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JANUARY 17-23, 2014
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	Thursday, Jan. 16	Friday, Jan. 17	Saturday, Jan. 18	Sunday, Jan. 19	Monday, Jan. 20	Tuesday, Jan. 21	Wednesday, Jan. 22	Thursday, Jan. 23		
Main Screening Room		<p>10:30am Little Hope Was Arson w/ Methel Island</p> <p>1pm Copenhagen</p> <p>3:30pm Who Took Johnny</p> <p>6pm DGA Filmmaker Welcome</p> <p>8pm Cheatin' w/ La Mime</p>	<p>10:30am The Sublime and Beautiful w/ Love Letter</p> <p>1:10pm I Play With The Phrase Each Other</p> <p>3:40pm Forever Not Alone</p> <p>5pm Slamdance Honors Christopher Nolan</p> <p>5:40pm Rezeta w/ Pink & Baby Blue</p> <p>8pm Rover w/ One Please</p> <p>10:30pm I Put A Hit On You w/ Not Funny</p>	<p>10:20am Skanks w/ The Chaperone 3D</p> <p>1pm Coffee With... Chad Hurley & the Russo Brothers</p> <p>2:45pm Wizard's Way w/ We Keep On Dancing</p> <p>5:05pm My Blind Heart w/ Trauma</p> <p>7:45pm La Bare w/ Somewhere In The Valley</p> <p>10:15pm The Republic of Rick w/ Bradford-Halifax-London</p>	<p>11:30am I Put A Hit On You w/ Not Funny</p> <p>2pm Elliot w/ Glass Eyes of Locust Bayou</p> <p>4:45pm The Sublime and Beautiful w/ Love Letter</p> <p>7:25pm Waiting for Mamu w/ DIY</p> <p>9:05pm Cheatin' w/ La Mime</p>	<p>11:30am Love Steaks</p> <p>1:45pm Goldberg & Eisenberg w/ Milk and Blood</p> <p>4:20pm I Play With The Phrase Each Other</p> <p>6:55pm Copenhagen</p> <p>9:15pm La Bare w/ Somewhere In The Valley</p>	<p>11:30am Kidnapped For Christ w/ Pablo's Villa</p> <p>2pm Three Night Stand</p> <p>4:15pm Glena w/ Punches and Pedicures</p> <p>6:45pm Crimes Against Humanity</p> <p>8:50pm Wizard's Way w/ We Keep On Dancing</p>	<p>11:20am Rover w/ One Please</p> <p>1:50pm The Republic of Rick w/ Bradford-Halifax-London</p> <p>4:10pm Waiting for Mamu w/ DIY</p> <p>5:50pm Kinderwald w/ Zoe Rising</p> <p>9pm Awards Ceremony</p>		Main Screening Room
Gallery		<p>10:40am Shorts Block 1</p> <p>1:10pm Shorts Block 2</p> <p>3:40pm Elliot w/ Glass Eyes of Locust Bayou</p> <p>7:45pm Kidnapped For Christ w/ Pablo's Villa</p>	<p>11am Animation Shorts</p> <p>1:30pm Anarchy Shorts</p> <p>3:20pm Vanishing Pearls: The Oystermen of Pointe à la Hache w/ White Earth</p> <p>6pm Love Steaks</p> <p>8:15pm Crimes Against Humanity</p> <p>10:20pm Glena w/ Punches and Pedicures</p>	<p>10am Shorts Block 3</p> <p>12:30pm Experimental Shorts</p> <p>3pm Huntington's Dance w/ Jim Morris: Lifelong Fitness</p> <p>5:35pm Sometimes I Dream I'm Flying w/ What I Hate About Myself</p> <p>7:50pm Goldberg & Eisenberg w/ Milk and Blood</p> <p>10:20pm Three Night Stand</p>	<p>10am Fireside Chat: The New DIY: Direct Distribution</p> <p>12:30pm Shorts Block 1</p> <p>3:10pm Rezeta w/ Pink & Baby Blue</p> <p>5:40pm Little Hope Was Arson w/ Methel Island</p> <p>8:10pm Who Took Johnny</p>	<p>10am Fireside Chat: The Beauty and the Beast of Guerrilla Filmmaking</p> <p>11:40am Anarchy Shorts</p> <p>1:20pm Sometimes I Dream I'm Flying w/ What I Hate About Myself</p> <p>3:35pm My Blind Heart w/ Trauma</p> <p>6:10pm Forever Not Alone</p> <p>8:10pm Skanks w/ The Chaperone 3D</p>	<p>12pm Shorts Block 2</p> <p>2:30pm Animation Shorts</p> <p>5pm Vanishing Pearls: The Oystermen of Pointe à la Hache w/ White Earth</p> <p>7:45pm Huntington's Dance w/ Jim Morris: Lifelong Fitness</p>	<p>11:40am Experimental Shorts</p> <p>2:10pm Shorts Block 3</p>		Gallery
Events	<p>9am Filmmaker Check-In Opens</p> <p>9am Box Office Opens</p>	<p>9am Filmmaker Breakfast in the Gawk Filmmaker Lounge</p> <p>10pm The First 20 Years Opening Night Party, Lodges At Deer Valley, presented by Vimeo & Variety</p>	<p>9am Filmmaker Breakfast in the Gawk Filmmaker Lounge</p> <p>2:30pm Blackmagic Post Production Workshop w/ The Diamond Bros</p> <p>5pm Blackmagic Happy Hour in the Gawk Filmmaker Lounge</p>	<p>9am Filmmaker Breakfast in the Gawk Filmmaker Lounge</p> <p>5pm Happy Hour in the Gawk Filmmaker Lounge</p>	<p>9am Filmmaker Breakfast in the Gawk Filmmaker Lounge</p> <p>5pm Momentous Insurance Happy Hour in the Gawk Filmmaker Lounge</p> <p>6pm Hot Tub Summit</p>	<p>9am Filmmaker Breakfast in the Gawk Filmmaker Lounge</p> <p>5pm Intern's Handbook Happy Hour in the Gawk Filmmaker Lounge</p>	<p>9am Filmmaker Breakfast in the Gawk Filmmaker Lounge</p> <p>5pm Happy Hour in the Gawk Filmmaker Lounge</p>	<p>9am Filmmaker Breakfast in the Gawk Filmmaker Lounge</p> <p>10:30pm Awards Reception</p>		Events

Shorts Blocks

Block 1

The Voice Thief
Anacos
Old Moon
Odyssey
Little Secret
First Baptist

Animation

Another
Butler, Woman, Man
Lord I: The Records
Keeper
The Path of Wind
Salmon Deadly Sins
A Tongue Silent Like
Your Words
U U
Unicorn Blood

Block 2

Kuhani
Pui
Daybreak
Marla
Off Ground
The Walk
I Love You So Much
The Greggs

Block 3

The Way
Keep A Tidy Soul
Meet My Rapist
Moving
Beat
Grand Morelos
Mother Corn
Eidos

Anarchy

White Hot Grid
C#ckfight
OVO
Der Nachtmahr (teaser)
Wawd Ahp
After Arcadia
Welcome

Experimental

Between Regularity and
Irregularity
Bird Shit
The Coral Reef Are
Dreaming Again
Flower
R/B/G
Ravel
Real Ethereal
Rough Trade
Those People of the
South

Locations

Festival HQ / Screening Rooms

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

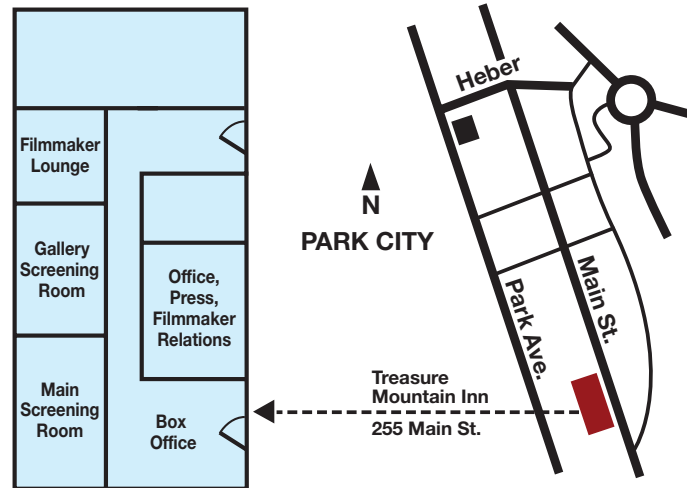
Opening Hours

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

Los Angeles Global Headquarters

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E: submissions@slamdance.com

For all the latest festival news, visit us at
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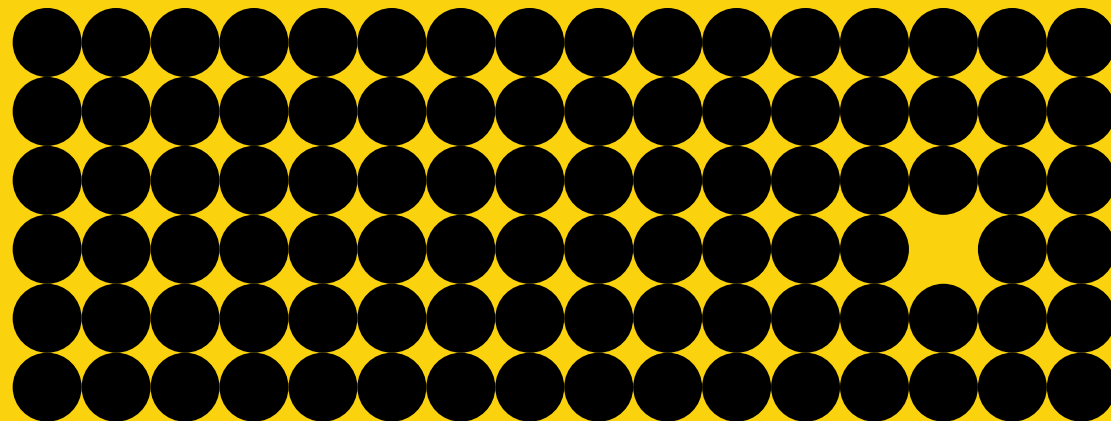
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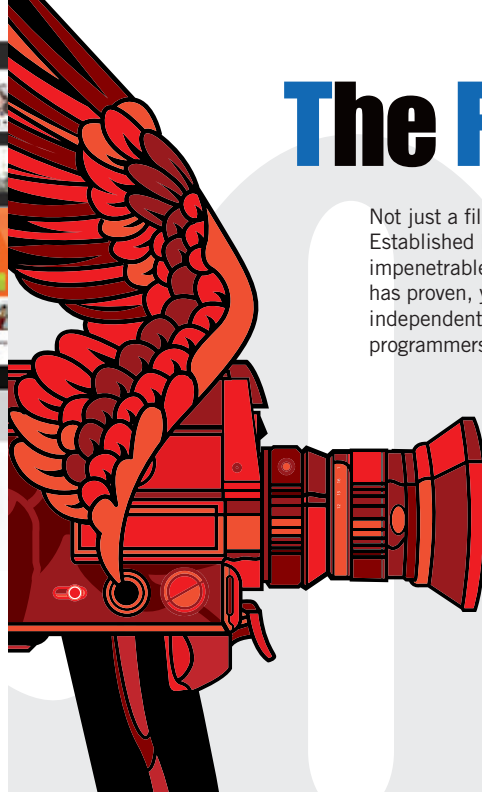
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Kodak

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Join Us.



The First 20 Years

Not just a film festival, Slamdance is a community, an experience, and a statement. Established by a wild bunch of filmmakers who were tired of relying on a large impenetrable system to showcase their work, Slamdance is an ongoing experiment that has proven, year after year, when it comes to recognizing talent and launching careers, the independent and grassroots film communities can do it themselves. So thank you to our programmers, staff, sponsors and the people of Park City for making it all possible.

As Robert Redford once told me, the best way to finish a 20th festival introduction is with a haiku.

*herding cats
grows a community
by filmmakers for filmmakers*



Enjoy the show and here's to Slamdance 20.

Onward and upward,
PETER BAXTER
President / Co-founder

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Staff & Credits

Peter Baxter
President & Co-founder

Anna Germanidi
Festival Manager

Greg “SugarTurkey” Urich
Festival Producer

Mandy Wilson
Sponsorship & Events Manager

Paul Sbrizzi
Art Director

Kristin Molloy
Box Office Manager

George Starks
SLC Producer

Rebecca McLoney
SLC Producer

Dan Mirvish
Co-founder at large

Paul Rachman
Slamdance Co-conspirator

Skizz Cyzyk
Lead Projectionist

David Flores
Slamdance 2014 Artist

Deron Williams
Slamdance Studios Coordinator

Cameron Lobdell
Production Manager

James Mottern
Production Manager

Jenny Lynn Wood
Filmmaker Relations Coordinator

Hilary Campbell
Festival Passes/Jury Coordinator

Mijoe Sahiouni
Social Media Coordinator

Ben Hethcoat
Slamdance TV Producer

Eric Ekman
Slamdance TV Producer

Michael Felker
Slamdance TV Associate
Producer

Randall Good
Theater Manager

Mario DeAngelis
Projectionist

Andres Olsen-Rodriguez
Projectionist

Jeff Satsuda
Projectionist

Ian Henderson
Projectionist

Ken Coelho
Accountant

David Albert Pierce
Legal Council

Lauri Buzianis
Slamdance Crew Chef

Conner Rickman
Assistant Front of House
Manager

Conor Holt
Production Assistant

Festival Publicity:
Cinematic Red

Annie Jeeves
Melanie Marquez
DeeDee Morse

Slamdance Advisors

Jeremy Coon
Skizz Cyzyk
Marc Forster
Paul Rachman
Anthony Russo
Joe Russo
Greg Urich
Steven Soderbergh
Penelope Spheeris
Lance Weiler
Saskia Wilson-Brown

Park City Friends

Pete Ashdown
Thea & Andy Beerman
Joanna Charnes
Susan Packard
John Webster
Dana Williams

Slamdance Film Festival Co-founders

Peter Baxter
Jon Fitzgerald
Shane Kuhn
Dan Mirvish

Programmers

Narrative Features

Nicole Arbusto*
Daniel Berube
Drea Clark*
Josh Mandel
Aaron Marshall
Kent Osborne
Craig Parish
Paul Sbrizzi
Gareth Upton
Jana Winternitz

Beyond

Peter Baxter
Riel Roch Decter
Nubia Flores*
Josh Mandel*
Craig Parish
Paul Sbrizzi

Documentaries

Adam Busch
Fabian Euresti
Summre Garber*
Ben Hethcoat
Theodore James*
Michael P. Mahaffie
Mick Muhlfriedel

Special Screenings

Peter Baxter
Dan Mirvish
Paul Rachman

Anarchy Shorts

Noel Lawrence
Burke Roberts

Narrative Shorts

Rodrigo Barriuso
Brian Bolster
Jeanette Bonds
Steve Christolos
Wally Chung
Kieran Dick
Brian Doom
Joseph Ernst
Michael Felker
Anna Germanidi
Sarah Hudson
DC Kasundra
Abbey Luck
Taylor Miller*
Elizabeth Prouty*
Davina Rimmer
Kseniya Rukavishnikova
Felix Schaffert
Matthew Keane Smith
Jorge Torres-Torres
Breven Angaelica Warren
Lisa Witzke

Animation Shorts

Cecilia Fletcher
Randall Good*
Meejin Hong
Paul Sbrizzi*
Lisa Yu

Experimental Shorts

Randall Good
James Raymond

Associate Programmers

Jeffy Branion
Vitor Coral
Puk Grasten
Spencer McCall
Monteith Mccollum
Ehren Parks
David Sheahan
Edward Stencil
Ryan Walker
M. K. West

* Team Captain



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Managing a Festival

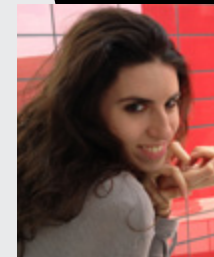
Managing a festival is not easy. Imagine being in charge of five thousand entrants, and over a hundred programmers and selected filmmakers from all over the world. I won't lie - it's not always pretty. There are complaints, but there's also praise. There's disappointment, but there's also success. There are power games, but there's also dialogue. But above all, there's love for film. And a community. And though this community grows bigger every year, the support remains endless.

I look at Slamdance the same way I look at my family back in Greece. We're loud over there. We fight - a lot. But we love each other deeply and all the arguments in the world won't stop us from supporting each other. So no matter what happens throughout the year, we all come together during the festival to meet the new members of our crazy, but passionate, family. We are all in this together, and by the end of this festival we will be inseparable.

Enjoy your experience in Park City. It will end sooner than you think, but you will remember it forever. Meet creative people, see great movies, get inspired, and go back home with an even broader mind. Stay involved like so many alumni have. Program for next year's festival and help select the 2015 filmmakers (yes, you can do that). Live the Slamdance experience to the fullest. I promise you it's worth it.

ANNA GERMANIDI

Festival Manager



Sponsors

PREMIERE



MARQUEE



SPOTLIGHT



OFFICIAL MEDIA



FRIENDS OF THE FESTIVAL



Sponsors cont.

SUPPORTING



MEDIA



Sponsorship

I'm not gonna lie. If it hadn't been for Mom and Dad, I might not have been able to pay for four years of theater school. But you know what? I developed as an artist more in those four years than in any other time in my life. In exchange for this amazing gift, I had to take out the trash and do the dishes for my weekly allowance, and still love them when they embarrassed me in front of the cool kids. With time, I learned that it's a two-way street, this relationship. We have now come to joyously catering to one another's needs.

Slamdance sponsors are a little bit like Mom and Dad. With their help, you have the opportunity to cultivate your passions! And what's more is that, like Mom and Dad, Slamdance sponsors are here because they legitimately love the art that you make. It's not just about opportunism. Seriously! They want to see you succeed.

Slamdance provides you the opportunity to intimately connect with these fans you didn't even know you had. Express your gratitude for the opportunities they are giving you, and certainly don't be afraid of opening doors with them. From Slamdance screening rooms to connecting events like the Opening Night Party, none of these first steps into the industry would be possible without them. It's the beginning of what could be a great relationship.



Welcome to the Slamdance family.

MANDY WILSON
Slamdance Sponsorship Team

Events



DGA FILMMAKER WELCOME

TMI Main Screening Room
Friday, Jan. 17th @ 6pm
Filmmakers only,
21 and over



The Directors Guild of America welcomes the 2014 filmmakers to the Slamdance family and kicks off the festival with a toast to their achievements. Meet your new Slamdance cousins and get your mugshot taken for the 2014 Slamdance yearbook.

THE FIRST 20 YEARS OPENING NIGHT PARTY

Presented by Vimeo & Variety
Lodges at Deer Valley
2900 Deer Valley Drive East
Friday, Jan. 17th @ 10pm
Open to passholders, per venue
capacity, 21 and over



Come and join Slamdance's First 20 Years celebration with our alumni and 2014 filmmakers. Live music from special guest Spindrift. Thank you Vimeo and Variety for making our night.

FOUNDER'S AWARD: CHRISTOPHER NOLAN

TMI Main Screening Room
Saturday, Jan. 18th @ 5pm
Priority to filmmakers

Christopher Nolan premiered *Following* at Slamdance in 1999. At Slamdance 20, Christopher will be presented with our inaugural Founder's Award. Join us as we celebrate his ground breaking filmmaking and continued support of Slamdance. See page 23.

BLACKMAGIC POST PRODUCTION WORKSHOP WITH THE DIAMOND BROS

Gawk Filmmaker Lounge at the TMI
Saturday, Jan. 18th, 2:30 – 4:30pm
Free Admission Blackmagicdesign

The new Blackmagic Cinema Camera allows the creation of high quality productions that rival big budget films. Filmmakers now have to decide what to do with their new found freedom. HD or 4K? What makes sense for a VFX heavy short or for a long form documentary? Blackmagic Design brings you the Diamond Brothers to discuss choosing and applying different camera technologies in the planning of your production.

COFFEE WITH... CHAD HURLEY AND THE RUSSO BROS

TMI Main Screening Room
Sunday, Jan. 19th @ 1pm
Priority to passholders mixbit

Join Chad Hurley (founder of Mixbit and co-founder YouTube) and Slamdance alums The Russo Bros (*Community*, *Captain America: The Winter Soldier*, *Pieces*) for an insightful discussion on the future of video distribution. See page 83.

FILMMAKER BREAKFASTS

Gawk Filmmaker Lounge
at the TMI
Daily from 9am-10am
Passholders only



Coffee, pour overs, and fresh juices provided by BlueStar Café. Pastries, fruit and continental breakfast items provided by Trader Joe's.

FIRESIDE CHATS

TMI Gallery Screening Room
Free Admission

Monday, Jan. 20th @ 10am
The New DIY: Direct Distribution, with Jeremy Boxer (Vimeo), Scott Glosserman (Gathr) and Brian Newman (Sub-Genre Media). Sponsored by Vimeo. See page 82.

Tuesday, Jan. 21st @ 10am
The Beauty and the Beast of Guerrilla Filmmaking, with David Pierce and Matt Johnson (The Dirties). Sponsored by Pierce Law Group. See page 82.

10TH ANNUAL HOT TUB SUMMIT

Hot Tub at the TMI • Free Admission
Monday, Jan. 20th @ 6pm

The "wettest panel discussion on the festival circuit" at Treasure Mt. Inn's massive hot tub (seats 50+). Intimately led by Slamdance old-schoolers Dan Mirvish and Paul Rachman, with special alumni guests Andrew Edison, Lise Raven, Matthew Harrison, David Greenspan, and Adrian Belic. Clothing optional. #HotTubSummit for updates.

HAPPY HOURS

Gawk Filmmaker Lounge at the TMI
Daily from 5pm – 7pm
Passholders only, per venue capacity
21 and over, hosted bar

Blow off some steam and make friends for life at these hosted-bar Happy Hours! Saturday is brought to you by Blackmagic Design, and Tuesday is courtesy of Intern's Handbook.

Please stay posted for daily event updates: www.slamdance.com/events!

SLAMDANCE AWARDS CEREMONY

TMI Main Screening Room
Thursday, Jan. 23rd @ 9pm

Passholders only, per venue capacity

Who will take home a Sparky? Slamdance 20 concludes with the announcement of the grand jury and audience award winners. Special awards include the Slamdance Trailer Competition Grand Prize, presented by MixBit, and the 2014 Blackmagic Design Cinematography Award.



AWARDS RECEPTION

Thursday, Jan. 23rd @ 10:30pm
Passholders only, per venue capacity,
21 and over

Hats off to our 2014 filmmakers before they take their second steps in their filmmaking careers.

Defining Moments

1994 Proto-Slamdance: *Cannibal! The Musical* and *Upstairs Neighbor* do renegade screenings at Sundance. This becomes plan B when Slamdance founders meet at IFFM. —Dan Mirvish

1995 Failure can be a friend. Instead of walking away into the sunset when we don't get our films into Sundance, a wild bunch of filmmakers get together to make a change. We didn't know our guerrilla upstart would make it through 1995. —Peter Baxter

Seeing the front page *Variety* article in 1995 that turns an idea into not only a reality, but a 20-year movement. —Shane Kuhn

We get a call from Charlie Wurmfeld, saying he's willing to fly out his print and sleep on our floor on the CHANCE we will invite his movie. We invite the film and he sleeps under our kitchen table. —Jon Fitzgerald

1996 Learning how to project on opening night. Later: handing Steven Soderbergh a screwdriver after getting electrocuted while fixing the projector during *Daytrippers* screening. *Daytrippers* wins the first Grand Jury Prize (later called a "Sparky") —DM

Yes, seeing Soderbergh on hands and knees while praying the projector won't falter again. First festival to have on-line streaming section for films. —Paul Rachman

1997 Steven Soderbergh asks me for a recommendation for some emerging filmmakers and I recommend he see *Pieces* by the Russo Brothers. He does, sees their talent, and options their next project. —JF

1998 Q. How do you grow a community that wants to program quality work and new and exciting voices? A. Make sure the filmmakers who've been at Slamdance are in charge. That's how our mantra "by filmmakers, for filmmakers" comes about. —PB

1999 *Following* —SK

My first Slamdance shorts committee meeting in 1999 is sheer anarchy. At 10 on a Sunday night I started coming down with a fever, but there's no way I'm leaving: there are still dozens of films to watch and consider. We make our final choices at 3 am on Monday. I'm hooked. —Paul Sbrizzi

2000 Anarchy (first online shorts competition) helps to spread Slamdance across the internet like a virus. —SK

2001 Roger Ebert dubs Slamdance the de facto Directors' Fortnight of Sundance on the Croisette. Slamdance Cannes party is huge.

First of Silvermine years: Flaming vagina circus show. Ghost miners. There is a dome. Alex Rockwell's kitchen advice: "It doesn't get better."

Bong Joon Ho's first trip to USA. Slamdance has North American premiere of *Barking Dogs Never Bite*. Ray McKinnon's *The Accountant* (2000) wins 2001 Short Film Oscar®; David Greenspan's *Bean Cake* wins 2001 Short Film Palme d'Or in Cannes. —DM

2003 First year of \$99 Specials: shorts created by Slamdance alums. —PR

2006 Oren Peli's *Paranormal Activity* changes the way the movie industry sees Slamdance when they discover it's possible to find a \$10,000 budgeted DIY project and turn it into a studio's most profitable franchise of all time. —PB

2009/10 Working in conjunction with Xbox, Slamdance is the first festival to add a VOD program for a world wide audience at the same time as its physical event. —PB

2013 Over half our feature films obtain distribution. Slamdance receives over 7,500 submissions —Anna Germanidi

Slamdance Founder's Award

When I first met Christopher Nolan he had just finished *Following*, his first feature film. Like every new filmmaker he was trying to get his work noticed. Like every new filmmaker I've known it was a struggle. Incredibly, the future of this groundbreaking film was uncertain. But there was nothing uncertain about Christopher Nolan's filmmaking ability. Even at this point you knew here was a young director who was going to advance film storytelling and production.

With less than \$10,000, limited equipment, and a cast and crew who could only work at the weekends, Christopher relied on do-it-yourself film techniques to make *Following*. Just as it is with a lot of Slamdance filmmakers, his approach was hardcore and had given him a strong working foundation. Apart from providing a clever script and direction, Christopher also did the black and white cinematography, editing and, with his wife Emma Thomas, much of the production work. The film took a year to make. Festival programmers came out in support of Christopher's work and we premiered *Following* at Slamdance '99. Simply put, we knew Christopher was a huge talent and we wanted to tell the world about it. To us, success of subsequent work was never in doubt.

Christopher's second film was the independent feature *Memento* that had its US premier down the road at our neighbor's place: Sundance. He directed the film from his own screenplay, based



Christopher Nolan

on a short story by his brother Jonathan Nolan. Christopher then went on to make the psychological thriller *Insomnia*, the re-imagining of the Batman franchise with *Batman Begins*, *The Dark Knight* and *The Dark Knight Rises*, the mystery thriller *The Prestige* and *Inception*. This past year, Christopher produced the Superman reboot *Man of Steel*. Currently, he is directing and producing *Interstellar*, a sci-fi film he co-wrote with Jonathan about a group of explorers who discover a wormhole and embark on a voyage that tests the limits of human space travel. Produced by Emma, Paramount Pictures is set to release the film in November of 2014.

All of Christopher's films have been honored with many awards. Most have been worldwide blockbusters and made millions. Throughout this incredible success he has stood firmly behind the Slamdance filmmaking community. Christopher has helped our organization grow and reminds everyone when it comes to recognizing talent and launching careers, the independent and grassroots film communities really can do it themselves. While congratulating Christopher on all of his filmmaking achievements, we thank him for his ongoing Slamdance support and inspiration. For these reasons, we are honored to present Christopher Nolan with Slamdance's inaugural Founder's Award. —PB

OPENING NIGHT SCREENING
CHEATIN'

USA / 76 MIN / NORTH AMERICAN PREMIERE



In a fateful bumper car collision, Jake and Ella meet and become the most loving couple in the long history of Romance. But when a scheming "other" woman drives a wedge of jealousy into their perfect courtship, insecurity and hatred spell out an untimely fate. With only the help of a disgraced magician and his forbidden "soul machine," Ella takes the form of Jake's numerous lovers, desperately fighting through malfunction and deceit as they try to reclaim their destiny.

DIRECTOR: Bill Plympton **PRODUCERS:** Bill Plympton, James Hancock, Desirée Stavracos **EDITOR:** Kevin Palmer

Bill Plympton, King of Indie Animation, is the only person to hand draw an entire animated feature film. He has received two Oscar® nominations: in 1987 for his short *Your Face*, and in 2005 for *Guard Dog*. *Push Comes to Shove*, another short, won the prestigious Cannes 1991 Palme d'Or. *Cheatin'* is his 7th animated feature film.

studio@plymptoons.com

FRIDAY, JAN 17, 8 PM • MONDAY, JAN 20, 2014, 9:05 PM

LA MIME dir. by Marjorie Cohen / USA / 4 min / World Premiere

A flirtation between two mimes quickly escalates to an out-of-this-world battle when pride and jealousy enter the picture.

marjcohen@mac.com



CLOSING NIGHT SCREENING
KINDERWALD

USA, GERMANY / 86 MIN / NORTH AMERICAN PREMIERE



Is all that we see or seem but a dream within a dream? Pennsylvania 1854. German immigrant John Linden is responsible for his brother's widow Flora and her two young sons. When the little boys vanish into the mountains without a trace, the neighboring community first helps, then begins to suspect the young couple. Neither John nor Flora believe the boys are gone forever, until a brutal attack becomes a mysterious test of faith.

DIRECTOR: Lise Raven **WRITERS:** Lise Raven, Frank Brückner
PRODUCERS: Lise Raven, Stephanie Ayanian, Ally Navratil **EDITOR:** Elyssa Cusimano **DP:** William DeJessa **CAST:** Emily Behr, Frank Brückner, Max Cove, Brian McCann, Leopold Fischer Pasternak, Ludwig Fischer Pasternak, Raphael Xavier, Doug Greene, Corinna Burns **MUSIC:** Moby, Syntonic Research Inc.

Lise Raven's debut feature film *Low* screened at the very first Slamdance. In 2000 Raven moved to Berlin, Germany where she continued making films. *Kinderwald* is the second film in *The Kinderwald Trilogy*; three films inspired by fairy tales about children lost in the woods.

film@kinderwaldfilm.com

THURSDAY, JAN 23, 5:50PM

ZOE RISING dir. by Paul Rachman / USA / 6 min

A haunting poetic look back at the childhood of the late New York screenwriter and actress Zoe Tamerlis Lund, (Ms.45, The Bad Lieutenant), through the fading memories of her surviving mother, sculptor Barbara Lekberg.

prachman@gmail.com



SPECIAL SCREENING
LA BARE

USA / 93 MIN / WORLD PREMIERE



Since the birth of the male review in the late 1970s, the greatest male strippers in the world can all be traced back to one club... La Bare Dallas. *La Bare* gives you a behind the curtains look at the lives, loves, laughs, and loss of the current crop of dancers as well as the man that's been going strong for over three decades since the club's inception, Randy "Master Blaster" Ricks.

DIRECTOR: Joe Manganiello **PRODUCERS:** Nick Manganiello, Joe Manganiello **EDITOR:** Chris Groban **DP:** Andrew Wheeler
MUSIC: Zach "Z-Trip" Sciacca

La Bare marks the feature film directorial debut for Manganiello. Known for his roles as "Big Dick Richie" in Steven Soderbergh's *Magic Mike* and as werewolf "Alcide Herveaux," on HBO's *True Blood*, Manganiello is also a published author and holds a BFA in Acting from The Carnegie Mellon School of Drama.

nick@359inc.com

SUNDAY, JAN 19, 7:45 PM • TUESDAY, JAN 21, 9:15 PM

SOMEWHERE IN THE VALLEY dir. by David Greenspan / USA / 6 min / World Premiere

A comedy inspired by true events... A married man is hired by his impotent neighbor to impregnate his model-hot wife. But after 72 failed attempts, the neighbor wants a refund.. or else.

dngreenspan@gmail.com



SPECIAL SCREENING
WAITING FOR MAMU

USA / 39 MIN



In some parts of the world, children whose parents are sent to prison and who lack other guardians are locked away along with their parents. This eye-opening documentary tells the story of what it means for a child to grow up in prison and what hope exists for a better life. *Waiting for Mamu* follows internationally-lauded social worker and 2012 CNN Hero of the Year award-winner Pushpa Basnet, founder of a development center for children who would otherwise grow up behind bars in her native Nepal.

DIRECTORS: Thomas Morgan, Francois Caillaud, Dan Chen **PRODUCERS:** Thomas Morgan, Angela Barnhardt Thomas, Ali Sandler **EDITOR:** Abhay Sofsky **DPS:** Alex Gao, Dan Chen **CAST:** Pushpa Basnet and her children

Producer/Director Thomas Morgan gave up life in investment banking to tell the stories about truly important issues. Morgan is committed to human rights and social causes that in his words "Must be addressed." Morgan dragged accomplished director Francois Caillaud with him for this film. Francois is glad he did.

me@justtommorgan.com

MONDAY, JAN 20, 7:25 PM • THURSDAY, JAN 23, 4:10 PM

DIY dir. by Peter Baxter, Eric Ekman, Ben Hethcoat / USA / 8 min / World Premiere

The development of the do-it-yourself indie film movement, explored with filmmakers who have shaped it. Filmmakers include Benh Zeitlin, Chris Nolan, Rian Johnson, Marc Forster, Penelope Spheeris and Oren Peli.

villagegreen@slamdance.com



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BEYOND

Over the last 20 years, Slamdance has discovered some of the most exciting new filmmakers from around the world, with a particular focus on first time directors. The Beyond program expands Slamdance's mission by giving a platform to emerging narrative and documentary filmmakers working just beyond their first features. These films vary in genre and style, but all possess unique directorial visions that imbue the DIY spirit on a larger scale. Every year, we look at the entire body of submissions equally to find new perspectives in storytelling. There is no quota on the types of films, or from where in the world they originate. This year, we found and fell in love with films that threw us off balance: documentaries that felt larger than life by putting characters before story; dramas that pushed all of our emotions while reminding us to laugh; and comedies that dug deep into our souls.

These bold and daring films represent the most current voices in world cinema. We are excited to introduce them to audiences in Park City and beyond.

NUBIA FLORES & JOSH MANDEL

Beyond Programming Team Captains

BEYOND CRIMES AGAINST HUMANITY

USA / 77 MIN



A priggish dean's assistant at the local university spearheads an investigation into a possible satanic cabal in the ethnomusicology department; meanwhile his perpetually lachrymose girlfriend Brownie becomes the victim of several freak accidents after cheating on him with a graduate student who's under suspicion. It's a nihilistic romp through gossipy academic parties, boozy stake-outs and surreal bedtime stories.

DIRECTOR: Jerzy Rose **WRITERS:** Halle Butler, Jerzy Rose
PRODUCER: Salome Chasoff **EDITOR:** Jerzy Rose **DP:** Robert Cauble
CAST: Mike Lopez, Lyra Hill, Ted Tremper, Adam Paul, Buki Bodunrin, Tommy Heffron **MUSIC:** Joshua Dumas

Jerzy Rose is a low-budget, underground filmmaker living and working in Chicago. He currently makes funny narrative work about meanies and perverts in academia and primarily casts close friends and non-actors his films. He is inspired by surrealism. *Crimes Against Humanity* is his second feature film.

jerzyrose@gmail.com

SATURDAY, JAN 18, 8:15 PM • WEDNESDAY, JAN 22, 6:45 PM

BEYOND FOREVER NOT ALONE

AUSTRIA / 74 MIN / NORTH AMERICAN PREMIERE



A documentary about adolescence – a time of two-day relationships, the first parties that last until early morning, BFFs, first kisses and big dreams. It focuses on six girls aged 13-14, best friends who attend a Viennese secondary school. As the end of their school term looms closer and closer, the girls have to face the question of what friendship is and how much it can withstand. What remains is their last summer together on the cusp of the journey to adulthood.

DIRECTORS: Monja Art, Caroline Bobek **PRODUCERS:** Caroline Bobek, Monja Art **EDITORS:** Monja Art, Claudia Linzer
DP: Caroline Bobek

Monja Art was born in 1984 in Austria. She studied German literature and philosophy in Vienna as well as screenwriting and dramaturgy at the Filmakademie Wien. Caroline Bobek was born in 1980 in Austria. She studied Journalism, French and Cinema in Vienna and Paris. Since 2007 she has studied both Cinematography and Production at the Filmakademie Wien.

art_m@gmx.net

SATURDAY, JAN 18, 3:40 PM • TUESDAY, JAN 21, 6:10 PM

BEYOND
LOVE STEAKS
GERMANY / 90 MIN / US PREMIERE



A luxury hotel. Steaks frizzle, muffintops getting massaged. Clemens (rare) joins the wellness area as a rookie. Lara (well-done) needs to assert herself in the kitchen pack. The elevator brings the two of them together. Hanging in dependence. They encounter each other, until they clash. He – a masseur. She – a cook. A couple of punches.

DIRECTOR: Jakob Lass **WRITERS:** Jakob Lass, Nico Woche, Ines Schiller, Timon Schaeppi **PRODUCERS:** Ines Schiller, Golo Schultz **EDITOR:** Gesa Jaeger **DP:** Timon Schaeppi **CAST:** Lana Cooper, Franz Rogowski **MUSIC:** Golo Schultz

The American-born son of Czech parents in Bavaria, Jakob Lass currently lives in Berlin. He's a member of the independent film school Filmarche Kreuzberg and a trained actor. Since 2009 he has studied directing at the HFF Potsdam-Babelsberg. He participated in the Berlinale Talent Campus in 2008 with his short film *Bademeister Paul*. His filmography, blessed with prizes and festival appearances, includes over a dozen short films and 2011's feature film *Frontalwarte*.

distribution@hff-potsdam.de

SATURDAY, JAN 18, 6 PM • TUESDAY, JAN 21, 11:30 AM

BEYOND
THREE NIGHT STAND
CANADA / 92 MIN / US PREMIERE



Carl organizes a trip to a ski lodge in the Laurentians of Quebec, where he plans to reconnect with his young wife Sue. But their trip is sent into a tailspin when they discover Carl's ex-girlfriend Robyn, a woman he's secretly obsessed with, is working at the lodge. Now Carl will have to face temptation, while dissimulating and trying to avoid telling his wife the truth about the past.

DIRECTOR/WRITER: Pat Kiely **PRODUCERS:** Robert Vroom, Pat Kiely **EDITOR:** Jared Curtis **DP:** Robert Vroom **CAST:** Sam Huntington, Emmanuelle Chriqui, Meaghan Rath, Jonathan Cherry, Reagan Pasternak, Aliocha Schneider, Dan Beirne, Anne-Marie Cadieux

Pat Kiely's debut feature was *Who is KK Downey?*, a low-budget DIY that did the festival circuit, won three best director awards (Cinequest, BUFF, Mauvais Genre) and opened with the highest per screen average in Canada. *Three Night Stand* is his second film.

patkiely@gmail.com

SUNDAY, JAN 19, 10:20 PM • WEDNESDAY, JAN 22, 2 PM

BEYOND
WHO TOOK JOHNNY
USA / 80 MIN / WORLD PREMIERE



FRIDAY, JAN 17, 3:30 PM • MONDAY, JAN 20, 8:10 PM

An examination of the infamous thirty-year-old cold case of Iowa paperboy Johnny Gosch, the first missing child to appear on a milk carton. The film focuses on Johnny's mother, Noreen Gosch, and her relentless quest to find the truth about what happened to her son. Along the way there have been mysterious sightings, bizarre revelations, and a confrontation with a person who claims to have helped abduct Johnny.

DIRECTORS: David Beilinson, Suki Hawley **PRODUCER:** David Beilinson **EDITOR:** Suki Hawley **DP:** Michael Galinsky **CAST:** Noreen Gosch, John Walsh, John Gosch **MUSIC:** David Reid

The partners behind production studio Rumur Inc., David Beilinson, Michael Galinsky and Suki Hawley, have collaborated on award-winning documentary films for over 10 years, including *Horns and Halos* (2002), *Code 33* (2005) and *Battle For Brooklyn* (2011). Their collaborations with HBO, A&E, MSNBC, and PBS have garnered critical acclaim.

info@rumur.com

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~ Ira Sachs directing *Keep the Lights On*



Photo Credit: Jean-Christophe Husson

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NARRATIVE

FEATURES

Four score and twenty years ago (we are assuming “four score” means “give or take a few days”), Slamdance sprung out of the side of Main Street like Athena from Zeus’ head. Since the beginning, we’ve remained fully committed to championing the underdog, and the surest way to get a hit of the good stuff – raw, undiscovered talent – is through programming. Which is why we remain stoked about our own process: that it’s been two decades of success stories, and we still pick our films 100% from blind submissions. That no one is pre-invited, no favors, no exceptions. That our competition films still need to be made by first time directors, for under \$1 million, without distribution deals. That we still select those films by a committee of their peers: other filmmakers who are as empathetic as they are hard to please.

Over the years, we’ve had about 80 different filmmakers serve their time on our narrative feature programming team – some for a decade or more, some for a year or two in between making their own films. This community is what sets us apart, and what keeps us connected to the truest spirit of independent filmmaking, separate from star power and personal sway. We are a cadre of artists and film lovers, and we hold the banner high in our search for picks that may not get a chance anywhere else, directors that are clearly at the start of an exciting career, and films that possess that indefinable spark that says “Slamdance.”

DREA CLARK & NICOLE ARBUSTO

Narrative Features Programming Team Captains

NARRATIVE COMPETITION
COPENHAGEN

USA, CANADA, DENMARK / 98 MIN / WORLD PREMIERE



FRIDAY, JAN 17, 1 PM • TUESDAY, JAN 21, 6:55 PM

After weeks of traveling through Europe, the immature William finds himself in Copenhagen, the place of his father's birth. He befriends the youthful Effy, who works in William's hotel as part of an internship program, and they set off to find William's last living relative. Effy's mix of youthful exuberance and wisdom challenges William unlike any woman ever has. As the attraction builds, he must come to grips with destabilizing elements of his family's sordid past.

DIRECTOR/WRITER: Mark Raso **PRODUCERS:** Mauro Mueller, Mette Thygesen **EDITOR:** Mark Raso **DP:** Alan Poon **CAST:** Gethin Anthony, Frederikke Dahl Hansen, Sebastian Armesto, Tamzin Merchant, Mille Dinesen, Beard Owe, Olivia Grant, Martin Hestbæk **MUSIC:** Agatha Kaspar

Mark Raso is originally from Toronto, Canada. His thesis film *Under* won the 2012 Student Academy Awards Gold Medal. His five short films have screened in over 20 countries around the world, winning numerous awards. In 2013, he was listed on the Tracking Board's "Young and Hungry List."

copenhagen@fideliofilms.com

NARRATIVE COMPETITION
GOLDBERG & EISENBERG

ISRAEL / 90 MIN



SUNDAY, JAN 19, 7:50 PM • TUESDAY, JAN 21, 1:45 PM

Goldberg is a mediocre computer programmer. He spends most of his energy searching online for a girlfriend. Eisenberg is an emotionally disturbed thug. Unfortunately the two cross paths, and Eisenberg decides that they should start hanging out. Goldberg tries to avoid him, but Eisenberg's presence is everywhere: his apartment, his dating life, even his nightmares. Goldberg is unwillingly drawn into Eisenberg's bizarre world of petty thieves, Russian neo-Nazi punk rockers and Israeli "redneck" farmers...

DIRECTOR/WRITER/PRODUCER: Oren Carmi **EDITORS:** Oren Carmi, Daniel Keysari **DP:** Ido Bar-On **CAST:** Yitzhak Laor, Yahav Gal, Roni Dotan **MUSIC:** Bruno Grife

Oren Carmi is an obsessive film lover. He made 14 shorts as writer+director+cinematographer+editor, prior to writing+directing+editing+producing his debut feature film *Goldberg & Eisenberg*. This is the first dark genre film in Israeli history to be approved for production by the Israel film fund.

orencarmi@gmail.com

MILK AND BLOOD dir. by Markus Englmaier /
USA, Iceland / 11 min / World Premiere

A lactose intolerant milk farmer takes revenge on his father after being wrongly accused of breaking the milk tank.

mre2124@columbia.edu



NARRATIVE COMPETITION

I PLAY WITH THE PHRASE EACH OTHER

USA / 110 MIN / NORTH AMERICAN PREMIERE



The first feature film composed entirely of cell phone calls. Jake, a young neurotic, is persuaded to leave his small home town and move to the city to live with Sean, a fanatical poet who survives by swindling inexperienced Craigslist customers. When Jake arrives, Sean has disappeared, and as he struggles to secure a job and a place to stay, Jake discovers a nocturnal world of neon poverty in which his friend is thriving.

DIRECTOR/WRITER: Jay Alvarez **PRODUCERS:** Jay Alvarez, Megan Kopp, Ray Callaway **EDITOR/DP:** Ray Callaway **CAST:** Will Hand, Megan Kopp, Jay Alvarez, Alexander Fraser, Robert Thrush, Dana Dae, Todd Robinson, Jeanette Conner **MUSIC:** Evyn Oliver

Jay Alvarez was raised in a five-car garage in Northern California by his single father. In 2006 he relocated to Portland, Oregon to make a living through high-priced Craiglist sales. Over the course of six years, Alvarez earned enough profit to fund his debut feature film, *I Play With The Phrase Each Other*.

producer@iplaywiththephraseeachother.com

SATURDAY, JAN 18, 1:10 PM • TUESDAY, JAN 21, 4:20 PM

NARRATIVE COMPETITION

I PUT A HIT ON YOU

CANADA / 78 MIN / WORLD PREMIERE



After her marriage proposal to Ray is awkwardly rejected, Harper gets really drunk and posts an ad online offering to trade her engagement ring for Ray's death. The thing is, someone replies. And they sound serious. Harper runs to Ray's apartment in the middle of the night to warn him. At first Ray takes the situation lightly, but as the night goes on and a mysterious white van stalks Ray's apartment, it all becomes very real. They're forced to figure out where their relationship went wrong before the hitman takes away any chance of them getting back together.

DIRECTOR/WRITERS: Dane Clark, Linsey Stewart **PRODUCERS:** Mike MacMillan, Jordan Gross **EDITOR:** Jonathan Eagan **DP:** James Klopko **CAST:** Aaron Ashmore, Sara Canning **MUSIC:** Paul Aucoin

Dane Clark & Linsey Stewart have been collaborating since 2008. Their short films *Long Branch* and *Margo Lily* have screened all over the world and they're currently developing a feature with Sony. Oh, and they just got married...to each other. *I Put A Hit On You* is their first feature.

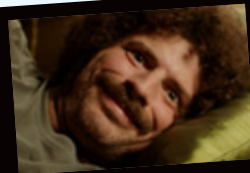
iputahitonyou@gmail.com

SATURDAY, JAN 18, 10:30 PM • MONDAY, JAN 20, 11:30 AM

NOT FUNNY dir. by Carlos Violadé Guerrero / Spain / 15 min

Manolo and Maria are in love and live together. Manolo likes to play practical jokes. Maria has a lot of patience and good sense of humour. Manolo doesn't know that to make a joke, one has to assume all the consequences.

carlosviolade@labalanzaproducciones.com



NARRATIVE COMPETITION

MY BLIND HEART

AUSTRIA / 92 MIN / WORLD PREMIERE



Kurt suffers from the rare Marfan syndrome and is almost blind. After killing his clinging mother, he goes on a journey where the boundaries between perpetrator and victim are blurred. Haunted by her calls, Kurt leaves the clients and nurses of a care home in distress. In the streets he meets Conny, a 13-year-old runaway from a broken home. She joins in Kurt's protest against his body, not knowing what moves him or into which abyss he's headed. How much guilt can one individual endure?

DIRECTOR/WRITER: Peter Brunner **PRODUCERS:** Klara von Veegh, Therese Seemann **EDITOR:** Peter Brunner **DP:** Franz Dude **CAST:** Christos Haas, Jana McKinnon, Susanne Lothar, Robert Schmiedt, Georg Friedrich, Christopher Schaerf **MUSIC:** Cardiochaos

Peter Brunner is a Vienna-based filmmaker, musician & actor. A former student of Michael Haneke, his work includes short films, music videos and *Sickness of the Youth*, which he directed together with fellow students and where he played the leading role. *My Blind Heart* is his first feature film.

cataractoffice@gmail.com

SUNDAY, JAN 19, 5:05 PM • TUESDAY, JAN 21, 3:35 PM

TRAUMA dir. by Ethan Young / USA / 12 min / World Premiere

Proving that there's nothing menacing in the attic of her childhood home is the only thing standing between Isabelle and freedom, but even with her doctor's insistence, something still seems amiss.

ethansamuelyoung@gmail.com



NARRATIVE COMPETITION

THE REPUBLIC OF RICK

USA / 80 MIN / WORLD PREMIERE



Rick Launer, the Ambassador of the Republic of Texas club, spends his days at Alamo reenactments and haranguing US mailmen to get off Texas soil. But when he takes things too far, he's jailed and kicked out of his beloved club. Out on bail and a warrant on his head, he manipulates a group of paranoid eccentrics to protect him from the hand of the "oppressive government." Rick must confront what it takes to be a true leader, as a modern day Alamo unfolds on national television.

DIRECTOR: Mario Kyprianou **PRODUCER/WRITERS:** Mario Kyprianou, Becky Leigh **EDITOR:** Eric Hendricks **DP:** Matt Skala **CAST:** Dave Abed, Ronnie Lee Steadman, Becky Leigh, John Macey, Darrell Philip, Angie Gregory, Glen Mcdougal, Lori Jean Wilson **MUSIC:** Ronnie Lee Steadman, Mario Kyprianou, Becky Leigh

Mario Kyprianou, originally from Dallas, TX, is a graduate of UCLA film school for screenwriting. His sketches have appeared at the LA Web Series Festival, Iron Mule, the IO Comedy Network, and the cover of FunnyorDie. *The Republic of Rick* received honorable mention at UCLA's screenwriting contest.

therepublicor@gmail.com

SUNDAY, JAN 19, 10:15 PM • THURSDAY, JAN 23, 1:50 PM

BRADFORD-HALIFAX-LONDON dir. by Francis Lee / UK / 9 min / US Premiere

An irate father and pregnant mother argue vigorously after catching the 10:22 train from Bradford to London, with their sullen teenage daughter and the entire train car as audience.

strawhousefilms@gmail.com



NARRATIVE COMPETITION

REZETA

MEXICO / 83 MIN / US PREMIERE



Rezeta, a 21-year-old model born in Albania, arrives in Mexico City after living off of her beauty in many different countries. Soon she meets Alex, the guy in charge of cleaning her trailer during her first commercial gig in Mexico. Their friendship unfolds naturally, but after two failed attempts at dating stereotypical Mexican males Rezeta becomes romantically interested in Alex. This is the story of their complicated love.

DIRECTOR/WRITER: Fernando Frias De La Parra **PRODUCERS:** Gerardo Gatica, Moises Cosio, Alejandro Saevich **EDITOR:** Yibrán Asuad **DP:** Emilio Valdes **CAST:** Rezeta Veliu, Roger Mendoza, Paulina Davila, Emiliano Becerril, Sebastian Cordova

With his documentary work, Fernando earned a Fulbright scholarship to pursue a masters degree at Columbia University in screenwriting. He wrote and directed *Rezeta*, his debut feature film, before starting his graduate program. He's currently based in New York, finishing his degree and preparing his second feature film.

gera.gatica@gmail.com

SATURDAY, JAN 18, 5:40 PM • MONDAY, JAN 20, 3:10 PM

PINK & BABY BLUE dir. by Catrin Hedström / USA / 6min / World Premiere

A transgendered woman decides between using the men's restroom or the ladies' restroom. Or rather, the men's world or the women's world.

pinkandbabybluefilm@gmail.com



NARRATIVE COMPETITION

ROVER (OR BEYOND HUMAN: THE VENUSIAN FUTURE AND THE RETURN OF THE NEXT LEVEL)

USA/93 MINUTES/WORLD PREMIERE



In their dilapidated church headquarters, a dispirited cult awaits the sign to off themselves. Their hapless leader, Dave, concocts a plan: to quell infighting and give them purpose in life, he fakes a prophecy instructing them to make a movie and share their story with the world. They don't know the first thing about film production, but in making the movie the cult members find a uniting purpose. Then, just as they hit their stride, Dave receives a true prophecy. It's time for them to "exit."

DIRECTOR/WRITER: Tony Blahd **PRODUCERS:** Matthew Thurm, Tony Blahd **EDITOR:** Catrin Hedström **DP:** Corey Gegner **CAST:** Liam Torres, Jonathan Randell Silver, Steve Siddell, Natalie Thomas, Reggie Gowland, Jade Fusco **MUSIC:** Alex Weston

Tony likes to do the following things: Directing/Producing/Editing/VFX/Graphic Design. But he can also do these things: Art Directing / Carpentry / Welding / Sculpting / Painting / Drawing / Knitting / Wheat Pasting / Photographing / Event Designing / Event Producing / Property Managing / Table Waiting / Ear Wiggling.

matthewcthurm@gmail.com

SATURDAY, JAN 18, 8 PM • THURSDAY, JAN 23, 11:20 AM

ONE PLEASE dir. by Jesse Burks / USA / 6min / World Premiere

The perfect suburb has a rather gory method of currency when it comes to children's treats.

jesse.burks@orthosurgeons.com



NARRATIVE COMPETITION

THE SUBLIME AND BEAUTIFUL

USA / 93 MIN / WORLD PREMIERE



SATURDAY, JAN 18, 10:30 AM • MONDAY, JAN 20, 4:45 PM

David Conrad is a college professor and sometimes philanderer raising three children in a small Kansas suburb with his wife Kelly. When sudden tragedy strikes the family in the days before Christmas, David and Kelly's marriage is brought to its breaking point and David's desire for retribution leads him into uncharted moral territory, with the question: what can we forgive?

DIRECTOR/WRITER: Blake Robbins **PRODUCERS:** Warren Ostergard, Marci Liroff, Grant Fitch, Kevin M. Slee, James B. Cox, Blake Robbins **EDITOR:** Jennifer Vecchiarello **DP:** Lyn Moncrief **CAST:** Blake Robbins, Laura Kirk, Matthew Del Negro, Armin Shimerman, Anastasia Baranova, Scott William Winters, Kip Niven, Christy Brandt **MUSIC:** Lili Haydn

This is Blake's feature film writing and directing debut, having been a working actor for 15 years. He was Rob Morrow's on-set assistant while Rob wrote, directed and acted in *Maze*. He's currently writing and developing a tv pilot and three features, including one based on the true story of Matthew Sanford.

vitaminafilms@mac.com

LOVE LETTER dir. by Lindsey Martin / USA / 13 min

A little girl attempts to make sense out of her parents' divorce, with only scraps of their life together and her imagination to help her.

loveletterfilm@gmail.com



NARRATIVE COMPETITION

WIZARD'S WAY

UK / 78 MIN / NORTH AMERICAN PREMIERE



SUNDAY, JAN 19, 2:45 PM • WEDNESDAY, JAN 22, 8:50 PM

Joe and Chris are two ambitious young filmmakers looking for subjects for a reality TV show. They set out to find "Windows" – a living legend amongst gamers dedicated to *Wizard's Way*, an ageing online fantasy video game. Julian "Windows" Andrews turns out to be a stereotypical nerd, sharing a minuscule apartment with his best friend Barry Tubbulb. Their entire existence revolves around playing *Wizard's Way*. Joe and Chris see an opportunity to exploit the gamers and further their own careers; soon they're blatantly crossing ethical lines...

DIRECTOR/WRITERS: Metal Man **PRODUCER:** Lloyd Stanton **EDITOR:** Chris Dickens **DPS:** Metal Man **CAST:** Kristian Scott, Socrates Adams-Florou, Joe Stretch, Chris Killen, Sadie Frost **MUSIC:** Metal Man

Metal Man are three young British novelists: Joe Stretch, Chris Killen and Socrates Adams-Florou. 'We were interested in the idea that now people can make films in the same way they used to start bands. Skint and in bedrooms and not knowing what they were doing.'

savewizardsway@gmail.com

WE KEEP ON DANCING dir. by Jessica Barclay Lawton / Australia / 8 min

Alan, a sensitive sculptor and grieving widower, connects with an aggressive mechanic in a rather unusual way.

jess@jessicalawton.com





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DOCUMENTARIES

Many people think it's easy to make a documentary. And why shouldn't they? A well-crafted one will look and play effortlessly, giving the audience the illusion that it can be done over the weekend with a camera and credit card. But that's simply not so. Just ask anyone who has actually finished one, and they'll probably tell you the process is similar to the plot of the 1986 film *The Money Pit*.

Why do we do it, then? Respect, accolades, awards? Only if you're Alex Gibney. (Seriously, how does he make so many a year?) No, we make them because it's about something greater: the hope of educating the unaware, creating positive and lasting change, inspiring people to take action. Documentaries literally have the power to change the world.

This year marks the 20th anniversary of Slamdance – twenty years of exposing new and exciting filmmakers, nurturing talent and celebrating film. We've sifted through thousands and thousands of hours of submissions to bring to you some of the year's very best films. We couldn't be more proud of this year's slate of fresh, new, talented filmmakers. We hope you enjoy these films as much as we enjoyed selecting them.

SUMMRE GARBER & THEODORE JAMES
Documentary Programming Team Captains

DOCUMENTARY COMPETITION

ELLIOT

CANADA / 96 MIN / WORLD PREMIERE



FRIDAY, JAN 17, 3:40 PM • MONDAY, JAN 20, 2 PM

The bizarre story of Elliot “White Lightning” Scott, who plans on becoming Canada’s first action hero with his low-budget karate epic, *Blood Fight*. This surreal documentary captures two years in the lives of a passionate amateur filmmaker, his supportive partner Linda Lum, and their cast and crew of outrageous dreamers – all striving to achieve success.

DIRECTOR/WRITERS: Matthew Bauckman, Jaret Belliveau **PRODUCERS:** Matthew Bauckman, Jaret Belliveau, David Eberts **EDITORS:** Matthew Bauckman, Jaret Belliveau **DP:** Matthew Bauckman **CAST:** Elliot Scott, Blake Zwicker, Linda Lum

Award-winning photographer Jaret Belliveau and editor Matthew Bauckman’s creative relationship began with Jaret’s directorial debut *Highway Gospel*, which premiered at Hot Docs in 2011. Over the last two years Matthew and Jaret wrote, directed, filmed and edited *Elliot*, their first feature film together.

garagedocs@gmail.com

GLASS EYES OF LOCUST BAYOU dir. by Simon Mercer / Canada, UK / 14 min
Arkansas-based film-maker Phil Chambliss documents rural life through a blurred and tangled haze; his DIY films straddle fact and fiction, good and evil, documenting a dark and strange version of Americana.

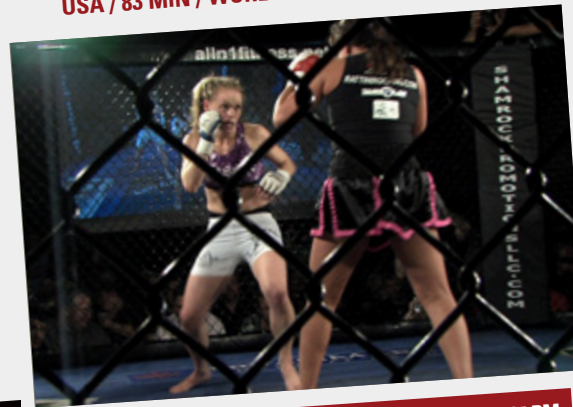
simon.mercer@gmail.com



DOCUMENTARY COMPETITION

GLENA

USA / 83 MIN / WORLD PREMIERE



SATURDAY, JAN 18, 10:20 PM • WEDNESDAY, JAN 22, 4:15 PM

Glena was living the American Dream: a successful career, two happy children, a long-term relationship, and a beautiful family home. Then one day, with no background or training, she decided to give cage fighting a try. And she was good...really good. But Glenna’s perfect world begins to unravel: impending foreclosure, a painful custody dispute, a broken relationship with her teenage son. She puts everything at stake as she travels across the country to compete in a trilogy of epic matches.

DIRECTOR/WRITER: Allan Luebke **PRODUCERS:** Ashley Scherman, Allan Luebke, Josh Leake, Patricia Hodge, Eric Stolberg **EDITOR:** Allan Luebke **DP:** Allan Luebke **CAST:** Glenna Avila, Stormy Back, Ron Andersen, Angel Avila, Annie Avila, Brittany Anic, Angelica Brotherton, Chael Sonnen **MUSIC:** Peter Bosack

Allan Luebke is an Emmy-winning filmmaker from Portland, Oregon. He created the web series *ZetamanTV*, the first-ever documentary about real-life superheroes, and has produced a variety of documentary programs for cable TV outlets including Comcast and Discovery International.

amluebke@gmail.com

PUNCHES AND PEDICURES dir. by Ash Brandon / USA / 14 min

A Vietnamese former gangster escapes to Defiance, Ohio where he now runs his own nail salon by day and trains at-risk youth the brutal sport of Mixed Martial Arts by night.

ashbrandon1209@gmail.com



DOCUMENTARY COMPETITION
HUNTINGTON'S DANCE

USA / 89 MIN / WORLD PREMIERE



The story of one man's reckoning with his family's brutal, hereditary disease: Huntington's Disease. This first person account brings the viewer intimately into their lives. We see his denial, his mother's death, his grappling with being tested and his eventual diagnosis. His path from caretaker, to victim to activist is tracked in a unique diary fashion over the course of 18 years.

DIRECTOR: Chris Furbee **PRODUCERS:** Herbert Bennett, Chris Furbee, Debra Sugerman **WRITER/EDITOR:** Herbert Bennett **DP:** Otis Bess **CAST:** Chris Furbee, Rosemary Shockey, Gene Furbee, Linda Bartlett, Doris Mundy, Dr. Andrea Zanko, Dr. Frank Longo, Staysea Colteaux **MUSIC:** Mike Furbee, Simon Kendall, Gene Furbee, Chris Furbee

Chris Furbee began work in the film industry as a technician. With a yen to be of service, Chris quit the world of film and entered the mental health field. Chris's continuing love for film has manifested in the creation of *Huntington's Dance*.

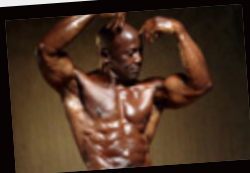
liquidsugarfilms@gmail.com

SUNDAY, JAN 19, 3 PM • WEDNESDAY, JAN 22, 7:45 PM

JIM MORRIS: LIFELONG FITNESS dir. by Ryan Vance /
USA / 14 min / World Premiere

One of the most prolific bodybuilders in history, at 78 years old, accepts the challenge of a new fitness goal for an international ad campaign. He shares his struggles and quest for attaining personal bliss.

rvcinematography@yahoo.com



DOCUMENTARY COMPETITION
KIDNAPPED FOR CHRIST

USA, DOMINICAN REPUBLIC / 85 MIN / WORLD PREMIERE



American teenagers are taken from their homes in the middle of the night and shipped to an Evangelical reform school in The Dominican Republic. The school psychologically disorients them through culture shock and isolation, to re-build them into ideal Christian adults. One such student is David, who gets forcibly enrolled in the program after coming out to his parents. The struggles David's community face to secure his freedom reveal how far the school will go to prevent its students from leaving.

DIRECTOR: Kate S. Logan **WRITERS:** Yada Zamora, Kate S. Logan **PRODUCERS:** Yada Zamora, Kate S. Logan, Paul A. Levin **EDITORS:** H. Dwight Raymond IV, Sean Yates **DP:** Peter Borrud **CAST:** David Wernsman, Tai Matheiu, Elizabeth Engle, Kate S. Logan **MUSIC:** Joseph DeBeasi

Kate S. Logan has always had an affinity for putting cameras in people's faces and asking questions. Luckily she's finally starting to make a career out of it. She has been working in documentary production for the past 6 years. *Kidnapped For Christ* is her directorial debut, .

kidnappedforchrist@gmail.com

FRIDAY, JAN 17, 7:45 PM • WEDNESDAY, JAN 22, 11:30 AM

PABLO'S VILLA dir. by Matthew Salleh / Australia / 7 min

In 1985, Pablo watched as the picturesque holiday town of Villa Epecuen was submerged. Now, 23 years later, this modern day Atlantis has finally re-emerged, and what remains of it has become Pablo's home, and a place for his memories.

rose@urtextfilms.com



DOCUMENTARY COMPETITION
LITTLE HOPE WAS ARSON

USA / 74 MIN



January 2010: in the buckle of the Bible Belt, ten churches burn to the ground in just over a month, igniting the largest criminal investigation in East Texas history. No stone is left unturned and even Satan himself is considered a suspect in this gripping investigation of a community terrorized from the inside out. Families are torn apart and communities of faith struggle with forgiveness and justice in this incredible true story.

DIRECTOR: Theo Love **PRODUCERS:** Trenton Waterson, Bryan Storkel, Theo Love **EDITOR:** Theo Love **DP:** Nate Larson **MUSIC:** Michael Lee, Austin Taylor Tirado

Theo Love is an international storyteller. Growing up as an American in Southeast Asia gave him a curiosity for culture and characters that don't quite fit in. Love eventually landed in Los Angeles and launched his career as a director. *Little Hope Was Arson* is Theo's first feature documentary. Theo is also an award winning short filmmaker and is planning his next jump into narrative features.

theo@goodnightsmoke.com

FRIDAY, JAN 17, 10:30 AM • MONDAY, JAN 20, 5:40 PM

METHEL ISLAND dir. by Meg Smaker / USA / 12 min / World Premiere

A peacock, a musical number on meth, and a trash full of condoms... Welcome to Methel Island. This island in the delta 45 minutes east of San Francisco is infested with crystal meth. In the film we explore this lost island and its inhabitants.

meighon@hotmail.com



DOCUMENTARY COMPETITION
SKANKS

USA / 84 MIN / WORLD PREMIERE



In the winter of 2012 a community theatre in Birmingham, Alabama mount an original drag musical, *Skanks in a One Horse Town*. *Skanks* follows the actors and creators from rehearsal through performance, at work, at their homes, and with their families. The cast of amateur performers bond to form a family of sorts while creating the unconventional show in a conservative Southern city.

DIRECTOR: David McMahon **PRODUCERS:** David McMahon, Alan Oxman, Daoud Heidami, Brendan Reed, Brandon Miller, Laura Cardwell **EDITOR:** Brendan Reed **DPS:** Cameron Cardwell, Chris Holmes **MUSIC:** Flannery Hooks

David McMahon is originally from Birmingham, Alabama. *Skanks* is his first film as a solo director. He previously co-directed *Bayou Blue* with Alix Lambert. He has a Master of Fine Arts from the University of California-San Diego and co-founded Apparition Productions, which produced both *Apparition* by Anne Washburn and *Deathbed* by Mark Schultz Off-Broadway.

swisspetitefilms@gmail.com

SUNDAY, JAN 19, 10:20 AM • TUESDAY, JAN 21, 8:10 PM

THE CHAPERONE 3D dir. by Fraser Munden, Neil Rathbone / Canada / 13 min / US Premiere

The previously untold, true story of a lone teacher chaperoning a school dance in 1970s Montreal, when a menacing motorcycle gang invades.

mike@thoroughbread.ca



DOCUMENTARY COMPETITION

SOMETIMES I DREAM I'M FLYING

POLAND / 52 MIN / NORTH AMERICAN PREMIERE



Weronika is a young, outstandingly talented dancer. Since she was ten years old ballet has been her entire life, day in day out, striving for excellence. Weronika's private life, pain, loneliness and exhaustion remain somewhere in the background, brushed aside, until she suffers a serious injury just two days before a performance that is vital to her career, at the Berlin Opera.

DIRECTOR/WRITER: Aneta Popiel-Machnicka **PRODUCERS:** Michal Popiel-Machnicki, Aneta Popiel-Machnicka **EDITOR:** Aneta Popiel-Machnicka **DP:** Michal Popiel-Machnicki **CAST:** Weronika Frodyma, Anna Linnik, Sergey Basalayev, Maurizio Giannetti, Carmen de Robles, Krasina Pavlova, Xenia Viest **MUSIC:** Rafal Kulczycki

Aneta Popiel-Machnicka graduated from The Polish National Film School in Lodz. She has made 11 fiction and animated independent films, winning over 40 prizes at independent film festivals, including the Unica medal under the auspices of UNESCO. *Sometimes I Dream I'm Flying* is her professional debut.

michal.popiel@pigment.pl

SUNDAY, JAN 19, 5:35 PM • TUESDAY, JAN 21, 1:20 PM

WHAT I HATE ABOUT MYSELF

dir. by Ben Mullinkosson & Bobby Moser / China / 28 min

A local Chinese TV station pairs with a cosmetic surgery sponsor for a contest in which the winner receives free surgery in the hope of looking more "Western".

whatihateaboutmyselffilm@gmail.com



DOCUMENTARY COMPETITION

VANISHING PEARLS: THE OYSTERMEN OF POINTE À LA HACHE

USA / 91 MIN / WORLD PREMIERE



An environmental David and Goliath story between the multinational oil and gas company BP and a 300 person town of fishermen in Louisiana. The battlefield is the Gulf of Mexico, and the opening salvo is the BP Deepwater Horizon Oil spill, the worst environmental disaster in American history. It's the story of what happens after the news cameras leave and oil settles to the bottom of the sea floor; of how a community of fisherman fights for justice and accountability.

DIRECTOR/WRITER: Nailah Jefferson **PRODUCERS:** Nailah Jefferson, William Keys **EDITORS:** Nailah Jefferson, Jack Lykins, Hunter Thompson **DP:** D.A. Bullock **CAST:** Byron Encalade, Stanley Encalde, Kenneth Feinberg, Congresswoman Maxine Waters, Dr. Wes Tunnell, Dr. Ed Cake, Se. Mary Landrieu **MUSIC:** R. Josh Jones

Vanishing Pearls is Nailah Jefferson's debut film. Previously, she's worked on projects produced by WGBH and Lee Daniels Entertainment. She earned a BS in Film and Television from Boston University. Born and raised in New Orleans, Nailah is currently working on *Dying Is the Easy Part*, a series of short films.

info@vanishingpearls.com

SATURDAY, JAN. 18, 3:20 PM • WEDNESDAY, JAN. 22, 5PM

WHITE EARTH

dir. by J. Christian Jensen / USA / 19 min / World Premiere
Thousands of desperate souls flock to America's Northern Plains seeking work in the oil fields. A tale of three children and an immigrant mother who brave a cruel winter and explore themes of innocence, home and the American Dream.

jameschristianj@gmail.com



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SHORTS

A film is only as good as its audience, and short films submitted to Slamdance have an audience that spans the globe, encompassing not only different cultures, races, ages, and genders, but also different filmmaking preferences, styles, backgrounds, and expertise.

The narrative shorts of Slamdance's 20th year are ones able to get these diverse and often disparate viewers talking to each other as passionately as if they'd made the films themselves. We believe the dynamic discourse and enduring reveries of our deliberations are a reaction to and proof of superior filmmaking.

As the lights go down, prepare to watch not just what's on the screen, but what's in yourself. If we've chosen well, you will certainly notice a change worth talking about.

BETH PROUTY

Narrative Shorts Programming Team Captain

In each short this year there is something strange and palpable, valued for its rarity and for its risk. Even our hysterically entertaining shorts sweetly remind you that **this is no joke**. Each journey is a vertebra in the backbone of Slamdance. Like feeling around for a light switch in the dark, this process can be very displacing. And that's a good thing. It's not always supposed to be comfortable and within parameters with a well known cast and high production value.

For some programmers in deliberations this year, the voice and the story came by way of uncompromising visuals, driven by luminous colors. For others, it was the narratives navigated by low saturation that struck a chord. These are unusual, organic narrative structures paying homage, offering strange yet familiar reference points that surface in your UN, SUB & Good ol' fashioned consciousness. Please enjoy with all your senses.

TAYLOR MILLER

Narrative Shorts Programming Team Captain

NARRATIVE SHORTS
SHORTS BLOCK 1

FRIDAY, JAN 17, 10:40 AM • MONDAY, JAN 20, 12:30 PM

THE VOICE THIEF

dir. by Adan Jodorowsky
/ USA, France / 26min /
US Premiere



When an opera singer loses her voice, her husband embarks on an odyssey through Miami's dark underworld to recover it through supernatural means.

contact@borschtcorp.com

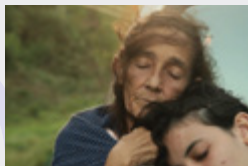
ANACOS dir. by Xacio
Baño / Spain / 7 min



An old woman's life is examined and reassembled by her son, who looks back on the many different stages she has passed through. The life of a person can be as easy and straightforward as a recipe for sponge cake.

fest@marvinwayne.com

OLD MOON dir. by
Raisa Bonnet /
Puerto Rico / 12 min



A visit from her son-in-law and granddaughter causes Elsa, living deep in the mountains, to make a silent and dramatic decision.

lunaviejafilm@gmail.com

ODYSSEA dir. by
Morrissa Maltz /
USA / 12 min /
World Premiere



A young woman returns to her idyllic hometown and embarks on a private venture that involves both real and imagined inhabitants from her past.

Morrisamaltzllc@gmail.com

LITTLE SECRET dir.
by Martin Krejci / Czech
Republic / 20 min

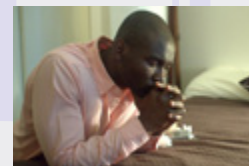


We've all covered things up, but what happens when the consequences begin to snowball, and every minute it becomes harder and harder to take back the lie. Little Secret is inspired by a true story that happened in April 2012 in the Czech Republic and became a national scandal.

littlesecret.themovie@gmail.com

FIRST BAPTIST

dir. by Nedra McClyde,
Jamund Washington /
USA / 19 min / World
Premiere



When Odell's older brother and church choir director makes a discovery, he launches a mission to thwart Odell. Though with the support of his friends and cousins Peninsula and Fallujah, he finds the strength to stand his ground.

nedramccllyde@gmail.com

NARRATIVE SHORTS
SHORTS BLOCK 2

FRIDAY, JAN 17, 1:10 PM • WEDNESDAY, JAN 22, 12 PM

KUHANI

dir. by Ntare Guma Mbaho Mwine / Uganda, USA / 7 min / N. American Premiere



A conflicted African priest wrestles with his conscience.
Ntare@GumaDesign.com

PUI

dir. by Rujiroj Thanasankittiwat / Thailand / 9min / World Premiere



A mother's attempt to discourage her daughter from acting like the neighborhood boys is successful, but only on the surface.
rujiroj_thanasankittiwat@hotmail.com

DAYBREAK

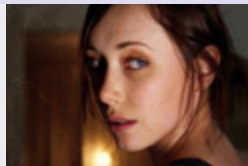
dir. by Ian Lagarde / Canada / 10 min / US Premiere



Growing tension in a group of friends leads to quiet violence and destruction as the children enter adolescence.
info@travellingdistribution.com

MARLA

dir. by Nick King / Australia / 16 min



After encountering a man curious about her rare medical condition, a woman risks exploring new aspects of her sexuality.
nick@storehousefilms.com

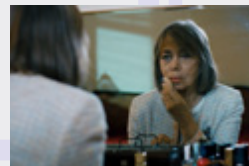
OFF GROUND

dir. by Boudewijn Koole / The Netherlands / 12 min



A slender woman of 50 and a 12-year-old boy act as a single unit with one flowing movement, until suddenly they let go of each other.
info@jvdwfilm.com

THE WALK dir. by Mihaela Popescu / Romania / 15 min / N. American Premiere



An old solitary woman feels the urge to go outside and feel alive again.
michaela.popescu@gmail.com

I LOVE YOU SO MUCH dir. by Leah Shore / USA / 4 min / World Premiere



A man and woman express their affection for each other in increasingly bizarre and animated ways.
leah@leahshore.com

THE GREGGS dir. by Bruce Bundy, Nigel DeFriez, Rob Malone, Kira Pearson, Alex Mechanik, Jessie Levandov, Jonathan Rosenblit / USA / 20 min / World Premiere



The esoteric and secluded group responsible for the creation of the world's standardized tests must find a way to adapt when their way of life is threatened by dissent within their ranks.
nigeldefriez@gmail.com

NARRATIVE SHORTS
SHORTS BLOCK 3

SUNDAY, JAN 19, 10 AM • THURSDAY, JAN 23, 2:10 PM

THE WAY

dir. by Max Ksjonda /
Ukraine / 21 min



A neglected teenager makes a bet with his friends that leads him on a dangerous trip to another city.

max@noospherefilms.com

KEEP A TIDY SOUL

dir. by Joshua Moore /
USA / 11 min



A young woman abruptly loses her soul and does everything she can think of to find it again.

jsmoore09@gmail.com

MEET MY RAPIST

dir. by
Jessie Kahnweiler /
USA / 7 min / World
Premiere



After accidentally bumping into him at the farmers' market, Jessie is forced to confront the effect her rapist has had on her life.

jessie@jessiekahnweiler.com

MOVING dir. by Marc
Horowitz / USA / 3min /
World Premiere

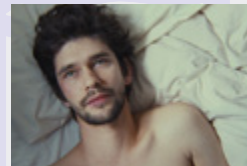


A series of peripheral conversations between two workers on the job raises more questions than answers. If necessary one can find truths in "half an Egg McMuffin and some soggy hash browns" – Patton Oswalt, *Zombie, Spaceship, Wasteland.*

marchorowitzis@gmail.com

BEAT

dir. by Aneil Karia /
UK / 11 min



A film about a man walking a paper-thin line between hopelessness and euphoria, testing and pushing the boundaries of conventions and impulse.

aneil@aneilkaria.co.uk

GRAND MORELOS

dir. by Marco Coppola /
USA / 9 min



Bad news from the doctor make an old street musician fall into a deep dejection. An unexpected friend will inspire him to get his own redemption.

grandmorelosfilm@gmail.com

MOTHER CORN

dir. by Guillermo
Lecuona / USA, Mexico
/ 16 min



A Triqui Indian teen wrestles spiritual visions that awaken appreciation for her grandmother and culture. A lyrical and surreal film that examines the tension between honouring one's past and trying to create one's own future.

lecuona@gmail.com

EIDOS

dir. by Louis D'Arpa /
USA / 13 min



A blind sculptor works to sculpt the face of his mother before she dies.

lj.darpa@gmail.com

ANIMATION

SATURDAY, JAN 18, 11 AM • WEDNESDAY, JAN 22, 2:30 PM

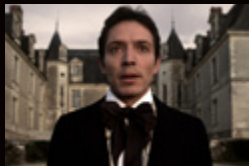
ANOTHER dir. by Sean Buckelew / USA / 17 min / US Premiere



A dreamlike narrative in which an intruding bear kills a family man and attempts to assume his role; mother and son try to adapt to the uneasy situation, but the threat of violence lingers.

seanbuckelew@gmail.com

BUTLER, WOMAN, MAN dir. by Michael Langan / France / 9 min



A man becomes a butler, becomes a woman, becomes a man.

info@langanfilms.com

LORD I: THE RECORDS KEEPER

dir. by Lori Damiano / USA / 15 min



A colorful and mystical odyssey, dense and playfully-drawn: a woman weighed down by books and surrounded by her own mental projections attempts to find peace in the present moment.

contact@lori-d.com

THE PATH OF WIND

dir. by Kim Ju-im / S. Korea / 16 min / N. American Premiere



A human office chair unravels its legs and goes on a wildly imaginative psychedelic vision quest filled with both terror and beauty, leading to a transformation into a musical instrument of liberation.

kiafanews@naver.com

SALMON DEADLY SINS

dir. by Steven Vander Meer / USA / 7 min / World Premiere



Dreamy, morphing fish imagery inspired by the seven deadly sins merges with floating anagrams, the entire piece hand-drawn on a series of 3x5 index cards.

steven@meerimage.com

A TONGUE SILENT LIKE YOUR WORDS

dir. by Vita Weichen Hsu / Taiwan, USA / 6min / World Premiere



Two bodies grasp and entwine in an elegant and bizarre animated pencil drawing, intercut with evocative imagery of combat and escape.

vitahsu@yahoo.com

UU dir. by Yu Yu / UK, South Korea / 5 min / US Premiere



A humorous story of a man gazing into a mirror and discovering all of the pairs on his body; the thought that he could be not one, but two people takes him on a journey through the world of flesh and back to his origins.

helloiamuu@gmail.com

UNICORN BLOOD

dir. by Alberto Vazquez / Spain / 9 min



Two squabbling teddy bears, who must kill to maintain their cuteness, hunt in a hallucinatory wilderness for their favorite prey.

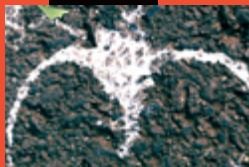
info@birdboy.net

EXPERIMENTAL

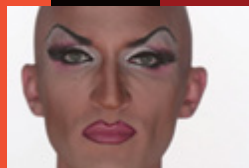
SUNDAY, JAN 19, 12:30 PM • THURSDAY, JAN 23, 11:40 AM

**BETWEEN REGULARITY AND
IRREGULARITY**dir. by
Masahiro Tsutani / Japan
/ 8 min / US Premiere

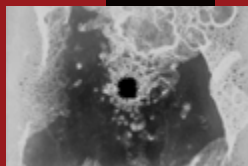
An overwhelming experience of pleasure forms when the timing of improvised sounds deviates slightly from the timing one expects.

masahiro_tsutani@nifty.com**BIRD SHIT**dir. by
Caleb Wood / USA /
1 min

A study of birds through an arrangement of photos of bird shit.

caldavwood@gmail.com**THE CORAL REEF
ARE DREAMING
AGAIN**dir. by Lucas
Leyva / USA / 3 min /
World Premiere

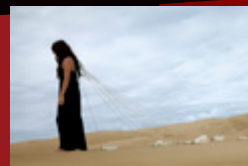
Two corals living in the underwater remains of Miami share their dreams of the city's former inhabitants.

contact@borschtcorp.com**FLOWER**dir. by Naoko
Tasaka / USA / 21 min

A quiet audio narrative about a hungry bear hypnotically collides with bold and evocative natural and geometric imagery.

boconon88@yahoo.co.jp**R/B/G**dir. by
Alejandro Peña / USA /
6 min / World Premiere

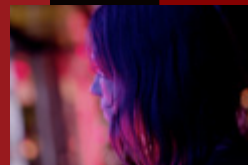
An assaultive freakout of planetary catastrophe embedded into television signals.

joel_pena@emerson.edu**RAVEL**dir. by Gazelle
Samizay / USA / 8 min /
World Premiere

A woman traverses a multi-planar desert landscape in search of psychological release.

gsamizay@gmail.com**REAL ETHEREAL**dir. by
Evan Mann / USA / 12 min /
World Premiere

An otherworldly journey through a fantastical metaphysical realm saturated with mystery and transition.

evan@evanmann.com**ROUGH TRADE**dir. by
Drew Lint / Canada / 18 min

An impressionist and assaultive character transformation of a young street hustler into a branded member of a leather cult.

drewlint@gmail.com**THOSE PEOPLE OF
THE SOUTH**dir. by
Ashley Christopher Leach
/ USA / 11 min /
World Premiere

A three-part examination and deconstruction of the filmmaker's eccentric and troubling family utilizing a variety of home recordings.

ashleychristopherleach@gmail.com

MovieMaker magazine

“As a filmmaker you don't get a lot of honest support. It's not the type of profession that you can simply take classes for in order to become a professional. Then I bought MovieMaker's Complete Guide To Making Movies and my career was changed forever. No joke. This magazine answered every question I had! Not only that, it reassured many of my thoughts about the industry and the future of filmmaking.” - Real Life Psyched Reader and Working Moviemaker



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ANARCHY

Twenty years ago, a trio of filmmakers who did not get accepted at another venue in Park City decided to hold their own festival. There were no sponsors or money. There was energy. Slamdance was born out of a DIY oppositional gesture and Anarchy is our attempt to recapture the early spirit of the festival. I'd summarize that spirit in three words: “Fuck the system.” 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. It is a form of resistance to dominant cultural paradigms. The films value innovation of form, violation of taboo, and disdain for institutional modes of representation.

As Gen X filmmakers and curators, Burke and I came of age during a time when there was a thriving underground film and music scene. Though many outré forms of expression have been co-opted in the 21st Century, increasingly sophisticated technologies have produced a fertile crop of innovative filmmakers who can realize their personal visions with a minimum of resources and a maximum of creativity.

NOEL LAWRENCE & BURKE ROBERTS
Anarchy Programming Team



ANARCHY

SATURDAY, JAN 18, 1:30 PM • TUESDAY, JAN 21, 11:40 AM

WHITE HOT GRID

dir. by Jess Iglehart /
USA / 1 min / World
Premiere



A false article of 1980s futurism; a technological nightmare brought to you through multiple generations of dubbing.
jessiglehart@gmail.com

C#CKFIGHT

dir. by
Julian Yuri Rodriguez /
USA / 9 min



A deconstructed adaptation of "Dante's Inferno," taking place at a bathsalt-fueled fighting ring in Miami's underworld.
julianyuri@gmail.com

OVO

dir. by Mihai Wilson
/ Canada / 15 min /
US Premiere



Stranded, starving and facing certain death, three intergalactic criminals encounter an ominous harbinger that will change the fate of the universe.
marcella@weweremonkeys.com

DER NACHTMAHR (TEASER)

dir. by AKIZ IKON /
Germany / 6 min /
N. American Premiere



A teenage girl enjoying excessive parties and drugs during a hot Berlin summer discovers her self through her contact with an abysmally ugly creature that visits her at night.
mail@ooo-films.com

WAWD AHP

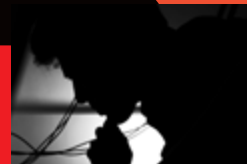
dir. by Steve Girard /
USA / 3 min /
World Premiere



A man raps, cuts his head off, and has sex with it. There is also a cartoon.
stevieeatworms@gmail.com

AFTER ARCADIA

dir. by
Joe Tippett & Robert
Brice / UK / 13min /
World Premiere



A scientist is wracked with guilt over his part in the accidental extermination of humanity. He constructs a time machine, hoping to rewrite history.
joetippett@hotmail.co.uk

WELCOME

dir. by
Rachel Ruizhen Ho / USA
/ 1 min / World Premiere



A greeting of constant revealing, going from one mood to the next with the sensation of having passed through different rooms. The stage was set with people activating sculptures, and the movement then filling space.
rachelho@alum.calarts.edu

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EDITORIAL

War Stories

Kinderwald: The State Game Commission kicked us off their land. Our crew worked overnight in the rain to move and rebuild the set down a steep muddy hill. By morning our producer fixed the problem so the crew moved the whole set back up the hill.

La Mime: The story behind this project is a very happy one. After receiving the first place award at the Slamdance Screenwriting Competition 2012, I began collaborating with Peter Baxter on the production of *La Mime*. We were lucky to have top-tier performers who had a background with Cirque du Soleil, and a hard-working crew who made this project great!

Somewhere In The Valley: Getting a three-year old to deliver the last line was not easy. His parents, (two of my best friends) begged me to give him another shot on the last day of our shoot. We rolled the camera secretly while they coached

him just out of frame until he nailed it.

Waiting for Mamu: With only 5 hours of power a day, struggling to get the footage out of this communist country, and unsure if we would ever be permitted to film in the prisons. We made it, I don't know how, and are honored to tell Pushpa's story.

Zoe Rising: Since filming Barbara in 2012 she is now no longer sculpting and is living in a convalescent home in New York. Her sculptures are being preserved and distributed among the museums, foundations and patrons who supported her.

Love Steaks: The Fogma working method of *Love Steaks* is the logical and systematic evolution from *Frontalwatte*. To fit in, our two actors worked with the hotel staff even when not shooting. By not using written dialogue we could actually participate in real

procedures. The actors followed a skeleton script, but constantly had to react to the real world around them. For six weeks the hotel employees very strongly related to our story, shaped it and pushed the scenes to a new intensity. With *Love Steaks* we tell a love story in which two ways of life collide: "do good" versus "live hard." Clemens and Lara are having a tough time living out those principles within their traditionally hierarchical workplace. Yet that's how they meet, love and challenge one another. Eventually "doing good" will do harm. And "living it hard" will leave you weak. A fight for love evolves.

Three Night Stand: There was no snow until the night before shooting, when a storm hit. We woke up to a white set.

Who Took Johnny: It's taken over 10 years of shooting, dozens of interviews, hundreds of hours of footage, and thousands of documents and photographs to make *Who Took Johnny*.

Copenhagen: A small group of filmmakers landed in one of the most expensive cities in the world – Copenhagen, Denmark – six weeks

prior to principal photography with a finished script, a tiny budget and absolutely nothing else. Yet we somehow managed to leave three months later with new friends, great memories and a feature film we could all call our own.

Goldberg & Eisenberg: During pre-production we made a stills-board for every single composition in every single shot, using a fluffy squirrel taped to a tri-pod as Goldberg and a red elephant taped to a tri-pod as Eisenberg. If any distributor reading this is theoretically interested, there's actually an accurate stop motion version of the film with a squirrel and elephant playing the leads.

I Play With The Phrase Each Other: While shooting a scene in which several homeless characters listen to a preacher's sermon, director Jay Alvarez was forced to argue with an extra who kept interrupting the shoot. "There was this twitching meth addict who kept complaining about my character's dialogue," he recounts. "She needed someone to put a bullet in her head, and I was too

(CONT. OVER)

WAR STORIES cont.

busy directing a movie.” Eventually the woman was lured out of the building with the promise of drugs. “We ended up stealing her baseball cap and putting it on a crew member who stood in for her throughout the following takes. Luckily, she’d been at the edge of the frame, and except for the absence of scabs, there was a striking resemblance.

I Put A Hit On You: We promised ourselves we’d make a feature last year and since no one was throwing money at us, we begged, borrowed and crowdsourced. Thanks to our supporters and an incredible cast and crew, we shot a film in 12 days that we’re really proud exists.

My Blind Heart: Shot in four years, with little money but a dedicated core team. Christos, covered in oil, running through a pond in city center, people calling the ambulance thinking he was dead ... Susanne Lothar unfortunately died a couple of months after we finished shooting. Rest in Peace.

The Republic of Rick: We rehearsed for eleven months, and

shot in the desert: windstorms, record heat, wildfires-18,000 acres burned all around us-you can see the ash in the film. Heat strokes, people puked, kids cried. The director passed out. The day after we wrapped they evacuated our town.

Rezeta: *Rezeta* was filmed with limited budget, so in order to get the money for the film the producer had to gamble part of the budget at clandestine poker rooms in Mexico City.

Rover: Hurricane Sandy. A 19th Century church without heat. November. Something about Napoleon and Russia.

The Sublime and Beautiful: Financed by friends and family, then shot during 13 cold January days in Kansas. Using mostly natural light, never shutting down any of our locations while filming, and using many first time film actors, the film is a testament to the impassioned talent that worked on it.

Wizard’s Way: *Wizard’s Way* was shot on effectively no budget and so paradoxically we could work a bit like a huge studio picture. If a scene or sequence wasn’t working,

we’d write something new and then go and shoot that. It’s the abject luxury end of filmmaking.

Elliot: The number of setbacks making a low budget documentary in Atlantic Canada has been incalculable but one of our proudest moments was the upgrading of our editing facilities from Jaret’s 90-year-old grandmother’s derelict garage to a small dining room in a modest-sized apartment.

Glena: Produced for less than \$10,000 over the course of three years at a desk in the living room, *Glena* is an independent production in the purest sense of the word.

Kidnapped For Christ: Students would get in trouble for saying anything negative about the school. In order to get candid interviews, we set the camera up far away and then Kate would sit down next to the student with the wireless boom in her lap and whisper her questions.

Little Hope Was Arson: Filmmaking is about building trust: getting your subjects to trust you with their story,

investors to trust you with their money, but the most difficult of all is trusting that you have what it takes to make a good movie. But after the bitter fight of getting a little movie through production and after the many lonely nights editing, to hear an audience cheer during the closing credits reminds you why you started in the first place and gives you the confidence to pick up the camera one more time.

Skanks: The making of “Skanks” was, for the most part, a delight. The Skanks certainly did not shy away from the camera. However, nothing could have prepared me for the sight and smell of Billy Ray Brewton’s bedroom. Neither I nor my crew will ever recover.

Vanishing Pearls: The Oystermen of Pointe à la Hache: When I initially met Byron Encalade he said he would fight for his community, “come hell or high water”. That became the battle cry of the film. Through loss of funding, crew, footage, supporters, industry, livelihood, culture, legacy; that mantra has kept us pushing forward.

Beat: With icy cold weather, a tiny budget and a minuscule pizza joint acting as our production base, it was the passion of the cast and crew that made this film what it is. As well as the wonderful citizens of East London who acted as our fantastic - though sometimes pretty aggro - team of extras.

Bradford-Halifax-London: The film was shot on a ‘live’ train, with the actors waiting in character on the platform. It was shot in real time with one ‘locked off’ camera position and one continual take. There was only one take and there is no edit.

First Baptist: After six years in the making, we were finally wrapped. We survived losing actors to Broadway tours, scheduling craziness, and a missing boom operator. But it wouldn’t be complete without a \$500 penalty fee for the rental van’s huge enigmatic dent.

Grand Morelos: Grand Morelos is the diner across the sidewalk where I found Anthony playing his saxophone. Having no other place to stay, he slept on my couch on the night before we started

shooting. Maria was an actual waitress of the diner. I auditioned her by ordering cheese cake.

The Greggs: Bruce Bundy wrote the story while working for an SAT test prep company in New York alongside Nigel DeFriez- the offices of which are seen in the film. Nigel’s great-great-great-grandfather, Honorable Judge Thaddeus Coffin DeFriez plays The Gregg, posthumously.

I Love You So Much: It was really hard for me to do this, but at the very last minute laying there in the womb-sheet-thing I constructed next to Jarret standing vertically trying to look like I was laying down on a bed, I decided to cut the line “I love you so much that I would disregard the warning on a vibrator package to not insert the entire dildo into the vagina or the anus as it may require medical assistance to be removed... and would do it. Because I love you so much. (animation of a vibrator passes by)” because it was just too awkward.

Keep A Tidy Soul: There was a time in my life where I lost myself. It was a time of complacency devoid of any real feeling. I

suddenly became aware I needed to wake myself up. I needed to feel the passions I had let slip away. I needed to become me. *Keep A Tidy Soul*, is that reminder to myself to be myself. I wrote the part of Flynn specifically for Claire McConnell. Claire had recently lost sight of her own passions and had not acted in quite some time. Making this film allowed me to give Claire a role to act in again. A great role. Over the course of several months I worked with Claire on developing Flynn’s history: the books she read, the records she listened to, the subjects she studied, the languages she learned, and of course... the brand of cigarettes she smoked.

Love Letter: The 15-person cast and crew maintained high spirits while shooting overnight exteriors on the coldest night of the year deep in the Pennsylvania woods. The heaters broke. The generators were so loud the sound was useless. The bathroom was far. The scene is beautiful.

Meet My Rapist: EVERYONE: my agent, Ex Boyfriend, therapist, cat, all begged me not to make this

movie. Rape? Comedy? = Career Napalm. My inspiration was in large part due to my frustration at not being able to get over my own rape, which occurred over 8 years ago. I’ve gone to therapy, I’ve told my parents, I’ve meditated etc. I’ve done all the ‘right things.’ but still wasn’t over this shit. For me filmmaking is like an ass-backwards way to find truth, as I’m literally using my imagination in order to get real with myself. If the film leaves you with a million exhausting contradictions, imagine how I feel! In the end this film made me.

Milk and Blood: The film was shot in Icelandic even though the director doesn’t speak the language.

Mother Corn: We had an extremely limited crew. During principal photography we had three people - director/DOP, sound person and producer/jack of all trades. Due to limited budget and the unavailability of local production resources, we had to fly all the equipment in from Los Angeles with us. That included 40 feet of 2in. thick rope that weighted 100 lbs, a fake goldfish and a couple of

(CONT. OVER)

c-stands. As our production evolved, our crew was beaten down by lack of sleep and random bugs bites. Our sound person, Spence Palermo, kept working in spite of his face swelling up more and more each day due to a random allergic reaction. We fought past drunks wanting to be in the shot, and an indigenous witch who put multiple spells on us for not choosing her as the lead actress.

Moving: 15 words - A 550 pound plaster pour and overheating in pink furry foam costumes for three days.

Odyssey: Making a film about returning to my hometown, and actually going back to my hometown to make it was truly an example of that amazing intersection where life meets art and there is just nothing better or more beautiful!

Old Moon: Writing this short film was a very arduous task. I was inspired by women who shared their stories with me. In the process I realized that this issue is not particular to a certain social

group, status or culture. While filming in Vieques I awoke to the understanding that this abuse, in a larger sense, parallels the struggles of Vieques and Puerto Rico under the American military presence and colonial rule for many years. In what would seem like a divine coincidence, María Velázquez, who played Elsa, and her husband Carmelo Félix, both well respected residents of Vieques, were actively involved in the struggle to liberate Vieques from the US Navy. Just as Maria was instrumental in liberating Vieques, her character Elsa was key to the liberation of her granddaughter, Mina.

One Please: I think when I shook Michael Berryman's hand at the airport is when I realized the situation I'd gotten myself into.

Pui: As a producer-cum-screenwriter-cum-director, during pre-production, I started by collecting data and writing up. Then, the search for funding commenced, followed by location scouting, casting and coaching of the protagonists. Furthermore, I collaborated with a cinematographer and assistant directors. The film's post-production

phase was also under my constant responsibility. That is, I edited the film, designed its credit titles, and supervised the sound mixing and music so as to perfect the film's overall artistic composition.

Trauma: While shooting at a condemned apartment building on the Connecticut River, the crew began to notice a putrid smell emanating from the backyard, only to discover 26 trash bags of mutilated sheep and goat carcasses that had been illegally and inexplicably dumped on the property.

The Chaperone 3D: We had a pyrotechnics expert, warehouse reserved, and needed to blow up piñatas in 3D. After six unsuccessful hours, the expert left. It took us 11 hours to figure the explosions out and we spent another nine hours hiding from the blasts in makeshift bunkers.

Glass Eyes of Locust Bayou: After tracking down Phil Chambliss via hand written correspondence only, a mystifying Arkansas world was entered. Wild hog hunts, tales of unsolved murders, late night rendezvous, illegal strip shows, and car chases through back pine

woods ensued. This film glimpses at what was found.

Jim Morris: Lifelong Fitness: I wasn't planning on making a documentary, but then I met Jim. He was so damned interesting, I had to make this film. I had \$0 for a budget and only my cheap DSLR. It took 1½ years to complete and was absolutely worth it.

Methel Island: We were shooting some time-lapse when a little old lady came outside to greet us. She said "It's a hot day! You ladies must be thirsty..." I thought she might offer us water, instead she says "would'ya like some Jell-O shots?" Only on Methel Island.

Pablo's Villa: The greatest challenge in producing a documentary away from your home country is conquering the language barrier. But it's amazing how, through the lens, you can still understand your subject's thoughts and emotions – even if you haven't a clue what they're saying.

What I Hate About Myself: After a year in China with no documentary, an older Chinese Lady offered Bobby \$400 and a plane ticket to Thailand so he could donate his

"germ cells" towards her future child. The biggest challenge of making *What I Hate About Myself* was not making that film instead.

White Earth: *White Earth* was filmed alone or with a hearty companion over many -40 degree nights. Oil activities were filmed clandestinely under cover of darkness and fog. The oil boom made lodging unattainable so the filmmaker slept in cars, on bartender's floors, or in man camps.

Another: I mostly made this film by myself and it took fucking forever. I think it's like 15,000 drawings in total. Don't make an animated film this long by yourself.

Lord I: The Records Keeper: This film took 11 years to draw by hand and was made in 6 different cities including 3 states and 2 countries. It was made next to fox dens, pellet stoves, raccoon infested walls, small and large dogs, snowy mountaintops, grandmas and pistachio orchards.

Salmon Deadly Sins: While searching Ebay for a particular type of index cards, I came across an auction for five thousand and nine hundred salmon colored

index cards; they were dirt cheap and nobody else was bidding. My salmon colored animation was conceived then and there.

Between Regularity and Irregularity: I put the most effort into finding subjects for images that would suit the project and working out a method of creating the images and mixing them together. Also editing the images frame by frame to suit the music took a lot of time.

The Coral Reef Are Dreaming Again: It's hard getting live coral to perform.

R/B/G: The entire summer was spent isolated in a house with no a/c painting rooms and making models. After a while the Texas heat, tedious animation and self doubt became a part of my daily routine and I couldn't be happier with the final product.

Real Ethereal: As I walked into the ocean, a bystander called the police, thinking I was attempting to take my life in the icy cold New England waters (it had snowed the day before). The police arrived and noticed my wife standing seaside with the camera. The

police, along with a substantial crowd of people, were waiting for us in the parking lot. I explained that I was a RISD student making a film. I intended this scene to represent a birth, but someone else saw it as a death. The film now ends with this death.

After Arcadia: We shot this film in a disused Cold War-era nuclear bunker over the four hottest days of summer.

OVO: To give ourselves as much time as possible to shoot the film, our crew of seven slept on blowup mattresses at the studio for four days straight. This helped us creatively because our actors honestly began to look and feel trapped, grumpy and claustrophobic.

Wawd Ahp: *Wawd Ahp* was originally a music video for a band until Steve lost touch and entered into the animation himself. The Jamaican woman who crowned Steve's hair assumed he was a homosexual. Steve's friend Josh helped him gather the confidence to rap into the mirror.

Welcome: Someone gave me a hard time over not being able to

produce appropriate storyboards for this film before it was to be shot. The origins of this film are in my interests in kinetic sculpture and theatrical improvisation. For a while, I felt some kind of discrimination for being an undergraduate student in a class full of graduate students.

Der Nachtmahr (teaser): AKIZ IKON started his first work for the creature of *Der Nachtmahr* in 2001 in Los Angeles. First as drawing then as life-size fire clay. After a while of 10 years and with the help of experts, AKIZ IKON manufactured three identical puppets equipped with full mechanics of motion and breathing. In that time he took notes and records which AKIZ IKON finally recaped in the script of *Der Nachtmahr*. He wasn't interested in the classic horror genre of a creature like that but more in the deep psychological aspect of a demon like in the work of William Blake, Johann Heinrich Fuesli and Goethe. After test shots in 2010 and 2012 the feature film was shot in 2013 in co-production with Millbrook Pictures.

Fireside Chats

Since 1999, Slamdance has been starting great conversation with industry professionals from around the US. With panelists ranging from attorneys to producers to distributors, Fireside Chats are a free way to learn some shortcuts to success!

Please visit for updates and new event postings daily @ www.slamdance.com/events!

THE NEW DIY: DIRECT DISTRIBUTION

Gallery Screening Room at the TMI
Monday, Jan. 20th @ 10am



With Jeremy Boxer (Vimeo), Scott Glosserman (Gathr) and Brian Newman (Sub-Genre Media)

With direct distribution now a reality, independent filmmakers have immediate access to their audience. In this redefinition of DIY filmmaking, you are now your own small business who will produce, distribute, and market your film with help from direct distribution tools like Vimeo On Demand and Gathr. This Fireside Chat will look at the rainbow of skills needed for you to direct your own destiny. From finding your audience to getting your film in theaters, learn what's needed to produce a direct distribution campaign this ever-changing entertainment industry. Moderated by Dan Mirvish.

THE BEAUTY AND THE BEAST OF GUERRILLA FILMMAKING

Gallery Screening Room at the TMI
Tuesday, Jan. 21st @ 10am



With David Pierce and Matt Johnson
(*The Dirties*)



Matt Johnson

Guerrilla filmmaking by its very nature breaks rules, and as such, helped to create some of the best movies ever made. Two films that were in Park City last year, Randy Moore's *Escape From Tomorrow* (Sundance) and Matt Johnson's *The Dirties* (Slamdance) are modern examples of great guerrilla filmmaking. These films combined the advent of small but professional equipment, single crew members with a whole lot of nous, and plenty of risk taking. But how far can independent filmmakers go in avoiding legal stalwarts that call for official permits and licenses? Discover what new legal means are available to the DIY filmmaker that will allow a guerrilla vision to make it all the way to the big screen. Entering the arena are entertainment attorney and all-around indie supporter David Pierce and Slamdance's 2013 Grand Jury winner Matt Johnson. Moderated by Paul Rachman.

Coffee With...

Main Screening Room at the TMI
Sunday, Jan. 19th @ 1pm
Priority to Passholders



Continuing a tradition of intimate talks with champions of independently minded filmmaking and creativity, Slamdance's "Coffee With" series aims to discuss the various ways to sustain a successful filmmaking career from the guests' personal experiences in their fields. Past guests have included Jonathan Demme and Neil Young, producer Ted Hope, and others.

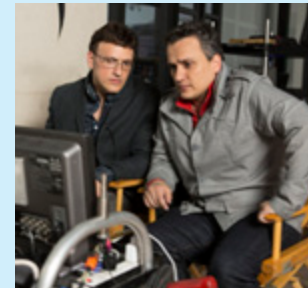
This year Slamdance's Paul Rachman will talk with:

CHAD HURLEY,



entrepreneur and game changing Co-founder of YouTube, who most recently founded MixBit, a collaborative and creative video sharing service. Mr. Hurley believes in creativity and collaboration as key elements in his new companies and ideas.

ANTHONY AND JOE RUSSO,



the Slamdance alumni writers, directors and producers who premiered their debut feature *Pieces* at the festival in 1997 and caught the attention of Steven Soderbergh who produced their sophomore film *Welcome to Collinwood*. Since they have been successful television creators and have served in various creative positions for *Arrested Development*, *LAX*, *Carpoolers*, *Community* and *Happy Endings*. They returned to feature film with the Owen Wilson starrer *You, Me and Dupree*, and most recently directed the new *Captain America: Winter Soldier* for Marvel.

Drawing from the Russo Brothers' journey, from Slamdance '97 to helping the Captain America franchise today, and the game changing ideas and forward thinking of Chad Hurley, this year's "Coffee With..." will find a way to bridge the ever merging worlds of entertainment and technology. Audience participation is also key in the success of these talks and we try to include as many questions as possible from those attending.

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Slamdance on the Road

Slamdance On The Road is a year-round traveling celebration of Slamdance Filmmakers and their bold vision for independent film.

On The Road programs have traveled recently to Austin, Detroit, Los Angeles, and New York, in support of award-winning films such as Nicole Teeny's *Bible Quiz*, Matt Johnson's *The Dirties* and James E. Duff's *Hank and Asha*. Slamdance On The Road encourages grassroots support for Slamdance filmmakers in unique venues across America and around the World.

2014's On The Road programs dare to expand the horizons of filmmaking with courageous feats of Do-It-Yourself cinema brought to you by filmmakers, for filmmakers in New York, Los Angeles, Kansas City, Austin, Detroit, Minneapolis, San Francisco, and Salt Lake City.



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Nicole Teeny, *Bible Quiz*

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Slamdance TV



FIND US. FIND ANARCHY. FIND FUN.

Slamdance TV's irreverent organization expanded in 2013 with a series of Slamdance Spotlight mini-documentaries that captured the spirit of the festival and DIY filmmaking.

Slamdance TV's slate now includes programs with creative trail blazers like Stan Lee, Jonathan Demme and Neil Young yet nothing is firing us more now than collaborating with the next visionaries of the indie filmmaking community at Slamdance 20. We can't wait to build on the success of last year's festival coverage and bring you our new program of anarchic fun.

Slamdance TV is always on slamdance.com.

FIND ANARCHY. FIND FUN.

BEN HETHCOAT, ERIC EKMAN, MICHAEL FELKER, PETER BAXTER

Producers of Slamdance TV

Programmers

From Beth Prouty:

"Somewhere between transcendent synergy and fraternity hazing, there is Slamdance shorts programming."

From Nubia Flores:

"As a Slamdance programmer I am one member of a committee. Our job is to watch the films and we watch them critically from all different angles, taking different variables into consideration and when we have the privilege of finding a gem it's all passion. There will be blood, sweat and in some years tears. There are no phone calls to us, the programmers - from agents, sales reps, lawyers - the movies all come in through the door and out to us on the same playing field.

I've heard the Slamdance Programming Committee described in many different ways - a community, a family, a mafia, a gang and they all ring kind of true. It is blood in, blood out. If you're movie got into Slamdance know that someone or a

few argued and fought over your movie, someone loved it and someone hated it, but in the end the passion came through and your movie got "jumped in". And once you're in, you are in.

It seems that everyone has these intense stories about the years they've programmed and within my time of programming, I've witnessed screaming matches, a programmer holding us hostage until we reconsidered a certain movie (doing this to a group of people after midnight can get pretty ugly) people have threatened to quit, chairs have been thrown and quite a few crying jags.

And not only is a good knowledge of film necessary to be a part of this process, but being able to properly use the word "fuck" is essential. You can't just throw it around indiscriminately or you will not be taken seriously when you say, "This is a fucking great movie!" - something taught to me by filmmaker Heidi Van Lier,

a former Grand Jury Prize Winner and alumni programmer."

From Daniel Berube:

"One of the best things about programming is getting to meet the filmmakers, thanking them in person for creating such exceptional pieces of work. It's also an opportunity to reassure them that yes, deliberations really are as frightening as they seem."

From Drea Clark:

"The question I ask my fellow programmers during deliberations is 'do you have a knife for this film?', which originated at some rowdy point during our early days when the process was literally rough and tumble, and someone would threaten to cut someone else on behalf of the film they were championing. I don't think blades were ever drawn, though we did have some legitimate fisticuffs here and there, but the sentiment remains. How passionate are you about the film you are recommending? We want to know the films in our line-up have inspired something more than rhetoric. We want to know they have some knives behind them."

From Taylor Miller:

"It's like getting kicked in the throat and then meeting Mother Theresa."

From Gareth Upton:

"I liken programming for Slamdance to masked vigilante crime fighting. Just like our superhero counterparts, most of our work takes place anonymously in the dark, seeking justice for those who need it the most... And if you think that's bulls**t just ask Christopher Nolan."

From Jana Winternitz:

"Being thorough in our selection process can be a daunting task. However, the reward of uncovering that gem at the midnight hour, which goes on to win the festival is an unparalleled feeling. I liken Slamdance Programming to counting swells. It's the only film festival that doesn't ride the wave, but rather, predicts those you'll want to catch."

From Summre Garber:

"I planned having my baby around Slamdance programming."

Awards and Prizes

Who will take home a Sparky? Slamdance 20 concludes with the announcement of the grand jury and audience award winners...

Jury Award for Narrative Feature

\$3,500 in legal credit from Pierce Law Group
Certificate for \$5,000 in film from Kodak

Jury Award for Documentary Feature

\$3,500 in legal credit from Pierce Law Group
Certificate for \$5,000 in film from Kodak

Jury Award for Narrative Short*

Jury Award for Documentary Short*

Jury Award for Animation Short*

Jury Award for Experimental Short

Jury Award for Anarchy Short

Audience Award for Narrative Feature

Audience Award for Documentary Feature

Spirit of Slamdance Award

Movie Magic Budgeting and Scheduling software bundle (certificate) from Entertainment Partners

Blackmagic Design Cinematography Award

Blackmagic Cinema Camera

Slamdance Trailer Competition Grand Prize, presented by MixBit

Blackmagic Pocket Cinema Camera



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

All Slamdance Feature Films receive a one-year VimeoPro account, courtesy of Vimeo.

Slamdance will offer select feature and short films theatrical showings in 2014.

DAN'S POEM

Analytic Black Hole

Last fall in Toronto in a widely seen speech
It's worth looking back now, I do beseech

From the Morris named William who's on an
Endeavor
Came an indie film agent whom I think is clever

With last name of Copland and first name of Liesl
She used powerpoint as a modern day easel

And so like a Cassandra who prophesied doom
A hush fell upon the Canadian room

We were excited last year for Video Demand On
It's a topic she did quite a bit then expand on

VOD, it would save us! We were told, and we trusted
That the numbers made millions if they weren't
adjusted

On Netflix, on Amazon, and yes even on Hulu
With new viewers from Maine all the way to
Honolulu

So much for projection, that ship has sailed
Theatrical is dead, that model has failed!

We'd rather use iPads that load like molasses
Or watch latest movies on our new Google glasses

We complained for so long about noisy crowds
But where are they now when film comes from the
clouds

Alone in your bedroom, with no one behind you
Watching alone, is that what we're
resigned to?

But if this model works
and we all make more
money
Then that's OK, the future
looks sunny!

Everyone would watch movies on
platforms transactional!
But when the math would come in,
it looked more...subtractional

Say wait a minute, we said to distributors
Where's the cash flow? Where are the contributors?

"It's complicated now, so we rely on aggregators
But we couldn't keep track, we became abdicators"

You see, there's no numbers, no way to keep track
This system is silly, this model is whack

"Analytic Black Holes"! She warned, she exhorted
Were not self-sustaining, could not be supported

You can't know if there's money, if you don't know
who's watched,
And if there's no money, then the system is botched.

Distribution is grim as a model financial
The evidence is there, more than circumstantial

To expect to make money on films that are indie
Is like trying to twerk in the age of the Lindy

But now I say to you, my fellow makers of stuff
Keep your pants on, not like Shia LeBeouf

Don't worry about not having all this silly data



The death of VOD: an accompli that is fait-a
So who'll see your movie? When all's said and done?
Film festival audiences, that's who, my son!

They're still ongoing, and coming in droves
They see each fest as a film treasure trove.

If you're smart, and you are, you've
abandoned investors
You're strictly Kickstarted, there's nobody
who pesters

So if no one makes money, so what, and
don't sweat it
You did it for fun, to write, shoot and edit

We're artists, I tell you, with a capital A
It's time we expect to be treated that way

Starving, yes, sure, but praised for our work
Like operas or painters, I say without smirk

So ignore the doomsayers, ignore volumetrics
Just marry well, someone say, in obstetrics

But if you must make a movie then at least name
it well

Start with a letter that's alphabetical

Because VOD, and I know this sounds horsie
Favors film titles that begin A, B or C

So I've got a suggestion, a money-winner for certain
If you're lucky people will think it's pervertin'

About a filmmaker, Hollywood takes its toll
Just bend over my friends, and call it
"Analytic Black Hole"

Dan Mirvish's award-winning film "Between Us" with Julia
Stiles and Taye Diggs was released theatrically last year in
over 50 cities after playing in 23 festivals in 7 countries. It's
available now on VOD, iTunes, DVD and hotel rooms. It begins
airing on Starz on Friday, January 24, at 10pm.

Slamdance NYC

Slamdance NYC is guided by the founding co-conspirator of 20 years and
native New Yorker, East Coast Director Paul Rachman. Over the years,
Slamdance NYC has kept East Coast Slamdance alumni connected through
various events year round.

On July 8th, 2013 Slamdance NYC hosted its annual SLAMDANCE ON
THE ROAD screening series at its theatrical home away from home, the IFC
Center in the West Village. Sold-out screenings for 2013 Documentary Grand
Jury prize winner Nicole Teeney's *Bible Quiz* screened with Jessie Auritt's
short film favorite *The Birdman*; James Duff's 2013 Audience Award winner
for best Narrative film *Hank and Asha* screened with Wally Chung's stranger-
than-life short film *The Eater*. These New York City screenings offer our
alumni a truly wonderful and very visible screening exposure for their films in
New York. Both festival alumni and leading industry members can come and
see Slamdance films in a state of the art movie theater. It's all at no cost to
the filmmakers; in fact they actually get some revenue.

Additionally, Slamdance's long-standing partnership with the IFP continues
year in and year out – particularly during Independent Film Week, when
filmmakers have a chance to meet with Slamdance programmers for one-on-
one meetings and advice about the festival.

Check the Slamdance website and sign up for Slamdance's News From
Nowhere newsletter, or email slamdanceNYC@slamdance.com or Paul@
slamdance.com for more info about Slamdance NYC.

Paul Rachman with
Forest Whittaker at Slamdance '13



Jury

TOM HALL is the Director of The Sarasota Film Festival in Sarasota, FL. Previously, Hall held the position of Artistic Director and Director of Programming at the Sarasota Film Festival (2005- 2010) and Programming Director at newport-FILM in Newport, RI (2009-present). In addition, Hall was Programmer for The Nantucket Film Festival in Nantucket, MA (2002-2005) as well as a former Director of New Media for Bravo/The Independent Film Channel (1997-2000). He has also worked in the Industry and Guest Services Offices at The Hamptons International Film Festival (2002-2003). In January of 2010, Tom was named one of Spring Board Media's 20 under 40 in Film. Tom has directed short films for Bob Mould's Carnival of Light and Sound Tour and was an inaugural member of the indieWIRE blogging community with his blog *The Back Row Manifesto*, which is now a standalone website. A graduate of the University of Michigan ('94), Hall resides in Brooklyn, NY with his wife and two sons.



MATT HARRISON's feature film *Kicked In The Head* was Executive Produced by Martin Scorsese, released theatrically by Universal and premiered as an official selection at Cannes. His network and cable television directing credits include *Sex And The City* for HBO. Matt's feature film *Rhythm Thief* won a Jury Prize at the Sundance Film Festival. Matt recently completed his new comedy *My Little Hollywood* and is now preparing his sixth feature film. The production division of Harrison's company Film Crash produced the feature film *Big Heart City* starring Seymour Cassel (*Life Aquatic*) and Shawn Andrews (*Dazed And Confused*). Mr. Harrison Executive Produced. Matt currently teaches film at UCLA Extension and has taught graduate film at CalArts. He has lectured at New York University Tisch, AFI, São Paulo School of Film, Brazil, Syracuse University and The New School For Social Research.



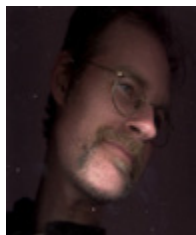
KATIE MUSTARD has overseen the production of 32 feature films, 20 short films, 3 feature documentaries and dozens of commercials. In 2013, Katie produced the documentary *The Console Wars*, and the narrative features *We'll Never Have Paris* by Simon Helberg; Paul Bettany's

directorial debut *Shelter*, and *The World Made Straight*. Katie has her ninth film premiere at Sundance this year with *Appropriate Behavior*. Other Sundance premieres include *Restless City*, *The Missing Person*, *The Greatest*, *Special*, *The Son Of No One*, and *Night Catches Us* which went onto be nominated for an Independent Spirit Award. Katie also produced *Made In China* (winner Best Feature at SXSW Film Festival 2009); Natalie Portman's short film *Eve*, *A Case Of You*, and *In The Morning* which screened at over 50 film festivals and before the US Congress on Human Rights.



TIM LEAGUE, Alamo Drafthouse CEO and Founder. Tim League graduated from Rice University in 1992 with degrees in Mechanical Engineering and Art/Art History. After a two-year stint at Shell Oil, Tim left engineering to enter the theater business. In 1997, Tim and his wife Karrie founded the Alamo Drafthouse where Tim remains CEO today. League also co-founded Fantastic Fest, the largest genre film festival in the United States and recently launched Drafthouse Films, a distribution label committed to releasing provocative, visionary and artfully unusual films from around the world. The Alamo is expanding nationwide to New York, San Francisco, and Dallas, with many more on the horizon.

HERB STRATFORD is the Programming Director at the Napa Valley Film Festival. He's also a film critic in Tucson, Arizona with a weekly presence in print, on the radio and on television. He also is a Critiwire critic on IndieWire and a freelance writer and artist. Prior to all this he restored a 1,200-seat 1929 art deco movie palace in Tucson – The Fox Tucson Theatre. He lives in Tucson, Arizona and Napa, CA when not in Park City.



MONTEITH MCCOLLUM An inter-media artist working in film, sound, and sculpture, his films have screened at Festivals and Museums including The Museum of Modern Art, Hirshhorn, Wexner Center for the Arts and Festivals including SXSW, Slamdance, Hot Docs, Amsterdam & Osnabruck European Media Arts Festival. His films have garnered dozens of festival awards, including an IFP Truer than Fiction Spirit Award. His first feature *Hybrid* premiered at Slamdance in 2001 and was broadcast on PBS's series P.O.V. and ARTE France. His short *Lawn* also aired on P.O.V. as well, and received top prizes at the Los Angeles Film

Jury



Festival among others. His recent feature *A Different Path* premiered at South by Southwest in 2010 and was an International Documentary Association Nominee for the Pare Lorentz Award.

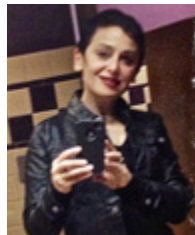
ANDREW EDISON Writer/actor/director Andrew Edison is a young Austin-based filmmaker. His first feature, *BUNDLESTIFFS* won the Audience Award at the 2012 Slamdance Film Festival and went on to be picked up by Kevin Smith as the first acquisition under his Smodcast distribution label.

You can check out the film on Netflix Instant Watch, iTunes, and Amazon. Edison is currently working on his sophomore effort as well as developing studio comedies. He lives in the Slackerwood Hills with his french bulldog, Pee Wee.

DAVID GREENSPAN, editor and director for ABC's *Grey's Anatomy*. David has a BA from Harvard and an MFA from the University of Southern California. His USC graduate film,



BEAN CAKE, won the 2001 Cannes Palme d'Or for shorts. His feature *Mall Cop* premiered at Slamdance 2005 and will be released this March.



LISE RAVEN, Writer / Director / Producer. Lise Raven's first feature film, *Low*, was one of the founding Slamdance Film Festival films, after which she wrote and directed three films for the Showtime Cable network. In 2000 Raven moved to Berlin, Germany after being awarded the

DAAD Berliner Künstlerprogramm Artist Residency in Film. Raven's feature film project *Snipe* received development funding from the Irish Film Board. Raven was selected to develop 'Snipe' at the prestigious Moonstone Director's Lab in Drymen, Scotland. Raven is also an Assistant Professor at Drexel University Department of Cinema and Television. Raven's feature film *Kinderwald* is playing out of competition as the Closing Night Film of the 2014 Slamdance Film festival.

JACQUES THELEMAQUE is a writer-director, who, in 1993, co-founded Filmmakers Alliance, and in



2004, FA Productions, of which he is co-president. He was also the former Chief Community Officer at Withoutabox.com. Jacques has written and directed numerous short films, including *Transaction* which played at the Sundance Film Festival, and won the Grand Prix du Jury Award in the Labo Competition at the Clermont-Ferrand International Short Film Festival. He also wrote, directed and produced the feature film *The Dogwalker* as well as produced five other feature films. He has been a juror, guest lecturer or invited speaker for many film schools, film festivals, film organizations, workshops, and other film-related events. He's been a programming associate for the Los Angeles Film Festival since 2011.



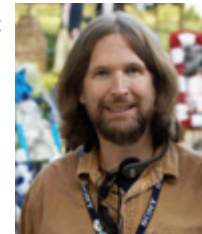
KENDALL SHANKS (formally Kendall Music) is a self-taught artist and filmmaker out of Chapel Hill, NC. Kendall specializes in art and set design. In 2012, Kendall created the characters for the stop motion film *Wiggle Room*. *Wiggle Room* would go on to win the 42nd annual USA Film Festival and be one of 56 animated shorts films in contention for an Oscar nomination in 2012. She currently is the production designer for the Shanks FX web series and is in-charge of developing the content for each episode. "If you're making an experimental film, the *Shanks FX* series is essentially the bible." NoFilmSchool (Nov 2013)



JOEY SHANKS had his short film *SCI-FLY* screen at Slamdance in 2013, where he also proposed to his now wife Kendall Shanks during the Q&A's at their last screening. Joey Shanks is a filmmaker who optimizes the DIY approach to making mov-

ies. His web series *Shanks FX* is produced by PBS Digital Studios and gives a in-depth look of how his signature visual effects are achieved. *Shanks FX* has been featured by IndieWire, NoFilmSchool, USA Today, Colossal, Gizmodo, Geek Magazine, and has received 2 Vimeo Staff picks.

SKIZZ CYZYK has held positions at MicroCineFest, Maryland Film Festival, Atlanta Film Festival, and has served on juries and advisory boards at many other festivals. This is his 18th year as a Slamdance projectionist, 11th year on the Slamdance advisory board, and 7th non-consecutive year on the Slamdance jury. A filmmaker since 1983, his films include *Hit & Stay*, *Freaks In Love*, *Little Castles*, *Managers Corner*, and music videos for Beach House and Young Fresh Fellows. He also performs music with Go Pills, The Jennifers, Garage Sale, Half Japanese and Mink Stole & Her Wonderful Band.





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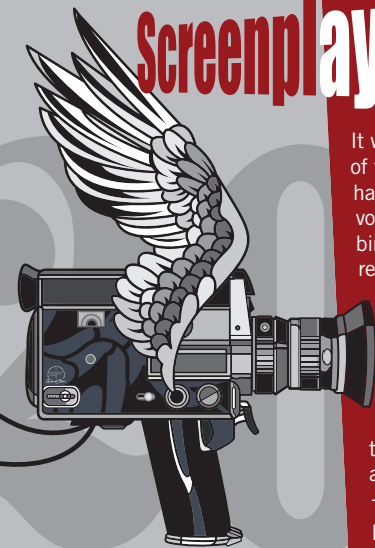
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SLAMDANCE
SCREENPLAY COMPETITION

Screenplay Competition

It was the best of times; it was the worst of times. I got paid to read cool sh-t and have learned so much from the unique voices and subject matters. I am that rare bird - the Slamdance Reader. Not just a reader but apparently the grand poo-ba of readers. I have read thousands of scripts for over ten years. I used to be the fastest, but now a few young bucks have come up to knock me off my throne. Winter is Coming! (Which actually is when the festival is on, not the writing competition so I don't do anything then. But I digress...)

The Slamdance Screenplay Competition has helped me on my own path in both writing and development. I have had a

chance to read, judge and sometimes work in person with the many applicants. I encourage their spirits and help them hone their voices. I, like the people at all levels of Slamdance, am here to encourage the undiscovered and nurture those on their way up. I have spit out food laughing, been moved, inspired and definitely changed by the words I have read over time. And when I am lucky enough to meet the authors, I congratulate and thank them for their contribution to me.

If you are reading this, then you know Slamdance is a community, haven and family. I'm proud to be the crotchety but kindly Jewish mother of this family, and welcome you into it.

BEVERLY NEUFELD

Screenplay Competition

FEATURE:

CATEGORY WINNER:

THE ECDYSIASTS by Mary F. Unser



Mary F. Unser (R) with her wife Jennifer Slabbinck.

With the help of the entomologist next door and the majesty of a million cicadas, 13-year-old Trygg Tolefson breaks free of his isolation and lifts his heart-broken family out of their grief.

grrluns@yahoo.com

SWINE by Clayton Sakoda

A widowed farmer, a struggling slaughterhouse worker, and a spoiled stay-at-home mom enter their children into a small town pig auction -- which quickly becomes the breeding ground for blackmail and murder.

clay520@gmail.com

TERRESTRIALS

by Elliot Sutherland & Teresa Sutherland

Mabel wants to be abducted by aliens but a feeling of obligation to her grandmother has kept her feet firmly planted on Earth. When her grandmother dies and her estranged brother returns home, Mabel seizes the opportunity to take a journey that is truly out of this world.

teresasutherlandfilm@gmail.com

WALLINGFORD by Lisa Rubin

A contemporary Lolita story between a precocious girl at boarding school and her charismatic female English teacher.

lnr516@gmail.com

HORROR:

CATEGORY WINNER:

EXQUISITE CORPSES

by Mark Strassel & Rebecca Rudell



Mark Strassel & Rebecca Rudell

A Surrealist parlor game turns deadly when college art students under the thrall of a charming yet mysterious stranger summon a series of macabre creatures.

markstrassel@yahoo.com

THAT TIME OF THE MONTH

by Joe Hauler

A nerdy workaholic finally finds love, but his new girlfriend's monstrous secret may end their budding romance...and his life.

jhauler@hotmail.com

DEAD TIRED by Geoffrey Uloth

To find a missing boy, a child psychologist must follow a trail of chilling photos on a nightmarish journey to his hometown, and confront a whispering evil from his own childhood.

uloth@hotmail.com

GRAND PRIZE WINNER PRESENTED BY JUNTOBOX FILMS:

BUTTERFLY CHILDREN

by Melanie Schiele

A husband and wife, whose marriage is on the brink of failure, reconnect as they help their young daughter try to beat an incredibly rare life-threatening skin disease that is leaving her skin as fragile as butterfly wings.

mas358@nyu.edu

TELEPLAY/WEBISODE:

CATEGORY WINNER:

RESIDENT by Andrew Gerngross

The Residents of a luxury apartment tower find they are players in a game where they must either entertain whoever or whatever is somehow watching and judging them, or they will die.

andy@sharedstate.com



Andrew Gerngross

SECURITY by Brian Hurney

Security is a procedural drama about Charlie, an ex-cop turned private security team leader, whose father is assassinated on a top-secret detail gone wrong. With the help of his remaining crew, Charlie seeks to find his father's rogue killer while keeping the family business afloat.

brianhurney@hotmail.com

KIDDING by David Holstein

When the Mr. Rogers-like host of a beloved children's television show loses one of his identical twin sons to a car accident, his life slowly unravels and his darker edges begin to show. A half hour dramedy that explores the shadier realities of raising children and what keeps families together.

daveholstein@gmail.com

SHORT:

CATEGORY WINNER:

THINK INK by

Emily Hu

A young coffee stain dreams of becoming a professional inkblot for psychological testing.

nosmokescreens@gmail.com

THE SUBSTITUTE

by Madeleine Sims-Fewer

A cash-strapped Graduate Teacher takes a job at a strange private school, where she soon discovers that the male students have a sinister power over the girls.

madeleine_simsfewer@hotmail.com

BEFORE THE BOMB

by Tannaz Hazemi & James Grimaldi

10 yr-old Elsa takes matters into her own hands when Child Services plans a visit that could separate her from her beloved 5 yr-old brother Morris.

tannaz_hazemi@yahoo.com



Emily Hu

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SLAMDANCE 2014

Art by David Flores

For Slamdance's 20th anniversary Los Angeles based muralist David Flores created an iconic artwork that we think captures the spirit of do-it-yourself filmmaking. David was born in Tulare, California and attended college in Santa Barbara where he left with a degree in graphic design. He then began his career as a commercial artist in the Skateboarding industry. David's art work is known around the world and he's collaborated with Slamdance alum Shepard Fairey along the way.



"In my work see a lot of parallels with an independent filmmaker. I see we both need and have the means to project our work onto an audience a person can choose whether or not to be part of and the work remains. The work will remain long after the day it was conceived, the week it was written, the month or two it took to complete or execute. Here's a mural, look at the story it's telling. Here's a film, look at the story it's telling. A mural can take a very long time to complete, each brush stroke can count for an edit in the filmmaking process and I believe the state of mind you have within these art forms is essentially the same thing. Some kids like to ride bikes, some like skateboards, but the adrenaline is the same. The personal satisfaction is the drug we all chase in either art form, so we are comparable in that way."

Alumni

“Winning the prize at Slamdance made it feel like somebody wanted to see the stuff we were making and we should keep on doing it and it gave us this little push of it’s not this bottomless, hopeless pit trying to make rag tag films in the world.”



– **Benh Zeitlin**

“Slamdance gave me the first opportunity to share my work with an audience. It planted the seed for everything that followed.”

– **Marc Forster**, Director, *World War Z* and *The Kite Runner*, whose first film, *Loungers*, debuted at Slamdance and won the Audience Award

“Everything began to change the day Slamdance called.”

– **David Greenspan**, Director, *Bean Cake* whose competition short went onto to win the Palme d’Or



“All young and first-time filmmakers must make Slamdance their #1 target fest. Nothing compares when it comes to exposure and excitement, both from audiences and the amazing staff (who by the end of the week are your best friends). Bribe them, lie to them; do whatever it takes to get in. I’m serious.”



– **Matt Johnson**, Director, *The Dirties* and Grand Jury Award Winner for Narrative Feature and Spirit of Slamdance

“Slamdance’s ongoing commitment to first-time filmmakers provides an opportunity to be cherished. The Festival was a legitimate platform to get my work out there during a time when no one was asking to see it.”

– **Christopher Nolan**, Director, *Following*, debuted at Slamdance

“Screening at Slamdance was one of the most memorable weeks of my life. Not only is it an incredibly supportive place to debut your first feature, it is great for the future life of your film (a lot of industry there) on top of being ridiculously fun! The staff and other filmmakers were incredibly cool and on the last day it was like camp – none of us wanted to leave!”



– **Nicole Teeny**, Director, *Bible Quiz* and Grand Jury Award Winner for Documentary Feature

“Slamdance was an amazing experience! We are very grateful for the opportunity to be part of Slamdance, and left the festival with a distribution deal that got us started!”

– **Oren Peli**, Director, *Paranormal Activity*

“Slamdance recognizes off beat and original films that deserve to be seen. I’ll never forget my Slamdance experience; no other festival compares.”

– **Damon Russell**, Director, *Snow on the Bluff*



“We have so much appreciation and admiration for Slamdance! As a festival, they live in their own romantic era and we felt that vibe so intensely. We are romantics as well and we believe that this is a place of absolute love and devotion for filmmaking, run by amazing filmmakers with unique taste, enthusiasm and fierce independent spirits. Slamdance has been a very precious diamond for us!”

— **Harry Patramanis & Eleni Asvesta**, Director & Producer of *Fynbos*, Winner of the Kodak Vision Award for Best Cinematography at Slamdance 2013



Ryan Coogler
at Mondrian Los Angeles
photo by James Kaslan

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2014

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