



JAMES RIVER
FILM SOCIETY
PRESENTS

EIGHTEENTH ANNUAL
**James River
Film Festival**

Virginia's festival for the independent-minded
April 7 - 13, 2011 - Richmond, Virginia

EIGHTEENTH ANNUAL
**James River
Film Festival**
AT A GLANCE

Friday, April 1

6:30 p.m. **Pre-festival screening and DVD release!** *Thirteen and Dreams in the Night* with filmmaker David Williams! Virginia Museum of Fine Arts, Leslie Cheek Theatre
Admission: \$7/\$5 for VMFA Members

Thursday, April 7

Noon **Silent Film for Lunch: *Juve vs. Fantômas* plus Mack Sennett shorts on 8mm!** Richmond Public Library, Main Branch, Basement Auditorium
Admission: Free

7:30 p.m. **35th Anniversary Restoration of *Taxi Driver* on 35mm!** VCU Grace Street Theatre
Admission: \$7/\$5 for JRFs Members

Friday, April 8

Noon **Short Order Experimental Film for Lunch with Richmond filmmakers Mark Strandquist and Walker Allen!** Richmond Main Public Library, Main Branch, Basement Auditorium
Admission: Free

2:30 p.m. ***Rothstein's First Assignment* - with filmmaker Richard Robinson!** Virginia Museum of Fine Arts, Leslie Cheek Theatre
Admission: Free

5 - 6:30 p.m. **18th James River Film Festival Opening Reception Sponsored by the Virginia Film Office** Virginia Museum of Fine Arts, Leslie Cheek Theatre Lobby
Free (Cash Bar)

6:30 p.m. **Return to the Garden: The Films and Videos of Peggy Ahwesh - with filmmaker Peggy Ahwesh!** Virginia Museum of Fine Arts, Leslie Cheek Theatre
Admission: \$7/\$5 for VMFA

Saturday, April 9

10:30 a.m. ***Mix-up ou Mell-Melo* - with film critic and Visiting VCU Professor Jonathan Rosenbaum!** Virginia Museum of Fine Arts, Leslie Cheek Theatre
Admission: Free

12:30 p.m. **Lost in the Labyrinth: The Films and Videos of Peggy Ahwesh - with filmmaker Peggy Ahwesh!** VCU Grace Street Theatre
Admission: \$7/\$5 for JRFs Members

2 p.m. **Personal/Universal: Five Films by Joan Strommer - with taped interview with the filmmaker!** VCU Grace Street Theatre
Admission: Free

4 p.m. **The Eros of Vulnerability: Marguerite Duras' *Hiroshima Mon Amour* - with filmmaker and film educator Tammy Kinsey!** VCU Grace Street Theatre
Admission: \$7/\$5 for JRFs Members

7 p.m. ***The Parking Lot Movie* - with director Meghan Eckman!** Visual Arts Center of Richmond
Admission: \$7/\$5 for JRFs Members

9 p.m. **Mulleated Marylanders: 25th Anniversary Screening of *Heavy Metal Parking Lot* plus *Heavy Metal Picnic* - with filmmakers Jeff Krulik and John Heyn!** Visual Arts Center of Richmond
Admission: \$7/\$5 for JRFs Members

Sunday, April 10

1 p.m. **Restored 35 mm print of Charlie Chaplin's *Modern Times*** The Byrd Theatre
Admission: \$7/\$5 for JRFs Members

4 p.m. **Gary Lucas Live with the lost classic, *Spanish language Dracula!*** The Byrd Theatre
Admission: \$10

7 p.m. **Baseball, Hot Dogs and Movies with Peter Schilling, Jr.** Gallery 5
Admission: Free (Beer, books and hot dogs available for purchase)

9 p.m. ***The Night of the Hunter* - Reading and introduction by film critic and author Peter Schilling!** VCU Grace Street Theatre
Admission: \$7/\$5 for JRFs Members

Monday, April 11

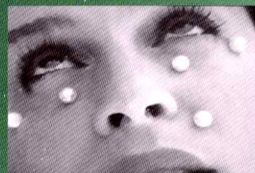
7:30 p.m. **A Richmond Noir Detour featuring Edgar Ulmer's *Detour* plus readings from *Richmond Noir* with Dennis Danvers and Tom De Haven** Gallery 5
Admission: \$7/\$5 for JRFs Members

Tuesday, April 12

7:30 p.m. **Hold Still, Keep Moving: VCU Student Filmmakers** Gallery 5
Admission: Free

Wednesday, April 13

7:30 p.m. ***New Jerusalem* - Virginia Premiere!** with writer/director Rick Alverson! VCU Grace Street Theatre
Admission: \$7/\$5 for JRFs Members



COVER IMAGE:
FROM THE FILM
TEARS FROM EROS
BY PEGGY AHWESH

Friday, April 1

Pre-festival screening and DVD release!

Thirteen (David Williams, 1998, 82 mins.) **Dreams in the Night** (short) with filmmaker David Williams!

6:30 p.m., Virginia Museum of Fine Arts, Leslie Cheek Theatre
Admission: \$7/\$5 for VMFA Members

Originally released in 1998, *Thirteen* made the rounds of the international festivals and was highly praised by critic Roger Ebert. In his second feature, Williams reprises the character of Lillian (the titled star of his 1993 release) as the adoptive caregiver of Nina, a thirteen-year-old, African-American girl with a deep yearning for a car. Williams' direction is loose and light-handed but pays charming dividends, and the actors bring a credibility to the screen that few "names" could muster. Roger Ebert described *Thirteen* as a "movie that puts aside the artifice and razzle and looks solemnly at the beauty and the puzzlement of life." (*Chicago Sun-Times*) Mr. Williams will answer questions and sign copies of the newly released DVD of his films.

Thursday, April 7



Silent Film for Lunch:

Juve vs. Fantômas

(Louis Feuillade, 1913, 64 min.),

plus Mack Sennett shorts on 8mm!

(Program approx. 100 min.)

Noon, Richmond Public Library, Main Branch,
Basement Auditorium

Admission: Free

One of the pioneering directors at the Gaumont studio, Feuillade created a popular silent serial based on the arch-criminal Fantômas and his nemesis, detective Juve. A blend of intrigue and

melodrama with plenty of gun-play, plot twists, action and disguises.

The self-named King of Comedy, director-actor-producer Mack Sennett created the Keystone Cops and launched the film careers of Mabel Normand, Charlie Chaplin and Fatty Arbuckle. A selection of slap-sticking shorts: *Mabel's Hero, Love, Speed and Thrills*, and *Wife in Auto Trouble* (c. 1914-15) projected on 8mm from Blackhawk Films! Introduction by Michael Jones, who teaches film studies at VCU and Randolph Macon College, and who was a co-founder of the festival in 1994.



35th Anniversary Restoration of *Taxi Driver* (Martin Scorsese, 1976, 113 min.) on 35mm!

7:30 p.m., VCU Grace Street Theatre
Admission: \$7/\$5 for JRFS Members

One of the greatest collaborations of the 1970s was the production and success of *Taxi Driver*, a film that alchemized Paul Schrader's script with Michael Chapman's cinematography, Bernard Herrmann's music, and Robert De Niro's totally credible Travis Bickle to make an almost perfect movie. New York never looked so good, or so bad – a post-Vietnam note of the time, and as subversive as any of the "noirs" of the forties regarding the American dream. It's funny how many

American films of the seventies still resonate, especially *Taxi Driver*, which set a new standard of psycho-story with Scorsese's direction. Add to that memorable supporting performances from Jodie Foster, Albert Brooks, Harvey Keitel, Peter Boyle, and Cybill Shepherd – a masterpiece! Celebrated on its 35th anniversary with a restored 35mm print; on the big screen as originally released!

Friday, April 8

Short Order Experimental Film for Lunch (Approx. 90 min.)

with Richmond filmmakers Mark Strandquist and Walker Allen!

Noon, Richmond Main Public Library, Main Branch, Basement Auditorium

Admission: Free

The James River Filmmakers Forum screens local films quarterly, and is curated by JRFS volunteer coordinator Jeff Roll. While this is not an official JRF Forum, consider it a mini-edition, featuring short films by local filmmakers Mark Strandquist and Walker Allen. Both Mark and Walker have screened at the James River Filmmakers Forum; in addition, Walker is a previous winner of the James River Film Festival's juried competition for short films. This program features three B&W Super 8 shorts by Strandquist, a student in the VCUarts Department of Photography and Film – *Ben*, profiles a homeless Christian riding the rails; *Convention*, a look at a Tea Party conclave; and *Adolf*, a retired teacher and his love for the purple martin – and Richmond filmmaker Walker Allen's *Experimental Film: The Musical*, a surreal tapestry of free-associated digital vignettes exploring thematic and spatial harmonics. Both filmmakers will be on hand to discuss their work after the screening.



Rothstein's First Assignment

(dir: Richard Knox Robinson, 2010, 72 min., color/b&w)

with filmmaker Richard Robinson!
2:30 p.m., Virginia Museum of Fine Arts, Leslie Cheek Theatre
Admission: Free

New Deal photographer Arthur Rothstein's first assignment was to document the mountain residents of the soon-to-be Shenandoah National Park (near Skyland and Old Rag Mountain) for the Resettlement

Administration in the mid-1930's. Forcibly evicted by the government to create one of the nation's most popular national parks, Rothstein managed to capture the vestiges of a culture on the wane. Virginia photographer and filmmaker Richard Robinson (*Beekeepers*) began his investigation concerned with the degree to which Rothstein as a documentarian manipulated the "reality" in his pictures, but soon uncovered a dark truth—through his research and interviews with the descendants—that many of those removed, including children, were remanded to "The Colony" (in Lynchburg, VA) and forcibly sterilized. "A fascinating and troubling film." – Jeff L. Rosenheim, Curator of Photography, Metropolitan Museum of Art. Mr. Robinson will conduct a Q&A after the film.

In conjunction, the Visual Arts Center of Richmond will present Rothstein's First Assignment: a Story About Documentary Truth, a documentary photography exhibit by Richard Knox Robinson, April 1 to April 30, 2011 in the Dominion Room.

18th James River Film Festival Opening Reception

Sponsored by the Virginia Film Office

5 - 6:30 p.m., Virginia Museum of Fine Arts, Leslie Cheek Theatre Lobby
Free (Cash Bar)

Meet festival guests, volunteers and fellow members of the James River Film Society over hors d'oeuvres and cash bar.



Return to the Garden:
The Films and Videos of
Peggy Ahwesh (87 min. plus Q&A)
with filmmaker Peggy Ahwesh!
6:30 p.m., Virginia Museum of Fine Arts, Leslie Cheek Theatre
Admission: \$7/\$5 for VMFA Members

Aptly described as a media bricoleur, Peggy Ahwesh's work



combines a variety of experimental narrative and documentary genres, often with improvisational performance. Utilizing found footage, noise, the arcane and a variety of obsolete, low-end technologies, Ahwesh's work is primarily an investigation of cultural identity and the role of the female subject. Ahwesh's practice insists on political and social topicality, handled with theoretical rigor, while at the same time using humor and the absurd in an open embrace of the inexplicable. Subjective experiences of the individual, the mundane and discourses of non-closure are subjects of her work. Feminist theory and film theory are applied to traditionally female-gendered themes-home movies, family drama, relationships and confessions-while turning the conventions of realism on end. – Electronic Arts Intermix

Return to the Garden includes:

the third body (2007, 9 min, video)

The Scary Movie (1993, 9 min, 16mm or video)

She Puppet (2001, 16 min, video)

73 Suspect Words (1999, 3 min, video)

Strange Weather (1993, 50 min, video)

Don't miss Peggy Ahwesh's second program, *Lost in the Labyrinth*, on Saturday, April 9 at 12:30 p.m. at the VCU Grace Street Theatre!

Saturday, April 9

Mix-up ou Meli-Melo (dir: Francoise Romand, 1985, 60 min., English/French w/subtitles)

with film critic and Visiting VCU Professor Jonathan Rosenbaum!

10:30 a.m., Virginia Museum of Fine Arts, Leslie Cheek Theatre

Admission: Free

"Françoise Romand's Mix-up is surely one of the greatest films I've ever reviewed ..." — Jonathan Rosenbaum

One of the most remarkable and innovative documentaries ever made, *Mix-up* follows the true story of two English women who as babies were switched in the hospital and thirty years later discovered they had been raised by the wrong set of parents. Romand enlists all surviving family members in this haunting and bizarre investigation, which involves both a recounting and reenactment of significant life events in the daughters' histories. *Mix-up* is structured in an elaborate form, employing diptych compositions in windows and mirrors, home movie footage, portraits and striking use of their homes and possessions, as well as innovative work with sound and music. The movie delves so deeply into its subject that one emerges with enough material for a 500-page novel. The "mix-up" of the title refers not only to the putative subject but to the many formal collisions as well—fact vs. fiction, French vs. English, memory vs. imagination. An astonishing film debut! Mr. Rosenbaum will conduct a Q&A discussion after the screening.



Lost in the Labyrinth: The Films and Videos of Peggy

Ahwhesh (64 min. plus Q&A)

with filmmaker **Peggy Ahwhesh!**

12:30 p.m., VCU Grace Street Theatre

Admission: \$7/\$5 for JRFS Members

For more on Peggy Ahwhesh read [Return to the Garden](#), Friday, April 8, 6:30 p.m.

Lost in the Labyrinth includes:

Bethlehem (2009, 9 min, video)

The Ape of Nature (2010, 24 min, video)

The Star Eaters (2003, 23 min, video)

Tears of Eros (1996, 6 min, video)

The Color of Love (1994, 10 min, 16mm)

Beirut Outtakes (2007, 6 min, video)

Personal/Universal: Five Films by Joan Strommer

with taped interview with the filmmaker!

2 p.m., VCU Grace Street Theatre

Admission: Free

Joan Strommer earned her MFA at the University of Minnesota, taught filmmaking from 1979-2003 in VCU's Department of Photography and Film, co-founded the James River Festival of the Moving Image (now JRFF) in 1994 and influenced hundreds of students with her support and insight, many of whom have become film teachers as well. The festival is very happy to screen five of her films, which have been under exhibited for too long: *Make-up* (1973, super-8 blowup), *Twins* (1978), *Mother* (1980), *Father* (1982, 16mm, b&w), and *Utterances* (1987, 16mm, color). Her films are personal, spiritual, universal, centered around the threads of human relationships, and built on stasis and duration. The long takes of incredible beauty and sublime power that renders the screen into a still, not unlike Alfred Stieglitz's nature "equivalents" or Edward Weston's ideas of "capturing the essence" of his subjects; or the films of Robert Bresson and Nathaniel Dorsky. Strommer's films have been screened at the Walker Art Center, Art Institute of Chicago, Virginia Museum of Fine Arts, Appalshop and at numerous film festivals including Ann Arbor, Sinking Creek and Athens International. A taped interview with the filmmaker in her Minnesota home will be shown as a prologue, and a discussion will be held after the screening.

The Eros of Vulnerability: Marguerite Duras' *Hiroshima*

Mon Amour (dir: Alain Resnais, scr: Marguerite Duras, 1959, 91 mins., b&w, 35mm)

with filmmaker and film educator **Tammy Kinsey!**

4 p.m., VCU Grace Street Theatre

Admission: \$7/\$5 for JRFS Members

With increasing doubt during preproduction about his ability to say anything new or meaningful about the bombing of Hiroshima, director Resnais took a friend's suggestion and met with "nouveau roman" novelist Duras. Days later she provided a scenario about a love affair between a French actress filming

a documentary and a Japanese architect, set roughly in 24 hours against the backdrop of the new Hiroshima. The resulting collaboration proffered one of the seminal French New Wave films—Duras' dialogue is repeated hypnotically, and the abrupt transitions in time and place distance us as if in a dream. Exquisitely photographed by Sacha Vierny; in French and Japanese with subtitles. Introduction by Tammy Kinsey, a VCU graduate currently teaching film at University of Toledo, who studied under Joan Strommer and authored an essay on *Hiroshima Mon Amour* – She will also screen her Duras-inspired film *Trust*, a 7 ½ min. experimental piece made from digital and traditional elements chronicling the experience of traveling alone as a female, and exploring the idea of 'knowing' a place or a thing.



The Parking Lot Movie

(dir: Meghan Eckman, 2010, 73min., color)

with director Meghan Eckman!

7 p.m., Visual Arts Center

Admission: \$7/\$5 for JRFS Members

The Parking Lot Movie is a study of one of life's many outposts, where people gather, get lost together, and maybe even come out the other side. In Charlottesville, VA there's an odd-shaped parking lot wedged between the university and downtown retail that is one of these outposts. Its attendants are loyal, over-educated, cynical, bored, content, philosophical and engaged in an ongoing war with abusive customers; many stay for years, despite the hours or the wages—think *Two Lane Blacktop* meets *Waiting for Godot*. A road movie that never gets started, a search for meaning in a random parking lot! Ms. Eckman will conduct a Q&A after the screening.



Mulleted Marylanders: 25th Anniversary Screening of Heavy Metal Parking Lot plus Heavy Metal Picnic

(dir: Jeff Krulik and John Heyn, 1986, 16 min., color)

(dir: Jeff Krulik, 2010, 66 mins., color)

with filmmakers Jeff Krulik and John Heyn!

9 p.m., Visual Arts Center

Admission: \$7/\$5 for JRFS Members

One of the great American cinema verite films – right there with the films of Frederick Wiseman, D. A. Pennebaker, and the Maysles Brothers – *Heavy Metal Parking Lot* captured a generation lost in the haze of drugs, alcohol and head-banger music, not to mention the suburban jungle of the Capital Center parking lot. Composed of interviews with fans as they party/queue up for a Judas Priest concert, Jeff Krulik and John Heyn established a style and rapport that has been imitated but rarely equaled. *Heavy Metal Picnic* is a celebration of mid-80s Maryland rock and roll and heavy metal that focuses on the 1985 Full Moon Jamboree, a weekend field party bacchanal that took place at “The Farm,” home to a cast of characters who lived and partied alongside unamused McMansions of the Potomac.

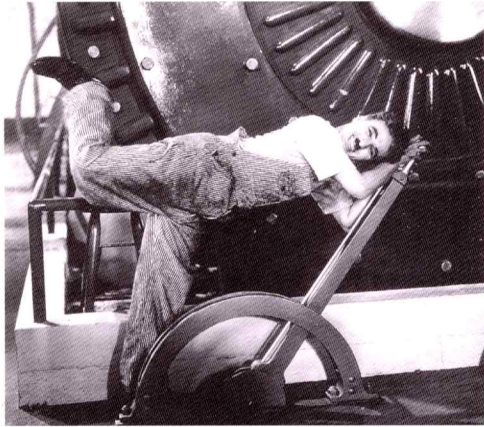
Sunday, April 10

Restored 35 mm print of Charlie Chaplin's

Modern Times (dir: Charles Chaplin, 1936, 87 mins, b&w)

1 p.m., The Byrd Theatre

Admission: \$7/\$5 for JRFS Members



Fresh from a European tour promoting *City Lights* ('31), where he'd hobnobbed with royalty, artists and Mahatma Ghandi, Chaplin decided, at the height of his powers and popularity, to use his status to say something more—the result was *Modern Times*. Still mostly a “silent” picture, this movie was better structured,

and decidedly more didactic and satirical—*Modern Times* took the tramp out of the down-trodden and posited him squarely in the work place of the middle class. Despite the promise of upward mobility, Charlie's Tramp is soon unemployed, and if there was any doubt about Chaplin's politics, it was clear now. Any hardline commentary on life in the assembly line is subtly overshadowed by one of Chaplin's most hilarious performances, and Mrs. Chaplin (Paulette Goddard) never looked better. It was to be the last incarnation of the beloved Tramp. For its social message, the film was banned in Germany, Italy, and Wisconsin. One of the greatest of American classics – for all ages! Introduction by Ted Salins who teaches film at Randolph Macon College and John Tyler Community College.

**Gary Lucas Live with the lost classic,
Spanish language *Dracula!*** (dir: Alvares & Melford, '31, 100 min., b&w)

4 p.m., The Byrd Theatre

Admission: \$10

Jazz guitar virtuoso/composer Gary Lucas (Captain Beefheart Band) returns to Richmond for his third appearance at the James River Film Festival, this year with near-silent, Spanish language cult version of *Dracula*. Unknown to even the most dedicated film buffs, this second -- and some argue superior -- version was filmed at night using the exact soundstages and sets as the better-known Lugosi version. The film utilized the same script, except spoken in Spanish for an emerging Latin American market, and featured the full-blooded performances of famed Mexican actress Lupita Tovar and the Spanish actor Carlos Villarias. Mr. Lucas took on the project of scoring between the minimal dialogue and sound effects (both versions featured score only in the beginning/ending titles), and debuted in December 2009 at the 31st Havana Film Festival to tremendous acclaim. He has since appeared at SXSW in Austin, TX, the



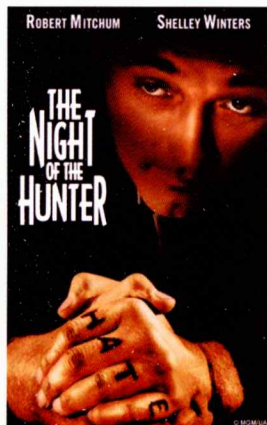
London Jazz Festival, as well as the New York, Sevilla, Transylvanian (Romania), and the Glasgow Film Festivals. "It takes a certain audacity – or perversity – to wrap new music around a talkie, and the audaciously perverse Lucas uses two guitars and an array of effects to evoke the cosmic dread of the über-vampyre, Carlos Villarias. The old blood-sucker never seemed so vital." – Richard Gehr, *The Village Voice*

Baseball, Hot Dogs and Movies with Peter Schilling, Jr.

7 p.m., Gallery 5

Admission: Free (Beer, books and hot dogs available for purchase)

Minnesota author and film critic Peter Schilling reads from his recent novel, *The End of Baseball*. Throw in *Ashes and Diamonds* a 1913 silent comedy starring John Bunny, *Big League Baseball*, a circa 1944 portrait gallery of major leaguers, and gourmet hot dogs (veggie options too!) courtesy of Captain Slappy's Hot Dog Emporium and you have the makings of a feast for the senses, not to mention the perfect dinner break! Chop Suey Books will sell and Schilling will sign copies of his book after the show.



The Night of the Hunter (dir: Charles

Laughton, 1955, 93 min., b&w, 35mm)

Reading and introduction by film critic and author Peter Schilling!

9 p.m., VCU Grace Street Theatre

Admission: \$7/\$5 for JRFS Members

Though not truly film noir, Charles Laughton's *The Night of the Hunter* uses the moody lighting and expressionistic camerawork of noir perfectly. Based on Davis Grubb's gothic fable about a pair of children chased across the South by the maniacal Preacher (Robert Mitchum, who was never better), *The Night of the Hunter* is a tense classic, a devastating portrayal of spiritual, as

well as physical, murder. Minneapolis film critic and author Peter Schilling Jr. will read from Davis' underappreciated novel and offer some insight into this strange masterpiece.

Monday, April 11



A Richmond Noir Detour featuring Edgar Ulmer's *Detour*

(dir: Edgar Ulmer, 1945, 68 mins., b&w)

plus readings from *Richmond Noir* with Dennis Danvers and Tom De Haven.

7:30 p.m., Gallery 5

Admission: \$7/\$5 for JRFS Members

This baroque noir prototype from B-director Edgar Ulmer was often overshadowed by bigger productions from MGM (*Postman Always Rings Twice*) and Paramount (*Double Indemnity*) released about the same time. But *Detour* accelerates the noir cycle to its bitter end and resembles (in structuring and characterizations) latter day noirs like Orson Welles' *Touch of Evil* ('58) and Robert Aldrich's *Kiss Me Deadly* ('55), with an over-the-top Ann Savage as the femmes noire from Hell, and Tom Neal as the romantic, ill-fated pianist who picks her up hitchhiking. All the noir conventions are intact: Fate, confessional voice-over, a love triangle, flashback and a Los Angeles end-game setting. Ann Savage makes Barbara Stanwyck's Phyllis Dietrichson in *Double Indemnity* look like a school marm! Editors Andrew Blossom and Brian Castleberry, writer Dennis Danvers, and writer/editor Tom De Haven will be on hand to read from and sign copies of *Richmond Noir*, on sale before and after *Detour*, courtesy of Chop Suey Books.

Tuesday, April 12

Hold Still, Keep Moving: VCU Student Filmmakers

7:30 p.m., Gallery 5

Admission: Free

A program featuring short works from students from the VCU School of the Arts Departments of Kinetic Imaging, Photography and Film, and Cinema.

Wednesday, April 13

New Jerusalem (dir: R. Alverson, 2010, 92 min, color)

Virginia Premiere! with writer/director Rick Alverson!

7:30 p.m., VCU Grace Street Theatre

Admission: \$7/\$5 for JRFS Members

Sean (Colm O'Leary) is an Irish immigrant and a weary Afghan vet, back from Kandahar, and caught in the grip of an existential malaise. A co-worker, Ike (Will Oldham), an Evangelical Christian, offers salvation through the words



and deeds of Jesus Christ, and an unlikely and often clumsy friendship emerges. *New Jerusalem* is at once a stirring portrait of community—large and small—and a brilliant examination of the collision between faith and intellect. Director Rick Alverson will be on hand to introduce his film.

About the Guests



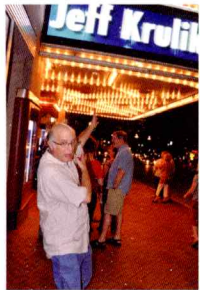
Peggy Ahwesh came of age in the 1970's with Super 8 amateur filmmaking, feminism and the punk underground in Pittsburgh, PA. She is a graduate of Antioch College. Currently, Ahwesh is Chair of the Film & Electronic Arts Program at Bard College. Her film and video work is distributed by Electronic Arts Intermix, NYC and Lightcone, Paris. *Martina's Playhouse* (1989), *The Deadman* (1989), *Strange Weather* (1993) and *Nocturne* (1998) are in the permanent collection of the MoMA. Ahwesh has received grants from the Jerome Foundation, Creative Capital, the Guggenheim Foundation and New York State Council on the Arts. In 2000 she received the Alpert Award for film/video.



R. Alverson (1971, Washington) is a musician and filmmaker from Richmond, Virginia. His first film, *The Builder*, was released by the independent label Jagjaguwar in July of 2010. Besides his feature work he has directed videos for Bonnie "Prince" Billy and Gregor Samsa. He has released 9 albums, most recently with his band Spokane. He studied literature at University of Delaware and Virginia Commonwealth University and, briefly, filmmaking at NYU. *New Jerusalem* is his second feature film.

Meghan Eckman graduated from the University of Virginia in 2000 with a degree in English Language and Literature. In 2001, she moved to New York where she made several short documentaries and worked as a professional video editor in Manhattan. In 2005, the short film she produced and co-edited entitled *Planet of the Arabs* played at Sundance Film Festival. Meghan Eckman now resides in Charlottesville, Virginia and runs her own post-production company, Redhouse Productions. *The Parking Lot Movie* marks Ms. Eckman's Directorial debut.

Tammy Kinsey earned her MFA in Filmmaking at VCU and is an associate professor at University of Toledo (Ohio) where she teaches film studies and production. She has screened her work at the Museum of Contemporary Art in Chicago, Ann Arbor and Telluride Experimental Film Festivals, Wexner Center for the Arts and London's Exploding Cinema. She recently contributed to the book, *In the Dark Room: Marguerite Duras and Cinema*.



Jeff Krulik is the Washington, DC-based award-winning editor and filmmaker who in 1986, with associate John Heyn, took a camera to the parking lot of a Judas Priest concert arena—the result was the cult sensation, *Heavy Metal Parking Lot*. Krulik's rapport with his subjects yields some of the best verite documentaries you'll see—*Neil Diamond Parking Lot*, *Ernest Borgnine on the Bus*, *Obsessed with Jews*, *Hitler's Hat*—and the festival is happy to have Mr. Krulik back for the third time!



Gary Lucas, guitarist/composer, dubbed a “true axe-god” by *Melody Maker*, was a member of Captain Beefheart and the Magic Band, played with Gods and Monsters, the Du-Tels, Jeff Buckley, Fast'n' Bulbous, and has released numerous recordings, including *The Edge of Heaven*, a selection of Chinese pop songs. He has composed and performed scores

to silent films including Tod Browning's *The Unholy Three*, Paul Wegener's *Der Golem* (JRFF 2003) and is currently touring with the Spanish-version *Dracula* ('31), which he premiered at the Havana Film Festival in December 2009. Lucas has since appeared to enthusiastic crowds at SXSW in Austin, TX, the London Jazz Festival, and the New York, Transylvanian, Seville and Glasgow Film Festivals. Mr. Lucas is making his third appearance at the James River Film Festival!

Richard Knox Robinson is an award-winning photographer based near Charlottesville, Virginia. His still photography has appeared in numerous publications, including *Smithsonian*, *National Geographic Traveler*, *Time*, and *The Washington Post Magazine*, and has been exhibited nationally. Robinson earned his MFA in Photography and Film at VCU (December 2008), and his thesis film, *The Beekeepers*, was his directorial debut as a filmmaker and an official selection at the 2009 Sundance Film Festival. *Rothstein's First Assignment* is his second film.

Jonathan Rosenbaum is a renowned film critic and visiting professor of film studies in VCU's Department of Art History. At Bard College he majored in English and played jazz with Chevy Chase and Blythe Danner, later drifting into film criticism, where he became a regular contributor over the years to *The Village Voice*, *Sight and Sound*, *Cahiers du Cinema*, *Film Comment* and the resident critic of *Chicago Reader*, 1987-2008. Rosenbaum's books include *Midnight Movies*, *For the Love of Movies: The Story of American Film Criticism*, and *Movie Wars: How Hollywood and Media Limit What Movies We Can See*. French film guru Jean Luc Godard compares Rosenbaum to prominent film critics like America's James Agee, or France's Andre Bazin, stating, “we have nothing like him in France today.”

Locations

The Byrd Theatre, 2908 West Cary Street (in Carytown)

Gallery 5, 200 W. Marshall Street

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

VCU Grace Street Theater, 934 West Grace Street

Virginia Museum of Fine Arts, 200 N. Boulevard (at Boulevard and Grove)

Visual Arts Center of Richmond, 1812 W. Main Street

Festival Committee

Michael Clautice, Jim Collier, Robert Ellis, Michael Harl, Ken Hopson, Michael Jones, Jere Kittle, Trent Nicholas, James Parrish, Jeff Roll, Ted Salins, Peter Schilling, and Wayne Tripton.

Special Thanks

John Mhiripiri and Anthology Film Archives; Lainie and Steve Gratz and all the Balliceaux crew; Todd Schall-Vess and The Byrd Theatre; Patty Parks, David Kilmon and the Richmond Public Library-Main Branch; Bill and Bertie Selvey; Jim Stramel; Rob Tregenza and VCUarts Cinema; John Venable; Jill Ware, Leland Lew and the VCU Grace Street Theatre; VCU Society for Women in Cinema, Ed Vasaio/Mamma 'Zu, Brad Wein/Edo's Squid, Doug MacDonald and Video Fan; Rita McClenny, Mary Nelson and the Virginia Film Office; Mike Rutz and the entire WRIR 97.3 FM Richmond Independent Radio gang.

James River Film Society Members (as of 3/12/11)

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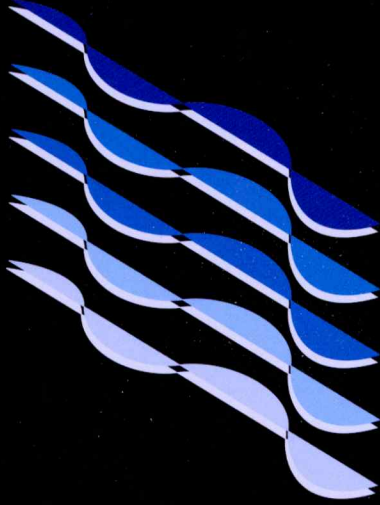
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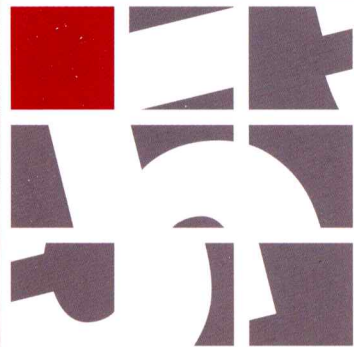
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