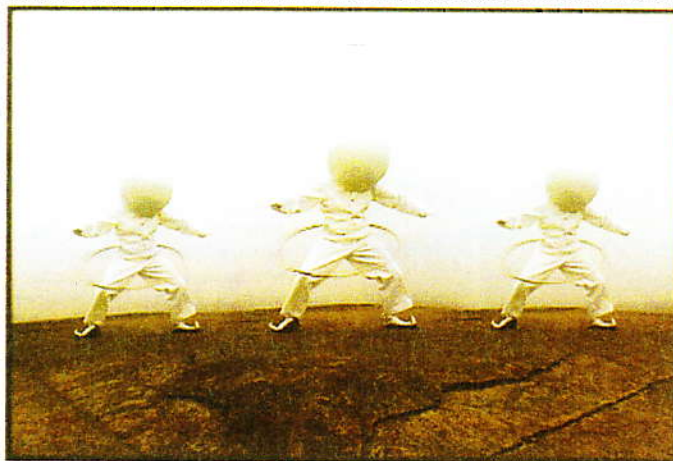


Heard on the street

You've never prolapsed? You haven't lived.
 Hey, can we go to the hotel and order sausages?
 She gave me this look like, I want ice cream.
 Is this place junkie-friendly or something?
 How big is it?
 That calls for a fudge celebration.
 Your breast is looking a little mangled there.
 My dog had a boner tumor.
 I just want to go on a date!
 God, I just can't get enough of these McDonald's french fries today.
 I have like five layers on, it's cold, I'm freezing.
 Does Touch and Go have any Christian punk bands on it?
 I'm in a bike group called the Midnight Riders—we were home by 8pm.
 Have mer-rrcy!
 It's great, it's solid, it's not interesting.
 I fell down the stairs—and I wasn't even drunk.

How slow can they go?

Get a mo' visual experience at the Slomo Video fest. By **Kate Rockwood**



Generally speaking, watching a bunch of kids scream at the top of their lungs isn't our idea of a good time. But film it, trim it to a neat 60 seconds, and play it in slow motion, and there is something fascinating about watching those cute little faces belt out long, deep animal wails.

The film, *Four Tenors* by Ryan Junell, is just one of 100 one-minute slow-motion films by 85 video artists and filmmakers that make up the Slomo Video festival, a world-traveling fest curated by Junell, a San Francisco-based media designer. Slomo, part of the fourth annual Adventures in Modern Music Festival, will slow to a stop in Chicago on Sunday 24 for its full-length premiere in the city and Wednesday 27 at the Gene Siskel Film Center.

"You take something that's going to look one way at normal speed, which you might not even want to watch, and you slow it down and it becomes something completely different," says Jules Beesley, who studied experimental film at Northwestern University and contributed several films to the project, including a three-part recontextualization of *Grand Theft Auto*, made under the pseudonym Chuck Heston.

"To sit through it all is a test of patience because normally these are the kinds of things you'd find in installations in galleries, where you watch three minutes of it and then you

move on," he says. "But I like that. There's a Zen to it, and I think there's something to be said for making yourself sit down in one place and watch something slowly."

Making the films is a profound experience as well, according to Chicago native Renata Foucre, whose film *Dive* tracks a woman's climb up the diving board and into the closed pool below. "You're working with maybe 30 seconds of footage, which really makes you focus and distill your idea."

Other contributors include

musicians Jem Finer, Matmos, Keith Fullerton Whitman and Robyn Belair, as well as a memorable 60 seconds by the band LoVid, which created a color-grade shift accompanied by an escalating analog noise. "It's just time in its pure essence, but it does seem to go slow because it's such an irritating sound for most people," Junell says about the LoVid film. "But it's transcendent to me."

You could call the experience of watching 100 minutes of slow, trippy films transcendent—or a stoner's wet

"I think there's something to be said for making yourself sit down and watch something slowly."

dream. "It probably goes well with... anything that would slow your mind down," Beesley says, "from a beer to ketamine to cough syrup."

The Slomo Video fest is Sunday 24 and Wednesday 27. See Film, Indie & revival.



Top, The Dean sisters, *Calling Occupants*; Bottom, Bec Stupak, *Gently Collapsing*



What Would Oprah Do?

Past quotes offer clues to how she'd weigh in on current events

Should big box retailers pay a living wage?

"In every aspect of our lives, we are always asking ourselves, How am I of value? What is my worth? Yet I believe that worthiness is our birthright. Though I am grateful for the blessings of wealth, it hasn't changed who I am. My feet are still on the ground. I'm just wearing better shoes." *

* As quoted in *O Magazine*