The reviews are in ...

"Locally Owned, Locally Loved"
Chava P.

"The Most Admired Internet Service in Ashland"
Chen X.

"The World Wide Web... Brought to You by Your Neighbors"
George K.

"Super, Duperist Internet Service in Ashland"
Chad P.
Connecting our Communities.
Connecting our Worlds.
Connecting our Spirits.

Since 1969 Jefferson Public Radio has provided a connection to the people, events and ideas that shape Ashland, our region and our world. We’ve covered the news with a belief that informed people make better citizens. We’ve approached music as a vital connection to the human spirit. Like the Ashland Independent Film Festival, JPR is proud to be one of the things that contribute to the quality of life in Ashland and the Rogue Valley. It’s worth every minute you listen … and every dollar you give. Learn more at www.jpr.org.

New for AIFF2019!
Purchase tickets and view the full schedule at ashlandfilm.org.
In addition to online ordering, you can now download your tickets to your mobile device or print them at home!

TICKET PRE-SALE & BADGE PICK-UP
Located at the Information Kiosk on the Plaza in downtown Ashland
Members Pre-sale Dates:
- Online ordering begins at 10am PST. Box Office & Will Call will be open every day from 4-6 pm, March 25-April 10.
- Producer & above Monday, March 25
- Director Tuesday, March 26
- Fan Wednesday, March 27
- Cine Thursday, March 28
- Indie Friday, March 29
- Friend Saturday, March 30
- General Public Sunday, March 31

TICKETS DURING FESTIVAL
Online at ashlandfilm.org or at the Varsity Theatre, 166 E. Main St., Ashland
April 11-15, 9am-10pm

No ticket? Join the Rush Line!
Rush tickets will be sold at the door shortly before showtime, as soon as all ticket holders are seated. Rush tickets are available on a first come, first served basis for cash or paper film voucher only (no credit cards accepted).

TICKET PRICES
Films
- Regular: $14
- Seniors (62+): $13
- Students (w/valid ID): $6
- Oregon Trail Card Holders: $5
- Members: $1 off for an applicable membership

Parties
- Opening Night Bash: $35
- Awards Celebration: $85

FREE Events
- Ticket required: Locals Only, TalkBack Panels
- No ticket required: Family Day at ScienceWorks (show member badge).

Membership enhances the creative experience: AIFF Members receive advance ticket ordering, first entry into films, discounts on year-round special screenings, and more. Memberships are available at ashlandfilm.org/membership.

The Fine Print: Ticket Policy & Festival Rules
No refunds or exchanges. Tickets are non-transferable. All pass holders must select tickets in advance to guarantee seating, and all ticket holders must be at the theater 15 min. before the show to guarantee seating. Members are granted entrance to theaters about 30-40 min. before showtime. General public ticket holders are granted entrance about 20-25 min. before showtime.
VENUES

CONCESSIONS & MERCHANDISE

Information Kiosk
Downtown Ashland Plaza
Pre-Sale Box Office

Varsity Theatre
166 E. Main St.
Films & Festival Box Office

Historic Ashland Armory
208 Oak St.
Films & Awards Celebration

Ashland Street Cinema
1644 Ashland St.
Films

Ashland Springs Hotel
212 E. Main St.
Opening Night Bash & TalkBack Panels

Schneider Museum of Art
1250 Siskiyou Blvd.
Media Art Exhibition

Hanson Howard Gallery
89 Oak St.
Media Art Exhibition

ScienceWorks
Hands-On Museum
1500 E. Main St.
Family Day

Ashland Community Center
59 Winburn Way
Live Performance

Hearsay Restaurant,
Lounge & Garden
40 S. 1st St.
AfterLounge

Jefferson Spirits
145 E Main St.
AfterLounge

Liquid Assets Wine Bar
96 N. Main St.
AfterLounge

Brickroom
35 N. Main St.
AfterLounge

Concessions

Varsity Theatre & Ashland Street Cinema
Movie Theater Favorites

Historic Ashland Armory
Water Street Cafe: wraps & more
Rogue Valley Roasting Company: sweet treats
Noble Coffee Roasting: coffee
Rogue Creamery popcorn

Please help us decrease our environmental impact: bring your water bottle to fill at our venues, and recycle whenever possible.

2019 AIFF Merchandise

Sold at Travel Essentials, 252 E. Main St.
On sale now until April 20
Hours: Mon-Sat, 10am-5:30pm & Sunday, 11am-5pm

Short Sleeve T-shirt (men’s and women’s): $20
Long Sleeve T-shirt (men’s and women’s): $25
Field Bag: $25
Baseball Cap: $20
Poster: $5

100% of sales benefit AIFF

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Ashland Springs Hotel

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A special thank you to the Rogue Valley residents who provided housing for filmmakers and festival guests.
Opening Night Bash
Savor the Rogue® presented by founding sponsor Rogue Creamery
Thursday, April 11, 7-10pm  |  Ashland Springs Hotel  | Tickets: $35
Meet and mingle with the filmmakers and festival guests of AIFF2019 and enjoy a selection of award-winning cheeses paired with appetizers, artisan chocolate, beer, and wine from around the Rogue Valley.

AfterLounge  Nightly 8pm-1am
Keep the conversation going at the no-host, no-cover AfterLounge. Enjoy some food and a fine selection of beverages and join the festival community each night for the best after party in town!
Thursday, April 11
Liquid Assets Wine Bar
Friday, April 12
Hearsay Restaurant, Lounge & Garden
Saturday, April 13
Brickroom  Karaoke starts at 9pm
Sunday, April 14
Jefferson Spirits

Awards Celebration
Sunday, April 14, 7:30–11pm
Historic Ashland Armory
Tickets: $85  (includes small plates, dessert, & drinks)
Put on your party clothes and toast the Juried and Audience Award winners while dining on delicious food and drink from the Rogue Valley’s finest restaurants, breweries, and wineries.
AIFF welcomes back Warren Etheredge as our host for the Awards Celebration. Warren is a teacher, producer, author, playwright, interviewer, public speaker, veteran festival programmer and Emmy®-nominated television host.

AIFF Festival Wine
Weisinger Family Winery, 3150 Siskiyou Blvd, Ashland
Ashland Wine Cellar, 38 Lithia Way, Ashland
Swing out to Weisinger Family Winery or drop by Ashland Wine Cellar to purchase the new AIFF Festival Wine—a 2016 Grenache featuring grapes grown by South Stage Cellars and wine made by Weisinger Family Winery. This Grenache opens with elegant rose petal, spice, white pepper, and ripe raspberries on the nose. Bright acidity and lighter body leads the palate to dark berries, smooth tannins, and a dry, lingering finish. 100% of wine sales support AIFF!
ROGUE AWARD
Alex Rivera & Cristina Ibarra

Alex Rivera is a filmmaker who, for the past twenty years, has been telling new, urgent, and visually adventurous Latino stories. His work illuminates two massive and parallel realities: the globalization of information through the internet, and the globalization of families and communities through mass migration. Rivera’s first feature film, Sleep Dealer, a science-fiction feature set on the U.S./Mexico border, won awards at the Sundance Film Festival and the Berlin International Film Festival, and had a commercial release in the U.S., France, Japan, and other countries. His latest film, The Infiltrators, co-directed with Cristina Ibarra, won both the NEXT Jury and Audience awards at the 2019 Sundance Film Festival.

Cristina Ibarra has been making award-winning films for PBS that explore the U.S.-Mexico border for the past sixteen years. Her most recent documentary, Las Marthas, premiered on Independent Lens in 2014. The New York Times called it “a striking alternative portrait of border life”. Her PBS documentary collaboration, The Last Conquistador, had a national broadcast on POV and Dirty Laundry: A Homemade Telenovela, her first short fiction, won multiple awards and was broadcast on PBS. With Alex Rivera, she directed the Sundance Film Festival sensation, The Infiltrators.

Events with Alex Rivera & Cristina Ibarra

The Infiltrators
Friday, April 12, 6:00pm | Historic Ashland Armory

Sleep Dealer
Saturday, April 13, 10:10am | Varsity 3
Monday, April 15, 12:10pm | Varsity 4

Las Marthas
Saturday, April 13, 3:30pm | Varsity 5

TalkBack: Art Against the Wall: Illuminating the Border
Friday, April 12, 10:00-11:30am | Ashland Springs Hotel

“I come from a family of border crossers, we have been crossing the border for generations. I grew up in El Paso, Texas, but my family, divided by luck and history, is split across the U.S./Mexico border. I use visual media as a way to come home to the landscape of my memories, and to bridge the distance between my homeland and the larger American social and political discourse.”

– Cristina Ibarra

“The idea of ‘the illegal immigrant’ is one of the most potent stories of our era. As a filmmaker who has grown up connected to immigrant lives, I’ve been interested in disrupting those stories. For example, the stories around immigration that we most often encounter are that immigrants are criminals, invaders, etc., but on the other side, in more liberal circles, there is a fascination about immigrants as victims, dying in the borderlands and so on. I’ve been interested in a third space—not victims, not criminal, but rather something more like... people.”

– Alex Rivera
B. Ruby Rich is a Professor of Film and Digital Media at University of California, Santa Cruz and Editor in Chief of Film Quarterly (UC Press), the oldest film journal in the U.S. A renowned film critic and scholar, she writes widely in both the scholarly and academic press. Credited with coining the term “New Queer Cinema,” she is the author of New Queer Cinema: The Director’s Cut (Duke, 2013) and Chick Flicks: Theories and Memories of the Feminist Film Movement (Duke, 1998). Her career includes stints as Director of the Electronic Media and Film Program at the New York State Council on the Arts and Associate Director of the Film Center of the School of the Art Institute of Chicago. Rich received the 2006 Distinguished Career Achievement Award from the Society for Cinema and Media Studies, the 2007 James Grubner Award for outstanding LGBT scholarship from Yale University, and, in June 2017, she was honored in London with an exhibition, “Being Ruby Rich” presented by the Barbican Center and Birkbeck College.

Queer Intersectionality
A Program of Four Films Curated and Presented by B. Ruby Rich

The original New Queer Cinema movement of the late 80s and early 90s came blasting into public consciousness at a time of immense peril: the AIDS epidemic, the Reagan/Bush years, and the jeopardizing of tenuous gay and lesbian rights. Today, with genderqueer and pansexual identities on the rise, a #MeToo movement in full swing, and with more serious threats to people of color, women, queers and their allies than at any time since WW2, queer cinema is reclaiming its legacy of intersectionality—putting queerness in juxtaposition and dialogue with kindred communities and crossover issues of society, aesthetics, and culture. We are all mongrels today, and only the pure bloods and the blue bloods need fear contamination. With the Ashland Independent Film Festival, I am delighted to be reclaiming an important legacy for our political and artistic future. – B. Ruby Rich

From Baghdad to the Bay with guest director Erin Palmquist
Friday, April 12, 6:40pm | Varsity 3
Stories of Our Lives
Friday, April 12, 9:10pm | Varsity 4
Strong Island with guest director Yance Ford (via Skype)
Saturday, April 13, 6:40pm | Varsity 3
Young Soul Rebels with guest director Isaac Julien
Sunday, April 14, 12:40pm | Varsity 3

Erin Palmquist is an award winning documentary filmmaker who has worked for independent filmmakers as well as Lucasfilm, National Geographic Explorer, and PBS. Her first feature-length documentary From Baghdad to The Bay won the Jury Award for Best Documentary at Cinequest and Best Film—Programmer’s Award for Excellence at OUTshine Miami. Her first short documentary BDSM: It’s Not What You Think! premiered at the Frameline32 Film Festival in 2008.

Yance Ford is a Sundance Institute Fellow, a Creative Capital Grantee, and winner of the International Documentary Association Emerging Filmmaker Award of 2017. A graduate of the Production Workshop at Third World Newsreel, he is a former series producer of the PBS anthology series POVs. The Root 100 recently named Ford among the most influential African Americans of 2017.

Filmmaker and installation artist, Isaac Julien CBE RA, was born in 1960 in London, where he currently lives and works. His multi-screen film installations and photographs incorporate different artistic disciplines to create a poetic and unique visual language. His 1989 documentary-drama exploring author Langston Hughes and the Harlem Renaissance titled Looking for Langston garnered Julien a cult following, while his 1991 debut feature Young Soul Rebels won the Semaine de la Critique prize at the Cannes Film Festival.

B. Ruby Rich is the recipient of the 2019 AIFF Pride Award, supported by the LGBTQ Juvenile Justice Fund of the Equity Foundation
Kino Lorber, Inc. was founded in 2009 by industry veterans Donald Krim and Richard Lorber. Combining the staffs, libraries and resources of Kino International, Lorber Films and Alive Mind Cinema, Kino Lorber quickly became a leader in distributing the finest art-house, classic and international films. With a library of more than 1,000 titles, Kino Lorber, Inc. releases over 25 films per year theatrically, including five Academy Award nominated films in the last seven years. Recent theatrical releases from Kino Lorber have included Jean-Luc Godard’s The Image Book and Academy Award nominee Of Fathers and Sons.

Our tribute to Kino Lorber includes a sampling of their diverse range of new releases, neglecting only their foreign films, which we feature annually in Varsity World Film Week (including What Will People Say, in 2018 and Pop Aye in 2017). Chef Flynn is an engaging new vérité documentary about the teen culinary wunderkind, Flynn McGarry. What is Democracy?, a Zeitgeist Film in association with Kino Lorber, is a powerful, timely essay film exploring the evolution of democracy by Astra Taylor. Kino Lorber has restored and rereleased one of Repo Man director Alex Cox’s finest films, which he filmed in Mexico in 1991, Highway Patrolman.
“Expanded Cinema” is cinema that reaches beyond the traditional moviegoing experience, and our tribute to Apocalypse Now expands from movies to media art, sculpture, photography, live music, and theater.

**Hearts of Darkness: A Filmmaker’s Odyssey**
Screening and Q&A with Special Guest Eleanor Coppola
Saturday, April 13, 3:40pm | Ashland Street Cinema

An intimate look at the making of Francis Ford Coppola’s 1979 classic Apocalypse Now. Hearts of Darkness combines documentary interviews with outtakes from the film and rare documentary footage, some shot on the set by Eleanor Coppola. The film provides a remarkably immediate look at the filmmaking process and the personalities involved.

**The Second Coming Of Klaus Kinski**
Live Theater Performance
Friday, April 14, 1:00pm & 4:00pm | Ashland Community Center

Andrew Perez comes to Ashland for a special performance of his Encore Award-winning one-man show. Klaus Kinski is one of the most celebrated yet controversial actors in the history of world cinema. The reckless abandon with which he approached both life and art left him tortured, demonized and worshipped. Before his famed collaborations with director Werner Herzog (Aguirre, the Wrath of God; Nosferatu, Fitzcarraldo), Klaus Kinski was a tortured B-movie character actor who had become a touring sensation with his live wire theatrical performances. It was during this time that Kinski starred as Jesus Christ in a one-man show that had taken him a decade to write. Audiences were outraged at Kinski’s audacious portrayal of Jesus and heckled him mercilessly. After only two performances Kinski canceled the tour. It’s now 2019 and actor-writer Andrew Perez does battle with Kinski’s demons in an effort to resurrect him and finish the job in one last command performance.

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**Notes on the Making of Apocalypse Now**

**Agrirre, The Wrath of God**
Screening and Q&A with artist Matthew Picton and actor Andrew Perez
Sunday, April 14, 3:40pm | Ashland Street Cinema

Discussing his conception of Apocalypse Now in 1979, director Francis Ford Coppola acknowledged: “Agrirre, with its incredible imagery, was a very strong influence.” The commonalities go deeper—a white colonial explorer (Klaus Kinski as Aguirre, Marlon Brando as Colonel Kurtz) traveling deep in the jungle, bent on conquest, armored with western cultural trappings and seeking godlike status among the natives, is ultimately driven mad. Has the apocalypse arrived, or has colonialism simply run its course? “It’s easier to imagine the end of the world than the end of capitalism,” noted Fredric Jameson. Artist Matthew Picton, whose sculptures in the Apocalypse exhibition reference both Apocalypse Now and Agrirre, will introduce the screening, which will be followed by the hilarious short film, My Dinner with Werner, which co-stars guest actor Andrew Perez in the role of Klaus Kinski.

**Also:** Four feature films and a TalkBack on our Endangered Environment

**One Man Dies a Million Times** (p. 77), **Secret Screening** (p. 67), **Metamorphosis** (p. 61), **Grit** (p. 49)

TalkBack: Filming and Protecting Our Endangered Environment (p. 25)

For more information on these films and the TalkBack, see their pages in this catalogue.
**Musical Performance**

**Alone | Together**

With Caballito Negro and Bruce Bayard and Todd Barton performing live music in response to the Apocalypse exhibition!

Friday, April 12, 7:00pm | Schneider Museum of Art

**About the AIFF2019 Art**

**Artists in the exhibition**

- **Matthew Picton** creates fine art sculptures from a variety of media, informed by his studies in Politics and History at the London School of Economics. Now based in Ashland, Oregon, his work can be found in galleries and locations worldwide, including the Portland Art Museum, The De Young Museum, The Stadt Museum, and more.

- **Stephanie Syjuco** creates large-scale spectacles of collected cultural objects, cumulative archives, and temporary vending installations, often with an active public component that invites viewers to directly participate as producers or distributors. Recent exhibitions include “Being: New Photography” at the Museum of Modern Art, New York and “Public Knowledge,” at the San Francisco Museum of Modern Art.

- **Bruce Bayard** started a professional art career in 1988 with his move to southern Oregon. In his early career his mixed media paintings were exhibited in Los Angeles, Minneapolis, and San Francisco. In 2000 he eschewed paint and mixed media in favor of producing his work digitally. He currently produces video collage and improvisational electronic music performances.

- **Deborah Oropallo** incorporates mixed media including photomontage, computer editing, print technique, and paint. Her composite works utilize layered visual sources to produce a dense interplay between time, place, form, and content. Oropallo’s work has been featured in solo exhibitions at the de Young Museum, the Boise Art Museum, Montalvo Gallery, and the San Jose Museum of Art.

- **Morehshin Allahyari** is an artist, activist, educator, and occasional curator. Her work deals with the political, social, and cultural contradictions we face every day. Morehshin is the co-author of *The 3D Additivist Cookbook*. Her modeled, 3D-printed sculptural reconstructions of ancient artifacts destroyed by ISIS, titled *Material Speculations: ISIS*, have received widespread curatorial and press attention and have been exhibited worldwide.

- **Caballito Negro** will present selections from their acclaimed program, *Alone | Together*, an intimate tribute to futurist speculations, with science as play. Caballito Negro flutist Tessa Brinckman and percussionist Terry Longshore perform intercultural work, in a fearless, ecstatic blend of modern and traditional aesthetics. Inspired by Federico García Lorca’s poem, “Canción de Jinetes” (1860), the duo collaborates with many prominent, innovative artists, creating contemporary music that pushes the flute and percussion repertoire to new heights, and always in the spirit of duende.

- **Todd Barton and Bruce Bayard** create improvised soundscapes with electronic music instruments to accompany Bayard’s video projections. The projection, *Triptych*, uses the tools (code) commonly associated with web pages to create complex, ever changing, never repeating collages of images, animations, and video.

- **Brinckman, Longshore, Barton, and Bayard** will create a new work together as part of this adventurous concert.
AIFF is committed to broadening the media literacy of audiences, young and old with AIFF Learn’s dynamic educational programs. In addition to TalkBack panels and AIFF Family Day at ScienceWorks Hands-On Museum, we offer the following:

**Teen Press** trains teams of middle and high school students in video journalism and brings them to the Festival to interview guest artists.

**Festival in the Schools** is a program that brings guest filmmakers and speakers into local schools in the area to speak with students about their careers.

**School Group Screenings** provide deeply discounted screenings of independent films to groups of students from regional schools. There are six School Group Screenings at AIFF2019.

**LAUNCH Student Film Competition** invites students from kindergarten to college to create inventive short films and win prizes in their grade category.

**OLLI Goes to AIFF** is an educational program that invites older audiences to explore the issues underlying AIFF films.

**TalkBacks** are three panel discussions on Friday, Saturday, and Sunday mornings of the Festival that address issues raised by films in the Festival program and offer insight into how independent movies are made and distributed.

**Family Day at ScienceWorks Hands-On Museum** is a full day of hands-on filmmaking activities and presentations geared towards families and kids six and older during our annual film festival.

**AIFF Learn is made possible by the support of our generous supporters:**
- Rotary Club of Lithia Springs
- The Carpenter Foundation
- Carrico Family Foundation
- City of Ashland
Art Against the Wall: Illuminating the Border
Friday, April 12, 10:00-11:30am
As the Mexican-American border is portrayed by our president as a space of alien invasion, major artists who have explored the border as both a diverse living space and a charged symbolic zone will discuss how their work illuminates the region and confronts hate. Rogue Award winners Alex Rivera and Cristina Ibarra (including The Infiltrators, Sleep Dealer, and Las Marthas, screening at AIFF2019) have, for two decades, illuminated the Mexican-American border as a space of both communication and conflict. Author of more than twenty plays, Octavio Solis is considered one of the most prominent Latino playwrights in America. His latest book is Retablos: Stories from a Life Lived Along the Border, a memoir of his youth in El Paso, Texas.

Moderator: Peter Bratt directed the AIFF2017 opening night film, Dolores, on the Mexican-American activist Dolores Huerta, as well as Follow Me Home (1996), starring Alfre Woodward and Salma Hayek, and La Mission (2009) with Benjamin Bratt.

Filming and Protecting our Endangered Environment
Saturday, April 13, 10:00-11:30am
Several films in AIFF 2019 expose environmental dangers—the impending extinction of wild salmon (Secret Screening) and giraffes (The Woman Who Loves Giraffes), the devastation of East Java by a toxic mudflow caused by oil drilling (Grit), and the threat posed by war to a vital seed bank (One Man Dies a Million Times). Others explore environmental innovations offering creative, systemic solutions, from solar panels in underserved neighborhoods (Metamorphosis) to a hydroponic greenhouse staffed by developmentally disabled employees (Hearts of Glass). Join AIFF2019’s environmental filmmakers for a discussion of their diverse approaches to depicting and protecting our endangered environment.

Moderators: Nova Ami creates socially relevant, thought-provoking films that inspire, educate, and empower. Her work has screened at international festivals including Hot Docs and IDFA, and has been broadcast on BBC, CBC, CTV, Super Channel, Vision TV, and SBS Australia. Velcrow Ripper creates powerful, cinematic feature documentaries that deal with the central issues of our times. His epic “Fierce Light Trilogy” began with Scared Sacred, winner of the 2005 Genie Award for best feature documentary, continued with 2008’s award-winning Fierce Light: When Spirit Meets Action, and concluded with Occupy Love (2013).

From Southern Oregon to the World: The Making and Releasing of Phoenix, Oregon
Sunday, April 14, 10:00-11:30am
Gary and Anne Lundgren’s Joma Films has produced three feature films in Southern Oregon that went on to wider festival and theatrical release—Calvin Marshall in 2007, Redwood Highway, which premiered at AIFF2013, and Black Road in 2014. On April 13, they premiered their latest, Phoenix, Oregon, at AIFF2019. Join the Lundgrens, along with members of their crew (likely to include the cinematographer, composer, production designer and actors), for an in depth look into the logistics of scouting and shooting the movie in Southern Oregon and preparing for a national theatrical tour.

Moderator: Warren Etheredge is one of the founding faculty of TheFilmSchool, helping filmmakers translate their stories for screens big and small, and The Red Badge Project, helping combat veterans work through PTSD and other issues by teaching them the art of storytelling. He has conducted over 3,000 interviews; on the page, on stage, and on screen.
CineSpace 2018

CineSpace 2018 marks the fourth year of the collaborative film competition between Houston Cinema Arts Society and NASA. Finalists, spanning eight countries, will be screened alongside the top three winners selected by Academy Award-nominated director Richard Linklater. Each film incorporates NASA-captured imagery collected throughout the agency’s 50-year history and were judged on creativity, innovation, and attention to detail. The chosen films, all under ten minutes in length, are a wide variety of narrative, documentary, and experimental film genres.

**CineSpace 2018**
77 min | Saturday 12:40pm | Ashland Street Cinema

**Knight Flicks One: Best of the 2018 New York Children’s International Film Festival**
52 min | Sunday 10:10am | Ashland Street Cinema

Knight Flicks One gives a warm welcome to all budding cinephiles with this lively international lineup of fun. Kick off the festivities with good hygiene and great dubstep in Party Mouth (USA), then let your hair—or, fur—down and hang loose in I Want to Live in the Zoo (Russia). Even if you get into a tangle, there will be someone to catch and cheer you on with the charming If You Fall (Canada).

**Inventing Tomorrow** (p. 55)
Thursday, April 11, 9:00pm
Friday, April 12, 6:30pm

Meet passionate teenage innovators from around the globe who are creating cutting-edge solutions to confront the world’s environmental threats—found right in their own backyards—while navigating the doubts and insecurities that mark adolescence. Take a journey with these inspiring teens as they prepare their projects for the largest convening of high school scientists in the world, the Intel International Science and Engineering Fair (ISEF).

**Exhibition On View at ScienceWorks**
Wild Music: Sounds and Songs of Life invites visitors of all ages to expand their understanding of what makes music. Through whimsical, hands-on activities, they’ll not only hear the music that surrounds them every day, but they’ll see and even feel it too. They’ll discover that nature is filled with “musicians” that create distinct musical masterpieces to communicate with and relate to one another, and they’ll explore how human music is inspired by the music of other living creatures—from tiny insects to giant whales.

**Special Virtual Reality Exhibition**
Spheres will be on view at ScienceWorks April 11-14, 10am-5pm

Spheres is an interactive virtual reality series exploring the music of the cosmos. Instead of looking at the Universe, for the first time we listen to its songs. We enter an immersive world that transports us to the deepest corners of the Universe.

**Episode One: Chorus of The Cosmos**
Narrated by Millie Bobby Brown
We discover the Universe through sound. Space is full of frequencies that we can listen to. Uncovering these waves, we create music. Our solar system becomes an instrument. We play its songs, crafting a unique musical journey. This is the chorus of the cosmos.

**Episode Two: Songs of Spacetime**
Narrated by Jessica Chastain
Dive into the heart of a black hole and uncover the hidden sounds of the cosmos. In this interactive VR experience, the break-through discovery of gravitational waves transforms how we see the Universe. Fall into the darkness, and you will find the light.

**Episode Three: Pale Blue Dot**
Narrated by Patti Smith
In this cosmic journey from the edges of the universe to our "pale blue dot", we uncover echoes of the Big Bang, gaze back in time; trace the history of sound across the cosmos, traverse the Universe and ultimately find the strangest song of all—the human voice.


**ScienceWorks, 1500 E. Main St., Ashland • FREE admission for AIFF members with badges**
Join us for a day of hands-on filmmaking activities and presentations geared towards families and kids six and older.
Free Family Shorts

At Ashland Street Cinema. Admission is FREE, but a ticket is required.

Locals Only: Launch Student Films (8 & older)
48 minutes | Friday, April 12, 3:40pm & Saturday, April 13, 10:10am | Films listed in order of play
Short films everyone can enjoy by student filmmakers from around the Siskiyou region. Featuring the finalists and winning films from the LAUNCH Regional Student Competition including AFF’s Pride Prize.

THE LAUNCH REGIONAL STUDENT FILM COMPETITION invites students from kindergarten to college to create inventive short films and win prizes in their grade category. Students may also submit films for the Pride Prize, a special cash prize for outstanding student-made films that speak to the LGBTQ+ experience.

THE JURORS
Diane DelliMent is a retired Ashland elementary school teacher. Her diverse teaching career included eight years in a unique 1st through 5th grade continuous community classroom setting, which emphasized fine arts and the performing arts. Diane has also been a devoted AFF volunteer for many years, working throughout the Ashland community to find housing for our visiting filmmakers.

Dan Ruby joined ScienceWorks in July 2018 after a long stint leading a planetarium in Reno, NV. He has a background in fine art digital media & communications as well as K-12 science education. He has researched cases on Mars and accompanied missions on NASA’s large flying infrared telescope, SOFIA. He lives in Ashland with his partner, two children, and a Scottie dog.

Raising the Archives
75 min | Sunday, April 15, 12:20pm | Varsity 2
Rick Prelinger is an archivist, professor, writer and filmmaker, and founder of the Prelinger Archives, a collection of 40,000 advertising, educational, industrial, and amateur films. His goal remains to collect, preserve, and facilitate access to films of historic significance that haven’t been collected elsewhere. For several decades, the Archive has been a gold mine for experimental filmmakers who have creatively remixed footage to create works of cinematic art. Two of the filmmakers who have mined the Archives most successfully, Portland’s Vanessa Renwick and London’s Vicki Bennett (AKA People Like Us) will each screen three works, which will then be discussed by Rick and Vanessa.

Vicki Bennett’s works will include We Edit Life, Remote Controller, and Ultimate Care II Excerpt Five.

Vanessa Renwick will present Britton, South Dakota, Red Stallions Revenge, and her latest work, Cold Holy Water.

Adventure Afternoon | Siqi Song | 8 min
Recommended for age 15+.

Animated Worlds: Familial Bonds with Mark Shapiro
86 min | Friday, April 12, 9:20pm, Saturday, April 13, 9:40pm & Sunday, April 14, 10:10am
Animation is a profound artform and its tactile nature, whether drawn, shaped on computer, or moved by hand frame by frame requires a unique patience, dedication and whizbang. This unparalleled bond between artist and subject is an intimate exploration. For this program, Mark Shapiro has pulled together a series of films that explored universal, evolving themes in parenting, loss and uncommon friendship. Bring a hanky. Recommended for age 15+

One Small Step | Andrew Cheshworth, Bobby Portillas | 8 min
Late Afternoon | Louise Bagnall | 10 min
Conception: Catie + Jen | Moth Studio | 4 min
Father and Daughter | Michael Dudok de Wit | 8 min
Weekends | Trevor Jimenez | 16 min
Sister | Siqi Song | 8 min
The Death, Dad & Son | Vincent Paronnaud, (as Winshluss), Doris Walgenwitz | 14 min
My Dad | Marcus Armitage | 6 min
Tweet Tweet | Zharra Bekmambetova | 12 min

THE JURORS
Diane DelliMent is a retired Ashland elementary school teacher. Her diverse teaching career included eight years in a unique 1st through 5th grade continuous community classroom setting, which emphasized fine arts and the performing arts. Diane has also been a devoted AFF volunteer for many years, working throughout the Ashland community to find housing for our visiting filmmakers.

Dan Ruby joined ScienceWorks in July 2018 after a long stint leading a planetarium in Reno, NV. He has a background in fine art digital media & communications as well as K-12 science education. He has researched cases on Mars and accompanied missions on NASA’s large flying infrared telescope, SOFIA. He lives in Ashland with his partner, two children, and a Scottie dog.

Raising the Archives
75 min | Sunday, April 15, 12:20pm | Varsity 2
Rick Prelinger is an archivist, professor, writer and filmmaker, and founder of the Prelinger Archives, a collection of 40,000 advertising, educational, industrial, and amateur films. His goal remains to collect, preserve, and facilitate access to films of historic significance that haven’t been collected elsewhere. For several decades, the Archive has been a gold mine for experimental filmmakers who have creatively remixed footage to create works of cinematic art. Two of the filmmakers who have mined the Archives most successfully, Portland’s Vanessa Renwick and London’s Vicki Bennett (AKA People Like Us) will each screen three works, which will then be discussed by Rick and Vanessa.

Vicki Bennett’s works will include We Edit Life, Remote Controller, and Ultimate Care II Excerpt Five.

Vanessa Renwick will present Britton, South Dakota, Red Stallions Revenge, and her latest work, Cold Holy Water.
Tungrus
Oregon Premiere | 13 minutes | 2018 | India

Tungrus is a short documentary that observes a week in the pecu- liar lives of a middle-class suburban Kichwa family, which is turned topsy-turvy when they adopt a pet chicken. The film follows the thoughts of each person to their inevitable conclusion—the rooster has to go.

The family debates the question: should he be given the gift of life, or served for dinner? Subtitles

Director’s Statement: Rishi Chandra
I decided to document the story of this family, because of their unflinching pragmatism towards their own choices. Tungrus is essentially a human story, because we use animals as reflections of human consciousness, and each character in the film must probe the nature of affection, loyalty, and the ethics of eating another creature. The film is meant to give the viewer food for thought.

Fast Horse
Oregon Premiere | 14 minutes | 2018 | Canada

Fast Horse follows the return of the Blackfoot bareback horse racing tradition in a new form: Indian Relay. Thirty-four-year-old Allison Red Crow struggles to build a team with second- hand racing and a new jockey, Cody Big Tobacco, to take on the top riders in the Blackfoot Confederacy at the Calgary Stampede. Subtitles

Director’s Statement: Alexandra Lazarowich
I made this film for my nieces and nephews, because when I was growing up I never saw people who looked like me on the big screen, and I wanted Cody and these Blackfoot men to be heroes, to look up to by the rising wave of proud indigenous youth around the world.

I am always trying to confront the stereotypes about what Indigenous films can look like and sound like, in an effort to decolonize the lens that has been pointed at us, and in turn ask the audience to rethink how they view and hear Indigenous stories.

Carlotta’s Face
Oregon Premiere | 5 minutes | 2018 | Germany

As a child, Carlotta didn’t expect the people around her to have faces. She doesn’t even recognize her own face. Years later, she learns about a rare, untreatable deficit of her brain. It was art, after all, that offered her a way to finally recognize herself. Subtitles

Directors’ Statement: Valentin Riedl, Frédéric Schuld
In my scientific work, I aim to uncover the mysteries of the human brains functionality. Carlotta provided me with new knowledge by highlighting the importance of personal, non-objectifiable perception. The visual style of the film imitates the lithographic process Carlotta uses for producing her self-portraits. We observe Carlotta exploring a landscape that turns out to be her face.

Burton Before and After
15 minutes | 2017 | USA | In Competition

Fifteen years after Burton’s gender-affirming transition, his long-time friend Courtney uncovers a cache of home videos from that time period and invites him to go on camera to revisit the old footage together. Concerned about outing himself to co-workers unaware of his gender reassignment, Burton initially declines, but he has a change of heart—deciding that this truth is more important than fear.

Directors’ Statement: Courtney Hermann, Kerrithib Elliott
Burton Before and After is about my best friend’s gen- der-affirming transition. The filmmaking strives to model an alternative way of producing queer content. It’s collaborative, renders the subject as an evolving person, and pulls back the curtain on process via a self-reflexive point of view. The inspirational story is meant to humanize non-queer audienc- es, which have dominated the trans documentary landscape.

Forest on Fire
Oregon Premiere | 30 minutes | 2018 | USA | In Competition

T he Eagle Creek Fire ravaged the Columbia River Gorge, causing communities to evacuate and strand- ing 150-day hikers. The fire was set by a 16-year-old boy who threw a lit fire- work into a dry ravine on the Eagle Creek Trail. This film includes anecdotes from an eyewitness who saw the boy start the fire, stranded hikers, and people from the communities that persevered and took care of each other.

Director’s Statement: Reed Harkness
Filmmakers Reed Harkness and Heather Hawkfords lived in Portland, OR, near the beautiful Columbia River Gorge National Scenic Area. The fire was heartbreaking for all of them. The making of the film taught them about the local communities that were directly affected by the fire, and the generosity and resilience of those communities as well as the resilience of the forest itself.

Middle of Nowhere
Word Premiere | 15 minutes | 2018 | USA | In Competition

Ex-Marine-turned-goatherd Brian and Vietnam-veteran-set Alex both live off-grid in the woods of Siskiyou County. Alan, whose military career lasted over two decades, struggles with severe PTSD and looks for peace in training rodeos. Marge, who served as a nurse in Vietnam, finds a home in a large and supportive community of veterans. They all tell their stories, exploring what brought them to the same wild and often-treacherous county in Northern California.

Director’s Statement: Jesse Fox
While working on a documentary in Siskiyou County, I kept encountering veterans, and became fascinated by what attracted them to a community that felt a world away from the Bay Area and Southern California. I also met Alex, who, after returning from Vietnam, built an off grid log cabin where he would raise his family. Having led a singular life, Alex had fascinating stories to tell.

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Dust Devil
Oregon Premiere | 8 minutes | 2019 | USA, Australia | In Competition

In the deserted town of Death Valley Junction, Broadway dancer Marla Becket cocoons herself in an enchant- ing yesteryear, creating an ornate opera house where she performs nightly— with or without an audience. This dreamlike portrait, dancing between life and death, is a hauntingly romantic evocation of imagination, devotion and mortality.

Director’s Statement: Poppy Walker
When I first visited Marta’s remarkable opera house in Death Valley, I was simultaneously enchanted, haunted and inspired. I wanted to experience what it meant for her, as a dancer, to let go of life as she neared her death.

My Paintbrush Bites
17 minutes | 2018 | USA | In Competition

A man battling addiction and a race- horse on the brink of death save each other in unexpected ways.

Directors’ Statement: Joel Pincoys, Joe Egendiger
An exploration of art and animals, the complex- ities of the meanings of those things, and how human relationships with both create an emotional dynamic. How can a man want to paint abstracts but only find fulfillment in that pursuit through his animal?

_workinglunch
8 minutes | 2018 | USA | In Competition

A regular work day for an Indian- American, a queer professional, and a Trump voter is changed when they find someone has scrawled graffi- ti on their lunch restaurant. They come together to remove the message of hate themselves with a unique solution.

Directors’ Statement: Shilpa Sunthankar
Working Lunch arose out of an urgency within me to get Americans to speak again. It is about the divide between conservative and liberal voters. It’s about bringing communities together again, inclusive of the rich diversity in our country, and taking care of each other, honoring our differences.

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Naysayer

**U.S. Premiere | 8 minutes | 2018 | USA | In Competition**

*Naysayer* follows Ian, a young father who has been recently estranged from his son, Colin. After finding out that his ex-girlfriend and mother to his child, Michelle, has blocked him on social media—Ian takes matters into his own hands by kidnapping his child.

**Director’s Statement:** David M. Helman

*Naysayer* is a film that was born from personal experiences. This story captures the reality of what happens when mental illness and social media collide. In a cultural climate where we are constantly seeking out what is real vs. fake, this film showcases someone living a false reality. Thank you for taking the time to watch our film.

**Short Stories 1**

**93 minutes | Varsity**

**Films listed in order of play**

**Naysayer**

**U.S. Premiere | 8 minutes | 2018 | USA | In Competition**

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**Woman in Stall**

**Oregon Premiere | 10 minutes | 2018 | Canada**

A woman finds herself trapped in a bathroom stall by a man whose intentions are not entirely clear.

**Directors’ Statement:** Madeleine Sims-Fewer, Dusty Mancinelli

*Made Public* is a fundamental lack of trust at the heart of gender inequality? How are intentions misread when you can't see a person's face? These were some of the questions that inspired the story for the film. *Pilgrim in Stall* was inspired by the #MeToo movement that has been the catalyst for a tectonic shift in redressing the gender imbalance.

**Made Public**

**Oregon Premiere | 14 minutes | 2018 | USA | In Competition**

On the eve of his wedding day, Dave commits a cardinal sin. His doubts about tying the knot go viral. Alone at the altar, the groom must confront his own cold feet, a Greek chorus of bridesmaids, and the bride herself—all to save his marriage before it’s even begun.

**Director’s Statement:** Foster Wilson

In my 20s I worked primarily as a wedding photographer. Bringing *Made Public* to life was the perfect marriage of wedding planning and independent filmmaking. After the dress fittings and flower arrangements and after finding “the perfect church”, everything culminated in an intimate gathering with 100 beloved cast and crew members and filming two elaborate Stacidiom one-shots in under six hours.

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**Southern Winds**

**World Premiere | 20 minutes | 2018 | Israel**

*Southern Winds* is a short drama that takes place on the beach of Israel and portrays the complex relationship between a father, the local legendary surfer and his only son, who hasn’t seen him in over a year. It’s about big dreams, small Mediterranean waves, and one father who tries to save the one real thing he has left, his son. But the father ends up proving once again, all he cares about is himself. *Jubilee*.

**Director’s Statement:** Matan Gur

In the year I became a father I managed to deal with the complexity of my relationship with my father. *Southern Winds* is about the seamless integration of magic into everyday life. It’s hard to know where ideas spring from, perhaps underneath this piece is simply a desire for everything to be okay in the end.

**Waiting Game**

**Oregon Premiere | 24 minutes | 2018 | USA | In Competition**

Kenny puts his life on hold to return home and take care of his dying father, Mel. After Mel “accidentally” has a near death experience, Kenny realizes his time to finally connect with Mel is limited. Kenny endures constant berating and criticism, as Mel tries to drive his son out of the house. Can Kenny let his father go, or will he continue sacrificing his future as his father’s health continues to decline?

**Director’s Statement:** Jon Bloch

This story is based on my personal experiences with my father shortly before he passed. For six years, it was like living life on a roller coaster, never knowing which health scare would be his last. When I was awake I was on alert, and when I was asleep I would wake up from nightmares of the worst, if I would fall asleep at all.

**Relations**

**World Premiere | 11 minutes | 2018 | USA | In Competition**

Two adult cousins confront each other’s differing views on a secret sexual encounter from their youth. The film is an exploration of the complex and confusing nuances of gender, consent, and family. Relations explores the fallout, years later, from an event that leaves both parties feeling victimized.

**Director’s Statement:** Hallie Cooper-Novack

As a writer and director, I’ve been interested in exploring the emotional complexities of sex for a long time. Relations comes from the idea of a sexual encounter in which both parties could reasonably walk away feeling like they had been hurt or victimized. I hope that Relations makes viewers think about some of the complex things we don’t talk about in our culture.
JOIN US FOR PASSIONATE PERFORMANCES!

The Oregon Center for the Arts (OCA) at Southern Oregon University serves as a creative catalyst for the mixture of students, educators, and artists from the state, the nation and the world. OCA events feature faculty, students, alumni, and visiting artists. We offer events and performances for the following programs: Creative Arts, Music, Theatre and Schneider Museum of Art.

Short Stories 2
94 minutes | Varsity
Films listed in order of play

Damage
Oregon Premiere | 8 minutes | 2018 | USA | In Competition

A breakup is interrupted.

Director’s Statement: Matt Porter
This is a very personal short for me. I’ve spent ten years predominantly writing and directing sketch comedy. I rarely find ways to feel my emotions through my films, and work through pain while still somehow finding the deep humor behind it all. This is my first attempt in my adult life to do that, and I hope it is somewhat successful at doing so.

Miller & Son
Oregon Premiere | 22 minutes | 2018 | USA | In Competition

A transwoman mechanic lives between running her family’s auto shop during the day and expressing her femininity at night. Until an unforeseen event threatens the balance of her compartmentalized life.

Director’s Statement: Asher Jelinsky
As a genderqueer person, I have an interest in seeing authentic portrayals of trans and gender nonconforming characters on screen. In Miller & Son, I was more interested in tracking Ryan’s emotional journey rather than explicitly stating her identity or creating a teaching moment out of her experience. The film asks us what we risk when we express our authentic selves and what we gain.

Holy Moses
Oregon Premiere | 15 minutes | 2018 | USA | In Competition

A peculiar miracle binds together a pregnant nun in 1960s Ireland and a West Texas gas station attendant 25 years later.

Director’s Statement: Eli Powers
In 2016, German police shot a cow to death in the meat section of a local grocery store after it had escaped from the slaughterhouse. When I stumbled across this horrifying image, I knew it was my next story. At its core, Holy Moses is about realizing that miracles are very real and all around you...only to have them taken away again.

Sundowners
Oregon Premiere | 9 minutes | 2018 | USA | In Competition

A high school cook, drink, and agnese what's going on in the next room.

Director’s Statement: Lisa Steen
The film is based on the family of one of the writers, Anna Greenfield. We shot it in her childhood home in Carmel, while Anna's actual father was at work. [Jerry, the other writer, stars in the film and her actual mother Ellen plays the mother in the film. The making of the film was truly a family affair and felt so genuine and full of love. We hope that this comes across in the characters and relationships on the screen.

Hook Up 2.0
Oregon Premiere | 7 minutes | 2019 | USA | In Competition

A sorority girl figures out a way to eliminate all risk from the late-night ritual that is the college hook up. Now all she needs is to find a guy to test out her idea on...and with.

Director’s Statement: Dana Nachman
My day job is as a documentary filmmaker. When I set out to double in fiction I came up with this idea because I was thinking about my young children and how different college will be for them when it is their time. I started day dreaming about all the frat parties I had been to and about how they would be different today. And Hook Up 2.0 is what came out of those day dreams, a piece that is too racy for my children!

Men of Vision
Oregon Premiere | 20 minutes | 2018 | USA | In Competition

At the turn of the 20th century, a swaggering inventor Hubeert Moss is the midst of a dry spell that threatens to ruin him. Could the young sculptor who shows up at his door be his salvation?

Director’s Statement: Frank Todaro
Men of Vision is basically the love child of my desire to make a period comedy and my disdain for idiotic actions could be considered.

No Traveler Returns
Oregon Premiere | 13 minutes | 2018 | USA, Ivory Coast | In Competition

A young African immigrant's struggle to adjust to life in America pushes him towards an existential crisis.

Director’s Statement: Ellie Foumbi
After the NYC terror attack in 2017, I wanted to explore the immigrant experience in the backdrop of this current political climate and take a peek into the mind of someone considering such a destructive act. I interwove Hamlet's iconic soliloquy into the story to give it a more universal angle and broaden the context in which the main character's actions could be considered.

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 Locals Only 2: Narrative Shorts
81 min | Friday, April 12, 9:40pm & Sunday, April 14, 9:40pm

Roomies
Kirk McKenzie | 14 min | USA
It's hard to find someone you can live with.

Luna
Ross Williams | 12 min | USA
A young boy is haunted, while his parents grieve a death in the family.

Headlong
Todd Barton, Bruce Bayard | 4 min | USA
An audio visual collage of altered pianos and passing freight trains.

An Affair Remains
Ray Nomoto Robison | 14 min | USA
A man and a woman cross paths at a mortuary when they retrieve the remains of their spouses. Though they do not wish to meet, circumstances bring them together and their secrets are revealed.

Where There’s Smoke
Kirk McKenzie | 20 minutes | USA
Love prevails over wildfire smoke and the patriarchy when a lady documentary crew come to make a film about a winery and find an epic pot field out back.

Thorn, Thank You for Coming
Matthew Siemers | 17 minutes | USA
A sincere but aimless young man tries to watch Soylent Green, the only Charlton Heston movie he's never seen, before the world ends at midnight.

 Locals Only 3: Documentary Shorts
72 min | Thursday, April 11, 3:40pm & Saturday, April 13, 9:20pm

Here, We Are
Samae Chlebowski | 9 minutes | USA
A touching film about Harriet and Marty who process their love for another, analyze the importance of their artwork in their relationship and contemplate the final stage of their life together or alone.

Circle of Iris
Diane Quon | 10 minutes | USA
A love story. There’s a lot going on in the backyard.

Snail’s Pace
Cat Gould | 4 minutes | USA
A short meditation on pace, focus, distractibility and the peace of wild things.

We Are Blood
Erica Tanamachi | 12 minutes | Bangladesh, USA
A kindergarten teacher finds grace in the smiles and play of Rohingya children and dignity in the eyes of their mothers inside Bangladesh’s refugee camps where a culture faces extinction.

Sheep Seasons
Kathy Roselli | 17 minutes | USA
*Sheep Seasons*’ intimate visuals and original cello score sweep us into a year with eighteen ewes, one ram, and nineteen lambs as they baa, and separate, grow up, grow wool, get shorn and move on.

Wave Hands Like Clouds
Marga Laube | 3 minutes | USA
*Wave Hands Like Clouds* is a poetic exploration of the breathtakingly beautiful endeavor of highlining.

Saving Wellington
Ed Keller & Greeley Wells | 17 minutes | USA
The campaign to preserve the Applegate community’s local wildlands.
JURIED AWARDS
- The Les Blank Award: Best Documentary Feature
- Best Editing: Documentary Feature
- Best Documentary Short
- Best Narrative Feature
- Gerald Hirschfeld Cinematography Award: Narrative Feature
- Best Narrative Short
- James Blue Award

AUDIENCE AWARDS
- Rogue Creamery Audience Award: Best Documentary Feature
- Audience Award: Best Documentary Short
- Varsity Audience Award: Best Narrative Feature
- Jim Teese Audience Award: Best Narrative Short

AFF Audience Awards are decided by festival-goers who submit their ballots after the film screenings. These awards are highly valued by our filmmakers. Don’t forget to vote!

THE JURORS

The Les Blank Award: Best Documentary & Best Editing: Documentary Feature
Carlos A. Gutiérrez is the co-founding executive director of Cinema Tropical, the New York-based media arts nonprofit organization leading presenter of Latin American cinema in the U.S. As a guest curator, he has presented film series at MoMA, the Guggenheim Museum, and the Film Society of Lincoln Center, among others. He has served as a member of the jury for various film festivals and funds including Morelia, Seattle, Margaret Mead, DocsMX, the Filmex Festival, while still in film school. After work as a development executive for several independent film companies and Columbia Pictures, she wrote for television. She has written for film magazines including Cahiers du Cinema, Film Comment, Empire, and Premiere. Her award-winning writings on film have also appeared in The New York Times, The Village Voice, L.A. Weekly, Indiewire, RogerEbert.com, and EatDrinkFilms. She has been a screenwriter and juror for many festivals, including Telluride, the AFI Festival, Cartagena, Morelia, and San Miguel de Allende/Guanajuato.

Matt McCormick is a long-time fixture in the Pacific Northwest’s creative community. Currently based in Spokane, WA, where he is a professor of documentary filmmaking at Gonzaga University, Matt’s work defies genre distinctions to fashion witty, abstract observations of contemporary culture and the urban landscape. His films have screened in venues ranging from the Sundance Film Festival to the Museum of Modern Art, and have been critically acclaimed by The New York Times, Art Forum, and many other media outlets.

darrel pearce is a long time film geek and among the founders of the Ashland Independent Film Festival. He was also senior programmer with AIFF for 12 years; he has attended Sundance and many other festivals in an ongoing search for excellence in the moving image.

Best Narrative Feature & Gerald Hirschfeld Cinematography Award: Narrative Feature
Meredith Brody, a lifelong cinephile, began working for the public library of Bertrand Tavernier and Pierre Rissient, and the Filmex Festival, while still in film school. After work as a development executive for several independent film companies and Columbia Pictures, she wrote for television. She has written for film magazines including Cahiers du Cinema, Film Comment, Empire, and Premiere. Her award-winning writings on film have also appeared in The New York Times, The Village Voice, L.A. Weekly, Indiewire, RogerEbert.com, and EatDrinkFilms. She has been a screenwriter and juror for many festivals, including Telluride, the AFI Festival, Cartagena, Morelia, and San Miguel de Allende/Guanajuato.

Jonathan Hertzberg is the Director of Theatrical Sales, Marketing, and Acquisitions for Kino Lorber Reperatory, a label he helped launch in 2016. He has an MA from the University of Chicago in Cinema and Media Studies and a BA in Communication Arts from the University of Wisconsin-Madison. Forever obsessed with the New York City of his youth, specifically films shot there, he created the video essay series Dirty Old New York aka Fun City.

Livia Bloom Ingram is a film curator and the Vice President of Icarus Films, a distribution firm the New York Times calls “a haven for nonfiction films that are at once socially conscious and supremely artistic.” Ingram has presented programs at venues including the Cinémathèque Française, Museum of the Moving Image and The Museum of Modern Art (MoMA). Her writing has appeared in the journals Cinema Scope, Cinematic, Filmmaker and Film Comment, and she edited the book Errol Morris: Interviews.

Best Documentary Short
Vivian Hua is a writer, filmmaker, and organizer. As the Executive Director of Northwest Film Forum in Seattle, a Co-Founder of the civil rights film series, The Seventh Art Stand, and Editor-in-Chief of the interdisciplinary arts publication, REDEFINE, her work unifies her metaphorical interests with her belief that art can positively transform the self and society. Her narrative short film, Searching Skies—which touches on the controversial topic of Syrian refugee resettlement—was released in 2018.

Gina Leibrecht, a native of Oregon, has been an independent filmmaker in the San Francisco Bay Area for the last 20 years. She co-directed and edited two documentary features with the acclaimed documentarian, Les Blank, including All in This Tea (2007) and How to Smell a Rose: A Visit with Ricky Leacock in Normandy (2014), which screened in festivals around the world. She most recently co-directed and edited Ai Weiwei: Yours Truly, about the world-renowned Chinese dissident artist, Ai Weiwei.

Paul Sturtz, Co-Director of the True/False Film Fest: Paul co-founded the Ragtag Film Society with David Wilson in 1998, and from 2000-2017 worked as the head programmer at Ragtag Cinema. With David Wilson, he co-founded True/False and has served as its co-director since. His short documentary Dear Valued Guests premiered in 2013. Paul was selected along with David in the inaugural “Indiewire Influencers” list, described as “visionaries changing the course of film.”

Best Narrative Short
Martin Jones is the CEO at MetroEast Community Media (metroeast.org). He specializes in producing and acquiring content for theatrical release, broadcast, and streaming. Jones has produced feature films (Asunder, For Real, Nothing to Lose), specials, sitcoms, and national TV spots for global brands Jeep, Chrysler, Chevrolet, Turner/TimeWarner, and Gosch Beer.

Dr. Cara Ogburn is Programming & Education Director for Milwaukee Film, which hosts the Milwaukee Film Festival, a 15-day festival boasting annual attendance around 80,000 for over 300 films (shorts, features and VR shorts), and operates the historic Oriental Theatre year-round. Cara started at Milwaukee Film seasonally in 2011, joined the year-round staff in 2013, and currently oversees education programs for youth, adult, and filmmaker audiences, as well as the festival’s film programming team.

Mike Erwin has been honored by the National Academy of Television Arts and Sciences, and the Director’s Guild of America. Erwin developed co-financed twenty film projects with partners such as New Line Cinema, Warner Brothers and HBO among others. Most recently he Exec-Produced A River Below which premiered at Tribeca 2017. The film premiered in Europe winning it’s category at Sheffield Doc Fest. It screened at AIFF2018 and currently streams on Netflix.

James Blue Award
Claire Aguilar is Director of Programming and Policy at International Documentary Association (IDA). At IDA she oversees IDAs professional development, education, mentorship and training initiatives. She serves as the primary programmer for IDAs biennial “Getting Real” conference which is next scheduled for September 2020. She sets strategy around IDA’s policy and advocacy work supporting filmmakers around a range of issues.

Barry Strongin is a New York-based director of photography and filmmaker. He had the good fortune to study documentary filmmaking with James Blue and Leo Hurwitz at the University of Buffalo, and with Richard Leacock at the Massachusetts Institute of Technology. Barry has won numerous awards for his films, and has been a teaching assistant in cinema studies courses at Harvard, and a guest lecturer at CUNY’s Borough of Manhattan Community College.
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2019 FILMS
American Factory

A post-industrial Ohio, a Chinese billionaire opens a new factory in the husk of an abandoned General Motors plant, hiring 2,000 blue-collar Americans still recovering from the effects of the 2008 recession. Working side-by-side with experienced Chinese workers, the locals are optimistic about the future for the first time in almost a decade. But early days of hope give way to setbacks as high-tech China collides with working-class America, and issues of language and culture become seemingly insurmountable walls between clashing factions.

**Directors’ Statement:**
Steven Bognar, Julia Reichert

We were very interested when Fuyao management approached us about the project after hearing about our success with *The Last Truck*. It sounded like a truly independent documentary not funded by Fuyao and where we would do it only if it was really historic story about to take off, but we also told everyone involved, at the company and in the city, that we would do it only if it was a truly independent documentary not funded by Fuyao and where we would have editorial control.

**Selected Filmography:**
Sparkle, A Lion in the House

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**Breaking Habits**

Cheated by her stealing, polygamous husband of 17 years, once high-flying corporate exec Christine Meeusen fled penniless with her three young children as her American dream began to unravel. Determined to make a liv- ing for her family, she discovered the lucrative business of cannabis farming and met her calling as founder of medicinal-marijuana empire Sisters of the Valley. Shedding her former life, Christine became Sister Kate, on a mission to provide her products to those in need. Fighting off the county sheriff, and protecting her crop from deadly black market thieves, Breaking Habits is a story of rebellion, hope and revival. This is Sister Kate’s journey to becoming the head of a fast growing enterprise, a voice for the unheard—and possibly the most controversial nun in the world.

**Selected Filmography:**
Sprint, Football Magic, Human Race

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**Carmine Street Guitars**

One shop in the heart of Greenwich Village remains resilient to the encroaching gentrification. Carmine Street Guitars. There, custom guitar maker Rick Kelly and his young apprentice Cindy Hulej, build handcrafted guitars out of reclaimed wood from old hotels, bars, churches and other local buildings. Nothing looks or sounds quite like a Rick Kelly guitar, which is the reason they are embraced by the likes of Bob Dylan, Lou Reed, Patti Smith, Jim Jarmusch, just to name a few. Featuring a cast of prominent musicians and artists (including Bill Frisell, Marc Ribot, Eleanor Friedberger, and Charlie Sexton) the film captures five days in the life of Carmine Street Guitars, while examining an all-too-quickly vanishing way of life.

**Director’s Statement:**
Ron Mann

I owe this one to film director Jim Jarmusch who introduced me to guitar maker Rick Kelly and his fabled Greenwich Village guitar store Carmine Street Guitars. Years earlier, Jim brought Rick some wood from the roof of his loft he was renovating which started Rick on using salvaged wood from old NYC city buildings. But it wasn’t just the cool resonant guitars made from the “bones of NY” that attracted me—it was the magical vibe of the place and its community of musicians who stop by to hang out, as if it was a post office at the turn of the 20th century. Ultimately, I felt it was something that needed to be captured... before it just all slips away.

**Selected Filmography:**
Alman, In the Wake of the Flood
**Chef Flynn**

83 minutes | 2018 | USA

While many of his peers were still playing with toy cars, Flynn McGarry was creating remarkable gastronomic delights at his home in Studio City, California. Enjoying unwavering support from his mother Meg, an artist who documented every step of his distinctive journey, he devoted himself entirely to his creative passion. Flynn loved to prepare elaborate dinners for friends and family and soon became known as the “Teen Chef,” establishing his own supper club at age 12 and being featured in a New York Times Magazine cover story at age 15. Before he was 16, he had staged in top restaurants in Los Angeles, New York, and Europe. Pairing Meg’s exhaustive home videos with intimate vérité footage, director Cameron Yates creates a collage of Flynn’s singular focus and one-of-a-kind childhood.

**Director’s Statement:** Cameron Yates

As a filmmaker and storyteller, I’ve always been fascinated by untraditional family dynamics. When I initially read about a young kid who turned his mother’s living room in Los Angeles into a supper club, it was the family around him that drew me to tell Flynn McGarry’s story, along with an impression that he couldn’t be running the show alone. I was impressed by his knowledge and skills, but I was also attracted to Meg as a character because of what she had to give up to help her child pursue his passion. To build a place as a ten-year-old, to live, to sleep, to experiment, and to create, all in the same space, was remarkable. No mother is traditional, and I hope the story of Flynn becoming Chef Flynn shows how many different ways there are to raise a child.

**Selected Filmography:** The Canal Street Madam

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**Clean Hands**

Oregon Premiere | 100 minutes | 2019 | USA, Nicaragua | In Competition

Shot over the course of seven years (2011-2018) in Nicaragua, *Clean Hands* is a feature-length fly-on-the-wall documentary which tells the riveting story of the Lopez family surviving against the backdrop of Central America’s largest garbage dump, La Chureca. It is about family, extreme poverty, the hope and innocence of children, rescue and salvation, and the challenges we all face. The four Lopez children are ages six to ten when we first meet them. They have never been to school. They cannot read or write. They are kids, prone to mischief and silliness. They rely on each other as siblings, playmates, companions, and friends. Unlike their parents, they don’t fully grasp what they don’t have. La Chureca is the only world they’ve ever known.

**Director’s Statement:** Michael Dominic

This film was inspired by my assignment in Nicaragua as a photojournalist. A friend of mine who was doing another documentary in Nicaragua suggested that I go to La Chureca, the massive landfill in Managua. When I saw it for the first time I was speechless. My work had taken me to many places of abject poverty, but this seemed more extreme. When I saw the four kids from this film gathering rotting fish carcasses for the first time, their togetherness, lightheartedness and ease in front of the camera, struck me. I knew that this family would be the film.

**Selected Filmography:** Sunshine Hotel, Tulas for Daisy

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**Evelyn**

Oregon Premiere | 100 minutes | 2018 | United Kingdom

Part quest film, part road-trip, and part memoir, *Evelyn* documents the story of a family overcoming the unthinkable. On a walking odyssey across the United Kingdom, they confront a past they’ve been unable to discuss, while simultaneously repairing the fractures in their own relationships. Director Orlando von Einsiedel turns the cameras on himself, embarking on a journey alongside his parents and siblings in remembrance of their brother and son, Evelyn, who took his own life over a decade ago. This poetic feature documentary explores taboos of mental health and male emotion, the fabric of grief and the longevity of love.

**Director’s Statement:** Orlando von Einsiedel

It took me over a decade to face what happened to my brother; I could barely even bring myself to say his name. The process of making the film, of walking and talking about Evelyn, has helped me to begin to address the pain and trauma of what happened. The film is a deeply personal one, but I hope it may help other people who have suffered loss in the same way as my family.

**Selected Filmography:** Virunga, The White Helmets

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**For the Birds**

*92 minutes | 2018 | USA*

Finding Bobbi is a feature-length documentary about actor Bobbi Charlton’s long, courageous journey through gender dysphoria. After a half life in the wrong body, Bobbi (formerly known as Robert) transitioned from male to female at the age of 53 in 2010. This transgender woman’s incredible story is funny, heartbreaking and ultimately life-affirming. It chronicles her experiences as a child, adolescent and adult struggling to understand and express herself during a time when transgender culture wasn’t accepted. The film follows her to the stage after a 25 year absence, playing Aunt Eller in a gender-bending production of the Rodgers and Hammerstein classic Oklahoma! at the Oregon Shakespeare Festival. The film offers a privileged look into the rehearsal process, and Charlton’s interactions with director Bill Rauch.

**Selected Filmography:** *Al Rashid: The Story of Canada’s First Mosque Ana Falastini, Capturing Cooperman*

**Director’s Statement: Scot Morison**

Bobbi has experienced loneliness, pain, cruelty, and fear. But in spite of everything she has faced, she embraces life fully and authentically. Our documentary tells her story of half a lifetime in the wrong body as it follows her onto stage—for the first time in 23 years, and the first time ever as a woman—playing Aunt Eller in Oklahoma! at the 2018 Oregon Shakespeare Festival. I know I’m biased, as director and as Bobbi’s cousin, but I think this film will both break your heart and make it soar with admiration for this remarkable woman.

**For the Birds**

*92 minutes | 2018 | USA*

In Richard Miron’s surprising and empathetic *For the Birds*, we follow an unusual woman named Kathy who lives with 200 pet chickens, ducks, geese and turkeys. What starts as a story seemingly about Kathy’s battle with local animal advocacy groups slowly transforms into an intimate drama about her relationship with her husband Gary, and the toll the birds have taken on their marriage and her well-being. Filmed over the course of five years, this sensitive tale of one woman’s world breaking down—poignant and absorbing in equal measure—is ultimately one of hope about the possibility of regaining one’s life.

**Director’s Statement: Richard Miron**

In the winter of 2011, I was volunteering at an animal sanctuary in upstate New York. One day, the sanctuary manager, Sheila, invited me to join her on her first visit to the home of a so-called animal hoarder named Kathy Murphy. When we arrived, I was overwhelmed by what I witnessed, but not in the way I expected. Through tense, intimate vérité scenes, *For the Birds* explores the surprising resilience of love in a 25-year marriage, the slippery slope of animal abuse, and the nuanced realities of mental health. But most of all, this movie is meant to sweep us away into the lives of these unforgettable characters: Kathy, Gary, Sheila, their community, and of course, 200 ducks, chickens, geese, and turkeys.

**Selected Filmography:** *Lucky Ducks*
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**Grit**

**Oregon Premiere | 80 minutes | 2018 | USA, Indonesia, Denmark | In Competition**

In 2006, the international drilling company, Lapindo, carelessly unleashed an unstoppable toxic mudflow into East Java, burying dozens of nearby villages and displacing tens of thousands of Indonesians in the process. Documentarians Cynthia Wade (Academy Award® winner and 3x AIFF Filmmaker) and Sasha Friedlander focus the tragedy around 16-year-old survivor Dian, a survivor who is routinely ignored by her government, despite the overwhelming sludge continuing to engulf her home for over a decade. Chronicling the teenager’s transformation from a young girl into an outspoken advocate for her community, *Grit* is a timely showcase of the urgent need for political activism, the duty to hold those in power accountable, and the perseverance of the human spirit amid social and environmental strife. *Subtitles*

**Directors’ Statement: Cynthia Wade, Sasha Friedlander**

We wanted our film to broaden the image of Muslim women seen in mainstream Western media. We wanted to provide a counter-narrative to the usual portrayal of oppressed Middle Eastern women without agency or voice. Indonesia is a tolerant, pluralistic and democratic Muslim country. The narrative was framed around a mother and daughter relationship, because we were keenly interested in stories about women empowering their communities and how the Indonesian youth are finding their voices. We watched the many parallels in this story between what was unfolding in Indonesia and what we are confronting here in the U.S., including issues of environmental sustainability and the role of corporate power.

**Selected Filmography:**
- Sasha Friedlander: *Our Nixon*, *Norman Appearances*, *The Pain of Others*, *Nuts!*
- Penny Lane: *Our Nixon*, *Nuts!* (AIFF2010), *Making nice in the second grade* (AIFF2013)
- Boaz Freund: *Dreamland* (AIFF2010), *Becoming WHO* (AIFF2012)
- Max Avery Lichtenstein, Cynthia Wade, Sasha Friedlander: *The Pain of Others* (AIFF2010)

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**Hail Satan?**

**95 minutes | 2018 | USA | In Competition**

What is the Satanic Temple? Is it religion? A cult? Performance art? Acclaimed filmmaker Penny Lane gains unprecedented access to this enigmatic movement, which has grown to over 100,000 members around the world in just five years. *Hail Satan?* explores the Temple’s fight for equality, its focus on community, and its devilish sense of humor. In an era when founding principles and institutions can’t be trusted to work on behalf of all people, these progressive Satanic crusaders advocate to save the soul of a nation. Penny Lane has been making innovative nonfiction films for over a decade, including three features (The Pain of Others, NUTS! and Our Nixon) and about a dozen short films.

**Director’s Statement: Penny Lane**

The movie is about the birth of a new religion. You can look at any religion that now exists, that we now take for granted, and displacing tens of thousands of Indonesians in the process. Documentarians Cynthia Wade (Academy Award® winner and 3x AIFF Filmmaker) and Sasha Friedlander focus the tragedy around 16-year-old survivor Dian, a survivor who is routinely ignored by her government, despite the overwhelming sludge continuing to engulf her home for over a decade. Chronicling the teenager’s transformation from a young girl into an outspoken advocate for her community, *Grit* is a timely showcase of the urgent need for political activism, the duty to hold those in power accountable, and the perseverance of the human spirit amid social and environmental strife. *Subtitles*

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**Selected Filmography:**
- Boaz Freund: *Dreamland* (AIFF2010), *Becoming WHO* (AIFF2012)
- Max Avery Lichtenstein, Cynthia Wade, Sasha Friedlander: *The Pain of Others* (AIFF2010)

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**Documentary Features**

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After 65 years of silence, Paul and Sally Taylor decide to undergo cochlear implant surgery and explore a totally unfamiliar world—the realm of sound. In this deeply personal memoir, filmmaker Irene Taylor Brodsky documents her deaf parents' complex decision to undergo a risky and controversial medical procedure—the only one that can actually restore a sense. This is a magical and deeply moving love story of two people who embark on an extraordinary journey from silence to sound. The question is, what will they make of it? And what might they gain, or lose, forever?

**Director's Statement: Irene Taylor Brodsky**

I'm not sure I would ever set out to make a personal film like this again. It's just too hard to fill your intellect with your heart—dedicating each working day to your own self, your family, and the hearts of those closest to you. The risk of failure takes on a whole new dimension. If I misrepresented anyone, could I be forgiven? Ultimately, something came out of my struggle that I never intended. I set out to make a film documenting my parents' first year with sound after a lifetime together in silence, but I ended up with a love story. The deafness, even the politics surrounding their decision—all these things eventually became incidental. What emerged was a memoir—the implants just helped me figure out what I wanted to say.

**Selected Filmography:** Moonlight Sonata: Deafness in Three Movements (AFF2019), The Flat Inch (AFF2009), Hear and Now (AFF2007)

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Hear and Now

**88 minutes | 2006 | USA**

**Director:** Irene Taylor Brodsky

**Cast:** Sally Taylor, David Taylor, Paul Taylor

**Cinematographers:** Irene Taylor Brodsky, Crofton Diack

**Synopsis:**

As the problems mount, from lead Martin Sheen's heart attack to the disintegration of the Taylor family, the shooting schedule begins spiraling out of control. The risk of failure takes on a whole new dimension. If I misrepresented anyone, could I be forgiven? Ultimately, something came out of my struggle that I never intended. I set out to make a film documenting my parents' first year with sound after a lifetime together in silence, but I ended up with a love story. The deafness, even the politics surrounding their decision—all these things eventually became incidental. What emerged was a memoir—the implants just helped me figure out what I wanted to say.

**Selected Filmography:** Moonlight Sonata: Deafness in Three Movements (AFF2019), The Flat Inch (AFF2009), Hear and Now (AFF2007)

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Hearts of Glass—A Vertical Takes Root in Wyoming

**96 minutes | 1991 | USA**

**Director:** Jennifer Tennican

**Producers:** Jennifer Tennican, Marii Walsh

**Editor:** Frank McFarland

**Executive Producer:** Lisa Lord-Price

**Music:** Madeleine German, Ben Winship

**Cinematographers:** Jennifer Tennican, Marii Walsh, Track McFarland

**Synopsis:**

Since moving to Wyoming in 2002, I’ve focused on capturing local stories. This has allowed me to feel rooted in my community and appreciate the character of Jackson Hole and the characters who populate it. With Hearts of Glass, I was drawn to a once-in-a-lifetime story of possibilities—focused on literal and metaphorical nourishment. I want viewers to be swept up in the drama of an ambitious startup, to appreciate the nuances of each character's personality, and to be inspired by how one community is dealing with pressing social and environmental issues.

**Selected Filmography:** Far Allot: A Conservation Love Story, The Stagecoach Bar: An American Crossroads, Benedictus/Masterpiece

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**Director's Statement: Jennifer Tennican**

Since moving to Wyoming in 2002, I’ve focused on capturing local stories. This has allowed me to feel rooted in my community and appreciate the character of Jackson Hole and the characters who populate it. With Hearts of Glass, I was drawn to a once-in-a-lifetime story of possibilities—focused on literal and metaphorical nourishment. I want viewers to be swept up in the drama of an ambitious startup, to appreciate the nuances of each character's personality, and to be inspired by how one community is dealing with pressing social and environmental issues.

**Selected Filmography:** Far Allot: A Conservation Love Story, The Stagecoach Bar: An American Crossroads, Benedictus/Masterpiece

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**Director's Statement: Irene Taylor Brodsky**

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**Selected Filmography:** Moonlight Sonata: Deafness in Three Movements (AFF2019), The Flat Inch (AFF2009), Hear and Now (AFF2007)
If the Dancer Dances
83 minutes | 2018 | USA

If the Dancer Dances invites viewers into the intimate world of the dance studio. Stephen Petronio, one of today’s leading dance-makers, is determined to help his dancers breathe new life into RainForest (1968), an iconic work by the legendary choreographer Merce Cunningham. With help from three members of the former Cunningham company, the film tracks Petronio’s dancers as they strive to re-stage this great work, revealing what it takes to keep a dance—and a legacy—alive. Timed to coincide with Cunningham’s centennial, If the Dancer Dances is the first documentary on the subject of Cunningham’s work since his passing in 2009.

Producers’ Statement:
Lise Friedman, Maia Wechsler
We decided to make a film that would capture how dance is passed from body to body, one generation of dancers to the next. Luckily for us, one of our favorite modern dance companies—the Stephen Petronio Company—had just licensed the rights to re-create RainForest, one of Cunningham’s most emblematic and breathtaking works, with décor by Andy Warhol, costumes by Jasper Johns, and live, electronic music by David Tudor. We jumped at the opportunity to film the re-creation from studio to stage, as three former members of the Merce Cunningham Dance Company pass the dance to the Petronio Company.

Selected Filmography: Sisters in Resistance

Inquiring Nuns
66 minutes | 1968 | USA

Inquiring Nuns captures the attitudes, fears, and dreams of everyday Chica- noans, giving insight into the political and social climate of 1960’s Chicago. The film’s music is composed by Philip Glass in his first credited film score. Two young Catholic nuns crisscross Chicago, from a supermarket to the Art Institute to church on Sunday, in order to ask random strangers the question, ‘Are you happy?’ The answers include: ‘Groovy!’ ‘I could be happier.’ ‘Mostly, except about Vietnam.’ ‘Well, certainly, Notre Dame won yesterday!’ They meet a lonely girl, a happy mother, young lovers, hippie musicians, a sociologist, and even the actor Lincoln Perry, better known as Stepin Fetchit. The humor and pathos of these encounters elevates the film into a serious and moving inquiry of contemporary society and the manner which people examine their own lives.

Directors’ Statement:
Gordon Quinn, Gerald Temaner
For this film we got excited by how it let the filmmakers take a role in their own film and become directly engaged with the subjects. Plus, that question, ‘Are you happy?’ Wow, I mean, coming out of the University of Chicago we felt deeply philosophical and were interested in something that touched on a platonic sense of happiness and good. Not to mention, what else would a couple of nice Jewish boys do but make a movie for a Catholic group?

Selected Filmography: Thumbs Down, Marca, Home for Life

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67 minutes | 1968 | USA

In the aftermath of Trump’s election, Arkansas evangelical Republican Robb Ryser was one of the many first-time candidates inspired to run for U.S. Congress. In his grassroots campaign to topple an incumbent congressman supported by some of the largest corporations in the country, Robb discovers the steep price of breaking into politics.

Directors’ Statement:
Sarah Colt, Josh Gleason
After the 2016 election, as the number of first-time Democrat-ic candidates surged, we wondered what was happening on the Republican side. That was how we met Robb Ryser, a progressive evangelical pastor in Arkansas who was determined to resist Trump’s takeover of the party. His story took on even greater importance when it revealed the financial barriers that prevent everyday Americans from running for office.
Meet passionate teenage innovators from around the globe who are creating cutting-edge solutions to confront the world’s environmental threats—found right in their own backyards—while navigating the doubts and insecurities that mark adolescence. Take a journey with these inspiring teens as they prepare their projects for the largest convening of high school scientists in the world, the Intel International Science and Engineering Fair (ISEF).

Director’s Statement: Laura Nix

We live during a time characterized by environmental degradation and climate change. Unprecedented drought, pollution, mass extinctions, rising sea levels, dramatic weather patterns, and an ocean that is slowly dying. It took me the majority of my adult life to come to terms with this reality, but teenagers today were born into this environmental chaos and instability. They face a daunting truth about the planet they’re inheriting, as soon as they have the mental ability to comprehend it. I wanted to create an immersive, emotional and cinematic experience about what it would be like to be one of those teenagers today; specifically a teen who is smart, observant and has some ideas about how he or she might address these extreme problems.

Selected Filmography: The Yes Men Are Revolting, The Light In Her Eyes, The Politics Of Fur

Inventing Tomorrow

Director: Laura Nix
Exec Producers: Julie Goldman, Christopher Clements, Sharon Chang, Linda & David Corrfield, Ian Darling
Producers: Melanie Mielke, Diane Becker, Laura Nix
Composer: Laura Karpman
Editor: Helen Kears
Cinematographer: Martina Radwan
**Jaddoland**

**Oregon Premiere | 90 minutes | 2018 | USA | In Competition**

Jaddoland explores the meaning of home and the search for belonging across generations. When a filmmaker returns to her hometown in the Texas panhandle to visit her mother, a visual artist from Iraq, she turns her lens on her mother’s increasingly isolated life, as well as the beauty and solace that emerge through her creative process. Soon, the filmmaker’s charismatic grandfather arrives from Iraq, prompting the filmmaker on a deeper search to understand her own roots and connections to the places she calls home. Subtitles

**Director’s Statement: Nadia Shihab**

Several years ago, my mother was working out of her home art studio in west Texas, creating a series of paintings that used the Texas and Iraqi landscapes interchangeably. When I began filming, I discovered that I too saw a world of double exposure—where “home” and “back home” coexisted within the same frame. At a time when stories of immigrants are often framed as narratives of crisis, making **Jaddoland** was a way to quietly explore the beauty, mystery and strange trajectories of our own lives, and how the meaning of home transforms across generations.

**Selected Filmography:** Feature, Directorial Debut

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**Lost Landscapes of San Francisco**

**Oregon Premiere | 80 minutes | 2018 | USA**

Rick Prelinger’s **Lost Landscapes** compilations of rare archival footage of San Francisco draw thousands of cheering, interacting viewers each year. Combining favorites from past years with new discoveries, this feature-length program shows San Francisco’s neighborhoods, infrastructures, and people from the early 20th century through the 1970s. Viewers are encouraged to identify what they see, to ask questions, and to engage in dialogue with each other. Sequences this year include Native activists riding a boat to the Alcatraz occupation, men walking cables on the unfinished Bay Bridge; African American tourists in 1960’s SF; elementary-school students doing science projects in 1957, the Year of Sputnik; a 1930s Japanese American family living atop a semi-rural Rincon Hill; Barbra Streisand and Ryan O’Neal shooting *What’s Up Doc* on location in the Richmond District; and Latinx families dancing on Ocean Beach.

**Director’s Statement: Rick Prelinger**

I am interested in documentaries that are based on presence and public assembly, that encourage audiences to make their own narrative out of evidence, and that privilege the voice of viewers against the voice of authority. This is my 26th urban history film in a series that has now spanned over 100 live events, each different and each noisy.

**Selected Filmography:** Lost Landscapes of Los Angeles (AIFF2017)
Montgomery Clift was one of the most influential actors in the history of cinema, bucking traditions on and off screen, but countless biographies have reduced him to labels like “tragically self-destructive” and “tormented.” Now, nephew Robert Clift and Hillary Demmon rigorously examine the flawed narratives that have come to define Monty’s legacy. Drawing on interviews with family and loved ones and a rich collection of unreleased archival materials from Monty and his brother, Brooks Clift, this fresh portrait of the actor’s passions, contributions and commitment to living and working in his own way gives one of Hollywood’s underappreciated legends his due.

Directors’ Statement: Robert Clift, Hillary Demmon

I never knew Monty. He died before I was born. My experiences of him are second-hand—talking to people he knew and cared about, sorting through family archives, and reading the numerous biographical works produced about him over the years. I learned very early that there was a deep chasm between Monty, as remembered publicly, and Monty as remembered by family and loved ones. In that chasm, there was also a great deal of frustration and pain. I was too young to make sense of it all, but it stuck with me, waiting to be disentangled. This film gave me the opportunity to revisit those feelings and dig into the story behind the story.


Las Marthas

One of the largest celebrations of George Washington’s birthday in the world takes place in the border town of Laredo, Texas. This 116-year-old tradition has evolved into an entire month of inventive reenactments and bi-cultural celebrations, many of them involving their Mexican sister city, Nuevo Laredo. The most preeminent event of them all, however, is the invitation-only Colonial Ball hosted by the elite Society of Martha Washington. Society daughters, most of them Mexican American, are invited to debut in elaborate Colonial gowns representing iconic figures from America’s revolutionary history, to reenact a ball thrown by America’s first First Lady. Las Marthas follows two of the young debutantes—one a prominent member of Laredo society and the other a newcomer from Mexico—as they prepare for this rite of passage. Las Marthas explores why a town like Laredo, with such deep Mexican roots, feels such affinity for America’s Founding Father.

Director’s Statement: Cristina Ibarra

My producing partner, Erin Ploss-Campoamor, likes to quote novelist Chimamanda Ngozi Adichie, who has this great TED talk about the danger of perpetuating a “single story” about a culture. We feel like our film breaks down that “single story” about the border, and Latinos in particular. Which is not to say that we are dismissing the importance of films about immigration, the drug war or violence. We are simply adding a new voice to the mix. Deepening our perceptions about not just the border region and Latinos, but also reminding ourselves that as Americans, we live with multiple identities within us.

Selected Filmography: The Infiltrators, Dirty Laundry: A Homemade Telenovela, P.O.V.
**Metamorphosis**

A poem for the planet, Nova Ami and Velcrow Ripper's film *Metamorphosis* captures the true scale of the global environmental crisis. But this crisis is also an opportunity for transformation. Through a tidal flow of stunning images, *Metamorphosis* carves a path from the present to the future, and offers a bold new vision for humanity and the world. In Milan, architects design vertical forests, urban towers covered with trees and bushes that reduce CO2, produce oxygen, and give new life to the city. In LA, installing solar panels in underserved neighbourhoods provides cleaner energy to families who normally would not be able to access it. Woven through these and other stories of creativity and reinvention from artists, scientists, thinkers, and young children are creative, systemic solutions for our planet, and for our communities as well.

**Directors’ Statement: Nova Ami, Velcrow Ripper**

We first began discussing the concept of *Metamorphosis* right after Typhoon Haiyan—one of the strongest tropical cyclones ever recorded—struck the Philippines, killing more than 6,000 people. We wondered how experiencing a climate event of that magnitude would change a person, a community, a species. During the process of making the film, climate change came closer to our home in North America. Forest fires threatened our families, there was unprecedented drought, and extreme weather events happened with greater frequency in our own backyard. Metamorphosis was conceived around the same time that our child, Phoenix, was conceived. The knowledge that our son would inherit this world in crisis, and the sense that climate change is no longer something in the future but rather happening right now, intensified our sense of urgency and immediacy.

**Selected Filmography:** *Occupy Love*

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**Midnight Traveler**

In 2015, after Hassan Fazili’s documentary *Peace* aired on Afghan national television, the Taliban assassinated the film’s main subject and put a price on Hassan’s head. Hassan looked at his wife and his daughters, and he knew they had to flee their home. Over the course of their multi-year saga in search of safety, the family grasped onto the only means they had to assert control over their situation: their camera-phones. The whole family shot this auto-biographical film, which began when they sought and were rejected for refugee protection and follows them along the notorious Balkan smuggling route. As they experienced increasingly degrading circumstances, the family latched on to a platform to keep a record of their journey. The knowledge of their situation provided a vision for their future. In the Philippines, Typhoon Haiyan—one of the strongest tropical cyclones ever recorded—struck the Philippines, killing more than 6,000 people. We wondered how experiencing a climate event of that magnitude would change a person, a community, a species. During the process of making the film, climate change came closer to our home in North America. Forest fires threatened our families, there was unprecedented drought, and extreme weather events happened with greater frequency in our own backyard. Metamorphosis was conceived around the same time that our child, Phoenix, was conceived. The knowledge that our son would inherit this world in crisis, and the sense that climate change is no longer something in the future but rather happening right now, intensified our sense of urgency and immediacy.

**Director’s Statement: Hassan Fazili**

The film is made in the space of emigration, but it does not impose any genre or style. Working with the mobile phones, we discovered a style of framing and camera movement that captures the experience of our family on the run. At the same time, we are working to intertwine our reflections on the journey in order to expand the interiority of the characters. My family, like leaves ripped away from a tree in a storm, was taken from our land and thrown in every direction by outside forces. As a father, I am tired from the strain of protecting my family from threats we encountered on this route. But as a filmmaker, these wanderings and troubles are appealing to me, so we all became the subject of this film.

**Selected Filmography:** *Mr. Fazili’s Wife, Life Again!, Peace in Afghanistan*
Portland-based filmmaker Irene Taylor Brodsky builds on her powerful first feature, *Hear and Now* (Audience Award winner at the 2007 Sundance Film Festival), by delving into an intergenerational exploration of living with deafness. Brodsky’s son Jonas began losing his hearing as a baby and underwent cochlear-implant surgery as a toddler. Now 11 years old, Jonas has adjusted to a world with sound and is learning to play Beethoven’s Moonlight Sonata. Brodsky’s parents also have cochlear implants, but unlike Jonas, the majority of their lives were shaped by silence. While Jonas explores what silence means to him, his grandfather grapples with a new transition of his own.

**Subtitles**

**Director’s Statement:** Irene Taylor Brodsky

After I discovered my son, Jonas, was going deaf as a toddler, my sound designer told me we could reproduce his gradual disconnect from hearing. This both frightened and enthralled me. My first feature documentary, *Hear and Now*, about my deaf parents’ problematic journey into the world of sound, showed me how film can be a catalyst for empathy. Though at times challenging and painfully self-aware, the honesty impacted me and my audiences. So when Jonas said he wanted to learn the Moonlight Sonata, composed by Beethoven as he went deaf, I was cautious but resolute—and began filming.

**Selected Filmography:** Beware the Slenderman, The Final Inch (AIFF2008), *Hear and Now* (AIFF2007 & AIFF2019– p. 50)
One Child Nation

China’s One Child Policy, the extreme population control measure that made it illegal for couples to have more than one child, may have ended in 2015, but the process of dealing with the trauma of its brutal enforcement is only just beginning. The sweeping One Child Nation explores the ripple effect of this devastating social experiment, uncovering one shocking human rights violation after another—from abandoned newborns, to forced sterilizations and abortions, and government abductions. Nanfu Wang digs fearlessly into her own personal life, weaving her experience as a new mother and the firsthand accounts of her family members into archival propaganda material and testimony from victims and perpetrators alike. One Child Nation is a stunning, nuanced indictment of the mindset that prioritizes national agenda over human life. Subtitles

Selected Filmography:
- I am Another You (AIFF2017), Hooligan Sparrow (AIFF2016)

Queen of Paradis

For me the most exciting part of this film is to watch the emergence of an artist onto the world stage at the very beginning of her career. So many other documentaries are retrospectives of dead artists with experts giving opinions or established artists reminiscing about the good old days. This film captivates me, because I can walk alongside the artist as she risks life and limb to create her vision. Her journey is not nostalgic or fashionable, her journey is now and it is real. That was my focus, and that is what brings me joy.

Selected Filmography: Directorial Debut

The Rescue List

The Rescue List intimately follows two rescued children living in a rehabilitation shelter in Ghana, as social workers help them recover from a childhood enslaved to fishermen on Lake Volta—the largest manmade lake on Earth. But their story takes an unexpected turn when their rescuer embarks on another rescue mission and asks the children for help. The Rescue List charts the unfolding drama of these rescue operations alongside a moving portrait of the boys’ recoveries as they prepare to return to their families. By doing so, the film tells a touching story of friendship and courage—a story that transcends the trope of victimhood and illustrates what it means to love and to survive. Subtitles

Selected Filmography: Directorial Debut

Pahokee

Four high school students, Na’Kerria, Jocabed, Junior and BJ, embark on their senior year in Pahokee, a small Florida town on the shores of Lake Okeechobee. The teens navigate all of the sometimes exciting, sometimes heartbreaking rites of passage rituals as they make profound decisions about their futures. As they do, the pressure of Pahokee’s economic hardships weighs heavily on their shoulders—the community has placed all hopes for opportunity on them, the next generation.

Selected Filmography: Skip Day, Roadside Attraction (AIFF2018), The Rabbit Hunt

The Oregon Premiere | 85 minutes | 2019 | USA | In Competition

The Emeritus Members

The Rescue List

The Oregon Premiere | 83 minutes | 2019 | USA, France | In Competition

The Rescue List

The Rescue List

The Oregon Premiere | 110 minutes | 2019 | USA | In Competition

The Rescue List

The Oregon Premiere | 81 minutes | 2018 | USA, Ghana | In Competition

The Rescue List

The Oregon Premiere | 90 minutes | 2018 | USA, France | In Competition

The Rescue List

The Oregon Premiere | 90 minutes | 2018 | USA, France | In Competition

The Oregon Premiere | 90 minutes | 2018 | USA, France | In Competition

The Oregon Premiere | 81 minutes | 2018 | USA, Ghana | In Competition

The Oregon Premiere | 81 minutes | 2018 | USA, Ghana | In Competition
Satan and Adam

Sterling Mage experienced firsthand the music industry’s exploitation of black musicians. So he walked away to play on the Harlem streets for “his people.” Reborn as Mr. Satan, he spread his gospel of joy. One of those he converted was a white kid named Adam, who gave up the ivory tower life to play alongside this streetwise guru. Their improbable bond made them a sensation, and their journey a tale of tragedy, survival and miraculous rebirth. Satan and Adam is a celebration of the transformative power of music, and the bonds that develop when worlds collide and artists collaborate. Director V. Scott Balcerek pulls together over two decades of documentary footage to chart the duo’s friendship from busking in the streets of Harlem to bigger and bigger stages and to depict the challenges that both had to overcome to keep Satan and Adam together.

Director’s Statement: V. Scott Balcerek

“I was completely blown away—not only by the sound that they made, but it was such a disparate act. They were from completely different sides of the tracks, as they say. It just didn’t make sense, but the interesting thing was that you could close your eyes and it’d sound like a full band. But then you’d open your eyes and it was just two people. The music was amazing but visually it sort of made no sense [laughs].”

(Savannah Connect)

Selected Filmography:

Noble Sissle plays with the Documentary Short

Noble Sissle’s Syncopated Ragtime
Oregon Premiere | 24 minutes | 2019 | USA | In Competition

Combining unseen period footage with original scores from that era, Syncopated Ragtime tells the story of Noble Sissle’s incredible life journey that spans, The Harlem Hellfighters of World War I, Broadway Theatre, the Civil Rights movement, and decades of Black cultural production.

Directors’ Statement: Daniel Bernardi, David de Rozas

Daniel Leonard Bernardi is a combat veteran of the Iraq War. Bernardi has also written several books on race and racism in American film and television. His recent films address the challenges and brilliance of the American Civil rights movement and Black agency and achievements in the United States. De Rozas is interested in how art forms become powerful tools for social transformation and emancipation.

Secret Screening

A call-to-action doc about people, rivers, and the fight for the future of wild fish and the environment that supports them. It explores wild salmon’s slide towards extinction in the face of threats posed by fish hatcheries and fish farms. The documentary explores our continued attempt to control nature and unwind the future through the controversial practice of artificially producing salmon and stocking them in public waters. The film spends a lot of time on the Klamath River with members of the Yuqk tribe, young conservationists, fishing guides and industry leaders in the Willamette Valley.

About Secret Screenings

Join us for an exciting experience at the Ashland Independent Film Festival: a super-secret screening of an important new documentary that will premiere later this year at major international and U.S. festivals and has never been seen by a film festival audience—until now.

Refuge

Decades ago, poachers would set off explosives in the cool waters of this North Umpqua River tributary, killing steelhead by the dozens. That was before Lee Spencer settled in to watch over the wild steelhead. At a time when environmental protections are being lifted and scientific research budgets slashed, one man’s study of the world in front of him is a throwback to conservation work rooted in bearing witness to simple truths in nature.

Director’s Statement: Katie Falkenberg

Spending time on this creek with Lee Spencer and his dog was an almost meditative experience, and it was important to me to capture and portray this through the filming and editing. I hope the end result gives people a connection not only to a place, but also to a man and his quiet, yet powerful, dedication to wildlife conservation.
Strong Island

Strong Island chronicles the arc of a family across history, geography and tragedy—from the racial segregation of the Jim Crow South to the promise of New York City; from the presumed safety of middle class suburbs, to the mausoleum of an unexpected, violent death. It is the story of the Ford family: Barbara Dunmore, William Ford and their three children and how their lives were shaped by the enduring shadow of race in America. A deeply intimate and meditative film, Strong Island asks what one can do when the grief of loss is entwined with historical injustice, and how one grapples with the complicity of silence, which can bind a family in an imitation of life, and a nation with a false sense of justice.

Director’s Statement: Yance Ford

[Director Yance] Ford said he finds it “remarkable” when audiences miss that the most pivotal moment in the film, a phone call between Ford and his brother, is inextricably linked to his gender and feeling fully seen by William. “If you listen to the phone call, that’s the kind of phone call that a 24-year-old boy would make to his younger brother, not to his younger sister,” Ford told IndieWire. “I want to encourage people to take a closer look at that moment, and what’s legible on my face as a character in this film, and then ask themselves if my trans identity at the end of watching Strong Island is really a surprise.” (IndieWire)

Selected Filmography: P.O.V., The Ballad of Esequiel Hernandez

The Weight of Water

The Weight of Water is a story of a blind man balancing fear in the chaos of kayaking whitewater rapids…not to mention drowning, and the powerful desire to be free from a prison of darkness. He embarks, alone in his own boat, into the home of the most iconic whitewater in the world, the Colorado River through the Grand Canyon. Erik has already overcome some stunning challenges for both sighted and blind people, including climbing Mount Everest. Whitewater kayaking is different, the water moves unpredictably, the rocks that make up that canyon walls are absolutely unforgiving, the roar cuts him off from his guide’s voice and threatens his kayak. As the Grand Canyon’s crowning rapid, Lava Falls draws closer, Erik’s fear grows till it nearly paralyzes him. When disaster inevitably strikes, Erik is then faced with a powerful choice and a rare chance to change the outcome. This choice defines the journey.

Director’s Statement: Michael Brown

I have had a long friendship with blind adventurer Erik Weihenmayer. As we prepared to climb Everest in 2001, the heart of my filmmaking philosophy is that even the people we idolize are fundamentally human and more like us than we know. When a film tries to overstate its protagonist, the dangers they face or the importance of the story, it pushes the audience away. I prefer to draw the viewer over with a central character stating their truth in their own words. It means asking them to be vulnerable.

Selected Filmography: High Ground, Farther Than The Eye Can See, Out Living It

What is Democracy?

Coming at a moment of profound political and social crisis, What Is Democracy? reflects on a word we too often take for granted. Director Astra Taylor’s idiosyncratic, philosophical journey spams millennia and continents from ancient Athens’ groundbreaking experiment in self-government to capitalism’s roots in medieval Italy; from modern-day Greece grappling with financial collapse and a mounting refugee crisis to the United States reckoning with its racist past and the growing gap between rich and poor. Featuring a diverse cast—including celebrated theorists, trauma surgeons, activists, factory workers, asylum seekers, and former prime ministers—this urgent film connects the past and the present, the emotional and the intellectual, the personal and the political, in order to provoke and inspire. If we want to live in democracy, we must first ask what the word means.

Director’s Statement: Astra Taylor

What is Democracy? has a question for a title, because I undertook it in the spirit of genuine inquiry. A word we say and hear all the time but rarely reflect on, democracy is both an ideal and a reality, a rousing aspiration and a devastating disappointment. But who are the people, especially in this moment of increasing hostility and division? And what about the fact that, as wealth and influence concentrate, the people are not very powerful at all? While there’s currently a broad consensus that we are living in a moment of profound political crisis, and that democracy is faltering globally, I began working on the film’s proposal before the now-pervasive sense of emergency set in.

Selected Filmography: Examined Life, Zizek!
Hugh Thompson was more than a whistleblower. He was a hero to most, a traitor to some, and an angel to those he saved when he landed his Army helicopter to intervene where US soldiers were murdering hundreds of Vietnamese civilians. Fifty years later, artists with diverse connections to the Vietnam War collaborate on an opera exploring the agitated soul of Thompson during his final hours, as he reckons with his life and the disgraceful treatment he received by his government after the My Lai Massacre. Vivid archival images frame the rehearsals of the Kronos Quartet, composer Jonathan Berger, librettist Harriet Chessman, tenor Rinde Eckert and Vietnamese instrumentalist Van-Anh Vo as they proceed toward a premiere through deeply stirring yet musically and emotionally challenging terrain.

**Director’s Statement: Connie Field**

I was an organizer for the anti-Vietnam War movement. It was a major part of my life. So when I heard about Thompson from the opera’s composer, I said I want to make a film on your creating this opera with Kronos Quartet. Here was a story of an unsung hero, whose deeds expressed such a deep humanity rising in the midst of an atrocity—the infamous My Lai Massacre. Thompson tried to stop it, and reported it. The opera captured the emotions of this man, and I as a documentarian, could clarify his story. It was a powerful combination.

Selected Filmography:
- The Life and Times of Rosie the Riveter
- Freedom On My Mind
- Have You Heard From Johannesburg

**Director:** Connie Field  
**Producer:** Connie Field  
**Editor:** Gregory Scharpen  
**Executive Producer:** Connie Field  
**Cast:** Jonathan Berger, Kronos Quartet, Rinde Eckert, Van-Anh Vanessa Vo, Harriet Scott Chessman  
**Cinematographer:** Connie Field
**The Woman Who Loves Giraffes**

*Oregon Premiere | 83 minutes | 2018 | Canada*

Renowned art car artist Harrod Blank’s camera-covered van breaks down near Albuquerque, NM. The only mechanic capable of fixing it is local drag racer, and machining savant, Russell “Rusty” Tidenberg. Rusty recently transitioned, Harrod learned that Rusty’s boss (father) cut his pay, his bikers friends rejected him, and women don’t date him. Struck by his story, Harrod films Rusty for eight years. Other gender-non-binary art car artists that Harrod meets shed further light on gender identity in America. The film follows Rusty on this difficult journey of embracing and exhibiting both genders, while still hoping for acceptance, and love.

**Director’s Statement: Harrod Blank**

It amazes me to think that this film came about because the Camera Van broke down on the highway and only Rusty could fix it. When I heard about his troubles, I couldn’t believe it! I inquired whether Rusty would be okay with me buying a camera at Walmart to film him. He agreed and that’s how it all started. Rusty was very vulnerable and boldly shared this on camera. The sensitivity and editing talent of Sjoerd Dijk, who helped make the film, on the weekends no less, really was the missing link in bringing this tale to the screen.

**Selected Filmography:** In The Land Of The Owl Turds, Wild Wheels, Driving The Dream

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**Aguirre, the Wrath of God**

*93 minutes | 1972 | Germany*

Don Lope de Aguirre (Klaus Kinski), a ruthless Spanish conquistador, vies for power while part of an expedition in Peru to find El Dorado, the mythical seven cities of gold. Accompanied by his daughter, Flores (Cecilia Rivera), Aguirre faces off against his superior, Don Pedro de Ursua (Bau Guerra), and grows increasingly volatile after seizing control of the group. As Aguirre presses deeper into the Amazonian jungle, he descends further into madness. Aguirre was cited by Francis Ford Coppola as a major influence on his conception of Apocalypse Now. Subtitles

**Director’s Statement: Werner Herzog**

I decided to offer the lead role of the maniacal, malformed Aguirre to my old acquaintance Klaus Kinski. Between three and four in the morning, the phone rang, it took me at least a couple of minutes before I realized that it was Kinski who was the source of this inarticulate screaming. And after an hour of this, it dawned on me that he found the most fascinating screenplay and wanted to be Aguirre. During filming when Kinski threatened to leave, I told him I would do him in if he left the set now that I had a gun with nine bullets, eight of which I would use on him, leaving the final one for myself. He understood that it was not a joke.

**Selected Filmography:** Fitzcarraldo, Jack Reacher, Grizzly Man

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**My Dinner with Werner**

*23 minutes | 2018 | USA*

Based on real events, real people, and real things they actually said, *My Dinner with Werner* is a wildly bizarre and wacky farce about a 1987 dinner date with an unsuspecting murder plot as the main dish.

**Director’s Statement: Maverick Moore**

For over 15 years, acclaimed filmmaker Werner Herzog made movies with actor Klaus Kinski. Their work together was legendary. Their partnership was notorious. Their methods were daring and extreme. But in 1987, they mysteriously stopped working together—forever. This film is the story of what “really” happened—the night it all went devilishly wrong.

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**The Woman Who Loves Giraffes**

*Oregon Premiere | 83 minutes | 2018 | Canada*

In 1956, four years before Jane Goodall ventured into the world of chimpanzees, a 23-year-old Canadian biologist, Anne Innis Dagg, made an unprecedented solo journey to South Africa to become the first person in the world to study animal behavior in the wild on that continent. When she returned home a year later armed with ground-breaking research, the insurmountable barriers she faced as a female scientist proved much harder to overcome. In 1972, having published 20 research papers as an assistant professor of zoology at University of Guelph, the Dean of the university, denied her tenure. This was the catalyst that transformed Anne into a feminist activist. For three decades, Anne Innis Dagg was absent from the giraffe world until 2010 when she was sought out by giraffologists and not just brought back into the fold, but finally celebrated for her work. In The Woman Who Loves Giraffes, Anne (now 85) takes us on her first expedition back to Africa to retrace where her trail-blazing journey began.

**Director’s Statement: Alison Reid**

The first time I heard about Anne Innis Dagg her story captivated me, and never let me go. As I listened to “Wild Journey”, a CBC radio documentary that told the tale of Anne’s pioneering journey to study giraffes in South Africa in 1956, I was riveted by every word. As I was starting to develop that film, Anne was invited to attend a Giraffe Indaba (or conference) in Nairobi. She would be returning to Africa to see giraffes in the wild for the first time in 57 years. To me this was an historic event—one that we couldn’t miss recording. There was no time to raise financing. So, I took a loop of faith, found a small crew willing to go to Africa, and self-financed the trip. That is how the documentary, The Woman Who Loves Giraffes was born.

**Selected Filmography:** Hudson & Rex, Murdoch Mysteries, Heartland

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**Aguirre the Wrath of God plays with the Narrative Short**

**My Dinner with Werner** plays with a wildly bizarre and wacky farce about a 1987 dinner date with an unsuspecting murder plot as the main dish.
**Highway Patrolman**

R**epo Man** director Alex Cox went south of the border to film this dramatic tale of a rookie member of Mexico’s national highway patrol, who struggles to keep on the straight and narrow in a department rife with corruption. Kevin Thomas wrote in the *Los Angeles Times*: “While it rightly skewers American hypocrisy and complicity in Mexican drug-trafficking, [it] abounds in the timeless virtues of traditional filmmaking. There is an epic quality to the hero’s odyssey that recalls the Westerns of John Ford and such John Huston films as *Treasure of the Sierra Madre*. … “A beautiful, gritty film, steeped in the atmosphere of vast, desert-like vistas slashed by highways sizzling in the heat.”

**Selected Filmography:** Tombstone Rashomon (AFF2017), Repo Man, Sat & Nancy

**Director’s Statement:** **Alex Cox**

The [real] Highway Patrol wasn’t exactly keen on us telling the authentic story of one of their operatives, so our production designer, Cecilia Montiel, invented a fictitious police force, complete with cars, logos, badges and uniforms… I used to think it was about the impossibility of doing good. But now I think it’s really about the impossibility of imposing goodness on others. Today it can be seen as a film about the drug war, of course—a Mexican film genre in itself. Highway Patrolman is probably my best picture, and perhaps Lorenzo’s best script.

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**In Reality**

De**spite boasting rich friendships and a creative job, young filmmaker Ann is consumed by the fantasy of finding true love. Just when she thinks she’s found it, she is friend-zoned and the disappointment of rejection shoots her down a deep rabbit hole of unrequited love. Looking for a way to climb out, Ann picks up a camera and sets her sights inward. She confronts multiple characters within her unconscious, from a maniacal game show host to a glamorous cabaret performer, that guide her through her investigation of the relationship and her own neuroses. Blending docu-style interview with comedy, drama and hyperbolic fantasies, Ann creates an elaborate, eccentric world that manages to be as intensely relatable as it is one of a kind.

**Selected Filmography:** Feature Directorial Debut

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**The Infiltrators**

W**ithout warning, Claudio Rojas is detained by ICE officials outside his Florida home. He is transferred to the Broward Transitional Center, a detention facility used as a holding space for imminent deportations. Claudio’s family contacts the The Infiltrators National Immigrant Youth Alliance (NIYA), a group of activist Dreamers known for stopping deportations. NIYA enlists Marco Saavedra to self-deport with the hopes of gaining access to the detention center and impeding Claudio’s expulsion. Once inside, Marco discovers a complex for-profit institution housing hundreds of multinational immigrants, all imprisoned without trial. Directors Cristina Ibarra and Alex Rivera design a hybrid cinematic language, combining documentary and scripted narrative. Based on true events, it is both a suspenseful account of a high-stakes mission and an emotionally charged portrait of visionary youth fighting for their community.

**Directors:** Alex Rivera, Cristina Ibarra

**Selected Filmography:** Sleep Dealer (AFF2019); Dirty Laundry: A Homemade Telenovela

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Dee is a wife and mom stuck in a boring job and a broken marriage in what feels like the frozen edge of the world: International Falls, Minnesota. A comedy nerd with a secret dream of getting on stage, she meets Tim, a burned-out touring comedian at a moment of crisis. Her walls crumble as she faces the realities of a life she’s become adept at ignoring: a dead end job, a cheating husband, and a dream she’s never had the guts to pursue. Tim, nursing his own miseries, tells Dee this will be his last show as a comedian, which turns out to be a sadly ominous prediction. The line between comedy and tragedy is blurred as Dee is forced to ask the inevitable question that must face: Now what?

Director’s Statement: Amber McGinnis

Making this film and seeing it through to completion has been one of the hardest things I’ve ever done. It’s my leap of faith, my jumping into the deep end, my

Selected Filmography: Feature Directorial Debut

The Phantom 52

Oregon Premiere | 8 minutes | 2019 | USA | In Competition

Lone thank you to everyone who helped make this film happen: the actors, the crew, the producers, the financiers, the distributors, the audiences. And most importantly, to my family and friends who have supported me through this journey. I am grateful for all of you and I can’t wait to share this film with the world.

Director’s Statement: Geoff Marslett

My films often revolve around the romance of connection with another person. Explora tion changes you and the place you explore because of this romance. But it is all predi cated on the ability to connect. The genesis of this film is an actual lonely woman who for 25 years has not been able to connect but nonethe less has persevered. Hectored by circumstance but noble in its continuing quest.

One Man Dies a Million Times

Oregon Premiere | 92 minutes | 2018 | USA, Russia | In Competition

Alyssa and Maxim both work at the Institute of Plant Genetic Resources in the center of Leningrad, as the Nazis’ siege of the city is about to commence. The Institute houses the world’s first seed bank—a repository of irreplaceable seeds from around the globe—a priceless trove of living genetic diversity, which holds the potential to transform modern agriculture. The two young botanists fall in love as the world wages war. The enemy surrounds the city, cutting them off from the rest of Russia, electricity, warmth, and food. They defend the seed bank and its priceless collection of edible specimens—their nation’s future food supply—from the starving masses of the city, enemies, hordes of rats, and each other. Subtitles

Director’s Statement: Jessica Oreck

Part documentary, part fiction, One Man Dies is the true story of the seed bank and the botanists that lived there throughout the Siege of Leningrad (1941-1944). Meticulously, the seed bank is still in existence. The N. I. Vavilov Institute still stands in the middle of what is now called St. Petersburg. As we face declining food security, climate change, monocultures, factory farming, seed patenting, and disappearing ecosystems, this collection is especially critical in today’s world. Despite great strides in advancement, biotechnology cannot invent nor can it replace the genetic diversity that these scientists protected with their lives.

Selected Filmography: Beetle Queen Conquers Tokyo, Aatsinki: The Story of Arctic Cowboys, Beetle Queen Conquers Tokyo, Aatsinki: The Story of Arctic Cowboys, Beetle Queen Conquers Tokyo, Aatsinki: The Story of Arctic Cowboys

One Man Dies a Million Times plays with the Narrative Short

The Phantom 52

Oregon Premiere | 8 minutes | 2019 | USA | In Competition

Loneliness: a trucker who calls out on his CB radio waiting for a reply that never comes. A ghost that haunts the deserted highways. A whale that sings at a frequency no other whale can even hear.

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International Falls plays with the Narrative Short

The Phantom 52

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Little Woods plays with the Narrative Short

One Man Dies a Million Times

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AFTER moving to Spain for her husband, Eva, a Paraguayan woman of class and elegance who always behaves in an appropriate way, finds herself bored, unhappy, and sexually frustrated. After Eva compulsively buys a provocative and offensive piece of art, the painter shows up to hand-deliver his work. Their sexual tension grows until they inevitably end up in bed. When Eva’s husband returns home early, an absurd battle of strengths and weaknesses among the three characters ensues. Subtitles

Director’s Statement: Jean Lee
Maia and I collected stories from our mothers, sisters, friends, and our own lives that served as inspiration for Original Sin (Pecado Original). We were drawn to absurdist comedy, inspired by the telenovelas that the women in our lives so deeply adore and use to escape from the demands of daily life. We raise some controversial questions throughout the film regarding gender roles and sexual politics. Of course, the film is meant to create dialogue, so we hope each viewer will have their own take on the topics presented and engage in some lively conversations!

Selected Filmography:
Original Sin plays with the Documentary Short

Original Sin

Oregon Premiere | 75 minutes | 2018 | USA, Paraguay | In Competition

TIMES
Thursday 6:20pm
Friday 12:20pm
Saturday 12:20pm
Sunday 9:50am

Director: Jean Lee
Producers: César Di Bello, Jean Lee, Maia Nikiphoroff, Eung-Jin Lee, Alvar Carretero, Miriam Ditchfield
Editors: Leire Alonso, Eung-Jin Lee
Music: Arturo Cardelús
Cast: Maia Nikiphoroff, César Di Bello, Alejandro Torres Menchaca
Screenwriters: Jean Lee, Maia Nikiphoroff
Cinematographer: Jaime Villa Huiz

An afterthought when leaving Stockholm: A traffic separating device is installed in the middle of Stockholm. It is supposed to keep normal cars away and only let buses pass. It turns into a disaster as normal cars continue to go there and hundreds of cars get destroyed every week. Tragic and funny situations occur and we follow the whole mess of human failures.

Director’s Statement: Johan Palmgren
I went past the traffic separating device that had just been put up in the middle of Stockholm. It was a total mess, both cars and buses got stuck or got a flat tyre and when I saw people’s different reactions. I decided that this was a place to study the funny animal called mankind.
Phoenix, Oregon

Fighting the haze of midlife, two friends seize an unlikely opportunity to reinvent their lives, quitting their jobs to restore a dilapidated bowling alley and pizzeria. The film takes a comedic look at the existential crisis many face when trying to find meaning and relevancy at mid-life. Despite controlling bosses, dead end jobs, and broken relationships, the two leads awaken hibernating courage and resilience in order to take new risks and keep dreams alive.

Director’s Statement: Gary Lundgren

It’s a bizarre day when you realize you’re middle-aged. Especially when you were just in your prime with your whole life in front of you. Somehow, we fool ourselves into thinking we have more time than we do. And social media is a great reminder about what we haven’t done. I love these brave, wounded characters—Bobby, Carlos and Tanya—who take a risk together and go on an adventure. I can relate to each of them. And I’m on the sidelines hoping they will succeed—hoping they’ll find what they’re looking for while they still have time.

Selected Filmography: Black Road, Redwood Highway (AIFF 2013), Calvin Marshall (2010)

Princess of the Row

Bounding around the sometimes abusive foster care system for most of her life, Alicia, a creative 12-year-old foster girl ditches school to visit her military veteran father, Bo, on the streets of L.A.’s Skid Row. Bo is now homeless and mentally ill after suffering a battle-induced brain injury during his service in the Iraq war. The injury renders him unable to recognize his own daughter most of the time. But to Alicia, it doesn’t matter because she loves him and remembers the father he used to be: a caring man with a love of storytelling. Princess of the Row is a heart-wrenching tale about the powerful bond between father and daughter, embodying the message that family is worth fighting for.

Director’s Statement: Van Maximilian Carlson

I was born and raised in Los Angeles and Skid Row was on the periphery of my awareness. I remember hearing acquaintances dismissively state, “homeless people choose to be on skid row” or I would walk by a homeless person with friends and observe them become fearful. From my own personal interactions with people experiencing homelessness, I know that each one of them has their own unique story to tell. I wanted to explore these stories and base a character in that world as a method of shining a light on those who society seem to shun.

Selected Filmography: Bhopali

WHEREABOUTS

A sideways glancing portrait of a small-town teenager searching for a somewhere. Told in poetic vignettes, the film traces a young girl making a big choice as she faces the brink of adulthood.

Director’s Statement: Polina Malikin

The Archaeology of the Recent Future Association

I shot Whereabouts while pregnant with my daughter which feels fitting because this film is part paean and part elegy for girlhood—or at least one version of it. I love working with teenagers, and I wanted to dramatize some of the yearnings and angst of female adolescence. It took me years to complete this film, with tragicomic mishaps along the way that were as palpable as the struggles of the protagonists.
**Sleep Dealer**

*90 minutes | 2008 | USA, Mexico*

**Director:** Alex Rivera  
**Producer:** Anthony Bregman  
**Cast:** Luis Fernando Peña, Leonor Varela, Jacob Vargas  
**Screenwriters:** Alex Rivera & Dan Muchina  
**Cinematographer:** Lisa Rinder  

**Summary:** Sleep Dealer is a Sundance award-winning sci-fi thriller set on the U.S./Mexico border. It tells the story of Memo Cruz (Luis Fernando Peña), a young man from Mexico. When his family is victim of a misguided drone attack he finds himself with no option but to head north, towards the U.S./Mexico border. However, in this brave new borderland, crossing is impossible, and Memo ‘migrates’ in a new way—over the net. By connecting his body to the Internet Memo controls a machine that performs his labor in America, sending his needed work encumbered by his “alien” body. Memo’s search for a better future leads him to love, loss, and a confrontation with a mysterious figure from his past. **Subtitles**

**Director’s Statement:** Alex Rivera

Two giant trends inspired my thinking about the future world of Sleep Dealer. On one hand I’ve been fascinated by the dream of a ‘Global Village,’ inspired by the internet. Technology has opened up new forms of connectivity and in many ways erased borders for communication. On the other hand, in a physical sense, the world is becoming more and more divided. Borders are violent and increasingly closed. The attacks on immigrants around the world only seem to intensify. The ‘Global Village’ seen from the other side of a giant border wall looks pretty strange. The paradox of a world connected by technology, but divided by borders, is the central concept of Sleep Dealer.

**Selected Filmography:** The Infiltrator, Futurestates, The Sixth Section

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**Stories of Our Lives**

*62 minutes | 2014 | Kenya*

**Director:** Jim Chuchu  
**Producer:** Wangachi Ngup  
**Editors:** Dan Muchina, Jim Chuchu  
**Executive Producers:** George Gachara, Steven Markowitz  
**Casts:** Kelly Gichohi, Paul Ogada, Tim Mutungi, Mugambi Kithiga, Rose Njenga  
**Screenwriters:** Jim Chuchu, Nydia Ngumi  
**Cinematographers:** Dan Muchina, Jim Chuchu  

**Summary:** Stories of Our Lives is an anthology film based on true stories collected for the project. *Ask Me Nicely*. Kate, a rebellious young high school student, meets first-love Faith, a fellow student. When school authorities separate the two, Kate impulsively has a sexual encounter with a boy in her neighborhood. *Run After*. After negotiating a business deal, Patrick stumbles upon a local gay bar with his homophobic best friend, Kama. *Adam*. Farm workers Raymond and Athman have been close friends for years. Hurt by Athman’s flirtatious relationship with newcomer Fiona, Raymond has to make a difficult choice. *Duet*. Jeff is waiting in a hotel room far away from home. He has been saving for months to fulfill his ultimate fantasy of having sex with a white guy.

**Director’s Statement:** Jim Chuchu

On June 30, 2013, we began collecting and archiving the stories of persons identifying as gay, lesbian, bisexual, transgender and intersex from Kenya. We called this project *Stories Of Our Lives*—and we wanted to do this project for many reasons, but mostly because we wanted to tell stories that are not often heard, stories that characterize the queer experience in Kenya. After several months of touring and collecting hundreds of vivid, compelling stories, we decided to turn some of these stories into short films. We wrote the scripts based on some of the stories we’d recorded, and we shot the films over the course of eight months usng ourselves as the crew. The resulting shorts were strung together into this: an anthology film based on true stories about queer life in Kenya. **Subtitles**

**Selected Filmography:** African Metropolis, Yoko Mochu, To Catch a Dream

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**Young Soul Rebels**

*105 minutes | 1991 | United Kingdom*

**Director:** Isaac Julien  
**Producer:** Nadine March-Edwards  
**Cast:** Valentine Nonyela, Mo Sesay, Dorian Healy, Frances Barber, Sophie Okonedo  
**Screenwriters:** Paul Hillam, Derrick McClintock, Isaac Julien  

**Summary:** Young Soul Rebels is an absorbing, imaginative exploration of the vibrant New York punk, funk and soul music scene of the late 1970’s. Talentless, unemployable 17-year-old Chris (Valentine Nonyela) and his friends, including soul music fanatic Caz (Mo Sesay), set off one night to broadcast their show from a friend’s garage, taunting with the local skinheads, and clubbing with Chris’ sassy music-industry girlfriend Tracy (Sophie Okonedo). But social and sexual tensions in the community reach boiling point following the murder of a local black gay man. With its soulful soundtrack—with Funkadelic, X-Ray Spex, Parliament, Sylvester and more—and enthusiastic young cast, this 1991 Cannes Critics’ Week prize-winner is an engaging and sensitive drama from acclaimed artist and filmmaker Isaac Julien.

**Director’s Statement:** Isaac Julien

Have you considered becoming a more mainstream film director? I viewed myself as that when I made *Young Soul Rebels*. But that was a long time ago and the film industry was very different. The main challenge now is to bring one’s language from visual art to commercial cinema without compromising it. When certain voices—Derek Jarman, Steve McQueen—are able to do that, really exciting things happen. (The Guardian)

**Selected Filmography:** Looking for Langston, Ten Thousand Waves, Frantz Fanon: Black Skin, White Mask

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**Varsity Theater**

**TIMES**

**Saturday 10:10am**  
**Monday 12:10pm**

**Derrick McClintock, Isaac Julien**  
**Valentine Nonyela, Mo Sesay, Dorian Healy, Frances Barber, Sophie Okonedo**  
**Screenwriters:** Paul Hillam, Derrick McClintock, Isaac Julien

**Director’s Statement:**

Isaac Julien's work is renowned for its innovative approach to cinema. His films, such as *Young Soul Rebels*, explore themes of identity, race, and music in a way that is both accessible and thought-provoking. By delving into the world of New York's punk and soul scene in the 1970s, Julien reminds us of the power of music to bring communities together. This film is a testament to the artist's ability to create narratives that resonate on multiple levels, making it not just a piece of entertainment, but a piece of cultural history. **Subtitles**

**Selected Filmography:** Looking for Langston, Ten Thousand Waves, Frantz Fanon: Black Skin, White Mask

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**Plant Based**

**TIMES**

**Sunday 12:40pm**

**Derrick McClintock, Isaac Julien**  
**Valentine Nonyela, Mo Sesay, Dorian Healy, Frances Barber, Sophie Okonedo**  
**Screenwriters:** Paul Hillam, Derrick McClintock, Isaac Julien

**Director’s Statement:**

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Mission
The Southern Oregon Film Society celebrates the diversity of human experience through the art of independent film—enriching, educating, and inspiring audiences of all ages.

The Ashland Independent Film Festival gratefully acknowledges the tireless dedication of the community leaders, past and present, whose vision, passion, and dedication make our support of independent film possible.

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The Ashland Independent Film Festival

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Bottom Row: Leah Halpert, Erica Thompson, Emily McPeck. Not pictured: Bruce Hostetler.

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Gary Dickson
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Interiors Design
Sustainable Style
Conscious Comfort

TESSA HOME

Monday - Saturday: 6am-6pm
Sunday: 8am - 9pm

BOULEVARD COFFEE
Located 555 Siskiyou Blvd, Ashland, OR

WE LOVE

[images of board members and programming team members]
Volunteers

AILFF2019 has been brought to you by each and every one of these big-hearted, accommodating, welcoming, sensational, generous, dazzling, wondrous, and gracious do-gooders. When you see a volunteer, thank them!


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Names in bold indicate members of the dedicated volunteer management team.
The AIFF is grateful to these individuals for supporting our work in the nonprofit organization. Thank you!
### SCHEDULE
#### THURSDAY 4/11/19

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<td>9pm</td>
<td>1pm Doc 89 min</td>
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<td>1pm Doc 89 min</td>
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</tbody>
</table>

### Special Events

- **AIFF2019 begins at 12pm on Thursday, April 11th!**
- **9am Opening Night Bash Ashland Springs Hotel**

### Theater 2 Accessibility

Theater 2 is not wheelchair accessible.

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**Your Local Ashland Company**

**Donating Web Development & Web Hosting to AIFF, for 18 Years**

- web design | e-commerce | web hosting | custom software | mobile apps
- projecta.com - sales@projecta.com - (541) 488-1702

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**Helping AIFF & Southern Oregon do Business on the Internet**
## SCHEDULE

### FRIDAY 4/12/19

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<th>VARSITY 5</th>
<th>ARMYORY</th>
<th>SPECIAL EVENTS</th>
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<tbody>
<tr>
<td>9am</td>
<td>9:30am Doc • 99min Inquiring Nuns/True Believer</td>
<td>9:50am Doc • 90 min For The Birds</td>
<td>10:10am Shorts 92 min Short Stories And Docs: Northwest Growth</td>
<td>9:40am Narrative 104 min Princess Of The Rowl/Whereabouts</td>
<td>10am • Docs 80 min The Whistler-blower Of My Lai/Black 14</td>
<td>9:30am Doc • 88 min Making Montgomery Cliff</td>
<td>10am • Panel 90 min TalkBack: Art Against the Wall: Illuminating the Border Ashland Springs Hotel</td>
</tr>
<tr>
<td>12pm</td>
<td>12pm Doc • 100 min Evelyn</td>
<td>12pm Doc • 100 min Original Sin/ The Traffic Separating Device</td>
<td>12:40pm Doc • 83 min If the Dancer Dances</td>
<td>12:10pm Doc • 81 min The Rescue List</td>
<td>12:30pm Doc • 100 min Clean Hands</td>
<td>12pm Doc • 87 min Breaking Habits</td>
<td>1pm • Theater 70 min The Second Coming of Klaus Kinski Ashland Community Center</td>
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<tr>
<td>3pm</td>
<td>3pm Doc • 69 min Hearts of Glass</td>
<td>3:20pm Narrative &amp; Short 100 min International Falls/The Phantom 52</td>
<td>3:40pm Doc • 85 min Hear and Now</td>
<td>3:10pm Docs 104 min Satan and Adam/ Noble Siselle’s Sycnopied Ragtime</td>
<td>3:30pm Doc • 80 min Grit</td>
<td>3pm Doc • 87 min Midnight Traveler</td>
<td>3pm Doc • 48 min Locals Only 1: Launch Student Films</td>
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<tr>
<td>6pm</td>
<td>6pm Doc • 93 min Why Can’t I Be Me? Around You</td>
<td>6:20pm Narrative 95 min In Reality</td>
<td>6:40pm Shorts 94 min From Baghdad to the Bay</td>
<td>6:10pm Shorts 94 min Inventing Tomorrow</td>
<td>6pm Narrative 90 min The Infiltrators</td>
<td>6:40pm Doc • 67 min Finding Bobbi</td>
<td>7pm • 75 min Alone</td>
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<tr>
<td>9pm</td>
<td>9pm • Doc 100 min Queen of Paradise</td>
<td>9:20pm Shorts 86 min Animated Worlds: Familial Bonds</td>
<td>9:40pm Shorts 62 min Stories of Our Lives</td>
<td>9:30pm Shorts 91 min Short Stories 1</td>
<td>9pm Narrative 103 min Little Woods</td>
<td>9:40pm Narrative 81 min Local 2: Narrative Shorts</td>
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### SATURDAY 4/13/19

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<tr>
<td>9am</td>
<td>9:30am Doc • 69 min Hearts of Glass</td>
<td>9:50am Shorts 81 min Short Docs</td>
<td>10:10am Narrative 81 min Sleep Dealer</td>
<td>9:40am Doc • 83 min The Rescue List</td>
<td>10am • Doc 100 min Clean Hands</td>
<td>9:30am Doc • 78 min The Weight of Water</td>
<td>10am • Panel 90 min TalkBack: Addressing Climate Change Ashland Hotel</td>
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<tr>
<td>12pm</td>
<td>12pm Doc • 94 min Secret Screening/Refuge</td>
<td>12:20pm Narrative &amp; Short 90 min Original Sin/ The Traffic Separating Device</td>
<td>12:40pm Doc • 90 min Earth/Lands: Landscapes of San Francisco</td>
<td>12:10pm Narrative &amp; Short 100 min International Falls/ The Phantom 52</td>
<td>12:30pm Doc • 69 min From Baghdad to the Bay</td>
<td>12pm Doc • 163 min One Child Nation</td>
<td>12:40pm Shorts 77 min CineSpace 2018</td>
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<tr>
<td>3pm</td>
<td>3pm Narrative 92 min One Man Dies A Million Times</td>
<td>3:20pm Doc • 110 min Pahokee</td>
<td>3:40pm Doc • 83 min If the Dancer Dances</td>
<td>3:10pm Docs 91 min Short Stories 1</td>
<td>3:30pm Doc • 67 min Las Marthas</td>
<td>3pm Doc • 113 min American Factory</td>
<td>3:40pm Doc • 98 min Hearts of Darkness with Eleanor Coppola</td>
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<tr>
<td>6pm</td>
<td>6pm Narrative 104 min Princess Of The Rowl/Whereabouts</td>
<td>6:20pm Narrative 104 min Satan and Adam/ Noble Siselle’s Sycnopied Ragtime</td>
<td>6:40pm Doc 107 min Strong Island</td>
<td>6:10pm Doc • 83 min Queen of Paradise</td>
<td>6:30pm Narratives 92 min Short Stories And Docs: Northwest Growth</td>
<td>6pm Narrative 112 min Phoenix, Oregon</td>
<td>6:40pm Doc • 85 min Metamorphosis</td>
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<tr>
<td>9pm</td>
<td>9pm Doc • 100 min Evelyn</td>
<td>9:20pm Doc • 80 min The Whistler-blower Of My Lai/Black 14</td>
<td>9:40pm Shorts 86 min Animated Worlds: Familial Bonds</td>
<td>9:10pm Narrative 95 min In Reality</td>
<td>9:30pm Shorts 94 min Short Stories 2</td>
<td>9pm Doc 95 min Hal Satan?</td>
<td>9:20pm Shorts • 72 min Locals Only 3: Documentary Shorts</td>
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*Purchase tickets at ashlandfilm.org*
### SCHEDULE 
**SUNDAY 4/14/19**

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<th>SPECIAL EVENTS</th>
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<td>10am</td>
<td>12pm Narrative 92 min One Man Dies a Million Times</td>
<td>12:25pm Doc &amp; 75 min The Archives</td>
<td>12:40pm Narrative 95 min Young Soul Rebels</td>
<td>12:10pm Doc &amp; 80 min Grit</td>
<td>12:30pm Shorts 90 min Short Stories 1</td>
<td>12:40pm Doc &amp; 87 min Finding Bobbi</td>
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<tr>
<td>11am</td>
<td>3:30pm Docs 104 min Sultan and Adam/ Noble Siswe’s Syncopated Ragtime</td>
<td>3:40pm Narrative 95 min In Reality</td>
<td>3:30pm Doc &amp; 80 min The Whistle-blower Of My Lai/ Black 14</td>
<td>3:40pm Narrative &amp; Short 116 min Aquire, The Wrath of God/ My Dinner with Werner</td>
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<tr>
<td>12pm</td>
<td>5pm Narrative 81 min For the Birds</td>
<td>6:40pm Doc &amp; 90 min Jaddıldând</td>
<td>6:10pm Narrative &amp; Short 100 min International Falls/The Phantom 52</td>
<td>6:40pm Narrative 104 min Highway Patrolman</td>
<td>7:30-11pm Awards Celebration Historic Ashland Armory</td>
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<tr>
<td>1pm</td>
<td>6:20pm Doc 90 min The Rescue List</td>
<td>6:40pm Doc &amp; 90 min Jaddıldând</td>
<td>6:10pm Narrative &amp; Short 100 min International Falls/The Phantom 52</td>
<td>6:40pm Narrative 95 min In Reality</td>
<td>7:30-11pm Awards Celebration Historic Ashland Armory</td>
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<tr>
<td>2pm</td>
<td>6:30pm Shorts 90 min From Baghdad to the Bay</td>
<td>6:30pm Shorts 90 min Short Stories And Docs: Northwest Grown</td>
<td>6:30pm Shorts 92 min Short Stories And Docs: Northwest Grown</td>
<td>6:30pm Shorts 85 min Metamorphosis</td>
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<tr>
<td>3pm</td>
<td>9:20pm Doc 93 min Why Can’t I Be Me? Around You</td>
<td>9:40pm Doc 100 min Clean Hands</td>
<td>9:40pm Doc 81 min From Baghdad to the Bay</td>
<td>9:40pm Doc 81 min Local Only 2: Narrative Shorts</td>
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<tr>
<td>4pm</td>
<td>9:20pm Shorts 81 min Short Docs</td>
<td>9:40pm Doc 100 min Clean Hands</td>
<td>9:30pm Shorts 94 min Short Stories 2</td>
<td>9:30pm Doc 83 min Queen of Paradies</td>
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<tr>
<td>5pm</td>
<td>9:20pm Doc 83 min If the Dancer Dances</td>
<td>9:40pm Doc 83 min Queen of Paradies</td>
<td>9:30pm Doc 98 min Short Stories 1</td>
<td>9:30pm Doc 85 min Local Only 2: Narrative Shorts</td>
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</tbody>
</table>

**SPECIAL EVENTS**
- 10am • Panel 90 min TalkBack: The Making of Phoenix, Oregon Ashland Springs Hotel
- 12pm Narrative 92 min One Man Dies a Million Times
- 12:10pm Doc 75 min The Archives
- 12:25pm Doc & 75 min The Archives
- 12:40pm Narrative 95 min Young Soul Rebels
- 12:30pm Shorts 90 min Short Stories 1
- 12:40pm Doc & 87 min Finding Bobbi
- 12:30pm Shorts 90 min Short Stories 1
- 12:40pm Doc & 87 min Finding Bobbi
- 12:40pm Narrative 96 min In Reality
- 3:30pm Doc & 80 min The Whistle-blower Of My Lai/ Black 14
- 3:40pm Narrative & Short 116 min Aquire, The Wrath of God/ My Dinner with Werner
- 3:40pm Narrative & Short 116 min Aquire, The Wrath of God/ My Dinner with Werner
- 3:30pm Docs 104 min Sultan and Adam/ Noble Siswe’s Syncopated Ragtime
- 3:40pm Narrative 95 min In Reality
- 6:40pm Doc 90 min Jaddıldând
- 6:40pm Shorts 90 min Short Stories And Docs: Northwest Grown
- 6:30pm Shorts 85 min Metamorphosis
- 6:30pm Shorts 85 min Metamorphosis
- 6:10pm Shorts 92 min Short Stories And Docs: Northwest Grown
- 6:10pm Shorts 92 min Short Stories And Docs: Northwest Grown
- 6:30pm Doc & 85 min Metamorphosis

### SCHEDULE 
**MONDAY 4/15/19**

<table>
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<tr>
<th>TIME</th>
<th>VARSITY 1</th>
<th>VARSITY 2</th>
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<th>VARSITY 4</th>
<th>VARSITY 5</th>
<th>SPECIAL EVENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>8am</td>
<td>9:30am Narrative Award: Documentary Feature</td>
<td>9:50am Doc &amp; Short Doc</td>
<td>9:50am Doc &amp; Short Doc</td>
<td>9:10am Doc &amp; 110 min Pahokee</td>
<td>9:40pm Narrative &amp; Short 100 min International Falls/The Phantom 52</td>
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</tr>
<tr>
<td>9am</td>
<td>9:30am Narrative Award: Documentary Feature</td>
<td>10:10am Doc 69 min From Baghdad to the Bay</td>
<td>10:10am Doc &amp; Short Doc</td>
<td>10:10am Doc 52 min Kid Flicks One</td>
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<tr>
<td>10am</td>
<td>12:20pm Doc &amp; 80 min The Whistle-blower Of My Lai/ Black 14</td>
<td>12:40pm Narrative &amp; Short 91 min Princess Of The Row/ Whereabouts</td>
<td>12:40pm Narrative 95 min In Reality</td>
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<tr>
<td>11am</td>
<td>12:20pm Doc &amp; 80 min The Whistle-blower Of My Lai/ Black 14</td>
<td>12:40pm Narrative &amp; Short 91 min Princess Of The Row/ Whereabouts</td>
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<tr>
<td>12pm</td>
<td>12:40pm Narrative &amp; Short 91 min Princess Of The Row/ Whereabouts</td>
<td>12:10pm Narrative 90 min Sleep Dealer</td>
<td>3:30pm Shorts 94 min Short Stories 2</td>
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<tr>
<td>1pm</td>
<td>12:10pm Narrative 90 min Sleep Dealer</td>
<td>12:30pm Doc &amp; 90 min The Rescue List</td>
<td>3:30pm Shorts 85 min Metamorphosis</td>
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<tr>
<td>2pm</td>
<td>3:30pm Doc &amp; 80 min Grit</td>
<td>3:40pm Narrative 95 min In Reality</td>
<td>3:10pm Doc &amp; 89 min Inquiring Nuns/True Believer</td>
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<tr>
<td>3pm</td>
<td>3:30pm Doc &amp; 80 min Grit</td>
<td>3:40pm Narrative 95 min In Reality</td>
<td>3:30pm Shorts 94 min Short Stories 2</td>
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<tr>
<td>4pm</td>
<td>6:10pm Shorts 85 min Short Stories And Docs: Northwest Grown</td>
<td>6:10pm Shorts 92 min Short Stories And Docs: Northwest Grown</td>
<td>6:30pm Doc &amp; 85 min Metamorphosis</td>
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<tr>
<td>5pm</td>
<td>6:10pm Shorts 92 min Short Stories And Docs: Northwest Grown</td>
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<td>6:30pm Doc &amp; 85 min Metamorphosis</td>
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<tr>
<td>6pm</td>
<td>6:20pm Doc 81 min The Rescue List</td>
<td>6:40pm Doc 100 min Clean Hands</td>
<td>6:30pm Doc &amp; 85 min Metamorphosis</td>
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<td></td>
<td></td>
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<tr>
<td>7pm</td>
<td>6:40pm Doc 100 min Clean Hands</td>
<td>6:10pm Shorts 92 min Short Stories And Docs: Northwest Grow</td>
<td>6:30pm Doc &amp; 85 min Metamorphosis</td>
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<tr>
<td>8pm</td>
<td>6:10pm Shorts 92 min Short Stories And Docs: Northwest Grown</td>
<td>6:30pm Doc &amp; 85 min Metamorphosis</td>
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<tr>
<td>9pm</td>
<td>9:20pm Doc 83 min If the Dancer Dances</td>
<td>9:40pm Doc 83 min Queen of Paradies</td>
<td>9:10pm Doc 85 min Local Only 2: Narrative Shorts</td>
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<tr>
<td>10pm</td>
<td>9:40pm Doc 83 min Queen of Paradies</td>
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<td>9:30pm Doc 85 min Local Only 2: Narrative Shorts</td>
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</tbody>
</table>

**SPECIAL EVENTS**
- 9:30am Narrative Award: Documentary Feature
- 9:50am Doc & Short Doc
- 9:10am Doc & 110 min Pahokee
- 9:40pm Narrative & Short 100 min International Falls/The Phantom 52
- 10am • Doc 90 min For the Birds

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Join Noble Coffee in supporting the Ashland Independent Film Festival.

During the dates that the box office is open (3/25-4/15), **$1 from every package of Noble Coffee** sold will be donated to AIFF.
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### Make a Donation to Support AIFF

**Double your gift today!** Any gift made during the festival will be matched 100% by an anonymous local foundation. Support your favorite nonprofit independent film festival today!

- Text AIFF to 566-12 and follow the prompts
- Visit ashlandfilm.org/donate
- Stop by the box office and pick up a donation envelope

**A gift of:**

- $250 will help bring an independent filmmaker to AIFF2018
- $150 can support AIFF LEARN, which includes our in-school education programs, Teen Press, and Community Conversations
- $60 allows 10 students to attend a film screening during AIFF for free through our GiveFilm program
- A gift of $5 will cover the cost of this free Festival Catalogue that you’re holding right now.

**AIFT is a nonprofit organization. We depend on the generosity of countless community members for all we do. In addition to offering a vibrant, electric festival each year, AIFT gives back by providing free access for children and people in need, bringing the diverse voices of independent filmmakers to Southern Oregon, supporting regional filmmakers with free submissions, and so much more.**

**And while these five days in April are the culmination of year-round efforts by our staff, board, and volunteers, AIFT also works to offer in-school education programs, Varsity World Film Week in October, the Oscars Night Fundraising Gala, and special screenings throughout the year. We look forward to our community and seek to enhance the production and appreciation of cinematic art here all year long.**

**Ticket sales and membership alone cannot sustain AIFT. In fact, they only cover 36% of AIFT’s overall budget. We depend on donations from individuals like you to keep this Festival a vital contributor to our region’s artistic fabric. Will you make a 100% tax-deductible gift today to support AIFT?**

**Join us for Varsity World Film Week Fall 2019 - Dates TBD**

**ashland independent film festival**

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