



JAMES RIVER
FILM SOCIETY

presents

The **20th** ANNIVERSARY

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JAMES RIVER FILM FESTIVAL

Virginia's Festival for the Independent Minded

APRIL 11-17, 2013 - RICHMOND, VIRGINIA



James River Film Festival Guests 1994-2013

• 1994 • William Wegman • Slobodan Pesic • Elizabeth Cox • David Williams • 1995 • Scott MacDonald • Arthur Knight • Irby Brown • Dan Neman • F. T. Rea • Ululating Mummies • 1996 • Stan Brakhage • Linda Simensky • 1997 • John Columbus • Rob Tregenza • John Dilworth • Ululating Mummies • 1998 • Albert Maysles • Yvette Kaplan • John O'Brien • Raynor Scheine • Ululating Mummies • 1999 • Charles Burnett • Bill Plympton • Paul Arthur • David Williams • 2000 • Tom Verlaine • Karen Aqua • Alan Berliner • 2001 • Les Blank • Richard Myers • Corky Quakenbush • Gunnar Hansen • Elizabeth Barrett • Herb E. Smith • 2002 • Jonas Mekas • Ed Sanders • Joanna Priestley • Charlene Gilbert • Jim Stramel • Megan Holley • 2003 • Stephen and Timothy Quay • Gary Lucas • Jeff Kruli • Gordon Ball • Kevin Herschberger • Frank Christopher • Kenneth Greenberg • 2004 • Mel Stuart • Skip Elsheimer • David Williams • Bob Paris • John O'Brien • Ms. Films • NRG Krysys • 2005 • Pere Ubu • Nathaniel Dorsky • Diane Bonder • David Durston • Lynn Lowery • Duane Byrge • Dan Neman • 2006 • Ray Harryhausen • Gary Lucas • Martha Colburn • David Williams • Hotel X • 2007 • Chuck Statler • John Porter • Jeff Krulik • David Williams • Laura Browder • Douglas Newman • 2008 • Richard Kelly • Ken and Flo Jacobs • Azazel Jacobs • Rob Tregenza • Dee Dee Halleck • Emily Doe/Wholphin • Richmond Indigenous Gourd Orchestra • David Williams • 2009 • Bruce Bickford • Ellen Spiro • Christopher Holmes • Coby Batty • Johnny Hott • Brett Ingram • Kevin McNeer • Richard Robinson • Chris Strompolos • Ron Thomas Smith • Mary Beth Reed • Peter Schilling, Jr. • 2010 • Jem Cohen • Jordan Brady • Cindy Lou Adkins • Celia Maysles • Ashley Maynor • Hotel X • Rick Alverson • Sean Kotz • Chris Valluzo • Peter Schilling, Jr. • Barr Weissman • 2011 • Peggy Ahwesh • Jonathan Rosenbaum • R. Alverson • Meghan Eckman • Tammy Kinsey • Jeff Krulik • Gary Lucas • Peter Schilling, Jr. • Richard Knox Robinson • 2012 • Ross McElwee • Scott MacDonald • Jodie Mack • Rick Alverson • Mary Beth Reed • Clay McLeod Chapman • Almitra Corey • Hale Lytle • 2013 • Tom De Haven • David Gatten • Gwar/Slave Pit Productions • Kevin McNeer • Kendall Messick • Richard Myers • Stanislav Sokolov • David Williams

Experimental, Independent, Avant-Garde, Foreign, Cult, Classic ... Defying labels since 1994!

Cover Image: from the film 37-73 by Richard Myers

THURSDAY, APRIL 11

20th Anniversary Reception

6:00 p.m.-7:30 p.m., Candela Books + Gallery

Admission: FREE

Join us for hors d'oeuvres from local restaurants, film highlights from the previous nineteen years and sneak peeks to come during the 20th JRFF. Plus, fellowship with guests, staff, volunteers and members of the James River Film Society. Cheers!

The Projectionist

(Kendall Messick, 2012, 31 min)

with filmmaker Kendall Messick

7:30 p.m., Candela Books + Gallery



Admission: FREE

Co-sponsored by Candela Books

The Projectionist is a short documentary film and part of a larger multi-media presentation by photographer, installation artist and filmmaker Kendall Messick about a retired projectionist's labor of love—the creation of the Shalamar, a scale replica of the movie palaces he worked in all his adult life, architecturally complete from the seating to the proscenium arch. If you have fond memories of a local movie house you'll love this homage to the storied days of the silver screen! Q&A with Mr. Messick after the screening.

Autoluminescent: Rowland S. Howard

(Lowenstein & Milburn, 2011, 110 min)



8:30 p.m., Candela Books + Gallery

Admission \$8/\$5 JRFS members

As guitarist and personality, Rowland S. Howard helped shape the Melbourne punk scene. Beyond *The Saints*, and early *AC/DC*, *The Birthday Party* (by way of *The Boys Next Door*), his collaboration with Nick Cave, pioneered a raucous anti-melodic barrage that made them the Sex Pistols of Australia. Cave of course has gone on to a distinguished career since, and Howard? That's the story of this nifty rock-doc full of club footage and interviews—with Nick Cave, Lydia Lunch, Thurston Moore, Henry Rollins, Wim Wenders, Genevieve McGuckin and Rowland S. Howard.

FRIDAY, APRIL 12



Robert Frost: A Lover's Quarrel with the World

(Shirley Clarke, 1963, 60 min)

Pull My Daisy

(Robert Frank & Alfred Leslie, 1958, 26 min, B&W)

12:00 noon, Richmond Public Library, Main Branch

Admission: FREE

A double feature for poetry lovers! Dancer/filmmaker Shirley Clarke's recently re-released work on Pulitzer Prize-winning poet Robert Frost (the title comes from his 1942 poem) was filmed at his New England farm a year before his death and won an Oscar for Best

Documentary. Clarke also made the notable *Cool World* and *Portrait of Jason*. Beat writer Jack Kerouac narrates and provides sound effects in *Pull My Daisy* (poem title by Neal Cassady and Allen Ginsberg). Filmed in painter Leslie's NY loft, the film stars Ginsberg, Gregory Corso, Larry Rivers, Peter Orlovsky, and Delphine Seyrig and is one of the seminal films of the American New Wave. It was chosen best film of the year by *Film Culture*—published by 2002 JRFF guest Jonas Mekas.

Akran

(Richard Myers, 1969, 110 min, 16mm, B&W)

with filmmaker Richard Myers

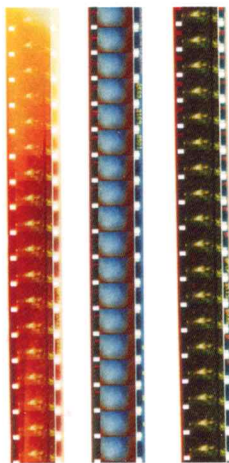
3:00 p.m., Virginia Museum of Fine Arts, Leslie Cheek Theatre



Admission \$8/\$5 JRFS & VMFA

Filmmaker Richard Myers returns to the JRFF with his groundbreaking *Akran*, long considered one of the most important films of the American avant-garde and a winner of numerous festival awards. Working deftly through the labored context of surrealism, Myers fashioned a

tapestry of dreams, memories and sensory associations that reflected the alienation of American techno-consumer society in the late 1960s. The timeless genius of Myers' film is that it is more chillingly apt today. Myers' works also stand out for their technical virtuosity with the optical printer and are refreshing in their pre-digital origins. Robert Ellis, resident critic of the James River Film Society, describes Myers' films as "merging the particular and the abstract, the random familiar accident and the carefully plotted mythic whole." Roger Ebert in the *Chicago Sun-Times* praised *Akran* as a "work of overpowering originality, forcing us to rethink our ideas about the film experience. It is the most influential film since Godard's early work." Q&A with Mr. Myers after the screening.



Secret History of the Dividing Line, A True Account in Nine Parts: Parts I-IV

(David Gatten, 1999-2004, 101 min, 16mm, color & B&W, silent)

with filmmaker David Gatten

6:30 pm, Virginia Museum of Fine Arts, Leslie Cheek Theatre

Admission \$8/\$5 JRFS & VMFA members

Co-sponsored by VCUarts Photography & Film

Guest filmmaker David Gatten has screened his films widely at festivals and received numerous awards for his films. Film Comment listed him as one of the most important working filmmakers today. On the occasion of a Gatten film retrospective at the Wexner Center for the Arts, curator Chris Stults described his

work thusly: "Even when Gatten's films are rooted in the past, their contemplative immediacy allows them to engage with a present moment. This can be attributed to his interest in legacy, whether one thinks of (American experimental filmmakers) Hollis Frampton or Stan Brakhage, the legacy of European thought and its role in the formation of American intellectual identity (and what it means to be an American), or the legacy of objects and media now considered obsolete." Mr. Gatten will be screening a series of short films based on the journals of William Byrd, who figured prominently in Virginia's and Richmond's colonial history. Q&A with Mr. Gatten after the screening.

Secret History of the Dividing Line (2002) 20 min, B&W, silent

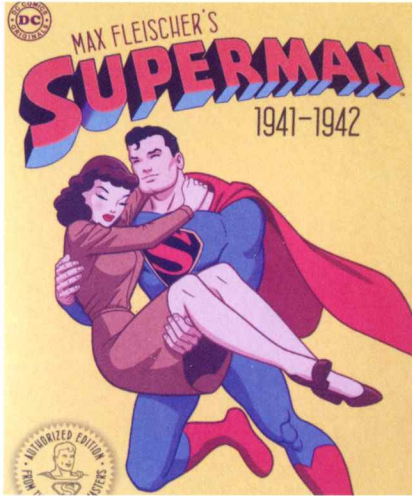
The Great Art of Knowing (2004), 37 min, B&W, silent

Moxon's Mechanick Exercises, or The Doctrine of Handy-Works Applied to the Art of Printing (1999), 26 min, B&W, silent

The Enjoyment of Reading (Lost and Found) (2001) 18 min, color, silent

SATURDAY, APRIL 13

A Selection of the Fleischer Brothers' Superman Cartoons



with Tom De Haven, author, professor and pop culture aficionado

**10:00 a.m., The Byrd Theatre
Admission: \$8/\$5 JRFS members**

The Superman cartoons produced 1941-1942 by Max and Dave Fleischer rank among the best of American animation. During the thirties, the Fleischers, with creations Betty Boop and Popeye the Sailor, had been Disney's chief rivals. Budgeted at twice the industrial norm for theatrical cartoons, their Superman was a vital contribution to

our concept of the mythic Man of Steel. Ultimately there were seventeen shorts in the series, but only the first eight and a pilot (nominated for an Oscar) were completed before the Fleischers were sold to Paramount and renamed Famous Studios. The last eight differed vastly as Superman was enlisted in the war effort and went from battling mechanical monsters and mad scientists to foiling Japanese and German saboteurs. (TRT approx. 100 min) Introduction by VCU Professor of English Tom De Haven, author of numerous books and essays, including the *Derby Dugan* trilogy, the novel *It's Superman!*, and a book-length study, *Our Hero, Superman on Earth*.

Safety Last! starring Harold Lloyd

(dir: Fred Newmeyer, 1923, 78 min)



New restoration presented on DCP (Digital Cinema Package), the new industry standard!

12:00 noon, The Byrd Theatre

Admission: \$8/\$5 JRFS members

Probably the most famous still in movie history is the one with the guy wearing the iconic horn-rimmed glasses dangling from a clock face a dozen stories up. That guy was Harold Lloyd, who along with Chaplin and Keaton headlined one of our greatest cinematic decades—the silent comedies that helped define America's action-oriented fare. In *Safety Last!*, Lloyd moves to the big city to make good, and in desperation offers to climb a skyscraper as a publicity stunt for a \$1,000. Unfortunately his “stunt double” buddy is too busy avoiding a vengeful cop to make the climb for him, so it's up to Lloyd. Recently restored for your laughing pleasure, a good bet for the family and fans of our film legacy. Introduction by Ted Salins, who teaches film production at Randolph-Macon College, John Tyler and Rappahannock Community Colleges.

Soyuzmultfilm, Hoffmaniada, and Russian Stop-Motion Animation



with animator Stanislav Sokolov and documentarian Kevin McNeer

2:00 p.m., The Byrd Theatre

Admission: \$8/\$5 JRFS members

Co-sponsored by VCUarts Kinetic Imaging

Richmond native Kevin McNeer (JRFF 2009) returns to the James River Film Festival with a documentary work-in-

progress on the Russian animation studio Soyuzmultfilm and its struggle to complete a stop-motion animated feature based on the works of E.T.A. Hoffmann, author of the novella *The Nutcracker and the Mouse King*, on which the famous ballet *The Nutcracker* is based. *Hoffmaniada* too is a work-in-progress, beset with difficulties including eviction of the studio from its previous occupancy on bizarre historical grounds. Animator and educator Stanislav Sokolov's works have rarely screened beyond Moscow and animation seminars and, in addition to an excerpt from *Hoffmaniada*, the program includes selections of his stop-motion fairy tales: *Tales from Peoples of the North: the Fish Sledding Team*, *Kutkh the Raven: An Itelman Tale*, and more! (TRT: 90 min) Q&A with Mr. McNeer and Mr. Sokolov after the screenings + sketches and puppets used in the production!

From the Vault of GWAR/Slave Pit Productions



with Mike Bishop and Don Drakulich
4:00 p.m., The Byrd Theatre
Admission: \$8/\$5 JRFS members

Join founding Slave Pit members Don Drakulich and Mike Bishop for a film retrospective of GWAR's 28-year history as they share a collection of clips and photos chronicling the band's notorious

performance rock legacy. Featuring well-known and more obscure footage, this review features the most cohesive look back on Richmond's own shock-rockers yet revealed! Followed by an extended Q&A with the alter egos of Sleazy P. Martini and Beef Cake the Mighty as they spin countless anecdotes on the band's origins, tour memories and the controversy regarding the content of their performances. A program bound to entertain both the casual observer and the rabid fan. **Program contains language and imagery that some may find offensive.**



37-73

(1974, 60 min, 16mm, B&W)
with filmmaker Richard Myers
7:00 p.m., VCU Grace Street Theatre
Admission: \$8/\$5 JRFS members

Filmmaker Richard Myers returns to the festival (JRFF 2001) to screen his avant-garde work, 37-73. Working

his usual optical-printing magic, Myers creates scenarios on the Jungian-side of Cocteau that leave us breathless, sleepy-eyed. Others have commented: "37-73 explores questions of time and age as these and all other boundaries are crossed and broken. A car takes flight, and a clothesline becomes a place to hold and contain memories and dreams. Paper cutouts become harbingers of montage and director and spectator are co-creators of dreams once lost and found."—Robert Ellis, from his introduction. "Through Myers's eloquently expressed dream world we're able to perceive the entire panorama of the specifically American imagination. It's as if he's tapped our collective subconscious."—Kevin Thomas, *LA Times*. Introduction by Robert Ellis, resident James River Film Festival critic. Q&A with Mr. Myers after the screening.

Four Films Toward Part V of Secret History of the Dividing Line, A True Account in Nine Parts

(2007-2011), TRT: 50 min, with filmmaker David Gatten
8:30 p.m., VCU Grace Street Theatre
Admission: \$8/\$5 JRFS members

Co-sponsored by VCUarts Photography & Film

Guest filmmaker David Gatten's second program, again provocatively and mysteriously entitled, continues his investigations into text and image, past and present, abstraction and representation. Q & A with Mr. Gatten after the screening. Titles include:

The Matter Propounded, of its Possibility or Impossibility, treated in four Parts (2011), 13 min, B&W, silent

How to Conduct a Love Affair (2007), 8 min, color, silent

So Sure of Nowhere Buying Times to Come (2010), 9 min, color, silent

Film for Invisible Ink, case no. 323: ONCE UPON A TIME IN THE WEST (2010), 20 min, B&W, silent

SUNDAY, APRIL 14



***Fat City* 35mm print!**

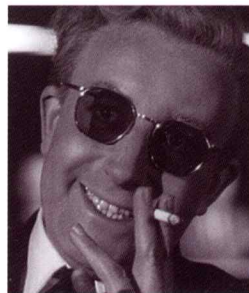
(John Huston, 1972, 100 min)

1:30 p.m., The Byrd Theatre

Admission: \$8/\$5 JRFS members

This film put veteran director John Huston (*Maltese Falcon, African Queen, Misfits*)

back on the critics' radar—in fact, the film premiered at the Museum of Modern Art—and received nods for cinematography (the late Conrad Hall) and acting as well. Stacy Keach plays a washed up boxer who takes a promising kid (Jeff Bridges) under his wing in the washed out looking *Fat City*—the film has the look of a Bukowski saloon, with characters too worn down to get up and leave. There's a flash of Huston's brilliance at the film's end, with Keach and cronies drinking in another seedy bar and for a second, almost imperceptibly, everything just stops—a crystalline moment where Keach's character sees the sum of his life, the hopes and disappointments, frozen on the end of his fork, a kind of "naked lunch." It wasn't just a freeze-frame, the smoke was drifting—Huston claimed the Devil made him do it. Columbia was worried about the look of the film, but released it as Huston and Hall insisted. Also stars Susan Tyrell and Candy Clark. One of the underrated classics of the Hollywood Renaissance! Introduction by Michael Jones, one of the JRFF's founders and adjunct film studies professor at VCU's Department of Art History and Randolph Macon College's film studies program.



Dr. Strangelove ... or How I Learned to Stop Worrying and Love the Bomb

(Stanley Kubrick, 1964, 93 min)

New 4K restoration presented on DCP (Digital Cinema Package), the new industry standard!

4:00 p.m., The Byrd Theatre

Admission: \$8/\$5 JRFS members

Dr. Strangelove ..., the film that anticipated

the coming decade and sparked a startling change in movie content, was perhaps the gutsiest film Columbia Pictures ever released. A low-budget UK production coming less than two years after the Cuban Missile crisis, it got no cooperation (as expected) from the Department of Defense and Kubrick's name still meant little to the public. There was, on the other hand, Terry Southern's writing and talented Peter Sellers' growing American popularity—he plays the mad Strangelove, the President and major Mandrake. The movie's acceptance by a growing youth audience and the ensuing Vietnam years ensured its cult status as the prototype (and still the best) of a cycle of dark, satiric comedies that dotted the sixties and seventies landscape. Besides Sellers, there are consummate performances from Sterling Hayden, Slim Pickens and George C. Scott. Introduction by Trent Nicholas, adjunct professor of film studies in VCU's Department of Art History, and a founding member of the JRFF.

The Projectionist

(Kendall Messick, 2011, 31 min)

6:30 p.m., Candela Books + Gallery

Admission: FREE, Co-sponsored by Candela Books

Messick's documentary that explores one man's lifelong fascination with the golden age of film and, in particular, the grand movie palace. (See April 11)

**Time is a Noun and a Verb:
the Videos of Richard Carlyon (1989-2002)**

(video, TRT: 58 min)

7:30 p.m., Candela Books + Gallery

Admission: FREE

There are few in the arts who didn't know Dick Carlyon—educator, VCU professor emeritus, artist, advocate, smiling, supportive—his passing in 2007 left a hole in the fabric of the local arts community. We are pleased and honored to screen selections of his “single-monitor” videos as programmed by wife, Eleanor Carlyon, and Lynn Murphy. As a teacher he often cited John Cage, Merce Cunningham, Marcel Duchamp, and the elements of chance and repetition, which he assuredly incorporated in his art. Carlyon himself remarked in a conversation in 2003, “... I found myself more and more engaged with this (using chance operations) because it's a way of getting away from habits ... I have tried to find ways to draw upon the knowledge and experience I have and put it in a situation where I'm not sure what's going to come out.” Titles include: *Red Again* (6:50 min), *Sketch for an Itinerary* (10:50 min), *Open Narrative* (2:35 min), *Seen Unsaid* (5 min), *Rolling of Flows* (18 min), *Their Then Now* (5:50 min), *Flight Song* (5:30 min), dedicated to John Cage. Introduction by Eleanor Carlyon and Lynn Murphy.



A Band Called Death

(Covino & Howlett, 2012, 95 min.)

9:00 p.m., Candela Books + Gallery

Admission: \$8/\$5 JRFS members

Co-sponsored by Steady Sounds

Before the Damned, Ramones, Sex Pistols, and Bad Brains there was ... Death. A proto-punk band formed by three African-American brothers—Dannis, David and Bobby Hackney—in Detroit in the early

'70s. Late '60s Michigan bloomed with hard rock acts like MC5, Stooges, Nugent, Grand Funk Railroad, but Death worked a distinctive sound that would resemble more the punk thrashings to follow. Now their story is told in this new documentary by Mark Covino and Jeff Howlett. Q&A with Jeff Howlett!

MONDAY, APRIL 15

Robert Frost: A Lover's Quarrel with the World

(Shirley Clarke, 1963, 60 min)

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

Admission: \$8/\$5 JRFS members

Recently re-released documentary of Pulitzer-Prize winning poet and American icon Robert Frost, filmed on his New England farm the year before his death. The film's title is from a Frost poem of 1942. Dancer/choreographer/filmmaker Clarke's film won an Academy Award for Best Documentary.



Deathstyles

(Richard Myers, 1971, 60 min, 16 mm, color)

8:30 p.m., VCU Grace Street Theatre

Admission: \$8/\$5 JRFS members

Guest filmmaker Myers' film, the Fellini-esque *Deathstyles*, won a major award at Ann

Arbor on its release and reaction from some of America's best-known film critics including Kevin Thomas in the *LA Times*: “*Deathstyles* is a stunning evocation of the brutalization of our daily lives with rampant commercialism and vulgarity. That Myers works in the Midwest is to his advantage, for better than any experimental filmmaker working on either coast, he is able to capture the chaos that infects mainstream America today.” David Bienstock at the Whitney Museum called it “an American Gothic horror tale.” JRFF critic Robert Ellis adds: “Myers' films merge the particular and the abstract, the random familiar accident with the

carefully plotted mythic whole. *Deathstyles* is the siren of an ambulance racing toward an accident called America." Introduction by filmmaker and VCU professor of Photography and Film, Mary Beth Reed.

TUESDAY, APRIL 16

VCUarts Cinematheque Double Feature: JLG/JLG

(Jean-Luc Godard, 1995, FR, 60 min, 35 mm)

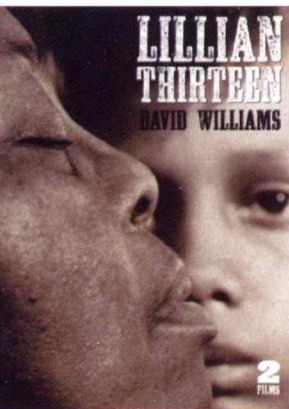
The Cow (Karel Kachyna, 1969, CZECH, 100 min, 35mm)

7 pm, VCU Grace Street Theatre

Admission: FREE

In *JLG/JLG*, Godard reflects about his place in film history, the interaction of film industry and film as art, as well as the act of creating art. In *The Cow*, Adams sells his only cow to pay for his mother's medicine. Meanwhile, a young girl finds a safe place in their home after fleeing sexual abuse.

WEDNESDAY, APRIL 17



Thirteen

(1988, 93 min, color)

with filmmaker David Williams

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

Admission: \$8/\$5 JRFs members

David Williams' low-budget feature played at international festivals (Toronto, Berlin) in 1998 and, like his previous *Lillian* (1993), garnered kind words from Roger Ebert in the *Chicago Sun-Times*: "*Thirteen* ... puts aside the artifice and the razzle and looks solemnly at the beauty and puzzlement of life." Reprising the

character of Lillian as the adoptive mother of the thirteen-year old Nina, who desperately wants her own car, Williams evokes other films about adolescence—*400 Blows*, *To Kill A Mockingbird* among them. His story has pathos, humor, and insight and the actors bring a credibility to the screen that professionals might overstep. Join Mr. Williams, a longtime friend and participant of the festival for a Q&A after the screening.



Django

(Sergio Corbucci, 1965, 92 min, color)

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

Admission: \$8/\$5 JRFs members

Tarantino who? With deference to the classicist in us all, the original is always the best, right? If you're voting for the greatest spaghetti-western of all time, Django might get your nod, but then, what about Akira Kurosawa's *Yojimbo* ('61) (also an influence on Leone's *Fistful of Dollars*). The former's opening shot is the same as the latter's, and both feature a lone tragic hero in a moral wasteland; but, which film features

red-hooded Klansman, hand-held gatling guns, tortured women and grotesque amputations (does that ear thing launch us to Lynch's *Blue Velvet*)? You got it, *Django* the original, by Sergio Corbucci, where the violence of the dusty streets assumes operatic proportions. Don't miss it on the big screen—the only thing lacking will be the parking rows of the drive-in, the steamy windshield and the tinny speaker hanging to the driver's window! Introduction by James Parrish, co-founder of the James River Film Society, and adjunct professor in VCUart's Department of Photography and Film.

FEATURED GUESTS

Tom De Haven is the author of 18 books, including the Derby Dugan Trilogy (*Funny Papers*, *Derby Dugan's Depression Funnies*, *Dugan Under Ground*), the King's Tramp Trilogy (*Walker of Worlds*, *The End-of-Everything Man*, *The Last Human*), *Freaks' Amour*, *Jersey Luck*, *Sunburn Lake* and *It's Superman!* His most recent works, *Richmond Noir* (co-edited with Andrew Blossom and Brian Castleberry) and *Our Hero: Superman on Earth* were published in early 2010. *Dark Horse Comics* will release the graphic novel version of *Freaks' Amour* in May 2013. Since 1990, De Haven has taught in the MFA creative writing program at Virginia Commonwealth University. He is a co-founder of the VCU-Cabell First Novelist Award, now in its twelfth year, and lectures and writes frequently on American cartoonists and comic strips.

David Gatten has explored the intersection of the printed word and moving image. Among the leading figures in a movement dedicated to mining the fullness of 16mm film's expressive possibilities in the digital era, David Gatten – in the words of film scholar and past JRFF guest Scott MacDonald – “continues to find new creative possibilities in the continued premonitions of film's demise.” A recent *Film Comment* critics' poll of avant-garde cinema in the 2000's saw Gatten place within the top ten filmmakers, and included two of his films in a list of the fifty best individual works of the decade. Since 1996, Gatten's films have appeared in over 50 solo exhibitions and well over 1,000 group screenings at film festivals, museums, galleries and universities around the world. His work resides in the permanent collections of the British Film Institute, the Whitney Museum of American Art and the Art Institute of Chicago, as well as in numerous public and private collections. Gatten and his wife Erin Espelie, also a filmmaker, writer and editor, split their time between the Colorado cabin and Durham, North Carolina, where each Spring, and sometimes in the Fall, Gatten is Lecturing Fellow & Artist in Residence in the Program in the Arts of the Moving Image at Duke University.

Kevin McNeer is a native Richmonder and graduate of St. Christopher's High School. He studied filmmaking in Moscow and currently lives and works there as a professional filmmaker.

Richard Myers began making films in the early 1960's, exhibiting his experimental dream-inspired, photographically striking works in festivals like Ann Arbor, San Francisco, and Chicago International and catching the critical eyes of Kevin Thomas and Roger Greenspun. His 1969 release, *Akran*, was hailed by Roger Ebert as “the most influential film since Godard's early work.” A talented and important practitioner of the avant-garde film tradition, Myers' subsequent films: *37-73*, *Deathstyles*, *Floorshow*, *Jungle Girl*, and *Monstershow*, have screened widely including the Whitney Museum and the Museum of Modern Art. Mr. Myers is a professor emeritus of art at Kent State University where he taught film studies and filmmaking, and lives in Ohio with wife Pat. Mr. Myers was a 2001 James River Film Festival guest, and we're extremely pleased he could return and share his unique vision and newly struck prints with us.

Slave Pit Productions began, according to legend, during the mid-1980's in Richmond's Milk Bottle building, where a group of musicians and artists gathered deep in the bowels of the decrepit dairy. In their studio, dubbed the Slave-Pit and inspired by Spartacus and Monty Python, they plotted to transform their twisted visions into entertainment reality. Out of this madness and musical mayhem, GWAR was born. This performance artist/music collective has now spawned international concert tours, videos and albums, talk show appearances, and more than a little controversy. Join founding Slave Pit members Don Drakulich and Michael Bishop, aka “Sleazy P. Martini” and “Beefcake the Mighty,” on a video highlight tour of all things GWAR.

Stanislav Mihaylovich Sokolov is a Russian stop-motion animation director. He graduated from the Gerasimov Institute of Cinematography, aka VGIK, in 1971 and has since then worked with various studios, including Soyuzmultfilm, DEFA, Christmasfilms and S4C. He was awarded a number of prizes for his films, most notably an Emmy in 1992 for his contribution to *The Animated Shakespeare* series. Sokolov teaches at VGIK, where he is Professor for Animation and Computer Graphics.

Kendall Messick is an artist who works with photography, film, video and other media. His award-winning documentaries have been featured in various film festivals and have been widely broadcast on PBS stations. His photographs can be found in the permanent collections of the Museum of Modern Art and the Smithsonian Institution and have been widely published.

David Williams produced his first feature film, *Lillian*, in 1993, and since then has completed a half-dozen other feature length pieces including *Thirteen*, *Long Art*, and *Kawashima's Curve*—all of which screened at the James River Film Festival. Working in the fiction and nonfiction traditions, his films have premiered at festivals in Toronto and Berlin, and, in 2010, a collection of his complete works was issued on DVD. Recipient of a Rockefeller Grant, and frequent participant at the JRFF, Williams also teaches filmmaking in VCU's Department of Photography and Film.

NOTES ON THIS YEAR'S FESTIVAL

Founded in 1994 as the James River Festival of the Moving Image, this year marks our 20th 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 \$36,000 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 author, educator and comics expert Tom De Haven; experimental filmmaker and educator David Gatten; musicians/performance artists Gwar/Slave Pit Productions; documentary filmmaker Kevin McNeer; documentary filmmaker, photographer and installation artist Kendall Messick; experimental filmmaker and emeritus professor Richard Myers; stop-motion animator and educator Stanislav Sokolov; and filmmaker and educator David Williams. And of course there's more: films by local and regional makers, Richmond premieres of both American and international films, plus art house classics.

LOCATIONS

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

Candela Books + Gallery, 214 West Broad Street (next to Lift Coffee)

Richmond Public Library, Main Branch, 101 East Franklin Street

VCU Grace Street Theater, 934 West Grace Street

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

Festival Committee

Jennida Chase, Michael Clautice, Jim Collier, Robert Ellis, Patrick Gregory, Michael Jones, Trent Nicholas, James Parrish, Jeff Roll, Ted Salins, Peter Schilling, and Pam Turner.

Special Thanks

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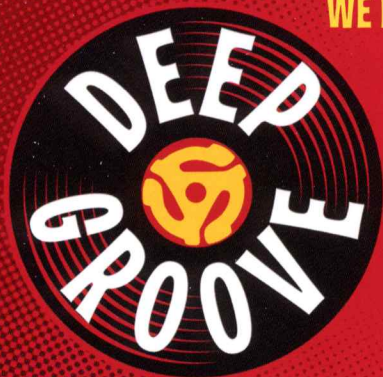


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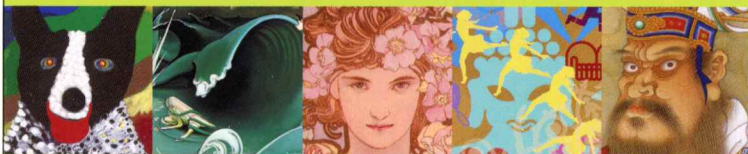
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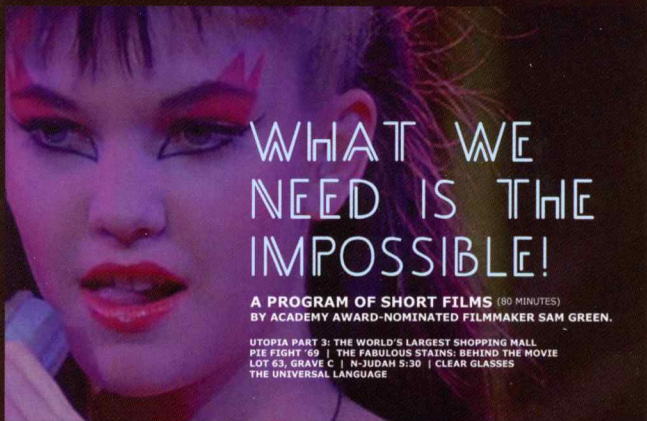
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