

ANTIMATTER

Festival of Underground
Short Film
& Video



Introducing

Foreign Matter

New Latin American, Czech/Slovak & British Film & Video

SEPTEMBER **15** TO **24** 2000

Open Space Arts Centre

510 Fort Street
Victoria, BC, Canada

SCREENINGS ONLY

\$3

BRING YOUR IMAGINATION

SEPTEMBER 26 – OCTOBER 22, 2000

KILT

A daring new comedy by Jonathan Wilson

OCTOBER 31 – NOVEMBER 26, 2000

ONE NIGHT STAND

A classic thriller by Carol Bolt

DECEMBER 5 – 23, 2000

A TWISTED CHRISTMAS CAROL

A hilarious holiday happening
by Charles Dickens & Rock-Paper-Scissors

JANUARY 16 – FEBRUARY 11, 2001

THE CRIPPLE OF INISHMAAN

A strange comic tale by Martin McDonagh

FEBRUARY 20 – 25, 2001

IN ON IT

A brand new two-man ten-person show by
Daniel MacIvor

FEBRUARY 27 – MARCH 11, 2001

CIRQUE POULE

A crazy comic circus created & performed by
Lois Anderson, Meredyth Babcock, Manon
Beaudion, Susan Bertoia, Ninon Parent, Heidi
Specht and Michele Carriere

MARCH 13 – 25, 2001

BE STILL

The premiere of Janet Munsil's newest play

APRIL 10 – MAY 6, 2001

THE DRAWER BOY

A magical story by the author
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Manifesto

Antimatter exists to provide a public platform for underground productions of short film and video — imaginative, volatile, entertaining and critical works that exist outside of the mainstream. It is a forum for innovative and radical ideas overlooked or marginalized by contemporary culture.



Antimatter is a noncompetitive series of screenings chosen by jury/curatorial committee.



Antimatter is the neutral ground designed to support the independent/individual voice regardless of the subversive or dangerous nature of its content, stylistic concerns or commercial viability.



Antimatter is dedicated to film and video as art. It is anti-Hollywood and anti-censorship.



Antimatter is a laboratory for audience development and education, exhibiting works in alternative venues, outside of the traditional black box of the cinema.



Antimatter is dedicated to producing quality documentation/interpretive materials for print and internet dissemination locally, nationally and internationally.



Antimatter screenings are presented to the public for minimal charge.

Antimatter Festival of Underground Short Film & Video

F-1322 Broad St, Victoria, BC, Canada V8W 2A9
(250) 385-3327 rogueart@islandnet.com
www.antimatter.ws

ANTIMATTER



Festival of Underground Short Film & Video

DATES

September 15 to 24, 2000

Screenings Thursday through Sunday, 7:00 and 9:15 pm
(and 11:30 pm Sat/Fri/Sat)

LOCATION

Open Space Arts Centre

510 Fort Street, Victoria, British Columbia, Canada
(between Wharf and Government)

ADMISSION

Admission to screenings is \$3. Tickets available, at the venue,
30 minutes prior to screening time. First come, first served,
no advance tickets.

ANTIMATTER STAFF

Festival Director

Todd Eacrett

Curator

Deborah de Boer

Promotions & Volunteer Coordinator

Erin Gawne

Technical & Venue Coordinator

Kyath Battie

Curatorial Assistant

Charo Neville

INFORMATION

250-385-3327 or **www.antimatter.ws**

Sponsors

BRITISH COLUMBIA FILM



SKYY VODKA



Bayside Press



Monday
MAGAZINE



We gratefully acknowledge the support of the Canada Council for the Arts, the Province of British Columbia through the BC Arts Council, Human Resources Development Canada/HRCC Victoria, and the Greater Victoria Intermunicipal Committee through the Municipalities of Esquimalt, Oak Bay, Saanich and the City of Victoria

Produced by Rogue Art Society

ROGUEART

Poster and program: Gamma Graphics



Third's the Charm

Notes on the Underground

The question everyone asks, or wants to ask, is “whaddya mean by underground?”

The term underground has been applied to political or social movements carrying on secretive, subversive acts in defiance of an oppressive regime or occupying enemy. Sure it sounds pretentious when you apply it to a bunch of short films and videos, but the parallels are valid.

We live in a society with a homogeneous culture dominated by a mass media. Production and distribution of film and television are controlled by huge conglomerates. They make commercial products, not art. Their mandate is profit—through advertising, product placement, merchandising—by selling the most product and appealing to the lowest common denominator. The range of human experience is a very broad spectrum, but you would never know that from the narrow slice presented by the media industry.

Merely making film or video outside of this system isn't subversive. But exploring dissenting or unpopular opinions, presenting alternative viewpoints, questioning authority, and breaking the agreed upon “rules” of mainstream media are good places to start. Hell, almost any kind of personal, original, artistic expression in the face of such bland, overwhelming sameness and political correctitude is a revolutionary act.

Of course, one theory of the avant garde holds that it exists only as a bellwether for the mainstream and is quickly assimilated, feeding a voracious appetite for innovation and evolving tastes. Sex and violence, once scandalous, is now the standard fare of most television and movies.

The style of European art cinema is now the common language of car advertising. Queer films that were banned in the last century are tame compared to today's sitcoms. The innovations of experimental pioneers are now the stock of music videos.

A more postmodern view holds that the avant garde/underground has lost all relevance and will soon cease to exist. As western popular culture becomes the global culture, as mass media spreads the same mass message to everyone on the planet, there simply won't be any other culture, any other message. Younger generations raised on a diet of self-referential popular/media culture will be devoid of any other meaningful context. A closed society that embodies Orwell's prediction: there is no “out there” out there.

Whatever the theory, or the definition, people are still making films and videos that defy convention. If our entries are anything to go by, they're making more of them than ever. For the third year, Antimatter is offering a slate of over a hundred of the best of these shorts, none of which have been seen in Victoria.

New for 2000 is the Foreign Matter International Curatorial Series. Our global network of operatives have hand picked three programs of shorts that offer a glimpse of the U.K. underground scene, of new film and video work emerging from post-socialist Czech Republic and Slovakia, and of the varied and vibrant Latino culture of the US, Mexico and Colombia.

So, welcome to Antimatter. Enjoy.

Todd Eacrett
Festival Director

Antimatter Creates Itself

I've always been amazed by the old definitions of curators: guardians of minors or lunatics. Making decisions for those who are unable or incompetent to make them for themselves.

Quite the opposite is true. We are the parasites who are able to understand (in our individual ways) what is extraordinary about what artists do and by doing so, make a place and a job for ourselves. Without artists we are nothing and we should be appropriately grateful and pay proper respect.

But yet, I look around, and I see that at that dawn of the 21st century, we still have some pretty medieval ideas about what we do. Curatorial decisions are often made for the most nebulous or basest or reasons with the work itself given little real attention. It often seems to be about who you know and not what you do. Sometimes it's about how an artist describes his work, or worse, how others have described it that sanctifies its entrance into the art world. There needs to be less talk, and more action. Sometimes curators embrace artists who are already members of the kind of clubs to which they aspire themselves. The blessed few are feted and worshipped. The deserving many are overlooked and marginalized. There is often an indelible stench of condescension, and desperation, about a large group of us together. Things need to change.

Curators are enjoined to be the stewards of art, not its pit boss or overseer. At Antimatter, we all watch over 500 films/videos to winnow the number down to, say, the 100 which we will show in a particular year. No one gets to be sick, or go to the bathroom, or bow out of this enormous responsibility due to questions of taste or preference or delicate sensibilities. We don't have a personal lackey to "prescreen" work and suggest what we do or don't dirty our hands with. Antimatter builds itself from all the work that is entered, and that work in its entirety creates the festival as a cohesive whole, and sets its tone. The height of the bar is set by

the overall quality of all the work which we view. As the individuals privileged enough to have the job, we are made better for this experience. The most galvanizing thing about curating Antimatter is to see filmmakers, who have not been included one year (often by the slightest of margins) come back the next with work that we are honoured to screen.

We don't care where a filmmaker comes from, or who they've slept with, or especially, what other festivals have thought about their work. We are not particularly worried about what the public will think about our selections, although we always hope that perhaps they will share in our sense of wonderment. We can think for ourselves, and we believe that an audience can as well.

We do care that a filmmaker has been clear in their intent and can sustain that intent within the work which they create. We care that filmmakers realize that they are dealing with a visual medium, and that within this context, they are brave and crazy enough to try and put their individual mark on it.

And we care very much—whether it's clear to the individual filmmakers or not—that they are making art, not product.

The real import of Antimatter, and the work which we present, can only be gauged over time, for the festival itself is only a microcosmic part of a much larger whole.

Look at the range of the work which we program, from the most delicate and cerebral to the earthiest: absolute beauty to the carnal version, and the death of it all. Each piece in our program has become an integral part of Antimatter: skeleton, sinew, nerve, brain, skin.

It walks and talks and speaks for itself.

All we did was pull the switch.

Deborah de Boer
August 2000

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Month-long intensive Oct 23 - Nov 17
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Congratulations
to our Antimatter
entrants this year:

Gears
Iron Fist of the Man
Esc Control

youthfilms.com

a new movie every day

you gotta get with us 'cause we got it gain' on

Friday, September 15



7:00 pm

SWINGERS & SALESMEN

Estetyka

Dir: Joao Machado Nar/16mm/1999/USA/11:00 Canadian Premiere

Estetyka is a noir travelogue on the way to a magic (un)reality. Sal, an introverted limo driver hooks up with Shirley, who needs to get across the country to bail out her delinquent kid. In need of cash, and necessity being the mother of invention, Shirley turns Sal's limo into a travelling truck stop bordello, and the story shifts yet again. Machado delves deep into madness and desire in the supersaturated landscape of the wild west.

Swingers' Serenade

Dir: Danny Plotnick Nar/16mm/1999/USA/24:00 BC Premiere

Swingers Serenade, ostensibly mined from a script for amateur filmmakers in the July/Aug 1960 issue of Better Movie Making, is billed "as a tawdry tale of suburban malaise." Undoubtedly so, but this is also a murder mystery wrapped up within a lesson on filmmaking, delivered in a sonorous collegiate drone by narrator Chris Enright (the boho John Cleese) who enjoys (mis)pronouncing words like "cineaste." Starring Alison Faith Levy of the high water booty and Hedy Lamarr eyes (Mrs. Danny Plotnick to you) as the bored housewife who takes up with a lascivious Fuller Brush man who can make an eggbeater look really dirty and has great ideas about what to do on the fab fifties furniture. Expertly shot and featuring a dynamite score from the Snugglers to affect a balanced musical and visual language. Super 8 God Plotnick has produced another film sure to enter the canon of underground classics. "Hyperbolic and waggy, Serenade adopts a studied, lewd posture that is entirely lovely." — Edward E. Crouse, SF Bay Guardian



Rick & Steve, the Happiest Gay Couple In All the World

Dir: Q. Allan Brocka Anim/16mm/1999/USA/8:00 BC Premiere

Brocka has painstakingly animated the adventures of Rick the Insatiable Bottom and Steve the Versatile Top in herky jerky stop motion—using LEGO for Christ's sake (4,821 pieces to be exact). This episode, entitled "Cum and Quiche" involves Rick and Steve, a dinner party, two lesbians with ticking biological clocks, various propositions and fallout, a jaded guy named Chuck, and the omniscient Pussy. With lots of boy-block on boy-block action and worth the price of admission just for the sheer absurdity of watching smiling little plastic people drinking booze out of glasses as big as their heads.



Sold

Dir: Benjamin Meyer Nar/16mm/1999/USA/ 14:30 Victoria Premiere

Meyer and his brilliant lead, Larry Bogad, have created the Bukowskiesque world of Joe "it's a beautiful day to get rich" Cleaver, warehouse direct merchandise specialist. Nonstop bullshit, patter and dreams. Plus you can almost smell the desperation. Whether trying to con some poor schmo in pursuit of betterment or splicing passed out drunks in a Chicago alley, Cleaver gives 110%.

vulgar...incomplete 'n yet whole

Dir: Dylan Cree Nar/16mm/1999/Canada/19:00 Victoria Premiere

A postmodern family portrait. The film is a pornographically baroque excursion through fragmented and discontinuous scenes where indulgence and excess govern everyday family relations. "vulgar..." interweaves pathetic onanistic sex, pointless conversation, incest and petty crime making for an eruptive and distasteful mosaic of contemporary life. "Okay, whatever you say. Just don't try and date my sister." — Pacific Cinematheque



9:30 pm



Friday, September 15

Appleton Rum, The Gulf Islands Gazette and Vancouver Island Brewery present

Wipe-out

Rogue Art is again totally
amped to invite you to
Wipe-out
to celebrate the third
year of Antimatter
Festival of Underground
Short Film & Video.



Featuring a melange of **surf movies** (both new and old)
set to some full-on **bltchin' sound...**

Get launched enjoying **tasty libations** from our
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and watch some old guys getting tubed and taking gas.

9:30 pm to 2:00 am • at Open Space • Joe Q. Public: \$5 • Surfers: Free



Sponsored by Appleton Rum, the Gulf Islands Gazette,
Vancouver Island Brewery, and Coastline Surf & Sport.

Saturday, September 16



7:00 pm

QUEST

You Would Make A Good Lawyer

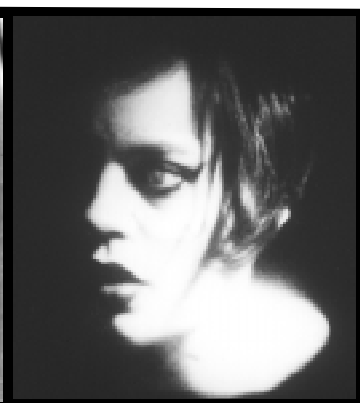
Dir: Jason Britski Exp/16mm/1999/Canada/4:30 BC Premiere

Britski tangles with issues of constraints, the nature of employment, menace and intent. A caged tungsten processed tiger paces off his cage while the process of film and memory is dissected, leading us to (re) consider how and when we become caught—who is the whip hand and who is the predator? The title comes from a recurring fortune cookie fortune the filmmaker received, conveying the irony of his particular situation

The Quest

Dir: François Miron Exp/16mm/1999/Canada/10:00 BC Premiere

A complete original, *The Quest* is a genuine psychedelic experimental film (made without the use of any digital or video image manipulation) about the methodology of making an experimental film—the film is the process/the process is the film—with a groovy soundtrack by Reuben Wilson.



Sadisinfetenz

Dir: Giulia Frati Exp/16mm/1999/Canada/2:00 BC Premiere

A filmic poem describing the obsessive need to manipulate a virtual lover.

Film (knout)

Dir: Deco Dawson Exp/16mm/1999/Canada/10:00 BC Premiere

With the use of rapid cutting and lyrical movement, *Film (knout)* tells the story of a young woman who mistakenly encounters an image of herself. She is then forced to confront her image as her (self) dictates. This stylish B & W film work combines extreme physicality, onanistic menace and intimations of dominance and submission within the historical context of Soviet montage.



The Devil Lives In Hollywood

Dir: Amy Lockhart Anim/16mm/1999/Canada/5:00 BC Premiere

The Devil lives In Hollywood is a search for meaning in life. Employing warped logic, and pop culture as reference points, this film was created using quirky hand drawn and photocopied images (god, the devil, butterflies, hot cars, squeak toys, etc) animated to a loony little ditty that nonetheless resonates with a great deal of truth about things like super heroes, and our insatiable drive to consume.

Subterranean Passage

Dir: Michael Crochetiere Exp/Nar/16mm/1999/Canada/31:00 Victoria Premiere

"Once I had the power to disappear, to sink inside the dragon's dreams, to touch the dragon's sandy skin, as if it were my own."

Four children invent imaginary worlds as an escape from a hostile domestic environment. Poetry, literary excerpts and a haunting soundscape combine in a dark, fluid universe where unexpected story fragments arise suddenly and, one by one, are integrated into the children's resolute mission.

9:15 pm



Saturday, September 16

Travelling
Around On the

LONDON UNDERGROUND

London, England. August 2000. Rain imminent. But only a few years previously...

The nineties saw a merciful flurry of underground activity on the UK film scene, particularly in terms of DIY exhibition initiatives. Sidestepping the shameful slop that the official bodies had been serving up, a trickle turned flood of dusted down reels and cassettes were slid out from their shoe box storage and hit the screens once more. Film became recast as practice rather than spectacle as the mystificatory maker/viewer divide dissolved. And with boxloads of second-hand cine equipment lying beckoning at car boot sales across the land, the means of production had never been more affordable...

The films showing in this UK-ish programme have arrived through many different routes, but all were first seen by me at filmmaker run events. Those underground cine clubs whose titles seem culled from an old Marvel comic—The Exploding Cinema, My Eyes My Eyes, The Halloween Society, Omsk, etc—where a grab bag of the good, bad and the indifferent flicker past.

Based in a miscellany of venues these screenings have given the lie to the idea that we're a nation of calcified costume drama obsessed cine-idiots, and simultaneously shown that there are popular audiences for a radically eclectic range of approaches to the moving image.

What I've selected is a very personal choice—there are no great gestures towards curatorial coherence here, although perhaps some chance

similarities: half of them feature their makers (narcissism or economic pragmatics?), several play with pixilation/animation, others re-use found footage and soundtracks. But these strategies are perhaps no more than the handy tools available to the minimally budgeted—you learn to use what's around you, you reclaim the everyday by altering the speed at which you film it, construct alternate universes in the lounge or on a tabletop.

I chose what I'd seen and wanted to see again, which didn't disappoint the second time around. In fact, I was left feeling even more hopeful. Most of the pieces involve some degree of "experimentation" but don't congratulate themselves for having such clever ideas. They couch their deviations from traditional cinematic image flow in elements of the familiar, this generosity encouraging the viewer to venture just that little bit further into a world where the usual codes and conventions seem to count for so little.

Do they seem British? I really couldn't say.

Well, maybe it's not going to rain after all. That one cloud looked pretty nasty just for the moment, but it's drifted on by...

Paul Tarragó

Paul Tarragó is a London-based filmmaker and curator, and a founding member of Exploding Cinema. For a more comprehensive account of matters past and present in the UK underground film scene a useful starting point is Exploding Cinema's site at www.explodingcinema.org

Curator Paul Tarragó will be in attendance to present the program

Foreign Matter



U.K.

The Foreign Matter International Curatorial Series is presented with assistance from the Greater Victoria Intermunicipal Committee through the Municipalities of Esquimalt, Oak Bay, Saanich and the City of Victoria.

All Canadian Premieres

Jaunt

Dir: Andrew Kötting
16mm/Super 8/1995/UK/5:30

High speed riverbank travelogue. A pixilated gadabout along the Thames—equal parts fast and heartfelt—a little gem bobbing about in the water. From the maker of that very fine feature film Gallivant.

Greenidge Meantime

Dir: Oliver Griffin Video/2000/UK/8:00

With a song in his heart, and an ever escalating cast of characters, Dennis Greenidge is a one-man media industry. Here he demonstrates those talents and the wares of his trade in a candid and engaging docu-portrait.

The Missing Link

Dir: Mark Locke
Super 16mm/1996/UK/12:00

Fast lane comedy narrative. Dean Cole—self-obsessed filmmaker/poet and media studies man about town—comes over all allegorical as he deconstructs the mythical significance of his “classic” car. Pomposity pricked, lanced and run dry in an absolute hoot of a modern rage road rage odyssey.

Night of the Living Dead

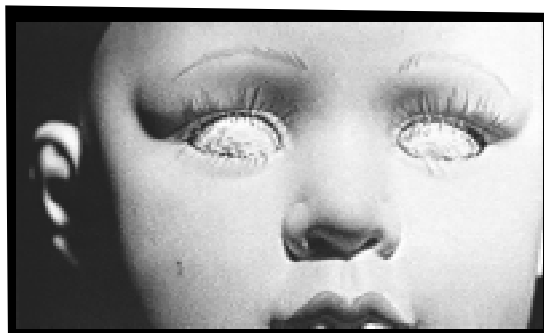
Dir: John Coffey Video/1996/UK/2:00
Experimental video ventriloquism rejigging some classic footage. In which a radical bit of remodelling allows our sole protagonist to ensemble act captive tensions as the zombies threaten to break through.

Sharony

Dir: Jennet Thomas Video/2000/UK/11:00
Experimental narrative with a soul. Homuncular antics of two little girls and their new plastic friend in an everyday tale of intrigue, incubation, dancing and death. Formerly commissioned for a grand British art show then de-selected at the last moment on a matter of taste (i.e. theirs—it sucked!). Sadly funny story of a very short life cycle.

Rape of the Arthropods

Dir: Arthur Lager Super 8/1997/UK/3:00
Model animation reaching out for new extremes! Sex-crazed crustaceans unleash their libidinal drives along the ocean floor. A relentless display of the cruelties of nature filtered through an animator's glee.



The Dolls House

Dir: Scott Flockhart
16mm/1997/UK/7:00

Darkly mixed experimental domestic drama. Dysfunctional family life in a flicker frame world, as a sad young boy-things makes his next step towards adulthood. Brutal and beautiful in equal chunks.

Siesta

Dir: AXE 16mm/1997/Holland/10:00

Uptempo parade of moving image sleight of framery. A moebius strip cycle of cinematic trompes and tricks acted out by a cottage dwelling couple. AXE are a Russian/Dutch film group who come across here like Mèliès making a series of fidgety tableaux vivants, only filtered through a flamenco tinged sensibility. Gorgeous and mesmeric.

Blow Your Own Trumpet

Dir: Undercurrents Video/1999/UK/3:00

Hunt saboteurs croon along with the men in red—an extract from “Undercurrents 10.” Undercurrents alternative news videos are made by activists around the world on domestic camcorders, with each compilation tape providing a voice for issues that are otherwise marginalised, misrepresented or plain ignored by the mass media.

Three Pieces Are Lost

Dir: Julia Moore Video/1998/UK/21:00

Experimental narrative, the weird side of dreamlike. The thwarted pleasures of jigsaw completion. A good day turns bad with the arrival of the filial brother in Ms. Moore's 21st century fairytale-ish foray across the urban sprawl. Moves strangely and lingers in the mind l-o-n-g after the final frame has flickered past.

The International Language

Dir: John Coffey Video/1996/UK/1:00

Bargain basement video fiddlings with soundtrack and image. Going beyond mere words, further than lip synch—the man of many voices, a walking talking babelizer of the video age, returns to unleash THE universal mode of communication.

Note: This program will be presented on video. Formats listed are original production formats.

11:30 pm



Saturday, September 16

NIGHT SWEATS



Some Like It Without Sugar

Dir: Andrey Velikanov & Julia Velikanov

Exp/Video/1999/Russia/3:00 Canadian Premiere

Advertising icons, hot sex, Swan Lake and cleansing powders

— Russian style! "I like ads and ads like me. Art, literature and all contemporary culture is nothing by comparison to ads." — Velikanov

Ladies of the Night (Les Vampyres)

Dir: Maria Beatty

Erotica/Video/2000/USA/30:00 Canadian Premiere

From legendary NYC fetish director Maria Beatty. A schoolgirl has been abducted at twilight, chosen as a plaything by the mysterious ladies of the night. Painted and powdered, the girl is made into their perfect toy and readied for their decadent games. Then the nasty lesbian goth vampire chicks force her to endure a long night of boot worship, bondage, flogging, and breast torture. Climactically, the girl's virginity is stolen—and as her tender throat is pierced by their fangs—so is her soul (stolen, that is) leaving her to wonder what to tell Mom and Dad and where the hell she's going to get the cash for all that tough-ass bondage gear. Starring Mistress Tchera and Mistress Dakota, who I'm sure are gonna come and spank me for editorializing.

The End

Dir: Jubal Brown Exp/Video/2000/Canada/3:00 BC Premiere

The end of the world as described by/compared to the switching off of the technological image device/cathode ray tube/television.

Divided Into Zero

Dir: Mitch Davis Nar/Video/1999/Canada/34:00 BC Premiere

The life of a violent pedophile is traced from early infancy to old age in a 34 minute nightmare from Canadian filmmaker Mitch Davis. Unveiled through an experimental structure that is as jarring and schizophrenic as the corrosive mind set it explores, the film unfolds with elements of a surrealistic fever dream, a broken melodrama and an atmospheric ghost story. This film is a horror story and contains extremely disturbing visual imagery. Viewers who are sensitive to/offended by the subject matter and imagery are strongly advised to skip this one.

"...easily the most disturbing thing in this years festival."

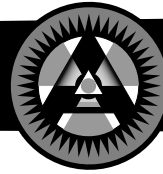
— Chicago Underground Film Festival (Winner, Jury Prize for Best Narrative Short Film)

"...exquisite and disturbing." — The Montreal Mirror

"...a film that is itself a gaping wound... a scorchingly personal, sumptuously troubling ode to psychological damage and spiritual debasement. Its final judgment seems to defy every self-help book ever written." — Gene Gregoritis



Sunday, September 17



7:00 pm

TRUTH & CONSEQUENCES

drummer

Dir: Michael Rollo Doc/Video/1999/Canada/12:00 BC Premiere
Rollo's film is equal parts prayer and exorcism as the filmmaker revisits the death of his best friend. During the Christmas break of 1997, Rollo, 21 year old Ryan Netzel, and another friend travelled to Calgary for some R&R. Inexplicably, in the middle of the night Netzel went missing, and was found dead in an alley beside the apartment in which the three were staying. This is a powerful film incorporating a hybrid of mediums in search of the pivotal moment of an unknown action, and unfathomable consequences.

Double Dutch

Dir: Rob Smits & Britta Hosman
Doc/Video/1999/Netherlands/10:00 Canadian Premiere
From their six part series Observations in Holland looking at the extraordinary lives of the Dutch in miniature. Double Dutch encapsulates 24 hours in the lives of two DJ brothers who room together in fairly squalid confinement, living and breathing electronic music. Watch these two guys squabble and groove and torment the pizza delivery guy in an effort to get a deal.

Squalor Fed Fate to Drink

Dir: Owen Bird Exp/Video/1999/Canada/9:40 BC Premiere
Bird creates a moody, structuralist portrait of the soul of an inner city.

Heng Je: A Left Home Person

Dir: Daryl Stoneage
Doc/Video/2000/Canada/ 10:00 Victoria Premiere
This documentary follows the daily rituals of Heng Je, a Taiwanese Buddhist nun living a monastic life in the Gold Buddha Monastery in the heart of Vancouver's crime ridden east end. The striking contrast between the life of the nuns and the hardships of the inner city provide an example of the compassion and charity prescribed by the tenets of Buddhism. Instead of cloistering themselves in the monastery, the nuns gracefully move through the community, offering up themselves and their belief that there is no fixed karma, and that individual actions and courage can bless those in the most dire of circumstances.

But, the Day Came

Dir: Eugene Richards
Doc/Video/2000/USA/27:00 Canadian Premiere
From former Magnum photographer, and veteran documentarian Eugene Richards (Cocaine True, Cocaine Blue).
"This stirring and beautifully photographed short film tells of the last days of Clarence, a Nebraska farmer and patriarch whose family must face putting him in a retirement home at the end of his years. Shot on digital video and told with sincere feeling, the film documents the decision-making process and passage of a fiercely independent 92-year-old."

– Double Take Documentary Film Festival (Jury Award, Short Film)



9:15 pm



Sunday, September 17

DELUSIONARY TACTICS

Idölle

Dir: Petra Schröder & Anya Pesl
Anim/Video/1998/Germany/6:35 BC Premiere

Everything is quiet in the kitchen for the Minicat and the Budgie when the Flower chooses her moment. Under the fires of the afternoon sun, she sings her terrible song. A hellish dream for the Minicat. "Tells the story of unfulfilled desires and destroyed illusions with plastecine and latex." — Die Welt

Why the Canary Sings No More

Dir: Paul Tarragó Exp/Video/1999/England/14:30 Canadian Premiere

A confused young madman explains to Maldoror—the ultimate (but unsuspected) enemy of all that is good—as to how he fell from grace. The film then flashes back to the events that snapped his mind, culminating in his pet canary's being stomped on and his three sisters dying from grief as a consequence. Feigning freindship, Maldoror takes the young man under his wing and swears allegiance to his new found "friend." He has, of course, a much, much darker motive...

Virtual Body of God

Dir: Andrey & Julia Velikanov
Exp/Video/1999/Russia/6:00 Canadian Premiere

A phenomenological prayer/collaged poem incorporating advertising slogans. Holy Mary Mother of God: The way to keep that clean feeling day and night!

The Field Far Away

Dir: Ann Steuernagel Exp/Video/1999/USA/ 8:00 Canadian Premiere

Through the use of deftly edited home movies and documentaries from the early sixties, Steuernagel has crafted a commentary on the Vietnam war, as well as a metaphor for personal and historical cycles.

Middle

Dir: Sean Garrity Nar/Video/1998/Canada/6:00 Canadian Premiere

How does it affect you if you're middle-class in the middle of the city in the geographical middle of Canada? This inspired and very funny film considers the dichotomy of being in the middle of everything and the centre of nothing.

Horse-Play

Dir: Lena Podesta Anim/Video/2000/USA/2:00 World Premiere

A young artist's creations become animated, with lewd and alarming results.

Delusions of Grandeur

Dir: Aaron Pollard Exp/Video/1998/Canada/ 24:00 Victoria Premiere

A brainy hipster's lament, Delusions of Grandeur is a journey into the murky depths of the pomo-homo psyche. Funny and smart, this video explodes and recedes in an operatic paeen to identity, film noir and music videos.



Thursday, September 21



7:00 pm

SEVEN WONDERS



Here's Looking At You Kids

Dir: Michael Metzner Nar/16mm/1999/Australia/14:00 Canadian Premiere
The Television's point of view of society...and it's not very pretty. When a telly is installed at the local laundromat, it inspires assorted neuroses and psychoses, as well as a couple of criminal acts. Strange and hilarious, from the maker of Mother's Heart (Antimatter 98).

Diet Pink Lemonade

Dir: Andrew Betzer Nar/16mm/1999/USA/1:00 Canadian Premiere
A young girl experiences retail hell, and finds out that while the customer is always right, sometimes he's psycho too. A 68 second mind blower.

Recipe For Disaster

Dir: Bretton Vail Nar/16mm/2000/USA/12:00 World Premiere
Subtitled "The Darker Side of Urban Retail Mythology & the Legend of the \$250 Neiman Marcus Cookie Recipe," Vail's blackly humorous retelling of this urban myth takes no prisoners. Whether the inspiration for this film is a harmless internet prank, or a cautionary tale for every David who takes on a corporate Goliath, Recipe For Disaster is still wonderfully mean spirited, and oozing with Texan sized paranoia.

Restroom

Dir: Gretchen Hildebran Nar/16mm/1999/USA/7:00 Canadian Premiere
A girl sits in the stall of a public restroom, recently jilted via postcard... However, this bathroom is not so private: her daydream is interrupted by girlie apparitions in various guises. A pair of nurses offer her stern comfort and tissues. Ragtag ballerinas creep into her stall to dance. The internal events of her heart seep into the rudimentary privacy of the restroom and mix a melancholy waltz with visions of fantastic potential.

Pink no. 22

Dir: Geri Ulrey Nar/16mm/2000/USA/13:00 World Premiere
Pink no. 22: a seductive shade to compliment the adventurous woman. Jennifer wears it confidently as her reality becomes fluid.

Goodbye Happy Ending

Dir: Shiona McCubbin Nar/16mm/1999/Scotland/8:00 Canadian Premiere
The felicitous collaboration between writer Callum Cuthbertson and McCubbin (How High The Castle Walls, Antimatter 98) has produced yet another indelible film. A love story doomed to failure in a ruined limbo of good intentions, Goodbye Happy Ending is set against a backdrop of 1960s Glasgow, and its "brutalist" architecture.

Admission and Placement

Dir: Fernando Livschitz Nar/16mm/2000/Argentina/17:00 Canadian Premiere
Señor Torres is waiting at Hell's super lux reception desk for an interview with Mephisto himself, and he's having more fun than he ever did when he was alive. But due to an error in the Admission & Placement department (for he's lived the short and blame-free life of a domestic martyr) the only way Torres can spend eternity in this Club Med for sinners is to return to the moments before his own death and commit a mortal sin within three minutes. Or is this just a diabolical ruse?



9:15 pm



Thursday, September 21

FIRMAMENT

Columbia River Redux

Dir: Michael Annus

Doc/Video/2000/USA/ 4:00 Canadian Premiere

Through brave and singular editing of various source material showing the plight of salmon in the Columbia River, Annus captures a palpable connection between us and the natural world, as well as a powerful distillation of place (the Pacific Northwest).

Phantom Lake

Dir: Cecil Brown Exp/Video/1999/Canada/1:00 BC Premiere

A steel ball bearing rotating in a springform pan on a turntable provides the soundtrack to Phantom Lake. Spinning sound and revolving images evoke a memory of idyllic summer days.

Phoenix Crossing

Dir: Robert Drummond

Exp/Video/2000/USA/9:00 Canadian Premiere

Shot in LA and the Southwest, Phoenix Crossing is a tapestry of rich imagery and sound meditating on the interwoven cycles of humankind, nature and industry.

Arctic Dreams

Dir: Bradley Morales

Doc/Video/1999/USA/ 3:30 World Premiere

A Super 8 glimpse of the Arctic in motion.



Between Breaks

Dir: Rob Smits & Britta Hosman

Doc/Video/1999/Netherlands/10:00 Canadian Premiere

The ritualized habits of a crane driver provide the rhythmic counterpoint to this poetic documentary about the ghosts of occupation, the nature of solitude and concrete existence.

Crescent Time

Dir: Simon Tarr Exp/Video/2000/USA/3:00 Canadian Premiere

Shot in the Anzo-Borrego desert, and the coves of La Jolla, Crescent Time is Tarr's conclusion to his "Desert" trilogy. Monologue becomes dialogue as image, text, and voice intersect and fold back upon one another through this hypnotic night in the desert. From the maker of last year's 3D hit, Burning Contour Matrix.

Autoportrait Le Depart

Dir: Thomas Hale Exp/Video/1999/Canada/7:00 World Premiere

A moody portrait of a psychological leap into the abyss. Set in the Louvre and the Luxembourg Garden, Hale renders the familiar sites of Paris foreign.

The Speed of Light

Dir: Luke McCall Exp/Video/2000/USA/3:00 World Premiere

From Iowa City, a short film exploring the concept of light and the passage of time.

Trans(e) Bleu

Dir: Marie-France Giraudon & Emmanuel Avenel

Exp/Video/2000/Canada/25:00 World Premiere

In 1969 in the Great North, a White man encounters an Inuit and tells him that men have landed on the moon. The Inuit man smiles and tells him that their Shamans have been walking on the moon for ages. When hibernation culminates in a scenic trance allowing us to imagine a cosmic landscape which we can explore, we all become Shamans.

Perspective of the Spinner

Dir: Brenda Pétays Exp/Video/2000/Canada/3:00 World Premiere

A narrative thread is literally wound around a spindle.



Friday, September 22



7:00 pm

SUPERCONDUCTOR

Special Report

Dir: Bryan Boyle Exp/Video/1999/USA/4:00 Canadian Premiere

America's favourite TV news anchors get possessed by the spirit of old time exploitation cinema!

The Terrible Cosmic Death

Dir: MK12 Collective Anim/Video/2000/USA/6:00 Canadian Premiere

Move over Austin Powers! Here comes swingin' man of action (and intergalactic baccarat player) President Steve Elvis America, about to take on Mad Misunderstood Professor Evil Maniac, in garish 70s animation! Join President Steve, Robo Bobo, and Suki Kung Fu Go Go Morningstar as they attempt to gain control of the Super Positronic Metaraygun and save the galaxy.

Electrum

Dir: Alberta Chu Doc/Video/2000/USA/ 28:00 BC Premiere

Chu follows the unfolding story as a rich art collector from New Zealand commissions the late artist Eric Orr to design a giant Tesla coil sculpture to throw 50 foot lightning bolts from the lawns of his estate. The real story revolves around the Mad scientists and Merry Pranksters who collaborate on the project (high voltage engineer Greg Leyh and San Francisco's Survival Research Laboratories) and who have to build and test the thing. These folks, and Electrum, the sculpture they built, are cool beyond words.

U-Champions

Dir: Rick Raxlen Exp/Video/1999/Canada/3:00 Canadian Premiere

More deconstructed/reconstructed mixed media collage "eye candy" from Victoria's own Rick Raxlen. Starring Mutt 'n Jeff, Felix, the letter "U" and another fabulous score by Karel Roessingh.

FZ-976

Dir: Van LaPointe Exp/Video/2000/Canada/3:30 BC Premiere

A fast paced montage of images obtained from the mainstream media. The rapid pace of the editing serves as a metaphor for a certain social violence and for the chaos of life itself.

Gears

Dir: Kenna Fair & Shelley Okepnak Exp/Video/1999/Canada/1:45 Victoria Premiere

A cinematic march towards/retreat from the machine age and the tyranny of marking time.

Iron Fist of Man, part I, II, and III

Dir: Helen Reed, Jen McNeely, Megan Stanton Exp/Video/1999/Canada/2:00 Victoria Premiere

A smart Canadian remake of American-style sex and violence and the idea that "all you need for a film is a girl and a gun."

Ugly

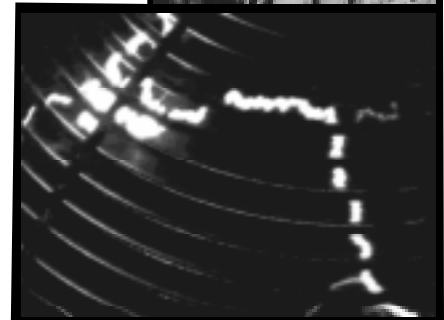
Dir: Nick Kunin Anim/Video/1999/USA/ 2:00 Canadian Premiere

A hallucinatory exercise in claustrophobia. In hardcore B&W.

Beyond Words

Dir: Kasumi Minkin Exp/Video/2000/USA/ 15:00 Canadian Premiere

Author, composer, musician, editor and all-around-force-of-nature Kasumi Minkin has created five short films from assorted source material that explore and express what is subliminal and subconscious in a human gesture. Set to a grooving electronic score by Humachine, Taufiq Quereshi, Warren Harris and Minkin herself.



9:15 pm



Friday, September 22

MARIGOLDS The modern sweet/sweaty Latino film/video aesthetic. Eight short films, 1994–2000.

We were never good enough is what they told us.

They are still telling us that even as they exploit our cultural landscape for influences and money, holidays and color.

They love the food, candles, perversion, sugar skulls, ofrendas and overall quaintness of the Mexican Villages visited during their trips.



But what they didn't like were the Marigolds, sweet and sweaty, pungent in their proud celebration of life meeting death, los dias de los muertos.

I am proud of *Marigolds* and the short films/videos in it that celebrate the spirit of true creation and grief.

Whenever I have to write program notes and/or film descriptions I always take it too personally. I have to remind myself that I did not

make the films. But it is this exact closeness with the films and filmmakers that makes rewarding for me and more interesting for you. It is an interesting mix of works from *S&M in the Hood* (which makes me horny) to *Boys Suck*, which makes me remember.

Hopefully Latino filmmakers will continue to creatively mark brown assimilation not only into the white mainstream but within our own multi-race culture. All of the films/videos in *Marigolds* have varying degrees of assimilation tension woven into their tone. Modern Latinos have not shared a common history or defining moment, and are historically prone to fighting and disagreement anyway, que no? But what we do share is style. The films/videos in this program all share that bent toward lavish visual flourish and are all so wildly contemporary that you can practically hear the nostalgia being ripped away.

I put *Marigolds* together as a complete performance to be viewed from start to finish, from *S&M* to *Mariachi*, so please take a load off, kick back and enjoy 86 minutes of the rhythm, beat, color and fragrance of *Marigolds*.

Fred Salas
August 15, 2000

Fred Salas is Co-Director of the San Diego Latino Film Festival, as well as programmer of Media Art Centre San Diego's Latino film and video series and Cine Mexicano: Mexican Film Series.

Foreign Matter



Latin America

The Foreign Matter International Curatorial Series is presented with assistance from the Greater Victoria Intermunicipal Committee through the Municipalities of Esquimalt, Oak Bay, Saanich and the City of Victoria.

All Canadian Premieres

S&M in the Hood

Dir: Al Lujan Nar/Video/1998/USA/5:00

An unflinching look at two cholo/jotos caught at their game of love. Latinos are bottoms too!!

The Manhatitian Chronicles

Dir: Felipe Gallindo

Anim/16mm/1999/7:00 English/Spanish titles, no dialogue

A humorous look at the Mexican experience in New York. It is trip-hop as film; think of it as the first film single off the new Gallindo CD.

Las Papas Del Papa

Dir: Alex Rivera

Nar/Video/2000/USA/Mexico/8:00 Spanish w/English subtitles

Fast narrative satirizing the pope's recent visit to Mexico, from one of the best young filmmakers working today. Will the new Pepsi challenge be finding the pope a good agent and publicist?

Semillas

Dir: Andres Navia

Nar/35mm on Video/1999/USA/19:00 Spanish w/English subtitles

Two brothers form a paramilitary group to avenge a murder. Total chaos erupts, bringing the brothers face to face with war's worst nightmare

Boys Suck

Dir: Javier "Heavy" Francisco

Nar/Video/1997/USA/11:00/English

The still and slow motion moving images in this film clearly show us why boys suck. Told through the eyes of a five year old girl, Suck makes us re-examine the impact seemingly innocent gender acts might have on the rest of your life.



The Assumption of Lupe Velez

Dir: Rita Gonzalez Exp/Video/1999/USA/22:00/English

Assumption is an experimental look at the quasi-glamorous life of Mexican siren Lupe Velez, who died via a toilet bowl many years ago. This video seductively mixes recreations of scenes from Velez pics by Warhol and Jose Rodriguez-Soltero with Gonzalez' idea of what Lupe's last night might have been like. Assumption stars Chicana drag queen La Lupe, who thoroughly captivates with her 15 minutes of fame.

Un Sueno de Michoacan

Dir: Maria Murillo Exp/16mm/1998/USA/6:00/Spanish

A visual journey of a family's return to its roots told languidly using the non-verbal language of the camera. It is an emotionally accomplished film from a young filmmaker very much on the rise.

Asi se quire en Jalisco

Dir: Augustin Calderon Nar/Video/1995/9:00/Mexico/Spanish

Part love triangle gone topsy-turvy, and part tribute to the golden age of Mexican Cinema, Jalisco is one of the best and most popular shorts ever made in Mexico.



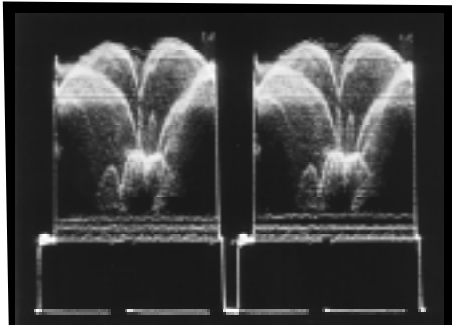
Curator Fred Salas will be in attendance to present Marigolds

11:30 pm



Friday, September 22

PROGRAM X



Waves of Love

Dir: Simon Hughes Exp/Video/2000/Canada/2:00 BC Premiere

Using a waveform monitor (used to measure the luminance of a video image), *Waves of Love* captures a titillating and disorienting act of coitus through sound and light.



Deep Africa

Dir: Steve Hall and Cathee Wilkins

Anim/Video/1998/USA/30:00 Canadian Premiere

What do you do when you're two 18 year olds in San Diego, obsessed with Russ Meyer, John Waters and 70s stag films—and your friends refuse to have sex in front of a camera for your benefit? In the case of Hall and Wilkins you learn to puppeteer sex dolls (you know the ones we mean) and avoid all sorts of pesky union, legal and emotional problems in the process. *Deep Africa* is the most polished of the duo's weird oeuvre of work, although they respond, somewhat defensively, that this "doesn't mean that this film isn't deeply offensive and fucked up, it just looks a lot better." Follow the further adventures of nasty girls Candy and Summer, who, to assuage Candy's latest obsession with extra-terrestrials (check out the hilarious alien art on the walls) order themselves an alien from the back pages of a tabloid to be captured in the jungles of Deep Africa. When the creature actually arrives, the girls get all bitchy over his little green ass, and force him to become their personal slave. Not that the alien hasn't developed a few nasty habits of his own. Ultimately he redeems himself through his special alien endowments, and it's clear that this is one ET who won't be phoning home soon. "...equally crude, sleazy and fun." – Bizarre



The B-Reel

Dir: Christopher Frieri Docum/Video/1999/USA/16:00 World Premiere

Okay, we know that the *B-Reel* is sort of plotless but it's the most stylish B&W opium dream of naked East Village Beat pulchritude we've ever seen. Ostensibly outtakes from Chris Frieri's upcoming feature, *Golliwog's Cakewalk*, a bevy of beauties pose, groove, smoke, lounge, dance and play with one very lucky kitty to a groovy 60s soundtrack. Besides, the *B-Reel* may single-handedly resurrect the maribou-trimmed see-thru shorty nightie. For sophisticated hepcats only.

Dreamboy and the Clam

Dir: Christopher Dante Romano Anim/Video/2000/USA/ 24:00 World Premiere

Welcome to the weird CGI world of Chris Romano, who has rendered the comic and puerile world of Klaus, Brimstone, Ivan the Cyclops, *Dreamboy* and the assorted demons, hucksters and bimbos who hang out at Sparky's Funhouse (which is sort of a cross between the Kit Kat Club and Hell). In *Electrifying 3 Die-mensional Super Hi Tech Romanotation*.



Saturday, September 23



7:00 pm

RAVING LUNATICS

I'm Going Out In The Rain

Dir: Richard Newton Exp/Video/1999/USA/ 4:00 World Premiere

A giddy and expulsive Super 8 rain rant, Angeleno style, from LA artist Richard Newton.

How To Fake An Orgasm

Dir: Dayna McLeod Exp/Video/1998/Canada/10:00 Victoria Premiere

Subtitled "whether you need to or not" for those of you getting shirty over the issue. McLeod has turned the orgasm into performance art.

Locoweed & Other Discoveries

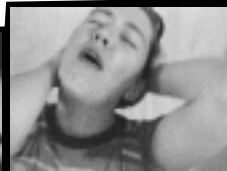
Dir: Elizabeth Becker Nar/Video/1999/Can/USA/16:30 Canadian Premiere

Set in the rural America of 1937, a young agent provocateur, inspired by the anti-pot propaganda he's read in the paper (suggesting marijuana begets raving lunatics), decides to experiment on one of his buddies with some home-grown. Meanwhile, Mr. Brow's out of whiskey, missing his pipe, and on the warpath again.

In Response To the Dumbest Question of the Twentieth Century

Dir: Marcel Fayant Anim/Exp/Video/1999/Canada/3:00 BC Premiere

The question in this loopily conceived and animated piece is, "is the glass half empty, or half full." But maybe the real question should be "what's the glass half full of?"



A Poem by William Blake

Dir: Jon Shaikh Nar/Video/2000/England/ 1:00 World Premiere

One man's journey through constipation, set to the words of the 1765 Blake poem "I fear'd the fury of my wind."

Vinnie and Angela's Beauty Salon & Funeral Parlor

Dir: Robert Rhine Nar/Video/2000/USA/13:00 Canadian Premiere

Rhode Island wise guys run a beauty salon and funeral parlor to disastrous and hysterical results. Look out for Johnny "Roast Beef" Williams (Lou "The Toad") amongst several boffo performances.

The Meat Draw

Dir: Jon Shaikh Nar/Video/2000/England/17:00 Canadian Premiere

Veteran character actors James Fleet and Brian Hibbard play two bachelor losers whose double date from the Last Chance Dating Agency requires Malone, having missed the butcher, to procure the main course down at the local pub, which is offering a free raffle ticket for a leg of lamb with every pint purchased. Malone's luck turns from bad to worse, disaster lurking around every corner as he gamely struggles onwards to deliver the meat and win the hearts of the dates, impatiently waiting at home with McManus.

9:15 pm



Saturday, September 23

EAST MEETS WEST

The new generation of filmmakers from the Czech Republic and Slovakia

Since the fall of socialism and the Velvet Revolution in 1989, Czech Cinema has been going through a something of a schizophrenic phase. With the tight restrictions of socialist censorship suddenly lifted, filmmakers felt like little children let loose in a sweet shop and overindulged themselves. Traditionally, Czech Cinema's strengths have been to use dark, surreal humour or quiet, dry social comment. Left in the cultural shadows, it matured slowly but surely to create a potent force of political and creative insurgency. But suddenly, the artistic freedom and commercial pressure to create films reflecting the massive influx of western culture created some strange and, on the whole, unsuccessful hybrids. The results were confusing for Czech audiences, and naive for Western tastes.

The signs are that it is finally finding its own identity again, however, with the new generation of filmmakers coming through who are equally comfortable with the traditional language of the past as well as the fast and furious soundbite culture of the capitalist West.

The Czech Republic has yet to experience the explosion of DIY filmmaking that has happened elsewhere in the world. Czech teenagers are too busy becoming DJs to pick up home video cameras and Super-8 has all but disappeared from shops. The control of independent filmmaking is still predominantly under the monopoly of FAMU—the National Film School in Prague. This remains one of the

best and most respected film schools in the world but it keeps strict control of the style and quality of its output. Czech National Television also plays a major part in supporting short film.

Truly independent film-makers do exist but there is a lack of venues for showing their work and they still often rely on FAMU for production assistance due to the lack of affordable post-production facilities in the the city. As a consequence, the output is technically and visually very strong, but it is sometimes lacking in the spirit of playful and iconoclastic irreverence that characterizes the pirates of the low/no budget genre.

This selection shows that some of that spirit is starting to come through and break beyond the surfeit of mediocre existential angst that has plagued student and low-budget films for decades. It also shows that the combination of eastern and western culture can create wonderful results as long the terminology and context of each is understood.

Curated by Danny Holman and Martin Mareček

Danny Holman helped start the successful Exploding Cinema in London before moving to Prague in 1995. Here he helped start and manage the successful Terminal Bar <www.terminal.cz> before leaving earlier this year to help set up and run a media Lab in the potentially successful NOD cultural centre <www.nod.cz>.

Martin Mareček is currently studying Documentary Filmmaking at FAMU (National Film School) in Prague and also working at Czech TV. For the last two years he has been programming alternative and underground films for the Bio-Roxy at Klub Roxy.

Foreign Matter



Czech/Slovak

The Foreign Matter International Curatorial Series is presented with assistance from the Greater Victoria Intermunicipal Committee through the Municipalities of Esquimalt, Oak Bay, Saanich and the City of Victoria.

All Canadian Premieres



Test

Dir: Václav Švankmajer Nar/Exp/Anim/1999/Czech/7:00

The driver of an ambushed car makes a disturbing discovery in an auto repair yard. A tongue-in-cheek homage to the filmmaker's famous father mixing surrealism with cyberpunk.

The Fall

Dir: Aurel Klimt Anim/1999/Slovakia/15:00

Loosely based on the (very) short story by the wonderful Russian writer Daniil Kharms, this is the latest film from the rising star of Czech-Slovak animation. Using stop-motion puppet animation, it tells the morose tale of the consequences of a suicide attempt.

White Mountain

Dir: Ondřej Anděra Exp/Nar/1997/Czech/10:00

Existential angst and lost love gets an end-of-the-millennium makeover and comes out looking pretty good.

Tennis Match

Dir: Robert Ellmann Exp/1998/Czech/10:00

An alchemical tale of zombies, Wimbledon, corporate sponsorship and the urge to win. A wonderful juxtaposition of the Czech Republic's rich cultural history with modern computer effects.

The Noon-day Witch

Dir: Niké Papadopulasová Exp/1999/Czech/6:00

A housewife tries to escape from the drudgery of everyday life. Constructed around a classical Czech poem and starring Prague's most original singer and performer—Monika Na-eva.

The Sub

Dir: Martin Krejčí Nar/1999/Czech/22:00

To the people of Prague, the seemingly haphazard, chaotic system of travelling and ticket inspection on the Prague metro is source of both frustration and amusement. But as Henry finds out to his peril, this disorder is merely a facade to hide the sinister truth... This film is full of in-jokes that only Czechs will get but it still has glorious shades of "Brazil"—that behind the apparently slow moving cogs of The Machine, an ultra-efficient totalitarian system is in place.

Caramel Is Sugar That Will Never Recover

Dir: Jan Zajíček Exp/1998/Czech/4:00

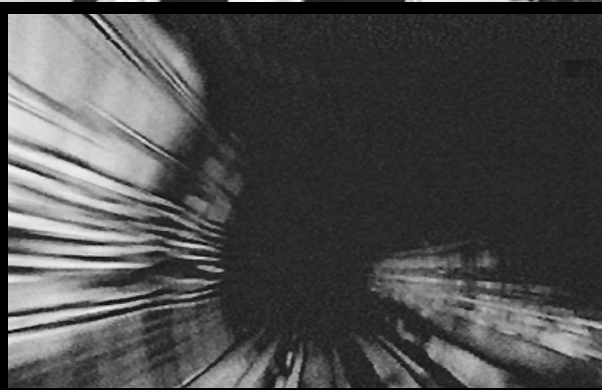
Music video for the track by Czech band W.W.W.

Culex

Dir: Alexander Lauf Exp/Nar/1998/Slovakia/10:00

When a mosquito sacrifices itself to save the life of private eye Phil Culex, it finds that Mosquito Heaven isn't so bad after all. Sexy special effects and a great twist on Film Noir.

Note: Production formats vary. This program will be presented on video.



11:30 pm



Saturday, September 23

PERSISTENT VISIONS



Autist

Dir: Michael Frank Exp/Video/2000/Australia/ 5:00 Canadian Premiere

In a world where everyone is moving backwards is a girl who exists in a forwards direction. This surreal lullaby about the oppression of the incongruous comes from the maker of Purgatory (Antimatter 99).

(Esc Ctrl)

Dir: Tomoe Yoshihara Exp/Video/1999/Canada/1:30 BC Premiere

Yoshihara renders a portrait surreal through the piscine obfuscation of individual features.



Marshmallow

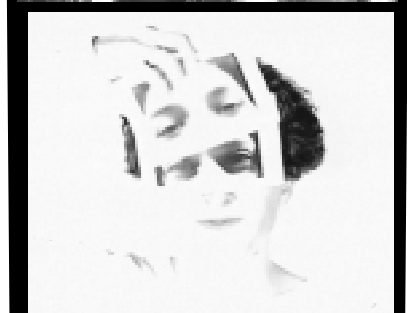
Dir: Nathan Fleet Nar/Video/1999/Canada/6:00 Canadian Premiere

This Super 8 film is a very disturbing look at the abduction of a child from a city park, using visual suggestion, sound and thoughtful edits to convey the menace, violence and loss inherent in this scenario.

Shift

Dir: Julie-Christine Fortier Exp/Video/1999/Canada/2:00 BC Premiere

"I filmed the eyes of the people I met during a trip, and printed them to use in a video performance. I recast them in a series of tete-a-tetes: voiceless yet visibly voluble. The performer's bust resembles a post card rack, and whirls the eye-images around. Her presence animates them, yet a border remains between herself and the scattering images." – JCF



The Two Boys

Dir: Jason Livingston Doc/Video/1999/USA/ 9:00 BC Premiere

One of the recent bumper crop of talented experimental filmmakers from the University of Iowa, Livingston (Not a Drop, Antimatter 99) here creates a mythical yet alien port of call from found footage.

Falaise

Dir: Karin Hazé Exp/Video/1999/Canada/11:00 BC Premiere

A dreamy portrait of a Bhuto dancer a la a 1920s avant-garde silent film.



His Distance Between Us

Dir: Kevin d*sousa Exp/Video/1999/Canada/7:00 BC Premiere

d*souza crafts an experimental film in three parts: Francis, Rizwan and Bahadur tells stories of south Asian masculinity with delicacy and strength, through object and innuendo.

Blow Them Up

Dir: Laura Purdy & Kristy Geuvara Flanagan Exp/Video/1999/USA/ 5:00 Canadian Premiere

"...a scathing indictment of the objectification of female bodies. The film offers a painfully slow look at a life sized party doll being filled with air while in the background we hear the sound of a Bolex being wound down." – Elizabeth Henry



The Distance After

Dir: David Crompton/Jeremy Shaw (Stereo8) Nar/Video/1999/Canada/20:00 Victoria Premiere

"A haunting episode of urban dreaming, Stereo8 and Crompton's film fills our eyes with bleached out whites, Rothko like composition, and an everywhereish Vancouver, all public transit, rotting buildings, and a voice-over with the precise, unknowing enunciation of a young child." – Clint Burnham

Sunday, September 24



7:00 pm

SECOND SIGHT

Shanti

Dir: Rohan Sen Docum/16mm/2000/USA/8:00 Canadian Premiere

By juxtaposing images of urban frenzy with serene park land, Sen has created an affecting study of chaos and peace.

Miss BlindSight: The Wingwall Auditions

Dir: Wendy Snyder MacNeil Doc/16mm/2000/USA/25:30 Canadian Premiere

Fellow artist and filmmaker MacNeil collaborated with Alice Wingwall to create this luminous documentary about invention, spirit and lucidity. Wingwall, suffering from retinitis pigmentosa, has refused to let the fact that her world is becoming irrevocably dark interfere with the continuous process of art making that her life has become. Whether driving a tractor to shift stone monoliths for a site specific work or creating wonderful and enigmatic double exposed photos of her beloved Joseph in front of various landscapes, or getting slightly pissed off about the hassle that finding a mailbox can be when you're blind, Wingwall remains thoroughly compelling, commanding both the screen and our respect with the realization that to the extremely gifted, loss itself can be art.



JOE

Dir: David Middleton Exp/16mm/1999/Canada/12:00 BC Premiere

Using over 300 B&W still photos and narration brilliantly structured around three spoken word pieces by poet Beverly R. Elkins, JOE powerfully conjures up the separate but interwoven lives of Sarah and Sonny, Taco, Little Jimmy, Hummer, Quick, and the noir tales revolving around the greasy spoon they inhabit. "Startlingly immediate, visually striking and sonically fluid, Joe pushes against the limits of the cinema." The Daily News (Halifax)

Housesitting

Dir: Tony Gault Exp/16mm/1999/USA/16:00 Canadian Premiere

Gault travels into a shared mythological landscape of the American Southwest with his illness as a travelling companion. This documentary voyage "seeing the sites that initiate a story" investigates the nature and possibilities of healing, as well as our relationship to the land within the context of public/personal histories and narratives.

Mermaids and Pickles

Dir: Trixy Sweetvittles Exp/16mm/1999/USA/2:00 Canadian Premiere

A campy cowgirl's love song for the slimy and salty denizens of the deep.

9:15 pm



Sunday, September 24

FAITH & GLORY

A Feeling Called Glory

Dir: Coreen Mayrs

Nar/Video/1999/Canada/ 22:00 Victoria Premiere

First time filmmaker Mayrs won the Kodak Canada Vision Award for best screenplay for this adaptation of a Barbara Gowdy short story, and proceeded to masterfully bring it to the screen in this story of two extraordinary misfits who must contend with paranormal occurrences, mortal illness, the meaning of friendship and the usual (and unusual) childhood baggage that nonetheless transforms each individual's life into a magical and singular one.

landscape

Dir: Jen Speed

Exp/Video/1999/USA/ 3:00 Canadian Premiere

Captured answering machine messages provide the context for this experimental narrative following a woman on a road trip across the country. Her journey is ambiguous. Upon reaching her destination, she may be seen as victim or victor—escapist or heroine.

Underground

Dir: Sheron Johnson

Nar/Video/2000/USA/13:00 World Premiere

Larry Zabriskie is a homeless man living in the underground, waiting patiently for a signal from God. A verité portrait of hope restored through faith, and chance.

Ripple

Dir: Tim Kerns

Nar/Video/1999/USA/5:00 Canadian Premiere

Two fishermen make a surprising catch.

The Anchor Man

Dir: Christopher Summa

Nar/Video/2000/USA/25:00 World Premiere

Extraordinary writing and cinematography distinguish this story of a troubled college track relay team and a young man digging deep for his own strength, interwoven with the African American folk legend of steel driving ex-slave John Henry.



Contacts

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Delusions of Grandeur

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(Esc Ctrl); Gears; Iron Fist of Man Part I, II, III

Gulf Islands Film & Television School
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250-539-5729
gifts@gulfislands.com

Estetyka

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His Distance Between Us; In Response To the Dumbest Question of the 20th Century; Phantom Lake; Squalor Fed Fate To Drink; Waves of Love

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Recipe For Disaster

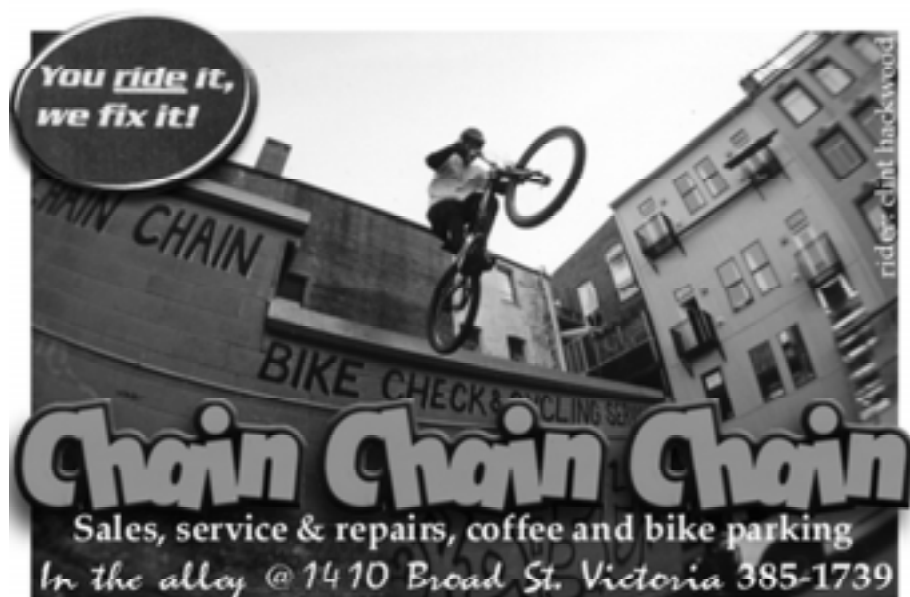
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Restroom

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Rick and Steve the Happiest Gay Couple in All the World

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The Terrible Cosmic Death

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vulgar... incomplete 'n yet whole

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Schedule subject to change.
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Friday, Sept 15

7:00 PM
SWINGERS & SALESMEN
Estetyka
Swingers' Serenade
Rick & Steve, the Happiest
Gay Couple In All the World
Sold
vulgar...incomplete 'n yet whole

Saturday, Sept 16

7:00 PM
QUEST
You Would Make A Good Lawyer
The Quest
Sadisinfectenz
Film (knout)
The Devil Lives In Hollywood
Subterranean Passage

Sunday, Sept 17

7:00 PM
TRUTH & CONSEQUENCES
drummer
Double Dutch
Squalor Fed Fate to Drink
Heng Je: A Left Home Person
But, the Day Came

9:30 PM

Wipe-out



9:15 PM – FOREIGN MATTER UK

Jaunt • Greenidge Meantime
The Missing Link
Night of the Living Dead
Sharony • Rape of the Arthropods
The Dolls House • Siesta
Blow Your Own Trumpet
Three Pieces Are Lost
The International Language

9:15 PM
DELUSIONARY TACTICS

Idölle
Why the Canary Sings No More
Virtual Body of God
The Field Far Away
Middle • Horse-Play
Delusions of Grandeur

11:30 PM
NIGHT SWEATS

Some Like It Without Sugar
Ladies of the Night (Les Vampyres)
The End
Divided Into Zero

Thursday, Sept 21

7:00 PM
SEVEN WONDERS
Here's Looking At You Kids
Diet Pink Lemonade
Recipe For Disaster
Restroom • Pink no. 22
Goodbye Happy Ending
Admission and Placement

Friday, Sept 22

7:00 PM
SUPERCONDUCTOR
Special Report
The Terrible Cosmic Death
Electrum • U-Champions
FZ-976 • Gears
Iron Fist of Man, part I, II, and III
Ugly • Beyond Words

Saturday, Sept 23

7:00 PM
RAVING LUNATICS
I'm Going Out In The Rain
How To Fake An Orgasm
Locoweed & Other Discoveries
In Response to the Dumbest Question...
A Poem by William Blake
Vinnie & Angela's...
The Meat Draw

Sunday, Sept 24

7:00 PM
SECOND SIGHT
Shanti
Miss BlindSight:
The Wingwall Auditions
JOE
Housesitting
Mermaids and Pickles

9:15 PM
FIRMAMENT

Columbia River Redux
Phantom Lake • Phoenix Crossing
Arctic Dreams • Between Breaks
Crescent Time • Autoportrait Le Depart
The Speed of Light • Trans(e) Bleu
Perspective of the Spinner

9:15 PM
FOREIGN MATTER – LATINO

S&M in the Hood
The Manhatitlan Chronicles
Las Papas Del Papa
Semillas • Boys Suck
The Assumption of Lupe Velez
Un Sueno de Michoacan
Asi se quire en Jalisco

**9:15 PM – FOREIGN MATTER
CZECH/SLOVAK**

Test • The Fall
White Mountain • Tennis Match
The Noon-day Witch • The Sub
Caramel Is Sugar That
Will Never Recover
Culex

9:15 PM
FAITH & GLORY

A Feeling Called Glory
landscape
Underground
Ripple
The Anchor Man

11:30 PM
PROGRAM X

Waves of Love
Deep Africa
The B-Reel
Dreamboy and the Clam

11:30 PM
PERSISTENT VISIONS

Autist • (Esc Ctrl)
Marshmallow • Shift
The Two Boys • Falaise
His Distance Between Us
Blow Them Up
The Distance After



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 No chocolate.
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(And you thought Calculus was tough)



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