



Slamdance

VARIETY PODCAST SERIES

VARIETY
PLAYBACK
with **Kristopher Tapley**



KEVIN COSTNER

Insights on the year in film, reflections on the ups and downs of awards season and in-depth interviews with leading industry talent.



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2017 Schedule

ballroom

gallery

events

Thursday, Jan 19



Friday, Jan 20

10:30am The Modern Jungle
+ Irregulars
12:30pm Cortez
2:45pm Wexford Plaza +
Losing It
5:00pm DGA Filmmaker
Welcome
6:45pm What Lies Upstream

10:25am Shorts Block 3
12:45pm Beat Beat Heart
+ Nonna
3:00pm Neighborhood Food
Drive
7:00pm Who is Arthur Chu?
+ It Is What It Is

Events are in the Filmmaker Lounge unless indicated otherwise. [FO] = The Forum [AR] = Alter Room [SE] = Sweet E

9:00am Filmmaker Check-In Opens,
Festival Office
9:00am Box Office Opens,
TMI Lobby

Saturday, Jan 21

10:30am Supergirl +
Dust & Dirt
12:45pm The Erlprince
3:00pm Strad Style +
Clean Hands
5:45pm Withdrawn +
I'm in Here
8:00pm Dave Made a Maze +
No Other Way to Say It
10:30pm ANARCHY Shorts

10:15am Shorts Block 1
12:30pm Experimental
Shorts
2:45pm Aerotropolis +
Oh What a Wonderful
Feeling
5:00pm Bogolusa Charm +
The Real Wi-fi of Baltimore
7:15pm Shorts Block 2
9:30pm Dim the Fluorescents

9:00am WGAW Filmmaker Breakfast
10:00am Pierce Law Group Legal
Advice Corner [FO]
12:00pm Blackmagic Design Demo
Room [SE]
2:30pm Blackmagic Polytechnic
Workshop [AR]
3:00pm DIG Programming [AR]
5:00pm Blackmagic Happy Hour
5:00pm New and Alternative Processes
for Storytelling [AR]
7:00pm G-Tech et al.

Sunday, Jan 22

10:00am Coffee with Bukowski
12:15pm You Never Had It:
An Evening with Bukowski
+ A Narrative Film
2:15pm Kuro + August
4:30pm The Children Send
Their Regards
7:30pm Kate Can't Swim
9:45pm On the Sly : In Search
of the Family Stone +
Richard Twice

11:30am Animation Shorts
1:45pm Fusion Doc
Challenge Showcase
4:00pm Weather House +
Voyage of the Galactic
Space Dangler
6:30pm The Family

9:00am WGAW Filmmaker Breakfast
10:00am Distribber Roundtable
10:00am Pierce Polytechnic [AR]
11:00am G-Tech et al. [SB]
12:00pm CreativeFuture Production
Polytechnic [AR]
12:00pm Blackmagic Design Demo
Room [SE]
3:00pm DIG Programming [AR]
5:00pm Happy Hour

Monday, Jan 23

10:30am Dave Made a Maze + No Other Way to Say It
12:45pm Aerotropolis + Oh What A Wonderful Feeling
3:00pm What Lies Upstream
5:15pm Automatic at Sea
7:30pm The Modern Jungle + Irregulars

11:00am School of Visual Arts Fireside Chat
12:45pm Documentary Shorts
3:00pm Hotel Coolgardie + Searching for Wives
5:15pm Kuro + August
7:45pm Suck it Up
10:00pm ANARCHY Shorts

9:00am WGAW Filmmaker Breakfast
10:00am Distribber Roundtable
10:00am Pierce Law Group Legal Advice Corner [SB]
4:30pm DIG Programming [AR]
5:00pm Distribber Happy Hour

Tuesday, Jan 24

11:00am Shorts Block 3
1:30pm Who is Arthur Chu? + It Is What It Is
3:45pm Beat Beat Heart + Nonna
6:00pm Dim the Fluorescents
9:00pm Future '38

10:30am Kate Can't Swim
12:45pm Strad Style + Clean Hands
3:15pm The Erlprince
5:30pm You Never Had It: An Evening with Bukowski + A Narrative Film
7:15pm Cortez
9:30pm Supergirl + Dust & Dirt

9:00am WGAW Filmmaker Breakfast
10:00am Pierce Law Group Legal Advice Corner [FO]
12:00pm Art House Now
2:00pm Variety / Art House Convergence Reception
3:00pm Distribber Polytechnic [FO]
3:00pm DIG Programming [AR]
5:00pm NAB Show Happy Hour
8:00pm Distribber Filmmaker Celebration

Wednesday, Jan 25

11:00am Suck it Up
1:30pm Bogolusa Charm + The Real Wi-fi of Baltimore
4:00pm Withdrawn + I'm in Here
6:30pm Neighborhood Food Drive
8:45pm Wexford Plaza + Losing It

10:45am Shorts Block 2
1:00pm Automatic at Sea
3:15pm The Children Send Their Regards
6:00pm Animation Shorts
8:15pm On the Sly : In Search of the Family Stone + Richard Twice

9:00am WGAW Filmmaker Breakfast
10:00am Distribber Roundtable
10:00am Pierce Law Group Legal Advice Corner [SB]
11:30am New Media Polytechnic [AR]
2:00pm Happy Hour with Festival Programmers & Organizers
3:00pm DIG Programming [AR]
5:00pm CreativeFuture Happy Hour

Thursday, Jan 26

11:00am Weather House + Voyage of the Galactic Space Dangler
2:30pm Hotel Coolgardie + Searching for Wives
5:30pm After Adderall + New York Nocturne
8:30pm Awards Ceremony

11:15am Shorts Block 1
1:30pm Experimental Shorts
4:00pm Future '38
6:00pm Documentary Shorts

9:00am WGAW Filmmaker Breakfast
11:00am Pierce Law Group Legal Advice Corner [AR]
3:00pm DIG Programming [AR]
10:00pm Closing Night Party, Wasatch Brew Pub

Shorts Blocks

block 1

One-Minded
Neon Lights
Business
Student Union
Last Night
Pedazos
Redmond Hand,
Private Dick

animation

Auto
Batfish Soup
Chella Drive
Hold Me
(Ca Caw Ca Caw)
Insect Bite
It Is My Fault
Monkey
My Father's Room
The Noise of
Licking
Plena Stellarum
Q
Remember
Serpentine

block 2

Ford Clitaurus
E
Paco
The Package
Dr Meertz
The Cure
We Together

documentary

clip-135-02-05
Commodity City
The Dundee
Project
Eveready
Moriom
Sweet Pie
This Is Yates
Troll:
A Southern Tale

experimental

Blua
Experiments in
Non-Cinema
Girl Becomes
Snow
Press Play
The Trembling
Giant
Unknown Hours
UpCycles

block 3

Brad Cuts Loose
Sadhu In Bombay
Birds with Human
Heads
A Doll's Hug
Get Out Fast
The Investment

anarchy

Vitamins For Life
Ape Sodom
TheBox
Hell Follows
Horseshoe Theory
What a Beautiful
World This Will Be
In a World of Bad
Breath
Silverhead
Lighter Click



Opening Hours

Locations

Festival headquarters screening rooms

Treasure Mountain Inn (TMI)
255 Main Street, Park City, UT 84060

opening hours

Box Office: 9:30am – 9pm*
Festival Office / Filmmaker Relations /
Press & Media: 9am – 6pm
*Late screenings will extend Box Office hours.

wasatch brewery

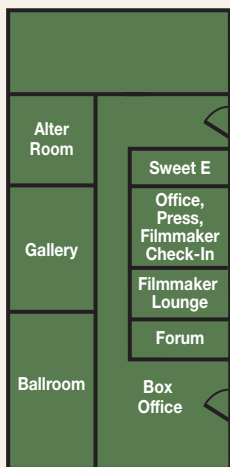
250 Main Street, Park City, UT 84060

Closing Night Party

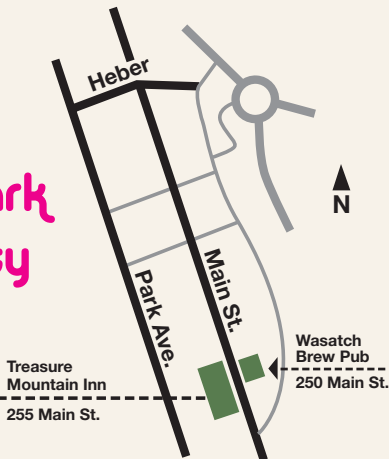
Thurs. Jan 26, 10:00pm

los angeles global headquarters

5634 Melrose Avenue,
Los Angeles, CA 90038
P: 323.466.1786
E: submissions@slamdance.com



park
city



www.slamdance.com

Facebook: facebook.com/SlamdanceFilmFestival

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Welcome to Slamdance

We love disruption. The creative kind. Our submissions are loaded with it; from works that defy description to brave new narrative filmmaking to artists working in developing forms of media art and documentaries that examine our values. Their energy has fueled our programmers—filmmakers themselves—and it is with great excitement now we bring you the Slamdance 2017 program. It's full of talented new artists and we invite you to join us in their discovery.

On behalf of our production team and programmers, thank you to our sponsors and the people of Park City for their ongoing recognition and support of what we do. Last but not least, thank you to our Treasure Mountain Inn hosts who through their hallways and rooms have continued to help launch careers of many top filmmakers working today.



Have fun and welcome to Slamdance 2017!

Onward and upward,

Peter Baxter

President / Co-founder



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Staff

Peter Baxter

President & Co-Founder

Tuyet Nguyen

Festival Producer

Clementine Leger

Festival Manager

Deron Williams

Special Events Manager

Laila Hashemi

Media & Marketing
Manager

Paul Sbrizzi

Art Director

Dan Mirvish

Co-Founder at Large

Paul Rachman

Co-Conspirator

George Starks

Salt Lake City Producer

Ken Coelho

Accountant

David Albert Pierce

Legal Council

Sean Barnes

Production Manager

Vivian Martinez

Theater Operations
Manager

Mijoe Sahiouni

Front of House &
Box Office Manager

Kaelyn Phillips

Jury Coordinator

Pilar Duralde

Passes Coordinator

Colin Perkins

Tech Coordinator

Skizz Cyzyk

Lead Projectionist

Andres

Olsen-Rodriguez

Projectionist

Mario DeAngelis

Projectionist

Ema Solarova

Projectionist

Alex Vazquez

Production Assistant

Oates (Yinchao) Wu

Production Assistant

Sonia Gonzalez

Production Assistant

Marie Jamora

Slamdance TV -
Producer & Editor

Jason McLagan

Slamdance TV - Producer
& Cinematographer

Andrzej Rattinger

Slamdance TV - Editor

Ian Stroud

Festival Photographer

Daniel Harris

Staff Photographer #3

Tommy Burns

Slamdance 2017 Key Art

Kevin Eskew

Festival Animation

Eseel Borlasa

Tracy Nguyen-Chung

Festival Publicity

Anna Germanidi

European Liaison

Randall Good

Alumni Officer

Timothy Udall

Production Consultant

Slamdance Film

Festival Co-Founders

Peter Baxter

Jon Fitzgerald

Shane Kuhn

Dan Mirvish

Joe Russo

Steven Soderbergh

Penelope Spheeris

Lance Weiler

Saskia Wilson-Brown

Dekker Dreyer

Marc Forster

George Starks

Anthony Russo

Thea & Andy Beerman

Jeremy Coon

Skizz Cyzyk

Advisors

Programmers

narrative Features

Drea Clark*
Bryce Anne Fishman
Josh Mandel
Craig Parish
Paul Sbrizzi
Benjamin Umstead
Delila Vallot*

documentaries

Suzanna Aguayo
Hilary Campbell
Brian Bolster
Adam Busch*
Jan Eilhardt
Summre Garber*
Spencer Heath
Jai Love
Elizabeth Prouty
Nick Roth
Meg Smaker
Fabian Vasquez
Euresti
Olivia Vaughn
Jerry White Jr.

beyond

Drea Clark
Josh Mandel*
Craig Parish*
Paul Rachman
Blake Robbins
Paul Sbrizzi

special screenings

Peter Baxter
Daniel Harris
Paul Rachman

narrative shorts

Shane Aquino
Ryan Betschart
Joe Bookman
Jesse Burks
Wally Chung
Brynach Day
GJ Echternkamp
Ricky Lee Everett
Randall Good
Tarun Hansen
Laila Hashemi
Spencer Holden
Sarah Hudson
Clementine Leger
Benjamin Kallam
Taylor Miller*
Patrick Murray
Jeremy Osbern
Shaun Parker
Puppett
Mijoe Sahiouni
Ema Solarova
Thomas Sveen
Ian J. Vogler
Breven Angaelica
Warren*
Deron Williams

animation shorts

Cecilia Fletcher
Randall Good*
Jason McLagan
Paul Sbrizzi*
Brian Smee
Lisa Yu

anarchy shorts

Noel Lawrence
Burke Roberts

experimental shorts

Calvin Frederick
Randall Good*
Sasha Gransjean
Rachel Ho
Daniel Martinico*
Grace Nayoon Rhee
Lisa Yu

DIG

Peter Baxter
Doug Crocco
Samantha Gorman
Rachel Ho
Deron Williams

associate programmers

Jeanette Bonds
Marjorie Conrad
Victoria Cook
Kieran Dick
Tian Guan
Lindsey Haun
Jake Honig
Michael Curtis
Johnson
Jeremy LaLonde
Brian Lonano
Spencer McCall
Alex Megaro
Dusty Mancinelli
Joshua Martin
William Alexander
Reeves
Edie Robinette-Petrachi
Susan Sfarra
Zach Strum
Paul Taylor
Nathaniel Williams

*Team Captain

Cowboys & Clown Cars

This is not my first rodeo—it's my second.

Last year, I came to Park City as a Slamdance freshman, a new hire to the festival production team. I remember the early shifts driving the crew into work. Me at the wheel and a band of sleepy staffers bundled up in the back. Basking in the bright morning sunlight; the jagged, snowy lines of the mountains all around us. We'd sing loudly to the radio.

"We started from a place, and now I guess we're here!"

The lyrics purposely mangled, because we liked that story better. How we went from there to here, and how we did it together. And, really, in a sense, that's how you produce a film festival: You start with a good story. From there, it's finding all the filmmakers and writers that want to tell it; all the tireless staff that want to build it; all the volunteers that want to share in it; all the sponsors and vendors that want to support it; all the voices together that want to shout about it.

So, let's shout now, yeah? As loud as we can. Tell us your story. You're needed. Get in the car.

Tuyet Nguyen

Festival Producer



A special shout-out to the volunteers that support the Slamdance Film Festival, including—but certainly not limited to—the students at the University of Utah and their participation in the DIG program, the many seasoned locals who return year after year, and those who are joining us for the first time. Your time and your efforts are immeasurable in value and are very much appreciated by the entire Slamdance family. Thank you.

Had by Art

Only a fool would regret being had by art.

Those words aren't mine. I stole them from Patti Smith. You see, I often struggle to find the right words. Or to find the meaning of things. The reason for this being that "the meaning" is unstable and full of contradictions. In effect, I glean most of my understanding from filmmakers, artist, poets. It may seem wrong, but the truth is, some of us just don't have the stuff to convey these kinds of truths on our own. I'm 100% had by art, in the strongest sense.

Here's where our community comes in. We're muses and makers and consumers at the same time. We depend on and relate to each other. Freud taught that repression is how you become a modern subject. To the Slamdance filmmakers of 2017, I love you, because you



know better and can see through this repression by making your art. Now is the time to be active. Now is the time to create! Tell your truth, be sincere, play with the absurdity of life in order to illustrate some sliver of meaning.

There are tons of fools in this world who depend on you, myself included.

Laila Hashemi

Media & Marketing Manager

Festival Sponsors

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Like Deaner

I adopted a dog in August. His name is Deaner. He doesn't get a lot of ink for a Hollywood dog, so I thought I'd write something of an introduction for him.

Deaner's weaknesses: doesn't look both ways when crossing the street, provokes (then loses) fights with street cats, and he doesn't like to shower. Deaner's strengths: he's committed to the team, has a flexible schedule, and doesn't mind working from home.

What's best about Deaner is ultimately what's best about people: He's loyal, adaptable, earnest, and has a full on



commitment regardless of consequence. Chasing squirrels is not, as it turns out, about the squirrel. It's about following an idea into the mouth of much uncertainty, and the respect it takes to pay attention to the smallest of details.

What's best about people comes through in everything we do at Slamdance. As filmmakers, writers, sponsors, and audience members, you have the best of all qualities, and it is always inspiring to create positive energy together with you and Slamdance.

Live long, all, and be like Deaner.

Yours,

Deron Williams

Special Projects Manager



Events

DGA Filmmaker Welcome

Fri. Jan 20, 5:00pm, Ballroom

The Directors Guild of America welcomes all 2017 filmmakers to the Slamdance family. Get to know all your new Slamdance cousins and kick off the festival with a toast hosted by the DGA's Matt Gamarra.

Slamdance Opening Ball

Fri. Jan 20, 9:30pm

By invite only.

WGAW Filmmaker Breakfasts

Daily, 9:00am, Filmmaker Lounge

Coffee, pour overs, and fresh juices. Brought to you by the Writers Guild of America West and the Blue Star Juice and Coffee Café.



Happy Hours

Sat. Jan 21 - Wed. Jan 25, 5:00pm, Filmmaker Lounge

Blow off some steam and be merry over drinks with new friends. Brought to you by Blackmagic Design, G-Technology, NAB Show, and CreativeFuture. Beer by Red Rock Brewery. Gin and vodka by Beehive Distilling. 21+ only.

Slamdance DIG (Digital, Interactive & Gaming):

Daily, Alter Room

See details on pp. 80-81.

Coffee with Bukowski

Sun. Jan 22, 10:00am, Ballroom

A talk with journalist and producer Silvia Bizio, director Matteo Borgadt and a special guest, about their film *You Never Had It: An Evening with Bukowski*. Moderated by Paul Rachman.



Events

slamdance polytechnic

(see full workshop descriptions on pages 82-87)

The Polytechnic program is an inclusive learning environment for new ideas and creative methods in filmmaking with an emphasis on technology, development in craft, and DIY solutions. Our forum is open for everyone and informed by festival alumni and sponsors. All Polytechnic programs are free.

The Slamdance Anarchy Workshop

Fri. Jan 20, 1:00 - 3:00pm, Forum

Essential Techniques and Tools for Independent Cinematography and Post Production

Sat. Jan 21, 2:30 - 4:30pm, Forum

Alternative Processes for Storytelling: A Case Study from DIG with "Bad News"

Sat. Jan 21, 5:00pm, Alter Room

How To Protect Yourself From Legal Chaos

Sun. Jan 22, 10:00 - 11:30am, Alter Room

How to Sustain Your Creative Vision and Evolving Career

Sun. Jan 22, 12:00 - 2:00pm
Alter Room

Your Film, Your Deal: DIY Distribution and Marketing

Tues. Jan 24, 3:00 - 5:00pm, Forum

Art House Now: The Role of Theatrical Exhibition for Specialty Cinema

Tues. Jan 24, 12:00 - 2:00pm, Forum

Extra-Curricular Activities:

Pierce Legal Advice Corner
Jan 20 - Jan 26, 10:00 - 11:00am, Forum

Distribber Roundtable Discussions

Jan 22, Jan 23, Jan 25, 10:00 - 11:00am, Filmmaker Lounge

Fusion DocChallenge Showcase

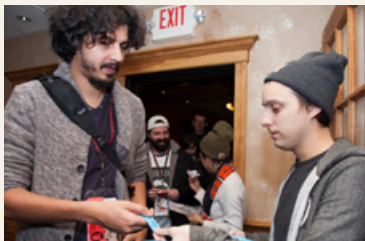
Sun. Jan 22, 1:45pm, Gallery

See the top 12 films from the International Fusion Documentary Challenge. Right after the screening, the Best Film in Competition and Fusion winner will be awarded by Fusion and The International Documentary Challenge.

Fireside Chat: Second-Feature Frustration

Mon. Jan 23, 11:00am, Gallery

Independent filmmakers Gillian Robespierre (*Obvious Child*, *Landline*) and Matthew Lessner (*The Woods*) discuss the trials and tribulations that went into making their second feature films. Presented by the School of Visual Arts (sva.edu).



Art House Convergence & Variety Reception

Tues. Jan 24, 2:00pm
Filmmaker Lounge

Grab a drink and talk cinema with representatives from Art House Convergence and *Variety*.

Distribber Filmmaker Celebration

Tues. Jan 24, 8:00-10:00pm
Filmmaker Lounge

Happy Hour with Festival Programmers & Organizers

Wed. Jan 25, 2:00pm
Filmmaker Lounge

Many festival programmers and organizers come to Park City from all over the world and we'd like you to meet them under one roof. Find out how their festivals work, ask specific questions and get informed. Thank you to alumnus Josh Leake for helping coordinate this all-inclusive festival event. 21+ only.



The Sparky Awards Ceremony

Thurs. Jan 26, 8:30pm, Ballroom

Passholders only. Admittance per venue capacity.

Who will take home the coveted Sparky award? Slamdance finishes up with the announcement of the 2017 Grand Jury Prizes and Audience Award Winners.



Slamdance Closing Night Party

Thurs. Jan 26, 10:00pm
Wasatch Brewery

Passholders only. Limited capacity. 21+ only.

Join us to give one last Park City hurrah to Slamdance 2017's brave cinenauts.



Outliers

Outlier: a person or thing situated away or detached from the main body or system. Ring a bell? You identify here? We do, too. Slamdance is the island of misfit toys, the O.G. of DIY cinema. The place you go when you and the films you make don't fit in anywhere else. The path you take when the ideology of the status quo makes you sick. We are the middle finger in the air, the pebble in their shoe, the needle in the haystack. We are here to challenge and make everyone uncomfortable. And by we, I mean us. We are the weirdos, the loners, the sad ones. But within that there is hope and beauty and a community of artists trying to make a difference, trying to change the system, trying to find a friend.

You have succeeded. Welcome home, outlier.

Clementine Leger

Festival Manager





It's your film,
and you want the best.



“ As a DGA member, I know there's always going to be someone in my corner protecting my directorial vision and fighting for my creative rights. ”

~ Ryan Coogler on directing *Creed*

The Directors Guild of America is a powerful force that can help you realize your vision regardless of budget. Find out what the DGA is all about. Call:

East Coast: (212) 258-0810

West Coast: (310) 289-5305

Paris Barclay, *President* • Jay D. Roth, *National Executive Director*

special screening

thurs. jan 26, 5:30pm

after adderall

usa
76 min



In 2010 James Franco optioned the rights to my memoir, *The Adderall Diaries*. In 2015 *The Adderall Diaries* starring James Franco and Ed Harris premiered at the Tribeca Film Festival. This is a movie about James Franco making a movie about me.

director bio: Stephen Elliott is the author of seven books including the novel *Happy Baby* and the memoir *The Adderall Diaries*. He founded the online literary magazine *The Rumpus* and is currently Senior Editor for *Epic Magazine*. His first movie, *About Cherry*, premiered at the Berlin International Film Festival.

director/writer: Stephen Elliott
producers: Stephen Elliott, Michael Quinn
editor: Michelle Botticelli
dp: Adrian Correia
Featuring: Stephen Elliott, Mickaela Tombrock, Bill Heck, Michael C. Hall, Ned Van Zandt, James Urbaniak, Lili Taylor, Jerry Stahl
music: Sarah Lipstate

nowhere500@gmail.com

new york nocturne

director: Richard Edson

USA / 6 min

A man sees a woman on 6th Ave and 8th Street in New York City. He follows her, seeking the moment and words to introduce himself. Then he loses her. He walks home dejected. He finds a surprising solace at just being home.

smyznyk@pacbell.net



special screening Fri. Jan 20, 6:45pm / Mon. Jan 23, 3:00pm

what lies upstream

usa
89 min
world
premiere



In this detective story, filmmaker Cullen Hoback investigates the largest chemical drinking water contamination in a generation. But something is rotten in state and federal regulatory agencies, and through years of persistent journalism, we learn the shocking truth about what's really happening with drinking water in America.

director/writer: Cullen Hoback **producers:** John Ramos, Nitin Khanna **editor:** Cullen Hoback **dp:** Vincent Sweeney
Featuring: Dr. Marc Edwards, Dr. Rahul Gupta, Dr. Mona Hanna-Attisha, Cullen Hoback, Randy Huffman, Dr. David Lewis, Maya Nye, Dr. Andrew Whelton **music:** John Askew

director bio: When he was a brash teenager, Cullen Hoback started a public-access program for the purpose of speaking truth to power. As an adult, he became an investigative documentary filmmaker. His 2013 doc, *Terms And Conditions May Apply*, exposed the hidden dangers of online user agreements ahead of the Snowden NSA revelations. It was a *New York Times* Critic's Pick and was seen by millions worldwide.

john@hyraxfilms.com

special screening

sun. jan 22, 12:15pm / tues. jan 24, 5:30pm

you never had it: an evening with bukowski

italy,
mexico,
usa

52 min
us premiere



A night of drinking and talking about sex, literature, childhood and humanity with the irreverent writer poet Charles Bukowski in his California house in 1981. A story of tapes lost, found and brought back to life.

director bio: Matteo Borgardt was born in Los Angeles and studied film in Turin, Italy. He has focused on small documentary-style films for online platforms. *You Never Had It* is his first feature film. Together with his mother Silvia Bizio—the journalist who conducted the interview with Bukowski in 1981—the two

unearthed the old interview tapes and decided to share them with the world.

director/writer: Matteo Borgardt
producers: Paola Ferrari de Benedetti, Silvia Bizio, Alex Garcia, Santiago Garcia Galvan
editor: Cristina Sammartano
dps: Matteo Borgardt, Gianfilippo DeRossi, Anastasios Papapostolou, Claudio Santini
featuring: Charles Bukowski, Linda Lee Beighle, Silvia Bizio
music: Eric Cannata, Francois Comtois, Aidin Sadeghi, Josh Stein
matteoborgardt@gmail.com

a narrative film

director: Michael Edwards
USA / 8 min

It has a beginning, a middle, and an end... It is at once both a three-act assault on the conceit of the traditional narrative, and also perhaps, a futile attempt to escape the narrative impulse of cinema.

medwards01@alumni.risd.edu





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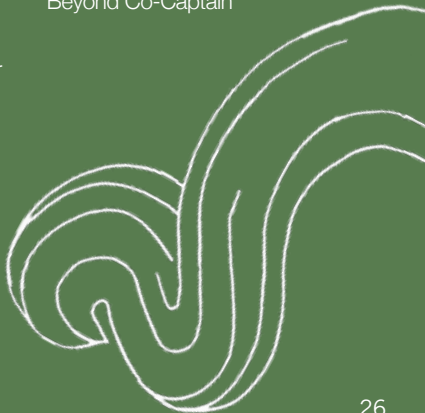
BEYOND

Known for more than two decades as the premiere festival of discovery for first-time directors, Slamdance created a program to champion equally daring and provocative filmmakers working just beyond their first feature yet still largely unknown to a wider audience. **Beyond** is a meticulously-curated program of fiercely independent films that don't just bend the rules, they re-write them. Representing a diverse and unorthodox view of today's world, **Beyond** films differ in genre, form and language, and to a certain degree, create their own language.

This year's **Beyond** films exhibit bold directorial vision and singular characters that transport audiences to exciting and uncharted new places. These emerging filmmakers are beacons of light in a sea of darkness that will continue to forge new paths in the years to come.

Josh Mandel


Beyond Co-Captain



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mon. jan 23, 5:15pm / wed. jan 25, 1:00pm

automatic at sea



usa, denmark

90 min
n. american premiere

Eve, a young Swedish traveler, finds herself stranded on a private island with Peter, a wealthy heir whom she hardly knows. While waiting for other guests to arrive, Eve becomes trapped in an unstable reality punctuated by feverish visions, dimensional shifting, and secret soft drinks. How can she escape if she's not even sure she's there?

director bio: Matthew Lessner is an award-winning filmmaker and artist whose work defies easy categorization. His first feature film *The Woods* premiered at Sundance, and his short films have screened at more than 50 film festivals worldwide, including Clermont-Ferrand and SXSW. In spring 2016, his latest installation opened at Neven Gallery in Göteborg, Sweden.

director/writer: Matthew Lessner **producers:** David Henry Gerson, Vanessa Gazy, Beatrice von Schwerin **editor:** Nick Ellsberg **dp:** Aaron Kovalchik **cast:** Breeda Wool, Livia Hiselius, David Henry Gerson, Malia Scharf, Evan Louison
music: Rene Hell

davidhenrygerson@gmail.com

beyond sat. jan 21, 12:45pm / tues. jan 24, 3:15pm

the erlprince

poland
101 min
n. american
premiere



The Erlprince is the story of an exceptionally gifted teenage boy who has just started studying physics at a university. He is working on the theory of parallel worlds, which he initially believes to be linked by light. He has an extraordinary mind and a wounded soul, which his authoritarian mother, who steers his life, is incapable of healing.

director/writer: Kuba Czekaj **producer:** Ewa Jastrzębska **editor:** Daniel Gąsiorowski **dp:** Adam Palenta **cast:** Staszek Cywka, Agnieszka Podsiadlik, Sebastian Łach **music:** Bartłomiej Gliniak

director bio: Born in Wrocław in 1984. Graduated in directing from the Krzysztof Kieślowski Radio and Television Faculty at the University of Silesia in Katowice and from the Wajda School in Warsaw. Director, screenwriter of the two short films *Don't be Afraid of the Dark Room* and *Twist & Blood*, both of which received numerous awards. His debut feature *Baby Bump* premiered at the 72nd Venice Film Festival, winning the Queer Lion Award Special Mention, and won the Award for Artistic Achievement at Outfest in Los Angeles.

m.fabijanska@sfj.org.pl

tue.s. jan 24, 9:00pm / thurs. jan 26, 4:00pm

Future '38

usa
76 min
world
premiere



The Peppiest Picture of 1938! American agent travels through time to hamstring Hitler! Transported to the year 2018, he finds a strange

world of silvery skyscrapers, connected computers, and working women! He hoodwinks hoodlums, infuriates the Fuhrer, and goes gaga for a gal 80 years his junior! To save civilization he must leave his love behind... WHAT'LL HE CHOOSE? Pleasure beyond measure in this future~feature... in stunning 1938 Technicolor!

director bio: Jamie Greenberg is a NYC writer/director. His background is in live comedy and TV writing. He has a long history in time travel, having co-created the children's show *Where In Time Is Carmen Sandiego?* (PBS). He has a good dog and a dog.

director/writer: Jamie Greenberg **producers:** Joanna Bowzer, Daryl Goldberg **editor:** Jamie Greenberg **dp:** Alan McIntyre Smith **cast:** Betty Gilpin, Nick Westrate, Robert John Burke, Ethan Phillips, Sean Young, Tom Riis Farrell, Sophie von Haselberg, Tabitha Holbert **music:** Robert Miller

jamiegreenberg@mac.com

beyond Fri. Jan 20, 3:00pm / wed. Jan 25, 6:30pm

neighborhood Food drive

usa

85 min
world
premiere



A group of awful idiots fail at throwing a party over and over.

director: Jerzy Rose **writers:** Halle Butler, Mike Lopez, Jerzy Rose **producers:** Halle Butler, Jerzy Rose **editor:** Jerzy Rose **dp:** Robert Cauble **cast:** Lyra Hill, Bruce Bundy, Ruby McCollister, Ted Tremper, Marcos Barnes, Jared Larson **music:** Tyson Thurston

director bio: Jerzy Rose lives in Chicago. His films have shown at the Telluride Film Festival and Slamdance Film Festival. His 2014 feature, *Crimes Against Humanity*, was awarded Best Film by the Boston Underground Film Festival and received a Special Jury Award for Best Ensemble Cast at the Florida Film Festival. He works at the School of the Art Institute of Chicago.

jerzyrose@gmail.com

mon. jan 23, 7:45pm / wed. jan 25, 11:00am

suck it up

canada
100 min
world
premiere



Faye lost the love of her life. Ronnie lost her brother. These two best friends take off on a debauchorous journey into the mountains to cope with the loss of the man they both loved.

director bio: Jordan Canning has directed more than a dozen short films that have played at festivals all over the world, including the Tribeca Film Festival and Interfilm Berlin. Her first feature, *We Were Wolves*, premiered at the 2014 Toronto International Film Festival.

director: Jordan Canning **writer:** Julia Hoff **producers:** Marc Tetreault, Jason Levangie **editor:** Simone Smith **dp:** Guy Godfree **cast:** Erin Carter, Grace Glowicki, Daniel Beirne, Toby Marks, Nancy Kerr, Michael Rowe **music:** Ben Fox

tetreault.marc@gmail.com



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has brought you here –
and is your future.**

**Let's work together
to make sure your future
is still on your call sheet.**

XOXO,

CreativeFuture

NARRATIVE

Features

Slamdance is a unique creature. So many elements set our feature competition process apart from other fests: films that are entirely selected from the submission pool instead of curated or invited, programmers who are alumni filmmakers, all voices being equally counted in their passion and dissent during deliberations.

All of this keeps our line-ups exciting and unexpected as we scour through the films looking for breakout talent from across the globe, and this year is no exception. We pull our narrative slate together like a bouquet, each film fresh and alive, different scents and colors, full of beauty and possibility. We offer this arrangement to you now, with love.

Drea Clark

Narrative Features Co-Captain



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sat. jan 21, 2:45pm / mon. jan 23, 12:45pm

aerotropolis

taiwan
75 min
world
premiere



Allen, a 30-year-old unmarried Christian, has invested his whole inheritance in real estate, hoping for a fast, generous profit. He sleeps in his tiny car to keep his house like new. He's forced to use public spaces and facilities to fulfill his basic needs. Against the backdrop of the modern "Aerotropolis" construction project promised by the Taiwanese government, this middle-class, suburban man suffers from a meaningless life, and his repressed desires push him toward a meltdown.

director bio: Jheng-Neng Li is a Taiwanese director, writer, cinematographer and editor. His short films

have played at festivals including Shanghai International, Macau International, Seoul International Agape, and Taipei. In 2014, his feature project *Macaron* was selected for Berlinale Talents. In 2015 he founded the production company J.N.L. Features.

**director/writer/producer/editor/
dp:** Jheng-Neng Li **cast:** Chia-Lun Yang, Jui-Tzu Liu, Chong-Cyuan Huang, Chin-Yu Lin, Sih-Mei Liou, Ting-Li Bao, Chieh-Wen Deng, Zaw Lin Htwe

jnfeatures@gmail.com

oh what a wonderful feeling

director: François Jaros

Canada / 15 min

Stars, hide your fires, let not light see my black and deep desires. Nor any truck.

coordo@laboiteafanny.com



narrative Features Fri. jan 20, 12:45pm / Tues. jan 24, 3:45pm

beat beat heart

germany
86 min
n. american
premiere

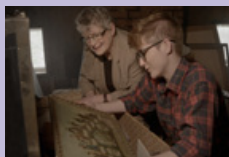


For months now Kerstin has been actively waiting for her true love to come back. Then suddenly her newly separated mother moves in with her. Charlotte, having a midlife crisis self-discovery, confronts her daughter with newfangled love concepts and worldly wisdom. While she starts dating men via an app, Kerstin's flowery daydreams of Mr. Right are constantly interrupted by the reality that love has become a hopeless place for the modern age dreamer.

director/writer: Luise Brinkmann **producers:** Luise Brinkmann, Olivia Charasma **editor:** Maren Unterburger **dp:** Mathis Hanspach **cast:** Lana Cooper, Saskia Vester, Till Wonka, Aleksandar Radenkovic, Christin Nichols, Jörg Bundschuh, Caroline Erikson **music:** Nadja Rüdebusch & Eike Swoboda

director bio: Luise Brinkmann (1985) has been making movies since high school. After diverse jobs and experiences in the film industry, she studied directing at UCA and at IFS Cologne. Her filmography, blessed with prizes and festival appearances, includes over two dozen short films and her first feature *Beat Beat Heart*.

kontakt@luisebrinkmann.de



nohha

director: Pascal Plante

Canada / 10 min / US Premiere

Just another visit at granny's...

dominique@nemesismfilms.com

Fri. Jan 20, 12:30pm / Tues. Jan 24, 7:15pm

cortez

USA
99 min



After a canceled tour, flailing musician Jesse Lirette seeks out an old flame in a small town in northern New Mexico. When an arrogant attempt at inserting himself into her family fails, he must confront the mistakes of his past on his own.

director bio: Cheryl is a three-legged dog born in Hot Springs, Arkansas. She grew up in Little Elm, Texas, and hobbled her way to Los Angeles. *Cortez* is her directorial debut. Last year she produced *My Good Man's Gone* which premiered at VIFF. She has a BFA from the University of Utah.

director: Cheryl Nichols **writers:** Arron Shiver, Cheryl Nichols **producers:** Cassidy Freeman, Carl Lucas, Johnny Long, Joshua Bunting, Arron Shiver **editor:** F. Rocky Jameson **dp:** Kelly Moore **cast:** Arron Shiver, Cheryl Nichols, Drago Sumonja, Judith Ivey, Jackson Shiver, Cassidy Freeman, Kristian Moore, Dylan Kenin **music:** Sean Watkins

cherylannenichols@gmail.com

narrative Features sat. jan 21, 8:00pm / mon. jan 23, 10:30am

dave made a maze

USA
80 min
world
premiere



A re-imagining
of classic 80s
adventure films with

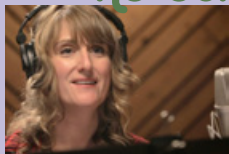
a modern comedic edge and a higher body count. Dave, a frustrated artist, gets lost inside the cardboard fort he builds in his living room, and his girlfriend Annie must lead a band of oddball explorers on a rescue mission. The handmade fantasy world features the in-camera effects of puppetry, stop motion animation, and optical illusions.

director: Bill Watterson **writers:** Steven Sears, Bill Watterson **producers:** John Charles Meyer, John Chuldenko **editor:** David Egan **dp:** Jon Boal
cast: Nick Thune, Meera Rohit Kumbhani, Adam Busch, James Urbaniak, Stephanie Allynne, Kirsten Vangsness, Scott Krinsky, John Hennigan
music: Mondo Boys

director bio: Bill Watterson received his BA from Brown University and is a graduate of The Second City Hollywood Conservatory. He also took filmmaking courses at Los Angeles Community College. A series of web shorts he wrote and directed led to a TV deal with Brandio Entertainment.

John@JohnCharlesMeyer.com

no other way to say it



director: Tim Mason

USA / 7 min

A voiceover actor tries to nail the right tone for a pair of indecisive ad creatives selling a fictitious brand of ice cream.

timothyedwardmason@gmail.com

sat. jan 21, 9:30pm / tues. jan 24, 6:00pm

dim the Fluorescents

canada
128 min
world
premiere

Struggling actor Audrey (Claire Armstrong) and aspiring playwright Lillian (Naomi Skwarna) pour all of their creative energy into the only paying work they can find: corporate role-playing demonstrations. When they book the biggest gig of their careers at a hotel conference, they commence work on their most ambitious production to date and the ensuing tensions threaten to derail both the production and their friendship.

director bio: Since graduating from Sheridan College, Daniel has directed commercials, music videos, and short films, including *It Won't Be Long* (Official Selection: NSI Online Short Film Festival), *Petty Thieves* (Official Selection: Rhode Island International Film Festival) and *Future Assassin* (which aired on Comedy Central). *Dim the Fluorescents* is his first feature.



director: Daniel Warth **writers:** Miles Barstead, Daniel Warth
producers: Josh Clavir, Daniel Warth, Julie Baldassi **editor:** Daniel Warth **dp:** Chet Tilokani **cast:** Claire Armstrong, Naomi Skwarna, Andreana Callegarini-Gradzik, Brendan Hobin, Clare McConnell, Todd Graham, Hannan Younis, Thom Gill **music:** Miles Barstead

daniel.warth@gmail.com

narrative Features sun. jan 22, 6:30pm

the Family

china,
australia

282 min
us
premiere



Liu and Deng are a couple in their 70s, married for nearly half a century. They live in a small inland city of China. Born before the new China and growing up with it, their unique personalities have been molded by extensive social changes. This film is dedicated to this soon disappearing generation.

director/writer: Shumin Liu **producer:** Lijiang Shen **editor:** Shumin Liu **dp:** Shumin Liu
cast: Shoufang Deng, Lijie Liu, Xiaomin Liu, Jiangsheng Jiang, Erya Chen, Xujun Liu, Liqin Huang, Zepeng Liao

director bio: Shumin Liu was born in a small inland city of China in 1973. After graduating in Physics from Tongji University in Shanghai, he went on to study film-making in the Beijing Film Academy. His documentary *Yu Opera Performers* was included in the Australian Center for Moving Image's collection. He then worked mainly as a cinematographer, and won an ACS Gold Award (Victoria & Tasmania) for his cinematography in 2006. In 2012 he started working on his debut feature film *The Family / Jia*, which was finished in 2015 after a year of shooting.

shumin_liu@hotmail.com

sun. jan 22, 7:30pm / tue. jan 24, 10:30am

kate can't swim

usa
90 min
world
premiere



Kate is almost 30, almost engaged, almost settled in her career as a writer—but is deeply dissatisfied. When her best friend Em returns from a year in Paris, with a surprising new lover in tow, everything in Kate's world begins to slowly unravel.

director bio: Originally from Queensland, Australia, Josh has acted in films such as *Jack Reacher*; *X-Men: Days of Future Past* and *X-Men: Apocalypse*; *Mad Max: Fury Road*; and *Animal Kingdom*. He will next appear in *My Name Is Lenny* playing notorious London boxer and actor Lenny McLean. This is his debut feature as a director.

director: Josh Helman **writers:** Jennifer Allcott, Josh Helman **producers:** Jennifer Allcott, Samuel Syrop, Evan Jonigkeit
editor: Joanna Naugle **dp:** Tommy Agriodimas **cast:** Celeste Arias, Grayson Dejesus, Jennifer Allcott, Josh Helman
music: Tyler Parkford

katecantswim@grandstreetfilms.com

narrative Features sun. jan 22, 2:15pm / mon. jan 23, 5:15pm

kuro

France, UK,
Germany,
Luxembourg
84 min
world
premiere

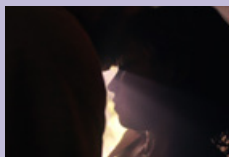


Romi, a Japanese woman living in Paris, works in a karaoke bar. At home in the suburbs, she tends to her paraplegic lover Milou. To pass the time she recounts to him a story alluding to a period they once spent together in Japan. Soon, the mystery of a man named Mr. Ono begins to unsettle everything. Weaving together personal history, anecdotes, and myths, the story takes a dark turn.

director/writers: Joji Koyama, Tujiko Noriko **producers:** Joji Koyama, Tujiko Noriko, Gilles Chanial **editors:** Joji Koyama, Tujiko Noriko **dp:** Joji Koyama **cast:** Tujiko Noriko, Jackie **music:** Tujiko Noriko

director bios: Joji Koyama is a Berlin-based filmmaker, animator and graphic artist. His films have won awards at the London Short film festival and British Animation Awards. He has published a book of short visual stories, *Plassein*, and has collaborated with musicians Matthew Herbert and Four Tet, and theatre maker Ant Hampton. Noriko Tujiko is a Paris-based musician, songwriter and filmmaker. She has recorded and released more than 17 highly regarded albums. Her album *Hard Ni Sasete* received an honorary mention at the Prix Ars Electronica. She has written music for films, dance, and installations.

romi@kuro.film



august

director: Caitlyn Greene

USA / 8 min / World Premiere

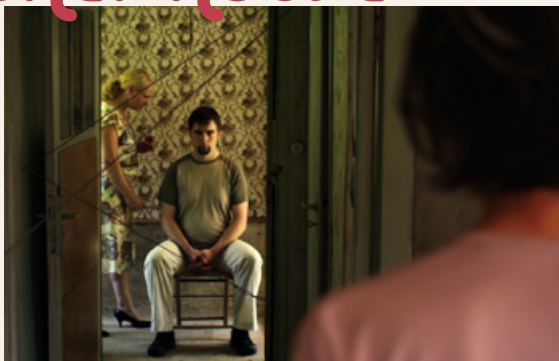
Deep in Louisiana's swampland, a woman wakes from a fever dream where it has been August for 16 years.

caitlyngreene@gmail.com

sun. jan 22, 4:00pm / thurs. jan 26, 11:00am

weather house

germany
83 min
world
premiere



At the threshold of human extinction, a small group of disoriented people spend their time in absurd activities inside a house regularly battered by planetary climate change. Within such an unstable situation, and trying to provide a measure of normality, they develop their own strange belief systems and routines. A dark humor arises from the gradual decay of reason.

director bio: Frauke Havemann is a director and the artistic director of the Berlin-based performance and film group ON AIR. Her work is characterized by interdisciplinary practice and includes film, video installations, and performance. She has received numerous grants,

residencies, and scholarships and her productions have been shown at theaters and festivals throughout Europe.

director: Frauke Havemann
co-director: Eric Schefter **writer:** Mark Johnson **producers:** Frauke Havemann, Eric Schefter, Marcel Neumann, Mark Johnson **editors:** Eric Schefter, Frauke Havemann **dp:** Marcel Neumann **cast:** Inga Dietrich, Charles McDaniel, Erik Hansen, Sabine Hertling, Jack Rath **music:** MidiTrue

info@onairproductions.info

voyage of the galactic space dangler

director: Evan Mann

USA / 7 min

A cave man meets a space man.

evan@evanmann.com



narrative Features Fri. jan 20, 2:45pm / wed. jan 25, 8:45pm

wexford plaza

Canada
82 min
U.S. American
premiere



A slice-of-life dark comedy about an isolated and friendless female security guard.

A glimmer of hope appears when a charming bartender shows her kindness, leading to an unexpected sexual encounter. Although she and her deadbeat paramour are well-meaning in their intentions, their behavior ends up causing both their lives to unravel. *Wexford Plaza* is about two losers who are earnestly trying to improve their condition, but ultimately become deluded by their dreams.

director/writer: Joyce Wong **producers:** Matt Greyson, Harry Cherniak
editor: Darby MacInnis **dp:** Maya Bankovic **cast:** Reid Asselstine, Darrel Gamotin, Francis Melling, Ellie Posadas **music:** The Post Office Inc

director bio: Joyce Wong is a Canadian writer and director. Her previous films include *The Power Of Love* which played at Hot Docs in 2010 and *Souvenirs From Asia* which won the Best Canadian Short Award at Reelworld Film Festival in 2008.

hscherniak@gmail.com

losing it



director: Henry Jinings

USA / 11 min / World Premiere

High schooler Marshall hopes to seal the deal on prom night, but his date, Sarah, might not be as into it as he had hoped.

henryjinings@gmail.com

sat. jan 21, 5:45pm / wed. jan 25, 4:00pm

withdrawn

canada
74 min
world
premiere

Living in a basement he can't afford, Aaron spends his days doing drum solos and talking his way out of paying for utilities. When he finds a lost credit card, he devises a plan to defraud its owner. Intimate and oblique, *Withdrawn* is a comedy about wasted time.

director bio: While doing his undergrad in screenwriting at York University in Toronto, Adrian Murray was a writer and producer of the dark comedy *The Suicide Kid*, which played opening weekend at the 2013 Atlanta Film Festival. *Withdrawn* is Adrian's first feature film as director.



director: Adrian Murray **writers:** Adrian Murray, Marcus Sullivan, Dean Tardioli **producers:** Adrian Murray, Sennah Yee, Molly Reisman **editor:** Marcus Sullivan **dp:** John Palanca **cast:** Aaron Keogh, Molly Reisman, Dean Tardioli, Adrian Murray, Greg Wasylsyzn, Kelly Paoli, Hallie Burt, Earl Oliveros

abamurray@gmail.com

i'm in here

director: Willy Berliner

USA / 13 min / World Premiere

When a man finds a family of strangers in his house who claim to have bought the place, he agrees to let them stay until they can get to the bottom of the mix-up. They never leave.

willyberliner@gmail.com



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MOVIE REVIEWS

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DOCUMENTARY

The trick to getting a crowd to quiet down is talking softly. If you shout, they get louder to be heard over you. But when you speak calmly, quietly and without affect, everybody shuts up. They'll wonder what they're missing. Why you don't seem to need them. They pay attention or risk being exposed. It's called the open mic trick, though it's regularly employed by party leaders, 911 operators, rappers, teachers, dictators, and bartenders.

The greatest gift you can give someone is something they didn't know existed.

Every confession you hear is a warning. To forgive and forget is lazy. Laziness

is fear. It's change that's hard. Nobody ever really forgets.

Meeting your heroes is never a good idea. They can only disappoint. You'll only have yourself left to blame.

I once got kicked out of a strip club for asking about the wifi. It's public information but also private and revealing. We can always see the effort. Your password is your own. Don't ever let anyone call it weak.

The filmmakers responsible for this year's documentary program, along with their subjects, know these lessons well. They learned them the hard way so you don't have to. On the streets of Baltimore and at the only pub in Coolgardie. They were mastered at charm school in Louisiana, and in competition on Jeopardy. They were finely and repeatedly tuned by the Austrian

Bishop's Conference. They went to bed with Bukowski but got close to Linda Lee. As adult children they were adopted by the Stradivari family in Italy. They pulled the sword out of the family stone and quickly put it back.

Screaming has nothing to do with volume.

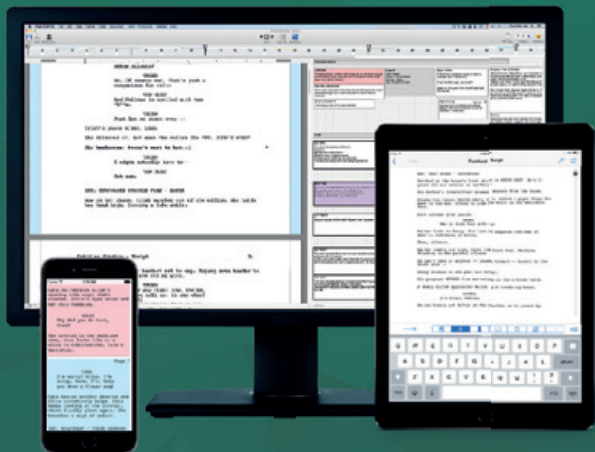
There is no truth without empathy.

If you don't have the room key to operate a hotel's elevator, just press the close-door button and your floor at the same time. The local becomes an express. The passengers, your hostages. They will hate you the most. But you and I, we don't mind. We're prepared. We expected this. We were warned. We were lucky enough to see these films.

Adam Busch

Documentaries
Co-Captain

NEW!



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sat. jan 21, 5:00pm / wed. jan 25, 1:30pm

bogalusa charm

USA
82 min
world
premiere



A loving portrait of a small Louisiana town created at the site of the world's largest lumber mill.

For the last 27 years, Miss Dixie Gallaspy has conducted a week-long charm school for girls. Through the lens of the school, we explore the deep conventions that help dignify life in a town confronted with many challenges, including a legacy of racial conflict and financial dissipation.

director bio: Director Steve Richardson (1953-2015) was raised in Bogalusa, Louisiana where he learned how to be a Southern gentleman and make a killer chocolate chess pie. Following his graduation from Duke University, he began a long, award-winning career as a sound editor on feature films.

director: Stephen Richardson

writer: Jennifer Harrington

producer: Bernard Friedman **editor:**

Jennifer Harrington **dp:** Joel Fox

mcullather@flyingmind.net

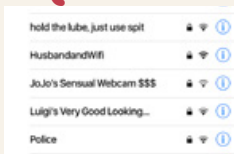
the real wifi of baltimore

director: Julia Kim Smith

USA / 3 min / World Premiere

A punny and nuanced view of Baltimore neighborhoods in a short film edited from iPhone screenshots of Wi-Fi network names.

jks@juliakimsmith.com



documentary features sun. jan 22, 4:30pm / wed. jan 25, 3:15pm

the children send their regards

austria
132 min
world
premiere

They were acolytes, pupils, wards, and foster home children who were sexually, emotionally, and physically abused

by members of the clergy. A nightmarish insight into arguably the greatest crime of the post-war period. Yet abuse remains a trauma throughout society, made possible by an environment of repression and of piety. Today, the Church and the state are allies in this cover-up. An accusation that will leave you speechless.

director: Patricia Josefine Marchart **writers:** Jakob Purkarthofer, Sepp Rothwangl, Patricia Josefine Marchart
producers: Plattform Betroffener Kirchlicher Gewalt, Christian Fiala **editors:** Patricia Josefine Marchart, Georg Sabransky **dps:** Patricia Josefine Marchart, Georg Sabransky
Featuring: Georg Prader, Jo Auer, Inge Killmeyer, Josef Schörkmayr, Klaus Oberndorfer, Paula Neulinger, Walo Nowak, Anita Ossinger, Klaus Fluch, Sepp Rothwangl
music: Carlo Pelikan

director bio: Dr. Patricia Josefine Marchart, born in 1971 in Linz, is an independent filmmaker and writer. Her main field of research is exploring how we can understand each other.

info@the-children-send-their-regards.com



mon. jan 23, 3:00pm / thurs. jan 26, 2:30pm

hotel coolgardie

australia
84 min



Two out-of-luck Finnish backpackers find themselves the latest batch of “fresh meat” sent to live and work as barmaids at the only pub in a remote Australian mining town. Confronted with alienation and impunity, their working holiday rapidly deteriorates into a test of endurance, as they discover that to meet expectations they’ll need to do more than just pour drinks!

director bio: Pete Gleeson is an Australian filmmaker with a passion for observational documentary and its capacity for telling deeply affecting stories and illuminating the otherwise hidden,

unconsidered, or unacknowledged. Pete’s short *Something To Tell You* received an honorable mention from the Hot Docs jury in 2011, and he was nominated for Most Outstanding New Talent at the Australian International Documentary Conference.

director: Pete Gleeson **producers:** Melissa Hayward, Kate Neylon
editors: Pete Gleeson, Lawrie Silvestrin **dp:** Pete Gleeson

info@rawandcookedmedia.com.au

searching for wives

director: Zuki Juno Tobgye

Singapore / 12 min / N. American Premiere

A foreign worker from South India, whose customs say he is not allowed to marry at an even age, comes to Singapore in search of a job and a chance to find a wife before he turns 32.

Zukijuno3@gmail.com



documentary Features Fri. Jan 20, 10:30am / Mon. Jan 23, 7:30pm

the modern jungle

mexico,
usa

72 min
n. american
premiere



A portrait of globalization filtered through the fever

dream of a Mexican shaman, Don Juan, who falls under the spell of a pyramid scheme-marketed nutritional supplement. Juan's neighbor Carmen lives simply, in harmony with the land her martyred husband paid for with his life. This film documents their struggles and encounters with outside forces: from capitalism and commodity fetish to the culture of cinema and the director of this film.

director/writer/producers: Charles Fairbanks & Saul Kak **editor:** Charles Fairbanks **dp:** Charles Fairbanks **featuring:** Juan Juarez Rodriguez, Carmen Echevarría Lopez **music:** Hugo Paris / Lavender, Lorenzo Rodriguez Estrada

director bios: Kak is an internationally acclaimed painter, native speaker of Zoque, and an active defender of his culture. Fairbanks's short films have been awarded at Ann Arbor, Atlanta, and CPH:DOX, and have shown on POV and at Anthology Film Archives, Slamdance, Visions du Réel, and more than 100 other festivals. For this project Fairbanks received support from the Guggenheim Foundation, MacDowell Colony, and the Wexner Art Center's Film/Video Studio Program.

charles.fairbanks@gmail.com



irregulars

director: Fabio Palmieri

Italy / 9 min

Against a tellingly hypnotic factory backdrop, a refugee encapsulates the global immigration crisis in his own wrenching words.

notworkingfilms@gmail.com

sun. jan 22, 9:45pm / wed. jan 25, 8:15pm

on the sly: in search of the family stone

USA
104 min
world
premiere

Michael Rubenstone, a Sly and the Family Stone super fan, sets out to find the band's leader, the reclusive funk legend Sly Stone. In doing so, he manages to make the most comprehensive documentary on the band to date, while also bringing Sly out of hiding for the first time since his Rock and Roll Hall of Fame induction in 1993. *On the Sly* follows Michael across the US as he unearths the true story of the band and chronicles how a musical icon fell from grace. But will he ever get the chance to meet his hero?

director bio: Michael Rubenstone is an actor/writer/director. His TV credits include *The Goldbergs*, *Grandfathered*, *Revenge*, *Happy Endings*, *The Mentalist*, *Common Law*, *Breaking In*, *Jericho*, and *Private Practice*. Theatre credits include *End of the*



Rainbow (ICT Long Beach), *The Skin of our Teeth* (Williamstown Theatre Festival), and *Romeo and Juliet* (Pittsburgh Public Theatre). He is a graduate of the University of Michigan.

director/writer: Michael Rubenstone **producers:** Michael Rubenstone, Pat Sheehan **editor:** Michael Rubenstone **dps:** Jeremy Brilliant, Theo Hand, Jason Blalock **Featuring:** Michael Rubenstone, Cornel West, Bobby Womack, Clive Davis, Dick Cavett, Paul Shaffer, David Kapralik, Freddy Stone

anunrealguy@gmail.com

richard twice

director: Matthew Salton

USA / 10 min / World Premiere

Fifty years later, folk musician Richard recounts the one devastating night that altered the direction of his life forever.

m@matthewsalton.com



documentary features sat. jan 21, 3:00pm / tues. jan 24, 12:45pm

strad style

usa
104 min
world
premiere

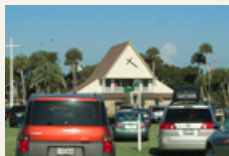


Through the magic of social media, a backwoods dreamer from rural Ohio with an obsession for Stradivari and all things violin convinces a famous European concert violinist that he can make a copy of the most well-known and valuable violin in the world. Fighting time, poverty, and most of all himself, Danny Houck puts everything on the line for one shot at glory.

director: Stefan Avalos **producers:** Stefan Avalos, Suzan Ortmeier **editor:** Stefan Avalos **dp:** Stefan Avalos **Featuring:** Daniel Houck, Razvan Stoica, David Campbell, Rodger Stearns, Mary Houck **music:** Razvan Stoica

director bio: Stefan's life started as a violinist, making his debut with the Philadelphia orchestra at age 10. But even then he knew he wanted to be a filmmaker. Avalos is best known for *The Last Broadcast*, made with Lance Weiler. *Strad Style* is a return to Stefan's violin roots and is his first feature documentary.

stefan@stradstyle.com



clean hands

director: Lauren DeFilippo

USA / 10 min / World Premiere

On a Sunday morning the congregation of the Daytona Beach Drive-In Christian Church tunes in.

le.defilippo@gmail.com

sat. jan 21, 10:30am / tues. jan 24, 9:30pm

supergirl

usa
80 min



When nine-year-old Naomi breaks a powerlifting world record, "Supergirl" is born. *Supergirl* follows Naomi's coming-of-age story as she fights to hold on to her title while navigating strict Orthodox Jewish obligations, cyber-bullying, and health issues which could jeopardize her future in powerlifting. With her family's support, Naomi must learn to accept herself and discover she is as strong inside as she is outside.

director bio: Jessie Auritt is an award-winning documentary filmmaker based in New York City. Her short film *The Birdman* received the Slamdance Grand Jury

Prize for Short Documentary in 2013. In addition to independent filmmaking, she has produced videos for many companies and nonprofits. *Supergirl* is Jessie's first feature film.

director: Jessie Auritt **producers:** Jessie Auritt, Carmen Delaney, Justin Levy **editors:** Jessie Auritt, Erik Dugger **dp:** Carmen Delaney **music:** Eliot Krimsky, Derek Nievergelt

supergirldoc@gmail.com

dust & dirt

director: Chris Stanford

USA / 5 min / World Premiere

Mason Massey dreams of one day making it to the top level of racing but with a lack of big money sponsorship he knows that it is going to be a long, hard road.

chris@chrisstanford.com



documentary features Fri. Jan 20, 7:00pm / Tues. Jan 24, 1:30pm

who is arthur chu?

USA
93 min
world
premiere



Arthur Chu hacked *Jeopardy!* and won big. Now, he's using his newfound online celebrity to battle dark forces on the internet as a blogger and cultural pundit. Raw, unfiltered, and poignant, we follow Arthur as he realizes he can only create positive change in the world if he first heals his own wounds by reconciling with his estranged family.

director/writer/producers: Scott Drucker, Yu Gu **editor:** Chris Yogi **dps:** Scott Drucker, Yu Gu **music:** Alex Zhang Hungtai

director bio: Yu Gu is an award-winning filmmaker born in Chongqing, China with an MFA from the University of Southern California. Yu's short documentary *A Moth in Spring* premiered at Hot Docs International Film Festival in Toronto, and was licensed by HBO. Scott Drucker's short documentary *Between the Harvest*, on the controversial community harvest of sea turtle eggs, has screened at more than 20 film festivals worldwide, including Oscar Qualifiers Santa Barbara International Film Festival, Flickerfest, and the Uppsala Short Film Festival.

scottdrucker13@gmail.com



it is what it is

director: Cyrus Yoshi Tabar

USA / 8 min / US Premiere

A photo captures the filmmaker's first and last encounter with his grandparents. He embarks on a journey into the dark and nebulous corners of his family history.

cyrustabar@gmail.com

SHORTS

Slamdance has carved a most respected place for showcasing the most groundbreaking and risk taking filmmakers from around the world. Our programming team watched thousands of submissions before coming together to celebrate, defend, argue, rejoice, and ultimately choose the freshest voices, wildest visions, and most unique approaches to narrative storytelling. It is a humbling job that we are honored to do, and we couldn't be more proud of this year's program.

Once again, we want to share with you the incredibly raw authentic voices that we are exhibiting in Park City and sharing with the world. These are some of the best films we've ever shared, and we can't wait for you to experience these films. We pride ourselves in elevating the stories that do not fit a mold, the films that challenge art and tradition, the visions that defy our own ideas, and the projects that rattle us at our core. We want to highlight the estranged, the eccentrics, the

indefinable and focus our attention on the moments that deserve our undivided attention. Our Slamdance short films aren't on the edge of filmmaking—they *are* the edge of filmmaking.

Join us in celebrating some of this year's finest film talents,

**Taylor Miller &
Breven Angaelica Warren**

Narrative Shorts Co-Captains





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Recess

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We're proud to support the Slamdance Film Festival

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shorts block I

sat. jan 21, 10:15am / thurs. jan 26, 11:15am

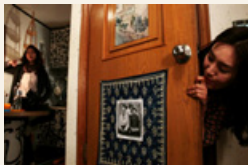
one-minded

director: Forest Ian Etsler, Sébastien Simon

France, USA, South Korea / 20 min

A fan oscillates and observes the shenanigans in an apartment: A woman brings someone home for sex as two burglars try to rob the place.

forest.ian.etsler@gmail.com

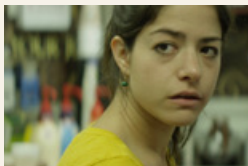


neon lights

director: Bradley Bixler USA / 15 min / World Premiere

After a seemingly ordinary transaction goes wrong, a young stripper encounters a violent customer on her way home to her father's birthday.

bwb0907@aol.com



business

director: Kati Skelton USA / 8 min / World Premiere
A terrified young man gets tangled up in a surreal and demoralizing "business opportunity."

whereskati@gmail.com

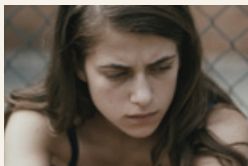


student union

director: György Mór Kárpáti Hungary / 9 min / N. American Premiere

The return journey on a train from a freshman summer camp, where 18-year-old Dóra has just been sexually abused.

gabor@boddah.hu



last night

director: Kent Juliff USA / 10 min

On the final night of their DIY stand up tour around Texas, five comics grow closer as friends.

juliffandcloud@gmail.com

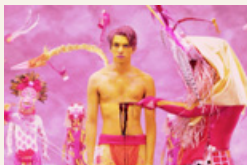


pedazos

director: Alejandro Peña USA / 9 min

After a garish and violent ceremony, two lovers are thrown into a mysterious cave inhabited by flying creatures.

howdy.alejandro.pena@gmail.com



redmond hand, private dick

director: Todd Selby **writer:** Jason Kreher
USA / 13 min / World Premiere

On her quest to find a beautiful woman's missing cactus, LA's most notorious detective gets caught up in some crazy shit and then dies.

theselbystudio@gmail.com



shorts block 2

sat. jan 21, 7:15pm / wed. jan 25, 10:45am

Ford Citaurus

director: MP Cunningham

USA / 19 min / World Premiere

An aspiring artist struggles to find his voice, his sexual identity, and the meaning of creativity.

twampdeuce@gmail.com



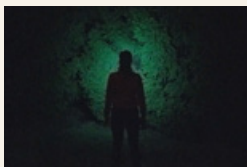
e

director: Raphaël Ouellet

Canada / 11 min / US Premiere

5 women : 5 tales of ordinary oppression.

info@travellingdistribution.com

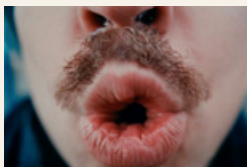


paco

director: Catalina Jordan Alvarez USA / 12 min

Paco sits in the park, catcalling passersby to bounce on his lap. What happens when three people arrive at once?

Catalinafilm@gmail.com



the package

director: Benjamin Whatley

USA / 6 min / World Premiere

An experimental narrative which follows the journey of a product from the factory line to a consumer and beyond.

benjaminwhatley@gmail.com



dr. meertz

director: Steve Collins USA / 5 min / World Premiere

A renegade psychotherapist has a brief window of time to cure a patient with ungodly dreams.

bungalow16@yahoo.com

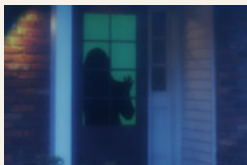


the cure

director: Mike Olenick USA / 20 min / World Premiere

A mom cries, photos fly, cats spy, and bodies collide in this sci-fi soap opera that unravels the secret dreams of people who are desperately searching for ways to cure their fears of loneliness.

info@mikeolenick.com



we together

director: Henry Kaplan USA / 7 min

A zombie is awakened.

hwkaplan@gmail.com



shorts block 3

Fri. Jan 20, 10:25am / Tues. Jan 24, 11:00am

brad cuts loose

director: Christopher Good

USA / 16 min / World Premiere

An ad pops up on the computer of an uptight office drone: It's for a business that seems to cater to his innermost desires.

christopher.n.good@gmail.com



sadhu in bombay

director: Kabir Mehta

India / 14 min / N. American Premiere

A portrait of a man with ascetic origins who has been radically transformed by city life.

mail@kabirmehtafilms.com

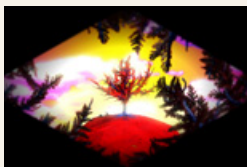


birds with human heads

director: Max Wilde USA / 10 min / World Premiere

Basking in the wildlife of a handmade universe, a girl receives her first stick-and-poke tattoo from her best friend.

wilde.mc@artist.uncsa.edu



a doll's hug

director: Rob Chihwen Lo

Taiwan, USA / 20 min / World Premiere

A Taiwanese boy learns to fight back from the threatening violence in his Barbie doll world.

adollshugfilm@gmail.com



get out fast

director: Haley Elizabeth Anderson

USA / 13 min / World Premiere

Alex's best friend, Coyote Boy, is missing and he doesn't know why.

hea236@nyu.edu



the investment

director: Steve Collins USA / 4 min / World Premiere

A mysterious salesman offers an inadvisable investment opportunity to a lonely woman in need of a friend.

bungalow16@yahoo.com



animation shorts

sun. jan 22, 11:30am / wed. jan 25, 6:00pm

auto

director: Conner Griffith USA / 6 min / US Premiere

Cars dance on highways, crowds of people wash across sidewalk shores.

cgriffit@risd.edu



batfish soup

director: Amanda Bonaiuto USA / 5 min

Wacky relatives give way to mounting tensions with broken dolls, boiling stew, and a bang.

a.t.bonaiuto@gmail.com

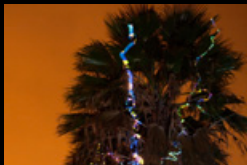


chella drive

director: Adele Han Li USA / 3 min / US Premiere

A disembodied memory of adolescence in a Southern Californian suburb. The stuck-stillness of endless summer is disrupted only by a passing El Niño.

hanli@alum.calarts.edu



hold me (ca caw ca caw)

director: Renee Zhan USA / 11 min

Flap flapflapflapflap flap. A large bird and a small boy cohabit in an unhappy relationship; the fragile balance of their existence is cracked by an un-eggs-pected arrival.

reneezezhan@gmail.com



insect bite

director: Grace Nayoon Rhee USA / 2 min

A tiny bug tries to figure out what it wants to become.

gracenayoonrhee@gmail.com



it is my fault

director: Liu Sha China / 4 min / N. American Premiere

A particular approach toward the digital medium deconstructs, forms a subliminal visual synesthesia and creates a fictional experience for the mind.

morixxd@gmail.com



monkey

director: Shen Jie China / 5 min / US Premiere

One of the three monkeys died.

zuowotuishang@gmail.com



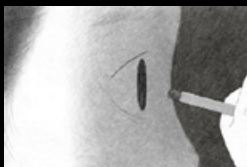
my father's room

director: Nari Jang

S. Korea / 8 min / N. American Premiere

A young woman's revelation about her abusive father's life casts her feelings about him into confusion.

kaniseed@naver.com



the noise of licking

director: Nadja Andrasev Hungary / 9 min

A voyeur cat, a woman with an excessive love for plants, and a peculiar visitor in a fur hat.

andrasev@gmail.com



plena stellarum

director: Matthew Wade USA / 12 min

A haunted machine, coming to terms with its consciousness, explores the loops and alternative channels of its finite spaces.

mwade@falsecolour.com



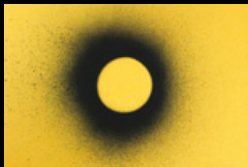
animation shorts

9

director: James Bascara USA / 4 min / US Premiere

A bashful encounter.

jbascara@gmail.com



remember

director: Shunsaku Hayashi Japan / 9 min

"Leaving home, 'I' got a phone call. As 'I' answered it, the house exploded. 'I' went to work and continued as normal..."

h.shunsaku@gmail.com



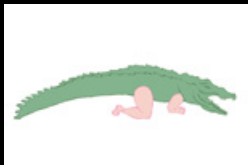
serpentine

director: Bronwyn Maloney

USA / 3 min / N. American Premiere

A young woman's reflective fantasy arouses a surreal exploration of sensuality, self-esteem, and deeply rooted fears.

bronwynmaloney@gmail.com



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Chicago, IL 60610

More information:
arclightcinemas.com

experimental shorts

sat. jan 21, 12:30pm / thurs. jan 26, 1:30pm

unknown hours

director: Calum Walter

USA / 10 min / N. American Premiere

An observer journeys down a main street in Chicago towards a neighborhood known for its nightlife.

camalgam@gmail.com



blua

director: Carolina Charry Quintero

Colombia / 22 min / World Premiere

What do we see when we really look at an animal? Certainly not just what meets the eye.

bluafilms@gmail.com



girl becomes snow

directors: Ryan Betschart, Tyler Betschart

USA / 7 min / World Premiere

An investigation into death-induced dream ephemera or; a body (mind) dissolves into video signal memories.

betschartbros@gmail.com

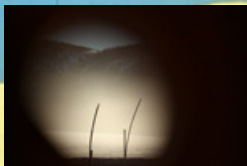


the trembling giant

director: Patrick Tarrant UK / 20 min

The bark of the quaking aspen is thought to provide the cure for any fear whose cause can't be named.

tarrantp@lsbu.ac.uk

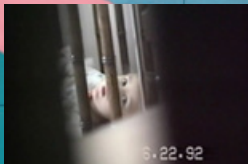


press play

director: Kym McDaniel USA / 6 min / World Premiere

Discernment becomes crucial as a little girl negotiates an adult world where different forms of entrapment threaten reality.

kymmcdaniel@gmail.com



experiments in non-cinema

director: Spencer Holden, Noah Engel

USA / 15 min / World Premiere

Making cinematic experiences without a camera apparatus. Non-Cinema.

spencerholden@alum.calarts.edu



upcycles

director: Ariana Gerstein USA / 7 min

Shot on super 8mm, up to 16mm, 35mm, down again to 16, optically printed, hand processed, and then optically printed again to end on digital video.

mcger@binghamton.edu



documentary shorts

mon. jan 23, 12:45pm / thurs. jan 26, 6:00pm

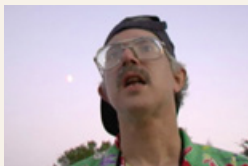
the dundee project

director: Mark Borchardt

USA / 20 min / World Premiere

A documentary chronicling a small town UFO festival in Wisconsin—Mark Borchardt's follow-up to *Cover*.

joe.pickett@gmail.com



sweet pie

director: Pierce Cravens

USA / 10 min / World Premiere

Sweet Pie, also known as Paul Winer, revives his career as the baron of bare-assed boogie-woogie and blues at the Public Theater in New York City.

cravens@metropolitanentertainment.com



eveready

director: Paul Szynol

Uganda, USA / 9 min / World Premiere

Uganda's most surprising boxer steps into the ring one more time.

paul.szynol@gmail.com



moriom

director: Francesca Scalisi and Mark Olexa

Switzerland / 12 min

Moriom, a beautiful but strange young woman, says her parents must be punished for holding her prisoner and torturing her. They have a different story.

francesca.scalisi@outlook.it



clip-135-02-05

director: Sasha Gransjean

USA / 8 min / World Premiere

Animals are used to express dislocation, helplessness, and anger, while nature illustrates the lack of control that we have over events that come to pass.

vestry37@sbcglobal.net



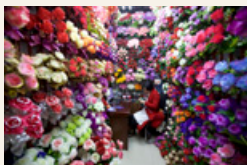
commodity city

director: Jessica Kingdon

USA / 11 min / World Premiere

An observation of the daily lives of vendors who work in China's Yiwu Markets, the largest consumer market in the world.

jessica.kingdon@gmail.com



this is yates

director: Josh Yates USA / 12 min

A home movie collage interrogates the ways in which we shape identity through fragmented media.

thisisyates@gmail.com




troll: a southern tale

director: Marinah Janello USA / 12 min

An eccentric artist navigates self-expression through his experiences living and growing up in the South.

mj10@hampshire.edu





Slamdance has become many things to many people over the last 20 years but the festival was born out of a desire for independence. We don't mean "independent" in the narrow sense of "indie" film. We mean independence in the sense of freedom: the freedom to express a personal vision without any limitations.

We call that state of absolute creative liberation "Anarchy."

Anarchy films challenge the status quo, either commercially, politically,



ANARCHY

sexually or all of the above. In a multitude of ways, they all say one thing: Fuck The System. We look for films that other festivals appreciate in private but deem too "risky" to screen to the "unwashed masses."

In today's political and cultural climate, the **Anarchy** program has taken on a new meaning and an added sense of urgency. Traditionally, artists have used their work to make sense of the world, to create order from chaos. But what does cinema mean in a post-truth universe in which a tweet carries more weight than a book? Anarchy is no longer just an aesthetic choice. Anarchy is a condition under which we live. And it demands a response, be it a prayer or a primal scream.

But just don't look to us for the answers.

To quote William S. Burroughs, "Nothing is true, everything is permitted."

**Noel Lawrence
& Burke Roberts**

Anarchy Programmers



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ANARCHY

shorts

sat. jan 21, 10:30pm / mon. jan 23, 10:00pm

vitamins for life

director: Grier Dill **writer:** T.R. Darling

USA / 2 min

An educational film about some lesser known vitamins.

grierdill@gmail.com



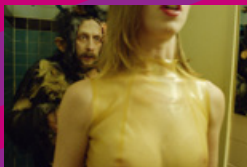
ape sodom

director: Maxwell McCabe-Lokos

Canada / 14 min

Three degenerates navigate the descending hierarchy of post-consumerist enlightenment.

chrishatcher@live.com



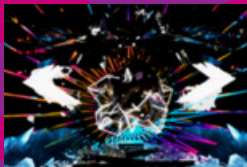
thebox

director: Jack Turpin, Davy Walker

USA / 4 min / US Premiere

An expressionistic journey through the guilt-pop-entrapment in which we find ourselves.

jackaturpin@gmail.com, davyswalker@gmail.com



hell follows

director: Brian Harrison

USA, Japan / 11 min / World Premiere

Betrayed by his clan and murdered for his past evil deeds, a sadistic killer's soul possesses his identical twin's body and sets out onto the road of vengeance.

bh@crysopia.com



horseshoe theory

director: Jonathan Daniel Brown **writers:**
Jonathan Daniel Brown, Travis Harrington
USA / 12 min / World Premiere

A weapons deal between a white supremacist and a member of the Islamic State blossoms into more.

browndjonathan@gmail.com, joetoronto10@gmail.com



what a beautiful world this will be

director: Tyler Walker USA / 16 min

While a mysterious disease called "the Blank" ravages New York City, a young drunk must find his missing friend.

info@theasfc.com



in a world of bad breath

director: Christopher Graybill

USA / 5 min / World Premiere

Unyen goes for a walk and finds himself in a frisky mood, but this gets him into trouble and his computer saves him. Then he gets depressed.

brothergraybill@gmail.com



silverhead

director: Lewis Vaughn USA / 19 min / US Premiere

A deranged, 300-pound masked ax murderer terrorizes the streets of Chicago as a calculated hunter tracks him.

wbfilm15@gmail.com

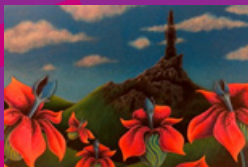


lighter click

director: Robbie Ward USA / 6 min / World Premiere

An odyssey through a mysterious psychedelic landscape full of monsters and secrets both beautiful and dark.

dedsamusic@gmail.com



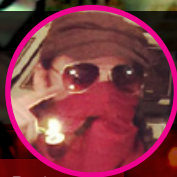


The Anarchy Show

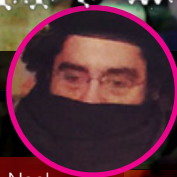
is a disruptive platform for subversive filmmakers and dangerous short films.

Twenty years ago, a trio of filmmakers who did not get accepted at another venue in Park City decided to hold their own festival. There were no sponsors or money, but there was energy. Slamdance was born out of a DIY oppositional gesture, and a restless spirit that informs the Slamdance approach to independent film that can be summed up in three words: ***fuck the system***. Anarchy Cinema is not produced for the film industry—it is produced in spite of it. ***The Anarchy Show*** recaptures this spirit in a curated webseries of bleeding-edge cinema at the grassroots, hosted by underground filmmakers Noel Lawrence and Burke Roberts.

Short films are difficult to distribute. Anarchy shorts are nearly impossible due to their innovative form and transgressive subject matter.



Burke Roberts



Noel Lawrence

But, year after year, the Anarchy Shorts program at the festival in Park City draws sell-out crowds, and this year we are pre-viewing the pilot from ***The Anarchy Show***.

Despite the glut of content from the uncurated black hole of social media and video-sharing, there is still a hunger for something unique and dangerous. ***The Anarchy Show*** gives subversive filmmakers a platform where they can share their crazed visions with the rest of the world.

Anarchy is coming... series premiere 2017.

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Los Angeles, CA 90064
dxdproductions.com
310-510-6658**

DIG

Slamdance DIG

(Digital, Interactive
& Gaming)

is a showcase dedicated to new independent artists working in hybrid, immersive, and emerging forms of digital media art.

DIG is a discovery of alternative digital experiences with an open, DIY aesthetic.

DIG is an opportunity to get lost in expressive art created in forms and technologies that are built to be impersonal by default.

DIG projects emphasize touch, personal visual perspective, and innovative connections between space and movement.

DIG underlines the essential role artists have in a crowded mass media landscape.

OPEN HOURS

(in the ALTER ROOM)

Fri, January 20
1:00pm - 5:00pm
6:00pm - 9:00pm

Sat, January 21
1:00pm - 9:00pm

Live performance
of *Bad News* at 5pm

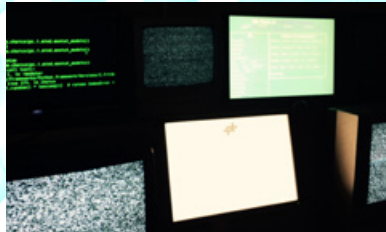
Sun, January 22
3:00pm - 9:00pm

Mon, January 23
1:00pm - 9:00pm

Tue, January 24
1:00pm - 9:00pm

Wed, January 25
1:00pm - 9:00pm

Thur, January 26
1:00pm - 5:00pm



Bad News by Expressive
Intelligence Studio (James Ryan,
Ben Samuel, Adam Summerville)

A resident in a procedurally generated American small town has died alone at home, and a mortician's assistant—the player—is tasked with tracking down and notifying the next of kin. To do this, he or she navigates the richly simulated town to interact with its residents, who are each played live by a professional actor. Throughout gameplay, an unseen wizard listens in remotely to manage the unfolding experience via live coding and discreet communication with the actor. Each 45-minute playthrough is designed to showcase the humor, drama, and tragedy of everyday life.

this game is played by limited appointment only. appointments can be made daily on a first-come-first-served basis.

there will be a special live performance and case study of *Bad News* on January 21 at 5pm.



3VR (THREE²x3P2:VR) by Float

3VR (THREE² x 3P2:VR) is a meditation on organic and inorganic structures. Flickering forms dissolve into lush, textural glitches and concentric projected landscapes. Through an individualized journey heightened by optical illusions and atmospheric audio, spherical hybrids act as portals for new cognitions to take place.



Natural History by Lillian Mehrel

Wonder at the natural world.

The LA edition of DIG also included:

Soundstage

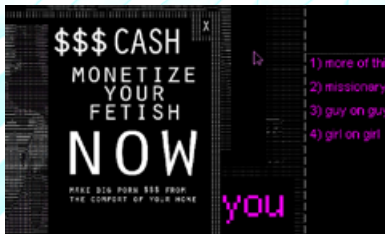
by Logan Olsen

Magic Dance Mirror

by Kyle Ruddick

Infinit-O

by Corazon Del Sol



You Must Be 18 Or Older To Enter by Seemingly Pointless

'You Must be 18 or Older to Enter' recreates the feeling of being a prepubescent kid looking at porn for the first time. Through interactive fiction elements combined with ASCII styled art, 'You Must be 18 or Older to Enter' blurs several genres together to create an anxious experience.



Manifold Garden by William Chyr

Manifold Garden is a first-person exploration game. Rediscover gravity and explore an Escheresque world of impossible architecture. Witness infinity in first-person, and master its rules to solve physics-defying puzzles. Cultivate a garden to open new paths forward, where an eternal expanse awaits.



Slamdance *Polytechnic*

Slamdance's Polytechnic program is an inclusive learning environment for new ideas and creative methods in filmmaking with an emphasis on technology, development in craft, and DIY solutions. Our forum is open for everyone and informed by festival alumni and sponsors. All Polytechnic programs are free.

We'd like to thank the following individuals and education institutions for their recent Polytechnic collaboration:

Adam Leipzig, Art House Convergence, Barbara Twitch, BlackMagic, Columbia University, Creative Future, David Pierce, Dekker Dreyer, Distribber, Emerson College, Erica Anderson, Jeremy Royce, Josh Elstein, Kevin Hanson, Lance Weiler, Nathan Williams, Reed Martin, Salt Lake Community College, Sterling Van Wagenen, Steven Gaydos, Miriam Albert Sobrino, Sonia Albert Sobrino, University of Southern California and University of Utah.

Slamdance Polytechnic invites your active participation and is open for all.

the program:

the slamdance anarchy workshop

Fri. Jan 20, 1:00 - 3:00pm, Forum

Hosted by Peter Baxter, Dan Mirvish, Paul Rachman

The Anarchy Workshop follows Slamdance's *by filmmakers, for filmmakers* mantra as a practical guide to help emerging filmmakers prepare for their creative life. The workshop is based on the shared experiences of Slamdance alumni who have built sustainable careers through DIY filmmaking. This workshop represents the core curriculum for Slamdance Polytechnic and provides an overview of DIY filmmaking that will be built upon in the following Slamdance Polytechnic workshops. Slamdance has presented this workshop at colleges and universities across the country including Columbia College, Emerson College, New York University, Salt Lake Community College, University of Southern California, and University of Utah.



Peter Baxter



Dan Mirvish



Paul Rachman

alternative processes for storytelling: a case study from dig with "bad news"

Sat. Jan 21, 5:00pm, Alter Room

Join the creators of DIG Project *Bad News*, James Ryan, Ben Samuel, and Adam Summerville, for a special live performance that gives real-time insight into the computational and performative storytelling processes at work in their game. Question and answer to follow.



essential techniques and tools for independent cinematography and post production

Sat. Jan 21, 2:30 - 4:30pm, Forum

Presented by Blackmagic Design with Andrew McPhillips and Alex Ferrari

Join Slamdance Grand Jury Award winner Andrew McPhillips, filmmaker and host of Indie Film Hustle Alex Ferrari, and experts from Blackmagic Design for an in-depth workshop on the tools and techniques essential to independent cinematography and post production.



Andrew McPhillips
Slamdance Grand Jury Winner,
CG Supervisor, Spin VFX



Alex Ferrari
Founder, IndieFilmHustle.Com

how to protect yourself from legal chaos

Sun. Jan 22, 10:00 - 11:30am, Alter Room)

Presented by Pierce Law Group, LLP, with David Albert Pierce

Whether you are setting out to make a guerilla-style film or a more sophisticated multi-million dollar indie, you need to know what to do to avoid legal trouble. Host attorney David Albert Pierce will guide you through dispute resolution when financing goes bad, intellectual property rights get messy, and labor concerns lead to chaos on set.



David Pierce with Slamdance Alum
Matt Johnson



how to sustain your creative vision and evolving career

Sun. Jan 22, 12:00 - 2:00pm, Alter Room

Presented by CreativeFuture, with Adam Leipzig, Senior Creative Advisor, CreativeFuture; Ruth Vitale, CEO, CreativeFuture; and Meyer Shwarzstein, President, Brainstorm Media

Maybe you've made a short film and are ready to start your first feature. Maybe you've just completed your first feature with a shoestring budget and don't know how to make another. Or, maybe you haven't made a film at all. In any case, you're ready to take your next steps as a professional filmmaker, which means you will need to find sustainable financing and meaningful distribution. How can you get that done? CreativeFuture's Adam Leipzig and Ruth Vitale, along with Brainstorm Media's Meyer Shwarzstein will pull back the curtain and give you up-to-minute insider tips on how you can elevate your production game and sustain your evolving career.



Adam Leipzig



Ruth Vitale



Mayer Shwarzstein

your film, your deal: diy distribution and marketing

Tues. Jan 24 3:00 - 5:00pm, Forum

Presented by Distribber, with Adam Chapnick, Founder, and special guests

More than ever, filmmakers are taking on the role of distributor, as traditional distribution opportunities dwindle. At the same time, the number of next-generation sales channels is growing astronomically. Revenue now comes from multiple sources under many different terms and reporting schedules. Deciding what to do for your film, and when, can be overwhelming. Tracking can be nearly impossible without the right systems and tools in place. Producers can lose their shirts. Host and Distribber founder, Adam Chapnick will discuss platform strategy, marketing tactics, and best practices that pave the way to profitability for today's savviest producers.



Adam Chapnick



art house now: the role of theatrical exhibition for specialty cinema

Tues. Jan 24, 12:00 - 2:00pm, Forum

Presented by *Variety* and Art House Convergence

Following the 10th annual conference of the Art House Convergence, join three exhibitors and the managing director of the Art House Convergence in a discussion about the role of theatrical exhibition for specialty cinema. Theatrical exhibition continues to be the foundation of a film's distribution life-cycle. Seeing a film in a darkened theater with strangers remains a singular experience, one that deserves to be shared, without distractions, for generations to come.

Over the last 10 years, we have seen dynamic growth in Art House cinemas and audiences. With a summary of highlights from the annual conference, learn what independent exhibitors see as their biggest challenges and opportunities in the coming years. In a discussion on curation, hear how exhibitors are adapting their programming and marketing models to reflect their growing communities.

The Art House Convergence is a year-round organization for community-based, mission-driven cinemas, with an eye toward specialty and independent cinema programming. Their resources include educational conferences, an online forum, data capture and analysis of the field, and opportunities for engagement and mentorship within the community. Started in 2007 under the Sundance Institute Art House Project program, the organization has blossomed into a year-round program that includes an annual conference with more than 600 exhibitors, programmers, bookers, distributors, and vendors in attendance.

Moderator: Steven Gaydos, *Variety*

Panelists: Mark Fishkin, California Film Institute; Courtney Sheehan, Northwest Film Forum; Russ Collins, Michigan Theater; Barbara Twist, Art House Convergence



Steven Gaydos
Vice President &
Executive Editor, *Variety*

ART HOUSE
CONVERGENCE



extra-curricular activities:

pierce legal advice corner

Fri. Jan 20 - Thurs. Jan 26, 10:00 - 11:00am, Alter Room

Prominent entertainment lawyers will be in residence to answer your pressing legal questions and to offer advice for protecting your film. First come, first served.

distribber roundtable discussions

Sun. Jan 22, Mon. Jan 23, Wed. Jan 25, 10:00 - 11:00am, Filmmaker Lounge

Distribution veterans from Distribber will be in attendance to answer all quirky and taxing questions about Park City distribution offers, and provide insight about how to successfully launch your own online distribution plan.



Coffee with Bukowski

Sun. Jan 22, 10:00am, Ballroom

A talk with journalist and producer Silvia Bizio, director Matteo Borgardt and a special guest, about the film *You Never Had It: An Evening with Bukowski*. The interweaving topics of celebrity journalism, living and working in Los Angeles, reporting from a European perspective, and observations about the

continuity of careers, celebrity and success or failure in Hollywood. These topics all intersect with career dreams in cinema, independent film and entertainment. Revisiting Bukowski 30 years later also gives perspective. Some things don't change, people do.

Moderated by Paul Rachman



In the "Coffee With" series, we discuss ways to sustain a successful creative career with champions of independently-minded filmmaking and other art forms. Past guests have included Jonathan Demme and Neil Young, Ted Hope, Chad Hurley, Stan Lee, the Russo Brothers, and James Franco. Coffee provided by Blue Star Café. Grab a cup before coming in!

Fireside Chat

second-Feature Frustration

Mon. Jan 23, 11:00am - 1:00pm, Gallery

Hosted by the School of Visual Arts (sva.edu)

Thought your first independent feature was tough? Wait until you start the second one! Independent filmmakers Jerzy Rose and Halle Butler (*Crimes Against Humanity*, *Neighborhood Food Drive*) and Matthew Lessner (*The Woods*, *Automatic at Sea*) discuss the trials and tribulations that went into making their second feature films, and provide advice on how to navigate the many obstacles along the way. Moderated by Adam J. Natale, Director of the SVA Theatre in New York City. This event is presented by the School of Visual Arts (sva.edu), and is free for all.

*Guests are subject to change.



Jerzy Rose



Halle Butler



Matthew Lessner

SVA  **NYC**
SCHOOL OF VISUAL ARTS

Jury

narrative Features

Jason Coleman

Jason Coleman is a film critic and movie journalist with over 20 years of experience, with the last six years at *Starpulse.com* and before that as Senior Entertainment Editor for *The213.net* and *213 Magazine* and previously a writer for *JoBlo.com*. Having worked for two local newspapers as a movie reviewer by the early age of 12, Coleman graduated Lord Byng with honors and received an award for journalism for his interview with Canadian Radio sex show host Rhona Raskin. Influenced by the likes of Gene Siskel and Richard Corliss, Coleman continues to write for *WhySoBlu.com*, which includes his regular columns *Encapsulated Movie Reviews* and *Forgotten Friday Flick*. Coleman is also the founder of Flicks for Fans ([facebook.com/flicksforfans](https://www.facebook.com/flicksforfans)), a company that holds screenings, festivals, and amazing cinematic events.



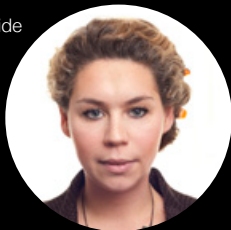
Jerzy Rose

Jerzy Rose is a Chicago filmmaker. His films have shown at the Telluride Film Festival and the Slamdance Film Festival. His 2014 comedy effort, *Crimes against Humanity*, was awarded Best Film by the Boston Underground Film Festival and Best Ensemble Cast at the Florida Film Festival. He works as a janitor at the Art Institute of Chicago. Jerzy, a very judgmental person, returns to Slamdance this year to make friends and show his new comedy movie, *Neighborhood Food Drive*, a psychosexual horror story about capitalist subjectivity.



Ania Trzebiatowska

Ania Trzebiatowska heads acquisitions at Visit Films - a worldwide film sales company representing some of the best in independent US and world cinema. Visit's most recent titles include: *Always Shine*, *Krishna*, *It Follows*, *People Places Things*, *Morris from America* and *Suntan*. Ania has worked in the film industry for more than a decade. For the last eight years she has been the Artistic Director of Off Camera IFF (Krakow, Poland). She trained in production and post-production at the BBC and the British Museum. She produced *The Unspeakable Act* by Dan Sallitt. She travels extensively to international festivals and markets, speaking on panels and serving on festival juries around the world (including Sundance, Outfest, Rome, and Seattle IFF).



documentary Features & shorts

Adrian Belic

Adrian Belic is an Academy Award nominated film director, cinematographer and producer. His work has been seen on *National Geographic*, *History Channel*, *Discovery*, *PBS*, *BBC*, *NHK*, *Globo*, and many others. He has traveled to more than 100 countries, filming in more than 30 countries on six continents. Adrian graduated from University of Southern California with a degree in Political Science and International Relations. After college, Adrian and his brother Roko's first feature documentary *Genghis Blues* won the Sundance Audience Award and was nominated for an Academy Award. Their second feature documentary film, *Beyond the Call*, premiered at the Tribeca Film Festival and screened around the world winning more than 50 film festival awards. The brothers' third feature documentary *Happy*, about the science and practice of happiness around the world, has become a global phenomenon. He most recently finished filming new projects in the Philippines and South Sudan.



Silvia Bizio

A journalist, she writes about film from Los Angeles for the daily newspaper *La Repubblica* and the weekly magazines *L'Espresso* and *D*, and is a member of the Hollywood Foreign Press Association. Graduating in Literature and Philosophy from the University of Rome, she earned her Master's in Sociology and Mass Communication at UCLA. She has written several books including *Los Angeles Babilonia* and *Cinema Italian Style*, a history of Italian Cinema at the Academy Awards. She has been the artistic director of *Cinema Italian Style*, a series of contemporary Italian movies from 2004 to 2010, and is now director of *Italians in Film*. Her first short movie as a producer, *The Night Shift Belongs to the Stars*, directed by Edoardo Ponti, with Nastassja Kinski, Julian Sands and Enrico Lo Verso, was shortlisted for the Academy Awards and won best short at the Tribeca Film Festival. *You Never Had It: An Evening with Bukowski* is her first documentary.



Mario Deangelis

Mario DeAngelis has been with Slamdance since 2012 as a projectionist. As a Salt Lake City filmmaker Mario has been involved with multiple film and tv projects, from commercials to music videos, from short films to features. Mario has thoroughly enjoyed his time with Slamdance and is honored to be a documentary juror for the first time.



Jury

narrative & animation shorts

Jeffrey Bowers

Jeffrey Bowers is a Senior Curator at Vimeo, where his responsibilities include selecting Staff Picks, contributing to the Staff Pick Premieres program, and running the Vimeo On Demand curation. For the past four years he has curated VICE Media's VICE Shorts and written the column *I'm Short, Not Stupid*. His background includes programming features and shorts for Tribeca Film Festival, Hamptons International Film Festival, Rooftop Films, and the Athens International Film + Video Festival. Because of his broad expertise, he's served on juries and participated in speaking engagements at places like SXSW, DOC NYC, Palm Springs Shortsfest, Nantucket Film Festival, and IFP.



Sonia Albert Sobrino

Spanish filmmakers Sonia and Miriam Albert-Sobrino didn't start making films until less than a decade ago. With an early interest in science—at 13 years old—they joined their local community college where they were trained as nursing assistants and lab technicians. Later in college, they earned their BScN from the University of A Coruña. After a brief career as nurses, they decided to fulfill their childhood dream and study film at the University of A Coruña. In 2014, they completed their MFAs in Film Production from the University of Utah.



Currently, they balance their work as professors at the University of Utah while producing their own films. In January 2017, they'll release their first feature film: *The Story of a Satellite*.

Malik Vitthal

Born and raised in Los Angeles, Malik Vitthal graduated from the University of Southern California's School of Cinematic Arts. He co-wrote his feature directorial debut *Imperial Dreams*, which was developed at the Sundance Institute Screenwriters Lab and the Jerusalem International Film Lab. *Imperial Dreams* premiered at the Sundance Film Festival, where it won the Audience Award: Best of NEXT <=>.



experimental & anarchy shorts

Mike Olenick

Mike Olenick makes perverse films focused on photography, forbidden desire, and transformation. In 2015 his film *Red Luck* won Best Experimental Short at the Slamdance Film Festival. Mike's work has also streamed on MUBI, played on Dutch TV, and has won awards at the Chicago Underground, Ann Arbor, and Big Muddy Film Festivals. In 2016 he attended the inaugural Shudder Labs with his script *As the Dust Settles*. As an editor, Mike has worked with Guy Maddin (*Keyhole, The Forbidden Room*), Jennifer Reeder (*A Million Miles Away, Blood Below the Skin*), Kelly Reichardt, the Quay Brothers, Lucy Raven, Michael Robinson, and Sadie Benning. He has an MFA in Photography from the Cranbrook Academy of Art.



Miriam Albert Sobrino

Spanish filmmakers Sonia and Miriam Albert-Sobrino didn't start making films until less than a decade ago. With an early interest in science—at 13 years old—they joined their local community college where they were trained as nursing assistants and lab technicians. Later in college, they earned their BScN from the University of A Coruña. After a brief career as nurses, they decided to fulfill their childhood dream and study film at the University of A Coruña. In 2014, they completed their MFAs in Film Production from the University of Utah.



Currently, they balance their work as professors at the University of Utah while producing their own films. In January 2017, they'll release their first feature film: *The Story of a Satellite*.

Bryan Wendorf

Bryan Wendorf co-founded the Chicago Underground Film Festival in 1994 and remains its Programmer and Artistic Director. He has served on the board of directors of IFP Chicago and has curated film programs at numerous venues including Conversations At The Edge at the Gene Siskel Film Center (Chicago), Transmediale (Berlin), Spectacle (Brooklyn) and the Revelation Film Festival (Perth). He studied fine art at Columbia College Chicago, and has written articles about film, music, comics, and popular culture for a variety of publications including *New City*, *Indiewire*, *It's Only A Move!*, and *Wormwood Chronicles*. His film credits include *Buzzard* (2014) and *The Last Blood Orgy* (2013).



Awards & Prizes

Thurs. Jan 26, 8:30pm, Ballroom*

Who will take home a Sparky? Slamdance concludes with the announcement of the Grand Jury and Audience Award winners.

sparky awards

Jury Award for Narrative Feature

Jury Award for Documentary Feature

Jury Award for Narrative Short*

Jury Award for Documentary Short*

Jury Award for Animation Short*

Jury Award for Experimental Short

Jury Award for Anarchy Short

Audience Award for Narrative Feature

Audience Award for Documentary Feature

Audience Award for Beyond Feature

Spirit of Slamdance Award

***The winners in these categories qualify for the annual Academy Awards®.**

Prizes

Slamdance would like to thank very much our following sponsors for their generous prizes:

Final Draft for their Final Draft 10 software awarded to every Slamdance winner;

The NAB Show for their Exhibits Passes and Session 6-Pack to every Slamdance winner;

Pierce Law Group, LLP for their legal service awards to the Narrative and Documentary Feature winners.



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Screenplay Competition

The 2016 Slamdance Screen & Teleplay competition was a big success and as a reader and competition judge, I am proud to be affiliated with this incredible and inspiring institution year after year. This competition distinguishes itself from others in the fact that it—as well as the film festival—was started by resilient people who didn't give up. When they didn't find a home at Sundance, they created one of their own. A new home for emerging filmmakers—recognizing and rewarding excellence in craft on the independent film level.

The 2016 submissions were excellent and the finalists and winners extremely well deserved. The following winners represent the best of the best: Andrew Kightlinger for Features*; Suju Vijayan for Horror; Anju-Andre-Bergmann for Shorts; and Bryan Kett for Teleplays.

As Slamdance gears up for its annual film festival, the readers ready themselves for the next talented batch of writers for our 2017 competition. We reward good writing, and love our incredible, growing family of screenwriters.

The 2017 Screenplay Competition opens for entries on February 21.

Beverly Neufeld

Judge, Reader and Happy Person.



*Andrew also won the Grand Prize.

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build a career.
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budget levels!**

Contact Writers Guild of America, West/Independent Film:
323-782-4731 or indie@wga.org

Protect your work
by registering at
WGAWRegistry.org.

WGAW

www.wga.org

Screenplay Winners

The 2016 Slamdance Screenplay Awards were presented by The Writers Guild of America, West and their president Howard Rodman. Slamdance recognizes four categories in its Writing Competition and congratulates the top three winning screenplays in each category. The top three Slamdance screenplays in each prize category are as follows:



Howard Rodman

Grand Prize Winner:

Great White Shark by Andrew Kightlinger

Features:

1st Place: **Great White Shark** by Andrew Kightlinger

Estranged siblings embark on a scavenger hunt to secure their inheritance after their assfuck father dies.

2nd Place: **Oil and Water** by Alfred Thomas Catalfo and Morgan Webster Dudley

An epic battle erupts between Aristotle Onassis—richest man in the world and husband of Jackie Kennedy—and young housewife/novice state legislator Dudley Dudley when Onassis sets out to build the world's largest oil refinery on New Hampshire's pristine seacoast in 1973. Based on a true David-and-Goliath story with a strong female protagonist.

3rd Place: **Montana Quagmire** by David Biscevic

After a mysterious black man moves onto a remote Montana ranch to escape his dark past, his secrets are revealed by a racist sheriff, a sassy cowgirl and a merciless killer seeking revenge.

Horror:

1st Place: **The Housesitter** by Suju Vijayan

A struggling writer discovers the gruesome, mummified corpse of a once famous 1940s starlet in the decrepit house next door and attempts to uncover the woman's dark past before an evil specter kills everyone connected to the investigation.



Andrew Kightlinger

2nd Place: **Welcome to the Hotel Chateau Cheveux** by Michael Snow

After inheriting a once glamorous hotel from a distant relative he never knew, a down-on-his-luck puppet-man accidentally summons a horde of ravenous monsters intent on eating his famous and fashionable guests.

3rd Place: **Dead Pilgrims** by Colin Campbell

Six college friends gather in the woods to celebrate Thanksgiving. The Native Americans in the group accidentally desecrate an ancient Pilgrim tomb and unleash vengeful Pilgrim ghosts, literally hell bent on hunting them down. A darkly comedic horror film with a new take on our forefathers.

Shorts:

1st Place: **Conviction** by Anju Andre-Bergmann

A small-town housewife, forced to recover her convict husband's stolen goods, uses the resulting circumstances to escape him once and for all.

2nd Place: **Fetch** by Sam Gill

A man and his dog play fetch on a spaceship, until it malfunctions and begins to fall apart! The man gets trapped on-board, but makes sure his dog escapes in the only remaining life pod. Unable to abandon his master, the dog will do whatever it takes to return to him.

3rd Place: **Entrenched** by Joey Chebatte

When four British soldiers entrenched on out-post duty capture a young French boy spying on their position, tensions rise amongst them as they decide whether he's helping the enemy or simply playing.

Teleplays:

1st Place: **Feral: Lone Wolf** by Bryan Kett

A young man raised by wolves learns he's adopted and sets off to San Francisco to find love, learn about humanity, and serve his pack.

2nd Place: **Lovecraft** by Doug Wolfe

Based on the life and works of H.P. Lovecraft. After her father is murdered by a supernatural creature, a headstrong young woman must seek the help of the reclusive and eccentric H.P. Lovecraft to find her father's killer.

3rd Place: **Sugartown** by Amanda Toye

A small town sheriff wakes from an alcoholic blackout to discover her husband has been murdered, and that she may be the murderer. But Sugartown is full of secrets, and she's not the only one with something to hide.

Fusion Doc Challenge Showcase

Sun. Jan 22, 1:45pm, Gallery

The Fusion Doc Challenge is a timed filmmaking competition sponsored by The Fusion Network where filmmakers from around the world sign up to make a short documentary in five days that is four to seven minutes in length. The top 12 films are determined by an esteemed panel of judges and premiere at the Fusion Doc Challenge Screening at Slamdance. The films also compete at TheAudienceAwards.com to an online international audience.



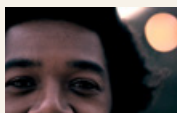
Astonishing
by Annalise Pazstor



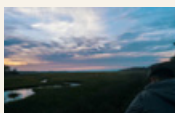
En Pointe
by Matthew Kaplowitz



The People
by Fernando Lara



Beacons
by Whitney Skauge



Mo' Freaka
by Joey Vokac



Rimas 01
by Christopher Ransom



Blind Soccer
by Kai Ho Lee



On The Wall, Off The Chain
by Greg Carlson



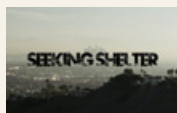
Sanctuary
by Ashley Seering



Cowgirl Up
by Nathan Willis



Open Exhibition
by Tommy Tang



Seeking Shelter
by James Goldberg

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War Stories

After Adderall It was actually easy to make *After Adderall*. Since there wasn't any money (I just used \$10,000 in my own savings) there wasn't anything to fight over and everybody was just involved in this creative project. Honestly, the lesson I learned from *After Adderall* is that it's easier to make a movie for no money than not enough money.

What Lies Upstream As the highway was literally being shut down for dangerous snow conditions, I stayed up all night skidding across the icy roads of West Virginia so I could confront a lobbyist after a secret meeting. Maybe it's because I had no sleep, I decided to barge into the meeting itself.

Future '38 Original male lead, who shall remain nameless (hit me up at the party), gets cold feet. Pulls out Friday night with filming set for Monday morning. Production about to be cancelled—when Nick Westrate steps in with zero prep, aces the part, and saves film!

Neighborhood Food Drive At one point, about halfway through the production, this giant bird—a falcon, maybe—flies into one of our staging rooms through an open window. And we're keeping all the costumes and wigs and stuff in this particular staging room. And the bird—or falcon, or whatever—rips apart and steals all of the wigs. And so we're out of money at this point and can't afford to replace the wigs, so we all have to go (the makeup person and some producers and stuff) out and search for this bird's

nest—because obviously she's stealing them for her nest—to get the threads for the wigs back.

Suck It Up Just weeks before I (Jordan) first read the script, my boyfriend had been diagnosed with an aggressive bone cancer. For the last two years, *Suck It Up* has run in parallel to a lot of heavy, awful sadness in my personal life. It's given me strength. The project has been a touchstone, an anchor, a catharsis.

Aerotropolis It's a no-budget feature film. The core crew was only three people. But we didn't give up. We only spent \$7,000 and shot in just 11 days. It's a miracle for us to be selected for the Slamdance competition now!

Beat Beat Heart is the first feature film that has ever been produced as a graduation film at IFS International Film School Cologne. Luise Brinkmann and her team shot it in 19 days with a total budget of 22,000 €, following her 30-page-outline as their script.

Cortez Arron and I were hesitant to cast Jackson, his actual kid, in the film. We were all living together when we went into pre-production, and it seemed like a bad idea, but Jackson persisted. He surprised us at the audition and blew us away. We couldn't deny him the part.

Dave Made A Maze "This is the only thing I've ever made that's worth finishing, and if I hadn't made it, no one would've gotten hurt." —Dave. Everyone sacrificed immensely, working under extreme conditions. I lived that line every time I snuck into the bathroom for a panic attack.

Dim the Fluorescents Because of limited funding, we shot the movie over a three-year period. There's even one scene containing footage from all three years. It wasn't ideal, of course, but that's how long it took to get it right. The scene feels emblematic of the whole process somehow.

Wexford Plaza After Joyce's mentor suggested we consider casting a former film student whose name she couldn't remember as the film's lead, a wild goose chase took us to a small town two hours outside Toronto, where we found Reid working as a dog groomer and immediately knew that she was our Betty!

Bogalusa Charm Steve began his documentary of Bogalusa by shooting footage of Miss Dixie Gallaspy's Smoky Creek School in the summer of 2001. He returned with a small crew in 2014 to catch-up with those graduates and the town of Bogalusa.

The Children Send Their Regards The Austrian Premiere of the film engendered heated debates in the media about concealment of pedophile criminality by members of the clergy and the cooperation between the Church and the government concerning (non-) conviction of the criminals.

Hotel Coolgardie The lo-fi aesthetic of the film came about as a result of a short and sudden window of opportunity to access the hotel—which meant the director had to pick up whatever camera he had available. In this case, his own virtually obsolete HDV tape camera, a mix of audio gear, and some Go Pros. Once the story was in motion there was no time to upgrade cameras or to watch the footage we were capturing. Pete Gleeson embedded himself in the outback hotel for the duration of the shoot, living upstairs from the bar with his

tech support person/sound recordist/producer Melissa Hayward.

The Modern Jungle Where to begin!? A camera was stolen in the first year of filming. Another camera broke when it got soaked while filming in Hurricane Barbara. For a year we planned to film the parade that honors the husband of Carmen, who was a martyr for the local land rights movement, but a few local leaders spread lies about us and our project, in order to convince the campesino collective that they shouldn't let us film. Also, our budget was minimal, but we had incredible support from (most of) the villagers: they'd make tamales for us, give queso fresco, tortillas, or whatever they could.

On the Sly : In Search of the Family Stone started as a simple idea. Why don't I rent a camera and see if I can find my musical hero, Sly Stone. I hear he lives in L.A. —I'll go and find him. Easy, right? Hardly. I found out pretty fast that I had picked possibly the most difficult subject in the music industry. I didn't know anything about making a film. I just knew that there was a story that needed to be told. Little did I know, it was not only Sly's story—it was my own. *On the Sly* was my film school. It took over 12 years to complete. It is a labor of love.

Strad Style While shooting in an Ohio farmhouse with no heat during winter was difficult, more challenging was a staircase that was in danger of total collapse. Avalos stopped shooting and became carpenter-for-a-day to save the stairs and more importantly, his own neck.

August We found our lead actress at a NOLA jazz funeral. As she danced down the street, she suddenly exploded with energy and collapsed to the pavement, writhing as she mourned her grandfather's death. I couldn't get that image out of my mind. I finally found her again weeks later, and she agreed to be our leading lady.

Birds With Human Heads We filmed this sucker while still in school and used green screen space that we basically didn't have real permission to use. We were caught filming the last scene and I almost got kicked out. It was great.

The Cure My super supportive mother gave me a firm NO to starring in *The Cure*. Not once, twice, three, or even four times, but five times! I finally broke down and drove 90 miles so I could ask her in person with dad as my witness.

Dr. Meertz Austin, Texas is very hot in the summer. Fortunately we were indoors.

Ford Clitaurus Just a film I made with my buds. I got fired from my job a couple weeks before shooting, so that was sick.

Get Out Fast I want to go home. This was the first idea that crept into my mind the summer before deciding to make this project. I was living in New York. The year before I was always tasked with finding "equivalent landscapes," places in the city where I could shoot that felt like the South. I spent a lot of money and willpower to find the perfect field of tall grass or deep wood. But it always felt like I was cheating. Although I've learned to adapt to the city and the landscape of New York, which I'm also very much in love with, the experience of making this film in Louisiana grounded me in a reality that I'm very much familiar with. I hope the film captures the feeling of a place. I hope the feeling stays with people.

I'm in Here I will never eat shrimp again.

The Investment The director's eight-year-old daughter designed the revolting used band-aids used in this film.

Last Night Our production was sponsored by local Texas restaurants! We had a bunch of generous food donations and that's pretty freaking cool!

Neon Lights I began writing *Neon Lights* in the spring of my third year at the NYU Graduate Film program. I was immediately enthralled by the element of secrecy within a family and how that can affect relationships. I was also intrigued by this character who leads a double life. One is dangerous and unpredictable and the other is safe and mundane. I think as impulsive and seemingly independent as she wants to be, she is still not in control of her life and is essentially handling it one day at a time... unsure of what the future holds for her. This very hardcore and unapologetic depiction of her is what I find so alluring about her story and how she maneuvers the people in her life.

No Other Way To Say It This kind of happened backwards. I found the audio suite at Optimus to be visually interesting and got permission to film there. Then found five actor friends who were available to shoot. Then I wrote the script, specific to the location and cast.

Nonna My grandmother in law is the lead actress in the film...

One-Minded The 15-minute long take at the heart of the movie is actually made of two combined shots. Two actors had been dating for five years but they broke up on the eve of our shooting, yet they kept it professional and the show went on.

Paco Not exactly a war story, but a bit of background: Paco is a character my brother and I played in our childhood. I must have come up with him, based on men on the street, who would call me "Linda." I cast my

neighbors and partner—all non-professional actors—to interact with Paco. The film sets Paco's catcalling and begging in the context of a trusting world.

Pedazos Every single shot in the film was composed of multiple shots, sometimes dozens, featuring puppets, actors, and imagined objects, so it got pretty confusing. The shoots took place over a year and a half and towards the end, the DP and I had developed our own vocabulary. The actors were constantly shivering and being covered in various liquids and costumes. Sometimes a six second shot would take half a day to render in order for us to begin to see if it was headed in the right direction. A ton of patience, sweeping, hot colors, and half naked dudes.

Redmond Hand, Private Dick Take one Felicia "Snoop" Pearson (*The Wire*), add one Katya Zamolodchikova (*RuPaul's Drag Race*), mix one Jesse Camp (*MTV's Wanna Be a VJ*) and put them all together in the director's own house. Then watch sparks fly, tempers flare, windows shatter and makeup melt.

Student Union Shot in only two days, our film was made independently, with no state funds provided in Hungary. We tried to make the film as quickly as possible in order to give a cinematic reaction to some of the most recent atrocities that recently happened in our country.

We Together Prepped for three months and filmed over four long days at an abandoned animal shelter in Riverside, California. I'd be totally cool with forgetting the smell of that place!

Chella Drive was made over many nights in the backyards of houses in the suburbs of LA. Most of the scenes in the film were moving the projected

video forward one frame at a time, and taking a long exposure shot for each. At times, I carried my projector, camera, and laptop equipment up into the hills, which meant long extensions cords and loud music to keep the bears away. The opening shot of the film was actually disrupted by some sprinklers going off, and I had to quickly grab the camera and tripod out the way. Luckily I had gotten enough frames by then. These are the mundanely exciting thrills of shooting animation in the suburbs.

Plena Stellarum After shooting my feature film, *How the Sky Will Melt*, I was out of funds and unable to go into post for 15 months. In that limbo I began exercising my anxiety by working on *Plena Stellarum*, a project saving me from (and archiving) my madness.

Serpentine began as an autobiographical narrative, recalling adolescent memories of intimacy, rejection, and strength. The crocodile has long been a symbol of strength to me, and of conquering fear. Eventually, the whole story became a series of symbols, describing states of mind and body.

Blua I filmed a wolf on a 16mm Bolex, which I had been advised not to do. I looked, and was looked at, by many animals.

Experiments in Non-Cinema With the limited time we had due to work, one of the films we made was during a coffee break.

Girl Becomes Snow Single digits. Feet of snow. Walking till we drop. VHS camera on our shoulders.

The Trembling Giant When I booked my cabin to conduct winter filming in Fish Lake, Utah, the receptionist asked me if I was sure I wanted to do that. I was not.

Clean Hands We shot this film over the course of three Sundays in the July heat of central Florida. The church-goers all had their cars on throughout services so they could keep their AC blasting. Running around an acre of land in 95-plus degree weather, trying to avoid breathing in too much car exhaust while simultaneously asking strangers if I could get inside their cars to shoot. I'll just say it was the sweatiest set I've been on so far.

Moriom One day we saw this beautiful girl crossing a river. She approached us and she started to clap her hands. Some kids were throwing stones at her. Suddenly, we realized that she was wearing a cuff on her ankle. We decided to discover her story.

The Real Wi-Fi Of Baltimore In the wake of the Freddie Gray uprising, I was traveling around Baltimore, lost and looking for a Wi-Fi connection, and was fascinated by the Wi-Fi network names that came up on my phone. I started taking screenshots which I edited into a short film. Thanks to a Rubys Artist Grant, I was able to remaster the film for projection on the big screen and combine forces with James Nasty and TT the Artist to produce an original soundtrack for the film, "Are U Connected?"—both a question and a challenge.

Searching for Wives Searching for the man who would be my lead subject was the hardest obstacle. I waited outside the studio for three hours almost everyday after class and would ask every man who walked out if they were looking for a wife and if they would like to be part of a documentary. Most foreign workers were scared to talk to me, especially with a camera, for fear that their bosses would send them back home. Finding Patha was a blessing! Another hurdle was working around his schedule, as his job doesn't have steady hours!

Sweet Pie A challenging part of filming this short doc was finding the Naked Cowboy. Sweet Pie, aka Paul Winer, was incredibly excited to meet him. We circled Times Square for about half a day until finally we were able to catch up to him. Sweet Pie lives in Quartzsite, Arizona. During filming the desert heat would top 110 degrees. Of course, he would be cool dressed only in his pouch, but those behind the camera weren't as lucky.

This is Yates was edited over the course over three years and completed during a residency with the Nickelodeon Theatre, a non-profit cinema in Columbia, South Carolina.

Horseshoe Theory We were a few bucks short of our budget and got rescued via Instagram by Michael Finkelstein, a 20 year old music producer from Scottsdale, Arizona. He drove out after we shot the film and brought a ton of hash to an editing session. Thanks, Michael!

Lighter Click Robbie Ward designed and drew every aspect of the film by hand with colored pencils. He had to shut himself in his room for over six months, working every night until daybreak to complete the animation. Everything was shot on an iPhone.

Vitamins For Life The film was created for a filmmaking festival organized by the Brooklyn film collective Video Mass. Each filmmaker was tasked with creating a brand new sci-fi short film around the theme of "Speculative Fiction." With just a few weeks time and practically no budget, I decided to make a film that would embrace the limitations and luckily found T. R. Darling's writing which served as the perfect source material.

What a Beautiful World This Will Be We shot in the middle of a snowstorm with no money and only Evan Williams to warm us. It was a trial without verdict. February is the cruelest month, breeding. Movies out of the dead land.

Slamdance Presents

American film critic Elvis Mitchell said Slamdance is more than a festival and less than a movement. But we do move year-round. In addition to the Festival, Slamdance serves artists and a growing audience with other enterprises. One of them is Slamdance Presents, our distribution company—and it's making its mark. In August 2016, we launched the theatrical release of Claire Carré's feature sci-fi film *Embers* at ArcLight Cinemas Hollywood, complete with daily panel discussions including special guests such as Jason Ritter, Amber Benson, and KK Barrett. Since then, Claire's work has been nominated for a 2017 Independent Spirit Award. One year prior, we released Steve Yu's documentary *The Resurrection of Jake The Snake*, which reached number one on iTunes.

ArcLight Cinemas have really helped Slamdance's distribution endeavors. Our monthly Cinema Club partnership, which screens two independent films per month



Claire Carré (center) with cast and crew members from her Slamdance film *Embers*

complete with filmmaker Q&As in Hollywood and Chicago, has allowed Slamdance films to find broader distribution and greater recognition for the filmmakers.

Look out for new Slamdance Presents films online and at the theater. Our next screening date at ArcLight Hollywood is Tuesday, January 31 with Cullen Hoback's *What Lies Upstream*. A festival swan song if you like, and the beginning of our year-round movement.

Slamdance tv

Slamdance is more than a festival, it's a family—and Slamdance TV is like your annoying aunt that's always halting dinner mid-bite to take a picture of everybody uncomfortably holding their chew to smile.

Appropriate metaphors aside, our goal is to capture the spirit of the festival and to promote this year's newly discovered visionary filmmakers. We're doubling down our efforts to promote this year's coverage and are stoked to announce the expansion of this year's Slamdance TV's slate to include the new educational program, Slamdance Polytechnic. In collaboration with CreativeFuture, Slamdance alumni, media educators, and sponsors, we are building an online curriculum of videos to teach DIY filmmaking and storytelling to anyone, anywhere.

As Slamdance alumni and programmers since 2013, we can attest to the power of this festival in bringing people together. So if you're here as a filmmaker or a friend, we welcome you to the Slamdance family and look forward to meeting all of you.

Let's dance!

Marie Jamora & Jason McLagan

Producers, Slamdance TV



Slamdance 2017 Artist

Tommy Burns

Tell us about yourself and your background?

I was born in Houston, Texas, graduated from high school in Midland-Odessa and moved to LA when I was 18. I'm getting my Masters in Fine Arts at Claremont University.

How does your cultural background influence your work?

I'm heavily influenced by Chicano art and muralists. When I was growing up, I admired the graffiti and the skateboarding scene coming out of LA. And, of course, the movies.

How do you feel about being our festival artist?

I feel like a film festival is the ultimate example of people trying to come together to express abstract ideas. As an artist, I do that by myself at a studio. People have wide and varied interests and belief systems. I think independent film is kind of the epitome of that.



In your words, what is the message behind this piece and how does it fit with Slamdance?

The main form is representing a strong woman, and at the same time, she's wrestling with societal pressures of what she should be doing or how she should be acting. With all the stuff that's happened with the election, I think that a strong woman is still very intimidating for a lot of people.

I chose to use it to represent the festival because what I admire about filmmakers is that they're wrestling with their own personal demons and ideas. Like the way she's holding the snake. It's unclear—is it friendly? Is it dangerous? Is she playing with it or restraining it? There's a lot of uncertainty and I think that's the fun part of film and having other people look at your film. Those kinds of interactions are really precarious.

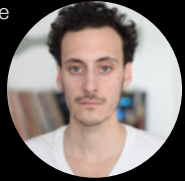
Instagram: @BurnsAlive

Facebook.com/TommyCBurns

Alumni

Slamdance was single-handedly the best festival going experience I've had thus far. The filmmakers, the staff and even the crowds were friendly and supportive. No hubris, no antagonism, just a straight up love and appreciation for bold and innovative storytelling. I couldn't be more proud to have screened *Driftwood* amongst such a wonderful group of people.

— Paul Taylor, director of *Driftwood*,
Jury Award for Best Narrative Feature



Being a first-time filmmaker I knew that Slamdance would be the best festival to premiere at. Its small slate and supportive staff gave the film a great amount of attention leading up to a distribution deal with Lionsgate and Animal Planet hours after the first screening. It changed the life of our film and mine overnight!

— Brian Golden Davis, director of *The Million Dollar Duck*,
Jury Award and Audience Award for Documentary Feature



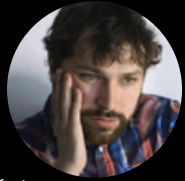
Winning an audience award at a festival like Slamdance is everything you hope for when you are making an indie comedy. The audiences we had were incredible: they laughed, they oohed, they burst into applause after a scene with a big speech, and they asked insightful questions during our Q&A. When I die I want to go to a heaven where we continue to make movies for some afterlife version of Slamdance.

— Alex Simmons, director of *Buddymoon*,
Audience Award for Narrative Feature



Slamdance was a delight! I can't imagine a better festival, especially for a first-time filmmaker. There's an understanding that everyone there has worked really hard on something that matters to them. It's a great opportunity to meet friends and future collaborators. Winning the Spirit Award was unexpected and wonderful. Just being done with the movie we spent the last four years making was enough of a prize, but to have our effort appreciated was almost too much. I'm very grateful to be a part of this family.

— Dominic Rodriguez, director of *Fursonas*,
Spirit of Slamdance Award



I can't imagine *Fursonas* premiering at any other festival. Right from the start we were unquestionably welcomed into this individualistic and passionate community of filmmakers. Slamdance's undeniable punk spirit is contagious and addicting in the best way possible. Our crew is extremely honored to have won the Spirit of Slamdance Award, and the entire festival experience has been unmatched. We're still pinching ourselves.

—**Olivia Vaughn, producer of *Fursonas*, Spirit of Slamdance Award**



For a long time, Slamdance was THE unattainable festival. 10 years and ten films passed and we were at last welcomed to the Slamdance family with open arms. And after all those years of trying, I can tell you honestly, it was completely worth the wait. The energy, encouragement, and enthusiasm couldn't be contained at the Treasure Mountain Inn and it exploded into the stratosphere above Park City. The films! The filmmakers! THE STAFF! All these things will be in my heart for many years to come. We love you Slamdance and we're proud to call you family. Long Live the Anarchy!

—**Brian Lonano and Victoria Cook, *Gwilliam*, Jury Honorable Mention for Anarchy Short**



Slamdance was a really great experience full of excited staff, an energetic and positive moviegoing audience, and really interesting discussions. It felt like a very real community of filmmakers coming together to celebrate good and innovative works and I'm super proud to have been a part of the 2016 festival.

—**Jordan Bahat, director of *The Bullet*, Jury Honorable Mention for Cinematography**

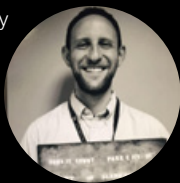


Slamdance is a gift. Definitely independent. A true film festival of discovery. Most of the Slamdance filmmakers I met had to do this with only their friends, family, and filmmaking teams behind them. Slamdance's blind submission process finds filmmakers like us who have been toiling in obscurity and gives us an incomparable platform for our work to be seen. Not only have I found my tribe and made friends I hope to have for the rest of my life, the exposure from the festival helped launch my career.

—**Michael Curtis Johnson, director of *Hunky Dory*, Jury Honorable Mention for Acting—Narrative Feature**

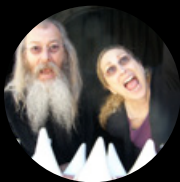


Attending Slamdance was by far the best festival experience of my life! From the moment I arrived I was treated like family, and the warm vibe only grew from there. By the time *Winter Hymns* won the Jury Prize, it felt like I was accepting the award in front of a room full of old friends. I left Slamdance having made so many new friendships and film collaborations, and I can hardly wait to be back and take it all in again.



—**Harry Cherniak, producer of *Winter Hymns*, Jury Award for Narrative Short**

Imagining the future of our film, *Art Of The Prank*, without having screened at Slamdance is hard to do! This is so much more than a film festival. It's a homecoming, a community support system, and an enthusiasm-generating machine. So many more people will experience our film because Slamdance's programmers were excited by it and chose to share it with their world. We feel embraced and appreciated by the whole Slamdance family. And, believe me, the feeling is mutual! Thank you for going where so many other film festivals feared to tread!



—**Judy Drosd, Producer of *Art of the Prank*, Jury Honorable Mention for Documentary Feature (with subject Joey Skaggs)**

“What could be greater than golf with a gator?” This was a line chanted by children in a commercial for 1994's miniature golfing toy Gator Golf. In the commercial these children sing “What could be greater” with such zeal; daring us to find something that can exceed the joys golfing with a plastic gator. And when this toy was selling back in 1994, nothing in fact was greater. This is because Slamdance was to be born the following year in 1995, succeeding golfing with a gator as “the greater” thing of all things. My brother and I had the pleasure of screening, attending, and winning a jury prize at 2016's Slamdance Festival. Far exceeding golfing with a gator, the experience was possibly the greatest moment of our artistic careers. The atmosphere, audience, staff, filmmakers attending, and quality of films all were not only greater than golfing with a gator, they were the greatest out of any festival we have ever had the opportunity to attend. The friendships and connections made in the halls of Treasure Mountain Inn during the Slamdance Film Festival are going to stick with us for a lifetime—far longer than any plastic golfing toy from the 90s could. “What could be greater than golf with a gator?” Slamdance. Slamdance is greater than golf with a gator. In fact, Slamdance is the greatest of greats, and the most fun we have had in our filmmaking careers.



—**Ryan & Tyler Betschart, directors of *Cup of Stars*, Jury Honorable Mention for Experimental Short**

Book It, Danno

Poetry by Dan Mirvish

As soon as you've finished
your film that is wrapping

Now spread the word, on
the Chat that is Snapping

You've completed post,
now's the time to promote it
With Twitter and Facebook,
whatever way to emote it.

At festivals, with joy can that
we utter?

On VOD or perhaps even in
a theatre

Regardless of venue, stick to
your goal like a limpet

By hell or high-water, you've
just got to pimp it!

Because out of your hands,
the film's at the mercy of
critics

Most have low self-esteem,
and have no analytics

Jealous of you, that you
sleep with your leads

The best they can muster is
to spill their own seeds

But at least you can spot
them, and they use their
own name

They're just trying to carve
out their own critical fame

But that's still better than
those mother hubbard air
holes

Who haunt you online, those
anonymous trolls

One minute they give you 1
star on IMDb pro

Netflix today, and Amazon
tomorrow

It's probably those same
bastards to whom I'm irate

That rip the movie they
loathe, and become a pirate

So one way I suggest, if it
doesn't seem bold

Your very own narrative, you
should have controlled

From the top, you
should write your
own best puff piece

Write it in English,
and translate it to
Suisse

Submit to some
magazines, maybe
a blog

Most based in New
York, but one may be in
Prague

The best press you get is the
press that you write

So write from your heart and
don't be too trite

Spill all your secrets, tell your
war story

Reveal even things which
were a little outlawry

Directing actors, to crowd-
funding tips

Cameras, and lenses and
shortchanging grips

Pass on to other filmmakers
that read 'em

Prowess you have dangled,
but not guaranteed 'em

Your comrades will praise
you, they'll be devoted

Forget your naysayers, now
YOUR ego's bloated

And what do you do with
this bevy of press

About how to make films,
that you now possess?



Send it to publishers, so
they'll take a look

If those pieces you've written
add up to a book

And then send the book to
book critics

Started over again, it's
Karmic metaphysics

This seems round about,
and perhaps too discursive

To promote my new
book, *THE CHEERFUL
SUBVERSIVE'S*

*GUIDE TO INDEPENDENT
FILMMAKING*, I'm proud to
say loudly

Is available now, and I'm
selling it proudly!

Slamdance co-founder Dan Mirvish just wrapped production of his new feature, *Bernard and Huey*, scripted by Jules Feiffer. Dan's new book, *The Cheerful Subversive's Guide to Independent Filmmaking* (Focal Press) contains most of his annual Slamdance poems, but not this one. Dan is doing a book signing this week at Dolly's Bookstore on Main Street.

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