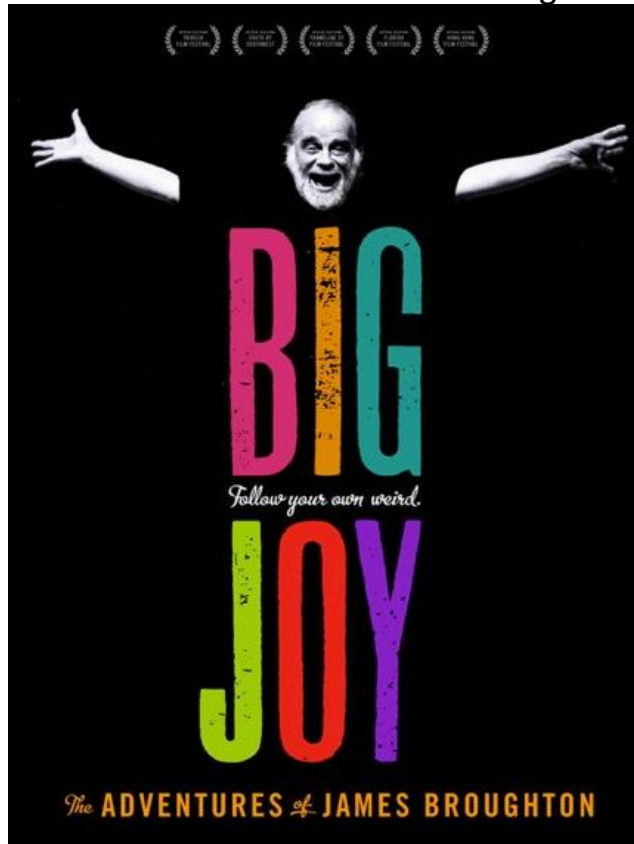


Big Joy Project & Frisky Divinity Productions
Present

BIG JOY

The Adventures of James Broughton



FRISKY DIVINITY PRODUCTIONS PRESENTS A FILM BY STEPHEN SILHA & ERIC SLADE "BIG JOY: THE ADVENTURES OF JAMES BROUGHTON"
FEATURING LAURENCE FELDINGHEIT, ADAMSTAD MARPYN, ANNA HALPAIN, GEORGE KUEHAR, KEITH HENNESSY, AND THE VOICE OF DANIEL HAYDEN
MUSIC: JAMI SILHA & EVAN SCHILLER DIRECTOR OF PHOTOGRAPHY: JON HINCLE & ART ADAMS EDITOR: SHAWN LUSCOLO & YOUNG LEE ANIMATION: MICHAEL MANN
EXECUTIVE PRODUCERS: STEPHEN SILHA, AL DAVIN, JON CHURCH PRODUCED BY ERIC SLADE, MAX ST. ROWAN DIRECTED BY ERIC SLADE & STEPHEN SILHA. BIGJOY.ORG

<http://www.bigjoy.org/>

U.S., 2013
82 minutes / Color / HD

Festival Booking & Sales Contact

Stephen Silha, Frisky Divinity Productions

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LOG LINE

A charismatic and visionary poet and filmmaker who emerged in the artistic renaissance of post-WWII San Francisco, James Broughton led a completely unconventional existence in his lifelong quest for creative artistry, sexual and spiritual love and an evolved state of happiness. *BIG JOY* is a celebratory mosaic of Broughton's deeply intertwined creative and personal lives, vividly depicted through his involvement with a wide array of artists, activists and spiritual guides.

LONG SYNOPSIS

Years before the Beats arrived in San Francisco, the city exploded with artistic expressions – painting, theatre, film, and poetry. At its center was the groundbreaking filmmaker and poet James Broughton. “Big Joy” explores Broughton's passionate embrace of a life of pansexual transcendence and a fiercely independent mantra: ‘follow your own weird’. His remarkable story spans the post-war San Francisco Renaissance, his influence on the Beat generation, escape to Europe during the McCarthy years, a lifetime of acclaim for his joyous experimental films and poetry celebrating the human body, finding his soul mate at age 61, and finally, his ascendancy as a revered bard of sexual liberation.

PRINCIPAL CAST

James Broughton
Lawrence Ferlinghetti
Anna Halprin
Armistead Maupin
George Kuchar
Jack Foley
Neeli Cherkovski
Alex Gildzen
Keith Hennessy
Joel Singer
Pauline Kael
Suzanna Hart

PRINCIPAL CREW

Produced and Directed by	Stephen Silha, Eric Slade
Editor & Co-Director	Dawn Logsdon
Co-Editor	Kyung Lee
Cinematographer	Ian Hinkle, Art Adams
Executive Producers	Jok Church, Philip Willkie, Mark Thompson, Franklin Abbott, Max St. Romain
Consulting Editor	Bill Weber
Sound Designer	James LeBrecht
Original Music	Jami Sieber & Evan Schiller

JAMES BROUGHTON - BIOGRAPHY

James Broughton was an iconoclastic American poet, poetic filmmaker, and practitioner of “Big Joy,” a name he took in his later life.

Born in Modesto, California November 10, 1913 to wealthy parents, Broughton moved to San Francisco two years later and stayed there most of his life. At age 3 he met his angel/muse “Hermy,” whose encouragement to be a poet set him off on a path of imagination, sexuality, danger, humor, and transformation that mark the 23 books and 23 films Broughton produced in a life laced with travel, teaching, self-analysis, and rich and prickly friendships.

“Cinema saved me from suicide when I was 32 by revealing to me a wondrous reality: the love between fellow artists,” Broughton wrote. This theme carried him through his 85 years. “It was as important to live poetically as to write poems.”

Considered by many to be the father of West Coast experimental filmmaking, his films broke taboos, and won awards, from the Cannes Festival's *Prix de Fantasie Poetique* in 1954 to accolades from Royal Film Institute of Brussels, from a residency at the National Theatre in London to a lifetime achievement award in experimental film by the American Film Institute in 1989. Broughton was part of a vibrant, creative San Francisco scene from the 1940's until the 1980's, including film critic Pauline Kael (with whom he fathered a child in 1948), poets Kenneth Rexroth, Robert Duncan, Madeleine Gleason, and later Lawrence Ferlinghetti Michael McClure, and Alan Ginsberg.

In 1967's “summer of love,” Broughton made a film, *The Bed*, a celebration of the dance of life, which broke taboos against frontal nudity and won prizes at many film festivals. Among its stars were philosopher Alan Watts, dancer Anna Halprin, astrologer Gavin Arthur and photographer Imogene Cunningham. After that, Broughton created many film and poetic tributes to the human body (*The Golden Positions*), the eternal child (*This is It*), the eternal return (*The Water Circle*), the eternal moment (*High Kukus*), and the eternal feminine (*Dreamwood*). “These eternalities praised the beauty of humans, the surprises of soul, and the necessity of merriment,” Broughton wrote.

He developed a great following, especially among students at San Francisco State University and San Francisco Art Institute, where he taught film and artistic ritual, and wrote *Seeing the Light*, a book about filmmaking. One of those students, Joel Singer, became Broughton's muse, soul mate, husband, and creative partner in 1975 until the end of his life.

With Singer, Broughton traveled and made more films – *Hermes Bird* (1979), a slow-motion look at an erection shot with the camera developed to photograph atomic bomb explosions, *The Gardener of Eden* (1981), filmed when they lived in Sri Lanka, *Devotions* (1983), which takes delight in friendly things men can do together from the odd to the rapturous, and *Scattered Remains* (1988), a cheerfully death-obsessed tribute to Broughton's poetry and filmmaking.

Poetry collections include *A Long Undressing* (1971), *Special Deliveries* (1990), and *Packing Up for Paradise* (1997). His autobiography, *Coming Unbuttoned* (1993) and his poetic textbook on filmmaking, *Making Light of It* (1973 and 1992) were published by San Francisco's infamous City Lights Books. He received Guggenheim fellowships and National Endowment for the Arts grants and a Lambda Literary Award.

Broughton died May 17, 1999 with champagne on his lips, in his house in Port Townsend, Washington where he and Joel lived for 10 years. Before he died, he said, “My creeping decrepitude has crept me all the way to the crypt.” His gravestone in a Port Townsend cemetery reads, “Adventure -- not predicament.”

JAMES BROUGHTON TIMELINE

- 1913 - James born November 10th in Modesto, California
- 1918 - James' father dies in the influenza epidemic
- 1933 - Broughton has brief affair with fellow Stanford student Harry Hay, who later creates the first gay organization in the U.S., the Mattachine Society
- 1946 - Collaborates with Sidney Peterson on "The Potted Psalm" (25 min), the first experimental film in the San Francisco Bay Area
- 1947 - First poetry book: Songs for Certain Children, San Francisco: Centaur Press
- 1948 - First solo film, "Mother's Day"
- Broughton's daughter Gina (with Pauline Kael) is born; Broughton and Kael separate
- 1949 - Publishes his first play, The Playground, San Francisco: Centaur Press
- 1950 - Works in London ('51-'53) at the British Film Institute
- 1953 - Works in Paris ('53-'55) with Paris Review and with the American Theatre in Paris
- Makes "The Pleasure Garden" (38 min; 35 mm)
- 1954 - "The Pleasure Garden" wins special jury prize at the Cannes Film Festival, presented by Jean Cocteau
- 1955 - Publishes True & False Unicorn, New York: Grove Press
- 1957 - Starts doing concert tours – performing poetry to the music of harpist Joel Andrews, presented as "The Bard and the Harper" (recorded)
- 1962 - Marries Suzanna Hart, with whom he has two children, Serena and Orion
- 1966 - Professor, Department of Creative Arts, San Francisco State University (through '76)
- 1967 - Starts teaching in the filmmaking department of the San Francisco Art Institute
- Makes "The Bed" (20 min) (commissioned by the Royal Film Archive of Belgium)
- 1969 - Makes "Nuptiae (14 min)," shot by Stan Brakhage at Broughton's wedding to Suzanna
- 1970 - Makes "This Is It" (10 min)
- 1971 - Collected poems: A Long Undressing New York: Jargon Society
- 1972 - Makes "Dreamwood" (45 min), his longest and most Jungian film
- 1974 - Makes "Testament," including his 'funeral' parade (20 min)
- 1975 - Receives Film Culture's Twelfth Independent Film Award for his outstanding work of thirty years, and was cited as "the grand classic master of Independent Cinema"
- Meets life partner, Joel Singer
- Separates from his wife, Suzanna Hart

- 1976 - Makes "Together" with Joel Singer (3 min)
- 1981 - Makes "The Gardener of Eden" and "Shaman Psalm" with Joel Singer
- 1983 - Makes "Devotions" with Joel Singer (22 min)
- 1988 - Makes "Scattered Remains" (14 min) with Joel Singer (commissioned by the San Francisco Film Festival)
- 1989 - Selected by the American Film Institute as the recipient of the 1989 American Film Institute Award for Independent Film and Video Artists (Lifetime Achievement Award)
- Moves to Port Townsend, WA
- 1990 - Publishes *Special Deliveries: Selected Poems*, Seattle, WA: Broken Moon Press
- 1992 - Publishes *Making Light of It* (formerly *Seeing the Light*), San Francisco: City Lights Press
- 1993 - Publishes memoir *Coming Unbuttoned*, San Francisco: City Lights Press
- 1994 - Publishes *Big Joy* (chapbook), Port Townsend, WA: Syzygy Press
- 1995 - Publishes *Little Sermons of the Big Joy*, Philadelphia, PA: Insight to Riot Press
- 1996 - Publishes *Packing Up for Paradise: Selected Poems 1946-1996*, Santa Barbara, CA & Ann Arbor, MI: Black Sparrow Press
- 1999 - James dies May 17th, at home in Port Townsend, WA

DIRECTOR STATEMENTS

Stephen Silha / Producer, Director

As a journalist, community organizer, facilitator, youth worker and producer, my work has always been about improving human communication.

When I met James Broughton in 1989, it was like a door opening in my soul. Here was a master of images and words, who was also sexy and 75 and surrounded by beautiful young admirers. What can I learn from/with this guy?

It was my pleasure to connect regularly with James and Joel Singer, his adoring soul mate, during the 10 years before James died. James and I went on “writing retreats” together, visiting the ocean, the mountains, and the wine country of Washington State. His death (which I witnessed) was transcendent for me. He carried around a snakeskin all day to remind himself that he was just shedding a skin. He listened to his poetry put to music by the Chilean singer-songwriter Ludar, and music by his friend Lou Harrison. He drank champagne and praised his life adventures. His last words: “Praise and thanks. And more bubbly, please.”

Who doesn't want to be able to express their deepest longings, their wildest dreams, their human confusion? James seemed wired into this. His poetry embraces “Yes and No singing together.”

My background as a journalist gave me a grounding in storytelling, but with BIG JOY I wanted to go beyond the “who, what, where, when, why” to something more poetic and luminous. My work with Eric Slade and the rest of my team – animator, editors, co-producers, consultants – made it possible for me to use James Broughton's story and art to make a film that offers an inspirational prayer for heightened creativity.

What I didn't know when we started was how important he was to American literature and film, and the history of social movements such as the sexual revolution. His poetry and personality helped create a vibrant post-war artistic climate after WWII in San Francisco, the soil out of which the Beat movement grew. His sensual poetry and films of the 70s and 80s gave voice to a spiritualized sexuality that is continuing to emerge culturally today. He foreshadowed today's multimedia culture.

I was amazed to learn how many of Broughton's images came directly or obliquely from Georges Méliès and Luis Bunuel, Jean Cocteau and Maya Deren. James was one of the original folks who chose the “canon” of experimental film for the Anthology Film Archives. His daughter Serena, who didn't want to be interviewed for our film, told me that auditing his History of Film class at San Francisco Art Institute was one of the great educational experiences of her life.

My own filmic influences include Robert Altman, Jane Campion, Agnes Varda, Davis Guggenheim, and Michael Moore. When I saw James Marsh's “Man on Wire,” I was convinced that documentaries can be gripping and deeply personal. And for me, moving from writing to making my first film – what a great leap for one who'd mostly been conscious of words and images on a page! But without Broughton's moving images, you can't really tell his story.

Broughton moved me in many ways, and I hope this film will move others.

Eric Slade / Director, Producer

When Stephen Silha approached me about working together to create a film about the wondrously imaginative poet and filmmaker James Broughton, I was excited -- and terrified. James Broughton's work and life demanded that our film be wild, revolutionary, poetic, and tell a great story. When I started working on the film, I read James' guide to filmmaking, “Making Light of It”, a slim volume filled

with many nuggets of clever advice. “Don’t waste your time making a film like anyone else’s,” he says. “Your business is to make something that neither you nor I have ever seen before”. And so began the fittingly wild adventure of making BIG JOY.

Years earlier, I made ‘Hope along the Wind’, the story of the queer activist Harry Hay, who changed the gay world through his dogged political activism. While most of my work is in the area of historical documentaries, I knew telling James Broughton’s story would be different. It was clear the film would be a lush celebration of James’ work -- with 23 films and 23 books of poetry, there was no shortage of beautiful images and words to draw from. Yet it wasn’t clear there was a compelling story, with conflict and drama. And then we dove into his journals.

James wrote every day of his life, and he didn’t hold back on the page. While his journals held ideas for his films and poems, many pages were filled with his struggles, doubts, fears and demons. James eventually did embrace a life of ‘big joy’, but it was a traumatic, bumpy road to get there. Our editor Dawn Logsdon convinced us that these journals would be the spine of the film, bringing James’ dramatic journey to life.

James Broughton’s story is an empowering one. I hope that James’ unwavering commitment to truth in his art, despite great odds, elevates audiences and inspires them to do the same. This film is as much for artists in the traditional sense as it is for all of us, as every activity that we engage in has the potential to be creative. James encouraged us all to “follow our own weird”: to find what we’re passionate about and embrace it fully, to not hold back, to not worry what anybody else thinks, to live a big bold creative life. I hope audiences experience James’ message of “following your weird” in a visceral way – that it is possible, at any moment, to choose the path of joy.

In telling James’s story, we were also able to shed light on the story of the San Francisco Renaissance, an influential yet little discussed movement that gave birth to the Beat generation. While James was a key figure during this time, he is often missing from the public imagination of the Beat era. Uncovering his story and bringing it to audiences has been a very exciting aspect of making this film.

James was a groundbreaking queer artist who paved the way for many artists who followed. One of the first people to introduce nudity to film, he treated the human body -- both male and female -- in an open, celebratory and loving way. A bard of gay liberation (and a pioneer in the representation of gay sexuality), there was nothing pornographic about James’ work – he merged art and sex in a striking and jubilant way, free of shame, which is as revolutionary today as it was in the 1970’s. I hope audiences will be as uplifted by these celebratory aspects of James’ work as they are by his championing of individualism.

Many of my personal cinematic influences embody James’ message – Werner Herzog, Errol Morris, Marlon Riggs, DA Pennebaker and Agnes Varda – all artists who followed their own callings with originality. Likewise, making BIG JOY gave me a good excuse to revisit the films of Stan Brakhage, Maya Deren and Luis Bunuel. In making BIG JOY, Stephen and I worked to find a unique voice for the film – one that would hopefully follow its own weird, too.

Working with Stephen was great. We came at the project from different angles, and he brought ideas that I never would have thought of. I fought for story, he fought for wild nonlinear expression. I don’t think either path, on its own, would have worked as well. But together, those two sometimes clashing visions helped create a compelling story that jumps the linear tracks in many places.

Like the antique brass star of James’ cult classic, ‘The Bed’, making this film has been a wild, bumpy, illuminating ride down a beautiful hillside. I’m thrilled with the film we’ve made – I’ve never seen another documentary like it. And along the way my mind and soul have been blown wide open by the beautiful and striking words and images of James Broughton.

FILMMAKER BIOGRAPHIES

Stephen Silha / Producer, Director

Stephen Silha is a freelance writer, filmmaker, facilitator, and futurist. Born in Minneapolis, he began writing for newspapers in the suburban fifth grade, and went on to report for *The Minneapolis Star* and *The Christian Science Monitor*. He has worked with several philanthropic foundations including the Charles Stewart Mott Foundation, and with Children's Express News Service, Libraries for the Future, the United Nations, *Yes! Magazine*, and Good News/Good Deeds: Citizen Effectiveness in the Age of Electronic Democracy.

Stephen studied English and communications at Principia College and Mankato State University, where he worked on a futuristic education system for a proposed experimental city in Minnesota.

After several illuminating years working for the Mott Foundation in Flint, Michigan, he moved to the Puget Sound bioregion of Washington, where he has lived for 34 years as a (gasp!) freelance writer, publicist, facilitator and consultant. He is past president of the Washington News Council, a forum for media fairness in Washington State. He has also co-facilitated youth-adult dialogues on Vashon Island, WA, where he lives. . His other current project, Journalism That Matters, is a conversational think-and-do tank begun in 2000 on the future of journalism, which has inspired new experiments across the country.

Stephen joined the Radical Faerie movement in 1985, and has focused on aspects of tantra, gay spirituality, and LGBT cultural history as a journalist and storyteller. Silha met James Broughton at a gathering in 1989, after James had moved to Port Townsend, WA with his lover, husband and soul mate Joel Singer. They became fast friends, and Broughton mentored Silha for many joyful communicative years.

Silha remembers Broughton complaining that writing his memoir was challenging because "Prose is so prosaic!" Silha joked, "If you mentor me in poetry, I'll mentor you in prose." The two remained friends until Broughton's death in 1999. Silha does write poetry, but doesn't consider himself a poet ... yet.

BIG JOY: The Adventures of James Broughton is his first feature documentary.

Eric Slade / Director, Producer

Eric Slade is an independent director and producer based in Portland, Oregon, where he was born and raised. Eric graduated from Emerson College in 1981 and spent 15 years in San Francisco (with an amazing group of documentary filmmakers) before returning to his native city of Portland.

Eric's feature documentary *Hope along the Wind, The Life of Harry Hay* premiered on PBS in 2001. Winner of the Golden Gate Award at the San Francisco International Film Festival, the film was nominated for a Bay Area Emmy Award for Best Documentary and received numerous Best Documentary Awards at festivals around the world (including the Seattle, Philadelphia, Pittsburgh and Fort Worth Lesbian Gay and Film Festivals).

Eric has worked extensively with PBS, including as a producer on the PBS series *History Detectives* (2003-2010) and on PBS' *Great Lodges of the National Parks*. He was series producer for the CPB series *Bridging World History*. In 20+ years of creating award-winning educational & promotional productions for corporate and nonprofit clients, Eric has also been the recipient of many grants,

including the National Endowment for the Arts, the California Council for the Humanities, the San Francisco Arts Commission and more.

Eric started studying magic for 10 years, beginning at the age of 8 and still does shows (for just the perfect audiences). He also is a proud winner of the New Yorker cartoon caption writing contest. <http://www.ericslade.com>

Dawn Logsdon / Editor, Co-Director

Dawn Logsdon, editor, has been working on documentaries about social justice and history for over 15 years. She edited the Academy Award-nominated *Weather Underground*, Sundance award-winning Paragraph 175, George Foster Peabody Award award-winning *The Castro*, and many other documentaries for PBS, HBO, and Channel Four in England. She produced, directed and edited *Faubourg Tremé*, *The Untold Story of Black New Orleans* and is currently working on a documentary about the public library, *Free for All*. <http://www.freeforalldocumentary.com>

Kyung Lee / Co-Editor

Kyung Lee, Co-editor & post-production supervisor, is an emerging filmmaker, an experienced film editor and cameraperson, who has worked extensively in the field and studio environments. She was an editor and post-production manager at LINK TV, a national satellite television network. Lee is currently a freelance editor mainly working with the Bay Area documentary filmmakers. She is also a post-production supervisor for *After Winter, Spring*, a documentary film about rural French farmers, which won an audience award at Mill Valley Film Festival in 2012. In 2011, she was an online editor for ATOMIC MOM (Mill Valley 2011, Rhode Island International Film Festival 2011 and currently on-air on the Documentary Channel). She worked as freelance editor on Director Lynn Hershmann Leeson's WAR! (Documentary, 60 minutes) and as assistant editor on BUTTE: THE RICHEST HILL ON EARTH (Documentary, 60 minutes, PBS, NEH). She has also done camerawork for NHK (Japan Broadcasting Corporation) and worked as a freelancer for a number of documentary productions. Lee holds a master's degree in Media Studies from San Jose State University and a bachelor's degree from Keio University. A native of Japan with Korean ancestry, she is fluent in both English and Japanese. <http://www.kyunglee.com>

Ian Hinkle / Cinematographer

Ian Hinkle, cinematographer, is a producer, director, and editor for the Long Road North media production company., which created *Long Road North*, a film about a man who bicycled from Patagonia to the Yukon. He has been chasing stories and shooting films focusing on social-political education, environmental issues and outdoor adventure at North Coast Films for the last 16 years. In 1998 he was awarded the Gold Camera Award at the Chicago International Film Festival for directing "The Living Coast." Currently he is director of communications and media development at Global Reef. He lived in Port Townsend after Broughton died, and helped with the development of the Big Joy Project from the beginning. <http://www.globalreef.org/meet-the-team.html>

Art Adams / Cinematographer

A native of Northern California, Art Adams spent ten years in LA -- first at film school and then working in the film industry. He started out as a camera assistant on low budget features and worked his way into spots, music videos, features, sitcoms and episodic television shows. He transitioned from assistant to operator to DP by the time he returned to the San Francisco Bay Area. He shoots film as well as film-style HD and is experienced with all flavors of HD cameras, big to small and fast to slow. Currently, Art focuses his energies on shooting spots, virals and high-end corporate productions, as well as special venue, VFX and blue/green screen projects for clients including Nintendo, SONY, Facebook, Snapfish, and Kendall Jackson. His first love is lighting faces. His second love is shooting projects that make his brain hurt with creative and technical challenges. He got to experience both when he shot some San Francisco interviews and B-roll for *Big Joy*. <http://artadamsdp.com/74622/showreel>

Jok Church / Executive Producer

Jok Church, executive producer, is a longtime gay-rights activist who was lucky enough to become a friend of James Broughton before he knew James was a celebrity. "He was just a guy living in a trailer park," said Jok. Jok is the creator of the Universal Press Syndicate newspaper comic strip: "You Can with Beakman & Jax," author of the Beakman books and creator of the CBS TV series "Beakman's World" (now on Netflix). He also wrote and produced CD-ROMS for the National Geographic Society ("What it Means to be Green" and "Human Reproduction — Beyond Plumbing").
http://en.wikipedia.org/wiki/Jok_Church

Max St. Romain / Executive Producer

Max St. Romain, producer, web and music consultant, is a creative media professional, passionate about production, with vast knowledge of film and music, great communication skills, experience in brand marketing, and fluency in Spanish. He has created websites and produced multi-media experiences for clients ranging from PBS to Disney Television. Currently he is creative producer at Home Content Development in Mexico City. He knew Broughton from Thanksgivings at Soundcliff, the home of Stephen Silha and Gordon Barnett.

Bill Weber / Consulting Editor

Based in San Francisco, Bill Weber, consulting editor, has a long resume of editing achievements including an Emmy award-winning open for Saturday Night Live and the first Music Video of the Year Award for MTV for a music video featuring The Cars. He continued cutting ground-breaking commercials and music videos until discovering his talent and love for editing documentaries after completing his first feature documentary, The Cockettes, which he edited and co-directed with his friend David Weissman. The film premiered at Sundance and the Berlin International Film Festival and went on to win the LA Film Critics Documentary of the Year award in 2002, among other awards. His more recent work includes another documentary with Weissman, We Were Here: The AIDS Years in San Francisco, the Emmy-nominated Last Letters Home for HBO, the Emmy-winning Gold Rush for the History Channel, the 2007 Telluride premiered documentary feature Hats Off and the documentary Caregivers for the Alzheimer's Project, also for HBO. In 2009, The Final Inch, a short documentary he edited on the effort to eradicate polio, was nominated for an Academy Award.
<http://www.billweber.net>

James LeBrecht / Sound Designer

James LeBrecht is an award-winning sound designer for film, games and exhibitions. He migrated from New York to the West Coast in 1974, to attend the University of California, San Diego, where he earned a Bachelor of Arts Degree in Drama. LeBrecht spent years doing sound design for theater, at such venues as Berkeley Repertory Theatre, American Conservatory Theatre, the New York Shakespeare Festival and the Old Globe Theatre, San Diego. He co-authored the book Sound and Music for the Theatre: The Art and Technique of Design with Deena Kaye, considered the definitive text on the aesthetics and process of creating music and sound for live theater. In 1996, James founded Berkeley Sound Artists, a complete audio postproduction facility, which has done sound for Academy Award™ winner The Blood of Yingzhou District, Daughter from Danang, We were Here, The Devil and Daniel Johnston and The Barber of Birmingham. Game credits include work for Electronic Arts, Sony Computer Entertainment of America and Midway Studios-Austin.
<http://berkeleysoundartists.com>

Jami Sieber, Original Music

Jami is a classically trained cellist who migrated to folk, to rock/pop where within her popular band "Rumors of the Big Wave", she garnered the coveted Northwest Area Music Association (NAMA) Award for Best Rock Instrumentalist. Since launching her solo career, Sieber has entered into dynamic collaborations with an extraordinary spectrum of dancers, actors, poets, visual artists, improvisers, vocalists, and instrumentalists that span the globe. Her compositions have been used for film, (Queen of the Sun, Climb Against the Odds, Jews and Buddhism, Hope is the Thing with Feathers) theatre, (Orpheus, TS Crossing) and the popular video game – Braid. Jami's independently

produced recordings include: 'Unspoken: The Music of Only Breath' (2008), 'Only Breath' (2007), 'Hidden Sky' (2004), 'Second Sight' (1998), and 'Lush Mechanique' (1994). 'Big Joy' stretched her into new realms of expression. <http://jamisieber.com>

Evan Schiller, Original Music

Evan Schiller is a Seattle-based musician, soundtrack composer, audio engineer, and producer. Versed in a wide range of musical styles and genres, he has composed music for films, documentaries, contemporary dance, PSAs, TV commercials, computer games and modern theatre. Owner of zulusound studio, Evan has recorded and /or performed with such artists as Sathappy, Eyvind Kang, Michael Manning, Geoff Tate (Queensryche), Mike Kineally, Timothy Young, Aiko Shimada, Mike Patton, Shrik, Gavin Lurssen, Very Special Forces, Bill Frisell and many others. <http://www.evanschillermusic.com>

CAST BIOGRAPHIES

Lawrence Ferlinghetti (born March 24, 1919) is an American poet, painter, liberal activist, and the co-founder of City Lights Booksellers & Publishers. Author of poetry, translations, fiction, theatre, art criticism, and film narration, he is best known for *A Coney Island of the Mind* (1958), a collection of poems that has been translated into nine languages, with sales of over one million copies. He and James Broughton interacted many times, from Kenneth Rexroth's salons in the 1950s until he published two of Broughton's books, *Seeing The Light* (1977), republished as *Making Light of It* (1992), and the autobiography *Coming Unbuttoned* (1993).

Anna Halprin, considered one of the pioneering founders of American post-modern dance, is a choreographer and dancer known for creating dance involving ritual, healing, and a love of the body. She was a lifelong friend and artistic collaborator with Broughton. She founded the San Francisco Dancer's Workshop, and she was a part of the Judson Church Group in NYC in the 1960's. She choreographed and improvised dances for a number of films James Broughton created between 1951 and 1971, including *The Bed* (1967). The Dance Heritage Coalition has named Anna Halprin one of "America's Irreplaceable Dance Treasures." She has resided in the Bay Area since 1945, and at age 93, continues to celebrate life through dance. <http://www.annahalprin.org>

Armistead Maupin's iconic *Tales of the City* series has blazed its own trail through popular culture – from a sequence of globally best-selling novels, to a Peabody Award-winning television miniseries starring Olympia Dukakis and Laura Linney, to an ambitious new musical that had its world premiere at San Francisco's American Conservatory Theater in 2011. In 1997 Maupin received the Bill Whitehead Award for Lifetime Achievement from the Publishing Triangle of New York. In 2002 he was honored with the Trevor Project's Life Award "for his efforts in saving young lives." Maupin was the first recipient of Litquake's Barbary Coast Award for his literary contribution to San Francisco, where he and Broughton socialized. In 2012 he was awarded Lambda's Pioneer Award, which is bestowed on individuals who have broken new ground in the field of LGBT literature and publishing. He lives in Santa Fe, NM, with his husband, Christopher Turner, a web developer.

George Kuchar (August 31, 1942 – September 6, 2011) was a beloved American underground film director, known for his "low-fi" aesthetic. In the 1960's he and his twin brother Mike Kuchar made hundreds of 8mm movies, which were showcased in the then-burgeoning underground film scene alongside films by Andy Warhol, Kenneth Anger and Stan Brakhage. In 1971, the brothers moved to San Francisco, and George taught alongside James Broughton at the San Francisco Art Institute. Among his films: *I was a Teenage Rumpot*, *Color Me Shameless*, and *Ascension of the Demonoids*. In 1997, the Kuchar brothers collaborated on a book *Reflections from a Cinematic Cesspool*, a memoir discussing four decades of filmmaking with an introduction by director John Waters.

Jack Foley is a widely published San Francisco poet and critic, and the editor of *ALL: A James Broughton Reader* (White Crane Books, Wisdom Series, 2006), voted number one gay book of the year by AfterElton.com. Born in Neptune, New Jersey (1940), raised in Port Chester, New York, and educated at Cornell University, Foley moved to California in 1963 to attend U. C. Berkeley. By 1974, deeply influenced by Charles Olson's *Maximus Poems*, he had dropped out of graduate school to pursue a career as a poet and writer. Foley, who became a close friend of James Broughton, is well-known throughout the Bay Area and elsewhere for his spoken-word performances—performances which often involve "choruses" (multi-voiced pieces) presented jointly with his wife, poet Adelle Foley. He has a weekly radio program on poetry on KPFA.

Neeli Cherkovski grew up in San Bernardino, California. Cherkovski has resided in San Francisco since 1975 where he is known as a poet and memoirist. In the 1970s he was a political consultant in the Riverside area who came to San Francisco to work on the staff of then-State Senator George Moscone. He has written biographies of Lawrence Ferlinghetti, Bob Kaufman, and Charles Bukowski, with whom he co-edited the Los Angeles zine "Laugh Literary and Man the Humping Guns".

Cherkovski produced a San Francisco Poetry Festival, and in the early 1990s helped to found Café Arts Month, a yearly event celebrating San Francisco's cafe culture. He wrote a chapter about James Broughton in his book *Whitman's Wild Children* (1989: Lapis Press).

Alex Gildzen organized the James Broughton archive at Kent State University. He also became friends with James and Joel, and played Broughton's ventriloquist dummy in an experimental film. Gildzen later taught English at Kent State before becoming a rare books librarian, cataloging the papers of James Broughton and Jean-Claude van Itallie and the archives of the Open Theater and co-editing the bibliographical journal *The Serif* with Dean Keller. He also edited the library's *Occasional Papers* which published poetry by John Ashbery and Gary Snyder, prose by Richard Grossinger and Anais Nin, and art by Alex Katz and Robert Smithson. He took an early retirement so he could move to Santa Fe to write full time. While serving on the board of the local AIDS organization, he produced the first pop concert in the history of the Santa Fe Opera.

Keith Hennessy (born 1959 in Sudbury, Ontario, Canada) is a San Francisco-based dancer, choreographer, and performance artist regarded as a pioneer of queer and AIDS-themed expressionist dance. He is known for non-linear performance collages that combine dance, speaking, singing, and physical and visual imagery, and for improvised performances that often undermine the performer-observer barrier. Though he did not know James Broughton well, he has said, "I am standing on the shoulders of James Broughton and Anna Halprin when I go on stage." Hennessy has a doctorate in queer performance art, and is known for illuminating connections between pioneer artists and younger performers. http://en.wikipedia.org/wiki/Keith_Hennessy

Joel Singer is an artist who was Broughton's life and filmmaking partner for the last 25 years of Broughton's life. He has given the Big Joy Project rights to use Broughton's films and poetry. Singer was born in Montreal in 1948, and attended San Francisco Art Institute, where he and Broughton met in 1975. He has continued to make experimental films and photographic collages which he calls "photages," many of which illustrated James Broughton's books. Today, Singer lives in Bali, Indonesia, where he lives with his current octogenarian partner, Nirgrantha. <http://joelasinger.com/main.html>

Pauline Kael (June 19, 1919 – September 3, 2001) was an American film critic who wrote for *The New Yorker* magazine from 1968 to 1991. She and Broughton lived together in the 1940s, and produced a child, Gina James. Earlier in her career, her work appeared in *City Lights*, *McCall's* and *The New Republic*. Kael was known for her "witty, biting, highly opinionated, and sharply focused" reviews, her opinions often contrary to those of her contemporaries. She is often regarded as the most influential American film critic of her day. Owen Gleiberman said she "was more than a great critic. She re-invented the form, and pioneered an entire aesthetic of writing. She was like the Elvis or the Beatles of film criticism."

FILM INFORMATION

Big Joy Project & Frisky Divinity Productions
Present

BIG JOY

The Adventures of James Broughton

Country:	U.S.
History:	2013 SXSW Film Festival – World Premiere, 2013 Tribeca Film Festival
Language:	English
Running Time:	83:11 minutes
Shooting Locations:	San Francisco, Los Angeles, Port Townsend (WA), New York, and more
Format:	HD (Sony EX3) & Archival Footage
Production Co:	Big Joy Project & Frisky Divinity Productions

FILM TRAILER & WEBSITE

<http://www.bigjoy.org/>

FILM STILLS AND MATERIALS

<https://drive.google.com/?authuser=0#folders/0B4V4KctXMTusV1I2QjBFU3ktUzQ>

SELECT PRESS QUOTES

'Fascinating...a revealing portrait of a man who helped to broaden our ideas of what films could accomplish.'

- **The Hollywood Reporter**

'Exuberant...courses with energy, vitality and, of course, joy, revealing a fascinating portrait of an unsung artist ahead of his time and never past his prime.'

- **Indiewire**

'Charismatic and intensely creative...Big Joy captures [Broughton's] oversize spirit.'

- **Village Voice**

'An excellent primer lesson on one of the most inspirational gay voices of the twentieth century.'

- **The Advocate**

'Big Joy' settles for Broughton's life-long relationship with love. It works beautifully.'

- **Film.com**

'Broughton was true to his own spirit, and devoted his life to marching at the sound of his own drum and inspiring others to do the same.'

- **Out Magazine**

'A visionary forerunner to the Beat Generation and the countercultural eruption of the 1960s, underground filmmaker and poet James Broughton (1913-99) is celebrated in this buoyant documentary portrait...an insightful survey of West Coast bohemia in the wake of World War II.'

- **Wall Street Journal**

'*Big Joy* is awash in humor, introspection, transformative journeys and unbridled sexuality. The movie is frequently hilarious, radiates happiness and is almost universally upbeat. See the exquisite *Big Joy*, and lose yourself in the beauty of James Broughton's adventure.'

- **Slackerwood**

'A lovely valentine to a countercultural figure whose sense of joy and adventure will win you over'

- **SF Chronicle**

James Broughton is 'a Godfather of independent film'

- **After Elton**

'*Big Joy* does its subject justice by eliciting the pure joy that unfettered artistic creation and sexuality can be at their best. Steven Silha and Eric Slade's portrait of an artist joins the ranks of top notch documentaries about pivotal artists that were around for the sexual revolution.'

- **Edge Magazine**

'A multigenerational ride through Bay Area bohemia.'

- **San Francisco Bay Guardian**

'Visually rapturous...an expertly crafted documentary imbued with its subject's zest and restlessness'

- **Fandor.com**

FESTIVAL HISTORY

Palm Springs International Film Festival
Palm Springs, U S A
January 2014 (Film Festival)

Rendezvous Film Festival
Istanbul, Turkey
December 2013 (Film Festival)
Central Asia PREMIERE

St. Louis International Film Festival
St. Louis, U S A
November 2013 (Film Festival)

MIX NYC Queer Experimental Film Festival @ Union Docs
New York, NY, U S A
November 2013 (Film Festival)

State Theatre James Broughton Centennial
Modesto, U S A
November 2013 (Other)

Houston Cinema Arts Film Festival
Houston, U S A
November 2013 (Film Festival)

Cork Film Festival
Cork, Ireland
November 2013 (Film Festival)
Western Europe PREMIERE

Northwest Film Forum / Special Centennial Preview Screening
Seattle, WA, U S A
November 2013 (Other)

Seattle LGBT Film Festival
Seattle, WA, U S A
October 2013 (Film Festival)

American Film Festival
Wroclaw, Poland
October 2013 (Film Festival)
Eastern Europe PREMIERE

Southwest LGBT Film Festival
Albuquerque, U S A
October 2013 (Film Festival)

Milwaukee Gay and Lesbian Film & Video Festival
Milwaukee, Wi, U S A
October 2013 (Film Festival)

Mill Valley Film Festival
Mill Valley & San Rafael, CA, U S A
October 2013 (Film Festival)

Oaxaca Film Festival
Best American Documentary
Oaxaca, Mexico
September 2013 (Film Festival)

Port Townsend Film Festival
Port Townsend, WA, U S A
September 2013 (Film Festival)

DocuWest Film Festival
Golden & Boulder, U S A
September 2013 (Film Festival)

Walker Art Center special screening
Minneapolis, U S A
August 2013 (Other)

Woods Hole Film Festival
Woods Hole, MA, U S A
July 2013 (Film Festival)

Guanajuato International Film Festival
Guanajuato & San Miguel de Allende, Mexico
July 2013 (Film Festival)

Outfest
Los Angeles , U S A
July 2013 (Film Festival)

Frameline 37
Honorable Mention for Outstanding Documentary
San Francisco, U S A
June 2013 (Film Festival)
North America PREMIERE

Flyover Film Festival
Louisville, KY, U S A
June 2013 (Film Festival)

Seattle International Film Festival
Reel Northwest Grand Jury Award
Seattle, WA, U S A
May 2013 (Film Festival)

QDOC Portland Queer Documentary Film Festival
Portland, OR, U S A
May 2013 (Film Festival)

DOXA Vancouver Documentary Film Festival
Vancouver, B.C., Canada

May 2013 (Film Festival)

Tribeca Film Festival
top 10 for Audience Award
New York, NY, U S A
April 2013 (Film Festival)

Florida Film Festival
Grand Jury Award for Best Documentary Feature
Orlando, FL, U S A
April 2013 (Film Festival)

Hong Kong International Film Festival
w/Broughton Retrospective: 100 Years of Happiness
Hong Kong, Hong Kong
March 2013 (Film Festival)
East Asia PREMIERE

South By Southwest
Documentary Competition
Austin, TX, U S A
March 2013 (World PREMIERE - Film Festival)

AWARDS

Reel Northwest Grand Jury Award
Seattle International Film Festival, 2013

Grand Jury Award for Best Documentary Feature
Florida Film Festival, 2013

Best American Documentary
Oaxaca Film Festival, 2013

Top 10 for Audience Award
Tribeca Film Festival, New York, 2013

Honorable Mention for Outstanding Documentary
Frameline 37, San Francisco, 2013

PRODUCTION CREDITS

Produced & Directed by

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Eric Slade

Editor/Co-Director

Dawn Logsdon

Co-Editor

Kyung Lee

Original Music

Jami Sieber & Evan Schiller

Explainer

Keith Hennessy

Voice of James Broughton's journals

Davey Havok

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Michael Mann

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Art Adams

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Music/Graphics Consultant

Max St. Romain

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Gary Coates

Post-Production Manager • After Effects Artist

Kyung Lee

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Adrian Danciu

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Joel Singer

Eric Slade

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American Poetry Archives, San Francisco State University
Footage Farm
Gay, Lesbian, Bisexual, Transgender Historical Society
Historic Films Archive, New York
KPIX-TV
KQED-TV

Kush Cloudhouse Poetry Archives
Lynn and Louis Wolfson II Florida Moving Image Archives
Oddball Film + Video, San Francisco
University of California, Berkeley Art Museum and Pacific Film Archive
San Francisco Bay Area Television Archive
Studio 7 Arts, Cambridge, MA
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Stephen Silha for Kermit Sheets interview
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Mikhail Yared
Bo Young

Musicians

Jami Sieber- acoustic and electric cello, keyboards
Evan Schiller- drums, guitars, keyboards, percussion
Hans Teuber- alto saxophone, flute, clarinet, bass clarinet, pocket trumpet, piano
Nova Karina Devonie- accordions
Tim Young- guitars and bass
Benjy Wertheimer - tabla

Original music recorded and mixed by
Evan Schiller at Zulusound Studio, Seattle, WA

"Mandlovu Mind"
Composed by Jami Sieber
Performed by Jami Sieber, Rick Lazar
Courtesy of Lush Mechanique Music, BMI
With Permission of Out Front Music
From the CD "Hidden Sky" 2004

"Dancing Backwards"
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Performed by Jami Sieber, Julie Wolf, and Nova Devonie
Courtesy of Lush Mechanique Music, BMI
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"Grace"
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