



JAMES RIVER
FILM SOCIETY

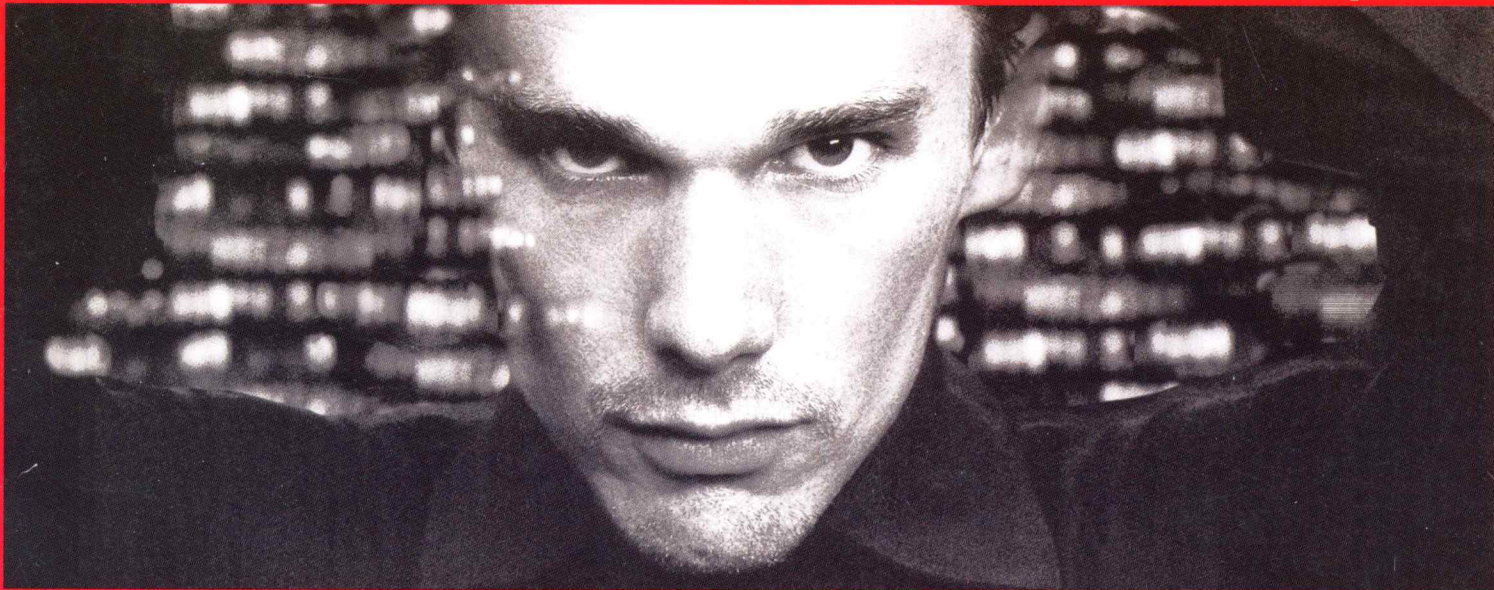
The Twenty-First Annual

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JAMES RIVER FILM FESTIVAL

Virginia's Festival for the Independent Minded

THURSDAY 10th - SUNDAY 13th, APRIL, 2014 - RICHMOND, VA



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 • Jonny 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 *Hamlet* by Richard Almeryda

TUESDAY, APRIL 8

Studio 23 Film Series and James River Film Society present a Pre-festival screening! Surrealistic Silent Shorts

(1906-23, 105 min)

7:30 pm, Studio 23

Admission FREE

A selection of silent comic shorts 1906-1923. Kinetic, chaotic, primitive, physical—America's gift to comedy and the kind of stuff the Surrealists loved! On 16mm with the sound of humming projectors.



WEDNESDAY, APRIL 9

Studio 23 Film Series and James River Film Society present a Pre-festival screening! Orpheus

(Cocteau, '50, 94 min, French w/ subtitles)

7:30 pm, Studio 23

Admission FREE

Perhaps playwright/filmmaker Jean Cocteau's finest film achievement, an updated version of the Orpheus/Eurydice myth set in post-WWII Paris. When popular poet Orpheus (Jean Marais) suffers writer's block, he falls under the spell of mysterious radio messages and a seductive agent from the underworld, and then must enter the Zone to retrieve his beloved Eurydice. The Surrealists cited their debt to Cocteau, and he was further revered by many for his lovely version of *Beauty and the Beast* ('46).



THURSDAY, APRIL 10

OPENING RECEPTION

5:30 pm-7 pm,
Visual Arts Center Commons
Admission FREE

Film is a social experience too! Meet other independent-minded film lovers, volunteers, and guests. Take in the latest show at the True F. Luck Gallery. Hors d'oeuvres and a cash bar with two free screenings...

Screening: Looking for the Lost Skyscraper
(Jones, Jordan, 1999, 25 min)

6:00 pm

Middle Neck-VA folk artist/collector/dealer "Ringo" Tate built a 60 ft. tower of what his neighbors referred to as "junk". The tower's design had evolved from a "conflict of ideas" according to Tate, and its base housed the Tate Art Gallery, where he sold his art and collectibles. A film by Ken Jordan and Michael Jones.

Screening: Song of the Cicadas
(Robinson, 2013, 24 min)

7:00 pm

Filmmaker/photographer Richard Knox Robinson (*The Beekeepers*, *Rothstein's First Assignment*) screens his latest, based on David Rothenberg's *Bug Music* (St. Martin's Press 2013). *Song of the Cicadas* explores the metaphors evoked by the underground cycle of the Magicicada and the incarceration of American political prisoner Timothy Blunk, a life also hidden from our view. Using chance, silence, politics and the cicada's song, Robinson reveals that part of the essential nature of documentary is surveillance.



THE BLUES ACCORDIN' TO



LIGHTNIN' HOPKINS

**Tribute to Les Blank:
The Blues Accordin' to
Lightnin' Hopkins**

('69, 28 min)

Burden of Dreams

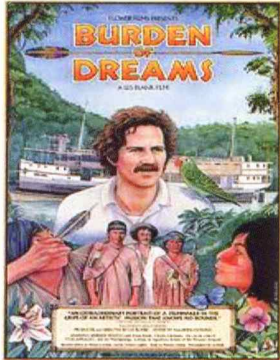
('82, 95 min)

8 pm, Visual Arts Center

Admission \$5

Two films by the late great American documentarian Les Blank—a James River Film Festival guest in 2001. Each offers us a glimpse into the lives of two subjects living their art—blues legend Lightnin' Hopkins, and German New Cinema director Werner Herzog. Blank was one of the great '60s documentarians who freed the rhetorical form and he made a practice of filming obscure pockets of culture—garlic, chili and gumbo lovers, polka, jazz and Appalachian fiddle music. His compassionate camera for all things human will be hard to replace. Blank's Blues...captures guitarist Hopkins with friends in his Texas hometown, *Burden*... finds Herzog in a Peruvian jungle, facing endless problems filming *Fitzcarraldo* ('83).

The Blues Accordin' to Lightnin' Hopkins has been chosen by the Library of Congress as an essential piece of America's film legacy. SF Chronicle: "Burden of Dreams is an extraordinary portrait of a filmmaker in the grips of an artistic passion that knows no bounds."



FRIDAY, APRIL 11

INDEPENDENT CLASSIC: Salt of the Earth

(dir: Biberman, '54, 85 min)

Noon, Richmond Public Library, Main Branch

Admission FREE

An independent classic made by blacklisted Hollywooders at the height of the Red scare—once banned, but now assessed as ahead of its time for its portrayal of labor, racial and women's issues. Based on a strike at a zinc mine in New Mexico, the production hired the real-life miners as actors and told their story with a realism Hollywood couldn't duplicate. Designated by the Library of Congress as one of America's great film achievements.



**The Great Confusion:
The 1913 Armory Show**

With guest director Michael Maglaras and guest producer Terri Templeton (dir: Maglaras, 2013, 90 min)

6:30 pm, VMFA, Leslie Cheek Theatre
Admission \$8/ VMFA, JRFS members \$5

In 1913 thousands of Americans poured through the doors of the unassuming 69th Regiment Armory in search of all the hubbub. Few realized they'd entered the Modern Era of art. Exposure to works by Europeans Cezanne, Renoir, Van Gogh and Duchamp (who'd submitted his "Nude Descending a Staircase") and Americans

Marsden Hartley, John Marin and Charles Sheeler would illuminate and baffle, changing the way they saw the world, and how they perceived themselves in it. A behind-the-scenes look at how this seminal show came about and the footprint it left; with over 60 artworks. A Virginia premiere!

**MIDNIGHT FRIGHTS presents
The Undertaker and His Pals**

(dir: Swicegood, 1966, 75 min)

Midnight, Byrd Theatre

Admission \$5

Eric Miller and Will Towles, those ghostly producers from WCVE-TV, screen another campy monster movie! This time it's in Richmond's only documented haunted movie theatre...our beloved Byrd. Filmed in blood-curdling color, *The Undertaker...* is a British-take on Sweeney Todd and stars Ray Dannis and the great Marty Friedman. Production of the public-TV Ch. 23 series dates to 2012, and has employed the local talents of Joey Tran, Shawn Hambricht, Dan Nelson, Jim Stramel, Don Drakulich and Armistead Welford, while shooting at the Byrd and Poe Museum. Special guests TBA!



SATURDAY, APRIL 12

Available

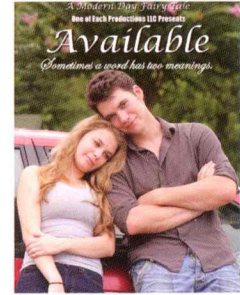
With guest director Michael Gibrall and members of the cast.

(dir: Gibrall, 2013, 76 min)

10:30 am, Byrd Theatre,

Admission \$5

Richmonder and Emmy-award winning producer Michael Gibrall screens his new feature—a charming and sometimes goofy romantic comedy which succeeds by virtue of its classic screwy plot premise, some surprising acting in the lead roles, and its story-book ending. As in all good screwballs, audience expectations are inverted, but love triumphs (or takes its chances!) anyway. Available has been screened at numerous U.S. festivals, garnered awards for best romantic feature and screenplay and stars Alexa Yeames and Gordon Palagi in the lead roles of Anka and Ralph—creating believable on-screen chemistry in this wry little fable.



William Eggleston in the Real World

With guest director Michael Almereyda
(co-sponsored by Department of

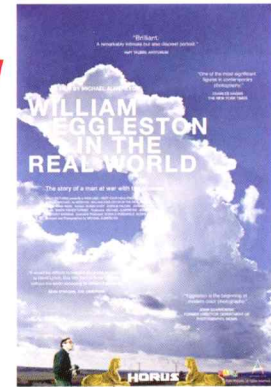
Photography and Film, VCU)

(dir: Almereyda, 2005, 84 min)

10:30 am, VMFA, Leslie Cheek Theatre

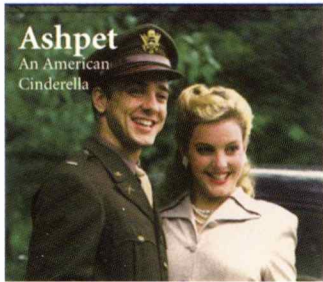
Admission \$8/ VMFA, JRFs members \$5

Festival guest Michael Almereyda screens a strikingly intimate and engaging portrait of American photographer William Eggleston. Considered one of the most important color



photographers, the Memphis-based Eggleston tends to capture the mundane and the non-photogenic—garage interiors, suburban inhabitants, empty landscapes—in his on-going “war with the obvious”. His 1976 show at MOMA was championed by curator John Szarkowski, but encountered the wrath of photographer icon Ansel Adams. One vengeful critic called it “the most hated show of the year.” Yet Eggleston not only persevered but has been astoundingly productive—“taking one picture of one picture” at a time. The *NY Times* called the film: “Fascinating...speaks for itself in roughly the same mysterious way an Eggleston photograph does.”

2 x Davenport: *Ashpet* & *Where Do They All Go?*



With guest filmmaker Tom Davenport (1990/ 2013, approx. 45 min each)

12:30 pm, Byrd Theatre

Admission \$5

Virginia filmmaker and festival guest Tom Davenport has been making fiction and nonfiction since the '70s, and will screen a title of each from his extensive filmography. First, his award-winning *Ashpet*, which reposit

its Cinderella, the world's most popular folk-tale, in Tennessee during WWII. Although *Ashpet* is a servant, she's beautiful, resourceful and deserving of happiness—which she finds at the local Victory Dance. Followed by the recent *Where Do They All Go?* which chronicles the life and work of Upperville, VA native Jerry Payne, who as a teenager asked, “Animals die all the time. Where do they all go?” A high school classmate of the filmmaker, Payne would later become a world famous entomologist and forensic science pioneer.



Hamlet

With director Michael Almereyda (co-sponsored by Department of Photography and Film, VCU)

(dir: Almereyda, 2000, 107 min)

3 pm, Byrd Theater

Admission \$5

Festival guest Michael Almereyda screens his adaptation of *Hamlet*—contemporarily set and scored, structurally abridged to fit the post-modern expectation—starring Ethan Hawke, Kyle MacLachlan, Liev Schreiber, Julia Stiles, Sam Shepard. The director brings an experimental touch to Shakespeare's tale of madness, mayhem and revenge by transposing Denmark's spiritual wasteland to the sleek dens of corporate elitism. The cool-toned cinematography is remarkable as are the performances of Stiles, Schreiber and Hawkes. Especially memorable is *Hamlet*'s everyman soliloquy delivered as he peruses the shelves of a video store—putting us in the aisles, if not the shoes, of familiarity. An art-house rave when initially released: *RollingStone* called it, “A knockout! You will be dazzled!”

SATURDAY NIGHT DOUBLE FEATURE!

w/ guests *Caroline Martel* and *Michael Almereyda*

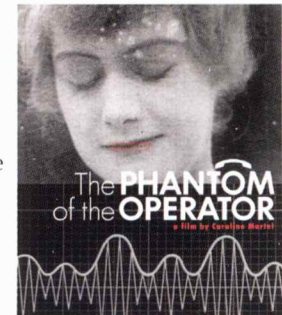
Phantom of the Operator

(2004, 66 min)

7:30 pm, VCU Grace St. Theatre

Admission \$5

Festival guest & VCU Department of Photography & Film artist-in-residence Caroline Martel screens her social history of the telephone operator—those anonymous voices



behind the rise of the telecommunications industry. Finding no actual “verite” footage of the era, she re-constructs their story via montage—using industrial, training and promotional clips from a time when the Ma Bell company worried if there were enough working girls out there to (wo)man their switchboards as they expanded operations. “An enormously imaginative documentary...an hour of non-stop visual and intelligent stimulations”.--Variety

**Short Works by
Michael Almereyda**
(1992-2013)

9 pm, Grace St. Theatre
Admission \$5

A program of short works by guest filmmaker Michael Almereyda including *Skinningrove*, *The Man Who Came Out Only at Night* and *Another Girl, Another Planet*, which illustrate his range and sui generis style. *Skinningrove*, a 2013 Sundance winner in documentary, has photographer Chris Killip sharing unpublished images from a remote English fishing village with Almereyda; *The Man Who Only Came Out at Night*, a New York Film Festival premiere in 2013, adapts a tender folktale by Italo Calvino; and *Another Girl, Another Planet* is a featurette filmed with a Fisher-Price Pixel-vision camera in La Belle Epoque East Village, NY in 1992. What unites these titles, diverse in form and format, is Almereyda’s rendering of secrets shared by the romantic, steadfast heart. (thanks to Sasha Waters Freyer) Co-sponsored by Department of Photography and Film, VCU.



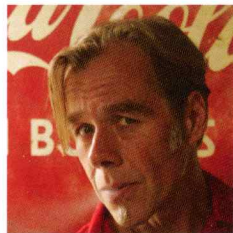
SUNDAY, APRIL 13

**Wavemakers (following the Legacy of
the Ondes Martenot) Time, Place,
Admission, Etc**

w/ filmmaker Caroline Martel
(dir: Martel, 2012, 96 min)
1:30 pm, Byrd Theatre
Admission \$5



Want to know the six degrees of separation from Edith Piaf to Radiohead? Two words: the Ondes Martenot. Never heard of it? If you’ve seen Lawrence of Arabia you heard it in the musical score. Guest Caroline Martel screens her documentary on the history of this relatively unknown but incredibly influential electronic musical instrument of the 1920s and beyond. Travelling between the Old and New Worlds, Martel interviews and investigates martenot connoisseurs—musicians, composers, instrument makers—who are unique in their devotion and love for this sensitive, electronic “missing link” in musical instrument history.



As I Lay Dying
w/actor Coby Batty
(dir: Franco, 2013, 107 min)
3:30 pm, Byrd Theatre
Admission \$5

Overlooked as one of the finer releases of the year, actor/director James Franco’s adaptation of William Faulkner employs split-screen and direct address to capture the novel’s multi-perspective, Mississippi locations and fine acting to capture its voice. Furious and imperfect, *As I Lay Dying*

exhibits some of the raw stubbornness of its characters, and independent cinema in general, in its uncompromising narrative approach. Actor Tim Blake Nelson (*O Brother Where Art Thou?*) shines as the head of the Bundren clan, on a cursed odyssey to bury his wife in a family plot, but there are fine performances all around—Richmond actor/musician Coby Batty, who plays farmer Gillespie, will be present for a Q & A regarding the film's production. *NY Times*: "Mr. Franco has accomplished something serious and worthwhile, (his film) is certainly ambitious, but it is also admirably modest."

INDEPENDENT CLASSIC: *Come Back, Africa*

(restored by Milestone Film and Video)

(dir: Rogosin, '59, 95 min)

6 pm, Visual Arts Center

Admission \$5

"A heroic film...a film of terrible beauty."—Martin Scorsese. One of the few films to emerge from sub-Saharan Africa at that time, American independent director Lionel Rogosin's (*On the Bowery*) docufiction is a searing look at life under apartheid. Secretly filmed in Johannesburg and Gauteng, South Africa, it follows the plight of Zachariah, a Zulu who seeks better paying work in the gold mines, but is denied because of the restrictive "pass laws". As he and his wife sink further, we feel first their anger and finally, their hopelessness. Jonas Mekas (JRF guest in 2002) described Rogosin's film as: "The sound of the beating of the consciousness of a waking Africa".



As the Palaces Burn

(dir: Argott, 2014, 120 min)

8 pm, Visual Arts Center

Admission \$5

What begins as a 2012 concert tour document of RVA-based metalmen *Lamb of God* takes a bizarre turn when singer Randy Blythe is arrested for manslaughter in the Czech Republic. The charge dates from a 2010 gig when a fan fell from the stage, and the outcome of the case can determine the band's future. Suddenly Argott's film finds its heart and essential story-line as it follows Blythe's subsequent legal difficulties and his courageous decision to return to Czech for trial.

LOCATIONS

Byrd Theatre, 2908 West Cary St. (in Carytown)

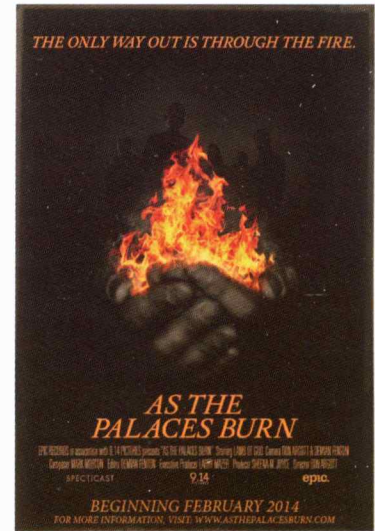
Richmond Public Library, Main Branch, 101 East Franklin St.

Studio 23, 1617 West Main St. (just west of Lombardy St.)

VCU Grace Street Theater, 934 West Grace St.

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

Visual Arts Center, 1812 West Main St.



FEATURED GUESTS

Michael Almereyda is based in NY but grew up in LA where he was exposed to film screenings with John Huston and Howard Hawks, and the movie criticism of Manny Farber. As a screenwriter, he later worked with directors Wim Wenders, David Lynch and Bruce Beresford. As a director he has produced both fiction and nonfiction features, including the art-house hit, *Hamlet* (2000) with Ethan Hawke, and *William Eggleston in the Real World* (2006), a documentary on the noted Southern photographer. He has produced numerous award-winning experimental films and is noted for his signature use of the Fisher-Price Pixel Vision camera, which he employed in *Another Girl, Another Planet* and subjective passages of *Hamlet*.

Tom Davenport lives in Delaplane, VA and has been making films since 1970. After studying language and culture in China, he moved to NY where he worked with the late Richard Leacock and Don Pennebacker. Returning to the family farm, he and wife Mimi founded an independent film company, and their releases have won numerous festival awards. Working in nonfiction and fiction, the Davenports have produced works on aspects of folk culture, and a sophisticated series of updated fables based on the Brothers Grimm—including *Ashpet* (1990), *Willia: An American Snow White* (1998). Many of Davenport's films are part of Folkstreams including *A Singing Stream: A Black Family Chronicle* ('86), *Thoughts on Foxhunting* ('75), and *The Shakers* ('74).

Michael Gibrall is a Richmond-based writer/director/producer, with a long resume in TV news and sports production. A two-time Emmy award winner, previous projects include *The Learning Curves* (2010), a pilot for children's TV, and *Baseball Tonight* (1990). In 2013, Mr. Gibrall released the award-winning *Available*, a romantic comedy utilizing RVA locations and crew.

Michael Maglaras performed in professional opera in the US and Europe as a singer and director before founding his 217 Films in 2003 and embarking on a lauded career as a documentary filmmaker, with producer-wife **Terri Templeton**. Focusing on artists and the art of creation, he made the first doc on Marsden Hartley, and the widely-praised John Marin: *Let the Paint Be Paint* (2009), before releasing *The Great Confusion: The 1913 Armory Show* on its centennial. Mr. Maglaras is currently at work on *Enough to Live On: The Art of the WPA* intended for 2015, the 80th anniversary of the Federal Arts Project inaugurated under the New Deal.

Caroline Martel is a Montreal-based filmmaker who is currently in residence at VCU Arts' Department of Photography and Film. Born the same year as the cel phone (1973), Ms. Martel has been synthesizing documentary theory and practice since 1998, while earning an MA in Media Studies at Concordia University. Her films exhibit her interest in archival materials, cinema history, womens' issues and communication techniques. In 2001, Martel's debut film, *Hold the Line*, was released and later, *Documentary Visions*, a history of Canada's documentary legacy for the National Film Board. Her films *Phantom of the Operator* and *Wavemakers* (following the legacy of the Ondes Martenot) were included in a recent film series at the National Gallery of Art.

Richard Knox Robinson is an award-winning filmmaker/photographer residing near Charlottesville, VA. Mr. Robinson holds a MFA from the Department of Photography and Film, VCU, where he teaches. Among his films are *The Beekeepers* (2009), which premiered at Sundance, and Rothstein's *First Assignment* (2011); *Song of the Cicadas* (2013) is his seventh film.

FESTIVAL COMMITTEE

Michael Clautice, art and design; Badger Koon, volunteer co-ordinator;
Jim Collier, Robert Ellis, Michael Jones, Jeff Roll, Ted Salins, programming.
With a special thanks to James Parrish!

SPECIAL THANKS

Our guest artists: Michael Almereyda, Coby Batty, Tom Davenport,
Michael Gibrall, Michael Maglaras & Terri Templeton, Caroline Martel,
Richard Knox Robinson; Sasha Waters Freyer & Dept. of Photography
and Film, VCU; Bobby Morgan, James River Film Journal, Tim
Sinclair, Dave Ellsworth, Victor Escobar; Patty Parks & Richmond Public
Library, Main Branch; Dept. of Art History, VCU; Bill & Bertie Selvey;
Eric Miller, Will Towles, Armistead Welford of Midnight Frights; Jill Ware
& Leland Lew at Grace St. Theatre; Robert Barrientes & Ava Spece at
Vis Arts; Andy Edmunds & Mary Nelson of Virginia Film Office; Harry
Kollatz; Trent Nicholas & Virginia Museum of Fine Arts; Jim & Renee
Stramel; David Williams; John Venable; Todd Schall-Vess & Byrd Theatre;
Cody Huff & Studio 23; Nell Chenault; Ken Hopson; Jim Matisse; Patrick
Gregory; Sifter; Ken Jordan; Jere Kittle; Vilma Jones, T-shirt design; Style
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JAMES RIVER FILM SOCIETY



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we sift thru the sh

RVA's highly-opinionated and sometimes snarky guide featuring reviews, previews, and videos of movies, theater, music, art, dining, style & more.

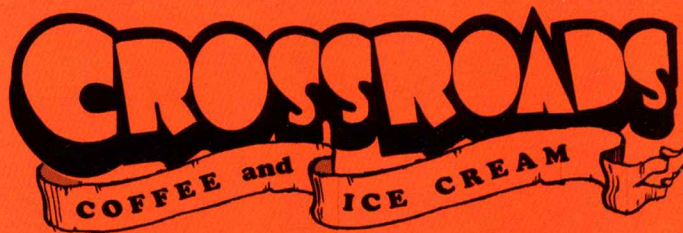


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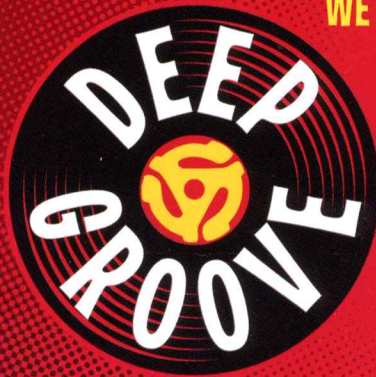




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The logo features a central white circle containing the text '97.3', 'wrir 1pfm', and 'WRIR.ORG'. This circle is surrounded by several concentric, slightly distorted black and white rings that create a tunnel-like or lens effect. The entire graphic is framed by a thick black border with vertical bars on the left and right sides.

97.3

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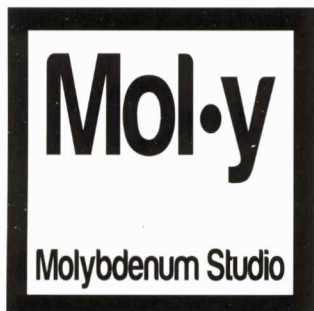
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