



JAMES RIVER  
FILM SOCIETY

NINETEENTH ANNUAL

# James River Film Festival

VIRGINIA'S FESTIVAL FOR THE INDEPENDENT-MINDED  
April 12-18, 2012 - Richmond, Virginia

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

VIRGINIA'S FESTIVAL FOR THE INDEPENDENT-MINDED  
April 12-18, 2012 - Richmond, Virginia

**THURSDAY, APRIL 12**

**4:30 p.m. James River Shorts 2011**

Randolph-Macon College  
Andrews Hall  
Admission: FREE

**7:00 p.m. *Magic Trip: Ken Kesey's Search for a Kool Place with The Beats: An Existential Comedy***  
VCU Grace Street Theater  
Admission: \$5/\$3 JRFS members

**FRIDAY, APRIL 13**

**12 Noon *Futuropolis***  
Richmond Public Library  
Main Branch, Basement Auditorium  
Admission: FREE

**1:00 p.m. *Mark of the Damned***  
Richmond Public Library  
Main Branch, Basement Auditorium  
Admission: FREE

**5:30 p.m. 19th James River Film Festival Opening Reception**  
Sponsored by the Virginia Film Office  
Virginia Museum of Fine Arts  
Admission: FREE (cash bar)

**7:00 p.m. *Cine-Nocturnes***  
with film critic Scott MacDonald!  
Virginia Museum of Fine Arts  
Admission: \$5  
\$3 VMFA and JRFS members

**SATURDAY, APRIL 14**

**10:30 a.m. *Rendered Abstract: Films by Mary Beth Reed***  
with filmmaker Mary Beth Reed!  
Virginia Museum of Fine Arts  
Admission: \$5  
\$3 VMFA and JRFS members

**1:00 p.m. *The Cambridge Turn***  
with film critic Scott MacDonald!  
VCU Grace Street Theater  
Admission \$5/\$3 JRFS members

**3:30 p.m. *Melancholia***  
Richmond Premiere!  
The Byrd Theatre  
Admission: \$5/\$3 JRFS members

**8:00 p.m. *Richmond Takes Sundance: The Comedy***  
with filmmaker Rick Alverson and Henley with screenwriter Clay McLeod Chapman, producer Almitra Corey and star Hale Lytle!  
VCU Grace Street Theater  
Admission: \$5/\$3 JRFS members

**Midnight *Eraserhead***  
The Byrd Theatre  
Admission: \$5/\$3 JRFS members

**SUNDAY, APRIL 15**

**11:30 a.m. *Purple Passion***  
Visual Arts Center of Richmond  
Admission: FREE

**1:00 p.m. *Marii Hasegawa: Gentle Woman of a Dangerous Kind***  
Visual Arts Center of Richmond  
Admission: FREE

**2:00 p.m. *Three Films by Joan Strommer***  
Visual Arts Center of Richmond  
Admission: FREE

**4:00 p.m. *La Vida Útil/A Useful Life with Bregman, el siguiente/As Follows***  
Presented with English subtitles  
Visual Arts Center of Richmond  
Admission: \$5/\$3 JRFS members

**6:00 p.m. *Photographic Memory***  
with filmmaker Ross McElwee!  
Co-sponsored by VCUarts  
Photography and Film  
Virginia Museum of Fine Arts  
Admission: \$5  
\$3 VMFA and JRFS members

**9:00 p.m. *The Future is Bright: The Kinetic World of Jodie Mack***  
with filmmaker Jodie Mack!  
Co-sponsored by VCUarts  
Kinetic Imaging  
VCU Grace Street Theater  
Admission: \$5/\$3 JRFS members

**MONDAY, APRIL 16**

**7:00 p.m. *Bright Leaves***  
with filmmaker Ross McElwee!  
Co-sponsored by VCUarts  
Photography and Film  
VCU Grace Street Theater  
Admission: \$5/\$3 JRFS Members

**TUESDAY, APRIL 17**

**7:00 p.m. *VCUarts Cinematheque: You All Are Captains***  
Presented by VCUarts Cinema  
VCU Grace Street Theater  
Admission: FREE

**8:00 p.m. *The Occupied Moment***  
with filmmaker/curator Mark Strandquist!  
Gallery 5  
Suggested Donation: \$3

**WEDNESDAY, APRIL 18**

**7:00 p.m. *Sweet Sweetback's Baadasssss Song***  
VCU Grace Street Theater  
Admission: \$5/\$3 JRFS members

**9:00 p.m. *Hold Still, Keep Moving: VCUarts Student Filmmakers***  
VCU Grace Street Theater  
Admission: FREE

Cover Image: from the film *Bright Leaves*  
by Ross McElwee.





**THURSDAY, APRIL 12**

## **James River Shorts 2011**

(Program approx. 80 min.)

**4:30 p.m., Randolph-Macon College, Andrews Hall**

**Admission: FREE**

A selection of short films from the 2011 edition of the James River Film Society's annual juried competition, originally screened at the Virginia Museum of Fine Arts.

### ***Magic Trip: Ken Kesey's Search for a Kool Place***

(Alex Gibney and Alison Ellwood, 2011, 107 min.)

### **with *The Beats: An Existential Comedy***

(Long, 1980, 38 min.)



**7:00 p.m.**

**VCU Grace Street Theater**

**Admission: \$5**

**\$3 JRFS members**

In 1964, author Ken Kesey and the Merry Pranksters boarded a psychedelic painted bus in California and drove to New York and the World's Fair fueled on acid and the vibes of an era. There they met the heads of the Beat Movement, Ginsberg and Kerouac (Cassady had driven the bus), and later, Timothy Leary, the new spokesman for the

counterculture. A meeting of the '60s zeitgeist, as documented by Tom Wolfe in *The Electric Kool-Aid Acid Test*, and filmed by the Pranksters themselves. Forty years later the Kesey family gave filmmakers Alison Ellwood and Alex Gibney over 100 hours of film footage and tape and the pair spent several challenging years synching the clips – the result is *Magic Trip*, a documentary of a movement from the inside looking out. "A hipster's King Tut's tomb." – *Variety*. With a special short: *The Beats: An Existential Comedy* (Long, 1980, 38 min.). **Introduction by Michael Jones, JRFF co-director and adjunct professor in film studies at VCU and Randolph-Macon College.**

**FRIDAY, APRIL 13**



### ***Futuropolis***

(Phil Trumbo and Steve Segal, 1984, 40 min.)

**12:00 noon**

**Richmond Public Library**

**Main Branch**

**Basement Auditorium**

**Admission: FREE**

This is the granddaddy of Richmond independent film, the third time we've screened *Futuropolis* since the festival

began in 1994. Shot over nine years on sets constructed in the basement of the Broad Street Station (now the Science Museum of Virginia), using an animation process known as pixilation, *Futuropolis* has the feel of a 1930's comic strip and the warm synthesis of atomic age nostalgia. ***Futuropolis* actor Tom (Cosmo) Campagnoli on hand for a Q&A.**



## **Mark of the Damned**

(Eric Miller, 2007, 90 min.)

**1:00 p.m., Richmond Public Library, Main Branch, Basement Auditorium**

**Admission: FREE**

Made by Richmonders over an 8-year span at a cost of \$10,000, *Mark of the Damned* is a sci-fi/horror hybrid, full of ambience and shot in the stark chiaroscuro of the silent cinema years. A self-proclaimed “journey beyond truth into an amplified world,” *Mark of the Damned’s* cursed legacy includes a screening in Sicily where the power in the theatre inexplicably failed. **Director Eric Miller will be on hand for a Q&A after the screening.**

## **19<sup>th</sup> James River Film Festival Opening Reception**

**5:30 p.m., Virginia Museum of Fine Arts**

**Admission: FREE (cash bar)**

**Sponsored by the Virginia Film Office**



Meet festival guests, volunteers and fellow members of the James River Film Festival over light fare and cash bar, courtesy of the Virginia Film Office.



## **Cine-Nocturnes**

**with film critic Scott MacDonald!**

**7:00 p.m., Virginia Museum of Fine Arts**

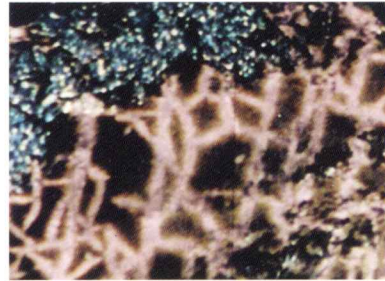
**Admission: \$5/\$3 VMFA & JRFs members**

The tradition of the nocturne began in music (think Beethoven’s “Moonlight Sonata”), incorporated painting (Whistler and Albert Blakelock), and in the 20<sup>th</sup>

century, photography and cinema. The makers represented in this “cine-nocturne” show have looked to the history of the nocturne – an intimate, pensive, sometimes melancholy or dreamy lyrical piece thought to be

an evocation of night – for inspiration. Titles include *Glow in the Dark* (Meyers, 2002, 6 min.), *In Titan’s Goblet* (Hutton, 1991, 10 min.), *The Exquisite Hour* (Solomon, 1994, 14 min.), *Kristallnacht* (Strand, 1979, 7 min.), *Border* (Waddington, 2004, 27 min.). **Mr. MacDonald will introduce the films and lead a Q&A session afterward.**

## **SATURDAY, APRIL 14**



## **Rendered Abstract: Films by Mary Beth Reed**

with filmmaker  
Mary Beth Reed!

**10:30 a.m.**

**Virginia Museum of Fine Arts**

**Admission: \$5**

**\$3 VMFA & JRFs members**

Mary Beth Reed began her film education under Stan Brakhage

(festival guest in 1996) and Phil Solomon, and currently teaches in the VCUarts Cinema program. Working in both film and digital media, Reed’s abstractions combine the techniques of hand painting and processing, animation and traveling mattes, creating “films of exquisite color and imagery that dance across the screen with a mesmerizing rhythmical quality that is uniquely her own” – Austin Cinemaker Coop. Her films have been exhibited in national and international festivals, including *Richmond Study 1*, which was recently chosen for distinction by the 2012 Black Maria Film + Video Festival. Titles to be screened – 16mm: *Pink Film* (2 min.), *Moon Streams* (6 min.), *Moon Mountain* (4 min.), *Moose Mountain 2* (4 min.) *Garden Path* (7 min.), *Montessori Sword Fight* (7 min.), *Sunday Afternoon* (4 min.); Digital: *Richmond Study 1 (Travel Advisory)* (4.5 min.), *Richmond Study 2* (3 min.), *Rocky Flats* (3 min.). **Ms. Reed will introduce the films and lead a Q&A session afterward.**



## The Cambridge Turn

with film critic Scott MacDonald!

1:00 p.m., VCU Grace Street Theater

Admission \$5/\$3 JRFS members

For half a century, Cambridge, Massachusetts has been the fountainhead of American documentary filmmaking, nurturing two major genres: ethnographic film and personal documentary. This program celebrates several little known and rarely seen films from this ongoing history. Titles include: *A Group of Women* (Marshall, 1961, 5 min.), *Riverdogs* (Moss, 1981, 30 min.), *Monsoon Reflections* (Spray, 2007, 22 min.), *Hell Roaring Creek* (Taylor, 2010, 20 min.), *Still Point* (Guzzetti, 2009, 15 mins.). **Mr. MacDonald will introduce the films and lead a Q&A session afterward.**

## Melancholia

(Lars von Trier, 2011, 136 min.)

Richmond Premiere!

3:30 p.m., The Byrd Theatre

Admission: \$5/\$3 JRFS members

In this beautiful movie about the end of the world, Justine (Kirsten Dunst) and Michael (Alexander Skarsgård) are celebrating their marriage at a sumptuous party in the home of her sister Claire (Charlotte Gainsbourg), and brother-in-law John (Kiefer Sutherland). Despite Claire's best efforts, the wedding is a fiasco, with family tensions mounting and relationships fraying. Meanwhile, a planet called Melancholia is heading directly towards Earth ... "A spectacle impossible to turn away from. A monumentally ambitious movie." — J. Hoberman, *The Village Voice*



## Richmond Takes Sundance

**Henley** (Craig McNeill, 2011, 12 min.) with filmmaker Rick Alverson and **Henley** screenwriter Clay McLeod Chapman, producer Almitra Corey and star Hale Lytle!

**and The Comedy** (Rick Alverson, 2011, 96 min.)

8:00 p.m., VCU Grace Street Theater

Admission: \$5/\$3 JRFS members



The 2012 Sundance Film Festival featured two films with strong Richmond connections – *The Comedy* and *Henley*. First, meet 9-year-old Ted Henley – budding motel manager, and roadkill entrepreneur. Henley is based on the chapter “The Henley Road Motel” from author Clay McLeod Chapman’s acclaimed novel *Miss Corpus* and marks the second collaboration between Chapman and writer/director Craig Macneill. **Join author Clay McLeod Chapman, producer Almitra Corey and star Hale Lytle for a Q&A after the film.**



The provocative and controversial drama *The Comedy* was one of the most talked about movies at the 2012 Sundance Film Festival. According to Sundance Film Festival’s Trevor Groth “Rick Alverson unleashes a camouflaged assault on contemporary culture veiled in a gorgeously crafted and humorous veneer. As taboos are broken,

audience members are forced to question their boundaries and whether they should be laughing with it, at it, or not at all.” The movie features Tim Heidecker and Eric Wareheim (of Tim & Eric Awesome Show, Great Job!), has inspired heated post-screening Q&A’s and has polarized critics and audiences alike. **Join Rick Alverson for what’s sure to be a lively post-screening Q&A.**

## **Eraserhead**

(David Lynch, 1977, 83 min.)

**12:00 midnight, The Byrd Theatre**

**Admission: \$5/\$3 JRFS members**



Produced at AFI-Los Angeles on a grant, *Eraserhead* was director David Lynch's first installment of a rather singular cinematic career that includes *Dune*, *The Elephant Man*, *Blue Velvet*, *Lost Highway*, *Mulholland Drive*, and *Twin Peaks*. As personal and surreally post-industrial nightmare as ever

brought to the screen, *Eraserhead* became a staple of the midnight movie phenomenon, including Richmond's esteemed Biograph Theatre, where local punk bands like Death Piggy and the Prevaricators would open the show.

**SUNDAY, APRIL 15**

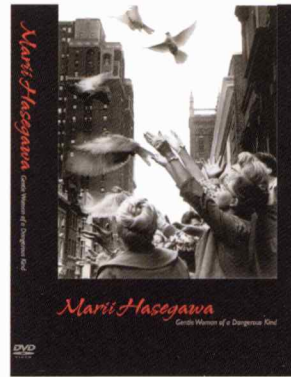
## **Purple Passion**

(Gregory, Jones, 2012, 45 min.)

**11:30 a.m., Visual Arts Center of Richmond**

**Admission: FREE**

Nationally recognized purple martin fan and Virginia environmentalist Lance Wood is the subject of this documentary by Richmonders Patrick Gregory and Michael Jones. Wood goes against the apartment- house-establishment on many issues, and reveals not only his expert tips for a successful purple martin colony but a reverence for, and insights on, all forms of nature. **Filmmakers Gregory and Jones will be available for a Q&A after the screening.**



## **Marii Hasegawa: Gentle Woman of a Dangerous Kind**

(Perry, Scagnelli and Tashjian, 1996/2012, 27 min.)

**1:00 p.m., Visual Arts Center of Richmond**

**Admission: FREE**

Produced by Richmonders Lynda Fleet Perry, Janet Scagnelli and Pat Tashjian, with music by Jamie K. Sims, *Marii Hasegawa: Gentle Woman of a Dangerous Kind* documents the life of peace activist Marii Hasegawa, who recounts her

experiences during the internment of Japanese-Americans in WWII, and the subsequent Civil Rights and nuclear disarmament movements. Originally screened in 1996, we're proud to host the reedited and remixed version of *Marii Hasegawa: Gentle Woman of a Dangerous Kind*, and not just because John Lennon told us so. **The creative team will be available for a Q&A after the screening.**

## **Three Films by Joan Strommer**

**2:00 p.m., Visual Arts Center of Richmond**

**Admission: FREE**

Filmmaker Joan Strommer taught at VCU's Photography and Film Department for two decades, co-founded the James River Film Festival and now resides in her native Minnesota. During her tenure at VCU she influenced hundreds of students, and in 2011 we screened several of her short, personal-yet-universal films. This year we're pleased to present three additional works: *Lill* (1973, 12 min.) – an afternoon with a favorite aunt fighting terminal leukemia, originally shot on super 8; *Eva* (1976, 25 min.) – from death to life, Strommer answers the call of a couple wanting someone to record the birth of their third child; *LaCorona* (1987, 29 min.) – explores man's relationship with God through composer Ernst Krenek's



1941 score *LaCorona*, based on a John Donne poem (1607) of the same title. **Introduction by filmmaker and VCU Photography and Film professor David Williams.**

### ***La Vida Útil/A Useful Life***

(Federico Veiroj, Uruguay/Spain, 2010, 63 min.)

### **with *Bregman, el siguiente/As Follows***

(Federico Veiroj, Uruguay/Spain, 2004, 13 min.)

Presented in Spanish, with English subtitles

**4:00 p.m., Visual Arts Center of Richmond**

**Admission: \$5/\$3 JRFS members**

**Co-presented by the Global Film Initiative**

After twenty-five years, Cinemateca Uruguaya's most devoted employee, Jorge (real-life Uruguayan critic Jorge Jelinek), still finds his inspiration in caring for the films and audiences that grace the seats and screen of his beloved art house cinema. But when dwindling attendance and diminishing support force the theater to close its doors, Jorge is sent into a world he knows only through the lens of art—and suddenly forced to

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discover a new passion that transcends his once-celluloid reality. Stylishly framed in black-and-white with brilliantly understated performances, Federico Veiroj's sly and loving homage to the soul of cinema is a universally appealing gem and knowing charmer about life after the movies. Uruguay's official submission to the 2010 Academy Awards! Veiroj's 13-minute short, *As Follows*, is a wry, charming story of a rich Latin American subculture and a boy set on the uncertain, ambiguous cusp of manhood. *A Useful Life* and *As Follows* are co-presented by the Global Film Initiative and are part of the Global Lens collection. For more information, visit [www.globalfilm.org](http://www.globalfilm.org).



### ***Photographic Memory***

(Ross McElwee, 2011, 87 min.)

**with filmmaker Ross McElwee!**

**6:00 p.m., Virginia Museum of Fine Arts**

**Admission: \$5/\$3 VMFA & JRFS members**

**Co-sponsored by VCUarts Photography and Film**

The filmmaker finds himself in frequent conflict with his son, who is no longer the delightful child the father loved, but an argumentative young adult who inhabits virtual worlds available through the Internet. To the father, the son seems to be addicted to and permanently distracted by those worlds. The filmmaker undertakes a journey to St. Quay-Portrieux in Brittany where he worked for a spring as a wedding photographer's assistant at age 24 – slightly older than his son is now. He has not been back to St. Quay since that visit, and hopes to gain some perspective on what his own life was like when he was his son's age. He also hopes to track down his former employer, a fascinating Frenchman named Maurice, and Maud, a woman with whom he was romantically involved during that spring 38 years ago. *Photographic Memory* is a meditation on the passing of time, the praxis of photography and film, digital versus analog, and the fractured love of a father for his son. **McElwee will introduce the film and lead a Q&A session afterward.**

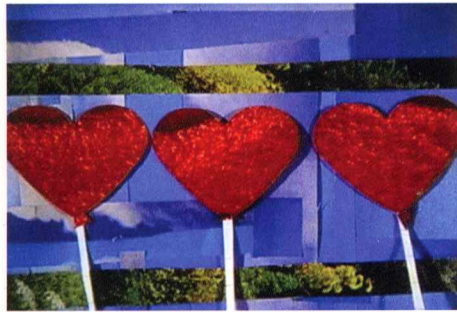
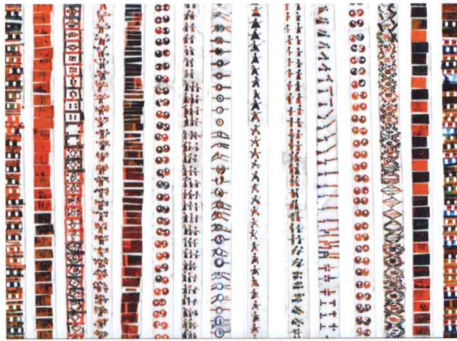
## The Future is Bright: The Kinetic World of Jodie Mack

with filmmaker Jodie Mack!

9:00 p.m., VCU Grace Street Theater

Admission: \$5/\$3 JRFS members

Co-sponsored by VCUarts Kinetic Imaging



1-4 (2010, 16m, color/bw, sound/silent), *The Future is Bright* (2011, 2m45s, color, live sound), *Point de Gaze* (2012, 4m30s, color, silent). Introduction by Pamela Turner, Chair of the VCUarts Department of Kinetic Imaging; post-screening Q&A with Jodie Mack.

Combining the formal techniques and structures of abstract/absolute animation with those of cinematic genres, Jodie Mack's handmade films use collage to explore the relationship between graphic cinema and storytelling, the tension between form and meaning. The following 16mm films will be screened: *A Joy* (2005, 3m, color, sound), *Lilly* (2007, 6m, color, sound), *Yard Work is Hard Work* (2008, 28m, color, sound), *Posthaste Perennial Pattern* (2010, 3m38s, color, sound), *Rad Plaid* (2010, 6m, color, silent or with live sound), *Unsubscribe*

MONDAY, APRIL 16

***Bright Leaves*** (Ross McElwee, 2003, 105 min.)  
with filmmaker Ross McElwee!

7:00 p.m., VCU Grace Street Theater

Admission: \$5/\$3 JRFS Members

Co-sponsored by VCUarts Photography and Film

"Part mystery, part ethical inquiry, and part home movie, this brilliant and frequently hilarious documentary explores the cruel twist of fate that has led some to make their fortunes from tobacco, and others to die from it. McElwee returns home to the tobacco farming country of North Carolina to investigate a bit of family lore: that his great-grandfather, who developed the formula for Bull Durham tobacco, might have become very rich had James "Buck" Duke not stolen the formula from him – a saga that may have been the basis for Michael Curtiz's *Bright Leaf*, a 1950 Gary Cooper melodrama." – Museum of Modern Art. **McElwee will introduce the film and lead a Q&A session afterward.**





**TUESDAY, APRIL 17**

**VCUarts Cinematheque: *You All Are Captains***

(Oliver Laxe, Spain, 2011, 78 min.)

**7:00 p.m., VCU Grace Street Theater**

**Admission: FREE**

**Presented by VCUarts Cinema**

Now in its second season, the VCUarts Cinematheque is an ongoing series established by the VCU School of the Arts Department of Cinema to showcase the best independent art films from around the world. In *You All Are Captains*, a European director sets out to make a film with children from a social center in Tangiers. Because of his methods, his relationships with the children during shooting degenerate and transform the evolution of project.

**The Occupied Moment**

**with filmmaker/curator Mark Strandquist!**

**8:00 p.m., Gallery 5**

**Suggested Donation: \$3** Photo by Henry Stern

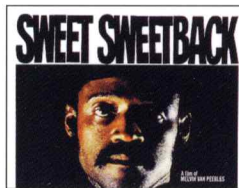
For many 2011 will be remembered as a year of rebellion, revolution and repression. It is in

times like these that the role of filmmakers is of the utmost importance, not to be bullhorns for any side, but rather to immerse themselves in the moment, to occupy space and time and navigate the multitude of realities and truths the world presents. This program features four filmmakers or collectives who did not have the luxury of looking back on a moment but rather created and distributed work as quickly as possible, often while their respective protest movements were still in the streets. Program includes *Gravity Hill Newsreels: Occupy Wall Street, Series Two*, five short impressions of Occupy Wall Street, shot by 2010 JRFF guest Jem Cohen in New York during the Fall of 2011; *Krisis*, the Prism Film Collective's documentary about the economic crisis in



Greece; *Occupy America*, Richmond filmmaker Mark Strandquist's look at the Occupy Movement's challenge in articulating their messages to everyday Americans; and *Field Statements: Pritemps Arabe in Cairo*, featuring the works of 13 Egyptian photography and video artists documenting their first hand experiences of the Egyptian revolution. Filmmaker/curator Mark Strandquist will introduce the program and lead a post-screening Q&A.

**WEDNESDAY, APRIL 18**



***Sweet Sweetback's Baadasssss Song***

(Melvin van Peebles, 1971, 97 min.)

**7:00 p.m., VCU Grace Street Theater**

**Admission: \$5/\$3 JRFS members**

The '60s were marked by explosive rhythms and here's a film with a volcanic editing style to match. Elements of the French New Wave

transplanted in Black Power America, along with a surreal nostalgia and a gritty realism make for a rollicking one-man revolution in the now classic *Sweet Sweetback's Baadasssss Song*. Think Salvador Dali meets Huey Newton and let director Melvin van Peebles provide the exclamation point—this revolution's still raging! *Sweet Sweetback's Baadasssss Song* is an important link in black cinema, reaching back to Oscar Micheaux and forward to Spike Lee. **Introduced by JRFF committee member and soul brother Robert Ellis.**

**Hold Still, Keep Moving: VCUarts Student Filmmakers**

**9:00 p.m., VCU Grace Street Theater, Admission: FREE**

Close out the 19<sup>th</sup> James River Film Festival with a program of short works from current students in the VCU School of the Arts Departments of Kinetic Imaging, Photography and Film, and Cinema. **Q&A with filmmakers!**

## RICK ALVERSON

Rick Alverson is a filmmaker and musician from Richmond, Virginia. He has made four feature films in conjunction with the independent label Jagjaguwar. His first, *The Builder* (2010), is an existential character study of an Irish immigrant at odds with the promise of America. *New Jerusalem* (2011), his second feature, starring Colm O'Leary (*The Builder*) and Will Oldham (*Matewan, Old Joy*), again considered the immigrant experience but this time through the lens of religious ideology. *New Jerusalem* premiered at the 40th International Film Festival Rotterdam and SXSW in 2011. His third feature, *The Comedy*, which premiered in competition at the 2012 Sundance Film Festival, is a tale of the perils of entitlement set in Williamsburg, Brooklyn. In 2011, he was awarded a Visual Arts Fellowship from the Virginia Museum of Fine Arts. In addition to his feature work, Alverson has directed videos for Bonny Prince Billy (*New Wonder*) and Gregor Samsa (Jeroen Van Aken). Upcoming films include a reconstruction era drama entitled *Clement*, to be produced in 2012, and *Rabbit*, both of which continue his collaboration with Colm O'Leary. In addition to his directorial work he has released 9 records on Jagjaguwar, most recently with his band Spokane in 2007.

## SCOTT MacDONALD

Scott MacDonald is one of America's leading critical voices on the American avant-garde. Mr. MacDonald is a regular contributor to numerous journals including *Film Comment* and *Film Quarterly*, and author of book-length studies such as *Screen Writings: Scripts and Texts by Independent Filmmakers* and his multi-volume series, *A Critical Cinema: Interviews with Independent Filmmakers*. He has taught film history, American literature, and American studies, as well as programmed film events, at Utica College of Syracuse University (where he is Professor Emeritus), and at Hamilton College, Bard College, and

Harvard University, and he was recently named a 2012 Academy Scholar by the Academy of Motion Picture Arts and Sciences. Mr. MacDonald was a guest in our second festival in 1995.

## JODIE MACK

Jodie Mack is an independent animator, curator, and historian-in-training who received her MFA in film, video and new media from the School of the Art Institute of Chicago in 2007 and currently teaches animation at Dartmouth College. Combining the formal techniques and structures of abstract/absolute animation with those of cinematic genres, her handmade films use collage to explore the relationship between graphic cinema and storytelling, the tension between form and meaning. Mack's 16mm films and music videos have screened at a variety of venues – from backyards, basements, and classrooms to Chicago's Gene Siskel Film Center, Los Angeles' Velaslavasay Panorama, New York City's School of Visual Arts Theater, and on tour with Ok Go. She has also worked as a curator and administrator with the FLEX (Florida Experimental Film and Video Festival), Portland Documentary and Experimental Film Festival, Eye and Ear Clinic, Chicago Underground Film Festival, and Chicago's favorite microcinema, The Nightingale. Additionally, Mack is an Illinois Arts Council media arts fellow and the 2010 co-recipient of the Orphan Film Symposium's Helen Hill Award.



## ROSS McELWEE

Ross McElwee grew up in North Carolina. He graduated from Brown University and later from Massachusetts Institute of Technology where he received a MS in filmmaking in a program headed by documentarians Richard Leacock and Ed



Pincus. His career began in his hometown of Charlotte, North Carolina where he was a studio cameraman for local evening news, housewife helper shows, and “gospel hour” programs. McElwee has made eight feature-length documentaries as well as several shorter films. Most of his films were shot in his homeland of the American South, among them the critically acclaimed *Sherman’s March*, *Time Indefinite*, *Six O’Clock News*, and *Bright Leaves*. McElwee’s films have been included in the festivals in Berlin, London, Vienna, Rotterdam, Florence, Sydney, and Wellington. Retrospectives include the Museum of Modern Art; the Art Institute of Chicago; the American Museum of the Moving Image, New York; and États généraux du film documentaire in Lussas, France. McElwee has received fellowships and grants from the Guggenheim Foundation, the Rockefeller Foundation, the American Film Institute, the Massachusetts Arts Council and the National Endowment for the Arts. In 2000, *Sherman’s March* was selected for preservation in the Library of Congress’ National Film Registry as an “historically significant American motion picture.” Ross McElwee has been teaching filmmaking at Harvard University since 1986 where he is a professor in the Department of Visual and Environmental Studies.

## MARY BETH REED

Upon leaving the College of William and Mary with a degree in Religion, Ms. Reed studied filmmaking at the University of Colorado-Boulder under luminaries Stan Brakhage and Phil Solomon, and later attended Bard College and CalArts. Her works, often abstracted by optical printing, hand-processing and animation, have been exhibited in festivals such as the Black Maria Film + Video Festival and the New York Film Festival’s Views from the Avant-Garde, the Stan Brakhage Exhibition in Japan and MOMA.

## NOTES ON THIS YEAR’S FESTIVAL

Founded in 1994 as the James River Festival of the Moving Image, this year marks our 19<sup>th</sup> edition. Dedicated to the independently-produced film, JRFF has presented more than 400 programs (many for free!), brought more than 60 filmmakers, critics and musicians to Richmond, and awarded more than \$34,000 in its juried competition of short works (now James River Shorts). Over the years we have collaborated with or presented programs at VCU, University of Richmond, Virginia Union University, Randolph-Macon College, Virginia Museum of Fine Arts, Children’s Museum of Richmond, Virginia Film Office, 1708 Gallery, Firehouse Theatre, Byrd Theatre, Visual Arts Center, Gallery 5, Plant Zero, VCU Grace Street Theater, Mamma ‘Zu among others. This year we’re happy to host documentarian Ross McElwee (*Sherman’s March*, *Bright Leaves*), experimental filmmaker and educator Mary Beth Reed, animator and educator Jodie Mack and film critic and scholar Scott MacDonald (a 1995 festival guest). And of course there’s more: films by local and regional makers, Richmond premieres both American and international films, plus indie classics.

## LOCATIONS

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

**Gallery 5**, 200 West Marshall Street

**Randolph-Macon College**, Andrews Hall, 202 Henry Street, Ashland

**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

Jim Collier, Robert Ellis, Patrick Gregory, Michael Harl, Ken Hopson, Michael Jones, Trent Nicholas, James Parrish, Jeff Roll, Ted Salins, Janet Scagnelli, Peter Schilling, Mark Strandquist, Jill Ware, and David Williams.

## Special Thanks

John Mhiripiri and Anthology Film Archives; Brent Baldwin; Todd Schall-Vess and The Byrd Theatre; Dan Yeary and BVC; Dominic Angerame and Canyon Cinema; John Bryan and CultureWorks; Karen Cooper, Bruce Goldstein and Film Forum; Lani Simeona and the Full Frame Documentary Film Festival; Brian Belovarac and Sarah Finklea of Janus Films; Carol Kyber; Eric Bassett, Mark Savage and David Lynch; Stephanie Ng and Magnolia Pictures; Wayne Melton; Terry Rea; Patty Parks, David Kilmon and the Richmond Public Library-Main Branch; Bill and Bertie Selvey; Scott Burger, Tamara Smith, Eric Vrabel and the Sierra Club Falls of the James Group; Joan Strommer; Don Harrison and Style Weekly; Rob Tregenza, Mary Beth Reed and VCUarts Cinema; Pamela Turner and VCUarts Kinetic Imaging; Paul Thulin, Jennida Chase and VCUarts Photography and Film; John Venable; Jill Ware, Leland Lew and the VCU Grace Street Theatre; Lindsay Bosch and Video Data Bank; Doug MacDonald and Video Fan; Rita McClenny, Mary Nelson and the Virginia Film Office; Patrick Farley and Watershed Architects; Mike Rutz and the entire WRIR gang.

## James River Film Society Members (as of 4/1/12)

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# JAMES RIVER FILM SOCIETY



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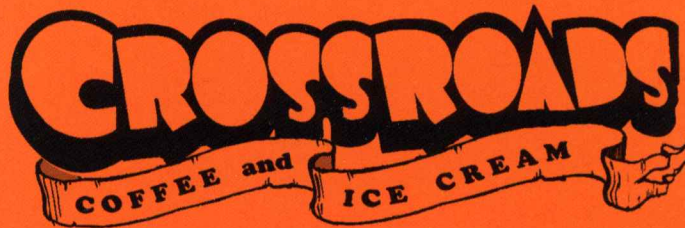
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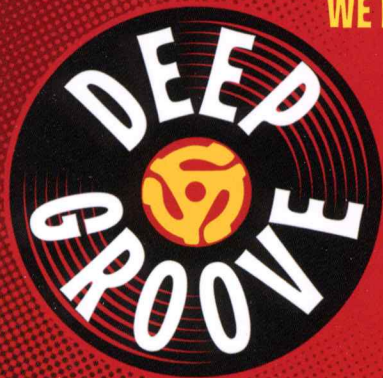


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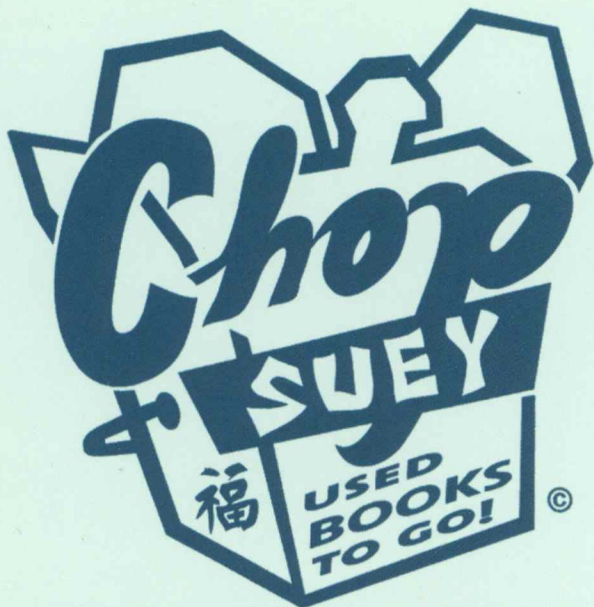
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The Global Film Initiative is a U.S.-based international arts organization specializing in the support of independent film from Africa, Asia, Central & Eastern Europe, Latin America and the Middle East. Founded in 2002 to promote cross-cultural understanding through the language of cinema, the Initiative awards numerous grants to deserving filmmakers from around the world each year, and supports a touring film series entitled Global Lens. For more information about the Global Lens film series and Global Film Initiative programs, please visit: <http://www.globalfilm.org>.



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