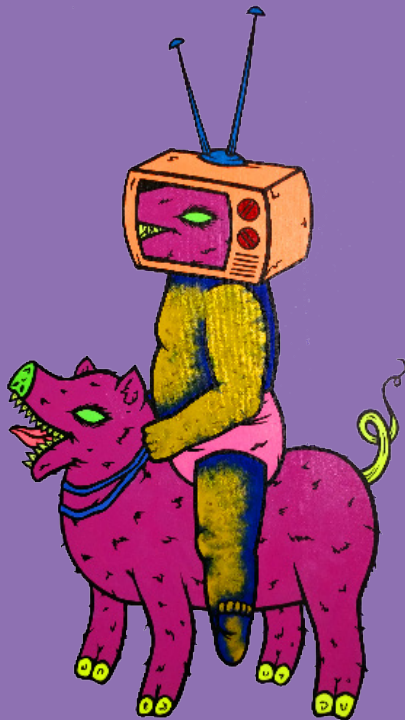


SLAMDANCE

film  
festival  
2018



Presented by



# 2018 schedule



Thursday, Jan 18

Events

**9:00am** Filmmaker Check-In Opens (Slamdance TMI Office)  
**11:00am** Box Office Opens (TMI Lobby)

**\*All Events take place in the Alter Room unless otherwise specified.**

Ballroom

Gallery

Friday, Jan 19

**10:30am** Sunnyside + Big Surf  
**12:30pm** Rock Steady Row + Welcome to Bushwick  
**2:45pm** Back at the Staircase + Transmission  
**5:00pm** DGA Filmmaker Welcome  
**6:30pm** George Starks Tribute  
**7:00pm** Pick of the Litter

**10:45am** Shorts Block 1  
**1:00pm** Fish Bones + Mak  
**3:00pm** Birds without Feathers + The Realm of Deepest Knowing  
**6:30pm** Circus Ecuador

**9:00am** Filmmaker Breakfast  
**10:00am** POLYTECHNIC: Pierce Legal Advice Corner  
**12:00pm** POLYTECHNIC: The State of Film / Crowdfunding for Career Independence  
**12:00pm** Blackmagic Design Demo Room (Sweet E)  
**10:00pm** Opening Night Filmmaker Ball (By Invite Only)

Saturday, Jan 20

**11:00am** Man on Fire + Phototaxis  
**1:45pm** Human Affairs + Ok, Call Me Back  
**4:00pm** Mr. Fish: Cartooning from the Deep End + Ex Nihilo  
**6:00pm** A Surprise Screening with Joe and Anthony Russo Preceded by Discussion & Award Presentation  
**8:45pm** The Rainbow Experiment

**10:30am** Experimental Shorts  
**12:45pm** Ingrid + Do I Have Boobs Now?  
**2:30pm** Shorts Block 2  
**5:00pm** Charlie & Hannah's Grand Night Out + Goodbye Brooklyn  
**7:00pm** The Starry Sky Above Me + The Knits  
**9:00pm** Anarchy Shorts

**9:00am** Filmmaker Breakfast  
**10:00am** POLYTECHNIC: Pierce Legal Advice Corner  
**12:00pm** POLYTECHNIC: Two Brothers, Twenty Years: The Russo Brothers' Past and Future  
**12:00pm** Blackmagic Design Demo Room (Sweet E)  
**2:30pm** Blackmagic Design Workshop  
**5:00pm** Blackmagic Happy Hour (Filmmaker Lounge)

Sunday, Jan 21

**10:30am** Songs in the Sun  
**12:15pm** Fake Tattoos  
**2:30pm** Funny Story  
**4:45pm** My Name is Myeisha + Iris  
**7:00pm** MexMan + Lorem Ipsum  
**9:15pm** M/M

**11:00am** Shorts Block 3  
**1:30pm** Documentary Shorts  
**4:00pm** Lovers + That Thing  
**6:30pm** Instant Dreams + Nueva Vida  
**9:00pm** Freedom for the Wolf + Where Are You From

**9:00am** Filmmaker Breakfast  
**10:00am** POLYTECHNIC: Pierce Legal Advice Corner  
**12:00pm** POLYTECHNIC: De-Escalation Room with Lance Weiller  
**12:00pm** Blackmagic Design Demo Room (Sweet E)  
**5:00pm** Art House Convergence Happy Hour (Filmmaker Lounge)

Monday, Jan 22

**11:00am** Circus Ecuador  
**2:00pm** Fish Bones + Mak  
**4:00pm** Roll with Me  
**6:30pm** Quest  
**9:00pm** Anarchy Shorts

**10:30am** Animation Shorts  
**12:45pm** Sunnyside + Big Surf  
**2:45pm** Back at the Staircase + Transmission  
**5:00pm** Shorts Block 1  
**7:30pm** Rock Steady Row + Welcome to Bushwick  
**9:45pm** Savage Youth

**9:00am** Filmmaker Breakfast  
**10:00am** POLYTECHNIC: Pierce Legal Advice Corner  
**12:00pm** POLYTECHNIC: When I Was You I Wish I Knew: The Ins and Outs of Distribution  
**5:00pm** MovieMaker Happy Hour (Filmmaker Lounge)

Tuesday, Jan 23

**11:00am** Ingrid + Do I Have Boobs Now?  
**12:45pm** Pick of the Litter  
**2:45pm** Birds without Feathers + The Realm of Deepest Knowing  
**5:00pm** Bernard and Huey  
**7:15pm** M/M  
**9:30pm** Freedom For the Wolf + Where Are You From

**10:30am** The Rainbow Experiment  
**1:15pm** Experimental Shorts  
**3:30pm** Human Affairs + Ok, Call Me Back  
**5:45pm** Shorts Block 2  
**8:30pm** My Name is Myeisha + Iris

**9:00am** Filmmaker Breakfast  
**12:00pm** POLYTECHNIC: Social Media Charm School  
**5:00pm** IMDB Pro Meet The Filmmakers Happy Hour (Filmmaker Lounge)

Wednesday, Jan 24

**10:30am** Funny Story  
**12:30pm** Quest  
**2:30pm** Distribber Workshop  
**4:45pm** Roll with Me  
**7:30pm** Instant Dreams + Nueva Vida

**11:00am** Documentary Shorts  
**1:30pm** Man on Fire + Phototaxis  
**3:15pm** Shorts Block 3  
**6:00pm** MexMan + Lorem Ipsum  
**8:15pm** Mr. Fish: Cartooning from the Deep End + Ex Nihilo

**9:00am** Filmmaker Breakfast  
**12:00pm** POLYTECHNIC: Art Of The Pitch  
**5:00pm** Distribber Happy Hour (Filmmaker Lounge)

Thursday, Jan 25

**10:30am** Lovers + That Thing  
**1:00pm** Charlie & Hannah's Grand Night Out + Goodbye Brooklyn  
**3:15pm** Savage Youth  
**5:30pm** Bernard and Huey  
**8:30pm** 2018 Slamdance Film Festival Awards Ceremony

**11:00am** The Starry Sky Above Me + The Knits  
**1:15pm** Animation Shorts  
**3:30pm** Fake Tattoos  
**6:00pm** Songs in the Sun

**9:00am** Distribber Roundtable Breakfast  
**12:00pm** POLYTECHNIC: Life As a Truly Independent Filmmaker: A Survival Guide  
**9:30pm** Closing Night Party (Wasatch Brew Pub)

Ballroom

Gallery

Events



*VARIETY*  
▶ **PLAYBACK**  
with **Kristopher Tapley**

THE FLORDIA PROJECT  
**WILLEM  
DAFOE**

GET OUT  
**JORDAN  
PEELE**

LADY BIRD  
**GRETA GERWIG &  
SAIRSE RONAN**

THREE BILLBOARDS OUTSIDE  
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Includes DaVinci Resolve 14 Studio for editing and color correction.

[www.blackmagicdesign.com](http://www.blackmagicdesign.com)

Viewfinder, lens and accessories shown, can be purchased separately.

# Shorts Blocks

## BLOCK 3

Abbas Kiarostami:  
The Director  
Flatbush  
Misdemeanors  
Katalysis  
Night on Floating  
Island  
Parthenon  
The Troubled  
Troubadour

## BLOCK 1

Clean Blood  
Hail Mary Country  
Magic Bullet  
Reunion 1  
The Things You  
Think I'm Thinking  
Whales

## BLOCK 2

The 99 Steps Left  
from the Square  
Audition  
Falling  
Onikuma  
Rupture  
Slap Happy

## EXPERIMENTAL

38 River Road  
Are You Tired of  
Forever?  
Cloud of Petals  
I'm Not Sure  
No Stories Now  
Silica

## ANARCHY

AniMal  
Breaker  
Clipping. -  
"Back Up"  
Information  
Superhighway  
Little Wonder  
Love After Time  
Manila Death  
Squad  
The Order of the  
Orchid  
Santa Ana  
Steve's Kinkoes

## DOCUMENTARY

Homeland  
House  
Icon  
The Last Man You  
Meet  
Pocket Sized  
Feminism  
Quiet Hours  
Taobao  
True Love in  
Pueblo Textil

## ANIMATION

Airport  
Ascribed  
Achievements  
Black Dog  
Gusla ou les  
Malins  
Icebergs  
Interstitial  
Mountain Castle  
Mountain Flower  
Plastic  
Railment  
Red Fat Cat  
Satellite  
Strangers

# Locations & Opening Hours

## FESTIVAL HQ / SCREENING ROOMS

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

## OPENING HOURS

Box Office: 9:30am - 9pm\*\*  
Filmmaker Relations / Festival Office: 9am - 6pm  
Press & Media: 10am-12pm, 1:30-6pm

\*\*Late Screenings will extend Box Office hours.

[www.slamdance.com](http://www.slamdance.com)

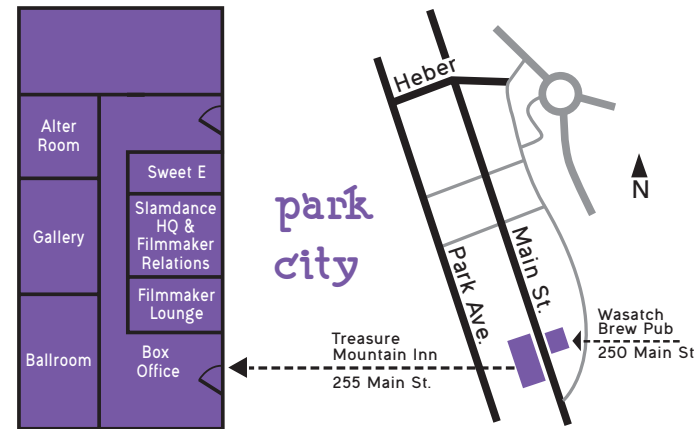
Instagram: @slamogram

Twitter: [twitter.com/slamdance](https://twitter.com/slamdance)

Facebook: [facebook.com/SlamdanceFilmFestival](https://facebook.com/SlamdanceFilmFestival)  
#Slamdance2018

## LOS ANGELES GLOBAL HEADQUARTERS

5634 Melrose Avenue, Los Angeles, CA 90038  
P: 323.466.1786 E: [submissions@slamdance.com](mailto:submissions@slamdance.com)





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# Welcome to Slamdance

Slamdance was born out of a determination to show the direct, unfiltered voice of independent artists to audiences. Our line-up this year and the massive support shown from our alumni and partners reflects who we are; an artist-led and artist-driven organization that influences media culture and discovers incredible talent and commercial trends before others do.

Thank you for making it all possible, especially to the Directors Guild of America who have been supporting our filmmakers for 20 years, G-Technology who are presenting our Polytechnic education program and to new Mayor Andy Beerman and Thea Leonard who have stood by us since our beginning.

Welcome to the raw and organic world of Slamdance 2018!

**Peter Baxter**  
President / Co-founder



# staff & credits

Peter Baxter  
President & Co-  
Founder

Alina Solodnikova  
Festival Manager

Laila Hashemi  
Media & Marketing  
Manager

Deron Williams  
Special Projects

Paul Sbrizzi  
Art Director

Dan Mirvish  
Co-Founder at Large

Paul Rachman  
Co-Conspirator

Ema Solarova  
Festival Producer

Vivian Martinez  
Venues and Technical  
Director

Mijoe Sahiouni  
Director of Box Office,  
Merchandise & Passes

Sean Barnes  
Production Manager

Erin Maddox  
Production Supervisor

Laurie Woods  
Transportation Captain

Jason Starks  
SLC Liaison

Tuyet Nguyen  
Permit Coordinator

Nichole Alvarez  
Pass Coordinator

Ryan Harding  
Jury Coordinator

Saviel Castillo  
Production Coordinator

Oates Yinchao Wu  
Technical Coordinator

Chris Lourie  
Marketing Coordinator

Ronnie Williams  
Production Assistant

Marie Jamora  
Slamdance TV Producer  
& Editor

Jason McLagan  
Slamdance TV Producer  
& Cinematographer

Skizz Cyzyk  
Lead Projectionist

Andres Olsen-  
Rodriguez  
Projectionist

Mario DeAngelis  
Projectionist

Benjamin Childress  
Projectionist

Randall Good  
Alumni In-Residence  
Captain

Anna Germanidi  
European Liaison

David Albert Pierce  
Legal Counsel

Ken Coelho  
Accountant

Lauren Desberg  
Official Photographer

Charles Olivier  
Additional Photography

Peter Lueders  
Additional Photography

Eseel Borlasa  
Festival Publicity -  
After Bruce

Tracy Nguyen-  
Chung  
Festival Publicity -  
After Bruce

Molly Powers  
Utah Press Liaison

Dakota Noot  
Slamdance 2018  
Key Art

Spencer Holden  
Slamdance 2018  
Festival Trailer

## Slamdance Advisors

Andy Beerman

Jeremy Coon

Skizz Cyzyk

Dekker Dreyer

Marc Forster

Thea Leonard

Anthony Russo

Joe Russo

Steven Soderbergh

Penelope Spheeris

Lance Weiler

Saskia Wilson-Brown

## Slamdance Film Festival Co-founders

Peter Baxter

Jon Fitzgerald

Shane Kuhn

Dan Mirvish

# George Starks Tribute

## FRIDAY JAN 19, 6:30PM, BALLROOM

Last summer Slamdance lost a great soul mate. George Starks, Slamdance's Utah producer, publisher, cafe owner and friend like no other died of cancer.

I first met George in the late 90's when Slamdance was determined yet struggling to establish itself in Utah. If it wasn't for George we wouldn't be where we are today. Many extraordinary things can be said about George. There's one I've been thinking about leading up to the festival which is his sense of timing. George's clock ran differently to everyone else's and some might say he was late. Though an entire empire was built on Greenwich Mean Time George proved the human value of why any time zone should and often would be rejected in favor of his own. George had no fear of time running out because no

matter how long it was going to take he was going to listen to you...and be a true friend. It was in moments like this you gathered just how unselfish, wise and giving George was. Over time his friendship and great personal effort for Slamdance added up to a great deal and helped our community grow and flourish. I like to think George was made for Slamdance and Slamdance was made for him. He always saw the best in our filmmakers and encouraged their potential while never seeking attention for himself. We will always love him for that.

George's spirit and constant belief in our community shaped Slamdance's success and consequently a great



many artists. We've lost a light upon us that we never wanted to go out. He will no longer be with us but George will forever embody the spirit of Slamdance.

—Baxter

# CELEBRATING 20 YEARS OF COLLABORATION BETWEEN SLAMDANCE AND THE DGA

**For the past 20 years, the DGA has been proud to sponsor Slamdance as it's grown from the small, renegade film festival to the renowned, cultural organization it is today.**

The DGA has a long history of sponsoring festivals like Slamdance, in an effort to reach out to up-and-coming independent filmmakers who are not yet members of the Guild, as well as established DGA members, to raise their awareness of the benefits of membership.



*We stand by Slamdance, the creative community it's developed among directors with its mantra, "By Filmmakers, For Filmmakers" and eagerly await their next group of filmmakers who will join our ranks.*

~ Valerie Faris & Jonathan Dayton  
Co-Chairs, DGA Independent  
Directors Committee

Over the years, countless filmmakers have attended the DGA-hosted Opening Night Filmmaker Welcome, including several prominent DGA members whose early careers can trace their beginnings, in part, back to the Slamdance Film Festival:

- Joon-ho Bong – *Barking Dogs Never Bite*
- Lena Dunham – *Dealing*
- Marc Forster – *Loungers*
- Seth Gordon – *The King of Kong: A Fistful of Quarters*
- Jared Hess – *Peluca*
- Rian Johnson – *Evil Demon Golf Ball from Hell!!!*
- Tina Mabry – *Mississippi Damned*
- Christopher Nolan – *Following*
- The Russo Brothers – *Pieces*
- Lynn Shelton – *We Go Way Back*

## programmers

### narrative features

Harry Cherniak  
Bryce Anne Fishman  
Mark Johnson  
Michael Curtis Johnson  
Josh Mandel  
Bryan Lindsay Moses  
Craig Parish\*  
William Alexander Reeves  
Paul Sbrizzi  
Benjamin Umstead\*

### beyond

Clementine Leger  
Josh Mandel\*  
Craig Parish  
Paul Rachman  
Paul Sbrizzi

### documentary features

Brian Bolster  
Marjorie Rabinovich Cohen  
Fabian Vasquez Euresti  
Summre Garber\*  
Spencer Heath  
ElizaBeth Viola Prouty\*

### special screenings

Peter Baxter  
Daniel Harris  
Paul Rachman

### experimental shorts

Lori Felker  
Calvin Frederick  
Randall Good\*  
Annapurna Kumar  
Daniel Martinico\*

### narrative shorts

Shane Aquino  
Joe Bookman  
Wally Chung  
Jed Cowley  
Jason Cozier  
Pierce Cravens  
Michael Edwards  
Ricky Lee Everett  
Michael Glasz  
Randall Good\*  
Spencer Holden  
Taylor Miller\*  
Patrick Murray  
Shaun Parker  
Brian Ratigan  
Susan Sfarra  
Ema Solarova  
Paul Szynol  
Joe Toronto  
Lisa Hwai Yu  
Ian Joseph Vogler

### animation shorts

Cecilia Fletcher  
Randall Good\*  
Conner Griffith  
Julian Petschek  
Grace Rhee  
Paul Sbrizzi\*  
Lisa Hwai Yu

### documentary shorts

Peter Baxter  
Ryan Betschart  
Jesse Burks  
Adam Busch\*  
Sarah Hudson  
Theodore James\*  
Meg Smaker  
Julia Kim Smith  
Tyler Emerson  
Trumbo

### anarchy shorts

Noel Lawrence  
Burke Roberts

### DIG

Peter Baxter  
James Earl Cox III  
Joe Cox  
Doug Crocco  
Deron Williams

### associate programmers

Stathis Athanasiou  
Daniel Barosa  
Brianna Barsalou  
Kieran Dick  
Jan Eilhardt  
Noah Engel  
Forest Ian Etsler  
Tian Guan  
Jeanne Jo  
Jheng-Neng Li  
Erin Maddox  
Simon Mercer  
Jeremy Osbern  
Matthew Wade

\*team captain



# One of Us

I think it's time we tell you. Slamdance is a cult. Really, it's a full-on cult. We're social deviants, we have a mantra, and we're inviting you to sip the kool-aid. Our ideology is fuck ideology.

We have our own world here. Slamdance is a growing arsenal that has no acceptance clause -- if you are drawn to it, you are it. Our ceremony is now and the ritual is simple. Be present, be engaged, and be stoked. The rest will come to you. In those you meet this week, you'll find a leader and you'll also find yourself. This is your family now.

We recruited you and you will recruit the next. You'll go on to carry our message.

One of us. One of us.

**Laila Hashemi**

Media & Marketing Manager



# Organizing Anarchy

The word "anarchy" comes from the Greek "an" meaning "without" and "arkhos" meaning "ruler, chief." As an ESL speaker and a general nerd, I am fascinated with etymology. I love learning about where words come from and how they've come to take on their 2k18 meaning.

The very existence of Slamdance is an anarchist statement, a celebration of anti establishment sentiments. It's a middle finger proudly sticking out of a clenched fist.

Turns out that putting on a film festival—even one that embodies anarchy—takes a lot of buttoned-up things like insurance, permits, schedules, and conference calls.



My team and I have been working for months, putting all the elements together into a beautiful, irresistible package. Just like the Trojan Horse, it is a work of exquisite craftsmanship. And just like the Trojan Horse, it is really about what's hiding inside, ready to unleash anarchy.

Anarchy happens without a ruler, but it could not happen without participants. Filmmakers, programmers, sponsors, jury members, staff, volunteers, alumni, and audience—you are all integral to Slamdance and I'm so happy to be hiding inside a wooden horse with you.

Hope you're ready, I hear the gates opening.

**Ema Solarova**

Festival Producer



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(CONT. OVER)

# Meet the Team

You'll get to know me, and I'll get to know you; we'll cross paths in this familiar chaos whether you're on your way to the next screening or



at one of the coffee shops down Main Street, and we'll know each other. You're welcome to hug me because I already know you. There's a sense of family

here that extends to each filmmaker and ticket holder waiting to be surprised. You made it up the mountain. Congratulations. I hope you find it familiar too.

## Mijoe Sahiouni

Director of Box Office, Merchandise & Passes



Ever had a hankerin' for an ice cold glass of beef broth?

Ever been told by someone "bonafide" that your brand of

unusual is certifiable?

Is there no way in Sam Hill you'd ever "fit a description?"

Well, your friends are here. Come thirsty.

## Sean Barnes

Production Manager



## Vivian Martinez

Venues and Technical Director

I fucking love Olive Garden. We used to go there when we had zero \$\$ & eat infinite soup n breadsticks. They never run out like, how does that even work? Is there a quantum breadstick-maker back there? ANYway, Slamdance is Olive Garden, 'cause when you're here you're family.'

If I have to yell at you, I'll apologize... but I'm not really sorry. Families yell, n fight but, they also love. . . . breadsticks.

Pfft this was NEVER about love!

THIS WAS ALWAYS ABOUT BREADSTICKS. (@thevivmart)

# From the Mayor's Desk

## GREETINGS SLAMDANCE!

You never know what may happen when worlds collide—a run-down hotel on Main Street got T-boned by a renegade film festival 23 years ago and we've been Slamming and Dancing together ever since. This union hasn't been without its controversies, but our belief as hoteliers, to be good hosts and responsible citizens, has been matched by Slamdance: to be a community of artists who struggle and sacrifice to bring their vision and voices to an audience hungry for something unique. The unlikeliness of it all is part of the wonder of this week and the last two decades. It is our pleasure to have the wealth of talent that congregates here every January for the festival. As the meteors lighting up the future, you may have neither time nor occasion to think of this modest venue again, but we will have the honor of remembering you... and for that we will always be grateful. Enjoy this week and your festival... by filmmakers for filmmakers.

## Andy Beerman

Mayor & Host

## Thea Leonard

Host & Fan



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# DGA Filmmaker Welcome

**FRIDAY JAN 19, 5:00PM, BALLROOM**

Our DGA-hosted Opening Night Filmmaker Welcome celebrates a coming together of our community where artists from all over the world introduce themselves and their new work. We can't think of a better way to kick-off the festival, especially this year as we celebrate our 20 year collaboration with the DGA. It all began when we recommended Christopher Nolan and ever since then many DGA members can trace their joining back to the Slamdance Film Festival including Joon-ho Bong (*Barking Dogs Never Bite*), Lena Dunham (*Dealing*), Marc Forster (*Loungers*), Seth Gordon (*The King of Kong: A Fistful of Quarters*), Jared Hess (*Peluca*), Rian Johnson (*Evil Demon Golf Ball from Hell!!!*), Tina Mabry (*Mississippi Damned*), Christopher Nolan (*Following*), The Russo Brothers (*Pieces*) and Lynn Shelton (*We Go Way Back*).

"We stand by Slamdance, the creative community it's developed among directors with its mantra, 'By Filmmakers, For Filmmakers' and eagerly await their next group of filmmakers who will join our ranks."

—Valerie Faris & Jonathan Dayton, Co-Chairs, DGA Independent Directors Committee.



To all of our artists, please join DGA's Matt Gamarra and the rest of the Slamdance team. You're in great company!

—Baxter

# events section

## DGA FILMMAKER WELCOME

**FRIDAY JAN 19, 5:00PM, BALLROOM**

Opening Night Filmmaker Welcome presented by DGA, see page 21

## GEORGE STARKS TRIBUTE

**FRIDAY JAN 19, 6:30PM, BALLROOM**

Following on from Filmmaker Welcome, see page 11



## SLAMDANCE OPENING NIGHT FILMMAKER BALL

**FRIDAY JAN 19, BY INVITE ONLY**

## FILMMAKER BREAKFASTS

**DAILY 9:00 - 9:45AM, ALTER ROOM**

Filmmakers only

Come and get caffeinated and pastri-fied before you head to the morning screening or one of our events.



## HAPPY HOURS

**FILMMAKER LOUNGE, 5:00-7:00PM**

Passholders only, 21+, per venue capacity  
Come and celebrate with new friends! You'll be in great company with Utah's finest hand crafted beverages from our home grown sponsors Red Rock Brewery and Beehive Distilling

**SATURDAY JAN 20** hosted by Blackmagic Design

**SUNDAY JAN 21** hosted by Art House Convergence

**MONDAY JAN 22** hosted by MovieMaker

**TUESDAY JAN 23** Meet the filmmakers and network with festival programmers hosted by IMDb Pro

**WED. JAN 24** hosted by Distribber



## POLYTECHNIC EDUCATION PROGRAM

**FRIDAY JAN 19, 12:00PM**

The State of Film / Crowdfunding for Career Independence, see page 94

**SATURDAY JAN 20, 12:00PM**

Two Brothers, Twenty Years: The Russo Brothers' Past and Future, see page 95

**SUNDAY JAN 21, 12:00PM**

De-Escalation Room, see page 96

**MONDAY JAN 22, 12:00PM**

When I Was You I Wish I Knew: The Ins and Outs of Distribution, see page 97

**TUESDAY JAN 23, 12:00PM**

Social Media Charm School, see page 98

**WEDNESDAY JAN 24, 12:00PM**

Art Of The Pitch, see page 99

**THURSDAY JAN 25, 12:00PM**

Life As a Truly Independent Filmmaker: A Survival Guide, see page 100

**JAN 19-22, 10:00AM**

Pierce Legal Advice Corner see page 101

## DIG

**DAILY, JAN 19-25**

Digital, Interactive & Gaming, see pages 90-91

## SPONSORED WORKSHOPS

**WED. JAN 24, 2:30PM, BALLROOM**

Distribution Power Workshop presented by Distribber, see page 104

**SAT. JAN 20, 2:30PM, ALTER ROOM**

Blackmagic Design Workshop, see page 105



## SLAMDANCE AWARDS CEREMONY

**THURS. JAN 25, 8:30PM, BALLROOM**

Passholders only, per venue capacity  
Who will take home the coveted Sparky Award? Slamdance announces the winners off the 2018 Film Festival, including the Jury and Audience awards, the CreativeFuture Innovation Award and the recipient of the inaugural Russo Fellowship.

## CLOSING NIGHT PARTY

**THURSDAY JAN 25, 10:00PM, WASATCH BREW PUB**

Passholders only, per venue capacity, 21+



# Founder's Award: The Russo Brothers

## A Surprise Screening with Joe and Anthony Russo Preceded by Discussion & Award Presentation

**SATURDAY, JAN 20, 6:00 PM, BALLROOM**

Throughout their incredible career, the Russo brothers have been a major part of Slamdance's community.

When I first met Anthony and Joe they had just finished *Pieces*, their first feature. Like every new filmmaker they were trying to get noticed and like every new artist I've known, it was a struggle. When *Pieces* premiered at Slamdance in 1997 I learned two things about them; their Cleveland family can fill an entire theater and they were determined to succeed. One non-Russo, Slamdance alum Steven Soderbergh, managed to find his way into their screening. Joe and Anthony's creative future was

about to change. After the screening Steven approached the brothers and offered to produce their next film with George Clooney. This movie was *Welcome to Collinwood* and starred, William H. Macy, Sam Rockwell and Clooney. From here, the brothers became part of a new wave of indie film directors entering the world of television. FX Network hired the Russos to direct the pilot for the series *Lucky* and then Ron Howard hired them to direct the pilot for *Arrested Development* for which they won an Emmy. The brothers would continue in television as executive producers and directors for *Carpoolers*, *Community* and *Happy Endings*.



In 2013, the brothers made their Marvel Studios directorial debut with *Captain America: The Winter Soldier*. Their follow-up, *Captain America: Civil War*, reached the 5th-highest weekend gross in domestic box office history, but also had the highest worldwide gross of 2016. Both films received widespread praise from both critics and fans.

Anthony and Joe's return to Slamdance this year coincides with back to back productions of *Avengers: Infinity War* and the untitled sequel reported to be the highest budgeted film in the history of cinema. At the same time, it marks their greater commitment to Slamdance's growth with the inaugural Russo Brothers Fellowship to be presented to a Slamdance artist from this year's festival. This fantastic award includes a \$25,000 cash prize and mentorship from Joe and Anthony in the development of the winner's next project at the brothers new Los Angeles studio.

Since 1997 Anthony and Joe have continually given back to a festival that first helped them. As filmmakers, programmers, alumni mentors and partners they've always been there for our community. Anthony and Joe Russo really do embody our "by filmmakers, for filmmakers" paradigm and demonstrate when it comes to recognizing talent and launching careers our artist led community can really do it themselves. We are honored to present Anthony and Joe Russo with Slamdance's Founder's Award.

—Baxter



# 2018 awards ceremony

**THURSDAY JAN 25, 8:30PM, TMI BALLROOM**

Passholders only, per venue capacity

Who will take home a Sparky? Slamdance 24 concludes with the announcement of the Grand Jury and Audience Award winners.

## **SPARKY AWARDS:**

Narrative Feature Grand Jury Prize

Outstanding Acting Award

Documentary Feature Grand Jury Prize

Narrative Shorts Grand Jury Prize\*

Documentary Shorts Grand Jury Prize\*

Animated Shorts Grand Jury Prize\*

Experimental Shorts Grand Jury Prize

Audience Award for Narrative Feature

Audience Award for Documentary Feature

Audience Award for Beyond Feature

Spirit of Slamdance Award

## **SPONSORED AWARDS:**

Russo Brothers Fellowship

CreativeFuture Innovation Award

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

PRESENTED AT THE SLAMDANCE AWARDS CEREMONY, THURSDAY JAN 25TH, 8:30PM

## CreativeFuture Innovation award

We're fortunate to have CreativeFuture as a member of our community and to count on them as a collaborator. For five years now, they've been speaking up about the value of Slamdance's creativity and the importance of copyright in protecting our work. CreativeFuture's mission is to advocate for copyright protections and to empower creatives like us to speak up about the value of creativity, speak out against piracy and how it affects our ability to create and to make a living.

In doing so, they embrace all forms of current and future storytelling mediums and we're honored that their work with us has inspired the inaugural CreativeFuture Innovation Award. This new award will be given to a Slamdance media artist who is creating unique work through extraordinary use of technology.

"As the CEO of CreativeFuture, my team and I have had the pleasure of working closely with Peter Baxter and his team at Slamdance - an important film festival that has a distinguished history of discovering and promoting new voices in filmmaking. The inaugural CreativeFuture Innovation Award, to be awarded at the festival, will be an important part of our partnership as we look to celebrate emerging creatives that exemplify the innovative spirit of filmmaking." —Ruth Vitale

## Russo Brothers fellowship

The Russo Brothers partner with Slamdance to present their inaugural fellowship

Anthony and Joe Russo will select one Slamdance 2018 filmmaker, who will receive a \$25,000 prize consisting of filmmaker support, an office at their new Los Angeles based studio, mentoring from Anthony and Joe, and a cash stipend for one year. The Russo's new studio in Los Angeles' downtown art district is being created to empower and cultivate filmmakers.

"We're very proud to partner with Slamdance. Having begun our careers at this festival, we're honored to partner with such a great organization, and to foster and support young filmmakers while creating a platform for new and emerging talent." —Anthony and Joe Russo

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UTAH'S INDEPENDENT PAPER

## Like a Virgin

I accepted you for you. Ever since that first email, our relationship endured deadlines, delivery specs, and tips for overpriced lodging. Our connection grew stronger every day, until we were finally ready to take the next step.

Under the snowfall of Main Street, black Escalades kicked up slush as we battled for dominance on the poster boards. A staple gun in our hands, we knew it was meant to be.

The ceremony was intimate. In attendance were Slamdance family and tagalongs from the rush line at Treasure Mountain Inn. When credits rolled and the lights went on, you seemed overwhelmed, but managed to keep it together through the Q&A.

The honeymoon was exhilarating, but eventually, reality sank in. Between the distribution headaches,

globetrotting, and audience building; you knew that I would never be enough.

And so you will pack your bag with heavy coats and leave me, moving on to massive venues where you'll receive the praise and schwag you so rightly deserve. But don't you dare forget that I was your first. That I was for real. And that I'll always be here, rooting for you.

**Alina Solodnikova**  
Festival Manager



# Special Screenings

## BERNARD & HUEY

USA / 91 MIN

From a script by Oscar/Pulitzer-winner Jules Feiffer (*Carnal Knowledge*), the film is the story of roguish Huey and nebbishy Bernard, who are unlikely friends in late 1980s New York. Years later, a bedraggled Huey crashes at reluctant Bernard's upscale bachelor pad. A story of two men behaving badly, and the strong women who rein them in.

**DIRECTOR:** Dan Mirvish **WRITER:** Jules Feiffer  
**PRODUCERS:** Bernie Stern, Dan Mirvish  
**EDITOR:** Daniel Capuzzi **DP:** Todd Antonio Somodevilla **CAST:** Jim Rash, David Koechner, Mae Whitman, Sasha Alexander, Eka Darville, Richard Kind, Nancy Travis, Bellamy Young **MUSIC:** Luis Guerra

Slamdance co-founder Dan Mirvish was mentored by Robert Altman on his first film, *Omaha (The Movie)*. His award-winning *Between Us* sold to

144 countries, including North Korea. His *Open House* led the Oscars to rewrite their rules for Best Original Musical, and he also wrote *The Cheerful Subversive's Guide To Independent Filmmaking* (Focal Press).

[dmirvish@slamdance.com](mailto:dmirvish@slamdance.com)

**TUESDAY, JAN 23, 5:00 PM /  
THURSDAY, JAN 25, 5:30 PM**



## PICK OF THE LITTER

USA/80 MINUTES/WORLD PREMIERE

*Pick of the Litter* follows a litter of puppies from birth through the day they make it to become a Guide Dog and are put into the hands of a blind person, or... get cut from the program. The audience comes along on the two-year odyssey as the five dogs train to become guide dogs. Only the best dog will make the cut.

**DIRECTOR/PRODUCERS:** Dana Nachman, Don Hardy  
**WRITER:** Dana Nachman **EDITOR:** Don Hardy  
**DPS:** Don Hardy, Kurt Kuenne, Jake Stein, Naomi Ture, Steve Pitre, Dana Nachman, Jeff Streich **MUSIC:** Helen Jane Long

Nachman's 2015 film *Batkid Begins* was bought and distributed by Warner Brothers. Previously she wrote, directed and co-produced the documentaries *Witch Hunt*, which premiered at the 2008 Toronto International Film Festival; *Love Hate Love*, which premiered at the 2011 Tribeca Film Festival; and *The Human Experiment*, which

screened at the IDFA Film Festival. She has won a number of awards over the course of her career, including three regional Emmy Awards, The Edward R. Murrow Award, and several Jury and Audience Awards at film festivals.

[dana@ktffilms.com](mailto:dana@ktffilms.com)

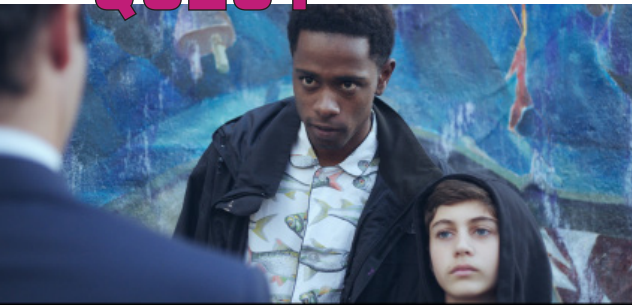


**FRIDAY, JAN 19, 7:00 PM /  
TUESDAY, JAN 23, 12:45 PM**



# Special Screenings

## QUEST



**USA/85 MIN**

A non-romantic story of love, about a friendship between a 12-year-old graffiti addict who faces constant abuse from his step-father, and a teacher named Tim Moellering who believes there is no such thing as a bad kid – only a bad situation. Based on the stories of their lives, the first draft of *Quest* was written by director Santiago Rizzo and his teacher Tim Moellering. This is their story.

**Director:** **SANTIAGO RIZZO** **Writers:** **SANTIAGO RIZZO, DARREN ANDERSON** **Producers:** **SANTIAGO RIZZO, DEBBIE BRUBAKER** **Editors:** **CAMI STARKMAN, MATT CHESSE, BEAU CARDALL, CHRIS YOUNG** **DP:** **FLORIAN STADLER** **Cast:** **DASH MIHOK, LOU DIAMOND PHILLIPS, LAKEITH STANFIELD, BETSY BRANDT, GREG KASYAN, MARLYNE BARRETT, SEPIDEN MOAFI, TOBIT RAPHAEL** **Music:** **DYLAN MATTINGLY**

*Quest* is the first project Santiago has directed, honoring a promise he made to his teacher, Tim Moellering before he died of pancreatic cancer in 2011. Santiago lived with Tim since 1996. He became an emancipated minor through the court at 16, a *Quest* Scholar, and Stanford graduate in 2003.

srizzo@gmail.com

**MONDAY, JAN 22, 6:30 PM /  
WEDNESDAY, JAN 24, 12:30 PM**

## ROLL WITH ME



**USA/90 MINUTES**

After hitting rock-bottom, a newly sober paraplegic attempts to save his gang-banger nephew's life by bringing him along on a 3,100-mile wheelchair trek across the United States. Their support crew is a band of unlikely co-conspirators from very different backgrounds, each dealing with their own issues – PTSD,

homelessness, unemployment, family estrangement and sobriety struggles. What starts out as a challenge to push an unmodified wheelchair from California to New York, morphs into a transcendent journey.

**Director:** **LISA FRANCE** **Writers:** **JEFF BUCCELLATO, LISA FRANCE** **Producers:** **LISA FRANCE, SHARON SWART, JEFF BUCCELLATO, GABRIEL CORDELL** **Editor:** **JEFF BUCCELLATO** **DP:** **LISA FRANCE** **Cast:** **GABRIEL CORDELL, CHRISTOPHER KAWAS**

Lisa France transitioned from a pro basketball player into movies and television as a stunt performer. A few notable performances were in Spike Lee's *He Got Game*, *The Siege*, and *The Sopranos*. Her debut feature *Anne B. Real* (2003), won over 30 film festival awards and nominations, including two Independent Spirit Award noms.

*Love & Suicide* (2005) was released theatrically through AMC Select; *The Unseen* (2005) sold to Netflix, Starz and Encore. Her award-winning debut short film *Love in Tow* (1999) starred Zach Braff and Quentin Crisp. In addition to her creative work, France is a passionate educator.

Ljfrance@gmail.com

**MONDAY, JAN 22, 4:00 PM /  
WEDNESDAY, JAN 24, 4:45 PM**





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## Beyond

When Slamdance began 24 years ago, its mission was to discover new voices in independent film, focussing on first time directors. Since then, Slamdance has discovered some of the most prolific filmmakers of our time.

The reality is that not all filmmakers break through on their first features, but often strike gold on their subsequent films. We decided to champion these films with equal fervor as first films, and thus the Beyond program was born.

The films in Beyond have been some of the most significant films to premiere at Slamdance. With no quota on language, genre or budget, the Beyond Program casts a wider net than our first time director competitions, reaping the benefits of visionary storytellers working

just past their first features, but still flying under the radar

This year's Beyond lineup reflects the world around us. There are films that focus on troubled youth, giving fresh perspective on identity, race and mortality. Other films focus on the interpersonal challenges of family, showing how difficult it often is to communicate with those closest to us.

Though wildly different in story and form, these films share an immediacy and commitment to breaking down barriers and creating new discussions.

**Josh Mandel**

Beyond Programming Team Captain



# BACK AT THE STAIRCASE



**FRIDAY, JAN 19, 2:45 PM /  
MONDAY, JAN 22, 2:45 PM**

## USA/77 MIN/WORLD PREMIERE

Barbara had arranged a pre-party dinner for her two daughters and two nephews: Tomorrow was to be the big celebration for her youngest daughter's arson charges being dropped on a technicality. But after too many drinks, Barbara fell down the stairs, cracked her head open, and is now in a coma. Unaware of how long they'll be trapped together waiting for the doctor's call, the estranged individuals' true selves slowly begin to surface.

**Director:** Drew Britton **writers:** Drew Britton, Logan Lark  
**PRODUCERS:** Drew Britton, Jessica Farrell, Mark Foote,  
Heather Lavine, Robin Anschutz **EDITOR:** Drew Britton  
**DP:** Quinn Hester **CAST:** Jennifer LaFleur, Stephen Plunkett,  
Leonora Pitts, Mickey O'Hagan, Logan Lark, Heather Lavine  
**MUSIC:** Brian Packham

Drew Britton's first feature *When the King Tilts* played at a number of festivals, picking up four awards along the way. He went on to complete his follow-up feature *Back at the Staircase*, which showcases a cast of established actors from breakout hits in both television and film.

drewbritton27@gmail.com

## Transmission

Director Morgan McGlothan / USA / 11 min  
A father, a daughter, and a 1999 Toyota Camry.  
kaniseed@naver.com



# FUNNY STORY



## USA/76 MINUTES/WORLD PREMIERE

A womanizing TV actor wreaks havoc on the life of every woman he meets, including his estranged daughter and her LGBTQ friends.

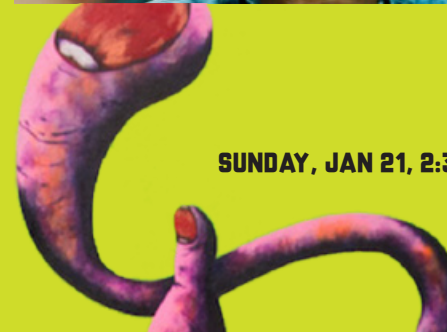
**Director:** Michael Gallagher **writers:** Michael Gallagher, Steve Greene **PRODUCERS:** Michael Gallagher, Jana Winternitz, Michael Wormser  
**EDITOR:** Brian Urberg **DP:** Greg Cotten **CAST:** Matthew Glave, Emily Bett Rickards, Jana Winternitz, Nikki Limo, Lily Holleman, Jessica Diggins, Pete Gardner, Reginald VelJohnson **MUSIC:** Brandon Campbell

In 2009, Michael Gallagher created the hit YouTube series *Totally Sketch* with over 1.2 million subscribers and 500 million views. Gallagher's previous feature film work includes *Smiley*,

*Internet Famous*, and *The Thinning*. *Funny Story* marks Gallagher's fourth feature as director.

cinemand@gmail.com

**SUNDAY, JAN 21, 2:30 PM / WEDNESDAY, JAN 24, 10:30 AM**



# MY NAME IS MYEISHA



**SUNDAY, JAN 21, 4:45 PM /  
TUESDAY, JAN 23, 8:30 PM**

**USA/82 MIN/WORLD PREMIERE**

Spoken word, beatboxing, and hip-hop dance combine to tell the tragic story of nineteen-year-old Myeisha Jackson, and the fateful night she crossed paths with the police, in December of 1998. Based on the internationally-acclaimed stageplay *Dreamscape* by Rickerby Hinds.

**Director:** GUS KRIEGER **writers:** RICKERBY HINDS, GUS KRIEGER  
**Producers:** PAULETTE BROWN-HINDS, JOSHUA BUNTING, ROBERT DENN, MICHAEL GLASSMAN, RICKERBY HINDS, SCOTT HYMAN, GUS KRIEGER, CARL W. LUCAS **Editor:** MATTHEW HERRIER  
**DP:** JEFF MORIARTY **Cast:** RHAECHYL WALKER, JOHN MERCHANT, DOMINIQUE TONEY, DEE DEE STEPHENS, YVETTE CASON, GREGG DANIEL **MUSIC:** JAMES RAYMOND

Gus Krieger is a Los Angeles-based producer/director/writer of stage and screen. Credits include *The Binding* (writer-director, 2016), *Fender Bender* (producer, 2016), *Would You Rather* (associate producer, 2012), and *The Killing Room* (writer - Sundance Midnight, 2009). On Twitter @MrGusK.

cinemand@gmail.com

## Iris

Director Gabrielle Demers / Canada / 10 min  
As the storm rages outside a special lust for Laura grows inside Emanuelle.  
gabrielle.demers1@gmail.com



# THE RAINBOW EXPERIMENT



**USA/129 MINUTES/WORLD PREMIERE**

Things spiral out of control in a high school in NYC when a terrible accident involving a science experiment injures a kid for life. A who-dun-it with a how-they-saw-it leads to an explosion of emotions touching the teachers, the parents, the school authorities and, ultimately, the students.

**Director/writer:** CHRISTINA KALLAS **Producers:** ALLISON VANORE, CHRISTINA KALLAS **Editor:** NATALIE RENEAU **DP:** DAVE SHARPLES **Cast:** CHRIS BEETERM, FRANCIS BENHAMOU, CHRISTIAN COULSON, KEVIN KANE, NINA MEHTA, LAURA PRUDEN, CONNOR SIEMER, LAUREN SOWA, SWANN GRUEN, CHRISTINE MCLAUGHLIN

Christina Kallas, having traveled the world with her tense award-winning drama *42 Seconds of Happiness*, hits the festival circuit with her latest ambitious, combustible drama *The Rainbow Experiment*, one of five works-in-progress selected in 2017 to participate in U.S. in Progress Paris.

allison@allie-cine.com

**SATURDAY, JAN 20, 8:45 PM / TUESDAY, JAN 23, 10:30 AM**



# SAVAGE YOUTH



**MONDAY, JAN 22, 9:45 PM /  
THURSDAY, JAN 25, 3:15 PM**

## **USA / 100 MIN / WORLD PREMIERE**

The lives of six troubled teens in a racially-divided small town take a violent turn over drugs and broken hearts. Based on true events.

**Director/Writer: Michael Curtis Johnson** **Producers: Michael Peluso, Charlene Lee** **Editor: Matteo Marchisano-Adamo** **DP: Magela Crosignani** **Cast: Grace Victoria Cox, Tequan Richmond, Will Brittain, Chloe Levine, Mitchell Edwards, J. Michael Trautmann, Sasha Feldman, Tomas Pais**

Johnson's first film *Hunky Dory* premiered at the 2016 Slamdance Film Festival where it won a Jury award. *Hunky Dory* went on to screen at over 50 international film festivals. It won the Grand Jury Award at the Atlanta Film Festival and SF Indie Fest and the Audience Award at the American Film Festival Wroclaw and Nashville Film Festival. His follow up *Savage Youth* was selected for the Venice Film Festival's Biennale College Cinema program and US in Progress. He is a graduate of the American Film Institute and an assistant professor at the University of North Alabama.

[savageyouththefilm@gmail.com](mailto:savageyouththefilm@gmail.com)

# CreativeFuture

**congratulates all Slamdance 2018 filmmakers**

and the winners of the first

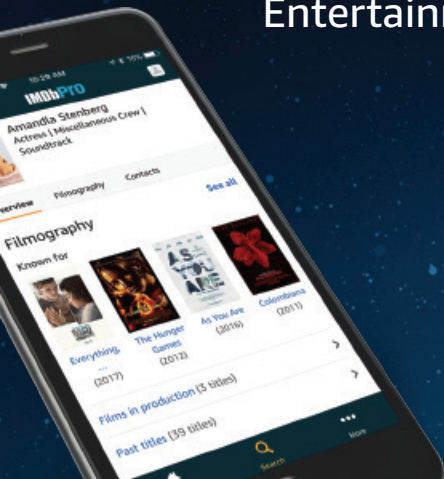
## **CreativeFuture Innovation Award**





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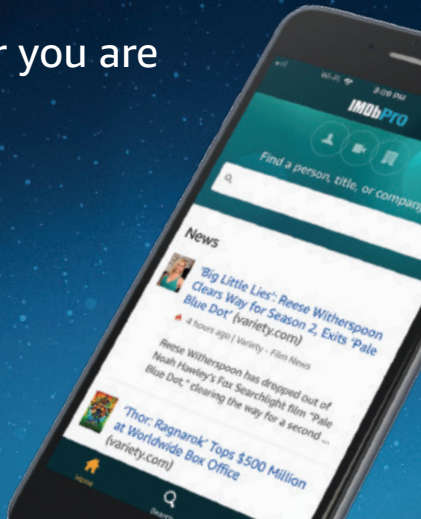


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# Narrative Features

## The Narrative Features Program: An Introduction

Hundreds of thousands of filmmakers submit feature-length works. All looking for one audience, their own. Slamdance is a discovery festival. We strive to find and support new voices, emerging artists and big risk-takers.

## Meet Our Programming Team:

An eclectic mix of directors, writers, producers, performers and more, uniting their unique insights with the shared effort of recognizing bold new talents deserving of recognition (and perhaps destined for success.)

## What to Look for Inside the Narrative Features Competition Slate? A Sneak Peek

Action is making a comeback. Indie directors and writers are showing this oft neglected genre more well-deserved love. Strong ensemble casts continue to drive larger themes, and are well-positioned for

'Robert Altman Spirit Award' consideration. Talented female directors are taking increased command of projects by helping their own material for first time feature-length works.

The LGBTQI community is front and center with premieres: explicitly provocative and sharply comedic films efforts, leading the way.

Creative teams are re-imagining the tools to storytelling with both experimental and performance art aspects fused into narratives.

That's just the highlights...

**Craig Parish & Ben Umstead**

Narrative Features  
Programming Team Captains



# BIRDS WITHOUT FEATHERS

USA/84 MIN/WORLD PREMIERE

Six characters yearn to be seen and heard. Janet, a wannabe Instagram star, seeks identity in others' approval; her boyfriend Sam remains unable to face his fears and perform as a stand-up comedian. Tom, a Russian cowboy obsessed with Jeff Goldblum, desperately wants to fulfil his image of the American Dream. Daniel, a self-help tape maker, has never been able to help himself; Marty, a victimizing caretaker, uses her profession to gain attention and the help she is incapable of asking for. And Jo steals the identities of others to avoid her inability to be vulnerable.

**Director/writer:** WENDY MCCOLM **PRODUCERS:** WENDY MCCOLM, COOPER OZNOWICZ **EDITORS:** WENDY MCCOLM, SUSAN LAMARCA, PHILLIP VERNON **DP:** NATE CORNETT **CAST:** WENDY MCCOLM, LENAË DAY, COOPER OZNOWICZ, WILLIAM GABRIEL GRIER, SARA ESTEFANOS, ALEXANDER STASKO

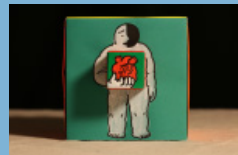
Wendy McColm is a Filmmaker Expressionist who stands for authenticity and vulnerability. Exploring different mediums whenever possible, Altman is one of her favs, Meisner changed her life, she has a shadow side. Also, she was born to be wild and whatever else you want her to be.

wendymccolm@gmail.com

FRIDAY, JAN 19, 3:00 PM /  
TUESDAY, JAN 23, 2:45 PM

## The Realm of Deepest Knowing

Director KIM Seung-hee / South Korea / 3 min  
A playful exploration of how knowing someone on the deepest level becomes a love that spans across objects.  
kaniseed@naver.com



# CHARLIE & HANNAH'S GRAND NIGHT OUT

BELGIUM/76 MINUTES/N. AMERICAN PREMIERE



Antwerp. An evening in March. Charlie and Hannah, two girls in their mid-twenties, are strolling through the city. Charlie is witty, inaccessible and - in her own words - fundamentally dialectic. Hannah is chatty, neurotic, always hungry and always in love. Things take an unexpected turn when one of the girls conjures magical candy that makes body parts talk, pineapples fly and through which a trip to another galaxy becomes the easiest thing in the world.

**Director/writer:** BERT SCHOLIERS **PRODUCERS:** MARC GOYENS, TOMAS LEYERS **EDITOR:** THOMAS POOTERS **DP:** HANS BRUCH JR **CAST:** EVELIEN BOSMANS, DAPHNE WELLENS, PATRICK VERVUEREN **MUSIC:** CHRISNANNE WIEGEL

Bert Scholiers (1984, Ecuador) studied Film at Sint-Lukas Brussels and has an MA degree in Film and Theatre Studies from the University of Antwerp. He co-wrote Hilde Van Mieghem's romantic comedy *Madly in Love* (2010) and *Speechless* (2014), an adaptation of the novel of the same title.

matthewcthurm@gmail.com

SATURDAY, JAN 20, 5:00 PM /  
THURSDAY, JAN 25, 1:00 PM

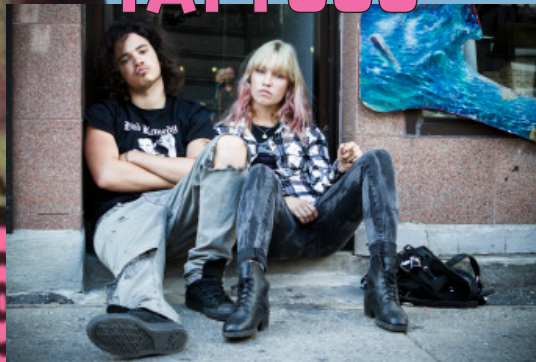
## Goodbye, Brooklyn

Director: Daniel Jaffe / written by Michelle Uranowitz, Daniel Jaffe / USA / 6min / World Premiere  
Struggling with New York living, Dana Schapiro decides to move, saying goodbye to a neighborhood that can barely remember who she is...  
jesse.burks@orthosurgeons.com





# FAKE TATTOOS



CANADA/87 MIN/US PREMIERE

Theo turns 18 alone, getting drunk on cheap beer and adrenaline from a brutal punk rock show. That's when he meets Mag, a colorful, rebellious teenager who invites him to spend the night with her. Set against a backdrop of music and mayhem, this coming-of-age tale explores the thrashing fragility of summer love as life choices and separation loom with no true answers in sight.

**DIRECTOR/WRITER:** PASCAL PLANTE **PRODUCER:** KATERINE LEFRANÇOIS  
**EDITOR:** PASCAL PLANTE **DP:** VINCENT ALLARD **CAST:** ANTHONY THERRIEN,  
ROSE-MARIE PERREAULT

Winner of the Mel Hoppenheim Award at Concordia University, Pascal Plante continues his career as a filmmaker with Nemesis Films, the production company he co-founded. Pascal co-produced the daring web series *Les Jaunes*, initially broadcast on tou.tv, and then repurposed as a feature film. As a director, his short film *Blue Eyed Blonde* had a successful festival career, and his next one, *Nonna*, followed on the same path.

[chantale@maison4tiers.com](mailto:chantale@maison4tiers.com)

SUNDAY, JAN 21, 12:15 PM / THURSDAY, JAN 25, 3:30 PM

# FISH BONES

USA/82 MINUTES/WORLD PREMIERE



Naïve and proper Hana, a Korean immigrant working as a model in New York, returns home to fulfill family responsibilities and expectations after finding out about her single mother's struggle with epilepsy. While taking on shifts at the family restaurant, Hana connects with easygoing Nico, a music producer in the middle of an online date. Hana tries to come to terms with her sexuality as she falls for Nico, but the guilt and shame might be too much for her to bear.

**DIRECTOR/WRITER:** JOANNE MONY PARK **PRODUCER:** MARY  
EVANGELISTA **EDITOR:** JOANNE MONY PARK **DP:** SHELDON CHAU **CAST:**  
JOONY KIM, CRIS GRIS

Joanne Mony Park is a Korean- American filmmaker from Los Angeles. In 2011, she relocated to New York City to receive her MFA at NYU's Tisch School of the Arts. She is currently developing her next narrative feature film, producing branded content videos, and directing music videos.

[joannemony@gmail.com](mailto:joannemony@gmail.com)

FRIDAY, JAN 19, 1:00 PM /  
MONDAY, JAN 22, 2:00 PM

## Maq

Director: Natalya Serebrennikova / USA / 4 min

Searching for opium, Big Macs and cultural identity, a teenager visits her hometown in Russia, and finds that her best friend has already grown up.

[natalyasere@gmail.com](mailto:natalyasere@gmail.com)



# HUMAN AFFAIRS

USA/78 MIN/WORLD PREMIERE

Geneviève is a surrogate mother. She left home in France for a new start in America, and now leads a quiet life in Vermont. Three months pregnant, she travels to New York City to spend a weekend with the baby's biological parents, Sidney and Lucinda. As she settles into their guest room, boundaries dissolve, attachments deepen, and the precarious closeness of surrogacy begins to alter their lives.

**Director/writer:** CHARLIE BIRNS **Producers:** KRISTA PARRIS, BRENDAN MCHUGH, CHARLIE BIRNS **Editor:** DAVID BARKER **DP:** SEAN PRICE WILLIAMS **Cast:** DOMINIC FUMUSA, KERRY CONDON, DAVID HARBOUR, JULIE SOKOLOWSKI

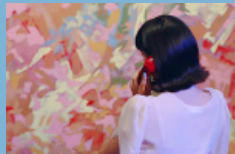
Charlie Birns (1986) was born in New York City. He played football at Williams College and has worked for directors Jodie Foster, Liza Johnson, Sam Gold, and Juan Antonio Bayona. His short films have screened at Lincoln Center and Anthology Film Archives. He has produced films that have premiered at Cannes and SXSW, and, as an actor, appeared in the ABC miniseries "Madoff" opposite Richard Dreyfuss. Charlie is also a certified hypnotherapist and seeks to help people through his clinical practice in Los Angeles.

birnsc@gmail.com

SATURDAY, JAN 20, 1:45 PM /  
TUESDAY, JAN 23, 3:30 PM

## OK, Call Me Back

Director: Emily Ann Hoffman / USA / 5 min  
Craving companionship, a woman leaves a voicemail late at night.  
emilyannhoffmanfilm@gmail.com



# LOVERS



SUNDAY, JAN 21, 4:00 PM /  
THURSDAY, JAN 25, 10:30 AM

DENMARK/93 MINUTES/N. AMERICAN PREMIERE

Winter finally comes to an end, and Marie dives to the bottom of the local swimming pool. The bicycle lanes and street cafés in Copenhagen slowly come to life, and soon sunbathers gather at the beach. From behind his hotel desk Niklas restlessly watches the passing of summer. At the opposite side of town Nina sets out for her first day of junior year to the tune of Beach House.

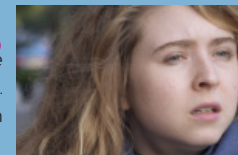
**Director:** NIELS HOLSTEIN KAA **Writer:** MAGNUS B. B. LYSBAKKEN  
**Producer:** RIKKE TAMBO ANDERSEN **Editors:** MARK BUKDAL, ESSEN BAY GRUNDSØE, PAW HØVSGAARD **DP:** NICOLAI LOK **Cast:** MARIE MAILAND, NIKLAS HERSKIND, NINA TERESE RASK **Music:** VARIOUS ARTISTS

Born and raised in Denmark and now residing in Copenhagen, Niels is a graduate of the renowned Danish film school SUPER16. He wrote and directed five short films that travelled to festivals around the world before directing his debut feature *Lovers*.

rikkecc@hotmail.com

## That Thing

Director: Dan Roe / USA / 12 min / World Premiere  
Tabby is conflicted about Patrick's sexual quirk.  
eornad@gmail.com





M/M

**CANADA, GERMANY / 81 MIN / WORLD PREMIERE**

Matthew is a young Canadian new to Berlin. He's come to make a fresh start, but he feels the isolation of living in a strange, new city. When he meets Matthias, he is entranced. Beautiful and charismatic, Matthias is everything Matthew wants to be. Soon Matthew's interest escalates, becoming an obsession. He begins to transform himself to embody the object of his desire, cutting his hair, getting new clothes. When Matthias gets into a motorcycle accident, the opportunity is too perfect. Matthew is Matthias. In a coma in the hospital, Matthias' waking life, dreams and memories blur. Where the real ends, the artificial begins.

**Director/writer: Drew Lint** **Producers: Karen Harnisch, Drew Lint**  
**Editors: Drew Lint, Andi Pek** **DP: Ann Tipper** **Cast: Antoine Lahaie, Nicolas Maxim Endlicher**

Drew Lint grew up in Sweets Corners, Canada. He obtained a BFA in Film from Ryerson University's School of Image Arts in Toronto. His work often incorporates elements from genre films that are reworked to suit his needs, creating contemporary, queer worlds. Drew currently lives and works in Berlin.

[karen.e.harnisch@gmail.com](mailto:karen.e.harnisch@gmail.com)

**SUNDAY, JAN 21, 9:15 PM / TUESDAY, JAN 23, 7:15 PM**

## ROCK STEADY ROW

**USA / 78 MINUTES / WORLD PREMIERE**



A quiet but stoic and determined college freshman gets his bike stolen and finds himself in the middle of a surreal turf-war between the two reigning fraternities, presided over by a corrupt dean.

**Director: Trevor Stevens** **Writer: Boman Story**  
**Producers: Gia Rigoli, Cody Zweg, Jade Allen, Madeleine Krikava** **Editor: Jordan Allen** **DP: Nicolas Aguilar** **Cast: Heston Horwin, Diamond White, Logan Huffman, Isaac Alisma, Allie Marie Evans, Larry Miller, Peter Gilroy** **Music: Joshua Mosley**

Trevor Stevens began working in films as an actor at age 12, quickly becoming infatuated with the magic behind the camera. He's inspired by Leone's *Fistful of Dollars* and Kurosawa's

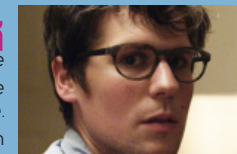
*Yojimbo* – two filmmakers from different sides of the world who twisted a tired genre with a brand new sense of purpose and style. Whether behind camera or in front of it, Trevor tells stories of average people pushed into extraordinary circumstances.

[grigoli@desertmoonfilms.com](mailto:grigoli@desertmoonfilms.com)

**FRIDAY, JAN 19, 12:30 PM /  
MONDAY, JAN 22, 7:30 PM**

## Welcome to Bushwick

Director: Henry Jinings / USA / 5 min / World Premiere  
On the heels of a successful first date, Evan and Marceline end up back at her place.  
[henryjinings@gmail.com](mailto:henryjinings@gmail.com)





## SONGS IN THE SUN



DENMARK / 69 MIN / N. AMERICAN PREMIERE

On a hot summer day, Anna visits her childhood friend Julie on the Danish island Møn, where they both grew up. Julie is obsessed with an old Danish myth and spends all her time in the forest. According to Julie's mother Sonja, Julie is depressed. Anna is there to cheer Julie up and convince her to give up her childish fantasies. But as the three women relax on the beach under a clear blue sky, Julie disappears.

**Director:** KRISTIAN SEJRBO LIDEGAARD **Writers:** KRISTIAN SEJRBO LIDEGAARD, ALLAN HYDE **Producer:** MARIA MØLLER KJELDGAARD **Editor:** JENNA MANGULAD **DP:** SEBASTIAN DANNEBORN **Cast:** EMMA SEHESTED HØEG, VICTORIA CARMEN SONNE, CHARLOTTE MUNCK **Music:** JOHAN CARØE

Born 1989. Kristian graduated from the alternative film school, Super16 as a director in 2016. Additionally he holds a BA in History, with electives in Philosophy and Literature, from the University of Copenhagen and he has spent a semester in Paris studying Aesthetics and Literature. Songs in the Sun is his feature debut. He has written and directed five short films. He is currently in development with his next feature film.

[mmkjeldgaard@gmail.com](mailto:mmkjeldgaard@gmail.com)

SUNDAY, JAN 21, 10:30 AM / THURSDAY, JAN 25, 6:00 PM

## THE STARRY SKY ABOVE ME

FRANCE / 80 MINUTES /  
N. AMERICAN PREMIERE



Bruno published a critically acclaimed novel in 1996: a bright future awaited him. Twenty years later, his dreams are stronger than ever, but he is still struggling to write his second novel... until his loved ones decide on a very special intervention.

**Director:** ILAN KLIPPER **Writer:** ILAN KLIPPER, WITH RAPHAËL NEAL **Producer:** BATHYSHERE **Editor:** CAROLE LE PAGE **DP:** LAZARE PEDRON **Cast:** LAURENT POITRENAUX, CAMILLE CHAMOIX, MARILYNE CANTO, ALMA JODOROWSKY, FRANÇOIS CHATTOT, MICHÈLE MORETTI, FRANK WILLIAMS **Music:** FRANK WILLIAMS

Ilan Klipper began by co-directing two direct-cinema style documentaries about the police: *Commissariat* ("Police station") and *Flics* ("Cops" – 2009) played in many festivals and were broadcast on national TV. His short documentary *Pandore* (2011, co-directed with Virgil Vernier) was nominated for a César. He explored a psychiatric institution in his feature documentary *Sainte Anne* (2010), broadcast on Arte, which won an award at Nyon. His narrative short *Juke Box* (2014) won awards at Clermont Ferrand and Angers.

[lison@stray-dogs.com](mailto:lison@stray-dogs.com)

SATURDAY, JAN 20, 7:00 PM /  
THURSDAY, JAN 25, 11:00 AM

## The Knits

Director: Lisa Birke / Canada / 10 min / US Premiere  
A sweater, lovingly and arduously knit by a mother, incrementally unravels as her daughter treks her way across Canada by foot.

[lisa@lisabirke.com](mailto:lisa@lisabirke.com)





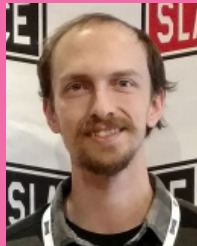
# alumni in residence



**LORI FELKER** is a filmmaker/artist, teacher, programmer, and performer. Her films and videos attempt to study the ineloquent, oppositional, delusional, frustrating, and chaotic qualities of human interaction. She loves every facet of filmmaking, lives in Chicago, and is currently an Assistant Professor at the University of Wisconsin Milwaukee.



**HARRY CHERNIAK**'s first feature, *Wexford Plaza*, (Slamdance '17) was nominated for the Rogers Best Canadian Film Award. He is currently co-producing *Astronaut* and recently associate produced *Benjamin, Stockholm and The Padre*. He teaches medicine in film at USC Medical School, is on the board of Inside out and volunteers as a crisis counsellor with The Trevor Project. He founded United in Film, a not-for-profit that inspires creativity regardless of economic privilege.



**IAN J. VOGLER** is a NJ-based composer, musician, and post-production filmmaker. He is a c/o '16 Slamdance alum as composer on his narrative short film, *The Panty Symphonic*. He received a MFA in Film Music Composition from the School of Filmmaking campus at UNCSA in 2015. You can find more info on his film portfolio at his website: [www.ianjvogler.com](http://www.ianjvogler.com)



**JEREMY OSBERN** is an Emmy award-winning cinematographer and writer/director. As cinematographer, Jeremy shot the Kansas City on-location photography on the Bruce Willis movie *Red*, as well as the Sundance western *The Only Good Indian* (with Matt Jacobson.) His most recent project as a writer/producer, *Red Bird* (available on Amazon Prime), was nominated for four Daytime Emmy awards.



**JOHN CHARLES MEYER** started acting in his 30s, landing roles in 15 TV shows (*NCIS, Hawaii Five-O, Mom, Vampire Diaries*, etc.) and 100+ film/stage projects. He produced 2017 comedy hit *Dave Made A Maze* and forthcoming romantic drama *Granite Rapids Moon*. John recently founded IndieFilmTheatrical.com, a non-exclusive service connecting filmmakers with US movie theaters.

# Documentaries

In the face of overwhelming cultural and political trauma, we must resolve everyday conflicts between our ideals and our reality, speak truth to power, and find the integrity to either fight the current system or build a new one.

This year's documentarians showcase individuals living within a society that doesn't acknowledge or meet basic artistic needs. With no clear path to move forward in authenticity, do we fight, freeze, or flee? Hunker down and work harder, or find a clearing in the path where we can build a life free from the establishment? (But then, how do you get your creative message back to the world?) Hold still and hope

no one notices we're here and we're watching? (Yet, what to do with what you see?) How can we maintain an authentic aesthetic while the world screams its tacky advertising at us?

Come see and share strategies for living. Deepen your connection to life and to each other. Perhaps you won't find answers, but you may see, reflected back to you on the screen, proof that you're not the only one who is scared, out of place, and yet as ready and capable as ever to find a new way to live.

**Summre Garber  
& ElizaBeth Prouty**

Documentary Features Programming  
Team Captains



# CIRCUS ECUADOR



GERMANY, USA / 134 MIN / WORLD PREMIERE

Elizabeth Gray, founder of the Wishi Project, and her film crew, travel to the Amazon rain forest of Ecuador to build a primary school for the children of an indigenous Shuar community. The project gets off to a difficult start and Greg Sheldon, founder of her sponsoring organization, is called in. Elizabeth, appearing over her head, relinquishes control of the project to Greg and the team finds themselves in the midst of murders, land right issues, possible black market gold sales, ancient alien artifacts, head hunters, mad scientists, and threats of human trafficking.

**DIRECTOR/WRITER/PRODUCER/EDITORS:** Ashley Bishop & Jim Brassard  
**DP:** Jim Brassard

Ashley Bishop and Jim Brassard met while studying Anthropology and Documentary Studies at SUNY Albany. Having complementary interests, the pair immediately began collaborating. *Circus Ecuador* marks the pair's directorial debut.

[info@circusecuador.com](mailto:info@circusecuador.com)

FRIDAY, JAN 19, 6:30 PM / MONDAY, JAN 22, 11:00 AM

# FREEDOM FOR THE WOLF



GERMANY, USA / 90 MIN / N. AMERICAN PREMIERE

A new generation of elected leaders are dismantling democracy as we know it. Filmed over three years in five countries, *Freedom for the Wolf* is an epic investigation into this new regime. From the young students of Hong Kong, to a rapper in post-Arab Spring Tunisia and the viral comedians of Bollywood, we discover how people from around the globe are fighting the same struggle. They are fighting against elected leaders who trample on human rights, minorities, and political opponents.

**DIRECTOR:** RUPERT RUSSELL **PRODUCERS:** Patrick Hamm, Camilla Hall  
**EDITORS:** Bobby Good, Rupert Russell, Anthony Stadler  
**DPS:** RUPERT RUSSELL, PATRICK HAMM, NELSON HERNANDEZ-TORREALBA **MUSIC:** Alex Williamson

Rupert Russell is a director working in documentary, web series, commercials and music video. Starting his career in academia, Rupert received a BA from Cambridge University and a PhD from Harvard University. Since transitioning into film, he kept his academic eye for detail and his passion for big ideas.

[ph@bulldogagenda.com](mailto:ph@bulldogagenda.com)

SUNDAY, JAN 21, 9:00 PM /  
TUESDAY, JAN 23, 9:30 PM

## Where Are You From?

Director: Xizi "Cecilia" Hua / USA, China / 4 min

In a world where western values dominate, coming to America as a "Parachute Kid" makes the filmmaker feel ashamed of her "Chinese" and "foreign" identity.

[ceciliaxizi@gmail.com](mailto:ceciliaxizi@gmail.com)



# INGRID

USA / 52 MIN / WORLD PREMIERE

The story of a prominent Dallas fashion designer in the '80s who dropped her urban life and ran off to the woods in order to pursue a personal and creative one.

**DIRECTOR:** MORRISA MALTZ **PRODUCERS:** MORRISA MALTZ, DANIELLE FIROOZI **EDITOR:** VANARA TAING **DP:** ANDREW HAJEK **FEATURING:** INGRID GIPSON

Morrisa Maltz holds a BA from Columbia University where she majored in fine art and began working within the medium of video. Her work is cross-disciplinary between art and film. Her art work has been shown at MOCA, as well as at the MCA, Santa Barbara. Her first film, *The Caretaker*, won Best Live Action Short at the 2012 LES Film Festival in New York. Her second film, *Odyssey*, premiered at Slamdance 2014.

gera.gatica@gmail.com



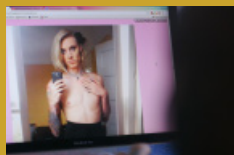
SATURDAY, JAN 20, 12:45 PM /  
TUESDAY, JAN 23, 11:00 AM

## Do I Have Boobs Now?

Directors: Milena Salazar & Joella Cabalu / Canada / 7 min

A trans activist's journey to challenge Facebook and Instagram's censorship policies

milenamsalazar@gmail.com



# INSTANT DREAMS



NETHERLANDS / 92 MINUTES / N. AMERICAN PREMIERE

A mind-bending cinematic journey across time and space. A poetic, otherworldly adventure about Polaroids, the impact of future predictions and the necessity of dreams, blurring the line between memories and imagination.

**DIRECTOR/WRITER:** WILLEM BAPTIST **PRODUCER:** PIETER VAN HUIJSTEE **EDITOR:** ALBERT MARKUS JR **DP:** GREGOR MEERMAN **MUSIC:** MARC LIZIER

Willem Baptist (1979) graduated from Willem de Kooning School of the Arts in 2009 and is an alumnus of the Berlinale Talent Campus, IDFA Workshop and IFFR Cinemart Lab. His films have screened in competition at festivals such as IDFA, HotDocs, Toronto, Karlovy Vary, BFI London, AFI Docs and Slamdance. His film *Wild Boar* (2013) was awarded at the Visions Du Réel festival. His acclaimed documentary *I'm Never Afraid!* (2010) screened at over 100 festivals.

watse@pvhfilm.nl

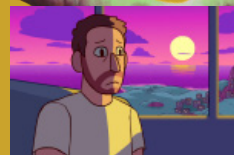
SUNDAY, JAN 21, 6:30 PM /  
WEDNESDAY, JAN 24, 7:30 PM

## Nueva Vida

Director: Jonathan Seligson / written by Jonathan Seligson, Kenneth Seligson / USA / 7 min

A ball, some brains, and a lot of fluids. A cautionary true tale on the dangers of playing soccer from my dear brother, Kenny.

jon.seligson@nosgiles.com





# MAN ON FIRE



USA / 54 MIN / WORLD PREMIERE

Grand Saline, Texas, a town east of Dallas, has a history of racism, a history the community doesn't talk about. This shroud of secrecy ended when one man self-immolated to protest against racism in 2014, shining a spotlight on the town's dark past. *Man on Fire* untangles the pieces of this protest and questions the racism in Grand Saline today.

**DIRECTOR/WRITER:** JOEL FENDELMAN **PRODUCERS:** JOEL FENDELMAN, JAMES CHASE SANCHEZ, SULLIVAN RAUZI  
**EDITOR:** JOEL FENDELMAN **DP:** JOEL FENDELMAN, CALEB KUNTZ **FEATURING:** RON BLANTON **MUSIC:** GIL TALMI

With roots in Miami, Austin and New York City, Joel Fendelman has written, produced and directed a number of award-winning narrative and documentary films. Joel strives to embrace socially conscious stories that deal with religion, social class and minorities and communicate the underlying connection between us all.

[joel.fendelman@gmail.com](mailto:joel.fendelman@gmail.com)

SATURDAY, JAN 20, 11:00 AM / WEDNESDAY, JAN 24, 1:30 PM

## Phototaxis

Director: Melissa Ferrari / USA / 7 min

An exploration, rooted in nonfiction, of the connection between Mothman, a prophetic demon in West Virginia folklore, and Narcotics Anonymous, the primary treatment program in West Virginia's addiction epidemic.

[melissaferrari@alum.calarts.edu](mailto:melissaferrari@alum.calarts.edu)



# MEXMAN



USA / 88 MINUTES / WORLD PREMIERE

Germán is a young filmmaker from East LA, set on completing his first feature film, the sci-fi immigration epic *Mexman*. A veteran Hollywood producer has offered a sizable budget if Germán can prove his readiness to direct. But locked in a power struggle with his producers and haunted by the memory of a long-lost sweetheart, Germán must overcome his demons to keep his dream alive.

**DIRECTOR:** JOSH POLON **WRITERS:** ALEX MACKENZIE, JOSH POLON **PRODUCERS:** STEVE BANNEY, TREVOR CRAFTS, MARK MYERS, CHRIS RAY **EDITOR:** ALEX MACKENZIE **DP:** JOSH POLON **FEATURING:** GERMAN ALONSO, JONATHAN SIMS, BEN SOPER, TYLER SOPER

Josh Polon's documentary work has screened at SXSW, Toronto International, True/False, DOC NYC and Hot Docs. Most recently he produced the Duplass Brothers' HBO comedy *Animals* as well as Jason Tippet and Elizabeth Mims' *Only The Young* which won awards at AFI Fest and Cinema Eye Honors.

[jpolon@gmail.com](mailto:jpolon@gmail.com)

SUNDAY, JAN 21, 7:00 PM /  
WEDNESDAY, JAN 24, 6:00 PM

## Lorem Ipsum (pain itself)

Director: Gabrielle Kash / USA / 2 min

A handmade look at why artists hate making, and keep making art.

[gabriellekash@gmail.com](mailto:gabriellekash@gmail.com)





# MR. FISH: CARTOONING FROM THE DEEP END

USA / 70 MIN



We find Mr. Fish, who had found success creating compelling, outrageous, provocative editorial cartoons, as his profession is dying out. Editors who previously backed his controversial work are disappearing as fast as the newspapers which once employed him. Can Mr. Fish raise a family and maintain his unique, defiant voice in a world where biting satiric humor has an ever-diminishing commercial value?

**Director:** PABLO BRYANT **Writers:** PABLO BRYANT, ADAM LICHTENSTEIN **Producers:** PABLO BRYANT, TED COLLINS **Editor:** ADAM LICHTENSTEIN **DP:** PABLO BRYANT **Featuring:** MR. FISH, ROBERT SCHEER, GRAHAM NASH **Music:** STEVEN BERNSTEIN

Pablo Bryant shot several documentaries including *Cargo*, *When the Iron Bird Flies*, *Master*, and *Relocation Arkansas*. He also worked on HBO's *Cinema Verite'*, the documentary *The Vanishing of the Bees*, and the DVD special features for *Madmen*. *Cartooning From The Deep End* is his first feature documentary.

[bryant.pablo@gmail.com](mailto:bryant.pablo@gmail.com)

SATURDAY, JAN 20, 4:00 PM /  
WEDNESDAY, JAN 24, 8:15 PM

## Ex Nihilo

Director: Timo Wright / Finland / 8 min / World Premiere  
An experimental short documentary about a doomsday seed vault, an advanced robot and a cryonics facility.  
[timo@timowright.com](mailto:timo@timowright.com)



# SUNNYSIDE

BELGIUM, NETHERLANDS / 72 MINUTES / N. AMERICAN PREMIERE



Ninety-year-old sound artist and comedian Henry "Sandy" Jacobs and his eccentric old friend and neighbor, architect Daniel Liebermann, live a quirky existence on a mountain in Northern California. The wise fool Sandy lives in the here and now, while Liebermann is engulfed by unfinished projects and unfulfilled dreams. These non-conformists, each in their own way, still search the world for perfection.

**Director/writer:** FREDERIK CARBON **Producers:** HANNE PHLYDO, ANTOINE VERMEESCH **Editor:** CÉDRIC ZOENEN  
**DP:** KATRIEN VERMEIRE

About Belgian filmmaker Frederik Carbon not much is known. He holds a Master of Arts in art history with a curious specialization in ethnic art and he sharpened his chess skills as a trainee in a mental ward. *Sunnyside* is his first film.

[info@clindoeilfilms.be](mailto:info@clindoeilfilms.be)

FRIDAY, JAN 19, 10:30 AM /  
MONDAY, JAN 22, 12:45 PM

## Big Surf

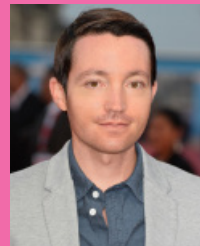
Director: Brian Smee / USA / 8 min  
San Francisquito Cyn, March 12th, 1928: The sound a horse makes as it's drowning.  
[brian.d.smee@gmail.com](mailto:brian.d.smee@gmail.com)



# alumni in residence



**JASON KESSLER** is an LA-based screenwriter and filmmaker. His script "Escher" won 1st place in the 2017 Slamdance Film Festival Screenplay Competition. And he's the writer/director of the short film *Death by Script* (Denver Film Festival 2017 and "Best Screenplay" at the 2017 LA Comedy Festival.) He earned his Screenwriting MFA from UT Austin (Robert Foshko Prize in Screenwriting recipient.)



**JOSH MANDEL** films have screened at dozens of festivals worldwide, including Venice, New York Film Festival and Tribeca. Josh's filmography includes *Ringers*, *Uncertain Terms*, and *Thirst Street*. In between films, Josh produces tv commercials and online content for, Warner Bros, Disney, Universal, Dreamworks, Microsoft Studios and WWE. As a producer and festival programmer, Josh works year-round to support independent film.



**ALVARO R. VALENTE** is an Italian-Belgian producer based in the US. His producing work has played in over 350 festivals worldwide. In addition to award-winning short films, his feature credits include *The Fortune Theory* (2013), *Child Eater* (2015), *Across The Sea* (2015), *Brighton Beach* (2018). Alvaro was selected as one of the participating producers of the Sundance Catalyst Initiative for the film *Night Comes On* (Sundance '18 World Premiere).



**MISTI BOLAND** has worked as production designer and art director on over thirty films, including the Lions Gate horror film *Nailbiter*, *The Sublime and Beautiful* (Slamdance 2014), and *The Only Good Indian* (Sundance 2009.) She currently is a co-writer/director in the Amazon Prime web series *Red Bird*, most recently nominated for four Daytime Emmy awards.



**MEGHAN KLIEN** "Slamdance fosters a vibrant, close-knit community of independent, and alternative artists. I became part of this ever expanding band of creatives following the 2012 world premiere of the documentary *Kelly*—the first film I ever edited. It is inspiring to be involved as Slamdance continues to discover and celebrate truly unique voices."

# alumni in residence



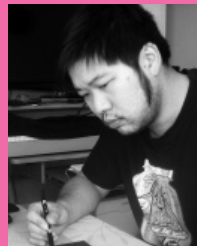
**NOEL LAWRENCE** makes, curates, distributes, and writes about film. His work has been featured in *The New York Times*, *Salon.com*, *The Wall Street Journal*, as well as a book of collected essays on his filmography, *J.X. Williams: Les Dossiers Interdits* (Camion Noir, 2010). Recent projects included work for *Bootsy Collins*, *Iggy Pop*, and the Luis Buñuel Film Institute. Lawrence's forthcoming feature *Sammy-Gate* is slated for release in 2018.



**RANDALL GOOD** is a freelance filmmaker based in Los Angeles, CA. His narrative short *Imminent* played in Slamdance 2009, and he's been programming with the festival ever since.



**PAUL SBRIZZI** "Slamdance is CRISPR technology for film, knocking out the pig genes that trigger the industry's immune response to genuinely independent work. It allows much-needed xenotransplants of independently produced films into the consciousness of eager worldwide audiences by inactivating porcine endogenous retroviruses, also known as PERVs."



**WALLY CHUNG**, director of *Think Ink*, Spirit of Slamdance Award 2015 *Your brightest memory about your Slam experience?* "Knowing that somebody out there likes my work and meeting them at Slamdance." *What do you wish someone would ask you? Which question do you hope you don't get asked?* "Would you like to come to the party?" "Why does this suck?"



**ERIN MADDOX** "Wonder what it's like to ride the Crazy Train? Welcome to Slamdance!! Don't suffer from insanity here—love every minute of it! This ride is about cultivating risk takers, rule breakers, ceiling shatterers, and the next wave of IDGAFers that keep storytelling honest. So proud to be an Alum (*Neptune*, 2016), & part of the Family."



You be *you*

We got you

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# Shorts

Being a captain for the Narrative Shorts Committee is an incredible honor. This is my sixth year as a captain and it never fails: every year I'm blown away by the authentic voices and visions that are submitted to us. We hold our Slamdance deliberations during the first two weekends in November at the Dick Clark Screening Room. The films we were privileged to watch shaped our raw and fearless program. We are beyond proud of this year's Narrative Shorts program and hope you enjoy the song each short sings.

**Taylor Miller**

Narrative Shorts Programming Team Captain



# Shorts Block 1

## CLEAN BLOOD

dir. by Jordan Michael  
Blake / USA / 9 min / World  
Premiere



A family drama about Christmas,  
The Apocalypse and an  
IMMACULATELY PREGNANT man.  
[info@theasfc.com](mailto:info@theasfc.com)

## HAIL MARY COUNTRY

dir. by Tannaz Hazemi  
/ USA / 18 min / World  
Premiere



Macho grandmother Irene Dandy  
has to defend her family of  
football fanatics from a gang led  
by a cocky thief named Nora.  
[hazemitannaz@gmail.com](mailto:hazemitannaz@gmail.com)

## MAGIC BULLET

dir. by Amanda Lovejoy  
Street / USA / 19 min /  
World Premiere



A psychologist combats grief  
with self-soothing rituals;  
a shopping network host  
obliterates hers in a self-  
destructive haze. They collide in a  
televised confrontation.  
[lovejoy.street@gmail.com](mailto:lovejoy.street@gmail.com)

FRIDAY, JAN 19, 10:45 AM • MONDAY, JAN 22, 5:00 PM

## REUNION 1

dir. by Brock Neilson / USA  
/ 7 min / World Premiere



The artist re-enters a space from  
their childhood as an adult and is  
struck both by the haunting tone  
of the setting and an indelible  
memory from the past.  
[brockneilsondesigner@gmail.com](mailto:brockneilsondesigner@gmail.com)

## THE THINGS YOU THINK I'M THINKING

dir. by Sherren Lee / written  
by Jesse LaVercombe  
/ Canada / 14 min / US  
Premiere



A black male burn-survivor and  
amputee goes on a date with  
a regularly-abled man for the  
first time since his accident, ten  
years ago.  
[wrightewen@gmail.com](mailto:wrightewen@gmail.com)

## WHALES

dir. by Behnam Abedi / Iran / 20  
min / World Premiere



A police officer and a soldier are  
assigned to investigate a case  
wherein seven dead bodies are  
found on a beach.  
[Behnam.abedi20@gmail.com](mailto:Behnam.abedi20@gmail.com)



# Shorts Block 2

## THE 99 STEPS LEFT FROM THE SQUARE

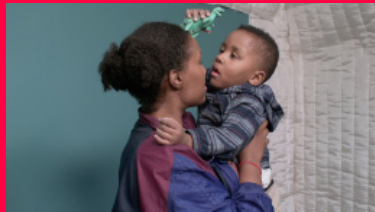
dir. by Sevgi Eker /  
Finland, Turkey / 11 min



The iron gate safeguarding an old man's peace is opened.  
[sevgi.eker@aalto.fi](mailto:sevgi.eker@aalto.fi)

## AUDITION

dir. by Richard Van / USA /  
15 min



Unable to find a sitter, an aspiring actress has no choice but to drag her three-year-old son to her audition.  
[contact@richardvanfilm.com](mailto:contact@richardvanfilm.com)

## FALLING

dir. by Ewen Wright / USA /  
19 min / World Premiere



A potentially psychosomatic white man, a woman stuck in a vortex of "man-splaining," and a young black man caught in a racially charged standoff are set on a collision course.

[wrightewen@gmail.com](mailto:wrightewen@gmail.com)

SATURDAY, JAN 20, 2:30 PM • TUESDAY, JAN 23, 5:45 PM

## ONIKUMA

dir. by Alessia Cecchet /  
Italy, USA / 12 min



Surrounded by a foreign landscape, two women will understand that demons can come in different forms.  
[filmandfibers@gmail.com](mailto:filmandfibers@gmail.com)

## RUPTURE

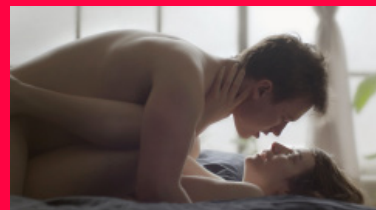
dir. by Yassmina Karajah /  
Jordan, Canada / 18 min /  
US Premiere



The journey of four Arab kids whose repressed traumas surface during their quest to find a public pool in their new city.  
[yaskarajah@gmail.com](mailto:yaskarajah@gmail.com);  
[d@davidwfindlay.com](mailto:d@davidwfindlay.com)

## SLAP HAPPY

dir. Madeleine Sims-Fewer,  
Dusty Mancinelli / written by  
Josh Boles / Canada / 11 min  
/ US Premiere



A dysfunctional couple with a penchant for twisted sexual fantasies fight to stay together as their relationship crumbles over the course of a day.  
[dusty@dmfilms.com](mailto:dusty@dmfilms.com)

# Shorts Block 3

## ABBAS KIAROSTAMI: THE DIRECTOR

dir. by Mohsen Khodabakhshi / Iran / 1 min



A boy wants to take a photo with Abbas Kiarostami...

[mohsen.khodabakhshi@hotmail.com](mailto:mohsen.khodabakhshi@hotmail.com)

## FLATBUSH MISDEMEANORS

dir. by Dan Perlman & Kevin Iso / USA / 15 min



Longtime friends Dan and Kevin adjust to their evolving surroundings in the unforgiving environment of Flatbush, Brooklyn. A raw comedy of city life.

[DanJPerl@gmail.com](mailto:DanJPerl@gmail.com)

## KATALYSIS

dir. by Ashley Michael Briggs / Sweden / 20 min / World Premiere



A doctor and an artist use Anna's body as a tool to further their own professional progress.

[valerie.schenkman@gmail.com](mailto:valerie.schenkman@gmail.com)

SUNDAY, JAN 21, 11:00 AM • WEDNESDAY, JAN 24, 3:15 PM

## NIGHT ON FLOATING ISLAND

dir. by Jack Atherton / Australia / 12 min / N. American Premiere



From a storm drain, a strange man watches a tourist rollerblading through an unfamiliar nightscape in search of his missing girlfriend or an anonymous sexual encounter in a park.

[jackjatherton@gmail.com](mailto:jackjatherton@gmail.com)

## PARTHENON

dir. by Frank Mosley / USA / 14 min

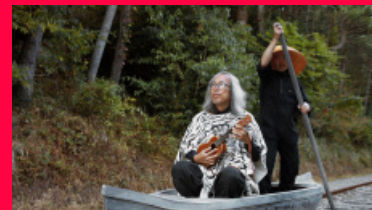


A naked body moves a stranger to empathy.

[frankrjmosley@gmail.com](mailto:frankrjmosley@gmail.com)

## THE TROUBLED TROUBADOUR

dir. by Forest Ian Etsler & Sébastien Simon / South Korea / 23 min / N. American Premiere



An embittered old musician embarks upon a journey which becomes the outward manifestation of his inner landscape.

[forest.ian.etsler@gmail.com](mailto:forest.ian.etsler@gmail.com)



# Animation Shorts

## AIRPORT



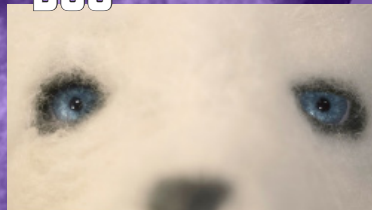
dir. by Michaela Müller /  
written by Michaela Müller  
& Aleksandar Battista Ilić /  
Switzerland, Croatia / 11 min  
Airports—the pinnacle of  
modern society, where the  
limits of borders, security and  
tolerance are constantly tested.  
[info@airportanimation.com](mailto:info@airportanimation.com)

## ASCRIBED ACHIEVEMENTS



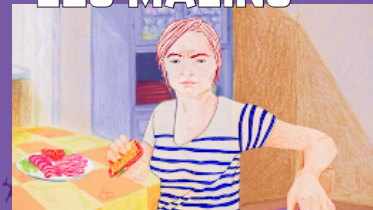
dir. by Samaneh Shojaei  
/ written by Amin  
Kafashzadeh / Iran / 4 min  
[samanishka@gmail.com](mailto:samanishka@gmail.com)

## BLACK DOG



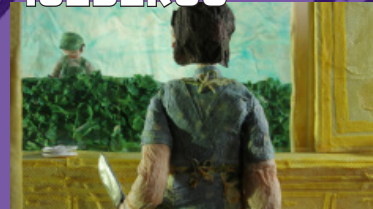
dir. by Joshua Dean Tuthill /  
USA / 15 min  
A dark family drama set  
during the space race of the  
1960s, utilizing stop-motion  
animation and archival footage  
to elucidate a time of heated  
social and political tension.  
[joshututhill@gmail.com](mailto:joshututhill@gmail.com)

## GUSLA OU LES MALINS



dir. by Adrienne  
Nowak / France /  
9 min / US Premiere  
Adrienne goes back  
to Poland to see her  
grandmother. In her  
aunt and uncle's cozy  
kitchen she learns that  
communist spirits aren't  
the only ones to haunt the  
Polish imagination.  
[inscription@sevefilms.com](mailto:inscription@sevefilms.com)

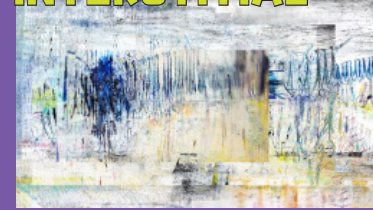
## ICEBERGS



dir. by Eirini Vianelli /  
USA, Greece / 9 min /  
US Premiere  
An existential, dark  
comedy of 14 short  
vignettes, ranging from  
the mundane to the  
absurd.  
[e.vianelli@gmail.com](mailto:e.vianelli@gmail.com)

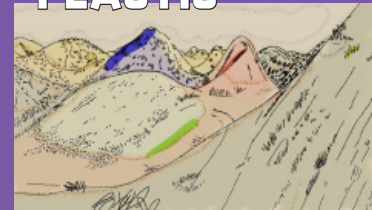
MONDAY, JAN 22, 10:30 AM • THURSDAY, JAN 25, 1:15 PM

## INTERSTITIAL



dir. by Shunsaku  
Hayashi / Japan / 7  
min / N. American  
Premiere  
The space-less is still in  
a space, because it is on  
the continuous horizon.  
[h.shunsaku@gmail.com](mailto:h.shunsaku@gmail.com)

## MOUNTAIN CASTLE MOUNTAIN FLOWER PLASTIC



dir. by Annapurna  
Kumar / USA / 3 min  
The most efficient  
containers can store  
multiple pieces of  
information in the same  
location, intersecting from  
different angles.  
[annapurnakumar@alum.calarts.edu](mailto:annapurnakumar@alum.calarts.edu)



# Animation Shorts

## RAILMENT



dir. by Shunsaku Hayashi /  
Japan / 10 min

In the anonymous crowds of  
commuter rail lines, it's possible  
to move at high speeds while  
remaining perfectly still.

[h.shunsaku@gmail.com](mailto:h.shunsaku@gmail.com)

## RED FAT CAT



dir. by Klaus Hoefs /  
Germany / 9 min

The bodies of drowned refugees  
wash up on a public beach, while  
residents go about their settled,  
everyday lives filled with antique  
cars, dogs and cats.

[klaus@khoefs.de](mailto:klaus@khoefs.de)

## SATELLITE STRANGERS



dir. by James Bascara / USA  
/ 6 min / World Premiere

A zoom into a microscopic world  
reveals a strange cacophony.

[info@jamesbascara.com](mailto:info@jamesbascara.com)

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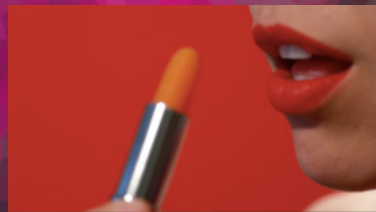
# Experimental Shorts

## 38 RIVER ROAD



dir. by Josh Weissbach / USA, Switzerland / 7 min  
Fear resides in the gesture of a telling.  
[joshweissbach@gmail.com](mailto:joshweissbach@gmail.com)

## ARE YOU TIRED OF FOREVER?



dir. by Caitlin Craggs / USA / 6 min / World Premiere  
A surreal meditation on the experience of self.  
[craggsland@gmail.com](mailto:craggsland@gmail.com)

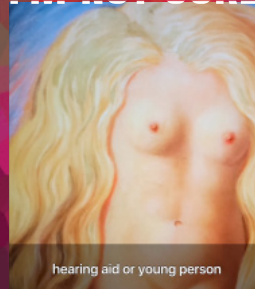
## CLOUD OF PETALS



dir. by Sarah Meyohas / USA / 31 min  
At the former Bell Labs, sixteen workers photograph 100,000 individual rose petals to map out an artificial intelligence algorithm that learns to generate new petals forever.  
[sarah@meyohas.com](mailto:sarah@meyohas.com)

SATURDAY, JAN 20, 10:30 AM / TUESDAY, JAN 23, 1:15 PM

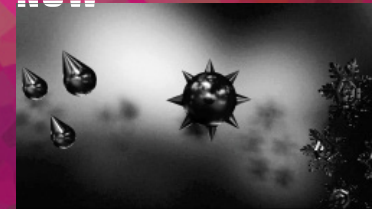
## I'M NOT SURE



hearing aid or young person

dir. by Gabriel Hensche / Germany / 8 min / World Premiere  
By confronting an app with Surrealist paintings *I'm Not Sure* explores the psychology of artificial intelligence.  
[gabriel.hensche@gmail.com](mailto:gabriel.hensche@gmail.com)

## NO STORIES NOW



dir. by CT Bishop / USA / 5 min  
Hopefully, in moving toward weakness, there can be recognition of false relief.  
[christopherbishop95@gmail.com](mailto:christopherbishop95@gmail.com)

## SILICA



dir. by Pia Borg / Australia, UK / 23 min  
An unseen location scout explores an opal mining town in South Australia in this sci-fi-laced essay film, which finds in this semi-deserted region both the traces of indigenous culture and remnants of cinema history.  
[gina.film.silica@gmail.com](mailto:gina.film.silica@gmail.com)



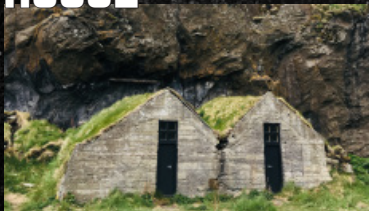
# Documentary Shorts

## HOMELAND



dir. by Sam Peeters / Belgium / 14 min  
A creative documentary about right-wing populism and narrow-mindedness in the Belgian suburbs.  
[inscription@sevefilms.com](mailto:inscription@sevefilms.com)

## HOUSE



dir. by Kyja Kristjansson-Nelson / Iceland, USA / 2 min  
A meditation on emigration and immigration, house and home.  
[e.vianelli@gmail.com](mailto:e.vianelli@gmail.com)

## ICON



dir. by Wojciech Kasperski / Poland / 40 min / US Premiere  
An old doctor has spent his life working at a psychiatric hospital in the Siberian countryside. The place, which was inaccessible for film crews, can be shown thanks to its residents.  
[katarzyna@kff.com.pl](mailto:katarzyna@kff.com.pl)

## THE LAST MAN YOU MEET



dir. by Chris Bone / USA / 5 min  
An exclusive look inside the gritty business of death, as a third-generation funeral director reflects on his life.  
[bonechr@gmail.com](mailto:bonechr@gmail.com)

SUNDAY, JAN 21, 1:30 PM • WEDNESDAY, JAN 24, 11:00 AM

## POCKET SIZED FEMINISM



dir. by Valerie Schenkman / written by Blythe Baird & Valerie Schenkman / USA / 4 min  
"This house is for wallpaper women. What good is wallpaper that speaks?" Women speak out about women's rights, or human rights.  
[valerie.schenkman@gmail.com](mailto:valerie.schenkman@gmail.com)

## QUIET HOURS



dir. by Paul Szynol / USA / 13 min / World Premiere  
Donald Hall, Poet Laureate of the United States and winner of the National Medal of Arts, lives in the fragile space between loneliness and solitude.  
[paul.szynol@gmail.com](mailto:paul.szynol@gmail.com)

## TAOBAO



dir. by Noah Sheldon / USA / 4 min  
Modelling for China's largest online shopping site, Taobao  
[noah@noahsheldon.com](mailto:noah@noahsheldon.com)

## TRUE LOVE IN PUEBLO TEXTIL



dir. by Horatio Baltz / Cuba, USA / 5 min  
Nine-year-old Maribel explains to us how it feels to be stricken with the world's oldest affliction: love.  
[horatio.baltz@gmail.com](mailto:horatio.baltz@gmail.com)





# ANARCHY

## THE DEPARTMENT OF ANARCHY

Every film festival has programming departments for short films, documentaries, animation, and so on. But only Slamdance has a Department of Anarchy.

The casual cinephile might associate the Anarchy program with avant-garde, transgressive, or underground cinema. It is all of these things and none of them. We like to think of Anarchy as an anti-genre.

Anarchy filmmakers are the black sheep of the cinematic herd. Their films are not produced for the entertainment industry. They are produced in spite of the entertainment industry.

As with past years, The Department of Anarchy has curated a diverse program of

sublime, dangerous, and deviant films that provide shock therapy to the soul. We hope to provoke, challenge, and enlighten audiences by smashing the status quo on any and all levels. This year, we broadened our focus to the international stage with films from Iran, Taiwan, and elsewhere. As a distinct aesthetic and emerging cinematic movement, Anarchy Cinema knows no borders. The American Century has passed. It is time to explore and embrace the new world disorder.

**Burke Roberts  
& Noel Lawrence**  
Anarchy Programming Team



# ANARCHY SHORTS

## ANIMAL



dir. by Bahram Ark & Bahman Ark / Iran / 15 min  
A man disguises himself as a ram to cross a border into another land.

[bahramark@gmail.com](mailto:bahramark@gmail.com)

## BREAKER



dir. by Philippe McKie / Japan / 11 min

In tomorrow's Tokyo, the technologically-enhanced body of a young mercenary hacker is overrun by a sentient data weapon.

[kabreaki@gmail.com](mailto:kabreaki@gmail.com)

## CLIPPING "BACK UP"



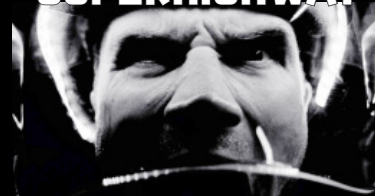
dir. by Anna Zlokovic / USA / 4 min / US Premiere

An unnamed filmmaker stumbles upon a horrifying discovery—an underground cult-like society where adults have baby faces and milk is the drug of choice.

[azlokovic@gmail.com](mailto:azlokovic@gmail.com)

SATURDAY, JAN 20, 9:00 PM • MONDAY, JAN 22, 9:00 PM

## INFORMATION SUPERHIGHWAY



dir. by Mathew Nelson / USA / 11 min / World Premiere  
A man participates in an experiment to test artificial intelligence in driverless cars.

[matnelsoninfo@gmail.com](mailto:matnelsoninfo@gmail.com)

## LITTLE WONDER



dir. by Jojo Carlman / USA / 2 min / World Premiere

This refreshing tale of puppet sexuality follows Username: Stray\_Cat as he trolls internet dating sites and vaguely meditates on the loneliness of death.

[jtcarlman@gmail.com](mailto:jtcarlman@gmail.com)

## LOVE AFTER TIME



dir. by Tsai Tsung-han / written by Chang Yingming, Tsai Tsung-han / Taiwan / 15 min  
After a nuclear explosion, two mutant humans fall in love.

[purushafilms@gmail.com](mailto:purushafilms@gmail.com)

## MANILA DEATH SQUAD



dir. by Dean Colin Marcial / written by Dean Colin Marcial, Kent Szlauderbach, Raya Martin, Ria Limjap / Phillipines, USA / 13 min  
An ambitious journalist challenges the leader of a violent vigilante group to a high-stakes drinking game. Its outcome may score her a scoop... or a bullet to the head.

[dcmarcial@gmail.com](mailto:dcmarcial@gmail.com)





# ANARCHY SHORTS

## THE ORDER OF THE ORCHID



dir. by Alex Italics / written by Mat Machin / USA / 7 min / World Premiere

A lonely spinster's failed attempt at arranging flowers summons an ominous shadowy figure that sends her into a psychedelic netherworld to confront her own mediocrity.

[alexitalics@gmail.com](mailto:alexitalics@gmail.com)

## SANTA ANA

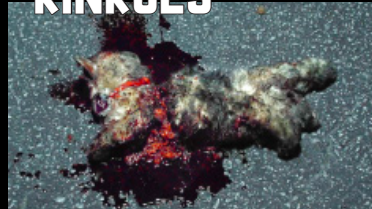


dir. by César Pesquera / written by Kako Mendez, César Pesquera, Christian López / Spain, USA / 8 min / N. American Premiere

The link between evil and the extremely dry Santa Ana winds, supposedly responsible for a tense, uneasy, wrathful mood among the people of Los Angeles.

[hello@cesarpesquera.com](mailto:hello@cesarpesquera.com)

## STEVE'S KINKOES



dir. by Emma Debany / USA / 8 min / World Premiere

A man copies posters for his missing (and dead) cat at an otherworldly 24/7 photocopy shop. What will happen to him if he stays forever?

[emmadebany@gmail.com](mailto:emmadebany@gmail.com)

# SLUG MAGAZINE

MUSIC • ARTS • LIFESTYLE • EVENTS

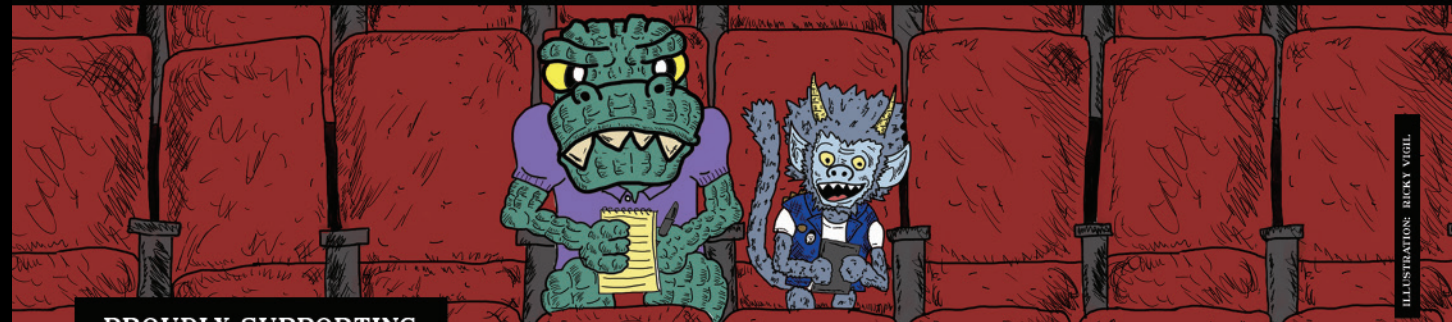


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## FILM REVIEWS

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# alumni in residence



**PIERCE CRAVENS** recently produced Nick Kroll and John Mulaney's *Oh, Hello* on Broadway with Comedy Central. Feature projects include *This Isn't Funny* (Netflix), *Pitch* (Cannes Film Festival), *Concrete Kids* (acquired by North of Two), *Brother, Sister, Sweet Pie* (Slamdance Film Festival 2017). He was a financial partner in Broadway musical *If/Then*, Pulitzer Prize-winning *Next to Normal*, and *Little Miss Sunshine* the Musical.



**RYAN M. MOORE** is a writer and director based in Silver Lake, Los Angeles. His first feature film, *All Earthly Constraints*, will hit the festival circuit in 2019.



**SAVANNAH RODGERS** is an award-winning director, writer, and producer. Savannah's short film, *Sketches*, was a 2016 Slamdance selection for the Digital Bolex Fearless Filmmaking block. Recently, she won the Next Gen Award from the 2017 Twister Alley Film Festival. Her newest short, *Queen for a Day*, will debut in 2018.



**SHAUN PARKER**, director of *Hope. You Like Crap*, Slamdance 2012. "Looking back at my 2012 Slamdance experience, the absolute best part of the whole event, beyond watching an audience take joy at laughing at my short, was the fact that Donald J. tRump wasn't president yet. [sigh]."



**ELIZABETH PROUTY** "If you're screening at Slamdance, you are the strongest sperm. We're just the womb. Come inside. Take a seat. Mix with us. Let us fortify you with all we have to offer. Grow. After eight days, we'll pull the ultimate cunt move & squeeze you out into the big bad world, reborn. You'll be bigger than us in no time."

DIG (Digital, Interactive & Gaming) is dedicated to spotlighting independent artists working in hybrid, immersive, and emerging forms of digital media art. Projects emphasize touch, personal visual perspective, innovative connections between space and movement, finding sense in uncertainty and future storytelling.



## BVOVB: Bruising Vengeance of the Vintage Boxer

by Michal Rostocki

### DAILY, FILMMAKER LOUNGE

Your glory days as a boxer are long gone. Once a champ, now a bum. All you care about is beer and your dog, Max the Rottweiler. Unfortunately your faithful dog has been stolen and you must get him back and punish the ones responsible. All this is done in the style of old silent movies with a ragtime themed soundtrack. Both characters and backgrounds are based on original black-and-white photos from the '20s and '30s.

## [(De)escalation Room

by Columbia University's School of the Arts' Digital Storytelling Lab (Columbia DSL) and School of Social Work's SAFElab, led by Lance Weiler and Nick Fortugno

### SUN. JAN. 21, NOON-2PM, ALTER ROOM

*(De)escalation Room* explores future forms and functions of storytelling in a workshop-style experience that transforms audience members into participants, working together to collaboratively explore de-escalation. As noted by Weiler "Stories have the power to do so much more than simply entertain us. They can be used as tools of inspiration, motivation, mobilization, healing and education. This particular project allows us to mine stories from our own lives, and use them to explore real-life opportunities to de-escalate real-life situations - woefully needed in today's heavily polarized landscape."



## The Game: The Game

by Angela Washko

### DAILY, FILMMAKER LOUNGE

A video game presenting the practices of several prominent seduction coaches (aka pick-up artists) through the format of a dating simulator. The game sets up the opportunity for players to explore the complexity of the construction of social behaviors around dating as well as the experience of being a femme-presenting individual navigating this complicated terrain. The video game features infamous seduction coaches Julian Blanc and Tyler Durden (Real Social Dynamics), Roosh V, Ross Jeffries, Neil Strauss and Mystery. Washko hopes to add levels of complexity to public conversations around both pick-up and feminism.

## What We Leave Behind

by Clever Fox and ARWall with visuals by Dekker Dreyer and score by Cyr3n.

### DAILY, FILMMAKER LOUNGE

*What We Leave Behind* is an immersive collaborative storytelling project. On social media we're pressured to project an idealized life and hide our insecurities. Now on a tipping point of ecological, social and economic crisis *What We Leave Behind* strips away that facade to create an archive of personal hopes and fears letting us know we're not alone. Powered by immersive studio Clever Fox and ARWall with visuals by Dekker Dreyer and score by Cyr3n.



## The LA edition of DIG also included:

Brief Excursion by Aaron Oldenburg

Dujanah by Jack King-Spooner

Everything Is Going To Be OK by alienmelon (Nathalie Lawhead)

F.L.O.W. (Future Ladies of Wrestling) by Jennifer Juniper Stratford of Telefantasy Studios

Laser Non Laser by Jeanette Bonds of GLAS Animation

Nour by Terrifying Jellyfish (aka TJ Hughes)

Semblance by Nyamakop (Cukia Kimani and Ben Myres)

Sundays with Absalon by John Vanderhoef

Super Void by Sam Weiss (Shnabubula) and John Donohue Bell (Lazy Brain Games)

ULTRA ADHD (Amazing Death and Huge Destruction) by Alon "DancingEngie" Karmi.





# SLAMDANCE POLYTECHNIC

presented by



G-Technology™

## MISSION:

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. Its forum is open for everyone and organized by alumni and industry partners.

## INTRODUCTION:

In collaboration with University of Utah, Columbia University, Seed & Spark, alumni, and industry partners, we invite you take part in our daily Polytechnic programs intersecting audience connection, the impact of current industry trends in film distribution, and career independence. Firmly rooted in reality, each program focuses on empowering emerging artists who are working with limited budgets, and aims to create future success and build long term careers.



slamdance polytechnic

## THE STATE OF FILM CROWDFUNDING FOR CAREER INDEPENDENCE

FRI. JAN 19, NOON - 1:30PM, ALTER ROOM

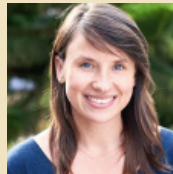
### With Emily Best & Gerry Maravilla

You are bursting with great ideas for movies and shows, but your pocketbook is a little light. Or your trust fund is all dried up. Or that pot at the end of the rainbow was empty. Good news: you don't have to go into debt to make your work; instead, if you've invested time finding your true audience, you can crowdfund to make your (and their) dreams come true.

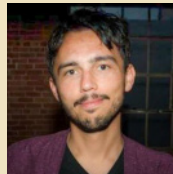
Emily Best and Gerry Maravilla from Seed&Spark are here to share how crowd-funding can be an important tool for raising funds, widening your audience, and com-

municating with current and future fans to ensure that this isn't the only project you make - it's only one of many in your lengthy filmmaking career. You'll also find out why data, inclusion, and distro all factor into your success on Seed&Spark, the only platform with a 75% success rate for filmmakers.

Learn why crowd-building has to occur before crowd-funding, how to set a realistic campaign goal, how to craft an effective pitch video, what the unique Seed&Spark feedback process is like, and how to continue your connection with your community after your campaign ends.



Emily Best



Gerry Maravilla

slamdance polytechnic

## TWO BROTHERS, TWENTY YEARS: THE RUSSO BROTHERS' PAST AND FUTURE

SATURDAY, JANUARY 20, NOON - 1:30PM, ALTER ROOM

From their 1997 Slamdance premiere to their establishment of The Russo Brothers Fellowship at Slamdance 2018, Anthony and Joe Russo have seen the film industry change more (and more quickly) than it ever has before.

While working on a myriad of projects over two decades, the Russos have seen old-fashioned theater-going give way to pocket computers, streaming

services, and endless OnDemand options. Amidst these changes, the brothers rose to studio heights while retaining the authenticity and artist-driven focus of independent filmmakers.

As mentors and partners, Anthony and Joe spend lunchtime with us, deconstructing the mythology of their own "indie success story," and openly

sharing the challenges they've faced and wisdom they've gained.

Come hear them speak candidly on their experiences, with a focus on equipping the next genesis of independent, self-directed filmmakers with the tools and insight necessary to build their careers and sustain our independent community in the years to come.



Anthony and Joe Russo

slamdance polytechnic

## (DE)ESCALATION ROOM

SUN. JANUARY 21, NOON - 2PM, ALTER ROOM

With Columbia Digital Storytelling Lab led by Lance Weiler and Nick Fortugno

What if we built an environment inspired by complex negative conversations and behaviors found on social media platforms and in the real world? Within this environment, situations quickly escalate. But this time, we would be able to do something about it.

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Earlier this year, Columbia University's School of the Arts' Digital Storytelling Lab and the School of Social Work's SAFElab partnered to develop the (De)escalation Room, a performative space inspired by SAFElab's work - examining the ways in which people navigate violence on and offline. Within the (De)escalation Room, diverse participants work together through story, play, and design

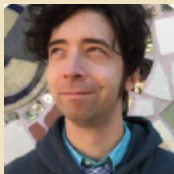
to examine escalating situations stemming from misunderstanding and polarization, and co-create possible solutions. To build this innovative, empathic simulation, we've harnessed field research, game design, and a variety of collaborative methodologies originating from a wide range of disciplines.

The goal of the (De)escalation Room project is to design a creative framework that will allow people to take the lead in creating their own experience. Within these experiences, they'll be able to teach each other

how to identify escalating situations and safely de-escalate them; change norms around escalation; and leave room for self and group reflection on the process itself.



Lance Weiler



Nick Fortugno

slamdance polytechnic

## WHEN I WAS YOU I WISH I KNEW: THE INS AND OUTS OF DISTRIBUTION

MONDAY, JANUARY 22 NOON - 1:30PM, ALTER ROOM

With John Charles Meyer & Cullen Hoback; moderated by Christine Platt Dewey

You're tired, and ready to jump into the first distribution deal you're offered just so you can get some rest and pay the rent.

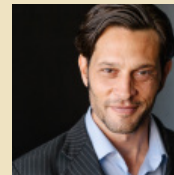
Slamdance alums John Charles Meyer (*Dave Made a Maze*) and Cullen Hoback (*What Lies Upstream*) remember how exhausting, overwhelming, and scary a time like this can be, no matter what sort of distribution possibilities you're considering.

Allow them to help you make sense of distribution rights, which types of distribution deals to avoid, how the money flows (so you can be sure the rent stays paid), and how opting to do it yourself is often the best way to retain control of your film and its destiny.

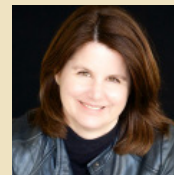
Share your worries about outreach, concerns about self-distribution, curiosity about event exhibition, and figure out what is right for your particular film and situation.



Cullen Hoback



John Charles Meyer



Christine Platt Dewey

slamdance polytechnic

## SOCIAL MEDIA CHARM SCHOOL

TUESDAY, JANUARY 23, NOON - 1:30PM, ALTER ROOM



Julie Keck

With Julie Keck and guest "influencers" Trevor Stevens, Logan Huffman, and Heston Horwin from *Rock Steady Row*

In this time of BRB and OMG, charm and relationship building can seem like a lost art. However, a little charm can go a long way, especially if you're trying to gather a following for your amazing cinematic endeavors. In this session, find out how to put your best face forward on social media to make real connections

with your audience, potential collaborators, influencers, ambassadors, and friends.

Based on years of filmmaking, film marketing, and social media experience, Julie Keck from Seed&Spark will walk you through the platforms you should be on, how much time you should spend on them, how to strike the right tone, how to use social media during a crowdfunding or

other campaign, and how to do all of this and still have time left over to, you know, make movies.

Bonus: Everyone who attends will get a free digital copy of Julie's book *Social Media Charm School*. Happy early birthday.

slamdance polytechnic

## ART OF THE PITCH

WEDNESDAY, JANUARY 24, NOON - 1:30PM, ALTER ROOM

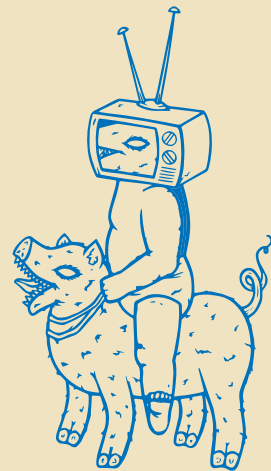
With Julie Keck & Emily Best

Your dream project is often rattling around in your head (and then on your laptop) for years before you share it with anyone else. And when it's time to share it with potential collaborators, investors, or audience members, it can be hard to sum up all of your hard work into a quick 5-minute pitch. Don't worry—you'll get there. It just takes practice.

This workshop-style program is for filmmakers ready to start putting their work into the world, as effectively as possible. Emily Best and Julie Keck of Seed&Spark will share tips about

how to present your idea to different audience, how to prepare for meetings, and why practice is your friend. Be prepared to practice your 5-minute pitch in a safe and secure space, with others in your shoes. And if we're lucky, we might ask you to pitch to the whole group. No time like the present to build your audience, right?

You do not need have to have a practiced, readied pitch to attend this session, only an idea for your next project and a willingness to both share your idea and listen to others. Ready? Let's do this.





slamdance polytechnic

## LIFE AS A TRULY INDEPENDENT FILMMAKER: A SURVIVAL GUIDE

THURSDAY, JANUARY 25, NOON - 1:30PM, ALTER ROOM

With Noel Lawrence, Robert Koehler, Titanic Sinclair, Jennifer Goodridge, and Alissa Torvinen

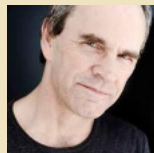
While the fine arts emphasize the aesthetic and imaginative freedom of creators, the 'entertainment' industry is based upon commercial success. However, a small but vocal minority of auteurs practice cinema as an art form. Some of them work in avant-garde film. Others spend years constructing a couple minutes of animation. A precious few become

renowned 'cult' directors. All of them feel compelled to pursue personal visions. But in order to produce work that goes against the grain, these filmmakers must take roads less traveled in their career path. How is that possible?

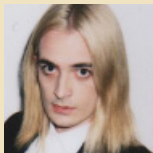
This discussion explores how career artists survive in a system that does not favor the bold. If you are wondering how to pay your rent without selling out to the man, this panel may be for you.



Noel Lawrence



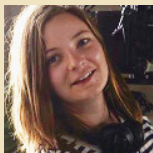
Robert Koehler



Titanic Sinclair



Jennifer Goodridge



Alissa Torvinen

slamdance polytechnic

## DAILY LEGAL CLINICS WITH PIERCE LAW GROUP

JANUARY 19-22, 10 AM- 11:30 AM, ALTER ROOM

Pierce Law Group will be providing an all-encompassing look at the process of funding, producing, and distributing films, television, and new media. Our team will offer in-depth looks at the many factors in getting an independent project off the ground, from script clearance and E & O insurance, to actor and writer agreements, to on-set safety, to finding distribution, as well as a look at the litigation side

of the entertainment industry. We examine current legal trends from the perspective of the independent filmmaker, and create an open forum during which filmmakers can engage in a discussion about the perpetually changing legal landscape.



Steve Fisch



Joshua Edwards

## polytechnic bios

**EMILY BEST** is the CEO and Founder of Seed&Spark, which she established after producing and crowdfunding her first feature and realizing that filmmakers needed a better, more filmmaker-focused crowdfunding resource. Her recent work includes the series *Fck Yes*, written up by Mashable and Upworthy, and screened at CUCALORUS, Cinekink, and more. Her favorite topics are: creating a feminist workspace, and turning the industry on its head.

**GERRY MARAVILLA** is Seed&Spark's Head of Crowdfunding. He crowdfunded his short film *Cross* on Seed&Spark in 2014, and did such a great job that they hired him! His films have screened at the Newport Beach Film Festival, San Francisco Latino Film Festival, Los Angeles Asian Pacific Film Festival, and more. His favorite topics are: creating pitch videos that inspire, fiscal sponsorship, and kindness as a marketing tool.

**LANCE WEILER** is an award-winning writer/director/producer and founding director of the Columbia University School of the Arts' Digital Storytelling Lab. His work harnesses emerging technologies and spans feature films, television, immersive theater, games, and installations.

**NICHOLAS FORTUGNO** is a designer of interactive narratives and digital and real-world

games. His work includes the blockbuster game *Diner Dash*, award-winning e-comics for AMC, and interactive story projects for Disney, HBO, A&E, and BBC.

**JOHN CHARLES MEYER** p.54

**CULLEN HOBACK** p.106

**JULIE KECK** is the Head of Education & Outreach at Seed&Spark. Filmmaker since 2000; social media enthusiast since 2009; first crowdfunding project in 2010. Writer/producer of over 25 films and web series. Co-author of *Social Media Charm School*. Favorite topics: low-budget filmmaking, web series, flirting for business (and pleasure) on social media.

**ROBERT KOEHLER** is a film critic for *Variety*, *Cinema Scope*, *Cineaste*, *filmjourney.org*, *The Christian Science Monitor* and the *LA Weekly*. He is a member of the Los Angeles Film Critics Association and FIPRESCI. He has contributed chapters to the books *On Film Festivals* (Richard Porton, ed.) and *Cine Argentino 99/08* (Marcelo Panozzo, ed.). He served as Director of Programming for AFI Fest in 2009.

**NOEL LAWRENCE** makes, curates, distributes, and writes about film. With Burke Roberts, Noel currently programs the "Anarchy" film section at Slamdance. His forthcoming feature *Sammy-Gate* is slated for release in 2018.

**TITANIC SINCLAIR** is a writer/director whose blend of surreal and bizarre storytelling is

exhibited via his flagship channel YouTube.com/Poppy, and whose pilot *I'm Poppy* will premiere in January 2018 at The Sundance Film Festival.

**JENNIFER GOODRIDGE** is a producer who has worked in narrative, commercials, music videos, and branded content since 1998. In 2015, she formed Beyond Ideas, and previously worked in-house for Bob Industries.

**ALISSA TORVINEN** is a film producer and director whose work includes commercial, narrative, documentary, and music video projects. She has recently completed a documentary about sexual fluidity that premieres in 2018.

**STEVE FISCH** is a producer, and former business/legal affairs executive at MGM, Starz, Fox Family, Wilshire Court, and Dove Audiobooks. Projects include *Cabin in the Woods*, *Hellboy Animated: Blood & Iron*. He has taught Legal Issues in Student Films at the Television Academy Foundation's annual Faculty Seminar for over 20 years.

**JOSHUA EDWARDS** is a transactional attorney at Pierce Law Group LLP, whose clients include writers, production companies, and talented artists. Some of his notable deals include the Hub's *Majors & Minors*, Netflix's *Call Me King*, and We TV's *Hustle & Soul*. Joshua is licensed in both New York and California. He earned his law degree from the CUNY School of Law, and also holds an MBA from Loyola Marymount University.

## polytechnic q&a

**EMILY BEST & GERRY MARAVILLA**

What's unique about us? We are the only filmmakers in the world who have created a crowdfunding and streaming platform focused on filmmakers. We're good at what we do because we are you.

**LANCE WEILER**

It's the Q&A part of your program - Which question do you hope you don't get asked?

Lance: Honestly, we love being asked hard questions, and, not infrequently we don't necessarily have the answers. A huge part of our process and attitude around the work is not to claim to be the keepers of the answers, but rather to be the keepers of the process of arriving at the answers together. If we do it that way, we've all got a stake in getting there.

**JOHN CHARLES MEYER**

What information, attitude, wisdom,

or perspective do you most want to share?

John: In this context, at Slamdance, it's this: Nobody knows or cares more about your movie than you do. That sounds like a painfully obvious statement, but it is one worth examining closely when deciding how (and whether) to assign distribution rights to other entities. "Self-distribution" sounds synonymous with "failure" to a lot of filmmakers; I'm here to tell you that that's a misconception. I would advise you to embrace any opportunity to control more of your own destiny instead of giving it to someone else to control.

**CULLEN HOBACK**

It's the Q&A part of your program - what do you wish someone would ask you?

If I don't leave Park City with a big deal signed, am I up snow creek without a sled?

**JULIE KECK**

Advice we wish we'd had when we were young?

Confidence and arrogance are not the same thing. You can be proud of your work and still respectful of others. Don't dim your light for anyone.

**NOEL LAWRENCE**

What information, attitude, wisdom, or perspective do you most want to share?

Noel: I'm not sure how much wisdom I have to share. My career is more of a cautionary tale than a success story. Haha. However, those who take this path do not make films because they want to. They make them because they have to. So, if you have no other choice than to pursue your own personal visions, I can help advise on the best outcome.

**STEVE FISCH & JOSHUA EDWARDS**

Putting humility Aside, what's interesting or unusual about you?

Steve: I am a retired Navy captain.

Joshua: I'm a former criminal prosecutor who decided to switch into talent representation.

# BLACKMAGIC DESIGN WORKSHOP

SATURDAY JAN 20, 2:30-4:30PM, ALTER ROOM

Join Blackmagic Design and filmmaker Alex Ferrari for an in-depth workshop on the tools and techniques essential to the independent filmmaker. Alex will discuss his use of Blackmagic Design products, including how best to shoot with the URSA Mini Pro and tips for editing with DaVinci Resolve. A raffle will follow, featuring DaVinci Resolve Studio, DaVinci Resolve Micro Panel, Video Assist 4K and Fusion Studio.

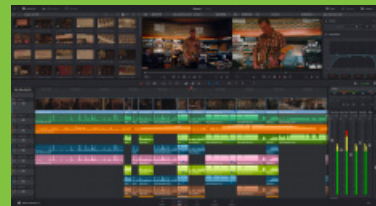


Join Blackmagic Design afterward from 5:00pm-7:00pm in the Filmmaker Lounge for a Happy Hour featuring gear demos and to learn more about the latest products.

## ALEX FERRARI

Alex Ferrari has been in the film industry for more than 20 years. He wears many hats: writer, director, editor, colorist and post production supervisor. He is also the founder of IndieFilmHustle.com, a blog and podcast dedicated to helping filmmakers and screenwriters survive and thrive in the business. Alex recently directed *The S.P.A.A.C.E. Program*, a streaming series for Legendary Pictures, as well as his debut feature film *This is Meg*.

Blackmagicdesign



do you need film distribution?

# DISTRIBBER DISTRIBUTION POWER WORKSHOP

WEDNESDAY JAN 24, 2:30-4:30PM, BALLROOM



Adam Chapnick



Jason Brubaker

Distribber, the global distribution platform built for independent producers by independent producers, has partnered with Slamdance to offer The 2018 Distribution Power Workshop, covering the latest developments and tactics in independent film distribution.

More than ever, filmmakers are taking on the role of distributor, as traditional opportunities continue to dwindle. Simultaneously, 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, when, can be overwhelming. Tracking can be near impossible without the right systems and tools in place. Producers can lose their shirts. Join Distribber founder Adam Chapnick and FilmmakingStuff founder Jason Brubaker to discuss platform strategy, marketing tactics, and best practices that pave the way to profitability for today's savviest producers. Bring your questions, and be ready to take plenty of notes!

The film distribution workshop will be followed by a Happy Hour hosted by Distribber.

distribber





# Jury

## DOCUMENTARIES

### CHARLOTTE COOK

Charlotte Cook is a film curator, writer and producer. Charlotte is a co-founder and executive producer of Field of Vision, a film unit that creates short form, episodic and feature length creative visual journalism. Prior to Field of Vision, she was the Director of Programming at Hot Docs, North America's largest documentary festival. In addition to her work at Field of Vision, Charlotte is currently a programmer at CPH:DOX.



### CULLEN HOBACK

Investigative filmmaker and Slamdance alum Cullen Hoback has a successful history of illuminating the intersection of technology and civil liberties. His digital privacy exposé, *Terms and Conditions May Apply* (2013), was a New York Times Critic's Pick that has been seen by millions. His latest documentary, *What Lies Upstream* (2017)—a political thriller that chronicles scientific corruption at government agencies—was released theatrically in January and will air on PBS' Independent Lens this Earth Day. Hoback is a Film Independent Fellow and alumni of the AFI Impact Lab. He has appeared as an expert on



networks and shows including MSNBC, CNN, NPR, *Huffington Post*, *Stossel*, *Glenn Beck* and *Meet the Press*.

### CRISTINE PLATT DEWY

Cristine Platt Dewey joined ro\*co films international in 2005, helped launch the ro\*co films educational division and the ro\*co films productions division in 2009, and ro\*co films digital in 2011. She is currently managing director of ro\*co films international, focused on long-term international multi-platform distribution strategies for ro\*co's collection of feature documentaries.



## NARRATIVE FEATURES

### CHARLES OLIVIER

Charles-Olivier has traveled the world as a photographer, and made the leap into cinema writing and directing with his 2010 Slamdance Grand Jury Award winning feature film *Snow & Ashes*. He went on to direct four more features, working with Oscar-winning actors Richard Jenkins and Kim Basinger. His latest film, *Anna*, traveled the world in many international film festivals including the prestigious Busan Film Festival in 2015. Charles-Olivier works as writer and director on Canadian TV, directing the hit comedy *Boomerang*. He recently sold to Paramount TV the thriller series *Premonitions* he co-created and directed last year. He's currently writing his next feature film.



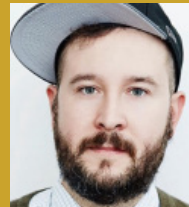
### LUCY MUCKERJEE

As Director of Programming at Outfest, Lucy oversees the curation of three of the country's most prominent LGBTQ film festivals—Outfest Los Angeles, Outfest Fusion and NewFest. She also helms various year-round educational programs dedicated to increasing the visibility of the queer community within the entertainment industry. Lucy's extensive industry background includes producing two dozen theatrical feature films, predominately for Lionsgate and Warner Bros. She is a two-time Film Independent fellow, and a member of BAFTA and the Producers Guild of America. Her recent feature *Jack Of The Red Hearts* was released nationwide in 2016 by AMC.



### THOMAS MAHONEY

Producer Thomas Mahoney's recent credits include *The Girl In The Photographs* (executive-produced by Wes Craven) and *Anarchy Parlor*. He also produced *Removal*, based on one of his short films, directed by Nick Simon, (distributed in 2010 by Lionsgate) and indie genre films *Raze* and *Prototype*. He teaches film producing at Marymount California University and is a faculty mentor at AFI, his alma mater. He's on the Board of Jurors for the Las Vegas Film Festival. He's currently in development on a slate of independent genre films and TV projects.



(CONT. OVER)

# Jury

## NARRATIVE SHORTS

### **KEVIN HANSEN**

Kevin Hanson heads the Film & Media Arts department at the University of Utah. He taught film production at Ohio U and Wright State University. Kevin has an eclectic mix of professional film credits including promotional videos for arts, management, and high-tech organizations. He has worked as a cinematographer and has produced his own narrative, documentary, and experimental films. He continues to produce films across the fine arts disciplines with colleagues and former students.



### **SCOTT RENSHAW**

Scott Renshaw has been Arts & Entertainment Editor and lead film critic for Salt Lake City Weekly since 2003. His film writing has appeared in newsweeklies in several states and for entertainment websites including IndieWire, and he was a founding member of the Online Film Critics Association. His book on Disney theme park fandom, *Happy Place: Living the Disney Parks Life*, was published in 2016.



### **OLIVIA MASCHERONI**

Olivia is an Executive at Blumhouse Productions, a multimedia production company that specializes in micro-budget genre films and television. Her work includes *Get Out*, *Split*, *Happy Death Day* and *the Purge*



franchise as well as Oscar-winning *Whiplash* and highly acclaimed *Normal Heart*. Previously, Olivia acted as the Manager of Acquisitions at Blumhouse Tilt, acquiring content for specialized theatrical release. She also served as Chief of Staff for the company and Creative Coordinator in the Feature Film Department. She joined Blumhouse from CAA where she worked in both the Television and Motion Picture Literary Departments. She pursued filmmaking at Phillips Academy before receiving a Bachelor of Science in Radio / Television / Film at Northwestern University. She acts as an Advisor to students in the Senior Directing Program at Northwestern.

## EXPERIMENTAL & ANIMATION SHORTS

### **ANGELA H. BROWN**

In 1997, Angela H. Brown was approached to shoot a cover photo for *SLUG Magazine*. She became the Managing Editor shortly thereafter. In 2000, she took over *SLUG*, leading it in a new direction. She launched *SLUGMag.com*, created a local music compilation series, established *SLUG's* podcast and created dozens of successful *SLUG Magazine* community events. From management and bookkeeping, to I.T. and sales,, Brown has worked in every capacity over the 17-plus years she's been in charge. Brown forges relationships within the community to create new and exciting *SLUG* events, developing interconnectivity among businesses and sponsorships, providing direction for *SLUG's* aesthetic and



vision by cultivating team talent to do so, and overseeing distribution online and in print.

### **BECKIE STOCCHETTI**

Beckie Stocchetti is the Executive Director of the Hawaii International Film Festival. Previously she was Director of Independent and Local Film Initiatives at the Chicago Film Office. Prior to that, she was the Director of Engagement and Programs at the award-winning documentary production company *Kartemquin Films*. She also worked as the Program Director at *Chicago Filmmakers*, programming weekly screenings and classes for filmmakers and developing the Digital Media Production Fund. Beckie has also served as the Assistant Film Curator and Business Manager of the *Doris Duke Theater* at the Honolulu Academy of Arts and has



worked with the Hawaii International Film Festival in various capacities. She was a founder and co-curator of the experimental documentary series 'Run of Life' in Chicago.

### **ANDRES OLSEN-RODRIGUEZ**

Andres Olsen-Rodriguez has been a part of the Slamdance family for 8 years. Working behind the scenes as a projectionist, he has had the pleasure of experiencing numerous shorts, animation, docs, and features presented at Slamdance. His love for film has continued to grow throughout his life. He is passionate about narrative that offers insight into the human experience. He is also an accomplished photographer and visual artist.



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[seedandspark.com/slamdance](http://seedandspark.com/slamdance)

# SEED & SPARK

# screenplay competition

Congratulations! You've finished your script, teleplay or short and now you want to take the next step - sending it out into the world. For a writer a script is like a child, you're protective... then at some point you begin to feel like the kid might be ready for the real world. It truly is brave what you are doing - you are taking a chance. The script you send out could be accepted or rejected, but it's a risk worth taking. Every writer wants their material to ultimately be read and produced. In today's entertainment industry winning a script competition will help your chances of getting noticed and read by top industry personnel. You've come this far with your narrative by creating it - the next step is to open that door to success by sending that story out. Slamdance is a place created by filmmakers for filmmakers. The people reading your script are passionate about filmmaking and story telling. Plus, all entrants regardless of ranking receive notes and/or coverage that will help your work to improve. The risk does have rewards.



One of my proudest moments as a Slamdance Reader was reading this years winning screenplay. Recognizing this writer for his riveting material and for sharing his "child" with us was so rewarding. This script now has a chance of getting wide industry recognition. Perhaps you could be the winner or a semi-finalist in the 2018 competition. You're brave for taking that chance. Thank you for entrusting your script with us and welcome to a fraternity of people who care about helping with your future success.

**James Wallace**





# screenplay competition winners

Presented at the 2017 Slamdance Screenplay Awards Ceremony by The Writers Guild of America, West and Howard Rodman, WGAW president.

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:

## Grand Prize Winner

Day Shift by Tyler Tice



Tyler Tice

## Features

1st place - Escher by Jason Kessler

Famed artist M.C. Escher reluctantly uses his status, skills, and unique view of the world to help the Dutch Resistance to Nazi occupation during WWII.

2nd place - Lenore by Goldie Jones

Lenore's job was simple; get rid of the bodies. Until the day she's asked to clean up the body of a teenage girl who isn't quite dead and isn't at all who she appears to be.

3rd place - 8-Bit Heroes by Michael J. Harwood

Set during Christmas of 1991, a simple obsession with a popular Nintendo game leads a 12-year-old boy and his quirky best friend to confront an adversary, redeem a crumbling family, and grow up faster than any boys should.

## Horror

1st place - Day Shift by Tyler Tice

Tice's screenplay Day Shift is a character-driven portrait of blue collar vampire hunting in the San Fernando Valley.

2nd place - PreZident by Raoul Dyssell & Allan Choi

Years into the global Zombie pandemic, when South African President Andile discovers he was a recipient of the cure that is being kept secret for profit by The Powers That Be, he conspires with underground resistance fighters to bring the treatment to the people.

3rd place - Beast of Virginia by Matthew Corley

During a harsh colonial winter, a reclusive outcast of a remote Puritan settlement must track and slay a murderous Beast before she is executed as the witch responsible.



Goldie Jones

## Teleplays

1st place - Jackrabbit by David Schlow

After his estranged Father returns and injects him with an experimental serum, a skilled engineer awakens to discover aliens are the puppeteers of his perfect world of tomorrow and have been masquerading among its people. The truth leads him to join the black ops crew of the Jackrabbit in their intergalactic struggle —

where the secret of his enhanced blood will allow mankind to finally see their true enemies

2nd place - Provenance by Tiffany Shaw Ho

In order to recover the world's lost and stolen treasures, FBI investigator Nina Weisman infiltrates a powerful American family whom she suspects of controlling the black market art trade.

3rd place - Fringe Benefit by Rose Schimm

Years after a bad breakup, the bitterly-divorced leads of an aging indie rock band get the chance for a comeback when one of their songs is featured in a YA vampire film.

## Shorts

1st place - The Clown-Faced Plumber by Frederick Jones

A middle-aged plumber with a clown-face tattoo, disheartened by his fading dreams, finds encouragement from a neglected young boy.

2nd place - The Forest Fenced Becomes Backyards, Like Songs Are Born From Sound by Ryan M. Moore

Steve faces his greatest challenge: Learning NOT to code.

3rd place - Geist by Julie Iannone

Thomas is an agent of chaos and Karma. Everyone is susceptible to his touch, or so he thinks.



Julie Iannone



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## alumni in residence



**SPENCER HOLDEN** is an active filmmaker with a focus in experimental video, installation and performance art. He is now developing cinematic experiments towards a Non-Cinema. Recently, he directed this year's Slamdance Festival intro trailer. His work has been featured at REDCAT, Slamdance, Barnsdall Art Park, Vacancy Gallery and The Watermill Center.



**TANNAZ HAZEMI** was born in Tehran and escaped with her family to Sweden as a refugee. She has worked as a model and a VH1 breakfast show host and published a book about music. Tannaz has written and directed multiple short films including *Two Roads*, *Hail Mary Country* and *Before The Bomb*, which was honored in the 2013 Slamdance Screenplay Competition.



**TODD LOOBY** is mostly a self-taught, award-winning filmmaker who now serves as the Director of BendFilm in Bend, Oregon—a position he's held since 2014. Todd's credits include *Lefty*, *Son of None* (Slamdance '11 Special Jury Award), *Lollywood* (Slamdance '13), and *Be Good*. He is also adapting *A Saint on Death Row* into a feature, but mostly just filming his kids do crazy outdoorsy things in Bend.



**OATES YINCHAO WU** is a Chinese, US based writer, director and editor. He graduated from California Institute of the Arts in 2015 with an MFA in Film Directing. Oates's work focuses on sexual identity, gender and race. In 2015 he was granted the Panavision New Filmmaker Grant. Oates was a guest panelist for the 2016 Austin Film Festival and a judge for the 2017 CalArts student showcase.



**PAUL SZYNOL** was born in Warsaw, Poland, and moved to NYC when he was little. His short film *Eveready* premiered at Slamdance 2017. He likes stray dogs, Uganda, B&W photography, and Slamdance.

# war stories

## BIRDS WITHOUT FEATHERS

Getting the final pick up shots in the desert... and Vegas. I told the crew the schedule: Death Valley, four hour drive, then to a town two hours from there for an exterior, then back to Vegas. We all set sail. After a 30 hour day, our four member crew went to their hotels. Looking in the mirror that night I realized, "Oh my god, why are we here?" We had come to Vegas for one shot. The crew never questioned it. They woke up the next morning and ate Denny's. I'll never forget that feeling of togetherness (?), Illusion (?), Love (?). The pancakes were great.

**LOVERS** The film was shot and edited in "real-time" over the course of a year. The crew and actors meet once or

twice every week during 2016. Sometimes the scenes were planned beforehand, but more often than not they were dictated by the actors on set.

**M/M** We were kicked out of our location by the police midway through shooting the climax of the film. While "cleaning up," we managed to improvise a new version of the scene and shoot it, ending up with something better than what was initially intended.

**ROCK STEADY ROW** I couldn't have asked for a better squadron of people to create this film with. Every single person put their heart and soul into this film and it shows. What we lacked in budget we had to make up for in spirit and being inventive with the elements we had available. We filmed on location at an aban-

doned army base, and it takes a certain level of dedication to pull something like this off. I am eternally grateful for the team that assembled for this production and how they all handled themselves in tough conditions. You know you are doing what you love with the right people when every day on set feels like the best day of your life.

**SONGS IN THE SUN** The location for the beach scenes could only be accessed using the longest staircase in Denmark. For the four shooting days the crew had to carry all equipment up and down the more than 500 steps to reach the beautiful spot on the Danish limestone island, Møn. Everyone was in perfect shape at the end.

**FREEDOM FOR THE WOLF** The making of this film entailed considerable risks to our crew, who experienced tear-gas and thug harassment in

Hong Kong, police detention in India, and threats at Jihadi rallies in Tunisia—at the time the biggest exporter of foreign fighters to ISIS.

**INGRID** Between 2013 and 2015, in between various work and projects, I had been traveling around America and trying to find people who make things but who do not do it for money or fame, in order to ask them: why? What makes them need to make things? This journey led me to my doc's subject, Ingrid.

**MAN ON FIRE** By our sixth trip to the town of Grand Saline, many people in the town were voicing opposition to the film being made in their town. It got to the point that the school superintendent called us hours before the football game we were supposed to film to recommend us not to go. We decided to go anyway but on the opposing team's side.

## MR. FISH: CARTOONING FROM THE DEEP END

The biggest challenge for me was to intertwine 36 characters' stories in a way which does not confuse the viewer, is thematically cohesive, allows for emotional insights into all the characters' points of view and keeps up the dramatic tension throughout.

**FUNNY STORY** Our film was shot in 15 days, with over 20 locations along the California coast. For the driving sequences, we drove our lead actors and crew from Los Angeles to Big Sur (and back!) in 36 hours!

**MY NAME IS MYEISHA** A labor of love for all involved, *My Name is Myeisha* was borne out of a great deal of hard work, long nights, and slashed budgets. Tremendous thanks to everyone who supports and supported this project, in all its many forms.

## THE RAINBOW EXPERIMENT

The biggest challenge for me was to intertwine 36 characters' stories in a way which does not confuse the viewer, is thematically cohesive, allows for emotional insights into all the characters' points of view and keeps up the dramatic tension throughout.

**SAVAGE YOUTH** was in development for over 4 years. We had to shutdown production a month before filming on our first attempt. We feared for the life of the project, but we ultimately were able to pick production back up six months later and successfully complete filming. The film was shot over 14 days on location outside of Chicago.

**BERNARD AND HUEY** is based on cartoons dating back to 1957 in the Village Voice and Playboy. Jules Feiffer wrote the script in 1986, and it took him and Mirvish three years to track down the lost screenplay,

overcoming dead assistants, agents and lawyers.

**ROLL WITH ME** Filmmaker Lisa France, with trucks passing at 80 miles per hour, still managed to capture this film riding a bicycle across the US with a team composed of recovering drug addicts, a Marine veteran with PTSD, a homeless guy with Asperger's and a paraplegic in recovery trying to capture a historic wheelchair push across the US. She slept in her car most of the 100 day trek. The rest of the misfit tribe lived in a small RV. It's amazing not one punch was thrown. France did get hit by a semi one night in Arizona, but it was just a graze and she is fine now.

**QUEST** Every Hollywood agent and producer rejected making *Quest*. To keep my promise to Tim Moellering, after he died, I sold the house we had bought together to tell our story.

## ABBAS KIAROSTAMI: THE DIRECTOR

Abbas Kiarostami was ill and was sent to hospital. I never went to see him because I believed with all my heart that he would survive... Together with my classmates at Kiarostami's filmmaking workshop, we decided to make low-budget films as in workshops and give them to Abbas Kiarostami. But before we made our films, all verbs suddenly turned into the past tense on the Wikipedia section of Abbas Kiarostami!

**AUDITION** I met Shaquita, the film's actress, in an acting class in 2013. She messaged me last year on Facebook, asking if I had any roles she could play. I didn't, so I decided to write a film for her instead, beginning what would become a long and meaningful collaboration.

(CONT. OVER)



## WAR STORIES cont.

**CLEAN BLOOD** Most of the crew was staying at my sister's house, where my little nephew was sick. And of course, as soon as we started to shoot, the fever rampaged its way through the crew. Virtually no one was spared, and we all spent the entire shoot wading through sweat and chills and near hallucinations.

**FLATBUSH MISDEMEANORS** We filmed *Flatbush* on no budget, with only a cinematographer and sound recordist. Cast was exclusively our stand-up comedian-friends, and a 10th-grade girl from Brooklyn. Never thought we'd be in Utah back when we were eating ramen so we could create this.

**HAIL MARY COUNTRY** There are only 2 Tiffany blue Bentley GTCs in LA. One is for rent but costs several thousands per day, plus the insurance,

and the other is owned by YO GOTTI. My producer Mari got the car for \$500. If she wasn't a lesbian I'd say she was giving blowjobs.

**KATALYSIS** What happens if you curate a film? Can I make a relatively coherent film from only using every and any shot once? Can I disrespect continuity, locations, light, wardrobe, grading, aspect ratios... and still make a compelling narrative?

**THE KNITS** The film is a loving homage to my mother who once asked for a "prescription for the knits". What she meant was a subscription to "The Knits" (a knitting magazine). Since then we have joked that my mother has the incurable knits.

**NIGHT ON FLOATING ISLAND** The film came together after my cousin of the same age killed himself back in my hometown. I had written the film after a daydream a week

prior where it presented itself fully formed during a boring lecture. I travelled back and organised the funeral, broke up with my boyfriend and immediately organised shooting this grassroots film for free a week later with friends. We spent nights driving around talking about how Sydney's heavy past can feel to newcomers, about how confused boys between 20 and 24 can so easily slip under. This was the first of about five films so far about women and queer characters I've made collaboratively with friends, and sadly not the first one in response to a suicide, although the films have become more extremist and uplifting as we keep working.

**OK, CALL ME BACK** This film was made for a fellowship competition in two weeks. I had very little time to prep, so my cinematographer didn't really know what he was getting himself into. I commend

his professionalism and ability to keep a straight face while I lubed up vegetables in coconut oil.

**ONIKUMA** It was winter and we needed snow to shoot the film... but for some reason that year Upstate NY was not getting any snow...I remember monitoring the forecast and one day calling everybody and saying "ok, it looks like it is going to snow in two weeks, we are going to shoot!". It did snow the day it was supposed to but by the time we got there the snow had melted... I ended up loving the degradation of the half melted snow because it gave a whole new flair to the landscape and its visual appeal.

**RUPTURE** Introduces a cast of young first time actors and war survivors who channel their personal experiences of loss and new beginnings through a fictional narrative.

**SLAP HAPPY** Shooting an eight-page sex scene for twelve hours straight meant that we got used to the fact that we were naked all day, however we had to keep reminding each other to duck down around the windows so the office workers in the opposite building wouldn't get a free show!

**THAT THING** Digital video grants filmmakers the ability to sketch a short film in the same way that a draughtsman might use charcoal on newsprint to sketch a picture. With this sense of freedom and lightness in mind, I discussed ideas for a story with my cast, typed up a quick draft, and we shot it. After finding that certain elements of the story didn't quite cohere, I cut some scenes, rearranged others, and proposed an alternate ending, which my wonderful actors were happy to shoot. This time, I merely provided several

different outlines for how the scenes could take shape and asked the actors to improvise the dialogue. After shooting countless completely different versions and more takes, I sat down in the editing room and constructed the final version of the film. I treated all of the alternate versions as raw material and pulled freely from different takes, in effect creating a totally new version that was not conceived of on set or at the writing stage.

**THE TROUBLED TROUBADOUR** So many war stories, to be honest. One, the child actor who played the princess was playing around on the boat, unsupervised, and got her gown caught on the boat resulting in a fall, a finger wound, and two stitches. Another, I guess being broke-as-a-joke after finishing the shoot and with a massive amount of VFX work yet to do, and then spending the next year working to

make money to pay for the post-production work. For the duration of the post-production process some bad funk circled overhead like an albatross.

**AIRPORT** was painted on glass, chronologically, frame by frame, and took 3 years of production time. No rotoscoping, no editing.

**ICEBERGS** After the first cut I was truly disappointed with the film. It affected me so much it resulted in losing 80% hearing from my left ear. The cut got a lot better but I am still half deaf!

**INTERSTITIAL** It is stop-motion animation painted on 35.4ft by 3.3ft wide canvas. The movement of time in the film is substituted in the painting by the viewers' physical movement, and all the time within the film is stored within a single space in the painting.

**RED FAT CAT** is a real "one-man no-budget" - project (like

all my films). Everything I've done myself, even playing guitar and singing - though I have to admit, it may sound like a muffled, grumbling razor from some back room.

**ARE YOU TIRED OF FOREVER?** Midway through production, a swarm of red spots emerged on my gams. They came and went, up and down my legs. When they eventually disappeared, I realized I had missed a perfect animation opportunity—my legs were making stop-motion if only I'd thought to photograph them.

**CLOUD OF PETALS** The film began in an endeavor to document what was initially a performance artwork. In a sense, it is documentary—the workers really did photograph 100,000 petals, and the machine learning really did generate new, digital petals.

(CONT. OVER)

## WAR STORIES cont.

**BIG SURF** I was promised by a friend we were going to go skydiving on May 12th, 2016. I'm still waiting.

**HOMELAND** When you accidentally meet a man who looks like a kind grandpa, but turns out to be a Neo-Nazi, your world is briefly turned upside down. Filming someone like that was a challenge that gave me a very strange feeling. I hope people who see this film will somehow experience the same feeling.

**THE LAST MAN YOU MEET** The gravity of each scene didn't register during shoot days until we shot at a crematorium. That night in the shower, I noticed tiny rivulets of ash running down my chest and realized how unusual my day had been.

**LOREM IPSUM (PAIN ITSELF)** Going into the making of this film I had never made a

silicone puppet, and had only animated in stop motion once. The puppets traveled over 2000 miles to escape Hurricane Matthew, were chewed on by cats, fell down steps, and handled by drunk roommates.

**NUEVA VIDA** This film was animated by the filmmaker, alone, over a two-year period.

**POCKET SIZED FEMINISM** Sitting in the studio with so many women, who have never acted before, and being able to facilitate that journey for them, was an amazing experience. I realized then, that the act of filming was empowering. It is no easy task to stare down the barrel of a lens and talk to the void. I admire how these women took ownership of the words. To me, it felt like art becoming activism and was a reminder of why this work is important.

**TRUE LOVE IN PUEBLO TEXTIL** I came to Cuba with a few

loose ideas for films to shoot while taking part in a workshop led by Werner Herzog. One of the ideas was about a Cuban superstition that says if you write down a love interest's name on a piece of paper and put that piece of paper in the freezer, that person will fall in love with you. I wanted to talk to refrigerator repairmen to see if they'd tell me about this superstition, and also try to get them to talk about their love lives. I arrived unannounced at an official Cuban refrigerator repair shop and started asking around for repairman. The manager of the shop, an ardent supporter of Castro and noticeably suspicious of me, immediately kicked me out. I found an independent repairman a few blocks away and tried shooting with him. He was very, very drunk and the shoot fell apart. I was discouraged and quickly losing time. I had less than a week to find, shoot, and edit a

film to be presented and workshopped with Herzog. I just didn't have time to go chasing repairmen around. I decided that, instead of a repairman, I should look for a young person to speak about love. The essence of the superstition is this idea of looking and longing for love—and what better person to speak to than a young person who is experiencing love for the first time? And not just BEING in love—but being loveSTRUCK, which has the added feelings of worry, uncertainty, and hopefulness.

**WHERE ARE YOU FROM** originated to compete in the 1990 Institute's "Youth Voices on China" video contest, I wanted to break the form of traditional narrative or documentary and found the use of audiovisual memories and text on screen to express how I've been feeling for the longest time.

WELCOME FILMMAKERS to The BEYOND CINEMA MEDIA STUDIO



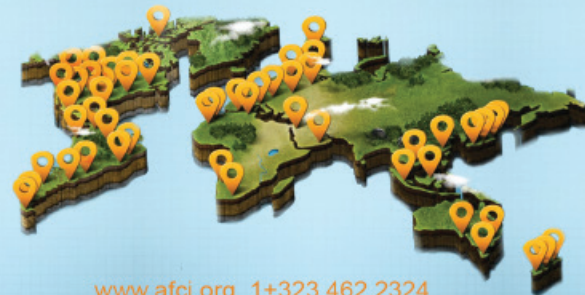
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# slamdance year round

2018 marks the bicentennial year of the Farmer's Almanac. This periodical has offered annual weather predictions as well as advice on gardening, cooking and sustainable living since 1818. While film and farming appear to share little in common other than a healthy tolerance of manure (of both the literal and metaphoric variety), the parallels are greater than you might think. The January film festival is harvest time for Slamdance. Each year brings a fresh crop of new filmmakers into the world. A few are destined to follow the paths of alumni like Lena Dunham, Christopher Nolan, and The Russo Brothers into the highest



reaches of Hollywood. But these overnight successes belie the process that made them possible. Slamdance is more than a weeklong showcase of indie film. The organization operates year-round. You don't get the harvest without planting the seeds first. And then you must tend the soil every day. It takes a small army to do this. Slamdance

has over 100 programmers that review over 10,000 submissions each year.

While a few other fests handle mass submissions, they employ a professional class of bureaucrats to manage the workload. On the other hand, Slamdance's programming is artist-led and artist-driven. Alumni call the shots on what you see at the festival where they once appeared. This is a commune, not an agribusiness.

Because we aren't beholden to agencies and studios, our programmers discover emerging cultural and commercial trends before others do. Our content is raw and organic, not processed. We present the direct, unfiltered voice of the independent filmmaker to audiences. And, being a lean guerilla outfit, Slamdance has the tactical flexibility to promote innovative work in other ways outside of the festival itself.

## DEVELOPMENT

We run one of the largest screenplay competitions in the U.S. The program has a proven track record of linking finalists to management and representation as well as securing option and production agreements. Unlike other competitions, we provide feedback to screenwriters on how they can improve their scripts as well as year-round coverage services.



## EXHIBITION

Held at the ArcLight Hollywood and Chicago, Slamdance's popular Cinema Club screens a mix of festival selections and other work every month. These well-attended shows have often led to sales and distribution deals for past exhibitors. And our On The Road program screens Slamdance films at other festivals and venues around the world.

Additionally, 'Slamdance Presents' is the festival's distribution arm for VOD.

This year's slate includes Grand Prize Winner *Driftwood* by Paul Taylor, Independent Spirit Award Winner *Without* by Mark Jackson, Jai Love's shock metal film portrait *Dead Hands Dig Deep*, and Christopher Pryor's rugby doc *The Ground We Won*.

## EDUCATION

Beyond just showing films, Slamdance Polytechnic collaborates with universities and sponsors on presentations and panels relating to the complete life cycle for film production, legal issues, and career development. Open to the public, these events help foster the community that DIY filmmakers need to thrive in

an increasingly challenging professional environment. Of course, these programs are just parts that add up to a much greater sum. The reason we can make things happen is YOU. Don't forget our festival slogan: "Blood in. Blood out." Just kidding... "By filmmakers, for filmmakers."

—Noel Lawrence



# Slamdance TV

Slamdance is disruption personified. We're about breaking rules, making noise, and having tons of fun along the way. We're a rough-and-tough group of renegades out to make a name for ourselves. You'll find our team, headed by producers Marie Jamora and Jason McLagan, on the streets, in Sweet E, and in your face. Slamdance TV is here to showcase the ruckus, support this year's newly discovered filmmakers, and archive these moments until the end of time.

The first trial by fire is the Blitz Pitch. By now, you're all pretty familiar with the concept of an elevator pitch. You'll have roughly a minute to put on a show and pitch your project to Slamdance TV. Share your film with the world, and perfect your pitch. It's a win-win!

Our second venture is the 15 second film school! Remember that time you slipped your script under the stall door so that big studio exec could read it? We want to hear about it! All of us have different tactics, experiences, strategies, and methods of creating work, presenting work, and pitching work, so all we're asking for is 15 seconds and an unforgettable story! Easy enough, right?



And finally, Slamdance TV Live. The live essence and familial vibe of the festival is something that's hard to capture, but damn it, we're going to try. So, be prepared for our crew to ambush you on the dance floor, while you're eating, and everywhere in between.

Slamdance Film Festival is about new beginnings and making the most of the moment. We consider our programmers and filmmakers to be family, so remember to have fun and make the most of the festival.

Getting our films in the Slamdance Film Festival changed our lives. We understand how this is a landmark moment for you, and we want to be there beside you, and become friends along the way.

## Marie Jamora & Jason McLagan

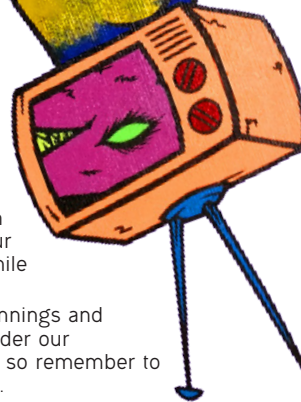
Producers, Slamdance TV

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# Slamdance 2018 Artist Dakota Noot

*Dakota Noot created the art for the 2018 Slamdance Film Festival, featured on the cover and throughout this booklet.*

*Tell us a bit about yourself and your background. Where are you from?*

I am an artist originally from North Dakota, but I currently live in Los Angeles. I recently graduated with my Masters in Fine Arts from Claremont Graduate University.

*What are some themes that flow through your work?*

I draw a lot from my background. Most of my family are farmers, so I play with farm animals like pigs in my work.

I use animals that are eaten or hunted. I like to imagine my work is made by someone who grew up in the middle of nowhere, but only had the language of TV to understand the world. My style looks very radioactive and cartoon-like, which isn't what is expected from "rural" art.

*Tell us a bit about the Slamdance artwork you created, from your point of view.*

This piece was exciting because it is a new direction for me. The rider and the pig aren't strictly harming or eating each other. Instead, the rider has the face of a pig too.

The human realizes his bestial nature and has fun with it. No matter how sick the body looks, or how saturated with media/television, it's still trying to laugh.

*How does it feel to be Slamdance's 2018 festival artist?*

Amazing! So much of my art feeds from film and pop culture. It's cool to give back to that. Independent films are a lot like art, allowing an amazing freedom of ideas.

*What is the message behind this piece and how does it fit in with the spirit of our film festival?*



This film festival keeps riding, giving a voice to the weird and overlooked, in a media-saturated climate. What I connected with is the positivity of everyone at Slamdance. There is a humor to my work that relates to that. My work takes sick, twisted bodies but champions their humor and will to keep moving.



# award winners



Until Slamdance, I didn't know I was a filmmaker. I was just a guy who had made something with some great people. But the encouragement, the enthusiasm, the positivity, and the straight-shooting practical advice and support from the Slamdance staff, and from the community of fellow makers

I met in Park City, changed everything. The experience pushed me to step into the shoes of filmmaker, to own it, to embrace it, to honor the responsibility of it. And I will be forever grateful.

**Bill Watterson, director of *Dave Made a Maze*, 2017 Narrative Feature Audience Award Winner**

As film festivals go, Slamdance is at the top of the heap. The combination of varied, audacious programming and the unpretentious, warm hospitality reminds me of the early hardcore church-basement shows I attended as a teenager. Wedged both metaphorically and literally between a hard-to-get-to snowy mountaintop and the cult of personality circus that is Sundance it somehow fits perfectly. A true home for orphans.

**Maxwell McCabe-Lokos, director of *Ape Sodom*, 2017 Anarchy Short Jury Prize Winner**



"I wish every filmmaker could have the opportunity to premiere their first film at Slamdance. The festival itself is very much a labour of love, staffed exclusively with people who are passionate about films and who are incredibly supportive of the filmmakers they program. Putting your first feature out into the world is a very vulnerable experience, but Slamdance made me feel so excited to share it with

the world. Truly, it spoiled me for other festivals."

**Daniel Warth, director of *Dim the Fluorescents*, 2017 Grand Jury Prize Narrative Feature**



"Slamdance was a place where I found friends, future collaborators, and family."

**Rennee Zhan, director of *Hold Me (Ca Caw Ca Caw)*, 2017 Grand Jury Prize Animated Shorts**



"The Slamdance experience was totally grand. The staff and volunteers are dedicated,

caring, and incredibly patient with neurotic needy filmmakers (speaking for a friend). The festival is one-of-a-kind... God Bless Slamdance."

**James Greenberg, director of *Future '38*, 2017 Beyond Audience Award**



"Slamdance is like the family I never knew I had, the cult I didn't know I'd joined. Receiving a jury award helped propel our genre-bending portrait of globalization into a great festival run and the distribution deal we'd hoped for. The importance of Slamdance is its absolute commitment to artistic integrity and directorial vision - without regard to popular taste or commercial potential. This is what makes it subversive, essential."

**Charles Fairbanks, director of *The Modern Jungle*, 2017 Documentary Feature Honorable Mention**



"Slamdance is an incredibly important platform for any emerging filmmaker,

simply because of their tenacious focus on discovering authentic independent voices."

**Joe Toronto, producer of *Horseshoe Theory*, 2017 Anarchy Shorts Honorable Mention**



Winning the Grand Jury and Audience Awards at Slamdance was an amazing endorsement for our documentary, *Strad Style*. It opened up possibilities that wouldn't have existed otherwise—with other festivals and in the whole filmmaking journey itself. Also, the "Sparky" has got to be the best statuette on the festival circuit. Besides the thrill of holding them during photo-ops, these puppies

have a size and weight great for kicking ass. You'll be a winner all over again. Thanks Slamdance!

**Stefan Avalos, director of *Strad Style*, 2017 Documentary Feature Grand Jury Prize Winner**

"Park City is a bit like getting hugged and slapped simultaneously. The sense of community at Slamdance is hard to overstate, and the staff go to heroic lengths. Meanwhile, weather is brutal, transportation is an expensive grind, lines are ubiquitous, and everyone but you seems to have a reason why the bouncer should let him cut. You return home with a battered liver, a hot tub rash, an appreciation of the (inevitably better) weather where you live, tons of business cards, and amazing memories."

**John Charles Meyer, producer of *Dave Made a Maze*, 2017 Narrative Feature Audience Award Winner**





# award winners

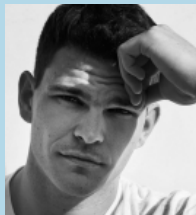


"I had no idea what I was getting into when I submitted my film to Slamdance last year. The whole thing seems like a fever dream. It was a week-long film binge - watching some of the finest, truly independent films from around the world. I've gained a bunch of professional contacts and opportunities from showing at Slamdance, but it's the memories of last year's films and the conversations I had with the filmmakers that have stuck with me the most."

Tim Mason, director of *No Other Way to Say it*, 2017 Narrative Short Grand Jury Prize Winner

"I couldn't have predicted how much fun I would have at Slamdance, or how much it felt like being around instant friends. The spirit of Slamdance is indomitable: heady and bizarre; thrilling and hilarious; and it runs to the marrow of everyone involved. I wish I could do it all again. And to have won a prize there is like the Stones inviting you to play on stage with them. It's a memory I'll always cherish and never forget."

Josh Helman, director of *Kate Can't Swim*, 2017 Narrative Features Honorable Mention



"To be part of the Slamdance family is to be part of a group of people who think and create differently. It's an unusual bunch, but oh what an amazing and wonderful one."

Francois Jaros, director of *Oh What a Wonderful Feeling*, 2017 Narrative Shorts Honorable Mention

"Slamdance was the culmination of so many wonderful experiences. Being there felt like an embarrassment of riches. The fact that this group of people, that worked so hard for one another, in belief of one another, that many of them find themselves in this encouraging, creative environment, is incredibly rewarding. It was a blast."

Evan Jonigkeit, co-director & executive producer of *Kate Can't Swim*, 2017 Narrative Features Honorable Mention



# That's Great, Kid

## A Poem by Dan Mirvish

You have an idea, for a film or a series  
Now you want to pitch it, you make all the queries  
To Hollywood companies you need a greeting  
It takes you three years but then you get a meeting  
They like your style,  
your dreams they won't thwart  
that's great kid,  
but now let us know when you've got a short.  
So you go out and shoot a concept for proof  
The short film's amazing, it's more than a goof!  
It plays at Slamdance, and wins an award  
Hollywood will come knocking, trust me, you've scored!  
You go back to the exec  
and so you beseech her  
that's great kid,  
now let us know when you've got a feature.  
So you work out an outline, a long form you believe  
is  
Worthy of doing, so you do some pre-viz  
Or work out an outline, put cards on your wall  
You workshop with actors, research in Nepal  
Then you pitch them, while  
on their coffee they sipped  
that's great kid,  
now let us know when you've written the script.  
You spend two more years writing, a screenplay or bible  
Your spouse may have left you, but at least you've gone scribal

You apply to some labs, Sundance and New York in  
Your mentor rewrites you, but he's Aaron Sorkin!  
Now your screenplay is written  
and you stand there aghast  
that's great kid,  
now let us know when you've got your cast  
You attach Tom Cruise, he'll play your hero!  
Jessica Chastain, and then Bob DeNiro!  
It takes you four years, but now you've amassed it  
The best actors on earth, even Angela Basset  
You return back to the Man  
with demeanor so sunny  
that's great kid,  
now let us know when you've got some money.  
So you try crowd-funding, and you find some  
investors,  
You sell your left kidney, you hit up ancestors  
It takes another five years, and but now that you've  
raised  
Enough money to shoot, for sure they'll be amazed  
So you return to the meetings  
They say, just between us  
that's great kid,  
now let us know when you've got dailies to screen  
us.  
To get Emanuel Lubezki, to friends he's called Chivo  
He can't shoot for two years, so you give him the  
heave ho  
Then you get Ed Lachman, 'cause he shoots on  
emulsion  
You wait two more years, 'cause that's his compulsion

You show beautiful footage  
In you walk with a strut,  
that's great kid,  
now let us know when you've got a cut.  
You spend three years on Premiere, give closeups  
to faces  
You've fired three editors, two of them ACEs  
Now you're cutting at Starbucks, you're broke and  
moustached  
You know your cut's done, 'cause the hard drive just  
crashed  
So you show your first edit  
and they say just for kicks,  
that's great kid,  
now let us know when you've finished your mix.  
You've run out of money, the flow you must stanch  
it,  
but when Skywalker frees up, you decide that you'll  
Ranch it!  
To the sound gods, you've reached the goal that is  
holy  
Even though they say you have to do your own Foley  
So you screen your film  
expect to be put on the pay list  
that's great kid,  
as soon as you're in a festival that's A-list.  
Festivals you apply to, you get into forty!  
From Europe to Guam, you feel so airparty!  
You get killer reviews, and your poster's got laurels  
You even won a trophy that's made out of corals  
So you get back to the exec  
I don't mean to impugn her,  
that's great, old fogey,  
but what we REALLY wish is you'd come to us  
sooner.

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~ Ti West on directing *In a Valley of Violence*

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