothian High School in Chesterfield County, Kelly attended film school at USC, and had a highly successful first-time release with *Donnie Darko* in 2001, winning numerous awards, a highly respectable box office and settling in as a perennial cult favorite. His *Southland Tales* had a controversial reception at Cannes in 2006 but was later championed by film critic Amy Taubin and described as working toward a new cinematic structure. Mr. Kelly is currently working on *The Box*, shooting in Massachusetts and Virginia.

Rob Tregenza A returning guest to the JRFF and the new director of the VCUarts Cinema program, Tregenza is considered by both critics and fellow cinematographers to be one of the very best. Mr. Tregenza has a Ph.D. from UCLA and a distribution company, Cinema Parallel, specializing in foreign

titles. His *Talking to Strangers* was acclaimed by French New Wave icon Jean-Luc Godard at Toronto, and *Inside/Out* was an Official Selection of the Cannes Film Festival.

David Williams A perennial JRFF favorite, David Williams will present his sixth feature, *Bad Girls*, as a work-in-progress. Fascinated by "the many ways of portraying reality," Williams began as a painter, then took up still photography and later filmmaking. He directed 15 short films before turning to features. *Lillian*, his first feature, won a Special Jury Award at the Sundance Film Festival, and was shown at the Chicago, Florida, and Vienna film festivals. *Thirteen*, Williams' second feature, won the Berlin International Federation of Film Societies Jury Award in 1997 at the Berlin Film Festival, and was screened at many other festivals including Toronto, San Francisco, London, Virginia, and the Film Society of Lincoln Center/Museum of Modern Art's New Directors/New Films series. In 2003, Mr. Williams was awarded a Rockefeller Fellowship. He is also an associate professor in VCU's Photography & Film Department.

LOCATIONS

The Byrd Theatre 2908 West Cary Street

The Firehouse Theatre 1609 West Broad Street

Richmond Public Library, Main Branch
101 East Franklin Street (basement auditorium)

The Camel 1621 W. Broad Street

FESTIVAL COMMITTEE

Jim Collier, Robert Ellis, Michael Harl, Christopher Hibben, Michael Jones, Jere Kittle, Trent Nicholas, James Parrish, Janet Scagnelli and John Wade.

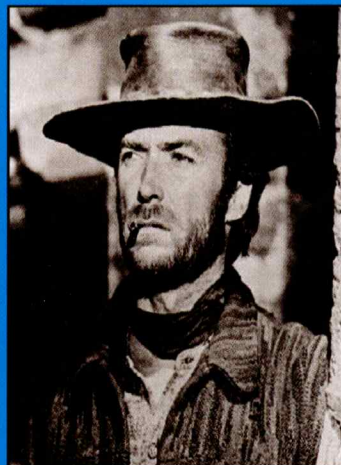
SPECIAL THANKS

John Mhiripiri and Anthology Film Archives; Ted Salins and the Appomattox Regional Governor's School for the Arts and Technology; Todd Schall-Vess and The Byrd Theatre; Melissa Gropman, Stephen Harris and The Firehouse Theatre; Jim Bland and Plan 9 Music; Liz Triplett, Lee Church and the Richmond Public Library, Main Branch; Bill and Bertie Selvey; Erin Owens and THINKFilm; Rob Tregenza and Cinema Parallel; Patrick Godfrey and Velocity Comics; John Venable; Doug MacDonald and Video Fan; Rita McClenny, Mary Nelson and the Virginia Film Office; Anne Chapman and the Virginia Production Alliance; David Williams; Amy Heller, Dennis Doros and Milestone Films; Michael Harl and WRIR; The Weinstein Company

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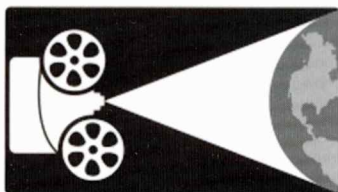
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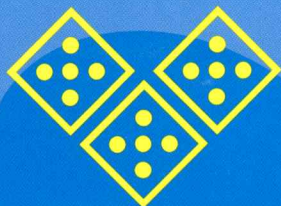


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